

## **DEVELOPMENT OF CREATIVE ADOLESCENTS OF JUNIOR ADOLESCENTS IN THE FRAMEWORK OF CHORAL WORK-ACTION**

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**Abstract:** *The article examines the development of choral works-action. Changes in the life of society-integration in education, the search for personal-oriented technologies for innovative forms of education, because today we adopt a personal-oriented approach to the field of learning for transformation, which predominates in additional cases of socio-centric orientation and authoritarian in nature of the learning process. When evaluating external work, you should keep in mind that the development of the creative abilities of adolescents in various fields of activity, which must necessarily include leisure activities. The aim of the research is to test the effectiveness of the author's program of integrating instruction for theatrical, vocal-choral singing, vocal choral singing, acting singing, vocal-artistic (solo, ensemble), stage speech, movement in the context of the choral work-action. Practical significance of the research in the framework of the choral work-the action of the author's program, as well as the identification of optimal pedagogical conditions for the effective use of the author's program within the framework of the choral work-action.*

**Keywords:** out-of-school activities of children, creativity, the personality of the younger generation, children's choral theater, author's program, pedagogical experiment.

The modern world educational space, and Russia as a full-fledged element, enters into it, poses the problem of the development of the personality of the 21st century to social, public, confessional institutions. Treat the category of "creativity" in the broadest sense of the three-dimensional set, which is a combination of the ongoing changes in objects, phenomena in a consistent manner; the integration of sequential, purposeful actions, the successive change in the multiplicity of the states of the object in the space-time continuum in the regime of active interaction of the subject with the object. In the process of creative activity, the stages are systematized: involvement in creative activity, definition of goals, predictive design of actions, implementation of actions, analysis of the results of actions in the context of comparison with the goals set. Also, it is necessary to note the fact that in the very process of creative activity, in a broad sense, it is possible to systematize six stages in the form of an algorithm:

- 1) Representing the interested audience of the information field about the most creative activity in the fields and spheres of art.

- 2) Development and implementation of the practical operation of systems involving in the field of creative activity.
- 3) Definition and hierarchy of the goal-setting of the creative process, the role of the individual in it.
- 4) Predictive design and modeling of actions in the field of creative activity.
- 5) The implementation of creative activities.
- 6) Monitoring of the results of actions in the context of comparison with the goals set.

In the narrow sense, the very process of creativity is a process of activity that generates something qualitatively new; is created valuable not only for this individual, but also for others and, most importantly, postulates the process of creating subjective values.

Let's pass to the listed below problems.

Officials on City Day are invited for huge money "pop" celebrities and even "scrape" the club institutions of children's groups, who have adapted to perform in open areas, fire garlands of fireworks – and the holiday is ready. The inhabitants will look at this "holiday of the arts" and disperse for a year. And it is only natural that viewers of such events will never give "lessons of beauty" to their children or their grandchildren.

If in the preschool institutions for three or four years the teachers manage to attach the children to singing, reading poetry, rhythmic and dancing, when they all together, without regard for the level of natural talent, perform the dramatization of the fairy-tale performances, then literally with the last chord of the graduation party in the kindergarten<sup>1</sup>. Unfortunately, their (i.e., preschool children) is becoming familiar with art.

Since adolescence, it is difficult to bring the younger generation back to the original "musical roots". There was also a problem that in educational schools there are no specialized specialized choral classes and rehearsal rooms with modern music and computer equipment. Nevertheless, the direction of creativity in sociocultural modern conditions in additional education is in demand and relevant for our teenagers. Changes in the life of society – integration in education, the search for personal-oriented technologies require innovative forms of education, because today a personal-oriented approach to the sphere of education for transformation prevailing in additional institutions is

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<sup>1</sup> O.A. Urzha, "Afanasyev readings are the traditional development of scientific schools and directions of the faculty of social management and sociology", in *Materials of the Afanasiev Readings*, 2014, no. 1, p. 8-12.

sociocentric in direction and authoritarian in nature of the learning process.

Evaluating extracurricular activities of institutions of additional education, it should be borne in mind that the development of creative abilities of adolescents beneficially affects the combination of various activities, which must certainly include and leisure activities. Computer games, musical "pop music", hobby for foreign languages, in-depth study of subjects, sports, it would be desirable, that on this list a worthy place was occupied with choral singing.

We stop at one of the genres, and if we are clear in the definitions, then on the integration of the choral, the theatrical, and t. performers are teenagers, then at the children's choral theater<sup>2</sup>. It should be noted that in our time this genre, on the one hand, has prerequisites for its development, and, on the other hand, it does not have wide distribution in the system of additional education due to the participation in it of the most complex category of students, namely, younger adolescents 10-15 years). In this age period, the physiological, psychological foundations of the behavior of creative personalities are difficult in nature because of their development.

We propose to take a fresh look at this contradiction and, as a solution to it, start developing a program and methodological recommendations on the genre direction. And in fact it is necessary to say that it is in our time that the problem of integration development is acute. And then the question arises – through what innovative genre to develop this category of young people, especially if we consider that conventional and traditional ways do not cope with their task in the face of new factors of life of Russian society? We find the answer that it is the synthetic (integrating) kind of choral children's theater that would be very useful here, because you can develop the creative abilities of younger adolescents.

We note the differences in the activity of the integration genre, which has a complex set of options. In the musical drama performance, music is not "the main character", and the vocal-dancing numbers only "decorate" the stage production; in dance shows, artists do not sing; in operetta the vocal-choral and dance numbers are divertissemental and have a self-sufficient value; in the musical there is a certain synth of vocals, music, dance<sup>3</sup>. We see the main orientation of the species in that the dramatic action in the vocal performance is a priority characteristic of the transfer of the plot of the scenario scenario. We believe that in rehearsals

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<sup>2</sup> A.M. Redko. "Choral children's theater and its modern vision", in *Bulletin of the Kazan State University of Culture and Arts*, 2007, Special Issue, p. 211–215.

<sup>3</sup> A.M. Redko. "Choral children's theater", in *Music and Time*, 2010, no. 3, p. 13-15.

it is advisable to use the theatrical-choral technology "dram-action" (the method of entering the performers of a choral work into a dramatic action, which allows one to imagine himself in the image of heroes and act on the characters of the plot action-presentation), and "imago-action" (development fantasy, acting abilities and abilities of stage ownership of performers in the choral work-action, as well as emotions, experiences of the characters of the performance in the course of the plot of the action) with using the methods of "declamatory reading" (practical methods of recitation for performers of a choral work-action), and "logarithmic movements" (practical motor techniques for performers of a choral work-action)<sup>4</sup>.

Considering the main characteristic features of its kind in the context of art education, we reveal a contradiction: the urgent need for the development of its "I" encounters objectively subjective obstacles to education.<sup>5</sup> From this contradiction we deduce the problem in determining the necessity of creating conditions for the development of the creative personality. We see the solution in the activity of the choral work-action.

### **Material and methods**

The research hypothesis is that if the author's program is used as the main artistic contingent of the children of the youngest adolescent age, then the development of creative abilities in the context of education and the formation of the creative personality of the modern educational space acquires a stable positive dynamics of the overall creative direction.

To achieve this goal it is necessary to solve such research tasks:

1) Identification and consideration of the creative abilities of adolescents as an object of research in domestic and foreign pedagogy.

2) Identification of the main characteristics, psychological and pedagogical concepts of creative abilities of children of young adolescence.

3) Characteristics of the essence, structure and content of the activity of a choral work-action.

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<sup>4</sup> A.M. Redko. "Activity of children's choral theater as a technological process of the formation of a modern creative personality", in *Science and Education*, 2012, no. 5, p. 176-181.

<sup>5</sup> A.M. Redko. "Development of creative abilities of children of younger adolescence in the process of functioning of children's choral theater: a retrospective analysis", in *Historical and Social-Educational Thought*, 2014, no. 4, p. 142-146.

Development of the program, organization, description of the conduct and analysis of the results of the pedagogical experiment on the introduction and validation of the results within the framework of the choral work-the action of the author's program<sup>6</sup>.

The methodological basis of the study was:

- 1) an approach based on the concepts of activity that allows you to explore the real process of interaction of the individual with the outside world and provide solutions to certain vital tasks;
- 2) a systematic approach that made it possible to solve the problem under study in the conditions of a holistic pedagogical process;
- 3) the theory of the historical and socio-cultural foundation of the processes of upbringing and development of the creative personality;
- 4) an individual-personal approach that affirms the idea of the essence of the individual as a creative person.

The theoretical basis of the study was:

- 1) General pedagogical grounds for the development of the creative personality.<sup>7,8</sup>
- 2) Theory of personality development in activity and communication<sup>9,10</sup>
- 3) Theory of creative pedagogical activity;<sup>11</sup>
- 4) The theory of dialogue;<sup>12,13</sup>
- 5) Humanistic psychology;<sup>14</sup>
- 6) Theory of personality-oriented education;<sup>15,16</sup>
- 7) Technology of cooperation in teaching and upbringing;<sup>17</sup>

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<sup>6</sup>The program "Children's Choral Theater" (2000), the artistic director of the concert chorus "Melody", was first introduced and approved by the results of its work at the Children's (Youth) Creativity Palace (MUDOD DD (Yu) T) in Perm in the process of theatrical, vocal-choral performance in the context of the activity of a choral piece-action.

<sup>7</sup> Yu.K. Babansky. *Problems of Improving the Effectiveness of Pedagogical Research*, Pedagogika, Moscow, 1982.

<sup>8</sup> V.V. Serikov. *Personality Approach in the Formation of VSU*, Peremena, Volgograd, 1994.

<sup>9</sup> C.L. Rubinshtein, *Fundamentals of General Psychology*. Piter, St. Petersburg, 2002.

<sup>10</sup> A.N. Leontiev. *Activity. Consciousness. Personality*. Mysl, Moscow, 1975.

<sup>11</sup> V.A. Kan-Kalik, N.D. Nikandrov. *Pedagogical Creativity*, Pedagogika, Moscow, 1990.

<sup>12</sup> B.C. Bibler. *Thinking Like Creativity*, Politizdat, Moscow, 1975.

<sup>13</sup> M.M. Bakhtin. *Aesthetics of Verbal Creativity*, Iskusstvo, Moscow, 1979.

<sup>14</sup> K.A. Rogers. *Look at Psychotherapy: The Formation Of Man*, Progress, Moscow, 1994.

<sup>15</sup> V.V. Serikov. *Personality Approach in the Formation of VSU*, Peremena, Volgograd, 1994.

<sup>16</sup> I.S. Yakimanskaya. *Person-Oriented Learning in a Modern School*, Sentyabr, Moscow, 1996.

<sup>17</sup> V.K. Dyachenko. *Cooperation in Teaching: On the Collective Method of Teaching*, Prosveshcheniye, Moscow, 1991.

- 8) Facilitative approach to learning;<sup>18</sup>
- 9) Theory of musical education and upbringing;<sup>19,20</sup>
- 10) Psychological foundations of the definition of musical abilities;<sup>21</sup>
- 11) Psychological aspects of musical creativity and performance;<sup>22</sup>
- 12) Theory of choral singing.<sup>23,24,25</sup>

To achieve the goal and solve problems, the following set of methods was used:

- 1) "theoretical": analysis of domestic and foreign literary sources, and regulatory legal acts; generalization of experience, social and psychological-pedagogical design and modeling;
- 2) "empirical": praximetric method, observation, questioning, pedagogical experiment;
- 3) "statistical": quantitative and qualitative processing of materials by methods of mathematical statistics, multiple and comparative comparison.

Experimental research base was a concert chorus (artistic director: T.A. Shevchenko) of a choral studio at the Ripheus youth center in Perm.

30 young artists of the amateur choir (10-15 years) took part in the experiment. The program "Children's Choral Theater" (2000), the artistic director of the concert chorus "Melody", the Moscow Art Theater of the Palace of Children's (Youthful) Creativity (MDMOD DD (Yu) T), Perm. Redko.<sup>26</sup> The study was conducted for 2 years (2016-2017) and included three stages.<sup>27</sup> At the first stage (February 2016 – September 2016), psychological and pedagogical literature on the subject of the study was studied and analyzed, empirical experience in the field of research

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<sup>18</sup> K.A. Rogers. *Look at Psychotherapy: The Formation Of Man*, Progress, Moscow, 1994.

<sup>19</sup> E.B. Abdullin. *The Theory of Musical Education*, Akademiya, Moscow, 2004.

<sup>20</sup> Yu.B. Aliev. *Methods of Musical Education of Children (From Kindergarten to Primary School)*, MODEK, Voronezh, 1998.

<sup>21</sup> B.M. Teplov. *Abilities and Giftedness. Problems of Individual Differences*, Moscow, 1961.

<sup>22</sup> E.D. Bozovic. "Features of mastering the educational material by schoolchildren", in *Sovetskaya pedagogika*, 1988, no. 10, p. 41-45.

<sup>23</sup> B.V. Asafiev. *About the Choral Art*, Muzyka, Leningrad, 1980.

<sup>24</sup> B.V. Baranov. *Course of Dance*. Muzfond, Moscow, 1991.

<sup>25</sup> K.V. Pitsa. *Essays on the Technique of Conducting*, Muzgiz, Moscow, Leningrad, 1948.

<sup>26</sup> A.M. Redko. "The results of experimental work on the introduction of methods for developing the creative abilities of children of younger adolescence by performing means of the choral children's theater", in *Nauka i shkola*, 2013, no. 3, p. 131-136.

<sup>27</sup> A.M. Redko. "Theatrical influence through the kind of choral children's theater in performance", in *Modernization of art education: Proceedings of the International Conference "D. B. Kabalensky-composer, scientist, teacher"*, Moscow, 2004, p. 168-171.

accumulated. In the second stage (September 2016 – May 2017), experimental work was carried out to check the theoretical positions of the research: the author's program was implemented, the data was systematized and the results analyzed. At the third stage (September 2017 – December 2017), registration was carried out in the form of a final study.

The scientific novelty of the study is that:

1) The research operations of revealing, systematization and comparative analysis of the leading psychological and pedagogical concepts of development of creative abilities of children of younger adolescence are carried out.

2) The creative abilities of children of younger adolescence, both in domestic and in foreign general and musical pedagogy, have been defined, characterized, systematized.

3) The system-forming quantitative and qualitative characteristics of the indicators of the creative abilities of young adolescents are revealed.

4) A systematic description of the essence, structure and content of the activity of a choral work-action is presented.

5) The program was developed, organized, conducted, identified, systematized and analyzed the results of a pedagogical experiment on the introduction and testing of results in the context of the activity of the choral composition-the action of the author's program.

6) The logical dependence of improving the quality of creative abilities of younger adolescents from the introduction of the author's program is determined, thereby confirming the research hypothesis.

The theoretical significance of the study is:

1) Definition of the most optimal scientific and pedagogical approaches to the implementation of the author's program.

2) Identification of the specifics and correlation of the components of the vocal-choral teaching and educational activities of the choral children's theater type and the positive dynamic increase in the quantitative and qualitative indicators of the transformation of the creative abilities of young performers.

Practical significance of the research is expressed in:

1. The implementation and testing of results in the framework of the choral work-the action of the author's program.

2. Identification of the optimal pedagogical conditions for the effective use of the author's program within the framework of the activity of the choral work-action.

## **Results and discussion**

In our time the choir does not represent a static organism, as it was in the era of "big" Russian choirs<sup>28</sup>. Of course, it's not enough to just have good singers with good vocal data in the selection criteria. Each chorus artist is an executing unit, so the need for acting and artistic talent skills, and one can't speak as dominant in the competitive recruitment of children in the collective. Admission exams using modern methods of determining the abilities and capabilities of incoming – from the questionnaire to testing – the diagnosis of the original data, including but also the following sections: read your favorite poem; performing exercises with a verse read; the performance of your favorite song; performing exercises with a filled song; fulfillment of tasks for the solfeggio program; checking for flexibility of the body; check for body movements, body<sup>29</sup>.

*A set of exercises to bring the voice apparatus and body into working order*

In the author's program of a teacher-researcher,<sup>30</sup> a workout complex (20 minutes) is composed of exercises:

- 1) on the development of facial muscles (Table 1);
- 2) on muscular relaxation of the body body (Table 2);
- 3) on articulation (Table 3);
- 4) to respiration (Table 4);
- 5) the skills of the choir artists, passing into skills in the process of integrating learning for theatrical, vocal-choral singing, choir, actor's singing, vocal-artistic (solo, ensemble), stage speech, movements (Table 5).

**Table 1: Complex exercises for the development of facial muscles**

Impact area	Exercises
Lower jaw	move forward and into yourself; pulling down; movement from side to side; clamp the jaws and move the jaws; compression of teeth.
Lips	clamp the upper lip with the teeth of the lower jaw; clamp upper lip with lower lip;

<sup>28</sup> E.L. Hasanov, V.D. Panachev, V.P. Starostin, A.G. Pudov, "Innovative approach to the research of some characteristics of choir scenes as culturology issue", in *Astra Salvensis*, 2018, vol. 6, no. 1, p. 749-759.

<sup>29</sup> A. M. Redko, Some pedagogical and special methodical approaches to the subject teaching "Choral speech". *Art education in the paradigm of modern culture*, 2006, p. 169–173. <https://interactive-plus.ru/e-articles/378/Action378-464829.pdf>

<sup>30</sup> A.M. Redko. "Experimental research of creative abilities of singers artists by performing means of kinds of choral children's theater", in *System of continuous art education: theoretical and methodological and applied aspects: materials All-rus. scientific-practical. conf. with intern. Participation.*, Perm State Institute of Art and Culture, Perm, 2007, p. 383–387.



	a kiss; press two lips in a thread; lower lip to try to reach the nose; the same with two lips; in this position, move up and down, from side to side.
Cheeks	puff two cheeks; puff one or another cheek in turn; draw two cheeks.
Nose	wrinkle and relax your nose; lifting the nostrils one at a time (as if something is inhaling)
Eyelids	nervous tic; blink with two eyes; blink alternately.
Eyes	roll your eyes up and down; movement from side to side; circular motion in one direction and in the other; mow down and dilute.
Eyebrows	lifting up; lowering down.

The complex of exercises activates and kneads the muscles of the face. The urgency of the exercises is that it ensures the preparation of the voice apparatus for resonance, when the pharyngeal articulation is actively working inside and the external articulation is completely liberated. The purpose of fastening fast facial expressions from one mask to another, simultaneously connect hands, body, slopes, turn the head. In the process of chanting, they were supplemented with exercises that depict emotions on their faces<sup>31</sup>:

1) Joy: mouth to stretch into a smile, lips and teeth ajar, eyes wide open.

2) Surprise: the lower jaw is pulled "down", the mouth opens with the letter "O" to the point of failure, the eyebrows go up, the eyes open with all their might.

3) Fright: the head is drawn into the shoulders, the eyes are squeezed tightly, the lips are compressed.

4) Coquetry: the head is slightly tilted or turned, the lips are compressed, the eyes are shifted to the side upwards or downwards.

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<sup>31</sup> A.M. Redko. "Significance of the method of vocal and physical training of young singers in the practice of the choral theater", in *In the world of science and art: questions of philology, art criticism and culturology: materials of the 25th International Scientific and Practical Conference*, SibAK, Novosibirsk, 2013, p. 118–130.

5) Hate: lips and teeth are compressed, the head is tilted forward, eyes are looking from under the brow.

**Table 2: Complex of exercises for muscle relaxation of the body**

Area of Exercise	Exercises
To relieve muscle tension	pose of fatigue: standing – drooping head, shoulders lowered; to throw the body down when the shoulders are tilted, the arms and neck are free; sitting, hanging his head down, hands gently resting on his knees.
To relieve tension near the laryngeal musculature	turn the head to the left at the same time as the eyes inhale, to the initial position exhale; the arms are folded on the chest, the floor is tilted forward, the back and head are straight – the breath, return to the starting position – exhalation; throw your head back – inhale, at the same time raise your eyes, put your head on your chest – exhale, simultaneously lower your eyes; contrasting sensations – make teenagers stretch the part of the body to the limit, the group of muscles that are clamped, and then give the command to relax.

There are ways to combat the clamp: a conscious practical study of the laws of tension muscles: the study of the structure of the muscular system, the expression of the skills of separate management of different muscle groups, tk. it is necessary to bring the habit to the conscious liberation of muscles, to automatism and the path to the liberation of muscles. Our experience in training for releasing muscles led to the belief that the main attention should be directed to ensuring that in any exercise (though it is not calculated directly for releasing muscles) to catch the clamp, find its cause and eliminate it.<sup>32</sup> We emphasize that the seen clamp can be straightened by stressing that part of the body, that group of muscles that are clamped, and then give the command to completely relax. Contrasting sensations will help teenagers navigate, they will feel the difference of all stages of stress and will independently find the expenditure of muscle energy. Relaxation of muscles is an important factor, because relaxation exercises develop the sensations of the transition of muscles from tension to relaxation and vice versa, and

<sup>32</sup> A.M. Redko. “Stage children's choral performance: the components of the production work”, in *Art education in Russia: current status, problems, directions of development: Proceedings of the IV All-Russian Scientific and Practical Conference*, Volgogradskoye nauchnoye izdatelstvo, Volgograd, 2010, p. 137-142.

consequently develop skills of controlling the muscular system. Management of the muscular tone of the performing apparatus of the artist of the children's choir, especially the shoulder belt, becomes crucial in the initial stage of training. The release of the body from the muscle clamps establishes the process of free deep breathing necessary for proper voice formation. The sound wave well massages the internal walls of the larynx, pharynx, nose, where in the mucosa there is a smooth musculature, not subject to our control. We presume that if the body as a whole is considered an orchestra and parts of the body are instruments, so the more instruments are involved, the more colorful it is possible to use the whole organics of choristers for artistic reincarnation through artistry.

**Table 3: Complex of exercises for articulation**

Direction	Exercises
Articulatory gymnastics	<p>lift the upper lip upward, exposing the upper teeth / to the smile /; the gums of the upper teeth should not be visible, at the moment of tightening the lips the muscles of the face are in a calm state, the teeth are not compressed, the lower lip is drawn to the lower gums, exposing the lower teeth, the jaw is not tense. gently lower the lower jaw to the jaw, / checking the finger with the finger near the ear cavity /, then open the mouth, then say aloud the word with the stressed vowel "a" / arch, bark /, lower the jaw again, close the mouth, then say the word aloud, checking your ear for easy listening.</p> <p>"smile – proboscis" determines the motor abilities of the lips, smile, then stretch your lips forward with a "proboscis" (tube), change positions several times.</p> <p>the horse opening his mouth with his tongue while holding his lower jaw. it is necessary to watch, that the back of the tongue works, and the entire front part. the ability to actively work its front end and the tip of the tongue.</p>
Gymnastics for the tongue	<p><i>a, e, a, a, e, u, u; u, e, a, o, y, u; ae, ay, oe, ou, yy; yay, yae, ya, yao, ya, ya, ya; be, ba, bo, bu; bi, be, ba, bo, bu; de, da, do, du, dy; di, de, d, de, du; ve, wa, w, wu, you; vi, ve, va, vyo, vu; la, la, lo, lu, ly; re, ra, ro, ro, py; ri, re, pyra, pyo, ryu.</i></p>
Tongue Twisters	<p><i>A bull-like bull, a stubby bull-calf, the bull's white lip was blunt.</i></p> <p><i>There is a pop at the shock, a cap on the pope. Копна under the priest, pop under the hood.</i></p> <p><i>Vazil's boss grunted fork gaily.</i></p> <p><i>Weaver weaves cloth on the headscarf of Tanya.</i></p> <p><i>On honey honey, and I do not have a copper.</i></p> <p><i>I praise the halva.</i></p> <p><i>In our yard, the farmstead was weakened by the weather.</i></p>

	<p><i>Our Polkan from Baikal laked. Polkan lacquered, Baikal did not melt. The ground beetle buzzes, it hums, but does not spin.</i></p> <p>•<i>Senka, Sanka and Sonya on the sled maneuvered, maneuvered, but did not get out. Sledge skok, sledge skok, sledge skok! Senka down, Senka down, Senka down! Sanka to God, Sanka to God, Sanka to God! Sonya's forehead, Sonya's forehead, Sonya's forehead! All in a snowdrift, all in a snowdrift, all in a snowdrift!</i></p>
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The complex of articulatory exercises without sound is aimed at the release and training of muscles, with the help of which the mobility of the muscles of the tongue, the lips of the upper and lower jaw develops<sup>33</sup>.

**Table 4: Complex of exercises for breathing**

Direction	Exercises
Inhalation, exhalation	<p>At inspiration, a slight inclination forward from the initial position, standing feet on the width of the shoulders, hands on the hips, the back is straight. In this situation, busting is excluded, and the abdominal muscles are tightened.</p> <p>Inhalation through the nose, exhalation, pause / rest time. On exhaling, raise your hands and spread them apart, walking on the spot.</p> <p>Activated exhalation, i.e. slow exhalation between closed lips.</p> <p>Exercises during the movement: the initial position of the foot together, hands on hips, the body is pulled up, the shoulders are pulled back. Start the movement in a circle: on exhalation (size 2/4) the first measure – two steps / quarters /; second tact – four steps / eighths / pause, inhale.</p>
Nasal breathing	<p>Breathe in the air with your nose and gradually exhale between clenched teeth, slowly (mentally) considering or poetic text to pronounce, fixing attention on a thin stream of air.</p> <p>Press the right nostril with your finger, breathe out your left nostril; clutching the left nostril, exhaling through the right, stretching out the consonant "n" and tapping his fingers on the left nostril. Repeat several times.</p>
Training of supporting respiratory muscles	<p>The hands lie on the lower abdominal muscles to pronounce the text: with a jolt on the stressed syllable; with a jerk in words, to which the logical stress falls: "andrew sparrow, do not drive pigeons..."</p>

<sup>33</sup> A.M. Redko, "Children's choral theater in its connections with cantata-oratorio genres," in *Art through the eyes of the young: the materials of the I International (V All-Russian) scientific conference of students, graduate students and young scientists*, Krasnoyarsk, Krasnoyarsk State Academy of Music and Theater, 2009, p. 233-234.

To sense the sound in the resonating cavities	Close the opened nostril with a hand, leaving a small hole for air, stretching the sound "n" or "m", then take your hand and say it out loud. They selected individual sounds of "zi", "li" sound combinations "di-li-don", phrases "di-na-mi-ka", verse texts (for example, "Peasants' feast", F. Tyutchev "Spring waters").
To amplify and fade out the sound	Group exercises, i.e. one group begins to sing very quietly, gradually amplifying the sound, leading to a bright sonority, the second group brightly begins and gradually subsides, bringing to the original sound of the first group (for example, O. Lasso "Echo").
The result	The execution of these exercises develops persistence in performance and creative unity in the process of joint execution.

It should be noted that during the reproduction of the vocal voice, the right posture develops precisely those muscles that actively participate in the act of breathing. On the set of exercises that contribute to the directionality of the voice in the resonators, we check the correctness of sound combinations, phrases or small verse texts when pronouncing individual sounds, which are selected with the expectation of a gradual complication of tasks, requiring amplification or weakening of sound, change in tempo, long exhalation, use of the whole volume range<sup>34</sup>.

Thus, chanting on a set of exercises to bring the voice apparatus into working order promotes the expansion of the range develops the strength, volume and mobility of the voice.

**Table 5: The skills of the choir artists, passing into skills in the process of integrating learning for theatrical, vocal-choral singing, choir, actor's singing, vocal-artistic (solo, ensemble), stage speech, movements**

The skills of choir artists turning into skills in the process of integrating learning for theatrical, vocal-choral performance	Main directions	Facilities
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<sup>34</sup> A.M. Lamminpiya, O.V. Zaschirinskaia, Y.E. Shelepin, "Psychophysiological analysis of the reading and text understanding", in *Fiziologija cheloveka*, 2015, vol. 41, no. 2, p. 23-28; A.M. Lamminpiya, O.V. Zaschirinskaia, Y.E. Shelepin, "Psychophysiological analysis of text reading and understanding", in *Human Physiology*, 2015, vol. 41, no. 2, p. 130-134.

Development of singing breathing	the idea of the support of breathing distribution of respiration automaticity with inspiration and exhalation	complex of exercises
Singing	cantilena mobility of the voice expansion of the range	in the process of working on a choral piece-action
Articulatory	articulation diction during singing pronunciation of vowels and consonants	complex of exercises
Awareness of the process of sound formation	position of larynx the moment of "inspiration memory" elasticity of breathing coordination between the tension of the ligaments and the task of breathing	complex of exercises
Strong pronunciation	breathing articulation diction	articulatory gymnastics
Expressive thought transfer	intonation logical stresses range the power of the voice	in the process of working on a choral piece-action
Speech volume	emotionality	in the process of working on a choral piece-action
Imagery	facial expressions gestures movement word	in the process of working on a choral piece-action
Reincarnation	emotionality shaped dramatic	acting singing
Emotionality	facial expressions gestures	in the process of working on a choral piece-action
Artistic vision	creative planning vision	in the process of working on a choral piece-action
Ability to convey your feelings and own your	creative thinking communicative	in the process of working on a choral

mental state and body	education of artistry development of muscular freedom	piece-action
bility to motor velopment. Expressiveness through movement	agility mobility flexibility rhythmicity reaction rate coordination of movements	physical exercises
The development of the imagination	organization in the stage space	in the process of working on a choral piece-action

Let's pay attention to the vocal-choral pronunciation of poetic verses in emotional states. Artistic reading of poems causes a sense of rhythm involuntarily, and their performance is carried out expressively, with expression, with the intonation of lowering or raising the voice. Junior students "listened" to the whole body and select movements to the rhythm, pace, nature of the poems. The basic pedagogical condition for self-expression of movements is the ability to listen, hear, emotionally empathize and expressively, rhythmically, easily, freely transmit the character of music, poems, images in motion. To identify the meaning of the structural elements of poetic texts (the plot and composition, the multivalued artistic details and its connections with the problematics of the text, the expressive means of artistic speech), one should use tasks to study the eventual (plot) basis of poetic works; the compilation of characteristics of heroes of different types in the system of images and the determination of the interrelationships of heroes and events; role of the author (narrator) or episode in poetic works, and also to connect them with the space-time features of the stage action. To convey the shades of the logical-syntactic structure, the division into semantic-limited sentences, the transfer of the intrinsic structure of the proposals should use the allocation of the relevant meaningful content. To express an emotion, we reproduce that intonation that is present consciously or unconsciously in the inner voice of the performers embraced by this emotion. The immediacy of the emotional state, the state of experiences of an event, allows us to talk about the specificity of perception of intonation. Undoubtedly, the process of internal unfolding of the choral action is subject to the principle of "progressive development". However, it does not completely replace the principle of "closed formation", which is universally realized, at least in two aspects: in the model of the choral

action, in its tonal plan and in terms of thematic. We have developed a questionnaire aimed at finding out how adolescents understand the reading themselves<sup>35</sup>. Moreover, the use of this questionnaire directs to the essential moments of the text of the poem, not only helps to reveal the result of understanding, but to a certain extent regulates its process and even could contribute to correction and understanding:

- 1) Did you like the poem?
- 2) Explain why?
- 3) What is this poem about?
- 4) Why do you think so?
- 5) What mood causes this poem?
- 6) Why this mood?
- 7) The mood in the poem is the same everywhere or is it changing?
- 8) Why do you think so?
- 9) What are the main words expressing the mood in the text?
- 10) Why do you think so?
- 11) If for you in the text the most beautiful words (if any, which ones)?
- 12) Why do you think these words are the most beautiful?

Understanding the meaning of the text will be facilitated if the attention of the singers is directed at the feelings that are caused by poetic images. Particular attention is paid to the resonance-associative method as a mechanism of pedagogical influence, the essence of which is as follows: not a single pictorial picture is selected for the poetic text of a choral work-action, but a visual series from picturesque paintings of different emotional and semantic content for one story or different storyline, but similar internal filling. In this case, it is necessary to have 2-3 pictures, which are knocked out of the general tone. Teenagers choose for themselves the one that resonates with their inner vision and hearing. For example, the same lyrical image – the singing of a lark (M. Glinka "Lark") where the melody arises from a hint at the intonation of a bird song, sounds louder and brighter: the picture of A. Savrasov "The Rooks Have Arrived" is recalled, from which it is correctly accepted to begin the history of the development of the modern Russian landscape. Russian painting feels not only the appearance of Russian nature, but its melody the soul of

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<sup>35</sup> A.M. Redko. "Modeling of two types of choral children's theater is a way of effective development of the creative abilities of singers", in *Science, art, education in the culture of the III millennium: Materials of the IV International Scientific Congress*, Volgogradskoye nauchnoye izdatelstvo, Volgograd, 2008, p. 134–143.



the landscape. And then in parallel the vocal-choral music will hear the special picturesqueness of the overflows of the transitions of one season of the year to another; Russian sound recording, choral music of landscape-moods and choral music of the singing forces of nature are born. Singing – I emphasize the lyrical revelation of the state of nature that lasts as a song. Therefore, in Russian springs and autumns – and poems, and picturesque, and vocal-choral – the images of nature encapsulate a song that is attracted as a "non-flowing stream" as a melody of a lark, a lyrical aspiration<sup>36</sup>.

Exercises for the development of traffic skills include:

1) Workout of the shoulder girdle. Legs are shoulder width apart, straight arms are raised at shoulder level, fists are compressed. We do the widest possible circular rotations with our hands, gradually increasing the speed from the slowest to the fastest.

2) Stress and relaxation alternately the muscles of the hands in the hands, elbows and shoulders. "The tree has grown" – the right hand to pull up, reach for the hand, look at it. "Withered leaves – drop the brush. "Withered branches" – drop the arm from the elbow. "The whole tree has withered" – drop the hand down.

3) Training of alternating tension and relaxation of the muscles of the shoulder girdle and arms. Raise the "heavy barbell" then throw it, rest.

4) Stress and relaxation of the muscles of the neck, arms, legs and whole body. Transformation into "snowmen": legs on the width of the shoulders, bent at the elbows of the arms are extended forward, the brushes are rounded and directed towards each other, all muscles are strained. The teacher says: "The snowman melts". Teenagers gradually relax the muscles: they lower their head impotently, drop their hands, then bend them, squat down, fall to the floor, completely relaxing.

5) Tension and relaxation of muscles in interaction with the partner. Teenagers are divided into pairs. One "inflatable doll" from which air is released, he squats, all muscles are relaxed, the arms and head are lowered, the second "pumps the air into the doll" with the help of the "pump", leaning forward, each time the lever is pressed, he exhales air with the sound of "c-c-c", when you inhale, it straightens up. "Doll", filling with air, slowly rises and straightens, hands are spread out and slightly to the sides. Then the "doll" is blown off, the air comes out with the sound "sh-

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<sup>36</sup> A.M. Redko. "Integration training of young singers with the artistic possibilities of the choral children's theater", in *Problems and prospects of the development of education: materials of the international. ext. sci. conf.*, Mercuriy, Perm, 2011, p. 201-205.

sh-sh", the teenager kneels, again relaxing all the muscles. Then the adolescents change roles.

6) Orientation in the stage space, evenly placed on the court, without colliding with each other. Movement at different rates. Workout focus. On cotton teenagers begin to move chaotically, not colliding, with each other and trying, all the time to fill the free space. To develop good coordination of movements, a sense of rhythm. Movements are combined with walking and turning the head to the right and left. Develop a smooth gait. Walking in a circle, the body is straight, the head is loose, hands are not tense.

### **The performance of vocal-choral music in the composition of the work-action**

We start from the synthetic theater in which integrally artificially disunited elements merge, namely the artistic word, vocal performance (solo), choral performance, acting art, movements plus a story line, scenography, although the role of the latter in this list of elements becomes the dominant and here we can't do without the director of the children's choral theater, in the creative tense with the choirmaster, the more closely their relationship, the more effective the poetic vision of the creativity that arose in the creative fantasies of the theatrical director with the artistic director of the collective. A positive result is obtained when moving in a channel with the creative potential of the choir artists and it is in the commonwealth that the pledge of the incessant movement of the innovative genre<sup>37</sup>.

Examples of similar subjects: O. Lasso "Echo"; F. Handel "Hallelujah"; V. Mozart "Rehearsal for a concert"; P. Tchaikovsky "The Nightingale" (in the choral processing of V. Sokolov); P. Chaikovsky Chorus of girls from the opera "Eugene Onegin"; P. Tchaikovsky Duet of Lisa and Polina from the opera "The Queen of Spades"; S. Rachmaninov on verses by F. Tyutchev "Spring waters"; M. Glinka words of N. Kukolnik "Skylark"; M. Glinka words of N. Kukolnik "Passable song"; F. Schubert "Barcarol"; V. Rubin words of the people "Vesnyanka"; V. Rubin folk words "To whom we sing a song"; S. Slonimsky Two choruses on verses by A. Vvedensky "Choral Games"; Yu. Chichkov words of P. Sinyavsky "The Spoonmen Played"; V. Migulya "The Ballad of a Soldier"

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<sup>37</sup> A. M. Redko. "About some aspects of teaching the subject "Composition of Choral Action", in *The world in artistic reflections: a collection of articles*, Krasnoyarsk State Academy of Music and Theater, Krasnoyarsk, 2010, p. 20–22.

(in the choral processing of A.M. Redko); O. Chishko folk text with editorial changes of the composer "Suite-Fantasy"; "Suite-romances" of Russian composers on verses of Russian poets (compiled in choral processing by A.M. Redko); Russian folk song "Kalinka" (in the choral processing of A.M. Redko); E. Dreizin Waltz "Birch" on the theme of A. Rubinshtein's romance "Broken Heart", from Levenshtein, op.1 No. 4 (in choral processing by AM M. Redko); Suite of songs "Artek" (compiled in the choral processing of A.M Redko); O. Khromushin words O. Chuprova "The lesson of the Ro-ken-roll"<sup>38</sup>.

Unusual performance is presented in terms of originality of the choral work for the older composition of the children's choir "Adepter" by the Swedish composer A. Melnis on the basis of a declamatory appeal to the divine forces, which are usually pronounced by the ancient tribes during the ritual action. The use of the physical abilities of the artists themselves is aimed at the external effect, i.e. to reproduce an ancient spell, namely hiss, whistle, stomping with his feet<sup>39</sup>.

In our time, the modern composer E. Podgaitis put on the music the poem "Rat" of the tribe "Ibo", who wrote the score in the African style and his work "Lord of the Flies", but the composer Efrem Podgaitis is known primarily as the author of amazing compositions for the children's choir – cooperation with the choral studio "SPRING" them. A.S. Ponamarev. It was with the easy hands of Podgayets and his supporters that the music began to speak in an adult way with the younger generation about exciting topics. Children's cantatas have become a real classic of our days,<sup>40</sup> but the fly in the ointment lies in the fact that other choral collectives with medium and weak levels of vocal-technical preparedness cannot compare with the best choir of Europe there is no point.

The repertoire of the aforementioned in the theatrical plan, unfortunately, is exhausted and because of its limitations it is necessary to repeat from year to year. They do not make a new breed in this genre, but we believe that this is for the time being, however, a summary of the results of the All-Russian Contest of Composers "Russian Music of the 21st Century for Children and Youth. Choral laboratory" (the author of the

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<sup>38</sup> A. M. Redko. "The space of the repertoire", in *Molodoy Uchenyy*, 2013, no. 10, p. 569–573.

<sup>39</sup> A.M. Redko. "Some features of the dramatic construction of the types of children's choral theater", in *Art education in Russia: current status, problems, directions of development: Proceedings of the II All-Russian Scientific and Practical Conference*, Volgogradskoye nauchnoye izdatelstvo, Volgograd, 2007, p. 390-394.

<sup>40</sup> F. Sofronov. "Prophetic sorrow. To the 60th anniversary of Ephraim Podgayet", in *Culture*, 2009, no. 47, p. 10.

project – I. Roganova, the Initiator – the Union of Composers of St. Petersburg with the support of the Foundation of St. Seraphim of Sarov)<sup>41</sup> revealed an undeveloped genre (we mean integrating). In our opinion, there is more freedom for modern composers of experimentation in terms of combining musical genres. To support those bright musical experimenters who create spectacular stage performances, the more it gives positive vibes to listeners, thereby using new trends and currents so that the choral compositions for the older members are convenient for vocal performance and they can easily be adapted for the stage space. Here we emphasize once again that we are not talking about the repertoire for the younger compositions of children's choral amateur groups.

Lyrical poems (prose) on the basis of which the choral works are written are completed numbers, however, in short for the time duration it is difficult to find their structural elements. Here, as a rule, a description of nature, moods, memories, reflections, but it is the literary canvas that has its own internal dramatic path and they (ie numbers) acquire stage independence<sup>42</sup>.

Emphasizing the independence of a particular number in relation to the structure of the choral work-action. There are special features:

- it is the rapidity of exposure and development of action (exposure = outset), the cyclical nature of episodes (one in two);
- a true unity and continuity of action is created with clarity and definiteness of purpose;
- continuity of action in the context of the detailed organization of the scenario movement, is the action itself, specifically reflected in the conflict, although it should be recognized that the situation includes what is usually called the "string", hence it is called to draw the listeners' attention to prepare for the perception of the action;
- the absence of a detailed plot (concentration, conciseness), and hence the absence of unfolded nuanced psychological characteristics;
- the culminating moment is expressed in a sharp change, without which there can't be the necessary completeness of the development of the action, the permissive moment leading the action to relative completeness;

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<sup>41</sup> Conditions of the contest-laboratory "Russian music of the XXI century for children and youth. Choral laboratory", *Muzykalnoye Obozreniye*, 2009, no. 7-8, p. 30.

<sup>42</sup> A.M. Redko. "Commitment criteria for children's choral action", in *New pedagogical technologies: Materials of the First International Scientific and Practical Conference*, Publishing house "Sputnik +", Moscow, 2011, p. 88-94.

- the episode is an organic part of the entire musical number, hence the articulation, the junction with another episode, the wholeness and unity of action is determined by the culmination of two or more episodes in common;

- a poetic savor as a junction between episodes, linking the episode to the previous one and representing the theme of the subsequent.

Events – this is a story about love. Typical is the lyrical and landscape content, revealed through the personal perception of the images of nature, and the image of nature in the context of development (renewal) is contrasted to the passive hero. Interpretation of the artistic material is due to penetration into the figurative system, by living in the atmosphere of writing one's own "I" and subjective recreation in an individual embodiment. The performance of vocal choral music in the context of a theatrical performance, penetration into the figurative world is due to the unlimited possibilities of the musical language and the richness of specific means of artistic expressiveness. In this regard, the capacity of the musical content provides for a conscious perception of the material and meaningful embodiment in the scenography, but the figurative idea is embodied entirely through the storyline or plot lines, is realized by the integrity and unity of the dramatic development and other non-musical elements of the choral representation – conditional decorations, attributes from folk dance costumes, handkerchiefs, shalovye, instrumental attributes: ratchets, balalaikas, pipes, bells, tambourines, spoons do not violate the unity of the dramatic The conception of. If we turn to dramatic construction – this is a plot picture, there may be several in the episode, where the figurative content is expressed. The image of the content-figurative action, therefore, of the choir artists, as intermediaries between composers and listeners, one can teach the choral artists the ability to transfer from the sound performance simply mechanical singing on the stage to a stage performance on the stage, i.e. not just all, even expressively sing, but sing and play<sup>43</sup>.

As a corroborating example, you can bring the choral piece-action – V. Rubin to the poems of N. Nekrasov "Po Bukvari!". It all begins with the release of screaming "lotoshniki" ("To whom are gingerbread, mother tongues! Sbiten hot! Take old stuff!") Passing through the whole hall. All this takes place against the backdrop of the similarity of the folk instruments playing on syllables: the house – doo; ty – ka – ty. This genre scene unexpectedly arising in the auditorium itself, contrary to

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<sup>43</sup> A.M. Redko. "Subject "Singing". Origins and modern approaches", in *Aspirant i Soiskatel*, 2012, no. 6, p. 33-39.

conventional conventions, includes the listener in his "fairground space". By the way, playing balalaik, trumpet, ratchetok and other noise instruments is a kind of folk music accompaniment, it is filled with a bright buffoonery-joke spectacle due to the collective play of fair events. The group of performers – "sellers" – move together with visitors who are also buyers in the bazaar. It is this group that acts as a ringleader association here that can be approximated with modern advertising of goods for sale. Thus, a group of choral soloists develop a short-term dictionary pronunciation. The action turns into a crowded national holiday. Freely and willingly – to the best of their ability singers – perform, move, meaningfully communicate, thus possessing an internal sense of the ensemble. The poetic text sets the artistic image for which the procedure of translation into vocal, chorus and movement is specially developed. The choral plot contains "understatement" when the decision is made by the performers themselves, expanding the scope of the plot theatrical action, and thereby mastering a new level of artistic-figurative modeling: "Tarabars-rastabari, There are good goods! Apple apples, Apple apples, All fluffy, all friable, pear and pineapple – collect in reserve! Aye and pie! How hot – a sponge burns, one oil – to the hands of flies! With a sugar admixture, with half a pound of weight! Become in a row, choose a row: scarves, shawls, ratchets, balalaikas, pipes, bells, tambourines, spoons, crackers, trinkets! Here are pancakes-pancakes! And succulent, and dairy, and crumbly, and friable, with smoke, with steam, with a head start! Gingerbread, gingerbread, delicious on honey, let's put the hat on! Scarves, scallops, painted cockerels! I stand on the edge, almost giving away for nothing: for puzzles and jokes, for songs, jokes! The girls are pigeons! There is silk, satin and canniface for you, the gold and silver pendant of Pearl and all the girl's store. "A musical and theatrical performance, which strikes with the intricacies of musical fabric, scenic techniques. On the stage, everything is as simple as it is easy. What happens is simplicity of life, the ability to enjoy and enjoy small: a candy and an apple from the fair, a steering wheel with a hole, have fun and dance when there is a mood and the heart can't help singing. How good the fleeting moments of children's happiness, light sadness and quiet joy; how strong is the unrestrained element of all-consuming and all-conquering love; how beautiful is the musical "outfit" of the characters.

The example shows that the performance of vocal-choral music is an action and each of the pictures enters an episode of the composition action, but not accidental, but closely interrelated with another episode. Compositional episodes are lined with artistic calculation. Figurative

connections of paintings are amazing with their many meanings. Events are a story about a national holiday, about a market where you can buy and buy everything. Typical for this event, which comes from folklore traditions and origins – a fair sale of goods with fun, songs, jokes. An emotional tuning fork that tunes the listening experience to the sensory wave and helps to achieve the stage effect, and the vocal intonations of the choir, as the protagonist of the action, visibly respond to the expressive images of the movement. The storyline follows the episode, the contrasts are polarized according to the pictures in the episode, and the main character (the chorus) is the connecting head. A multifaceted role falls to the share of the choir: the choir-background of the national holiday, the choir-buyers who came to the fair of selling goods. They (ie the choir artists) explain, activate, participate in the choral action. Choral artists play the folk scene of an ordinary fair with daily trading concerns for the sale of goods. This happens with the use of choral techniques: these are short replicas, roll-calls between choral groups, etc. Instrumental folk music becomes the background of dramatic action. Its musical basis is composed of noise and folk instruments. In artistic design, use scenic findings – an unimpressive introduction of the stage movement. As important components, to scenic costumes, details (kerchiefs, flowers, kokoshniki, wreaths on the head) are added, which creates a bright color scheme. The exit of the characters from different ends of the auditorium, the movement of the characters through the stage, embracing the audience's eyes, thus, in contact with the audience, choral changes, and a few additional theatrical pranks in addition to the actor-singing performance<sup>44</sup>.

I wanted to cite other examples in this work. Choral work-action – "Passage song" M. Glinka, the words of N. Kukolnik. To date, this is perhaps a vivid example of sound-expressive accompaniment, reflecting the enthusiasm of the performer (chorus) in front of the technical miracle of the XIX century by train. The trip on the railway transport is an impression, corresponding to the landscapes and kaleidoscope of flashing settlements, railway stations, small and big cities changing behind the carriage windows. The movement of the train staff across the expanses of Russia is depicted as a short-term pronunciation of text material by the choir artists against the backdrop of accelerating accompaniment. The middle part is singing about the secret soul faster than flying, as if the heart is beating. There, no. less a certain monotony of the trip leads insidious thoughts, how long we are going, and we wanted to quickly

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<sup>44</sup> A.M. Redko, "Art of the countries of the Far East and South-East Asia. A new look", in *International Scientific Bulletin: a collection of scientific papers*, 2013, no. 1, p. 15-19.

reach the final destination of the trip. And yet the hours of separation are sweet, they compensate the bliss of the moment of meeting. Choral work-action – S. Rachmaninov on the words of F. Tyutchev "Spring waters". Dramaturgy is associated with a real event in the life of the composer and is a farewell greeting to the motherland and his friends before a long trip abroad. In a miniature act sincerely embodied beautiful human feelings and emotions: love and gratitude of the poet and singer to friends, the sadness of parting and the joy of the future return to his native country. Comparison of the mood of the romance with F. Tyutchev's poem convinces that the poetic image found a vivid musical embodiment in jubilant, invocatory musical intonations, vigorous sweeping melody, dynamic sound. In the vocal part, the song-romance intonation is repeatedly switched to conscription ones, even to fanfare ones at the approach to the culmination ("They say all the ends") and in the very climax ("Spring is coming! Spring is coming!"). A special role belongs to piano accompaniment in the creation of a joyful spring image, jubilation, excited festive ringing. It paints the elements of the spring waters, which are powerfully flowing. The rapid movement, which does not stop for a minute, supports the melody of the agitated character, at the culmination it becomes a powerful bell-choral sound with orchestral ecstasy, reinforcing the feeling of unrestrained movement. Choral work-action – "Rehearsal for a concert" by W. Mozart. Dramaturgy is connected with the rehearsal process in the orchestral ensemble (chorus depicting a symphony orchestra, choral artists depicting solo instruments). The creative process is made more energetic and gambling, but, of course, there are some working moments with the artistic director (the soloist of the choir of the depicting conductor) that is due to the disorganization of each orchestra group. But all together are occupied with a favorite thing, the process of creative work helps to bring the musical work to performance.

Incorporating into the theatrical process of work on choral pictures-sketches, entering the choral episode, the young performers get to know themselves. The sense of listeners requires an individual search – contact with potential listeners is mediated by the performers by the action, since it is addressed to his thoughts and feelings. Defining and controlling the direction of the performance on the stage, the choirmaster leaves to actors-actors a significant share of freedom – the freedom to embody the coordinated and discussed images in their own means of expressiveness with their intonations and nuances. Here, the dialectic of a general and special, holistic world of representation and performers is realized,



realizing the freedom of creativity as a conscious need to subordinate the overall concept of production. The diversity of the staging tasks gives the participants the opportunity to realize their potential to the maximum, they are included in the immediate process of creativity, during which a certain set of abilities that have a specific orientation develops, requiring certain strong-willed efforts. The process itself is a deliberately effective cognitive act.

The results of the study indicate a positive dynamics of creative abilities of younger adolescents in the process of implementing the experiment and allow us to make the following theoretical and practical conclusions:

1. The comparative analysis of the results of the experimental work on the implementation of the author's program revealed positive dynamics in the indicators of the level of the performers' abilities, while in the experimental group the significance of the changes is higher.

2. We connect the development of the investigated parameters in the experimental group with the complexity of the educational and methodological work being carried out, manifested in the process of purposeful synthesis (conglomerate): vocal-choral, theatrical, literary technologies.

3. This provision allows the dissertator to conclude that he confirmed the hypothesis of experimental work put forward by him, following which the author's program showed effective.

As recommendations for creating the author's model, we update the provisions:

1. Compulsory choral pronunciation of poetic verse in emotional states, contributing to the development of a sense of rhythm, emotionality and empathy, expressiveness and the ability to freely convey the nature of vocal-choral music through literary content and, of course, in it (ie poem) to convey the artistic image, combining into a dramatic action.

2. An addition to the development of the artistic artistry of performers is the actor's singing, which makes it possible to express the perception of vocal music, and help the choirmaster to direct spiritual attention to the poetic world of the vocal-choral composition.

3. Obligatory pedagogical emphasis on the development of the imagination, of course, vocal-choral works, any of them can be treated as a mini dramatic play according to the construction.