

## SCHOOL OF VARIETY ACTING SKILLS

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The school of acting skills became a powerful and fundamental factor in the influence of the theater on pop art.

The actor plays the main role in the variety show. Armed with the expressive tools typical of dramatic theater, he attracts the attention of the audience, often without stage decoration, lighting, make-up, props, tricks, or using all of them to a small extent, he becomes a number, a main participant in the performance.

Variety acting skills are the foundation upon which the entire concept of the role rests. Pop artist, his inner life should be based on stage in any genre. Otherwise, the pop number will consist of pure tricks, a collection of stereotyped gags, useless anecdotes, and crudely interpreted reprises. All this turns into nonsense, meaningless talk.

The school of acting skills protects the variety from stereotypes, similar methods, "fun" of public performances, artificial play, due to psychological reliability, the reality of inner life, comprehensive organization of the actor's role and situation within the conditional form of the genre, his talent in new, allows full disclosure and enrichment with unexpected colors.

On the Uzbek stage, excellent examples of the synthesis of theater and pop music can be seen in the satirical couplets of Yusuf Khevan Shakarjanov, Zuhur Qabulov, and the duets of Muhyiddin Qoriyakubov and Tamarakhanim. The rhythmic and plastic images of the dances staged by Usta Olim expressed the character and mood of the character. As soon as the legendary Soyib Khojayev appeared on the stage, an image was created that no one could repeat. Ergash Karimov's sharp exaggerated expression was surprising, etc.

Lightness of plastic expression, eccentricity, precision of polished form, singing, dancing, oratory, which indicate style, became a find not only for pop music, but also for theater.



Estrada is extremely demanding in form, which is achieved through hard work and rehearsals. Inspiration comes with first successes, and this endless exploration remains part of the process.

The foundation of the role is determined primarily by its internal psychological content, which is not opposed by external sharp forms.

Mastering the art of speech, movement, plasticity, and vocal art remains the skill of a pop actor, the main condition of his profession. Without an external form, neither the bright inner character nor the soul wave of the image reaches the viewer, the outer character explains, interprets and conveys to the viewer the invisible inner spiritual flow of the role.

But, of course, as in every actor, in the art of a pop artist, in addition to acquiring movement, ceremony, stage charm, personal talent, the artistic value and quality of a literary or musical work plays a leading role. Despite the fact that the author (and director) "dies" in the performing actor, this does not diminish its meaning. On the contrary, it becomes more important, because it is with its help that the individuality of the pop artist is revealed.

But, unfortunately, for some reason, today every actor who performs in a concert pop can be considered a pop artist, even if his repertoire and performance have nothing to do with pop. Among many pop artists, one can find those who cannot reveal the essence of the work being performed, deepen it, and create a stage image. Such a performer is completely captivated by the repertoire, he is looking for a piece that will automatically cause laughter and applause. Such an artist sometimes rushes from reprise to reprise without considering the essence of the number, misses the text part, confuses the pronunciation, makes rude and careless actions to provoke laughter in the audience, which ultimately leads to not only linguistic but also spiritual confusion. . Of course, it is worth noting that even a good literary or musical work that falls into the hands of such a performer becomes tasteless.

No matter what genre it belongs to (spoken, musical, original), it seems easy for the performer because the artistic image created by the pop artist is familiar. But it is precisely this ease and simplicity at a glance that creates difficulties for a pop artist. Creating a stage image in pop music has its own characteristics, which define the "performance conditions" as stage art and the "performance conditions" of this or that genre.

Variety lacks periodic continuation of the character's fate, the gradual development of conflicts and its smooth ending. The detailed development of the plot is also not visible. A variety actor needs to live the complex, psychologically diverse life of his



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character in a short period of time. At the same time, the viewer should immediately understand where, when and what is happening.

The art of a pop artist, the life of a performer on pop scenes is built on the basis of the laws of acting, which discovered many famous theater directors and actors, such as K.S. Stanislavsky, Y.B. Vakhtangov, M.A. Chekhov. Unfortunately, there is no mention of pop music, and if it is, it is rarely spoken about, mostly with sarcasm. Although in the work of Raikin, Mironova, Zelyonaya, etc., the variety is combined with the skill of living the life of stage characters, which confirms their loyalty to the Stanislavsky system and the acting schools of Vakhtangov and Chekhov.

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