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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

traditions, is represented internationally by a large number of creative collectives created according to the regional-style principle. An innovative approach to the realization of the syncretic nature of folklore as a single dynamic action is considered on the example of the vocal and choreographic ensemble "Rus".

Keywords: syncretism; folklore; regional style principle; vocal and choreographic ensemble.

All creativity presupposes development and transformation: be it theater, cinema, vocal, instrumental, artistic or choreographic creativity. It can be amateur, amateur and professional.

In folklore, both professional and amateur creativity, song and dance and instrumental genres are inextricably linked with each other by the historical nature of folk art, rooted in the distant past, reflecting various aspects of folk life, customs, rituals, beliefs [2].

The rich folklore traditions of Russia served as the basis for the development of folk vocal professional art. One of the first such collectives was the M. Y. Pyatnitsky Choir, organized in 1911 and received serious state support after the October Revolution [3].

Currently, there are more than 10 professional folk choirs of international level, such as: the State Academic Folk Choir, the Mitrofan Pyatnitsky Choir, the Kuban Cossack Choir, the Northern Folk Choir, the Ryazan Popov Folk Choir, the Siberian Folk Choir, the Voronezh Russian Folk Choir named after Konstantin Massalitinov, the Volga Folk Choir named after Peter Miloslavov, Omsk, Ural and Orenburg Folk choirs [4]. In addition to choirs, there are a number of vocal ensembles and song and dance ensembles, which were created according to the regional-style principle, taking into account cultural, geographical and religious-everyday traditions, reflected in melody, rhythm, dialect, manner of performance and other features.

A special place among them is occupied by a vocal and choreographic ensemble, in which song and dance are combined into a single whole, and instrumental accompaniment acts as a link. Such a connection follows from folk traditions, which are characterized by the syncretism of the arts, where dance, song and instrumental music are combined into one dramatic action, subordinated to a single goal.

It is interesting to analyze the principles of the embodiment of the syncretic nature of folklore in the work of the folk vocal and choreographic collective, namely in the combination of various genre forms in the performing skills of artists. In this article we consider them on the example of the State Vocal and Choreographic Ensemble "Rus" named after M. Firsov [1].

What is the peculiarity of such a team? The name alone speaks for itself: "vocal and choreographic ensemble", i.e. an ensemble combining song and dance, where singers sing, dancers dance. This has been the case for a long time in folk professional choirs and ensembles. Such as the choir. Pyatnitsky, Uralsky, Orenburg, Volga, Uralsky, Ryazan choirs, etc. A large number of artists occupied their niche for professional purposes, and each performed his task

in the team, namely: the vocal group of the choir sang and was sedentary and, as expected, this function was assumed by ballet dancers. Such a stereotype was quickly destroyed when the vocal and choreographic ensemble "Rus", created in 1973 by the artistic director, Honored Artist of Russia Yakov Khokhlov, was headed in 1986 by a graduate of the State Institute. Gnesinykh (now the Russian Academy of Music) – Mikhail Nikolaevich Firsov, – Honored Artist of the Russian Federation, laureate of the State Prize of Russia.

Having preserved the original idea of performing, in a relatively short time he brought the team to a completely different level of artistic skill, where the main form of stage decisions, with the exception of individual numbers, becomes a vocal-choreographic composition, united by a single dynamic action, in which vocals and choreography are almost equivalent. To do this, the choir artists are intensively engaged in choreography, merging into the dance and vocal fabric of the composition, and ballet dancers, along with the choir artists, learn and hone their vocal skills. The decoration and the link of the vocal and choreographic action is a unique orchestra of Russian folk instruments, conducted by the Honored Artist of Russia Nikolai Vasilyevich Litvinov, who is now the artistic director of the ensemble.

All members of the collective are given "an extremely difficult task: to sing and dance in one person", and musicians should be able to play various folk instruments: horns, pipes, gusli, ocarina, percussion, accordion, etc., therefore, artists should be versatile.

Thanks to the given direction of the ensemble, unique performers were born in the collective, whose tricks were practically not repeated by anyone. One of the brightest examples is the number "We have under the forest, the forest", in which the male group of the collective participates: dancers and musicians. And it's amazing when a musician does the most difficult trick "slider" while simultaneously playing the pipes masterfully. The first and only performer of it is the piper Oleg Pereverzev. It is important that he moved to the instrumental group from the vocal composition, having mastered the pipe and other wind musical instruments perfectly. The slider with the accordion playing, which was successful in the performance of ballet dancers Andrei Suganyak, Vladimir Kuzminov, Alexander Novoselsky, also leads the viewer to delight and admiration. Having done the tricks, the artists are included in the general vocal and dance action. To perform performing tasks of this level of complexity, an artist must have good breathing, balance, have trained muscles, be able to master playing an instrument perfectly and combine all this together by willpower. And, of course, behind all this lies hard and exhausting work, which does not exclude injuries. But it is precisely these amazing efforts of artists, often exceeding their strength and overcoming uncertainty and fatigue, that prove the possibility of embodying the syncretism of Russian folklore in all its diversity. And the creative will of the artistic director, thanks to which innovative ideas are realized, distinguishes the vocal and choreographic ensemble "Rus" among many other folk collectives and determines the further path of its development.

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ВИЗУАЛИЗАЦИЯ И ЦИФРОВИЗАЦИЯ В СОВРЕМЕННОМ СЦЕНИЧЕСКОМ ИСКУССТВЕ

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Summary. The article analyzes the technologies of visualization and digitalization, virtual reality and immersive technologies, which have become a powerful and promising entertainment tool in the context of contemporary performing arts, which develops the information space as a space of art and real communication between people.

Keywords: visualization and digitalization in contemporary performing arts; digital entertainment content; virtual reality technologies; immersive technologies.

Попытаемся рассмотреть визуализацию и цифровизацию в современном сценическом искусстве. Главным образом, можно выделить несколько критериев, присущих цифровой производительности как основополагающие. Следует рассмотреть, как такие понятия, как промежуточность, прозрачность и гипермедиальность (Болтер, 2000), что представлены в цифровом сценическом пространстве и как они трансформируют и расширяют пространственное восприятие и создают иммерсивную и кинетическую театральную сценографию. Рассмотрим различные технические и художественные подходы к визуализации и цифровизации, в частности такие понятия, как погружение и интерактивность, медиа, видеомэппинг, проблемы в реализации цифрового сценического зрелища, которые широко используются в сценическо-цифровом пространстве [1; 2].

Автор опирается на исследования и публикации, в которых рассматривались аспекты проблемы виртуальных сред и иммерсивных технологий зарубежных авторов: Mikropoulos, T. A., & Natsis, A., Warburton, S., Dede, C., Blascovich, J., Loomis, J., Beall, A. C., Swinth, K. R., Hoyt, C. L., & Bailenson, J. N., Sanchez-Vives, M. V., & Slater, M. Freitas, S. d., & Neumann,

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