

The Importance of Muscle Relaxation Exercises in Actor's Stage Attention

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Annotation: This article discusses the importance of muscle relaxation exercises in the actor's stage attention, and the importance of the relationship between inner focus and a person's muscle relaxation and concentration.

Keywords: Creativity, actor, inner focus, main goal, stage muscle freedom, memory, emotional memory, excitement.

The external physical movement of the actor is the weapon that reflects the state of the inner soul in the stage and shows it to the audience. Therefore, first of all, it requires the actor to regulate the physically moving body apparatus, to harden it in accordance with the requirements of the stage. External devices should be impressive, sharp, playful and wide range. He is able to create with his inner senses, mastering his body and muscles at will. However, if the actor is not able to carry his body on stage, there can be no question of his normal creativity on stage. The external physical movement of the actor is the weapon that reflects the state of the inner soul in the stage and shows it to the audience. Therefore, first of all, it requires the actor to regulate the physically moving body apparatus, to harden it in accordance with the requirements of the stage. External devices should be impressive, sharp, playful and wide range. He is able to create with his inner senses, mastering his body and muscles at will. However, if the actor is not able to carry his body on stage, there can be no question of his normal creativity on stage.

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- Teach students to identify excess muscle tension in a setting;
- Teach students to control their muscles;
- Training to determine the center of gravity and base;
- Learn to change the center of gravity with the center of gravity during constant body movement;
- Learn to monitor muscle activity during exercise and use it voluntarily;
- Training to justify any hand, foot, and body movements in a stage setting;

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It is not difficult to understand the importance of the relationship between muscle relaxation and concentration. The more a person tries to concentrate, the less muscle tension there is. Or conversely, as the external muscles tense, the internal focus diminishes. In human nature, they are constantly changing places. Therefore, the more an actor focuses on something, the freer and more relaxed his external muscles become. However, when the human body and muscles are tense, it is not easy to immediately activate the inner attention. That is, the transfer of energy from one member to another is not easy. Therefore, before focusing on an object, it is necessary to relax the external muscles, and then focus on a scene and concentrate there. But can you stop the heartbeat from fear? Of course not! Because he doesn't obey you.

However, this tension, which is caused by muscle tension, is only concentrated on something, the object, and the heart rate gradually decreases and begins to beat at a steady pace. This means that the attainment of freedom takes place in the following stages: Stage 1: Consciously acting on them to relieve muscle tension in the external organs. Step # 2- Discovering Your Purpose There is no purpose to life other than the purpose you give it. Step 3: Turning voluntary attention into involuntary focus and thereby achieving inner freedom (involuntarily relieving muscle tension) As noted, focusing on a given source and engaging in its study creates inner freedom which in turn gives rise to external physical freedom. But if the actor is stiff without muscle freedom, no force can help him focus on the given source. So often, instead of focusing on the stage, the actor is busy relaxing the frozen muscles. In some cases, even if the actor is able to create inner freedom, it is impossible to get rid of muscle stiffness. If the tension in the limbs is relieved even a little, the rest of the limbs will relax on their own, and the inner freedom will help to concentrate.

Relaxing an actor's muscles is like a person's sleep, that is, the freedom of the muscles at rest. This is especially true for young children. "If a baby or a cat is laid quietly on the sand or put to sleep, and then carefully lifted, the whole body will remain in the sand. If such an experiment is carried out with an adult, only the shovel and the buttocks will be left in the sand, and other parts of the body will not sink into the sand due to the usual constant muscle tension."

In order to leave a mark similar to that of a child lying on the sand, it is necessary to achieve complete freedom and emptiness of the limbs. In this case, a person can rest for five to ten minutes or rest as if he had slept for a day or two. It is not in vain that the caravan leaders rested in this way, they tried to shorten their sleep as much as possible. Instead of resting for a long time, they relieved their bodies of muscle tension, which relaxed the tired body. As long as there is physical tension, there can be no question of a proper, delicate feeling and a normal, sincere life for the role. Therefore, before creating, it is necessary to regulate the muscles so as not to stifle the freedom of movement. "Because an actor is also a. When you reduce the pressure on the back, it appears on the shoulder, and as you remove it, it seems to pass into the diaphragm. So, sometimes there are muscle cramps here and there. Therefore, it is necessary to constantly and relentlessly deal with this shortcoming. You can't lose this balloon, but you have to fight it. The purpose of the struggle is to increase our sense of observation or control. The task of control is difficult: it has to constantly check whether there is excessive tension, muscle tension, tension in life or on stage. When a jam occurs, the controller must remove it. It is necessary to raise the process of self-examination and de-stressing to the level of mechanics, to the level of instinct. This is not enough, it should be turned into a daily habit, a natural need. This process should be done not only for the quiet moments of the role, but mainly for the highest nervous and physical moments of upliftment. "

In the memoirs of K.S. Stanislavsky, "... I cannot say that it is difficult to detect and identify the muscles pulled in different parts of the body. It's not hard to get rid of clutter. But with good credit, you might find exactly what you need. The more you listen to the contractions and contractions in your body, the more they appear. At the same time, you will learn to feel emotions that you have

never felt before. These conditions help to find more and more new compresses, but as they are discovered, more and more new ones appear. I was able to get rid of the tightness in my back and neck in a short time.

As a result, I can't say that I felt physically fit, but it became clear that there was a lot of harmful, excessive muscle tension that we didn't even think about. When you remember the treacherous eyebrow twitching, you start to be afraid of physical stress. Although I haven't been able to fully relax all my muscles, I have already felt the pleasure of getting it when the time comes. ” This means that the actor must be accustomed to constant self-examination and coping with stress throughout his career. We will continue to provide information on this topic in the following chapters. The ability to remember emotions. The actor is constantly reminded of the material provided by the playwright in the creation of images on stage, filling it with emotional memories that have excited him throughout his life.

We know that similar events, circumstances, and situations that are reminiscent of the past are rare in dramatic works. AN Torsov says: “It is inevitable that a person will feel something at every moment of his life, and if he does not feel and feel anything, he will be a corpse, not a living person. After all, only the dead do not feel anything. What you "felt" on stage, what you "forgave" during the creation, that's the point. ” This means that the actor's stage activity is inextricably linked with the senses and sensations, which are the main elements of acting. “... We cannot use the emotions in our memory as we use the books in our library. Do you know what the ability to remember emotions is? Imagine a lot of houses, countless rooms in the house - there are countless closets, lots of boxes and boxes, boxes and the smallest box with beads.

The house, the room, the cupboard, the shelf are easy to find, the boxes and crates are harder; is there a sharp eye that can blink today and find a completely lost bead? Only chance can help you find it. The archive of our memories is the same. It also has its own cupboards, drawers, boxes and crates. Some of them come to mind, others don't. How can one find a "bead" of emotional memory, which once appeared and disappeared, shining like a star and disappearing forever? No matter what the circumstances of the play, it always evokes the old pain of the actor, forcing him to revive the old excitement and live with those recurring emotions. Therefore, the actor should get used to re-living in the world of past experiences, rehearsing old experiences through rehearsals. The element of stage emotional memory plays a key role in cultivating this stage ability in the hearts of students and developing it professionally.

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