

ОПУБЛИКОВАТЬ СТАТЬЮ

в изданиях НИЦ "Социосфера"



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- *Российский научный журнал*
- *ISSN 2078-7081*
- *РИНЦ*
- *Публикуются статьи по социально-гуманитарным наукам*

PARADIGMATA POZNÁNÍ

- *Чешский научный журнал*
- *ISSN 2336-2642*
- *Публикуются статьи по социально-гуманитарным, техническим и естественно-научным дисциплинам*

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II. LANGUAGES AND CULTURE OF SLAVIC NATIONS AS THE REFLECTION OF THEIR ETHNO-CULTURAL CONSCIOUSNESS



GENRE OF MUSICAL PERFORMANCE-FAIRY TALES IN THE PERFORMANCE ACTIVITY OF A PROFESSIONAL FOLK VOCAL AND CHOREOGRAPHIC COLLECTIVE

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Summary. The article is devoted to the performing activities of a professional folk vocal and choreographic ensemble. The article discusses the genres of musical performance-fairy tale and buffoonery fun on the example of the folklore performance "The Snow Maiden" and the musical fairy tale "Morozko".

Keywords: musical performance-fairy tale; buffoonery fun; folk vocal and choreographic collective.

Traditionally, folk vocal and choreographic art combines song, dance and instrumental art, each in turn is represented by separate genres, has its own sub-species, historically, established and having features and forms of performance in conditions of a specific way of life and life purpose [1]. For example, Russian folk dance is divided into two main genres – round dance and dance. The round dance, in turn, can be divided into ornamental and game, dance – dance, group dance, mass dance, quadrille, etc. All of them are timed to calendar holidays and rituals, family and household plots, epic genres, everyday and festive events of folk life [2].

The syncretic nature of folk songs, dances and musical creativity presupposes the development of synthesis in the performing arts, the search for new genre forms for their further embodiment in the work of the vocal and choreographic collective.

In 1997, the artist of the ensemble I. E. Vasilyeva "Rus" was given the opportunity, with the permission and approval of M. N. Firsov, to stage a graduation performance based on the play-tale by A. N. Ostrovsky "The Snow Maiden". The content of the play is interesting because in it A. N. Ostrovsky describes almost the entire cycle of the Russian calendar and the human relations of the ancient Slavs. The plot is based on a Russian folk tale, gleaned by

A. N. Ostrovsky from the second volume of the "Poetic Views of the Slavs on Nature" by A. N. Afanasyev (1867).

This was the first step – the rudiment of a new solution to the stage form of the ensemble. And a new technique has become – the word! In addition to the ability to sing and dance, the artists had to learn to speak, combine vocal and dance skills with the art of speech. In the combination of all three components: the song, the dance, the word accompanying the action, the syncretism that underlies folk art is manifested.

There were many difficulties in setting the task. But, thanks to the lively interest and the great desire of the artists to create something new, thanks to their sacrifice for the sake of art, they managed to accomplish their plans.

Less than two months were allotted for the production of the play. During this time, it was necessary to choose the main characters, for example, in the person of Mizgir it was a ballet dancer, now the director of the ensemble "Rus" Eduard Akhmetov, the role of the Snow Maiden was performed by the artist of the choir Valentina Panteleeva. The bright image of Kupava was created by the artist of the choir Anna Lyubanskaya. The difficulty in learning the texts and working on the image turned out to be a difficult task for artists who had not previously encountered the techniques of drama. The selection and learning of song material, staging mise en scene, working with dialogues and replicas required creative and professional dedication. The artists themselves volunteered to help the director: Nadezhda Pereverzeva participated in the production of dance numbers, the musical accompaniment was taken over by the head of the orchestra Nikolai Litvinov (currently the artistic director of the Rus ensemble), the selection of costumes was handled by Nadezha Akishina and Anna Bagrova, the scenery was made by the guys with their own hands. In the end, it turned out to be a musical performance-a fairy tale performed by the State Vocal and Choreographic Ensemble "Rus", where the artists were able to prove themselves in a new quality.

The closed screening of the performance was successfully held on the stage of the regional Vladimir Philharmonic, arousing considerable interest among the audience. He was not presented to a wide audience, but laid new prerequisites for the further creative path of development of this unique, inimitable creative collective – "Rus"

December 24–27, 2011 a new musical fairy tale "Morozko" was shown on the same stage. Combining the artistic word, vocals and choreography into a single dramatic action, the artistic director of the ensemble N. V. Litvinov, together with the director and author of the texts of the play – Honored Artist of Russia, the chief director of the Vladimir Puppet Theater Vladimir Miodushevsky, raised the team to a new stage of development, returning to the origins of past experience, projecting the present future, and, as V. G. said. Miodushevsky: – "... together with Nikolai Litvinov, we came up with a genre for the future performance – buffoonery fun" [4]. It should be noted that it goes well with the fairy tale genre itself.

The plot of the play is borrowed from a fairy tale by V. Odoevsky's "Moroz Ivanovich" and the famous film adaptation of A. Roe "Frost", but differs from the variants of the fairy tale. V. G. Miodushevsky wrote the texts himself, some of them are written on numbers taken from the program "Rus": "Golden Mountains" – the buffoons sing, "Love, brothers, love!" – the song of robbers.

The buffoons pass through the whole genre composition of the performance through the action. Being its narrators, they skillfully and deftly transform into acting robber heroes, using attributes, plasticity in the movements and habits of the characters, "trick dances and funny fights". And according to the laws of a fairy tale, in which there are certainly main characters, magical characters, transformations and magic, buffoons harmoniously merge and combine the vocal-choreographic-fabulously funny-instructive construction of the genre.

The role of the orchestra is interesting, emphasizing the characteristics of the characters with musical themes: gait, their emotional mood, movements; the use of various sound effects.

Vocal performance is distinguished by separate solo numbers: Christmas trees, Frost, Lyubasha, Snowstorm; dance – using attributes: brushes (dance with brushes in the house of Frost)

These performances were a great success and not only with the young audience. And the further continuation of the fabulous buffoonery fun was eagerly awaited by the public.

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SYNCRETISM OF RUSSIAN FOLKLORE IN THE PERFORMANCE ART OF A PROFESSIONAL FOLK VOCAL AND CHOREOGRAPHIC COLLECTIVE

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Summary. The article considers the syncretism of Russian folklore as the basis of the creativity of a modern vocal and choreographic ensemble. Russia, rich in diverse regional folklore

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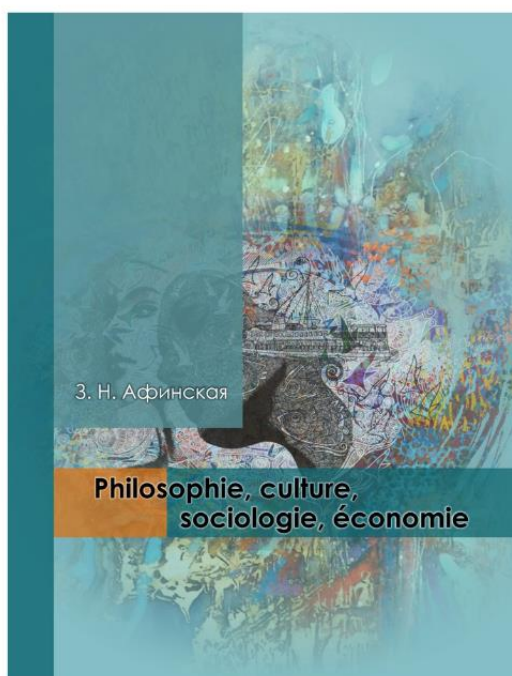
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