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DEVELOPMENT OF ACTING SKILLS IN MODERN TRAINING AT THE VARIETY DEPARTMENT

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ЮСУПОВА МАРИНА РИМОВНА

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**РАЗВИТИЕ НАВЫКОВ АКТЁРСКОГО МАСТЕРСТВА В
СОВРЕМЕННОМ ОБУЧЕНИИ НА ОТДЕЛЕНИИ ЭСТРАДЫ**

Аннотация. В статье речь идёт о развитии навыков актерского мастерства с учётом особенностей исполнительского искусства вокалиста.

Ключевые слова: речевая интонация, тембр, движение мелодии, чувство ритма, творческая воля.

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**DEVELOPMENT OF ACTING SKILLS IN MODERN TRAINING
AT THE VARIETY DEPARTMENT**

Annotation. The article deals with the development of acting skills, taking into account the peculiarities of the vocalist's performing art.

Keywords: speech intonation, timbre, melody movement, sense of rhythm, creative will.

ЮСУПОВА МАРИНА РИМОВНА

Санъатшуносликфанларинормзоди,
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**ЭСТРАДА БЎЛИМИДА ЗАМОНАВИЙ ТРЕНИНГДА
АКТЁРЛИК КЎНИКМАЛАРИНИ РИВОЖЛАНТИРИШ**

Аннотация:Мақолада вокалистнинг ижрочилик санъатининг ўзига хос хусусиятларини ҳисобга олган ҳолда актёрлик кўникмаларини ривожлантириш ҳақида маълумот берилган.

Калит сўзлар:нутқ интонацияси, тембр, оҳанг ҳаракати, ритм туйғуси, ижодий ирода.

One of the founders in the educational system of the institutions of arts and culture is the formation of the need to determine the very meaning of educational activity. It is the active approach that makes it possible to determine the motives and goals for the conscious development of the professional skills of directors and actors.

Significant state support opens up unprecedented creative opportunities for the youth of Uzbekistan and provides them with the latest ways to express themselves and realize their talents in accordance with the latest trends in theatrical art. This is facilitated by the Decree of the President of the Republic of Uzbekistan “On measures for the innovative development of the sphere of culture and art in the Republic of Uzbekistan” [1], the Decree of Sh.M. Mirziyoyev “On measures to further enhance the role and importance of the sphere of culture and art in the life of society [2]. The motives for self-improvement and self-realization, as a rule, are formed in the first years of the institute. They are constantly changing, supplemented and corrected in the creative process of mastering the profession and the entire complex of the educational system prepared for each department according to the curriculum. The principle "The younger generation is the main potential and above the value of the society of our state" is consonant and clearly expressed in the tasks set for the state, enshrined in the Decree of the President of the Republic of Uzbekistan “On measures for radical reform

and raising to a new level of state youth policy in the Republic of Uzbekistan” [3].

Outstanding psychologist A. N. Leontiev, defining the connection “action-goal” [4], considers the entire period of preparation of the role as an interconnected system of certain step-by-step actions.

Naturally, they are based on the student's personal experience, traditions, schools, as well as new formations in the professional activity of the actor. It is in the process of learning and perception of the specifics of one's specialty that new qualities are formed “through the prism of appropriating cultural and historical experience. Thus, “the sources of development are not inherent in the child himself, but in his learning activity, aimed at mastering the methods of acquiring knowledge” [5, p.219]. The article will focus on the development of acting skills on the subject of “Vocal”, since the professional training of one actor should be considered as the active participation of all creative departments (“Actor’s Mastery”, “Directing”, “Stage Speech”, “Stage Movement”, “Vocal”, “Grima”,) and their active form of learning and interaction using the latest innovative technologies.

It is difficult to overestimate the importance of voice sounding for an actor. This is half of the artistic image on stage. In theater institutes, four departments are engaged in teaching competent voice skills, such as special departments (“Actor’s Skills”, “Directing”, “Stage Speech”, “Vocal”). And if the general for teachers of stage speech to vocal is the setting of breathing and sound formation, then in individual lessons in vocal these skills are not just fixed, but correspond to the generally accepted principle in didactics, aimed not only at the established principle of support in the voice, but also at “correction in the side of the specificity of vocal work as a special form of making music”[6, p.115].

This principle is extremely important in all departments of “Theatrical Art”. Stage speech, as an example of a literary language, has recently lost its function. Speech cliches, wrong stress, dissonance, failure to preserve the melody of national speech leads to serious affects of the modern theatrical language. In pursuit of easy success, some actors deliberately violate speech laws. It is appropriate to recall here the founder of professional direction in Uzbekistan, Mannon Uyгур, with his excellent knowledge of native history, life and language - everyday and literary. In his creative laboratory, he carried out the important task of developing real Uzbek drama. He used his observations of the possibilities of the Uzbek language more and more persistently when working on monumental productions. The play “Alisher Navoi” (1945-1948) was entirely recorded on gramophone records and is convincing evidence of this.

Speaking about stage speech and characterizing singing according to V.P. Morozov as “musical speech”, it is necessary to make a reservation that in the book “Secrets of Vocal Speech” he makes “an emphasis on the emotional sphere of the creative process as an indispensable condition that ensures artistic expression in singing” [7, p.82]. If we talk about the feelings accompanying the vocalist, then it is they that give credibility to the behavior. But in the skill of the actor, the clarity of the game itself is given by the action, which, as we know, is internal and external. It is the action that forms emotion and serves as a guide to determine the leading emotional coloring for the performer's voice.

By creating within ourselves, like a musical notation, a score of clear images, we identify our search for the best way to express our feelings. Acting on “Vocal” works a little differently, since the way of living with music is significantly complicated by a predetermined sense

of rhythm, which requires, in addition to a voice of a bright timbre and full range, a sense of rhythm, purity of intonation and complete freedom of body and thoughts.

In the process of setting the voice, teachers of course deal with the difficulties arising from undelivered breathing, which can lead to strong sound production and fake singing. But there are much more clamps than can be determined at first glance, be it a muscle clamp or a psychological one. There are specific exercises for developing body flexibility and relieving tension. The physical clamp, which manifests itself in the tension of the legs, arms, back, disfigures the general plastic pattern of the created image of the performer. Excessive stiffness not only makes breathing difficult, but also the process of thinking, as well as assessing the nature of behavior. As a result, the viewer can only appreciate the theoretical work of both the student and the teacher.

There are certain skills that characterize the skill of an actor, taking into account the peculiarities of a vocalist's performing arts:

- speech intonation and singing;
- the ability to feel the movement of a melody;
- stage movement;
- attention to the musical text (intonation based on the harmonic language of the work, taking into account singing in the desired dynamics, rhythmic pattern of sustained pauses, etc.);
- singing in different timbres depending on the change in the nature of the piece;
- the ability to feel and convey the style of the work;

creative will.

It is the balance between thoughts, feelings and will that is the basis for the creative transformation of an actor. Konstantin Sergeevich Stanislavsky, speaking about the preparatory period of the actor for work,

designated the task as follows: “The sculptor kneads the clay before sculpting, the singer sings before singing; we, on the other hand, are playing to stretch, tune our soul strings, to check the internal “keys, pedals, buttons” [8, p.123].

There are a great many warm-ups to “warm up” the soul and body. However, it is good when the teacher himself, based on his own experience and physical data of the student, develops a set of exercises for the development of the technique of coordination of resonators and breathing, high-quality sound, aesthetic perfection of timbre, flight and voice power. I would like to dwell separately on the difficulties with speech intonation in singing. This is due to the indistinct pronunciation of the text and non-observance of semantic accents. Singing words with lengthening vowel sounds and a short pronunciation of “consistency” is proposed as an exercise to eliminate these shortcomings. But at the same time, all sounds should be in one high vocal position with correct breathing and singing “on a yawn”. This is the only way to avoid slurred pronunciation, “arrhythmias in speech” [6]. Sometimes the text is read separately from the music, loudly and clearly, in order to understand the main meaning of the allegorical meaning. But the main core remains the music itself, since the inability to feel the rhythm and the general movement of the melody leads to a misreading of the piece.

Experienced and talented vocal teachers work on my course in the Variety Actor department: Eminov N., Khodzhaeva M., Yuldasheva A. But they also complain about the lack of time due to the lack of hours to work on the basics of vocal technique and acting skills, contributing to the creation of an artistic image. In order for the future work to acquire its flesh, tangibility, a rehearsal period for the embodiment of the plan and generalized thought process of the entire team must be organized. It is by no means ambiguous, not always consistently successful, consisting of

several stages, but invariably requiring a large amount of time to create all the lines of the artist's life.

An artistic image grows out of sensory, primary images, and a definite concept arises from them. Thus, the musical component, which determines the basic tone and mood of the work, is closely related to the mode and tempo of the composition. Before delivering these evaluations of emotional meanings, one should understand, accept and find the appropriate means of expression for himself. There is an amazing opportunity for the voice to convey great feelings of universal significance and, teachers need, taking students away from “confused thinking”, to create a space in which future representatives of the performing arts will live, breathe and create.

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