

N. L. Dunaeva

From epistolary heritage A. Y. Vaganova

The author offers the reader's attention fragments epistolary heritage the famous teacher, the first Professor of choreography A. Y. Vaganova. It contains very important and interesting facts, giving the opportunity to learn unique personality Vaganova even with one hand, which is hidden from the gaze of the public and also to get acquainted with her thoughts about ballet.

Keywords: A. Y. Vaganova, A. Volynsky, B. Asafiev, art, ballet, history.

T. E. Apanasenko

Lifar's theory as a popular art and elitist art conceptions synthesis

The article is devoted to the abstract statement of the art conceptions based on the subject-object and the subject-subject treatment of the spectator, to the analysis of the arts inspired by these conceptions as a social instrument and an all-sufficient developing institute. Choreographic theory of Lifar is analyzing as a synthesis of the conceptions contradictions.

Keywords: subject, object, communications, Lifar, popular art, elitist art, modernism, postmodernism

A. S. Krivtsova, L. A. Kupets

A. Glazunov — A. Winkler — W. Clark:

The Story of a ballet waltz

The article is an attempt to discover one more another mystery of ballet music history. The subject of the research was chosen a «Grande Valse» from the ballet «Ruses d'amour» by Alexander Glazunov. The work is divided into two parts, the first of which is devoted to the review of existing piano versions of «Grande Valse», as well as some thinking about the history and possible purpose of their creation. The second part is given a comparative analysis of the technical difficulties of these transcriptions, including the assessment of their compliance with the level from the perspective accompaniment concertmasters practice. We use the arrangements of the late 19th — early 20th century, which made A. Winkler, Canadian organist W. Clarke and an autograph manuscript of A. Glazunov.

Keywords: A. Glazunov, W. H. Clarke, A. Winkler, Ruses d'amour, ballet, Grande valse, score, arranged, piano.

E. V. Eremina-Solenikova

To a question of dance education programs in 18th century

In article it deals with a question of dance education programs in 18th century. Among many compositions it emphasizes 9 ones which were used as examples for a purpose of dance trainings for nobles and dancers in many countries of Europe and in Russia too. It gives characteristics to these dances and looks through its history in different publications and manuscripts.

Keywords: Land Cadet Corps, Imperial dancing school, la belle dance, dance education programs in 18th century, La Bourree d'Achille, La Mariee, Le Passipied, La Bourgogne, La Forlana, Aimable Vainqueur, L'Allemande, La Bretagne, Le Menuet d'Alcide, Рауль-Ожер Фейе, Гильельм Луис Пекур, Kinski manuscript.

P. Y. Maslennikov

Physical development of Pupils performing faculty in expert evaluation of teachers of classical dance Vaganova ballet Academy

«Classical dance» is a leading discipline in the preparation of future Ballet Opinion of teachers of classical dance should be considered when assessing the physical development expert students of the Academy, as well as considering the development and implementation of a training program for future Ballet additional disciplines aimed at harmonious physical development. The article is devoted to the results of questioning teachers ARB named after A. Vaganova I spent Laboratory biomedical maintenance choreography.

Keywords: classical dance, ballet dancer's health, physical development, questioning, gymnastics

E. S. Chebotar

Features of the curriculum in the educational system of professional ballet institutions in the United States of America (on the example of the Florida state University)

The article devoted to a detailed analysis of the methodology of the various forms of rond de jambe en l'air within the framework three-year course at the Florida State University, designed to professional training of ballet dancers. Describes the features of the program for specialty "ballet dancer" and its curriculum training courses. The methodology of the practical course of discipline "classical dance" is considered on the example of the forms rond de jambe en l'air,

required to be learned according with the following curriculums: DAN-199: Ballet Technique II, DAN-249: Intermediate ballet and DAN-349: Advanced ballet.

Keywords: the methodology of classical dance, professional ballet education, features of ballet curriculum, bachelor degree, methodical and performing criteria, forms of rond de jambe en l'air, barre exercises, center exercises, allegro, pointe exercises

T. V. Bukina

*Communicative and semiotics researches in musicology of the
Brezhnev's era: methodology and ideology*

The article is devoted to one of influential research trends in Soviet musicology of the 1970th connected with appealing during the analysis of musical texts to ideas and technologies of related disciplines (cognitive psychology, semiotics, the theory of information). It is shown that methodological searches of these musicological directions had during the considered period a social and political background being in many respects directed on “deideologization” of the specialty.

Keywords: history of the Soviet humanities, musicology in the USSR, musical semiotics, musical communication.

V. A. Shekalov

To a question of the pedagogical purpose of inventions of J. S. Bach

On the basis of analysis and comparison of the original texts of J. S. Bach and J. N. Forkel and their translations, as well as musical sources discusses the pedagogical goals of Bach Invention. Clarifies meaning of some terms. Set out the author's point of view on the order of study Part Invention in the learning process.

Keywords: J. S. Bach as teacher, inventions, J. N. Forkel, exercises, pedagogical process

E. E. Drobysheva

*Technological problems of activities in socio-cultural sphere:
Methods of mapping the road*

Modern culture is estimated by experts from the standpoint of its industrial component. Like other spheres of social life, culture is included in the current space of management paradigms, including the increasingly prominent role played

by strategic management. Technological and road maps are an integral part of the production of cultural products, and the vocabulary of nowadays chiefs of the institution of culture and art inevitably expanded by including the terms of the theory of management, marketing, PR, HR and logistics. In light of this objectives of this study were formulated: to analyze the spectrum of opinions on the issue of the typology of the socio-cultural technologies and consider innovativeness as a technology. One of the important directions of the modern management is the method of road mapping. The potential of its application to organize activities in the field of art and culture, in development and implementation of new sociocultural services and products is analysed in this article.

Keywords: management culture; socio-cultural technologies; innovation; road mapping technique.

F. M. Shak

*Symphojazz, third stream and «soft jazz»
in the socialist and the capitalist relations*

The article deals with three musical phenomenon, formally belonging to jazz music: symphojazz third course and «soft jazz». Soft jazz and simfodzhazovoe direction synonymous mass music production. During the third complicates traditional jazz texture, suggesting the synthesis of academic, neo-classical and improvisational elements.

Keywords: third stream, symphojazz «soft jazz», bebop, mass culture, neoclassicism

E. I. Balakina

*The «Law on the Beginning» as the conceptual basis
for the construction of the metaphysics of Art
at the beginning of the new Millennium*

The article proves the importance of building scientific metaphysics Art to identify its original meaning in the system of culture. The historical context of the beginning of the new Millennium is characterized as an environment in which great importance for the ontological problem Started as such, the question of the Beginning of Art, rethink scientific concepts, the importance of integrating science for the study of the meaning and role of Art in culture.

The main idea of the article is in the conceptual development of the methodology of finding the original essence, the source of constant component of the phenomenon of Art, which was laid in its Foundation and remains constant

at all times. Based on the findings of modern science, the author formulates the Law of the Beginning and explains its properties. Theoretical ideas are argued for examples of resonance phenomena in science, art, picture of the world, pointing to the urgency of the problem Beginning in ontologically border culture of the turn of the Millennium.

Keywords: The metaphysics of Art, ontology, the essence of the Art, transitional periods, archetype, «pervotecton», category Beginning, synergetics, original ideas, the «Law on the Beginning», «super-eidos», the origin of art, primitive society

G. K. Zhukova, S. V. Lavrova

*Psychology of sound perception:
physical reality or aesthetics?*

The article is devoted to the phenomenon of auditory sensations, which were the subject of study since ancient times. Based on the fundamental study of the German physicist, physician, physiologist and psychologist Hermann Helmholtz «doctrine of the auditory sensation as a physiological basis for the theory of music» the author concludes that the modern study of the problem, also involving in the field of research discussion Karl Strumpf, Hugo Riemann. Without giving a definite answer ultimately the key question raised in the article, as to whether the concept of dissonance and consonance exclusively aesthetic or represent physical reality with which the musicians have to somehow be considered, the authors argue that in the previous era, aesthetics followed by those produced in the process of artistic experience. Aesthetics of modern art consciously rejects them, making attempts to develop their own, meet the needs of time. Physical reality, as the centuries-old experience, is incredibly diverse and multifaceted, and its objective reflection in art depends on the coordinate system in which it operates. The authors argue that today there is a multiplicity of different concepts and equality, as with artistic positions, as well as with research and it is this fact specifics now.

Keywords: psychology of perception, new music, dissonance, consonance.

E. R. Adamenko

*E. A. Janson-Manizer's Sculpture Collection in the museum of the
Vaganova ballet Academy. Images of G. Ulanova*

In this article the author describes in detail Elena Janson-Manizer's collection of sculptures which are dedicated to the figuration of the great Russian ballet dancer Galina Ulanova. This collection is located in the museum of The Vaganova Academy of Russian Ballet. The author reconstructs the history of

works, describes how they appeared in the museum and analyzes the works not only from the art criticism point of view, but also using an experience of a ballet dancer as well. The author inserts the collection into the context of the museum's exhibition, giving a brief overview of the history of the exhibits. Key words: Elena Janson-Manizer, Galina Ulanova, ballet, sculpture, the museum of The Vaganova Academy of Russian Ballet.

Keywords: Helena Jansson-Manizer, Galina Ulanova, ballet, sculpture, Museum, Vaganova ballet Academy

M. A. Bychenkova

Karamanov's Piano concertos: from Prokofiev's dynamism to the prayer of contemplation

The article is devoted to three works by composers Karamanov (1934–2007). This Piano Concerto, written in 1958, 1961 and 1968.

Keywords: Alemdar Karamanov, piano concerts, performing interpretation

O. M. Gudachev

*Genre of «sound drama» in new music. Tragedy of perception
«Prometheus» Luigi Nono and monodrama Beat Furrer «Fama»*

The article is devoted Audio drama — Stage genre has spread to new music. Today the sound space is in the spotlight, as composers and researchers new music. Over time, it becomes apparent that the composer's creativity along with the use of already existing sounds, today tends to focus on writing and the sounds themselves, and on the creation of a special condition of their existence — that is, the sound space. Interest to the sound of his newfound as multilateral.

Considering this new for music / sound theater genre, the author refers to the appeal as well as a classic example of the music of the twentieth century — “Prometheus” by Luigi Nono, and the new has not yet been investigated in domestic muzykovedenii- monodrama Beat Furrer “Fama”. Reflections on the subject led the author to the conclusion that today is becoming extremely urgent transformation of creative search composers in the design area of the sound.

Keywords: Sound drama B. Furrer, L. Nono, Prometheus, new music

S. V. Lavrova

Boredom's Metaphysic: Provocations in new music

The Author refers to the phenomenon of civilization boredom. It is a fundamental existential experience, which allows you to appeal to a new interpretation of reality. The author offers through the analysis of psychological conditions inherent in individuals of our time, to rethink the aesthetic experience.

Results in a lot of examples from the field of new music, along with other art artefacts of the era, leads to the conclusion that the existence of aesthetic provocation in any way associated with boredom. For modern philosophers, sociologists and psychologists study this phenomenon, the sign of our times, is the center of attraction of scientific interest. The unprecedented speed of change cultural practices observed even within the same phenomenon in the art of the XXI century, analyzed in this aspect in this article — the new music, attracted to its «field» as scientific experiments and other forms of artistic and general human activity. Due to the deliverance from the burden of «metaphysical boredom» of these cultural practices reflect all four characteristics M. Dolman boredom and play a resonant field of metaphysics of emptiness.

Keywords: boredom, new music, aesthetic provocation S. Sharrino, H. Lahenmann

L. A. Menshikov

*The Fluxus Exhibitions and Catalogues during the 1970th
or How to Write the Correct History, Doing the Anti-art*

The second decade in the history of fluxus in the 1970th years was the reconsideration period of its aesthetic principles. The conflicts in the group became a reasons to the impossibility of its centralized existence. As a result the art activity became mostly sprayed and fragmented. The catalogs and magazines remained the only thing that united the artists of fluxus. The publishing activities were happening in several specially created printing houses at the same time.

Various views on history and essence of fluxus were presented in the different catalogs. Different understandings of its purposes and tasks arose. It led to involvement some similiar art phenomena into fluxus. As a result it became more plural and valid to the creativity of some adherents by actionism. Some largest festivals held on with their participation in the 1970th years. The greatest and most important festival was a fluxshoe, which was a mobile exhibition in England collected both historical fluxus and its latest options. Here the

internationalism of a fluxus art and its ability to survive in the most different aesthetic discussions and fights was fully shown.

Keywords: fluxus, art festivals, postmodern, action art, art of object, art catalogues, intermedia, event, happening, fluxshoe.

P. M. Stepanova

*The «body-nature» in Jerzy Grotowski's concept Art as Vehicle
(1986–1999)*

The final work period (1986–1999) of Polish theatre director Jerzy Grotowski aligned with his 'Art as a vehicle' theory. The stage director has refused of separating actors and theatre-goers and found out a new model for contemporary theatre, where actors and goers became active co-operators of performance.

Grotowski left «theatre» as a concept and used to call his works «actions» or «projects». We fail to analyze the progresses of this performance with theatrical vocabulary as each description of play will reconstruct the associations in spectator's mind, but won't express the moment of actor's soul act. This article reviews as «active imagination» the structure of show and visual images, which actor produces with his body; organizes the synergies between visual image and archetype, which influence on processes happened in actor while spectators perceive the performance with their unconscious. C. G. Jung method helps to encode fundamental archetypic images, on which based the structure of the most important performances of Grotowski final period «Action» (1985) and «The third stream» (2002).

Keywords: body-nature, archetype, Art as Vehicle, Paratheatre, ritual, the unconscious, «translumination»