

### Development, Appearances and Types of Choral Art in Central Asian Countries

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#### ANNOTATION

*This article presents opinions about the history of the origin of choral art, its types, forms, and its development in the countries of Central Asia.*

#### INTRODUCTION

Choral art has a long history in expressing its ancient musical culture. For many centuries, special church musics were considered the main performance in professional choral art. Similar to the ancient Greek tunes, the lower and higher pitches (organum, treble) continued to develop until the ancient church tunes appeared. During the renaissance, a great change in choral art appeared and polyphonic choral performance was created. 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-16th centuries and created multi-voice works in their work, contributed their efforts to the further development. 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. Choir performance in Western countries. After a certain period, another change appeared in choral art, as the authors of major works - cantatas, oratorios - I.S. Bach, G. Handel, K. Gluck, later Meyerbeer, J. Verdi, at the same time, chamber choir music developed in the works of romantic composers such as F. Schubert, B. Mendelssohn, R. Schumann. During this period, the choral ensembles 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. Villemom). The gradual departure of choral art from the art of church music, the formation of opera theaters, the close connection of the national composition school of the 19th century with folk music was manifested in Russia, the Baltic countries - the Czech Republic, Bulgaria, Hungary and other countries.

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 and formed interconnected directions. These include rural and urban songs, choral ensembles of singers, school choirs, professional church and capellas opera choir. First established in the 15th century, it was later transformed into the chapel of the Petersburg court singers, and in the 16th century it was called the "Choir of the Patriarch's Singers" and later the Moscow Synodal Choir. 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 the famous choir conductors - S. Dektaryev, G. Lomakin, A. Arkhangelsky - are 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 that Russian singing could meet the needs 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, 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. Dargomijsky's "Peterburg serenades" became the first examples of a wordless choral performance. In the work 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 performed extensive concert 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 spread all over the world under the leadership of Vladimir Sokolov, Georgy Struve and Viktor Popov.

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