

K. A. Ivanova

*About application «body percussion» techniques on the lessons
of rhythmic in Vaganova ballet Academy*

The article focuses on a process of professional rhythmical training for ballet dancers, shows the methodological and practical forming approach for rhythmic training discipline. Considered the question of the formation of the rhythmic hearing and coordination in a process of rhythmical education as a part of musical and plastic education of a ballet student, analyzes the modern techniques and methods of rhythmic and musical-rhythmic education.

Keywords: rhythmic education, «body percussion».

L. N. Safronova

Guidelines for training in classical dance in the lower grades

The author, based on our own experience of many years, commented the main provisions of training of students in the lower grades. In particular: setting body, footwork, basic movements of classical dance (plié, battements tendus et al.)

Keywords: positions of classical dance, pedagogy, posture, plié, battements tendus

L. I. Abyzova

*Nacho Duato and Russian classics: performances
of Petersburg's period (2011–2013)*

The article is devoted to the St. Petersburg period of creativity Spanish choreographer Nacho Duato, in particular, put them on the stage of the Mikhailovsky Theatre ballet «Sleeping Beauty» and «Nutcracker» by P.I. Tchaikovsky's «Romeo and Juliet» by Prokofiev.

Keywords: Nacho Duato, Tchaikovsky, Prokofiev, «Sleeping Beauty», «Nutcracker», «Romeo and Juliet», Mikhailovsky Theatre

O. Y. Vasilyeva

The problem of gesture in «Treatise on the choreography» Serge Lifar

The book is an outstanding dancer, choreographer, writer and art theorist Serge Lifar «Treatise on the choreography» is not familiar to Russian readers, because it was not translated and published in Russia. The article introduces the basic ideas Lifar about using gesture and pantomime theater contained in this book.

Keywords: Serge Lifar, mime, facial expressions, gestures, plastic, choreography, dance, ballet

N. S. Zlobina

George Rosai — a name that sounds so unfamiliar.

Materials for the biography

The author presents the reader with a brief biographical sketch of the life of a talented grotesque character dancer of the Imperial Theatres, the participant «Russian Seasons», G. A. Rosai (1887–1917).

Keywords: Rosai, Nijinsky, Fokin, Diaghileff, ballet «Russian Seasons», biography

I. N. Dimura

Aesthetic aspects of psychology

In this work I would like to present one of the points of view for a role of aesthetic aspect to psychology, to show some consequences of application it at cultural and anthropological interpretation of psychological phenomena, and also to give some theoretical conclusions concerning the psychological importance of beauty as that. The beauty in this case is understood as the main value sensually — esthetic human life.

Keywords: beauty, aesthetic aspect, Gestalt, culture anthropology, psychology as a practical activity and branches of humanities

P. Yu. Maslennikov

Analysis the somatotype of students undergraduate Performance

Faculty of the Vaganova ballet Academy

The article is devoted to the analysis of somatotype undergraduate students of the Faculty of Performing Vaganova Academy of Russian Ballet. The studies were conducted in the Laboratory of medical and biological support choreography scheme B. H. Heath and Carter, DL (1969).

Keywords: Vaganova ballet Academy, performing undergraduate students of the Performance Faculty, somatotype, Heath-Carter.

L. A. Kupets

*A. K. Glazunov's heritage in Russian textbooks for high schools
(second half of XX — beginning of XXI century)*

This article relates to the field of research on the history and theory of higher music education in Russia. The object is textbooks on the history of Russian music, intended for students of art high schools, and which was published from 1954 to 1994. The subject of analysis was the transformation of phenomenon by A. K. Glazunov from these publications. Based on the method of analysis of the receptive sources the author of article draws conclusions about the mechanisms of formation of students' view to Glazunov through educational publications.

Created in the real historical and cultural context, these textbooks form a certain picture of the world of music in students. The final section provides a project for the future of textbooks on the history of music, which would be the highest consideration new scientific paradigm, cultural and informational changes in Russia in XXI century.

Keywords: textbooks for high schools, Glazunov, ballet, Raymonda, Keldysh, history of Russian music

G. V. Alekseeva

*Integrated perception of adaptation mechanisms of Byzantine art
in the ancient Russia: modern methodological approaches*

While addressing the study of ancient Russian monody organization since 1979, the author of this work for many years studying the mechanisms of adaptation of Byzantine art. The first message of the study is in foreign dictionaries approval of the absence of the authors' names in Old Russian art to the XVI century, which, in the opinion of the publishers of the dictionaries, should testify to the long period of copying the Byzantine tradition in Russia. The author of this article since 1982 justified the Russian concept of Glas as a musical system. Further studies of the author in 1996 Russian Glas system has received support in the study of Byzantine Echos. It was shown on the basis of Byzantine treatises by Michael Bryennios, Agiopolites, Hieromonk Gabriel, that systemically similar Echos and Glas have national differences. Going further, the author delved into linguistic-textual study of the mechanisms of adaptation and on the comparative study of Byzantine and ancient alphabets showed adaptation mechanisms of terms, among which there are tracings (kulizma), hybrids (kololoeleos), actually Russian terms. The following study with a group of students led the team to understand the mechanisms of adaptation actions in the temple. The

works of this author are published in Bulgaria, Austria, Finland, Russia. This article first summarizes the complex mechanisms of adaptation, the author investigated.

Keywords: mechanisms of adaptation of Byzantine art in ancient Russia; Glas; Echos; linguistic-textual comparison of the terms of singing; adaptation mechanisms of art in the temple action.

T. V. Bukina

Diaghileff's «Russian Seasons»: at the origins of Russian art management

The work is devoted to a phenomenon of «The Russian seasons» in Paris and directed on the analysis of this project as a commercial strategy. The author comes to a conclusion that an important prototype of the idea of «The Russian seasons» for their organizer S. P. Diaghileff was the example of R. Wagner's theater in Bayreuth.

Keywords: Diaghileff, «The Russian seasons» in Paris, Russian art between XIX and XX centuries, R. Wagner.

V. N. Drobyshev

Of taste to emptiness

The theme of emptiness which held a firm place in art since last century, follows transformation of religiousness and expresses, according to the author, its crisis state. Contrary to opinion that elimination of the sphere of transcendence forces to rethink religion in the post-secular sense as end of an epoch of the sputtered-out «strong» theological decisions which enslaved faith, the author finds that transformation concerns the being of faith which starts living in the turned type as «faith without faith». The author comes to this conclusion through the analysis of the mechanism of cultural memory, putting its being not in a configuration of the past, but in recalling future Event defining subject filling of faith. The present memory state testifies that its «anticipate» function constituting its actually stays idle in comparison with archetypic and practical, or «museum», power of which predetermines the future as infinitely filled emptiness. Nevertheless, this crisis has positive meaning for faith, turning it to its own uncertainty and by that bringing her out of limits of any claiming discourse in which it appears ability of reason or a mode of rationality. Absurd subject of faith, though it correlates with rational apophatic believing, is not established by them at all.

Keywords: apophasis, deconstruction, faith, memory, «weak theology»

E. I. Balakina

The urgency of rethinking the essence of art in the context of nonlinear scientific paradigm of XX – XXI centuries

The article reveals new methodological ways of studying most acute problems of our time - the definition of the meaning and importance of art in the cultural system. The author calls the concept of «Art» - the phenomenal nature of the global integrity, which, despite all the metamorphoses, remains The Art since its birth to the present day and then.

Conclusions show that the modern science of art is at the beginning of a new methodological path to the knowledge of the essence. They point to the need for justification of the fundamental role of The Beginning in self-development of highly of the art and identify the primary tasks of the studying of the early forms of art as its spiritual meaningful matrices.

Keywords: the phenomenon of art, the nonlinear self-development of humanity, the function of art, crisis of self-identity, the scientific revolution, synergetics, paradigm of nonlinearity, additionality, accident, irreversibility, the fundamental role of the Beginning.

V. I. Maximov

*Theatre expressionism in Russia:
Georg Kaiser' dramas on the Soviet stage*

Article examines expressionism — one of most important art movements of the first half of XX century that had been realized in dramaturgy and theatre. Works of first-rate expressionist playwright Georg Kaiser implement Oswald Spengler's concept of «Faustian drama». Such German dramaturgy had been profoundly staged on Soviet stage of 1920s in productions of Vladimir Soloviev, Sergei Radlov, Alexander Tairov. Special attention is devoted to Kaiser's plays Gas (Bolshoi Drama theatre, 1922, director Konstantin Khokhlov; Beresil, 1923, director Les Kurbas), From Morning to Midnight (Leningrad Molodoi theatre, 1924, Vladimir Soloviev). Expressionist esthetic is revealed also in performances of Vsevolod Meyerhold and Sergei Eisenstein. Productions based on expressionist esthetic demonstrate using futuristic and constructivism approaches as well.

Keywords: expressionism, Georg Kaiser, Les Kurbas, Vladimir N. Soloviev, Konstantin Khokhlov.

T. V. Sheremet

Sergey Obrazcov: samples from dolls to the figure of the panopticon

The director Sergey Obrazcov who was the head of the State Central Puppet Theatre for a long time had always believed in a special way of puppet theatre. At the Soviet Union days most of his colleagues worked with little copies of real people. But in Obrazcov's performances has the principles, which were close to conditional theatre. The head of SCPT was going by this way and he was not afraid that out of low were creations of those artists who were working not in the method of socialistic realism. However, at one moment director and his theatre changed their way. In the repertoire of the State Central Puppet Theatre appeared bad plays on Soviet themes and to the stage came figures from waxworks show.

There is an effort in the article to analyze this difficult period in life of Obrazcov. From where and why did the «illness of the lifelikeness» come? How did it influence on works of the head of SCPT? And how did Obrazcov puppet theatre come out the crisis? The author made an effort to answer on these questions.

Keywords: Sergey Obrazcov, puppet theater, socialist realism, conventional theater, SCPT

E. V. Akbalkan

Voice as a synthetic instrument: Luciano Berio's vocal chamber music

The article is devoted to the interpretation of the voice in vocal chamber compositions by Luciano Berio. The author discusses the roots of the composer's interest in treating the voice as a synthetic instrument and transcending its traditional role, and the historical context. More detailed attention is focused on four vocal chamber works by Luciano Berio: «Theme (Omaggio a Joyce)», «Circles», «Sequence III», «Cries of London». In these works different aspects are analyzed: the sounds included in the composition; working methods and sources of verbal text as timbral material; interaction with other musical instruments and electronics; timbral adjustment by means of electronics (where a two-way connection can be observed, with acoustic instruments imitating electronically adjusted timbres); notation; theatricality; innovation. Analysis of music is accompanied by fragments of scores with commentary.

Keywords: Voice, Luciano Berio, sound palette, text, theatricality, electronics, extended instrumental technique, notation.

S. V. Lavrova

Anti-rhetorical figures of new music

The article investigates the anti-rhetorical figures of the new music. Musical rhetorical figures were fixed as semantic values during the Baroque period. In the Renaissance, and then in the Baroque period desire for emblems bore the character of a tacit convention concluded for the communication of the composer and the listener. Composers have created a wide range of characters, aimed at an adequate reflection of feelings and emotions through rhetorical figures. Referring to the entire variety of rhetorical figures. The logic of the development of thought of the author leads to the following line: rhetorical figures of the Baroque classicism replaced under clear principles of functional thinking structures that correlate with elements of speech, and then in the new self-valuable music is already very sound, and methods of constructing sound space - only the individual. Personalisation composer means continuing efforts by the new unity did not contribute to the conventional signs. Consciously abandoning narrative figures of the new music appeals to a different system of communication: to existential rhetoric (Helmut Lachenmann), the concept of anti-rhetorical figures (Salvatore Sciarrino), which are based on the absence of meanings, offering a system of symbols that is diametrically opposed Baroque. The author of this article for the first time an attempt is made to formulate and classify anti-rhetoric new music.

Keywords: new music, rhetorical figures, Salvatore Sciarrino, Helmut Lachenmann, musical language, musical semantics

L. A. Menshikov

*The Dusseldorf festival in the organizational history of fluxus:
The progress of collective activity in the 1960th years*

The Dusseldorf festival takes a special place in the history of fluxus. It was one of collective festivals which the group held in the early sixties. Unlike earlier festivals in which the general aesthetic orientation, a circle of authors and subjects were not finally defined, it became a meeting of classical works of fluxus and a fully reflecting of its creative manner. On the other hand, at this festival the main contradictions arose. By these contradictions there were defined a split of fluxus and the conflicts between its participants. Therefore it was almost singular festival where the group acted as a unit, almost was not tear apart by contradictions.

So it was a reference festival of fluxus. After this festival the participants of fluxus parted over the different countries, started being engaged in individual

projects and almost never met in such full structure any more. So in the festival it is possible to draw a conclusion about the variety of fluxus-works. In article its contents, prerequisites and consequences of the history and the organizations of fluxus activity is considered. The conclusions about its value for the movement are drawn on the basis of the analysis of the preparation and holding of the festival.

Keywords: fluxus, art festivals, postmodern, action art, art of object, intermedia, event, happening, performance, Dusseldorf festival.

O. I. Rozanova

The «St. Petersburg season» of Kazakh ballet

The article is devoted touring performances of the ballet troupe of the Kazakh State Opera and Ballet Theatre «Astana Opera» and «Astana-ballet», held in the spring and summer of 2014 at the Mariinsky and Mikhailovsky Theatre.

Keywords: Alila Alisheva, Tursynbek Nurkaliev, Nikita Dmitrievsky, «Astana Opera», «Astana-ballet», «Oriental Rhapsody», «Alem»

V. O. Chushkina

Modern Choreography Workshop

(in the framework of the XIV International Ballet Festival «Mariinsky»)

The project of the Mariinsky Theatre «A Creative Workshop of Young Choreographers» which already have become yearly in 2014 for the second time gathered at final gala-concert original sketches of authors who tried their strength in production of dance. The main intrigue was still the same: had the new talented choreographer appeared on the ballet stage – it's the question that should be answered by the «Workshop». The answer can't be monosyllable and unambiguous. So there is an effort to look closely and to analyze the works of all the eight participants of the «Workshop-2014» in this article, and also there is an effort to understand the ways of the development of modern dance. According to the bill there were sketches with plot and without one. But, obviously, genre priorities of modern dance are rapidly going to the side of choreodrama.

Keywords: Yuri Smekalov, Vladimir Varnava, Anton Pimonov, Ilya Zhivoi, Irina Tolchilshchikova, Maxim Sevagin, Xenia Zvereva, Maxim Petrov, «A Creative Workshop of Young Choreographers», Mariinsky Theatre, Boris Eifman