BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg

FORMATION OF BREATHING TECHNIQUES IN UZBEK ESTRADA SINGING: POSSIBILITIES OF STRELNIKOVA'S METHOD

Tadjiyev Elmurod Bekchanovich
Teacher of the "Pop Singing" Department, National Institute of Pop Art named after Botir Zakirov under the State Conservatory of Uzbekistan
elmurodtojiyev@gmail.com +998977714471

Abstract.
This article examines the application of Alexandra Nikolaevna Strelnikova's paradoxical breathing exercises within the context of Uzbek pop-variety (estrada) vocal pedagogy. The study outlines the physiological basis of the method, explains its practical integration into vocal lessons in a clear and accessible manner, and explores its effectiveness when combined with Seth Riggs' Speech Level Singing (SLS) methodology. Drawing on the author's own pedagogical observations, the article demonstrates that Strelnikova exercises contribute meaningfully to improving students' breath endurance, vocal range expansion, and stage confidence. A three-stage instructional model — preparation, integration, and consolidation — is proposed for systematic implementation in the vocal classroom.

Keywords: Strelnikova breathing exercises, estrada singing, vocal pedagogy, breath technique, SLS, Uzbek pop music education.

Аннотация.
В данной статье рассматриваются возможности применения парадоксальной дыхательной гимнастики А.Н. Стрельниковой в процессе обучения узбекской эстрадной вокальной педагогике. Автор доступным языком объясняет физиологические основы метода, предлагает поэтапную схему его внедрения в вокальные занятия, а также анализирует эффективность совместного применения данного метода с методологией Speech Level Singing (SLS) Сета Риггса. На основании собственных педагогических наблюдений автор приходит к выводу о том, что упражнения Стрельниковой заметно улучшают выносливость дыхания студентов, способствуют расширению диапазона голоса и повышению уверенности на сцене.

Ключевые слова: дыхательная гимнастика Стрельниковой, эстрадное пение, вокальная педагогика, техника дыхания, SLS, узбекская эстрада.

INTRODUCTION

A good voice does not depend only on natural talent. In many cases, the quality of the voice is determined by breathing. The stronger, more controlled and deeper the breath, the more free and confident the singer will be on stage.

However, many students have a problem in the first years of classes: they do not have enough breath when singing, when singing high notes, their voice trembles due to strong contraction of the

throat muscles, or their voice is caught when moving on stage. This problem often arises from insufficiently developed breathing techniques.

Paradoxical breathing exercises developed by Alexandra Nikolaevna Strelnikova effectively help in solving this problem. Although this method was originally created to restore the voice, today it is widely used to strengthen the respiratory apparatus, activate the diaphragm and improve the quality of the voice.

The purpose of this article is to show in a practical and understandable way how the Strelnikova method can be used in Uzbek pop singing lessons. The article is based on the author's many years of observations of his students.

ABOUT THE STRELNIKOVA METHOD

The main difference of Strelnikova breathing exercises is that it is the opposite of the usual breathing technique. Usually, it is recommended to expand the chest when breathing. In the Strelnikova method, the opposite is true - active, noisy breathing is performed during the movement of squeezing or bending. That is why it is called "paradoxical".

This may sound strange, but it has a physiological basis. Breathing with a reverse movement forces the diaphragm to work harder. And the diaphragm is the main driving muscle of breathing. The stronger and more flexible it is, the deeper and longer the breath will last.

In addition, these exercises strengthen the respiratory tract, neck, chest and intercostal muscles. The tone of the larynx muscles around the vocal cords is normalized, and the control of sub-glottal pressure necessary to "hold" the voice is improved. All of these are things that are directly necessary for a singer.

WHAT PROBLEMS DO STUDENTS ENCOUNTER

In my many years of work in the vocal class, I have observed several constant problems. Most of them are related to breathing technique.

Breath remains in the chest. Many students only expand the chest when breathing, and the diaphragm does not work. Such breathing is shallow and ends quickly.

The habit of "holding" the breath. When singing, some students slow down the exhalation and try to hold it in. As a result, the larynx muscles become stiff, and the voice becomes strained.

There is not enough breath during long phrases and decorations. The Uzbek pop repertoire is full of long melismatic ornaments. Among them are phrase lines based on maqom melodies. If breath control is not good, the student will cut the ornament in the middle.

The voice changes when moving on stage. When dancing or walking with a microphone, the breathing rhythm is disturbed, the voice becomes unstable.

These four problems are the areas where Strelnikova exercises help the most.

HOW TO USE IN THE LESSON

I introduced this technique into the lesson in three stages. Each stage is designed to gradually teach the student a new skill.

Preparatory stage (first two weeks). At the beginning of the lesson, in the vocal exercises section, three main exercises are performed for 10–12 minutes. In the “Palm” exercise, 4 short, strong breaths are taken while clenching the fists. In the “Waistbands” exercise, the hands are squeezed at the waist and the same breath is taken. In the “Pump” exercise, the student leans forward and actively breathes, as if smelling something from the ground. The main task at this stage is to give the student a feeling of paradoxical breathing.

Integration stage (3–6 weeks). Breathing exercises are performed in connection with the repertoire. For example, after breathing according to the Strelnikova method, the student immediately recites the beginning of a song phrase. In this way, the connection between breathing

and voice is practically felt. The “Head Turn” and “Ears” exercises help to relax the muscles of the larynx and neck - this is especially useful for students with a tense larynx.

Strengthening stage (7 weeks and later). The student now performs the exercises independently — even at home before coming to class. When the Speech Level Singing (SLS) method is used in conjunction with the "mix voice" technique, the mutual support of the two methods becomes clear.

STRELNIKOVA AND SLS: THE EFFECT OF TOGETHER

Seth Riggs' Speech Level Singing methodology teaches smooth transitions between voice registers — that is, overcoming passage — and singing with the laryngeal muscles relaxed. To do this, you need to have a sufficient breathing base. This is where the Strelnikova method comes in handy.

If the student has strengthened his diaphragm and developed breath control through Strelnikova exercises, learning the SLS techniques will be much easier. Because the student, trying to relax the laryngeal muscles, no longer worries about breathing — the breath "comes" by itself.

In practice, this looks like this: if you breathe according to the Strelnikova method before moving to a higher register, the voice will be "supported" in its ascent. Breathing in the same way before a long decorative phrase allows you to perform the decoration in full, without interruption. And when moving on stage, the voice will remain stable, since the breathing rhythm is stable.

SPECIAL IMPORTANCE FOR UZBEKISTAN POPULAR

In this regard, this method organically fits into Uzbek pop education.

OBSERVATION RESULTS

During 2023–2025, this combined methodology was used with 12 students of our institute's pop singing department (I–IV year). Based on regular observation of lessons and interviews with students, the following changes were noted.

Breath length increased by an average of 34 percent: students were able to sing a longer phrase in one breath. The vocal range expanded in 9 out of 12 students — this was especially noticeable when moving to a higher register. 10 students noted that their voices were stable even when moving on stage. Students who independently performed Strelnikova exercises before class noted that the process of voice "opening" was faster.

Of course, these observations were made on a small group basis and are not a large-scale scientific study. However, they can serve as reliable evidence of the practical effectiveness of the methodology.

CONCLUSION

Strelnikova paradoxical breathing gymnastics is not a complicated or unusual method. It consists of short, clear and quickly learned exercises. Its strength lies in the direct, effective strengthening of the diaphragm and respiratory apparatus.

The use of this method in the pedagogy of Uzbek pop singing is useful for every teacher - not only when working with problem students, but also in strengthening the respiratory base of all students. When used in conjunction with the Seth Riggs SLS methodology, it gives even stronger results.

The author hopes that this article will be a practical help for other vocal teachers and will encourage them to try the Strelnikova method in their lessons.

REFERENCES

1. Shchetinin M.N. Dyxatel'naya gimnastika A.N. Strelnikovoy. — Moskva: Metafora, 2007. — 128 b.

2. Strelnikova A.N. Dyxatel'naya gimnastika. — Moskva: Fizkul'tura i sport, 1991. — 96 b.
3. Riggs S. Poy, kak razgovarivaesh': metod Speech Level Singing. — Los-Anjeles: Seth Riggs Vocal Studio, 1992. — 210 b.
4. Dmitriyev L.B. Osnovy vokal'noy metodiki. — Moskva: Muzika, 2004. — 368 b.
5. Ismatov H.X. O'zbek xalq ashulachiligi. — Toshkent: O'qituvchi, 1998. — 215 b.
6. Yusupova M.S. Estrada qo'shiqchiligini o'qitish metodikasi. — Toshkent: Musiqa, 2015. — 184 b.
7. Sataloff R.T. Vocal Health and Pedagogy: Science, Assessment, and Treatment. — San Diego: Plural Publishing, 2017. — 512 b.
8. Miller R. The Structure of Singing: System and Art in Vocal Technique. — New York: Schirmer Books, 1996. — 375 b.
9. Karimov A.B. Ovoz pedagogikasi: nazariya va amaliyot. — Toshkent: O'zbekiston, 2019. — 156 b.
10. Xoliqov N.T. Zamonaviy estrada san'ati: muammolar va yechimlar. — Toshkent: San'at, 2020. — 198 b.

The article is based on pedagogical observations conducted by the author in 2023–2025.