

DEVELOPMENT OF CHORAL CONDUCTING

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Abstract. *In this article, the theory and history of choral performance, collective performance and Choir classes are mentioned.*

Key words: *choir, performance, theory, group performance, choir, classes*

РАЗВИТИЕ ХОРОВОГО ДИРИЖИРОВАНИЯ

Аннотация. *В статье упоминается теория и история хорового исполнительства, коллективного исполнительства и хоровых занятий.*

Ключевые слова: *хор, исполнение, теория, групповое исполнение, хор, занятия.*

Among the many factors of upbringing, music has a special place in leading the young generation to maturity. Music, with its unique nature, has the power to greatly influence the spiritual world of young people. It is not a secret for any of us today that under the influence of melody and melody, the world of emotions grows in a person, the formation of perception and thinking, the budding of the desire for goodness, the desire to love beauty, protect mother nature, and serve for the prosperity of the Motherland. Our wise people have long considered music and song to be an important part of their social and cultural life. In the family, it is a dream of parents to teach their child to sing and play music, and with this intention, it is customary to keep some kind of musical instrument in the house. It is well known that melody and melody can quickly find a way to a child's heart, have a positive effect on his soul, and have a great influence on the formation of good manners and good qualities.

Choir performance is one of the original folk art types that is widespread today. Team performance not only arouses deep aesthetic pleasure in people, but also unites them, brings them together as a team, and helps to develop their spiritual level and artistic taste. It has the ability to arouse the best feelings of a person, to excite and interest. For this reason, the role of listeners as well as choir participants is very important in artistic and ideological education. In the course of the choral class, the student develops vocal culture skills and professional knowledge. The subject of choir and choral studies brings the student closer to choral art. By the choir teacher and conductor, singing of choral works well, at the same time, the choir is taught through the tools of the score (timbre of parts, unisons, choral recitatives, vocal polyphonic dynamics, etc.). The main goal of practical training is to organize the process of working with a real "musical instrument" for the student. For example, a conductor is distinguished by his knowledge of organization, directing, psychological and other musical knowledge.

Choir art is distinguished by its popularity and democratic features among the genres of music art. Nowadays, it has become a widespread original folk art. This type of art plays an important role in the musical education of people and the formation of their aesthetic views.

People's closely related spiritual consciousness, taste, one single idea, one single performance, performing the feeling in words and music as a team, makes them even more cohesive. This art is always related to the art of folk singing and is of great importance in the formation and development of the musical culture of different nations. Choral art has a long history in expressing its ancient musical culture. For centuries, church tunes have been the main performance in professional choral art. The lower and higher pitches (organum, treble) continued to develop until the ancient church tunes appeared, similar to the ancient Greek tunes. During the renaissance, a great change in choral art appeared - polyphonic choral performance. The emergence of a cappella singing became the basis for the further development of choral art.

Polyphonist-composers such as J. Palestrina, O. Lasso, K. Janeken, who lived in the 15th and 16th centuries and created multi-voice works in their work, contributed⁶. Due to the need of the times, the convergence of cultures began to influence each other over the centuries. In particular, the culture of Uzbekistan was directly influenced by the cultural changes of western countries, especially Russia. This cannot be denied, so we need to have some understanding about these cultures.

Choral performance in Western countries After a certain period, another change appeared in choral art, as the authors of major works - cantatas, oratorios - I.S. Chamber choir music flourished in the work of such romantic composers as Meyerbeer, J. Verdi, F. Schubert, B. Mendelssohn, R. Schumann. During this period, the choral groups of those who loved singing were "lidertafel" (a German word meaning "leading singer". Widely developed in Germany, Austria and Switzerland) and "orfeon" (French for "choir lovers" team" appeared in Paris in 1818 under the leadership of G. Wilhelm. The gradual departure of choral art from the art of church music, the formation of opera theaters, the close connection of the national school of composers in the 19th century with folk music was manifested in Russia, the Baltic countries - the Czech Republic, Bulgaria, Hungary and other countries. was. Later, this process was continued in the USA, Latin America, and Japan. Choir performance in Russia.

Russian choral art has been distinguished by its consistency for many centuries. Russian choral performance and creativity developed in the direction of folk performance and church performance, forming interconnected directions. These included rural and urban songs, choral ensembles of singers, school choirs, professional church and opera choir a capellas. The Choir of the Tsar's Singers, which was first organized in the 15th century, was later transformed into the Chapel of the Petersburg Court Singers, and in the 16th century, the "Choir of the Tsar's Singers" was later transformed into the Chapel of the Petersburg Court Singers, and the "Choir of the Patriarch's Singers" was created in the 16th century, later the Moscow Synodal Choir. , called The patriarch's choir became the first representatives of Russian professional choirs. In their time, church performance was performed by musicians and choir leaders (regents), and in the 16th and 17th centuries, noblemen and nobles organized choirs and orchestras under their care. Such groups were called "patrons" - choirs of patrons of art (Count Sheremetyev is one of the groups that have been creating for almost 150 years with the lively and meaningful work of his chapel; the choirs of Prince Yu. Galitsyn, etc.). These capellas made a great, high contribution to the Russian choral culture with their performance skills and programs.

These choirs were led by serfs, and famous choir conductors - S. Dektaryev, G. Lomakin, A. Arkhangelskyi - developed from among them. In the second half of the 19th century, choral performance in the enlightened direction began to acquire a social character, combining with democratic movements in literature and art.

In the historical period, mass revivals in Russia led to the creation of works of Russian singing that could meet the demand of the people and the promotion of a new school of Russian singing. This led to the establishment of professional and amateur choirs such as "Free Music Schools" by M. Balakirev and G. Lomakin, "Free Choir Classes" by I. Melnikov. At the end of the 19th century, the professional choir of the famous choir conductor A. Arkhangelsky became known around the world. The clear singing of the choir and the perfection of the choir ensemble led to the performance of various polyphonic works at a high level. A. Arkhangelsky, a highly qualified conductor, composer and teacher, is one of the creators of the Russian choral art.

The work of composers plays an important role in the diversification of choral art and its wide scope in terms of genres. A. Alyabyev's works for the choir, A. Dargomizsky's "Peterburg serenades" became the first examples of a wordless choral performance. In the works of composers such as P. Tchaikovsky, N. Rimsky-Korsakov, M. Mussorgsky, S. Cui, E. Napravnik, A. Arensky, I. Ippolitov-Ivanov, A. Grechaninov, V. Kalinnikov, P. Chesnokov, S. Taneyev a cappella-style works written for the choir became the basis for the rise of choral art to a new level. Their works have not lost their status even today. In the 20th century, many professional choral ensembles were formed on the territory of Russia, and they conducted extensive concert-performance activities. Examples of this are the State Russian Choir, the Chapel of the Republican Russian Chorus (later named after A. Yurlov), the Choir of Russian Songs under Radio and Central Television, and the Chapel of Petersburg Singers. Choir conductors known all over the world - G. Dmitriyevsky, K. Ptisa, N. Danilin, A. Sveshnikov, A. Aleksandrov, V. Sokolov, A. Yurlov, A. Yegorov, A. Mikhailov, V. Minin, M. Pyatnisky, etc. contributed to the development of this art. In the second half of the 20th century, choral art and compositional creativity rose to higher heights. An example of this is the creative research of S. Prokofiev, D. Shostakovich, V. Shaporin, M. Koval, G. Sviridov, V. Salmanov, A. Lensky, V. Shebalin, R. Boyko, R. Shedrin and others. . During this period, great attention was paid to children's voices in choir performances, and choir studios, choir clubs, and vocal ensembles were organized in school bases. Annual choir festivals, song festivals, and children's music festivals were held on a large scale. Children's choirs under the leadership of Vladimir Sokolov, Georgy Struve and Viktor Popov spread all over the world. Such well-known conductors and composers held many creative meetings with the children of Uzbekistan and young music lovers. Georgy Struve was the reason why the most famous choir of Uzbekistan was given the name "Nightingale" a quarter of a century ago.

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