

## VOCAL AND CHOIR PERFORMANCE IN THE MUSIC AND THEATER UNIVERSITY (PSYCHOLOGICAL AND COMMUNICATIVE ASPECTS)

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**Abstract:** The article is devoted to the problems of modern musical and theatrical education, in particular, the search for new ways, forms, methods of its improvement. The research methodology is based on the interaction of personal, competence-based and contextual approaches to the professional training of a specialist. The scientific novelty of the work lies in the study of the effectiveness of innovative pedagogical methods of work in the disclosure of the potential musical abilities of students of the acting departments of theatrical universities. It was revealed that in the development of creative abilities, knowledge, and skills, individual psychological components of pedagogical activity are determined. From the standpoint of an individual psychological approach to the subject of the educational process, the possibility of forming an integral personality and creative individuality during practical lessons in ensemble singing is considered. The need for a new pedagogical experience, obtained due to the variety of integrative approaches to the educational process, with the prospect of a qualitative increase in the level of knowledge of students, is emphasized. The necessity of introducing innovative concepts developed in related branches of social sciences into the educational process is substantiated.

**Keywords:** Choral performance, Ensemble singing, Folklore ensemble, Interpretation, Innovative technologies, Musical and theatrical training, Traditional singing, Vocal performance.

### 1 Introduction

In recent years, a new area in the system of general scientific and pedagogical knowledge pedagogical innovation science, has become increasingly important. Its area of interest is focused on the theoretical substantiation and analysis of various aspects of innovative processes in the education and training system, related to the development of practical recommendations for the development, implementation of innovations, and ensuring the effective functioning of innovative projects and programs. This relatively young field of pedagogical science is aimed at optimizing the processes of updating the education system, their theoretical understanding and justification in order to effectively manage them.

At the heart of pedagogical innovation is, first of all, the personal formation of subjects of education, through the introduction of modernized pedagogical tools into innovative educational activities. Improvement of the educational process intensifies the search for new psychological and pedagogical approaches to the organization of education and training of actors, creative youth [1, 2, 4].

At the current stage of the theater's development, conditions are ripe for the introduction of fundamentally new productions of performances that meet the requirements of the modern viewer/listener. There is arising need for a professionally trained acting (musical) troupe (collective), which in turn indicates the need to move to a new quality level in the system of acting education. The search for innovative ways of forms and methods of work aimed at the personal formation of the subject of education in the development of creative abilities, knowledge, skills, methods of activity, competencies seems to be very relevant.

### 2 Literature Review

The orbit of interests studied by pedagogical innovation is very wide and affects economic, sociological, cultural, pedagogical, psychological directions. In the field of view of the scientific developments of A.V. Khutorsky, S.D. Polyakova, I.I. Tsyrukun, N.R. Yusufbekova, L. Kozak, O.M. Ignatovich, G. Wilson, the analysis of the principles and patterns of the innovative pedagogical process is put, as well as determination of the

specifics of the implementation of innovative pedagogical technologies. Questions of the psychology of creativity, creative activity, the competence of a creative personality are developed in the works of A.L. Groisman, N.V. Rozhdestvenskaya, M.T. Tallibulina, A.V. Toropova, V.A. Molyako, etc. However, many fairly stable concepts (for example, the "musicality of an artist") require clarification in the process of forming the conditions under which they become a characteristic feature of a gifted person. The category of "musicality" is dynamic and depends on many factors that influence its development; nevertheless, namely pedagogical efforts lead to anagenesis.

### 3 Materials and Methods

The purpose of the study is to determine new methods, forms, means, technologies used in pedagogical practice, focused on the development of the personality of an actor (musician), his musicality (stage performance), and the revealing of creative potential. Namely these attitudes are necessary in the work of a teacher (choirmaster, vocalist, ensemble leader) to identify the potential abilities of young musicians and actors.

In performing and pedagogical practice, there have been discussions for a long time about the genesis of musicality, namely: does its level depend on the innate characteristics of the individual or the labor expended on the development of these characteristics?

An innate predisposition acts only as a potential of a creative personality, which in some cases may remain unfulfilled. At the same time, a kind of dynamic synthesis of the genetic inclination to creativity, the characteristics and properties of a gifted person with efficiency, perseverance and striving to achieve the goal provides an exceptional level of artistic skill. "The duality of the phenomenon of musicality: its integral continual (fluid, continuous) nature and structure of "root" elements (discrete musical abilities) determines the theoretical and practical separation of pedagogical influences. On the one hand, it is necessary to pay attention to individual musical abilities, their all-round development. On the other hand, not to lose sight of musicality as a property of consciousness to hear the "score of the world" around, in artistic and life phenomena ..." – writes A.V. Toropova, relying on the research in the field of musical psychology by B.M. Teplova [17, p. 20].

Thus, the concept of "musicality" is correlated not only with a number of specific musical abilities, but also contains a special vision of the world and a personal attitude towards it, which goes beyond the narrow professional framework of musicology and affects the philosophical and psychological aspects of the problem. All "other" possibilities of musical development grow directly in this psychological environment: an emotional series of mental phenomena and states, intonational-symbolic images that structure consciousness, which are the basis of individual originality.

Based on the position of an individual psychological approach to the subject of the educational process, it is necessary to take into account that the priority in the development and formation of an integral personality is not so much the organization of successful mastering of the foundations of musical performance, but the actual development of the need for creation and communication, creativity and self-reflection [5, 7]. For an individual approach in pedagogical activity, it will not be superfluous to emphasize self-knowledge, which, in turn, will strengthen personal motivation for perception and knowledge of the surrounding world, form an individual strategy for "expanding" musical consciousness, and will allow updating the arsenal of pedagogical techniques that contribute to the development of a qualitatively new original individual musicality.

Below we will offer several directions of work: a choirmaster and vocalist with students of theatrical specialties, the head of

the traditional singing ensemble (student) and the stage director of the student play (in which the above directions are combined).

#### 4 Results

The work of the choirmaster with students of the theater department of a higher educational institution is directly related to the goals and objectives that arise in the process of forming the student's creative personality, and takes place during practical lessons on ensemble singing. Ensemble singing is one of the disciplines of the educational cycle aimed at the musical education of an actor in modern theater [9, 10]. The idea of the course is to reveal the meaning of ensemble singing in the process of forming the creative personality of students of theatrical faculties of higher educational institutions in the field of culture and arts.

The purpose of such an academic discipline is the formation of basic knowledge and the development of practical skills of ensemble performance, the creation of a comprehensive theory and teaching methodology based on a combination of the constituent components of the art of ensemble and choral singing. In the learning process, a number of tasks are solved:

- Acquiring skills and mastering the culture of ensemble singing;
- Development of musical abilities (hearing, memory, rhythm, etc.);
- The formation of a musical worldview through the practical study of samples of folk music, composers – classics, modern music stage;
- Determination of methodological principles of teaching ensemble singing and musical education of actors from the standpoint of the specifics of theatrical art.

As a result of classes, not only vocal-auditory coordination is formed (I hear – I reproduce), a sense of rhythm, musical memory, melodic and harmonic hearing are developed, but also personal qualities are formed – communication skills, emotionality, purposefulness, morality, etc. The peculiarity of working with the acting collective is that the individual singing development of each member of the ensemble is the basis on which the education of the individual and the collective as a whole is built.

The level of musical “data” of those entering the theater universities is very diverse, often even mediocre (in the presence of pronounced acting skills). The task of the teacher-choirmaster is to interest, involve in the creative process all members of the collective, to develop a single style of singing.

Vocal and choral work in a theatrical student collective is carried out in accordance with the psycho-physiological characteristics of students, since the training takes place against the background of age-related growth and development, certain periods of which (mutational and postmutational) are of particular importance for the formation of an actor's singing apparatus. Timely diagnostics of age-related vocal changes, determination of the mode and specifics of work in the above periods, timely implementation of preventive measures aimed at improving the health and quality of students' progress represent the pedagogical competence of the choirmaster. Finally, it is extremely difficult to choose a repertoire that would meet all the requirements for it. That is why the choirmaster has to somewhat correct or modify (arrange) the choral or ensemble score, as if “adjusting” it to a certain cast.

The specificity of communication with a vocal ensemble (choir) requires many qualities in a conductor-choirmaster: the ability to lead a large number of performers, establish creative contact with the team, perfectly hear the sound palette and properly respond to inaccuracies in performance, concisely and clearly formulate their requirements and wishes, and also be able to organize, plan a rehearsal and preparation for it, economically spend the energy and time of all its participants.

Singing in an ensemble is an active form of musical activity, involving all psychophysiological systems of the human body, and, therefore, its possibilities of influencing the process of personality formation are unlimited. Namely in the ‘team’ of artists the need for self-expression, interest in communication, the need for imitation or contradiction appear, which forms a personal attitude, an assessment of what is happening. Therefore, it is necessary to educate the study group as a creative team, which is one of the most important conditions for the active work of each of its participants.

Another important factor in correcting the educational process is learning ability, the features of which, according to M. Kanovskaya, are “reserve of knowledge and skills; receptivity to the assimilation of new material and the ability to comprehend it; the ability to independently apply the acquired knowledge in solving various problems; the ability to generalize, highlight the essential features of new material, etc.” [6].

Teaching solo singing at a theater university has its own specific individual psychological characteristics, depending on the specific orientation of students – actors of a drama theater or animation theater. It is closely connected not only with ensemble, choral singing, but also with stage speech, because the same functions of the instrument-voice are involved, but each discipline develops its different states. In addition to the obvious natural closeness of the processes of singing and speech, the factor of stage action is also included, since, in most cases, an actor must sing and speak with one voice so that the perception of his character does not cause distrust among the audience. The main task of the solo singing subject is the maximum development of a student's natural vocal abilities and finding his individual expressiveness, which, in turn, involves the formation of skills in creating his own interpretation of a song, romance, depending on the stage context and the director's intention. If we compare acting singing with the performance of an academic or pop singer, then the increased importance of the expressiveness of the verbal component of the actor becomes obvious.

Consequently, the measure of interpretability in relation to the composer's intention increases, which finds expression in changes in such constant components of a musical work as pitch, form-building dynamics, metro-rhythmic pattern, etc. Naturally, such an interpretation of a musical and poetic work must have a solid foundation in the form of a justified director's decision and an expressive acting presentation, otherwise the artistic significance of such a performance will be low. We can talk about the need for the interaction of two patterns – neutralization and compensation, at each level of reference to the text. When composing a song, the composer neutralizes individual elements of the poetic primary source, compensating for them through musical expressiveness, and the actor, performing the work in a certain stage situation, levels out individual elements of the artistic artifact, compensating for this with acting expressiveness and contextual introduction of new meanings.

The specificity of the tasks of acting singing also leaves an imprint on the learning process of students, who often do not have great natural vocal abilities. Therefore, teachers have to actively use in the learning process the technique of influencing the instrument-voice through the creation of figurative characteristics, associative links. While in various branches of vocal training it is generally accepted that the technical component is primary, in this case it is necessary to focus on the primacy of the artistic principle, when the mastery of singing technique comes through the adjustment of emotions and feelings. Therefore, the individual psychological characteristics of a particular student are so significant – the ability to empathy, emotional intelligence, type of temperament, etc.

Poor associative perception, insufficient culture of sensations can hinder the creative development of a student, his awareness of his expressive individuality. Education at a theater university is designed to expand the scope of the individual's expressiveness in various fields (word, gesture, music, plastic, singing, etc.) through familiarization with the achievements of world culture, traditions, through the experience of teachers from

different schools and generations. "Drama actors have the strongest combination of singing skill and will to be creative in an emotional, authentic stage presence. The quality of sound as such is not the subject and purpose of an actor's art in a drama theater," – writes V. Bogatyrev [3, p.108]. The emotional responsiveness of the student actor often becomes the key to his successful mastering the curriculum and realizing his creative potential. The development of emotional intelligence, which involves both the awareness of other people's emotions and the mastery of one's own, contributes to the successful vocal learning of even students with insufficient vocal training and hearing impairment. All teachers would agree that singing lessons lead to the development of not only purely vocal hearing, but also emotional hearing, but at the same time, an inverse relationship may well be justified – by developing emotional expressiveness by musical means, we also improve vocal intonation. Therefore, an excellent practice for the development of individual expressiveness of the voice is singing the same phrase (song) with different emotional content, searching for gradations of one feeling, or switching different emotions. To warm up the vocal apparatus, one can use any tongue twister in the simplest melodic solution (for example, "from the clatter of hooves dust flies across the field" an incoming descending melody within a fifth), and play it playfully, but with different "filling" (taunt, grotesque, ironic, sly, mocking, caustic). Or, it is possible to change the semantic orientation, sing humorously, restrained, irritated, anxious, timid, etc. Such experiments are very helpful in further pedagogical practice, namely, in the process of building a student-actor's own performing interpretation of a work, when it is necessary to find an adequate and actual intonation.

## 5 Discussion

Speaking about vocal performance in a theater university, one cannot ignore the peculiarities of the singing education of actors of various orientations – drama theater and animation theater. All the scanty literature on this issue relates specifically to the education of dramatic actors, while singing in the animation theater has its own characteristics (let us note that the theater of a young spectator also did not become an object of study in this vein). As it is known, at the present stage of the development of animation theater, most of the repertoire is still focused on the children's audience, which also affects the vocal material, that contains songs of various animals, fairy-tale creatures and specific characters. The performance of such songs requires a search for timbre colors, exaggerated intonation of the melodic line and articulatory expressiveness, while the actor must be able to combine singing and work with a doll, which is very difficult, since it requires good coordination of the skills of different groups vocal, motor, communicative (controlling one doll can be carried out by several people at the same time).

In order to prepare the student for his subsequent professional activity in the animation theater, the solo singing course involves the study of characteristic works, children's songs that are performed on behalf of a fictional character whose vocal characteristics are seriously different from the natural sound (sonorous, throat tones, tightening of the larynx, singing with splitting elements, etc.). An interesting effect is obtained when the work and the voice with which it is performed are in semantic contradiction with respect to each other. Such paradoxicality causes a lively reaction of the audience and contributes to the development of emotional stability in the student (for example, a lullaby sung in the manner of the lead singer of the group "Rammstein"). In creating an up-to-date and interesting performing interpretation of a work with a student-actor, several stages can be distinguished:

- The choice of the tonality that best reveals the character's image and corresponds to the student's abilities;
- Learning the text of poetry and music with the introduction, if necessary, of some corrections (in arrangement, form, pitch, etc.);
- Search for an actual stage solution (finding the context of a vocal work and its development);

- Selection of means of vocal and acting expressiveness, which can once again correct the musical component of the work.

Usually, students try to listen to many versions of the performance of the studied work in order to create their own interpretation. Naturally, in this case, one has to keep track of the moment of pure copying of other people's versions, since the task of training is to find own means of expression, the development of creativity. This is another difference in the training of academic singers and student actors: the former can constantly listen to the reference sound of great singers in search of a unified manner of performance, and the latter must find themselves in each character (in academic, pop, folk, jazz manner of sound).

It would be wrong to say that every piece performed by a student actor undergoes radical changes, of course, not. Choosing a repertoire for training, the teacher starts from the genre specifics of the material being studied, including songs created for theatrical performances (dramatic, animation), from films, cartoons, musicals, pop numbers and folk songs (Ukrainian and foreign). In addition, the vocalizations of various authors are studied, which are solved in the form of acting sketches, when solfeggio becomes akin to the foreign language spoken by the character. In such a pure genre, where poetic text is absent, there is a search for musical intonations that give rise to content and a stage situation. An integral part of the learning process is the performance of classical works of various genres, especially lyrical romances, which are often in demand in classical theatrical performances. In the solo singing course, students also go through various duets, trios that provide communication and co-creation skills; namely during creative brainstorming, the most interesting interpretations of familiar works are born this situation is closest to the atmosphere of the theatrical space and allows students to show their directing abilities. Here it is appropriate to quote E. Lieberman's statement, addressed to pianists, but quite relevant for a singing actor: "You must have the right to creative work with the author's text the right of talent, the right of culture, the right of artistic sincerity" [8, p.231].

Another area is teaching traditional culture. In educational activities within the educational process in music universities, nowadays there is a tendency to various forms of representation of traditional music culture in performing practice. One of the possible manifestations is the practical activity of student folk groups, which accumulate the acquired skills of solo and ensemble singing, knowledge of the history and ethnography of their region, the semantics of folk costumes, life, customs. As it is known, folklore is a synthetic phenomenon that requires a commensurate approach related to the study of poetics, mentality, a sense of demos in its cultural environment. All this is the need for a comprehensive approach to the study and reproduction of musical folklore. Based on the experience of working out the methodology of working with the student folk group "Path" ("Stezhka") of Kharkiv I.P. Kotlyarevsky National University of Arts, we point out the key criteria that express the values and form the basis of the concept of its activities.

1. It is important to pay attention to the preservation of musical folklore in its original form. This is due to the fact that nowadays, in an urban environment, the representation of peasant culture is exposed to the risk of unwanted layers, which level the established folk traditions. The greatest difficulties arise in performing practice, which should be based on the understanding of the differences between authentic folklore without any treatment as living creativity (in its original form, corresponding to primary sources) from pseudo-manifestations as imitations of individual performing principles without taking into account its integrity, which contributes to the destabilization of the national folklore gene pool.

2. The culture of preserving folklore monuments requires high culture and education of the people who represent it today. An important factor is the professional approach to the

representation of the folk song tradition, which is embodied in the activities of research and performance educational (student) folk groups associated with the stage reconstruction of authentic folklore – songs, rituals, folk instrumental music. Professional representation of the diversity of folk song tradition should be based on a scientific, research approach. In order to be a worthy heir of the folk music tradition, which is determined by such a key feature as antiquity, one should dive into its specifics, thoroughly study it, have knowledge about the specifics of its nature and established principles. Thus, one of the primary criteria set before the group leader is the focus of initial and practical activities on the education of a member of a folk group as a competent, professional researcher.

3. Hence the following natural criterion of the concept of the group, related to the preservation of the authenticity of the folklore work without any changes. Let us note that the authenticity of the folk song tradition should be distinguished from the stylization of folklore, which eliminates its true essence. No arrangements aimed at introducing the “decoration” of a folk song, which should sound in its original form, that causes a distortion of the display of traditional musical culture, are inadmissible. Thus, in the practical activities of the student folklore group, it is aimed at reproducing (= representation) of the tradition of folk performance in the form as it exists in the natural environment, and how it sounds in the performance of the direct bearers of the tradition. Orientation to this approach presupposes acquaintance, study, and mastering of the authentic manner of performance, characteristic for the sound of the ancient folk song tradition, which forms the corresponding performing style: open sound, mastering of traditional musical style embodied in mastering the local musical dialect.

4. The following logical instruction of the folk group's activity is determined by mastering and feeling of the specified performing style, thanks to the correct approaches embodied in the right, adequate assimilation of musical folklore material. This process has several stages associated with the processing of folk song samples, which can be represented in the following logical sequence of educational activities:

- Acquaintance with a folklore work through listening to an audio recording of a sample from the bearers of tradition;
- Transcription (decoding) of a folk song – fixation of verbal and musical text in the recording, with the study of genre and style features of the sample (scientific approach);
- Sounding – reproduction of a folk song in its original (authentic) form, which is the result of previous stages of research of musical material.

This principle of mastering determines the appropriate for musical folklore (as a phenomenon of oral tradition) the process of assimilation – “word of mouth”, based on auditory experience, rather than focusing on visual assimilation embodied in the musical text (which, in the case of folklore, is always only a formal scheme). The importance of live perception is confirmed by the fact that the musical notation has no live performance aura, no features of sound production, combination and balance of vocal timbres, agogic features, performance nuances, which generally determine the conformity of folk culture with its worldview, mental, linguistic and structural semantics principles.

Since singing is always a conscious reproduction, the performance component is associated with changing, improvisational parameters (features of articulation, caesura, agogics, dynamics, tempus, rhythmicity), at the same time, music stylistic (melody, rhythm), fixed in the notation text, under different conditions of perception contains constant invariant signs. Therefore, it is necessary to have an adequate ratio of a given structure in the performance interpretation. Indispensable in this approach is the auditory sense of the folklore phonosphere, which should be followed by an understanding of the canonical and improvisational principles of musical folklore as a language, a system of artistic thinking.

5. The specificity of musical folklore in teaching is due to its basic features as one of the deepest sources of culture, which is revealed in various manifestations: at the level of language, customs, norms of behavior, manner of communication. It is necessary to take into account this fact, to make efforts to translate the meanings of folklore, laid down for many centuries of operation. It is obvious that folklore is the emblem of a certain national culture as an inalienable spiritual value.

Quite often in educational and experimental performing groups, the attention is focused on the external side (spectacular); instead, as the main feature, there should be the adequacy of the reproduction of the depth and internal potential of traditional culture. Immersion in the specifics of the musical folk song tradition promotes self-knowledge, comprehension of the creativity of ancestors, the spiritual potential and strength hidden in it [18-20]. Obviously, this is very important for young people. That is why it is necessary to direct the forces of the leader to reveal the inner essence of the folk song tradition, moral and ethical content laid down in the folklore, its stylistic principles and versatility. An attitude exclusively on the spectacular form of its embodiment eliminates its key features: intimacy, modal nature, expressed by improvisation, variability, etc. (rather than imitation).

Therefore, the overriding task of the leader of the student folklore group is to reproduce in the educational and performing activities of students the mode of thinking (the term of S. Hrytsia), corresponding to the folklore environment. This is aimed at making the folk song sound in conditions as close as possible to natural. The action of the mode of thinking has an impact on the performance of the laws of musical thinking at all levels: musical vocabulary, verbal, performing style, timbre characteristics of singing, agogics.

6. It is impossible not to take into account the role of folklore as a way of communication. In working with a folk group in a natural way, it should be obvious to students that folklore (as well as language) exists, first of all, not as a means of stage action, but as a way of live communication (autocommunication, dialogue). Hence, it is important to take into account the psychological attitude of making music, including “for self”, which is most consistent with established laws and the nature of folklore.

Adherence to the ethnographic stereotype of behavior and ethno-etiquette by members of the educational folklore group is another important condition for an adequate approach to the representation of ethnocultural musical tradition. Important are the traditionally established psychological guidelines, formed on the basis of certain pronounced indicators – the characteristic types of behavior, attitudes to spiritual values. The set of traditional rules of cultural behavior is manifested in traditional stereotypical forms – in facial expressions, gestures, in relationships with others.

7. Observance of the protective function in the performance representation is essential, because folklore is a product of collective consciousness. Thus, the members of the student body should be equal (ideally interchangeable), united around the leader of the group from within, which can change.

A significant role is played by the pedagogical experience of the head, aimed at socialization and comprehensive development of the creative personality of the student, the unity of educational and didactic elements, taking into account the mechanisms of group psychology. The basis of creative, natural functioning of the group should be the principle of taking into account the psychological similarity of individuals (based on common worldviews, mentality) and the differences of each participant as a valuable creative personality.

Thus, a successful and effective method of working with a folk group is based on empirical knowledge about the learning process, its purpose, content, main principles and tools that have a strong ethnic color. The purpose of training is enrichment with knowledge, social experience passed down from ancestors, the

formation of taste. A sense of moderation and correctness in working with the original source is crucial, so as not to destroy the organic structure of the nature of musical folklore, so as not to standardize it. The professional representation of the folk song tradition, embodied in the activities of educational student folk groups, is determined by the quality and complexity in its research and interpretation, which are the embodiment of research and performance experience.

Let us consider the creative work of a director and choirmaster on staging one of the musical performances on the training stage. It will be about the puppet show "Ukrainian vertep" staged by director A. Inyutokhin (at the Department of Acting at the Puppet Theater of Kharkiv I.P. Kotlyarevsky National University of Arts). The director's intention was to build musical drama based on choral numbers. Despite the fact that all the genre canons of the play are observed here, namely the choral component concentrates the musicality of the action – something new that the director introduced and what gives the performance the status of a musical one.

The nativity scene as a synthetic phenomenon constantly attracts the attention of folklorists, theater experts, literary critics, musicologists, ethnographers, researchers of the fine arts. The classical structure of the genre assumes two parts. The first part is based on the biblical story – the birth of the baby Jesus Christ, the killing of babies by the order of King Herod, the image of the mother of Jesus. The second part, in a grotesque manner, reflects the artist's view of contemporary reality. The musical part of the performance was not initially defined and was created directly during the production. That is why the musical material was selected and arranged for the intended performers, taking into account the vocal range and their technical capabilities. As a rule, the ensemble-choral numbers are based on authentic melodies performed both in unison and in two or three voices ("Nova Radist", "Do Not Cry, Rakhila", etc.).

All musical material, with the exception of two vocal numbers (Koliskova and Kozak's song), is performed a cappella. The performance makes extensive use of the capabilities of such a Ukrainian folk instrument as a bandura, not only as a musical accompaniment, but also as a tuning fork and as an element of artistic depiction. It should be noted that the complexity of the vocal interpretation of this performance was precisely in the choral score, which required the performers to sing a cappella, since the whole musical drama was built on the choral numbers.

Purity of intonation, choral structure, ensemble, in other words all elements of choral sonority have become the cornerstone in the preparation of the musical part of the performance. It was also important to master various manners of vocal performance – folk, academic, pop and even stylization of church singing when performing a psalm to the chant of one of the voices. Considering the conditions in which the children had to work (after all, the play takes place behind a screen), it was difficult not only to recreate the choral sonority of a cappella, but also to convey it to the listener. Therefore, special attention was paid to the diction aspect of the performance. Of course, the performance of the a cappella contributed to the development of the complex tuning fork skill.

The success of the educational performance is a definite indicator of the ability of future theater artists to organically combine the skills and abilities of acting and vocal skills. The Ukrainian Nativity scene was shown in Belgium and was awarded the diploma of the laureate of the II degree "Festival découverte images et marionnettes", diplomas "La grandi Fiabe Natale" (Italy, 2003), "Courbalesia" (2004), "Christmas family evenings" (Moscow, 2005) and others.

Another feature of the educational performance is the possibility of multiple variance, which in turn leads to structural changes in its components. So, later the director worked on a new version of the "Ukrainian vertep" – Despite the different musical material, the key moments of the action were identical (the order of Tsar Herod to kill babies: "And he ordered", the angel's warning "An angel speaks to them", the scene of the death of Tsar Herod "Dare to Death", etc.). However, a deep study of folklore associated with Christmas events made it possible to enrich the musical part of the performance with

new little-known examples of folk song art (a new version of the carol "Nova Radist has become", the lullaby "Little Grey Kitty"). The number of used musical instruments of the percussion group (bells, triangle and drum) has also increased. Of course, in each of the performances, many means of stage expression are involved. Among them, there are the conditionally shadow theater (through the transparent fabric of the screen, the outlines of the figure of a mother singing a lullaby are drawn), the method of the theater in the theater (a small nativity scene was brought and played by children in front of the Cossack), and, undoubtedly, the combination of the use of live and puppet plans.

However, the 2009, production involved a wide range of technical means, which made it possible to place new light and color accents, use the video sequence (the images smoothly replacing each other, undoubtedly, contributed to a more complete disclosure of the plot), supplement the singing a cappella with a phonogram sounding palette. In this regard, the performers of the play faced additional difficulties. The change of "live" and phonogram sounding required well-developed auditory skills, intonation memory, coordination of dynamic comparisons of the sound brightness of the phonogram and the chamberness of a cappella singing.

The dispersion of actors in the stage space did not always provide an opportunity for eye contact between all the participants in the action in musical episodes, therefore, some choral and ensemble acts were performed as follows: the first phrase is performed by one or two actors, followed by the introduction of all participants in the performance into the sound canvas. The use of this very principle (heterophony) made it possible to enhance the culminating moments of the performance due to the gradual dynamic and timbre growth of the choral sonority.

Also, a certain complexity was presented by episodes associated with the imposition of a literary text on the singing ("An angel is speaking to them ...") or a quick change of speech and vocal phrases (crying scene). In such scenes, it was especially difficult to maintain the intonational purity of the sound. However, speech intonation, complemented by vocalization, always has a much greater effect on the audience. Thus, choral numbers are not just a means of stage expressiveness, but also carry a huge dramatic load, creating and shading the atmosphere of the action, commenting on what is happening, increasing the tension of climaxes, etc.

The result of the creative union of teachers and students, which is an educational performance, is rarely limited to the educational stage. It continues to "live and develop" but already on the professional stage. Today the production of the "Ukrainian Nativity Scene" is included in the repertoire plan of the professional puppet theater. Of course, the material and technical capabilities of student and professional theater are in many respects different and the presence of acting professionalism and experience of direct communication with the audience will undoubtedly complement and enrich, and possibly change the structure of the performance.

## 6 Conclusion

So, we note that the upbringing of a harmoniously developed, active, purposeful personality is very important in modern society and innovative concepts developed in related branches of social sciences come to the aid of pedagogical science and practice. One of the pedagogically effective ways to successfully implement social and pedagogical activities is gender research in the field of personality psychology, which allows building work with a student, taking into account his/her individual characteristics based on gender and gender identity.

As Slonimskaya notes, "The adaptation of humanitarian technologies in relation to music education, their awareness, comprehension, free use and the formation of a systematic approach in technological processes will not only enrich student learning, but make it creative, open up interactive opportunities in the perspective of lifelong education" [15, p. 312]. Based on the research of Slonimskaya in the field of teaching technologies in music education, we will designate the most effective of them, from our point of view.

*Reflective learning technology.* It is based on the dominant subjective position, which determines personal development as one of the main educational goals. "In the technology of reflective learning, conditions are created for the formation of skills and abilities through the student's own personal experience" [12, p. 310].

The technology of projective learning is aimed at updating one's own attitude, both to the educational process and to its participants, as well as aimed at realizing personal potential [11, 13, 14]. The technology for the development of critical thinking allows an individual to develop a quality that is so necessary for a creative personality creativity – the ability to think outside the box, the skill to generate unusual ideas, the capability of seeing a problem situation not traditionally, from a new side, from a different angle.

A fairly new technology "case study" is a method of specific situations that need to be analyzed, to understand the essence of the problem, to find possible solutions and choose the best of them.

One should not neglect the developments borrowed from theatrical practice. So, when working on improving the sense of rhythm, it is possible to use achievements in the field of rhythm: trainings for determining and memorizing durations, simultaneously developing the freedom of movement of certain parts of the musculoskeletal system. With the development of an emotionally stable background of the student's psyche, psychophysical trainings are involved: mimic warm-up of the facial muscles (creation of various facial masks – "mask of joy", "mask of sadness", etc.), representation and creation of an image without the use of verbal characteristics, through development of body plastics (one of the principles of pantomime), the ability to see the image from a slightly different angle, unexpected for others, to shift pre-set accents (the basis of the new genre of "eccentric").

Undoubtedly, mention should be made of the introduction of information technologies in the educational process, operating with special technical information means (computer, telecommunication, etc.). [16]. At the present stage of development of the information society, each student successfully masters universal methods of activity that form the ability to work with various types of information, activate cognitive and research initiatives, establish educational goals with the subsequent projection of ways to implement them.

Investigating the problem of introducing innovative technologies into the educational process, we note a kind of internationalization of innovative processes in the education system, a kind of globalization of pedagogical issues, forcing us to consider this problem from a different angle. Such an increase in the potential of the national higher education system makes it possible to integrate into the common European educational space. The internationalization of education will expand the boundaries of international cooperation, through academic exchange programs for both students and teaching staff, become full partners in international scientific and research activities, and successfully integrate educational standards into curricula.

Summarizing, we should say that at the present stage of development of society, the changes taking place in the socio-cultural environment primarily affect the education system: the educational process is being improved, the composition and structure of the pedagogical community is being updated, new forms and methods of teaching appear, most of which are focused on an individual psychological approach in development of the creative personality of the subject of education.

Based on the experience of working with students of theater faculties, we emphasize that an integrated pedagogical approach to trained student actors, aimed at educating an integral, harmoniously developed personality, makes special demands on teaching staff. In addition to a high general and pedagogical culture, each teacher should be sufficiently familiar with the scientific and methodological foundations of related subjects of the entire educational system, as well as be free to navigate in a wide range of modern technologies.

*Prospects for further development of the topic.* The problems touched upon in the article open up a wide range of questions for further research into the effectiveness of the innovative approach in the system of theater and music education. The new pedagogical experience gained thanks to the variety of integrative approaches in the educational process will qualitatively improve the level of knowledge of Ukrainian students with the prospects of their further successful professional competitiveness in the international labor market.

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