THEATER AND SOUND.

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Annotation:
This article describes the signs 'mechanisms for complex communicative systems dynamically appearing in theatrical arts. This article also shows the history of sound semiotics. as an additional way to get the message and idea from author to audience on the level of emotions and the mood

Key words:
Sound semiotics' basics, the art of theatre, creative ideas, sound of theatre, director's idea. modern trends. and the separate direction.

"You need to know traditions, before breaking them!»
(Sh. Abhasov, opening speech to students of the Theater Institute, Tashkent, 2011).

The basis of modern visual media art is theater. Almost everything we know about cinema and television began from the theater and it is in the theater that we will seek the beginning of the foundations of the semiotics of sound and it's binding with the realization of an artistic idea. Now Jet's talk about the theater. All performances on the scene always had a sound, except ·'very authoring ones". And when we say "sound" we do not mean a certain sound track or some kind of techno genie sound, but namely sound in all its manifestations.

The sound in the theater begins with dialogues on the stage, replicas of actors, texts and speeches, and ends with the noise design of the performance, musical accompaniment and even the sound of applause from the audience, which is an integral part of the action. Let's imagine a theatrical performance without applauses and in deathly silence - isn't it really strange?

And now let's take a look at what theatre sound is. The second chapter of this dissertation presents studies and calculations for each thesis, but before continuing into the studies, I would like to use a simple language and bring a few points to the:- common denominator. Theatrical sound begins with dialogues of actors Without them not a single play is built, except moments of author's vision or reading. The text ofth= play is transformed into speech and without sound this process is simply illogical and does not make sense.

In this case, we can see the transformation - mechanism according to the algorithm:

Though t - Idea -Text - Speech - Sound - Viewer It turns out that the language transforms ar._ develops in other forms that help in the implementation - of artistic ideas at all levels, including verbal fil'_

empathic. In this case, the semiotics of sound serves as an additional mechanism for transmitting not OP _ design and ideas, but also for transmitting emotions and moods from the author to the viewer.

Let's try to expand the idea a little further. Watching what is happening on the stage, we do not just listen to the actors' remarks and pass pieces of text through ourselves - we catch intonations, tonal modality, starting with its simplest differences in male and female voices, and ending with intonational messages that largely determine the level of speech and the actor's skills of dramatization. It is a complex art to convey a set of information and signs to the viewer and the correct presentation of the author's idea to the viewer depend on many factors and one of them is the semiotics of sound.

Like any type of art, the theater, constantly developed and followed the progress. Compared to the cinema, we can say that the theater is more classical type of art and at some points even conservative, but nevertheless, the theater goes its own way, and this way implies development. Despite the classics and apparent conservatism of the theater, sound, unlike the cinema, was always present in the theater and was an integral part of it.

Sound was the second language of the theater, starting from the very beginnings and ending with modern high tech theater platforms. And this second language has always pursued

one goal - to convey to the viewer and maximize the realization of the artistic idea, tl1e author's intention, ideas of the director, specific moments and individual characteristics of the actors.

Theatrical sound, in addition to the speech of the actors, consists of two other important areas - the musical and noise design of the performance and each of these areas can be deduced independently, with its own high priority[l.pl25].
Musical design- is the music of the theater, this is a separate area in which all the signs of an independent musical genre are exist. This area has its own specific features and if you have just musical education and talent it won't be enough in order to write ·music for theatrical productions.
We also need: knowledge of the theater - its specifics and history; ability to understand the intention of the author; artistic idea of director; know the language and nature of sound and clearly understand the ultimate goal[2.p 55].
The choosing of a suitable theater composer is the most important decision for any theater director, because the style in which the composer works largely detennines the musical idea of the performance.

Theater composers work in two main styles:
l. The composer initially follows the intentions of the director and implicitly fulfills all the requirements and tasks.
2. The composer uses his vision on what is happening on the stage, and the musical decision of the performance goes independently. Both of these styles work well to exist. The choice of style of work dq,s director, on his team and on whether the chOSCI fits the concept of the performance.

In some cases, an independent composer can completely change the creative approach and his musical decision introduces completely unexpected moments into the play, sometimes unexpected, but that did not cease to be brilliant.
In situation when the entire performance is completely subordinated with the will of the director, and when the composer clearly follows the directions and tasks of the director, the performance turns out to be exactly as the director intended it, even in small details.   Sometimes the composer acts as the musical director, which means that he becomes the second director of the performance and the process of making key decisions comes from him and the director.
As we said above, both styles are viable and it all depends on the choice in which style to work.
Lately, another style of working with the musical design and various theatrical productions has appeared
- a style in which turnkey musical solutions can be used.
In the era of globalization and the global system of exchanging data and information, we got almost unlimited access to everything that was once recorded, composed, written or created. The advent of digital effect libraries has almost wiped-out laboratories and production studios.
This applies equally to huge libraries of turnkey music, various inter-noises and almost any audio information. All this can be bought, downloaded and used for the needs of cinema, theater and television. Moreover, audio materials have appeared in the form of constructor, with which you can assemble any necessary musical solution without the help of expensive

studios, a large team of specialists and time costs.

Solutions like these become an excellent help for low-budget projects and performances, and also help to save a significant amount of time, effort and nerves for the director and composer, who becomes a production manager in this formulation of the question.

Let's back to the past ... At a particular point in time, the movie was still dwnb because of the technical capabilities or rather the impossibilities for integrating sound into the film[3 p.12]. But the producers and directors of cinema of that time were the most progressive technophiles, and in fact, they had no big choice but they invent and implement all the newest and often controversial ideas of what the techno-world of those times could offer.

Without hesitation, they twned to the theater, which already existed and had decent success.

The theater was a rather conservative type of art, but nevertheless it has been using sound and used its capabilities almost from the moment it was founded. That's why the theatrical experience in musical and noise design could give the film industry exactly what was needed - a sound consisting of music, voice and noise[4 p. I 60].

Noise and musical design became integral attributes of theater, cinema and television and began to develop technically [5 p.480].

To replace tappers and sometimes even orchestras, various modern technical inventions began to come and continue to develop as independent elements of equipment used in this industry[6 p.109] and automation of routine processes and bringing them to common standards has also begun [7 p.590].

Little by little, with the development of the recording industry, everything came to the conclusion that once a recording of music or inter-noise created in the studio could be used a huge number of times in different parts of the world, without involving an entire orchestra or team of noise designers.

As always, the technical progress led to the disappearance of a number of professions, which not made everyone happy, but as always, it did not matter in comparison with modern trends, which were moving forward at great speed.

As an example we can use the whole historical line, which begins with the simplest barrel-grinders with their interchangeable melody drums; passes through the rudimentary punched cards with recorded tunes for automatic pianos and noise machines, which are technically modified barrel-grinders, and ends with the use of the most advanced digital DTS systems for reproducing sound in films, theater and television .[8 p.lSJ.

Having a similar technique and recorded phonograms, directors, producers and sound designers could easily follow the sound line of any show without attracting unnecessary costs and without organizational difficulties associated with the involvement of a large nwnber of specialists. This automation system helped to save and use the released funds including budgets, funds and labor hours and it became possible to switch them to urgent tasks related to technical support and focusing directly on production and post-production.

To some extent, it was the automation of processes that gave an impetus to the entire industry and led to technological progress in creativity and it went even faster than before.

Based on all we said above, we can conclude that without sound (except

special situations) any visual product, theater, movie or television becomes less meaningful and loses its description, as well as the transmission of the main message from the author to the audience and it becomes much poorer in creativity. The sign mechanism, as an element of a complex communicative system for transmitting a message, will be fully used only if we use all its components, which are sound and its semiotics. I want to emphasize that wrn101.1t the use of semiotics of sound, the transmission of a message is possible, but will not be done to the full extent of its potential.

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