

ESTRADA ART: THEORETICAL AND SCIENTIFIC FOUNDATIONS**Lazizjon Qayumovich Khalimov**

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Abstract: This article examines the theoretical foundations of 21st-century estrada art, analyzing its formation, vocal techniques, stage culture, and the possibilities of using modern technologies. The methodological principles of teaching estrada singing, the formation of vocal ensembles, stage performance etiquette, and audience interaction skills are explored from a scientific and theoretical perspective. Additionally, the development trends of national and international estrada schools, the historical evolution of jazz and estrada music, and performance opportunities on contemporary digital platforms are thoroughly discussed. The article serves to train professional estrada performers, develop the national estrada school, and enhance modern musical culture.

Keywords: Estrada art, vocal technique, stage culture, estrada singing, methodology, modern technologies, jazz music, national music school, performance culture, digital platforms

Estrada art has emerged as one of the most popular musical genres of the 21st century. Its development has been influenced by the widespread adoption of digital technologies, changing audience preferences, and the evolving music market, all of which have raised the demands placed on performers. Consequently, teaching estrada singing has become increasingly relevant, requiring new methods, innovative technologies, and international experience.

This article examines the fundamental principles of estrada vocal school, pedagogical methodologies, stage culture, and the use of modern technologies from a scientific and theoretical perspective. Estrada art integrates vocal technique, stage presence, audience engagement, performance skills, and technological capabilities, making it a multifaceted and dynamic art form.

A wide range of literature is devoted to estrada music, presented in a clear and scholarly manner. Yu. To‘raev’s¹ “Uzbek Estrada Singing” provides a comprehensive account of performers’ lives and creative activity, designed for students in estrada singing classes. M. O‘rinboeva’s² “Methodology of Teaching Estrada Singing” is intended for higher and secondary specialized education, covering all aspects of teaching estrada, including correct breathing techniques, voice adjustment methods, and timbre management. Similarly, A. Xaydarov’s³ “Vocal”, R. Nosirov’s⁴ “Estrada Art”, and N. Qaxxorov’s⁵ “Fundamentals of Vocal” guide students in secondary and higher education on vocal instruction rules, breathing techniques, performance styles, and interpretations of popular estrada songs.

R. Islamova’s⁶ “The Art of Vocal Ensemble” addresses the proper formation of vocal ensembles, including trios, quartets, and quintets, emphasizing coordinated performance skills.

¹ Тўраев Ю. Ўзбек эстрада хонандалиги. – Т. 2004.

² Ўринбоева М. Эстрада хонандалигига ўқитиш услубиёти. – Т. 2021.

³ Хайдаров А. Вокал. ўқув қўлланма. – Қўқон. 2019.

⁴ Хайдаров А. Вокал. ўқув қўлланма. – Қўқон. 2019.

⁵ Норхўжаева Н. Импровизация. – Т., 2009.

⁶ Қаххоров Н. Вокал асослари. – Т. 2008.

G. Zokirova's ⁷"In the Bloom of My Youth" focuses on the works of Ikrom Akbarov, providing musical examples and brief analyses of his compositions. Literature on jazz music includes D. Amanullaev's ⁸"History of Jazz and Estrada Music", which explores the historical development and contemporary significance of jazz and estrada music with musical examples and analyses. S. Gilyov's ⁹"Conversations on Jazz" examines the history and styles of jazz in the context of American music, while Ye. V. Dinits'¹⁰ "Jazz Dance" and I. M. Kolesyanov's¹¹ "Contemporary Estrada Dance" focus on modern jazz dance and performance techniques.

Numerous dissertations also explore the estrada genre. N. Amonova's ¹²"The National Specificity of Uzbek Estrada Music in the Context of Genre Development" studies the dominant genres, stylistic trends, and their relevance to contemporary music culture. A. Beltyukov's ¹³"Stylistic Genesis of Mass Musical Culture in the 20th Century" analyzes the stylistic features of American and British estrada music, highlighting the evolution of mass music culture.

In addition, scholarly articles such as A. Meldebekov's ¹⁴"Development of Estrada Music in Uzbekistan" analyze the evolution of estrada within Uzbekistan's music culture. Estrada is one of the fastest-growing areas of contemporary culture, combining vocal mastery, compositional approaches, rhythmic dynamics, stage presence, and technological innovations. Its theoretical foundations are closely connected to its artistic principles, musical composition, vocal techniques, and stage performance.

Modern estrada performers require not only strong vocal abilities but also a commanding stage presence, audience interaction skills, and proficiency with technological tools. Estrada music is characterized by simplicity, memorability, modern rhythm, and harmonic richness, balancing mass appeal with artistic expression.

Globalization, emerging technologies, electronic music, and digital platforms have significantly influenced both the content and form of estrada. The fusion of national and international musical traditions, stage innovations, and spectacular show elements shape the contemporary appearance of this genre.

Studying the theoretical foundations of estrada is therefore essential for preparing professional performers, developing the national estrada school, refining cultural taste, and advancing contemporary art to new levels.

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⁷ Исламова Р. Искусство вокального ансамбля. – Т. 2019.

⁸ Зокирова Г. Энг гуллаган ёшлик чоғимда . – Т. 2011

⁹ Амануллаева Д. История джаза и эстрадной музыки. – Т. 2010

¹⁰ Гилёв А. Беседы о Джазе. – Т. 2008

¹¹ Диниц Е.В. Джазовые танцы. АСТ. 2004.

¹² Колесьянов И.М. Современный эстрадный танец. – Т. 2008.

¹³ Аманова Н. "Ўзбек эстрада мусикасининг миллий ўзига хослиги жанрлар ривожига кесимида". – Т. 2019

¹⁴ Апасов А.А Музыкально-компьютерные технологии как основа приобщения студентов педагогического вуза к композиции и аранжировке. – М. 2015

²⁹ Мелдебеков А. Развитие эстрадной музыки в Узбекистане. // текст научной по специальности "Искусствоведение". 2019

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