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STAGES OF DEVELOPMENT OF THE POP GENRE

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Annotatsiya

This article analyzes the emergence of the pop genre and the stages of its historical development from a scientific and theoretical perspective. The formation of pop art in European countries, starting with the chanson traditions of French folk folklore, its penetration into the Russian Empire and the territory of the former Soviet Union in the 19th-20th centuries, as well as its inextricable connection with political and social processes, are highlighted. Special attention is also paid to the issues of the influence of pop art as a form of mass culture on the spiritual life of society, the expansion of repertoire topics, the formation and development of professional stage performance. In the article, pop art is interpreted not only as an entertainment genre, but also as a type of art with social, educational, and cultural-moral significance.

Keywords

Pop art, chanson, mass music, pop performance, pop genre, musical culture, stage art, socio-spiritual processes, 20th-century music, professional pop.

In France, the first chansoné (Arabic - musician, Uzbek - singer) called a public performance a "Estrada Concert." In ancient French folklore, the word "shanson" in a broad sense refers to a simple, light song written in various forms and genres. The word "shansone," derived from this word, has two meanings: the first is a simple, light, and memorable song; the second is the professional name of a singer and musician who performs folk songs. The Shansone are considered the most beloved singers and musicians among the people. They possess an impressive, pleasant voice and performance skills, and they captivate the audience by performing songs with a musical instrument or an ensemble.[1].

Concerts by Shanson singers began to play an important role in the cultural and educational life of the population and soon became a popular form of art. Each performer selects their repertoire according to the political, social, and cultural environment of the time, while simultaneously bringing to the stage songs that directly resonate with the audience's feelings and are close to the human heart, expressing sorrow and sincerity. Their creativity not only brings musical pleasure but also inspires audiences to respect their homeland, human values, and love, to experience life's pain and separation, to cherish the bonds of friendship and loyalty, and to further enrich their dreams and feelings. Shansone singers' stage performances strengthen the emotional connection with the audience. Through songs, they reflect life events, people's inner experiences, joys and sorrows. As a result, concerts will become not only an artistic performance, but also a cultural and educational platform, enriching the upbringing, moral values, and spiritual worldview of the people. In this way, chanson art has a profound

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impact on the lives of ordinary viewers, fostering their spiritual world and contributing to the development of social harmony and cultural unity.

Chansoney, who emerged from the common people and had never seen a mentor, would showcase their skills in the streets and cafes and restaurants. Their art, in particular, flourished and became widely popular during the Great French Bourgeois Democratic Revolution, the Paris Commune (1883), and subsequent periods. The Chansonnes' repertoire was enriched by the works of artists such as Pierre Beranger, Pierre Dupont, Eugène Pottier, and Pierre Deguiter, as well as the songs and dance music they composed. In concert programs, along with songs written on socio-political and patriotic themes, lyrical and satirical songs were also performed.

In the process of the development of art, which has become a tradition, along with countless amateur groups, professional pop ensembles, orchestras, cabarets, varetes, cafe-chanters, and the "Music Hall" (English "musical hall" or "concert hall") that emerged in England, as well as pop groups of various names, have appeared. Especially since the second half of the 20th century, branches and forms of this art have developed very extensively.

Variety art, which originated in Western European countries, also entered the Russian Empire at the end of the 19th century. Variety art groups were permitted to operate in major Russian cities, as well as in its constituent colonial regions, including restaurants and theaters in major cities of Turkestan. During this period, pop music created opportunities not only for solo creativity but also for the development of professional stage work.

As is known, on October 25, 1917, the "White Empire" collapsed, a new political system took its place, and socio-political ideology changed dramatically. These changes have had a significant impact on the fields of literature, music, and theatrical art. The ideological struggle and creative renewal that began at the beginning of the 20th century intensified even more in the context of the new era. In their works, artists raised not only national but also contemporary social themes, striving to reflect the new life experiences of the people. Thus, pop music could not be independent of political and social changes; on the contrary, it was forced to renew itself in new ideological conditions, expand its repertoire, and maintain closer contact with the audience. As a result, in the early years of the 20th century, pop music was formed not only as an entertainment art form, but also as a means of enriching the population spiritually, socially, and culturally.

Especially after the new government launched the "New Economic Policy" in 1921, artists formed various associations in the field of literature and art, in accordance with their worldview. One of the associations established during this period was the "Union of Contemporary Music" ("ASM"). Proponents of the modern music movement attached great importance to the promotion of mass music among the population. Starting in 1926, they began publishing a popular magazine called "Music and Revolution." The main goal of the ASM members was not to limit the creative work of world classical composers, but to bring it to a wider audience through the development of new, mass music and the creation of songs in a revolutionary spirit.

Initially, this union was supported by the government, creating favorable conditions for creative work. However, due to the various ideological and practical struggles that arose in the development of literature and music, and the need to put an end to the misguided practices that

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emerged in society, the Central Committee adopted a special resolution in 1932 and dissolved all organizations. After this decision, they were replaced in 1934 by the Union of Writers, and in 1939 by the Union of Composers and other art unions. In such difficult political and cultural conditions, the art of music and singing continued to develop. Through the newly formed unions, they not only sought to preserve creative freedom but also gained the opportunity to enhance musical culture among the population and harmonize modern and national musical trends. As a result, the professional level of pop and vocal art increased during this period, and artists were able to experiment with new genres, forms, and themes.

For the development of mass music, it was permitted to organize pop groups in all restaurants and various club associations of fraternal republics. Through this, the art of light musical instruments, dance music, and singing reached and began to develop among the general public. Variety groups conducted creative experiments on stage, diversifying their repertoire. Their works were enriched not only with political or revolutionary themes but also with poems reflecting civic life, everyday events, love and affection, and human feelings.

In conclusion, the development of the pop (estrada) genre represents a complex and multifaceted cultural process closely connected with historical, social, and political changes in society. Originating from the French chanson tradition as a form of simple and accessible musical expression, estrada gradually evolved into a professional stage art that reached wide audiences across Europe and later spread to Russia and other regions, including Central Asia. Throughout its historical development, the genre reflected the realities of its time, responding sensitively to social transformations, ideological shifts, and the cultural needs of the public.

The twentieth century played a decisive role in shaping estrada as a mass art form. Political changes, especially after the revolutionary period, significantly influenced its themes, functions, and organizational structure. Estrada music expanded beyond entertainment, becoming an important means of social education, moral formation, and cultural communication. The establishment of professional ensembles, creative unions, and performance platforms contributed to the artistic growth and institutionalization of the genre.

Thus, estrada art has proven its ability to adapt to changing social conditions while preserving its core mission — to communicate directly with the audience, express human emotions, and promote cultural values. Its historical evolution demonstrates that pop music is not merely a form of leisure, but a powerful artistic medium that plays a significant role in the spiritual and cultural development of society.

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