

The Role and Significance of Chorus in National Opera

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Annotation: The article highlights the flowering of opera and choral art in Uzbekistan. Choral scenes in opera, which are the main means of musical dramaturgy, are important and occupy a very large place. People in opera are the main actors, many choruses and choral scenes, show genuine sincerity in expressing emotions and enliven the scene. The aim of the article is to reveal the role and importance of the chorus in the comprehensive development of Uzbek opera.

Keywords: choral singing, composer, folk music, stage, creativity, opera, theater, art, tradition, development process, vocal, composer, education, lofty patriotic feelings.

Introduction: As you know, songs and music, dance and theatrical elements were an integral part of the cult rituals of the ancient peoples who inhabited Central Asia. Folk song creativity passed from generation to generation. Philosophers, teachers, musicians of all epochs turned to the ideas of aesthetic education by means of singing art. For many centuries, the song has been subjected to artistic selection and polishing, crystallizing into those musical masterpieces that to this day do not cease to have a deep emotional impact on listeners.

Choral singing is the most ancient form of vocal performance in the history of art in Uzbekistan. Diverse in content and musical and poetic images, the songs were always performed by the choir. It was in vocal creativity and polyphonic singing that the worldview, the worldview of the people was reflected.

The prevalence of both solo and polyphonic forms of vocal performance is due to the fact that a person can use his voice as a musical instrument, and this instrument is always at his disposal.

Professional choral art developed at a time when rich experience in the field of folk song creativity was accumulated. It can be considered professional because it was subject to certain rules and laws, the comprehension of which required special training.

Literature review: The beginning of the 20th century is the heyday of all kinds of art. The emergence of the Uzbek school of composers, the formation of national traditions of musical performance, the strengthening of the versatile search by composers for new musical forms corresponding to the new content. The flourishing of vocal performance skills, the originality of the composer's idea of presenting voices in a manner characteristic of a folk song, the striving for diversity and enrichment of the expressive means of choral music; intensive development of large-scale genres - instrumental music and opera art. Theater is a great art of penetration, and hence the disclosure in a person of unknown corners of beautiful feelings and relationships. The creative path of the Uzbek Opera Theater is the history of its milestone performances. A great role in the development of the Uzbek opera was played by the appearance of a galaxy of the first national composers. A new era was opened by the work of M. Ashrafi, which absorbed the achievements of previous generations of the European school and served as the source for the development of Uzbek symphonic, opera and choral music.

On June 11, 1939, the premiere of the first Uzbek opera "Buran" took place, written in collaboration with composers M. Ashrafi and S.N. Vasilenko. The opera was a great success and gave impetus to the development of the opera genre in Uzbekistan. To teach people to fight against any manifestation of evil, to hate any form of oppression, to call people to a free, happy, creative life, to reveal the beauty of human relationships - this is what the founders of the Uzbek professional opera art were striving for in Buran.

The music in the opera was based on genuine, widely known folk melodies. Composers deeply studied the classical heritage of musical culture, using a rich palette of timbre colors. The task they set themselves was to preserve their native melodies in a new harmonic attire with the peculiarities of the national melos and convey them to the broad masses of listeners. This was the beginning of a new stage in musical thinking - the role of choral music in the dramaturgy of the performance, revealing the national basis, as well as the contrasting background that helps the development of the plot in the choral scenes, the coloring of the sound, folk, rhythmic and tempo diversity, the power, brightness and colorfulness of the choirs.

The choirs in this opera occupy an exceptionally large place and acquire the significance of the main means of musical dramaturgy. The unity in the opera of choral scenes with symphonic development and stage action, opposition to the choirs of the voices of the characters of the main characters, the diversity in the choral scenes of the performing staff performs the function of expressing the feelings and experiences of the people in their various states. The scenes of the wedding celebration, the choir of dekhkans are especially saturated with choirs. The advantage of choral numbers is the closest connection with folk art, expressed in intonational proximity to famous folk songs.

The choir is the collective protagonist of the opera performance or the "commentator" of the events. The choir is given a large multifunctional role in the dramatic development of the action of the opera, hence the various performing tasks. It is one of the main components of the opera performance, a powerful expressive means that emotionally empathizes with events - suffers, rejoices, cries and yearns. Depending on the plot, theme, scene, the choir manifests itself in different ways. It can sound like a polyphonic lyrical song, like a solemn anthem. The sound of the choir depends on the composition used (children's, female, male, mixed) and on its location on the stage. This may be an arrangement for voices, parties or groups, depending on the stage objectives of the action. It all depends on the proposed conditions of action, artistic objectives and the style of the composer's writing. The sound of the choir can vary from monolithic and dense to a light, weightless sound, creating certain effects. Composers have always used it to depict scenes of folk life. Backstage singing is often used. It can be used to create images, the effect of removing or approaching (when performers start or stop singing in the wings), for a certain sound imagery, for layering the action to create several stage plans, etc. It all depends on the artistic intentions of the composer and the tasks of the director.

Many Uzbek operas are notable for their high level of choral scores. That is, the voices of the choir are divided into several group independent actors participating not only in the development of the action, but also in the formation of the concept of the opera. In no other art is it possible to express the character, strength, identity of the people, its history so reliably, visibly, realistically and epic.

Results: Uzbek opera, which embodied the spirit and ideas of the time, the aesthetic, philosophical and moral views of artists, has always aroused the interest of listeners. The further development of operatic art is connected with the work of Uzbek composers - S. Babaev "Khamza", R. Glier, T. Sadykov "Leyli and Majnun", T. Jalilov, B. Brovtsyn "Takhir and Zuhra", A. Kozlovsky "Ulugbek", M. Ashrafi "Heart of the Poet", "Dilorom", S. Yudakov "Tricks of Maysara", M. Burkhanova "Alisher Navai", The melodic material of these works relies more on folk music and excerpts from "Shashmaqom". Both the vocal parts of the characters and the choral episodes were built mainly on Uzbek folklore.

Since the beginning of the 90s of the twentieth century, new images have appeared in the opera genre, a performance style has been formed in accordance with the changed lifestyle. Operas by M. Bafoev "Umar Khayyam", "Al Fargoniy", M. Makhmudov "Kumush", R. Abdullayev "Sadokat" are a vivid example of this. Based on folk melodies, composers use vivid examples of classical opera. Vocal ensembles and choirs also play an essential role and perform a dynamic function, especially in the climactic scenes.

Conclusion: The musical language and compositions are distinguished by the bright originality of the intonations of folk melodies and songs, the versatile orientation of the composers' creativity, the richness of their musical language and the variety of means of expression. The development of the national foundations of the Uzbek opera art speaks of a strong connection between composer creativity and folk musical culture.

In our age of extensive information and rapid change of events, a work of art must live in unison with the emotional structure of a person of our time and in some ways even get ahead of him. Creative burning and restlessness are powerful sources of great achievement in the arts.

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