

IN UZBEKISTAN, ADVANCING THE ART OF CHORUS AND ADDRESSING EXISTING ISSUES

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Annotation: This article discusses the role of textile art in our country today and emphasizes the significant responsibility entrusted to textile leaders across the entire Republic in advancing this ancient art form to a new level, as well as addressing the challenges and implementing initiatives in the development of the textile genre.

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In today's world, the leadership of our state pays great attention to young people, especially young professionals, who, with their knowledge and skills, actively contribute, are highly skilled, constantly self-improving, and work independently in their field. When we say in one word, it is evident that great attention is paid to the training of highly qualified specialists who are ready to contribute to the New Uzbekistan. The New Uzbekistan is opening up new opportunities for young people. Our esteemed leader, with comprehensive attention to all aspects of education, assigns young people a great responsibility, akin to becoming fully-fledged professionals. History of Textile Art: The term "textile" comes from the Greek word "xorus" which means "assembly". In ancient Greek theater performances, participating singers and actors were led by a group called "χορευταί" (chorus). The textile is a creative collective, consisting of harmonized performers who possess a particular voice. It is a specially organized group with vocal-textile techniques and artistic expression tools, capable of conveying the essence of the performance to the audience.

During the Renaissance, composers such as D. Palestrina, O. Lasso, K. Janeken, and J. Deprelar further developed the a cappella style of textile art, creating polyphonic music. In the following period, composers like I.S. Bach, G.F. Handel, F.J. Haydn, W.A. Mozart, L.V. Beethoven, and romantic composers such as F. Schubert, R. Schumann, F. Mendelssohn, G. Verdi, and J. Bizet, as well as Russian composers like M.I. Glinka, N.A. Rimsky-Korsakov, M.P. Mussorgsky, P.I. Tchaikovsky, A.P. Borodin, S.A. Kui, S.I. Taneyev, and others, elevated textile art to even greater heights with their compositions.

In Uzbekistan, the development of choral art owes much to its enthusiastic promoters Ali Ardobus, V. Sakovich, H.H. Niyazi, and Sh. Shoumarov, who initially contributed to the advancement of this art form. Later, composers such as M. Ashrafiy, M. Burkhanov, S. Yudakov, R. Gliyer, V. Uspenskiy, T. Sodiqov, and composer-choral conductor B. Umidjonov played a significant role in the professional development of this genre. Additionally, the Yormatov family, particularly Sh. Yormatovlar, and currently, composers like M. Bafoyev, A. Mansurov, D. Omonullayeva, N. Norxojayev, N. Sharafiyeva, X. Hasanova, and others are actively contributing to the advancement of choral art with compelling works.

The appreciation shown by our esteemed leader towards the younger generation's talents is yielding fruitful results, especially in today's Uzbekistan, where every field is developing on a wide scale, particularly music, which is attracting and involving more and more young people into its fold, which is indeed delightful. Textile art, which has historically united the nation with its ancient heritage and has the ability to unite the entire nation under one common goal, has garnered significant attention from today's Uzbek youth, who, if we talk about prominent art forms in which young people actively participate, cannot ignore. The reason is that this art form is now widely cultivated with great tradition in

every region, city, and district of our country. As an example of this, the selfless dedication of choral leaders in the activities of the "textile class" in all music and art schools in our Republic is certainly commendable. If we consider any field as a fertile ground for nurturing young talents, then undoubtedly, in our country, the dedication of choral leaders in the "textile class" lessons has played an invaluable role in the continuous development of textile art. Our revered teacher, Sheramat Yormatov, who has left an indelible mark in the history of this art with his unwavering dedication, cannot be overlooked. These teachers devote their invaluable lives to choral art. We can witness the result of these efforts in today's "nightingale-like" vocal and dance ensembles in our capital city. For several years, the sensitivity of this community in promoting choral art throughout Central Asia has been invaluable. I want to draw your attention to the topic that has been discussed in the article. Yes, textile art in our country is attracting more and more enthusiasts year by year, without any shortage of attention in any field. Even today, significant initiatives that are necessary for the development of textile art are eagerly awaited by its practitioners. I want you to pay attention to our music and art school for children. Because the scope of possibilities in mastering textile art at a professional level is very broad in this institution. For example, if we consider the importance of its overall environment, the specialized "Textile Conducting" department in the specialized art schools currently operating in our Republic is precisely the place where young people are completing their musical education using various means. The crux of the problem is precisely that, at present, it is only possible to study all aspects of music in all specialized art schools, not just in the "Textile Conducting" departments, except for "textile singers". If we consider textile art as a unique and complex art form, then the absence of the "Textile Conducting" department in music and art schools for children is indeed a significant gap hindering the further development of this art form. Only the prestigious schools in the capital, attended by influential figures like Glier and Uspenskiy, do not provide sufficient opportunities for all our youth to receive training. It is essential that our children in these institutions for children's music and art should be introduced to this art form, and our youth who aspire to specialize in it should be strengthened in future specialized art schools and higher education institutions. I have come to present myself for the position of "Choral Ensemble Conductor" from my current position, and I intend to submit documents to join the "Choral Conducting" department directly. When conversing with the prospective students, it becomes apparent to me that the initial knowledge needed for our youth to continue their journey in choral art in the future could be precisely achieved through the establishment of the "Choral Conducting" department in children's music and art schools. This issue is another aspect of the current pressing challenges. Presently, addressing the issue of personnel is crucial. Examining various organizational matters, especially aiming to enhance the skills and qualifications of our young talents, alongside our dedicated instructors who are actively engaged in choral art, requires addressing numerous organizational issues. As an example, the "skill development" courses conducted every five years sadly fall short of meeting the demand.

Teachers should visit a series of educational institutions in the capital city within one month, participating in more practical exercises to enhance their experience and skills. Currently, these courses, which are held only in the last week and last for two to four days, naturally do not fully demonstrate their effectiveness. In my opinion, one of the biggest issues is the further development and promotion of choral art in our country, which requires the organization of choirs that actively participate in every province, and subsequently, in the regions, bringing them together in a good competition or festival format every two years. Nowadays, various competitions are being held at the national level in various forms of art in our country. It is regrettable that the absence of any competition specifically dedicated to choral art disappoints many individuals interested in this field.

It is possible to say that choral art is directly related to the subject of solfeggio and piano in a significant way. Currently, many young people engaged in this art form face a series of issues related to solfeggio and piano, as mentioned above. This is due to the methodological problems in teaching solfeggio and piano in children's music and art schools. Presently, the note-reading skills of students who have completed piano studies are generally low. However, this can be considered as a significant support



in shaping the note-reading skills that are placed as a major foundation for shaping the skills of "choral conductors". Without the knowledge of solfeggio, it is evident that one cannot imagine the "textile class" subject, and the current attitude towards this subject among our youth, as well as some solfeggio teachers' lack of enthusiasm, cannot be underestimated. Ultimately, without properly developing note-reading skills, it is challenging to teach choral art to young people. The inability of choral conductors to effectively utilize the piano through choral activities is also a significant issue. By addressing the aforementioned situations, it is possible to achieve the professional development and advancement of choral art in our country.

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