

## **The Importance of Mastering the Tempo and Rhythm of Movements in Acquiring the Skills of Acting**

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### **A B S T R A C T**

*This article discusses the importance of mastering the tempo and rhythm of movements in mastering acting skills. Exercises are recommended to master the tempo and rhythm.*

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When an actor plays a role on a stage or in a movie, he forgets his identity and lives inside the image he creates and acts like it. Otherwise, the viewer will not watch the character on the stage or in the movie, but the actor performing it. An actor should pay attention to rhythm and tempo while working on his skills. In defining human moral characteristics, in stage practice and pedagogy, he uses the terms tempo and rhythm taken from the vocabulary of music. Tempo is the degree of speed of the performed movement; it is possible to move slowly, moderately and quickly. Dancing requires us to spend different amounts of energy, but it can't always have a serious effect on our inner state. For example, an inexperienced director forces the actors to speak and act faster in order to increase the excitement of the performance, but such external mechanical acceleration does not create internal activity, but rather spoils the work.

The ethics of rhythm is a different matter, for example, if it is said that "the play is not going in the right rhythm", this does not mean simple speed, but the intensity of the action and the experiences of the actor, the inner emotional clarity, the realization of the events of the scene. . In addition, the concept of rhythm itself also represents rhythmicity, that is, it means the same centrality of movement in one way or another in the organization of space and time. This means that a person moves, speaks, breathes, works in one rhythm, in general, the same rhythm of movement, as well as the alternation of states of rest and tension, tension and weakness. Rhythmicity and non-rhythmicity refer to the concept of rhythm and dynamic actions in a certain state, its external and internal manifestations. Thus, "rhythm" refers to the intensity and rhythm of movement.

It is natural that the movement at one beat is completely different from the movement at a fast tempo. For example, if we compare the running of an athlete in a competition with the running of an ordinary person to escape from a pursuer. In the first case, internal compactness is characterized by the uniformity of the movements of the body. In the second case, it is expressed in a panicky mood, tremors, sudden intensification of movements, frequent alternating periods of falling and rising energy.

The concepts of tempo and rhythm are related to each other, so they are often emphasized as a whole, using the term tempo-rhythm. In many cases, both of them complement each other: an active rhythm speeds up the movement process, and on the contrary, a reduced rhythm causes it to slow down. Perhaps

there is a direct conflict between them. However, this is not always the case. For example, in the active rhythm and attentiveness of the players in a chess tournament, the game takes place at an extremely slow pace. An amateur game played out of idleness can be played at an internal medium rhythm, at a fast pace. The simple appearance of tempo-rhythm exercises is manifested in the unchanging duration of movements. But it can change over time. For example, before appearing on the stage in a performance, an actor must overcome certain actions, regardless of his busyness and circumstances: enter his dressing room, undress, put on make-up, put on wigs, theater costumes, prepare to appear on the stage, etc. with only a few minutes left and he's running late, he can't do that move at that pace and rhythm. If he comes an hour before the performance, he can do it. In such cases, the slowed down, calm tempo is contrary to the logic of his character in the given circumstances. Or, if the logic of the movement requires a slower pace and rhythm, it is impossible to speed up voluntarily. Accurate calculations in the given conditions and the logic of the actor's character in the role based on them prevent errors that may occur in the tempo and rhythms of the movement. But it is not unlikely that this movement will be disturbed in the conditions of stage creation with the tempo-rhythm of the natural communication logic. This happens when the actor's nerves are tense during a public performance or the performer is not free. Fearing that the audience will not understand him, the actor tries to stretch out every word and action, to chew on the word, or, on the contrary, to bore the audience, artificially trying to raise the tone, speeds up the action. In both cases, the actor unwittingly transfers his false acting status to the actions of the person he is portraying. Deprivation of the real rhythm inevitably destroys the two-way movement of the play and the logic of the behavior of the moving person. Therefore, tempo is one of the most important technical elements of an actor.

The conductor is responsible for controlling and supporting the movement of tempo and rhythms necessary in musical theater. During the performance, he corrects the mistakes in the performance of the singer-actors and directs them in a certain direction. There is no such assistant in the drama theater. This is why it is so important for a dramatic actor to cultivate and develop his sense of tempo and rhythm in order to fill the place of a conductor. For example, sitting at different paces and rhythms, standing on the stage, looking for something lost, looking at the surrounding object, hearing, thinking, remembering, interacting with a partner, conveying one's purpose, performing different actions with the depicted objects: dressing, undressing, fixing the table, writing a letter, etc. When switching from one tempo to another, the same physical movements can be performed in two ways: tempo-rhythm changes in given conditions and vice versa new conditions can be found from tempo-rhythm changes. Suppose a student learns the movement of some expressive objects, for example, dressing. First of all, the mechanics of the movement itself require a slow pace before settling into a routine. Only then will it be possible to perform it in normal life conditions. Let's say I'm getting dressed to go to school or work, I have enough time for that. When the same action is performed in a time-limited situation, for example, in the case of "I fell asleep and may be late for study or work", cases of transition from one stage to another are observed. "I'm running late, it's only a few minutes before class starts. I was warned before that if I was late again, I could be kicked out of the school," the situation becomes even more tense. After such training, the student can conditionally set different movement times for himself, from the slowest to the fastest. At the same time, it is possible to use generally accepted musical terminology to define tempos. They can consist of: *largo*, *lento*, *andante*, *moderato*, *allegro*, *vivo*, *presto*, etc., which determine the length of the musical units. After that, the student is given a task by offering the conditions, the tempo of the specified action is corrected using a metronome. The assigned tempo will have to be "justified" under the given conditions. The following exercises will teach you to move from one tempo to another. It gradually increases or decreases the intensity of movement. In music, this is called *crescendo* and *dimiendo*. If dressing is resorted to, dressing can be started without haste, assuming there is sufficient spare time. In the process of dressing, it becomes clear that the clock has stopped, and this forces you to hurry. The student is forced to move to a new, faster pace of movement. After he is sure that he is late anyway and realizes that his haste is useless, he returns to the original pace of movement. In order to develop a sense of tempo and rhythm in the actor, Stanislavski pays special attention to knowing how to act in two or more tempos at the same time. This behavior occurs when the external form does not match the internal state. Suppose a person is depressed by some unpleasant news, he tries to hide it from those around him, pretending to be happy and cheerful, or, on the contrary, he pretends to be ready to dance with joy, for

some reason he pretends to be careless.

When choosing material for such exercises and etudes, it is necessary to rely on such music, in which the dramatic element should be clearly and clearly expressed. For this, it is appropriate to use fragments of opera and ballet, as well as works with a specific content, that is, known as a musical program.

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