

## FORMATION AND DEVELOPMENT OF THE UZBEK NATIONAL CHORAL ART

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### ABSTRACT:

**This article is about works created for the choir cappella based on the folk musical heritage. "Choirs" are emotionally imaginative for folk songs of various ethnic origin (uzbek, tajik, kazakh, uygur and karakalpak) depending on the time of their appearance (among them ancient and modern). Content and beautiful beauty, happiness based on songs of mutual love. And joy, the renewal of life and nature.**

**KEYWORDS: poem, melody, spirit, emotion, musical heritage, composer.**

### INTRODUCTION:

The foundations of the musical heritage of the Uzbek people are monophonic, unison singing (Unison (Italian unisono, from Latin unus - one and sonus - sound) - one-sounding, simultaneous sounding of two or more sounds of the same pitch. Unison is an interval that has zero tones, that is pure prima) collective polyphonic performance was not typical in our country.

Studying the performing styles of some modern Uzbek choral groups, one should focus mainly on the technique of interpretation in the presentation of the author's text. What becomes decisive in the character of the performing art of this or that conductor, singing collective, and at the same time in the comparative assessment concerning the overall picture as a whole? Of course, this is the atmosphere that is born in the process of performing statements. Every conductor, like every singing organism, is perceived as a specific phenomenon. This is

especially noticeable in those collectives whose repertoire list is stylistically diverse.

Among all kinds of arts, choral singing is perhaps the most widespread, accessible and favorite - the outstanding conductor-choir master, Professor A. Yegorov writes in his book "Fundamentals of Choral Writing".

This kind of musical art appeared in Uzbekistan in the 30-40s of the twentieth century and gradually developed. It should be noted that collective performance was applied in our country not only in practice, but it has become a tradition of our people. Wedding songs "Yor-Yor" are performed by women, cheerful and perky spring and gambling songs of children "Boychechak" ("Snowdrop"), "Ok terakmi - kuk terak" ("Choose yourself"), wedding songs of the guys "Yor, Yor, Yoronei" And a number of other songs can be an example of this. However, they were performed not in polyphony, but in monophonic, i.e. unison version. They began to perform polyphonic choral songs, first of all, in musical drama and comedy performances, in crowd scenes, then in the operas "Buran" by Sergei Vasilenko and Mukhtar Ashrafi, "Layli and Majnun" by Reingold Gliere and Talibzhan Sadykov and others, which were processed on the basis of Uzbek folk songs ... In 1952, a new creative collective was formed at the Uzbek State Philharmonic, the choir chapel of which was destined to play a huge role in the musical life of the Republic. The well-known musician-choirmaster, teacher of the Tashkent State Conservatory Sergei Aleksandrovich Valenkov was appointed its organizer, artistic director and chief conductor, and Abdukakhkhar

Sultanov, a graduate of the conducting-choir faculty of the Tashkent State Conservatory, was appointed as choirmaster. Now unaccompanied choral works, i.e. a'capella was directly associated with the choir collective. However, for the creative process of this group, a number of works were needed. To achieve this goal, the leadership of the choir collective asks the famous composer, author of the national anthem of Uzbekistan Mutal Burkhanov, to compose something new for this newly organized performing collective. So in 1952, the wonderful choral miniatures of the composer M. Burkhanov - "Choirs without accompaniment" (arrangements of six folk songs) were born.

At the heart of the "Choirs" are folk songs of different nationalities (Uzbek, Tajik, Kazakh, Uyghur and Karakalpak) in the time of their occurrence (among them both ancient and modern), in emotional-figurative content (here both love longing and rapture of free labor, and the glorification of girlish beauty, and the happiness of mutual love, and the joy of renewal of life. Burkhanov's "Choirs" were the first in the Uzbek choral literature and, as time has shown, remained the best.

Creating his "Choirs", Burkhanov, it is impossible, and did not suspect that he was writing a landmark composition for the Uzbek composing school.

In 1954 these works were published by "Uzdavnashr" as a separate book. After these works were performed and tested by the choir collective, only then did some composers like Sabir Babayev, Ikrom Akbarov, then Mardon Nasimov and others also began to create their works in this direction. It should be noted that whoever was the author of these works, they were close to the style of the processed works of M. Burkhanov. Therefore, today the composer Mutal Burkhanov can rightfully be considered the founder of the

Uzbek choral art in the a'capella genre. However, the founding of the choir chapel collective and the creation by composers of a number of choral works for this collective cannot be said that the problem of polyphonic national choral art has been solved. This may be due to the lack of educated personnel in the field of choral performance on the one hand, on the other hand, non-professionals worked in the team. The main problem in performance is connected with the pronunciation of letters, the reflection of tones in the melody. The fact is that in Europe, musical works are performed in a tempered tuning, while Uzbek folk songs are mainly performed in a non-tempered one, i.e. natural, natural tuning. In this regard, the following words of the great poet-thinker Alisher Navoi can be cited: "The words of people must be effective: they must act on the innermost feelings of a person."

In order to resolve this problem related to the art of choral, the leadership of the republic came to the conclusion about the creation of a national professional choir group. In 1960, at the State Committee for Radio and Television of the Republic of Uzbekistan, a new choir group was organized, whose composition of artists was recruited from national cadres who could perform the folk musical heritage in the original spirit. The talented choirmaster Batyr Umidzhanov, who successfully graduated from the faculty of "Choral Conducting" of the Tashkent State Conservatory, who went from choir artist to the position of choirmaster in the State Choir Capella, was appointed to this collective as the artistic director and chief conductor. Since 1997, the collective has been actively participating in the opening concert programs of the Sharq Taronalari International Festival, which is held every two years in the city of Samarkand. Especially at the opening of the festival in 2003 and 2005, the collective performed a cycle without accompaniment

"Mavrigi" and a song created in the folk spirit "Siyob bozor" (Siyab market), as well as "Sarakhbori Dugokh and six tarona" together with the collective of the Yunus Rajabi maqomist ensemble ... In 2017, they performed the oratorio Etti Pir (Sem Wise Men), Honored Art Worker of the Republic of Uzbekistan, laureate of the State Prize named after Abdulla Qadiri, famous composer Mustafo Bafoev on verses by Shodmon Sulaimon, in 2019 at the 60th anniversary concert of the Makom ensemble with a choral work without accompaniment "Segoh" to the words of the poet Khurshid, which once again proves the successful continuation of the collective's creative activity, music lovers and experts repeatedly note that the national performing skills of the collective are improving.

So, we can conclude that the performing aesthetics of each of the modern choral groups presented above should be considered multifaceted. On the one hand, as a purely individual phenomenon - the specificity of the technique of the conductor's interpretation, and on the other - as something in common - the problem of spirituality in the aspect of the fundamental property of the mentality of Uzbek singing culture.

Summarizing the visual-plastic and sound-rhythmic expressive possibilities of choral performance, we can say that centuries-old folk traditions connect them with modern national and universal culture. The rallying of

choral forces from professional to children's groups gives an excellent result, which has an important spiritual and moral significance, shaping the national consciousness of the younger generation.

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