

METHODS OF CREATING NUMBERS IN ESTRADA ART

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Nomer is the basis of estrada art. "Variety," says A. Anastasev, "is different in that it essentially reflects artistic life and exists in form. If in the theater it is a performance, in the variety it is considered a number" [1, 8]. It should be noted that the concept of "number" is interpreted in different ways, and each of them has its own essence.

The concept of "number" discussed below first appeared in the circus, and then in pop music. Historically, the number was formed as a short piece of pop art. Each number has a prologue, development of events, culmination and resolution, that is, a miniature should be built based on all the laws of dramaturgy. At the same time, pop dramaturgy has its own characteristics due to the brevity of the number. This article analyzes the different aspects of the dramaturgy of pop plays than theater works.

These differences can be seen in:

- different attitude to the text, dramaturgy (the actor's individuality takes the leading place in the variety show, it also serves as a base for creating miniatures, the text of the play is always the basis in the dramatic theater);

various aesthetic possibilities. Due to the diversity of pop art, not only the pop dramatist (in the conversational genre), but also the artist-public creative tandem (the dramaturgical basis of the number is created in the process of its development in the performance numbers in the conversational genres), the performer zi (the dramaturgical basis of the number is created in the process of its development even in non-verbal genres), creative association, composer-poet (in the vocal genre), director-playwright (in numbers without a plot), as well as director- such as a ballet master (in the choreographic genre) can also be the author of a variety miniature. In theater art, the playwright is the permanent author; different artistic tasks, because pop music is created only for performing in pop music, the importance of such "material" as a literary work is not high. In practice, it seems that reading such "literature" is extremely boring, excluding the works created in the spoken pop genre, because monologues, sketches, scenes, etc. are created not for reading, but for pronunciation from pop. They are created as if to embody the word before the eyes of the audience, because pop has a "story advantage" [2, 48-49] (the performer "tells a story" about the emotional life of the hero using the expressive means of this genre). In other genres of variety, the dramaturgical structure of the number may consist of the actions and behavior of the actor and the involvement of the intended audience in the process of creating the miniature, which has no significance from the point of view of artistic expression. The theater work "lives a double life. Although it is considered a literary work, it is also intended for the stage, it can be called the literature of theatrical possibilities, it



can be "staged" and read... Pesa is at the same time a complete work of art and is also stage material"

LITERATURE:

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