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CULTURAL HERITAGE IS INTENDED FOR THE MEMORY OF THE FUTURE

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“Anisiia Tomanek” OSVČ

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## **The Human Voice as a Genius Instrument to be trained**

### *Abstract:*

The professionalism of the Voice is the ability to control the human voice in order to activate and use it with all its expressive and influential capabilities. Voice control means learning it through analysis and theoretical and scientific analysis, and then installing it with the desired or proposed template from the student and analyst to give him the best cases in expression. This means submission to the state of training and practice of human voice with all its various data and points of performance, and, thus, the establishment of a methodology and schedule suitable for a professional purpose, scientifically applied (Scientifique – pratique) or inborn (Naturel – experimental). The former shortens the time devoted to professionalism, while the latter takes longer to increase productivity and remains free from the analysis and science that the former includes. Academic experience today has confirmed that each scientific phenomenon creates its own science and knowledge and becomes open for teaching at the university and specializes in its work and professionalism. And when knowledge precedes what is known about it, it reduces time and reduces the difficulties of confrontation. Therefore, the professionalism of its first type (scientific and applied) became the prerogative of science, its institutes and universities, without discarding the second type (innate – experienced). The two together is the best goal, and if we prefer between them, then our choice is based on the first according to scientific preference.

*Keywords:* voice, human voice, practice, speech, voice expression, academic voice, natural voice, diction, phonetic, oratory, singing.

### **1. Physical and expressional structures of the Human Voice**

A big question arises: is human voice being analyzed? And the answer: yes, in general, as any moving and active mechanism consisted of several elements. It is also possible to analyze liquids and install new liquids or objects from its elements. Also, a car engine can be dismantled and reinstalled in a way that differs from its previous shape, that is, by improving its shape and performance.

So, what makes up a human voice? we can say that the human voice has two structures: the first is physical, and the second is the expressional.

*The first, physical, contains:*

- Lungs storing air,
- Throat sounding under the air – exhale,
- Throat, inside of mouth and cheeks and nasal cavities.

*The second, expressional consists of:*

- Ton degree,
- Strength (Dynamic),
- Vocal accent or start (Attaque),
- Vocal Density (Compressed Diaphragm),
- Speed (Velocity),
- Voice and emotional state (Feeling),
- Voice Timber.

All these elements are subject to change and control, with the exception of the voice timber or voiceprint, which remains like a fingerprint of a person, the main characteristic of a person through his phonetic personality. However, it undergoes distortion or some changes when manipulating the voice start (Attaque) or the beginning, since the opening of the throat, the amount of air and the speed of collision with the throat occur due to what is called a change in the timber type of the voice, as we will see later in this study.

*Tonal degree of voice:* Tone is the pitch of a sound or voice, updated by a constant number of vibrations. And this score may not coincide with any of the steps of the musical scale, whether in major, minor, diatonic or chromatic. Or it may belong to a musical scale or correspond to one of its degrees. This is due to the limitation of the musical tonal system, which generally does not work with phonemic ratings.

Accordingly, we confirm the existence of two main types of phoneme scales: musical tonal scale (Échelle tonale musicale) and absolute non-musical expressive scale (Échelle expressive absolue atonale). The first one is limited to music and singing, the second one contains music and singing and any vocal sound. And the absolute form of scale is not common in phonological science, because it has not been studied, researched and organized to this day, because of the difficulty of its non-measured degrees and its extensive involvement, on the one hand, and its neglect, relying on education without knowledge and application on the other hand.

Vocal professionalism is just a training to create voice on any degree, musical and non-musical. *Voice training has two types:*

- 1) Sing music with words or lyrics (songs) or without (vocalize) in vowel letters: A O U E ...;
- 2) Issue a voice with and without words at all degrees.

*Thus*, the diversity and multiplicity of exercises of the human voice are automatically classified according to the so-called exercise, etude, piece, then the voice art project and vocal work (Oeuvre). And we will deal with all this in detail and will accompany it with the necessary exercises and performances, which must be applied and repeated for the sake of professionalism. Each phoneme has its own volume of exhaled air when released, the higher degree, the less expiration is required.

*Vocal Power-Dynamics (Dynamique)*: This is the second immediate component that follows the degree with its vocal importance, without it there is no vibration and no voting. And vocal power also imposes itself on any sound that occurs. And if we can change the vocal power, we can change the expressive meaning of the sound, even if the vocal pitch remains unchanged.

*Vocal start (Attaque)*: This is the main center for making sound, as it is caused by an exhalation restriction (compression) and is then released. The more compressed exhalation of air is compressed, the stronger vocal start is done. Exhalation capture is important immediately, as is the ability and flexibility of the air nozzle, that is, the air valve located in front of the throat. There are types of people whose talents differ in this, for example, their difference in faces, strength, speed of movement, shape of fingerprints, etc. ... Thus, physical exercises also differ for different people depending on the needs of each of them. since some of them have more vitality in the air valve than others.

Vocal performances are mainly based on the vocal start of all types and genres of vocal performers. We cannot but notice the problem of the belief that vocal practice seems to be an urgent need for singers, and not for preachers, poets, broadcasters and actors. This has its main reasons, the most important of which is that a person, whether a singer or an orator, practices speech much more than singing. And this percentage seems to be distributed at 10% for singing and 90% for speech and its genres.

*Thus*, lyrical performance consists of three types of performers and at three levels, namely:

1. Singer who plays perfectly the melody with impeccable tonal stability and has not the linguistic skill or the art of voting and the art of linguistic sound.

2. Vocalist with limited voice timber and performing a melody with minimal quality, not possessing the art of vocalization, but rather owning a linguistic pronunciation.
3. Professional Singer, who enjoys good quality, qualitatively performs the melody, with mastered voice, speaks the language with all its zigzags, and the language does not tolerate submission to any expressive vocal performer or a preacher, poet, a good actor or other artists.

And we mention the international singer Julio Iglesias of Spanish descent, even in his language, and he does his work in French, which insulted him and instituted criminal proceedings against him from the French authorities because of this insult to the French language. But the aesthetics of his melodic, lyrical and sensual performance made him a pretty international singer. Therefore, in our opinion, Julio Iglesias does not master the vocal art, but rather masters the art of limited melodic performance, which, as we have repeatedly stated, is an organized part of the human voice. Here we pay attention to the fact that the correct melody is enough to express the feelings of performer, even if his linguistic performance or principles of voting are not enough. This problem is being imposed today in all parts of the world, where there are many singers and professional singers.

*Thus*, the following comparative table can be obtained on the basis of the elite type, which, in turn, is subject to different discretions in the elites of its elements and a comparison between them:

Table 1. Comparative table between the three categories of singers

Performer title	Mark					
	Sense	Voice	Spell	Melody	Timber	Rhythm
Singer	fair	Medium	excellent	good	fair	good
Perfect Singer	excellent	Small	fair	excellent	fair	good
Professional	excellent	Perfect	excellent	excellent	excellent	excellent

This helps us to adopt clear and tangible scientific standards when classifying vocal performers as singers, chants, full-time singers and others. As we often hear a question among listeners about the differences between this and that of the vocalist singers. Accordingly, we were convinced that we need to create a clear and fair basis for evaluating one or another human voice or one or another performative types of voice and singing in general. And in these criteria, which we call the “vocal beginning” or “start-attacks”, and we expressed them in the language as one of the criteria for evaluating the voice. Moreover, all professional

broadcasters, readers and speakers have mastered and pronounced the phonemic principle, even if they have not mastered the melody, rhythm or other elements of the musical voice.

Here we conclude that the beginning of voice is the basis for creating a full voice that stands out in the language, not in singing. How singing overwhelms this vocal, starting with the aesthetics of the melody. As for the singer or full singing (we will explain later), the vocal beginning (linguistic intonation) and the correct melody should be mastered equally. We also confirm the following equation:

vocal start = proper breathing control + precise larynx vibration.

*Acoustic Density*: (Velocity), which is closely related to the opening of the airways (i.e., the exhalation valve). Or, in other words, it is a sound that changes the atmosphere. Therefore, we confirm the many and endless situations of opening the throat for one person, so how then are their differences between one person and another? Therefore, they have different situations with different words, accents and phoneme symbols in one language, so how much more is this in several languages. And the opening of the throat, as we have shown through experiments and research, is the three main forms to which the three characteristics apply. And this:

- narrow,
- medium,
- wide.

*Three characteristics:*

- extreme
- moderate intensity
- lethargy or looseness

Between the first, second and third forms of the opening of the throat there are countless types of sounds. And in a useful summary there are no restrictions for these forms, but we can define the entries for them through the three above-mentioned forms and the new forms between them and resulting from them. This can then lead to 3 (three) types of sound intensity in one person for the three main types of sound, namely:

1. Brilliant Voice (La Voix Brillante) with the vowel “A”.
2. Dry Voice (Voix Mate) with the word “Ha”.
3. Voice of Buzz (Voix Klaxonnante) (whining or Voice of a clique) with the word “aa” has no equivalent in Latin.

1. *Thus*, the number of the minimum number of voices and their types increases unlimitedly, the smallest number is hundreds and possibly thousands. This is in addition to the contribution of the throat aperture to the production of various phoneme letters (Voyelles) in all languages and speeches. In any case, the aesthetic taste varies between people according to these types of voices. However, an approximate consensus remains possible in cases that have become part of familiar and common people, with different people and civilizations, such as beautiful singing, beautiful sayings and voting.

And the intensity of the voice contains the beginning of the types of endless voices, because it is based on an opening that has no limit for the throat and at the same time is flexible and malleable.

And, as before, we confirmed the three main forms of opening the throat and its three characteristics. Therefore, we confirm three cases of the external atmosphere of the lungs as follows:

1 – thin, non-dense, 2 – medium dense, 3 – thick.

*Voice speed*: the speed of sound has several meanings and interpretations, since sound has several movements, and not one movement that can be accelerated or slowed down. The moving parts of voice are:

1. Speed of the air exit from the lungs, that is, Exhalation rush
2. Speed of the throat movement and of the throat aperture
3. The speed of continuity between linguistic sounds, that is, the acceleration of the discard of a linguistic text or what we call linguistic segmentation or “linguistic rhythm”, which is the beginning of a general musical rhythm, as we previously emphasized in our researches
4. The speed of the end of the phoneme, and here we are talking about what is called a linguistic rhythm, whether it be poetry or prose in the same way or “acoustic rhythm”. We must explain each of these speeds in their effect on the elements of sound in terms of strength, power, sensation, etc.

*Exhalation push*: This is the air that flows from the lungs to the outside to shock the throat and make a voice. Regardless of the amount of air and its amount, the exhalation rate remains independent and greatly affects sound, quality, type and general expression. Among the most important effects:

- A. Deviation from the phonemic tone, and this causes the so-called “stray” sound or “cacophony”. This is due to the fact that an increase in the rate of exhalation or a decrease in it causes a change in the place of collision with the larynx, which resembles a dense tendon. We all know that the string

larynx sounds with fluctuations of a variable frequency with a change in the point of impact or percussion, such as oud (Lute), violin, canoun, harp, etc.

- B. Exhaustion of the air intake in a time that is less than necessary, which leads to weaknesses and shortcomings in performing a vocal task and causes an imbalance in the strength of the voice, and the performance loses its desired expression.
- C. Excess or extraction of sound or the alleged linguistic letter, which negatively affects the simultaneous movement of the tongue with the release of exhalation, so that linguistic imbalance or the so-called noise in the voice expression occurs.

*Ring throat valve:* it is a valve whose movement speed varies from person to person, and it is similar to any muscle organ in the human body that can train, exercise and improve performance depending on time, i.e., over a period of time and speed. We called it the isolation valve, because it blocks internal respiration, stops the exhalation and presses it into the lungs in accordance with the expected strength of the sound. That is, he ventilates the venous tendons of the throat directly from the inside out, and not vice versa. This is because of the divine wisdom in protecting a person from suffocation due to the thermal changes of the outside air and the toxic and deadly air, and the dust that the air carries. When the synchronize movement weakens with the necessary voting, the following occurs:

- A. Excess or extraction of sound or the alleged linguistic letter that adversely affects the simultaneous movement of the tongue with the exhalation, so that there is a language imbalance or the so-called noise in the voice expression.
- B. Part of the compressed air in the lungs is exhaled, which leads to a lack of better-quality indicators.
- C. The presence of meaningless and nonsense votes in the voice, whether linguistic or non-linguistic

*Linguistic segmentation:* this is diction performance and linguistic reading, which is seriously affected by acceleration and deceleration, due to the importance of the temporal time of sounds and language symbols in their clarity and good expression. And to speed up or slow down language segmentation, without any harmony with the text, there are many negative effects, the most important of which are:

- A. An expressional deviation from a natural or desired emotional state or sense. An expression can sometimes impose haste to express anger, enthusiasm, and delight ... and sometimes slowly express calmness, sadness, despair, etc.

B. A rhythmic linguistic error that spoils the prestige of the consonants arising from the movement of the tongue and its friction on the jaw and roof of the throat. Which contradicts what is called intonation or the rule of linguistic vocabulary. And here is the confirmation of intonation with the phonetics closely and inextricably in all languages. This confirms that we already mentioned language skills and voting for a good speaker, a good vocalist, a good singer, and a good actor. And if we rely on the reality of voting, which is limited to interruption of breath on the exhale, when exhalation is considered “continuity”, and voting is “interruption of continuity”, then we can rule the whole audible expression of the throat.

*Voice rhythm*: this is the goal of synchronizing the movements of the tongue and the opening of the throat in language expressions. This is the accuracy of synchronization between the opening of the throat and the valve in the process of absolute voting, that is, both, with language and without language. This rhythm remains for the elite of receptors, speakers, singers and professional actors, whether it is in studying or practicing, and it is rare for non-singers or with experience associated with great talent or overt talent (Génie phénoménale). And this phenomenal talent as important component of speed technology is the one and only criterion for separation when discussing the aesthetics of audiovisual performances.

Therefore, if this element is violated, the full projection of the work from the audible of art is failed, whether it is linguistic reading, reading, intonation or phonemic, linguistic, representative expression.

*Vocal sense (sensitivity)*: this is a close connection between the feelings of a person and his voice. In other words, it is a subconscious expression of sound. And we really know that people are similar in phonemic elements, such as fear, joy, anger, sadness, etc. ... except that they do not correspond to each other in this. The reason for this is clear: It is a feature of the independent “I” (Ego), on the one hand, and sensual vocal talent, on the other. Thus, it is a state of sound that requires study, testing and activation, translating it from the subconscious into intention and conscious will. This is what the actor, apparently, needs most of all in order to normalize the personality of others in his acting performance of the role he plays.

*Vocal Timbre*: we mention that it is one of the colors of voice expression and it is fixed and cannot be changed or varied, because this is the first and main nature of a person that distinguishes him from others, and, as we have already indicated, they are fingerprints due to the fact that they distinguish one person from another



person, and therefore they are a phonetic fingerprint of a human individual that we call “Voiceprint”.

*Thus*, the professionalism of the voice is to control the sound and its methods, as well as improve it in accordance with technical, applied and academic standards. And these standards deal with a relatively limited area, according to the difference in time, place and level of civilization of the society in which they exist.

And since singing and musical notation are an introduction to the study of the voice and its professionalism, the aspect that is the color of its cultural and traditional ways prevails in its study. This seems more effective than learning and practicing phonemic performance only. Therefore, a person can professionalize singing in common colors between East and West, losing features between them or giving priority to the influence of his civilization on the act of the second. Thus, we can say that vocal professionalism requires a comprehensive and in-depth study of its origin in the east and west, and, in our opinion, it involves several vocal specializations at the level of university degrees and, for example, we mention:

- East singing,
- East Arabic language performance,
- Opera singing,
- Romantic singing,
- Eastern vocal performance (including Eastern singing, rhetoric, poetry, fairy tales and theater),
- Western vocal performance (including literature and expression),
- Voice gesture (expressive voice without words).

We cannot, as is the case, unless we get to know the most important skills of vocal expression, while paying attention to the big difference between singing on the one hand and the other vocals mentioned on the other. And this is that singing strives for consistent phoneme accounts with a certain time value for this, while other arts do not adhere to this, but rather do it instinctively and moodily with the performer. And these vocal skills are:

- Public Speech “Oratorio”,
- Singing,
- Diction,
- Tajwid “mastering full reading before singing,
- Executive or acting voice.

## 2. Oratory or public voice performance

It is the art of dealing with people with the goal of attracting, persuading and endorsing the idea. In it, all expressions of the vocal language converge for this purpose. And rhetoric is initially a literary art that relies on spoken words in communication between the preacher and other people. Considering that public discourse was embedded in culture and science during periods of civilized prosperity among Greeks and Arabs and practiced by rulers, princes and people of thought, and then characterized by the quality of language and grammar. While rhetoric actually seems to need a large vocabulary, strong sense and good descriptions, rather than linguistic, verbal or phonemic knowledge. This is enough with an innate expressive sound movement, and there is no need for knowledge of phonemes. And the most important elements of public speaking are:

- Absolute phoneme or free voice degree,
- Changing vocal strength,
- Speed of language and sound,
- Sense of subject,
- Excellent audio version,
- Active diaphragm movement.

And with this content, rhetoric looks like it is close to integrated lyrical art because of its inclusiveness, such as singing on common elements between them, without differences in language, since singing can take place without words, but rhetoric does not work without words that seem to her priority.

## 3. Singing

This is a sound presentation designed to complain about joy and express feelings for all people or some of them. And with a complete commitment to satisfy the phoneme degree and organize its sequence to serve the complaint or the resulting sensual expression.

In this context, we quote the words of the philosopher and writer Gibran Khalil Gibran from the chapter on music, where he says: “I sat near those whom my soul loved, I hear her talk. I sailed in space without limits, where I see the universe as a dream, and the body as a narrow prison”. We personally composed the musical work and the melodies of these eternal phrases in the work entitled “Cantata of Music” “Lyric of Music”.

Regarding several definitions, we note a correlation or coincidence between the reading and singing technique, and in fact this is due to the lack of thorough

and in-depth studies to confirm the gaps and differences between the two abovementioned arts.

*Elements of singing:*

- Organized Phoneme Degree,
- Changing Vocal Strength,
- Speed or rhythm,
- Feeling,
- Beautiful timbre,
- Good audio version of voice,
- Movement aperture (Diaphragm).

Singing also differs from rhetoric in that it does not appeal to people, but is limited to personal expression, and then the recipient listens to it and aesthetically accepts or rejects it, while rhetoric does not occur without referring to others with full intention and determination. The irrefutable evidence is that the singer sings alone, and the sermon does not perform the sermon in isolation from others.

As for the types of singing, we say that there are many of them, but they are reduced to three for us as follows:

- International Opera Singing,
- Eastern singing,
- Free and modern expressive singing,
- European singing.

*International opera singing.* This is the highest professional singing in international phonetic expression, and its birth is associated with the revival of civilization in Europe in the seventeenth century. Where all art flourished, including music and lyrical art.

*Eastern singing.* By its nature, it differs from opera singing to the point of contradiction with it, since it divides it into several elements, we note the most important of them:

- Vocal projection,
- Type of voice,
- Voice feeling,
- General vocal expression,
- Vocal Strength Changes.

*Free and modern expressive singing:* lyrical art that emerged from the art of opera singing and popular and civil singing in Europe. Similarly, in the Arab East, besides

the fact that it comes from Quranic singing, folk and civil singing, it seems to be influenced by European and other singing art, especially after the fall of Baghdad by the Mongols in 1258.

*Modern singing and its basic elements:*

- Free Melody,
- Free performance,
- Quoting Professional Singing,
- Relative result in aesthetics,
- Ease and complacency.
- Avoiding the limitations of serious opera or oriental singing

And all these differences between the art of Arabic and Western singing make us distinguish them with a noticeable difference in the most important elements of the performance of the art of singing as a whole in the following table:

Table 2. Comparative table between the components of Western and Eastern Singing

	Elements of aesthetics between western and eastern singing						Singing Type
Full Aesthetic	Melodic Notation	Prior Aesthetic	Accuracy In performance	Improvisation	Full Notation	1\4 Ton	
no	yes	yes	yes	no	yes	no	Opéra
yes	yes	no	no	yes	no	yes	Eastern

#### 4. Categories of singing

After we have explained about the aesthetics of singing in the West and in the East, we must present a classification that distinguishes types of singing absolutely and equally, both in the East and in the West. After the above-mentioned paradoxes between eastern and western singing, we confirm that singing is a global aesthetic that does not stop either in the East or in the West, but goes beyond them to the rank of all mankind, where its basic characteristics seem unified and understandable to all nations and peoples. Accordingly, we classify singing types as follows:

- 1) Simple singing,
- 2) Professional singing,
- 3) Full singing.

*Simple singing:* this is singing that expresses complete sincerity in the soul with the least possible number of phonemes and melodies. So, what are the elements

of simple singing? ... And the answer is that we conclude from the analysis of singing in its simplest form, even the most complex. And we include elements of simple singing as follows:

- 1) Correct Melody,
- 2) Truthful Sense,
- 3) Plain vocal timber,
- 4) Rhythmic and simple performance Inborn expression,
- 5) Inborn expression,
- 6) Simple song,
- 7) Little lyrical experience,
- 8) Adopted simple language (unperfect),
- 9) Lack of diversification of vocal dynamics,
- 10) Lack of experience in language diction.

*Professional singing*: this is what singing does with minimal aesthetics. This is in the general and relative concept of the society that it contains the singer. So, professionals earn a living by singing. And this seems to be the main craft for them, so that it allows them to provide what others cannot offer from mastery in this art and its representations, which makes others happy.

The word “professional” means having an outstanding technical craft that few of them satisfy the needs of many people. It also requires professionalism in its owner to practice a profession related to this art, and thus profit from it as a primary resource for his livelihood. Thus, we have a visualization of the components of professional singing as follows:

- 1) True and excellent tonalism,
- 2) Truthful sense,
- 3) Distinctive voice timber,
- 4) Complete rhythmic performance,
- 5) Thoughtful expression,
- 6) Lyric works of all levels of composition,
- 7) Great lyric experience,
- 8) Financial reward for the performance,
- 9) Core profession,
- 10) Average diversification of vocal dynamics,
- 11) Experience of language speech and diction,
- 12) Good language.

*Full singing*: this is the most integrated type in lyrical terms, so it does not adhere to conditions that limit the breadth of his aesthetic areas. This is a song

that arises as a result of the creative self-perception of the composer and singer together, not opposing the fans and asking his connoisseurs. This is because the artist goes beyond the taste of the audience in order to first of all achieve his satisfaction.

These specifications for full singing apply to specifications for full musical art, especially its symphony. We give an example in this regard when Ludwig Van Beethoven presented his nine symphonies in a row, as an elite music audience rejected it at first sight. Nevertheless, he was subjected to a new aesthetic through the repeated recognition of taste, thanks to extensive publications and appearances. After that, he became the aforementioned artist without contests and competitors, discussing his artistic rationale.

And here we do not depart from emphasizing the lyrical aesthetics of every creative person, both professional and unprofessional. And therefore, we do not know the sources of the new aesthetics, except through experience, hearing, and the search for the seriousness of one or another creator. This is because people do not know where aesthetics are when they follow it after it is discovered. Thus, full singing is an art that does not know the boundaries of the familiar from what preceded it to people, but rather presents itself again for discussion and decision-making. And most importantly, this is after the creative design of the original artist.

*Full singing consists of the following elements:*

- 1) True and excellent vocal tonality,
- 2) Truthful sense,
- 3) Distinctive vocal timber,
- 4) Complete rhythmic performance,
- 5) Thoughtful expression,
- 6) Lyric works of all levels of composition,
- 7) Great lyric experience,
- 8) Creative innovations in melody and rhythm,
- 9) No technical limitations,
- 10) Absolute Subjectivity,
- 11) Great phonetic experience,
- 12) Great language,
- 13) Vocal coloring dynamic,
- 14) Core profession or secondary hobby,
- 15) Financial rewards or not,
- 16) Voice readiness or intensity (its speed) or Velocity.

Thus, the comparison is carried out according to the following table:

Table 3. Comparative table between three types of singing

<b>Types of Singing</b>			
<b>(Components)</b>	<b>Simple</b>	<b>Professional</b>	<b>Perfect</b>
Ton	Good	Excellent	Excellent
Sense	Unstable	Good	Excellent
Timber	Not Important	Excellent	Excellent
Rhythm	Good	Excellent	Excellent
Expression	Weak	Good	Excellent
Creativity	Simple	Big	developed
Experience	Small	Big	Big
Wage	Unstable	Excellent	Big or None
Profession	Not Basic	Basic	Basic or None
Dynamic	No	Good	Excellent
Diction	Unstable	Excellent	Excellent
Update	No	Limited	Big
Reading	Unstable	Good	Excellent
Property	None or Small	Limited	Big
Voice readiness	Not Important	Unstable	Entrust

*Thus*, we have identified priorities in the importance of determining lyrical art(singing), which are valuable material for social structure in the scientific research of this art. In addition to setting tasks in the field of art and their implementation, they may in the future become subjects of scientific theses that will greatly benefit scientists, art and thought, literature and others.

### **5. Diction (speech of expression)**

This is the art of reading linguistic texts with the full phonetic expression of what they mean, people and sensations. And this is with all the variables and constants in its technique, so that the resonant or melodic path, strength, quality and sensitivity change. It is aimed at improving the aesthetics of language and speech in the performance of the described story, idea or situation in order to bring them closer to the feelings and perceptions of the audience.

These definitions and explanations are broad and correct, with the exception of some, especially in a song or poem when it sings, because singing replaces speech. And if there had not been this difference between the technique of speech and singing, singing would not have its own definition, as well as speech. And here we want to confirm that speech contains singing and not the opposite, that is, singing can occur without a verbal language, on the one hand, and the singer may not master the language, on the other hand. Thus, our opinion is an art based on two independent art forms:

- 1) Excellent linguistic intonation or pronunciation,
- 2) The art of phonetic expression, which we discuss in this article, including singing

*The most important elements of speech are the following:*

- Vocal degree,
- Changing Vocal Dynamic,
- Speed or “Tempo”,
- Feeling,
- Vocal Timber,
- Good language,
- Professional Voice,
- Good pronunciation,
- Voice Attack (voice start),
- Lyric diaphragm movement,
- Tune,
- Voice Readiness or Intensity (Velocity).

Clarification of linguistic meaning occurs through the art of speech, which is based on the study of the human voice in its tonal degrees and on its musical study. This allows the student to control voice tonality according to the values so that they look clear, which indicates the effect on the ears of the listeners. In addition, consensus falls on the coincidence of music, as part of an organized piece of audio, and the art of broad vocal expression, which contains music and singing along with speech, rhetoric and simulation.

The real equation between diction and its components is as follows:

Diction = full voice and technique + excellent language

And a voice with full technique is the voice to which we devote all this research, and it must be unique and distinguished. Later we will provide detailed equations for each of the vocal arts included in this study, with clear graphic comparisons to facilitate the study of voice, its methods, and expressive capabilities. We also strive to bring it closer to singing, which became aware of its writing or notation (musical notes), its manners, applications and international professional performances.



## 6. Intonation (Improvement of language) “Tajwid”

This is the science and application of linguistic phonetics and mastery of letter exits, and, as we will see, includes some of the basic elements of the human voice. And the meaning of “Tajwid” [1] in the language is the act to decorate and improve, just as it means in the Holy Quran the improvement of the language and verses of the Koran, repeating them. And intonation does not mean phonemes in the meaning of melody, but it consists as the art of linguistic performance of the following elements:

- 1) Vocal projection under word segmentation,
- 2) Mastery of the movement of the tongue,
- 3) Phonetic letter-related techniques,
- 4) Verbal movement of the veil or diaphragm,
- 5) Voice readiness or intensity (velocity).

And “Tajwid” (pronunciation improvement) or intonation is closely connected with the art of expressive public voice, including singing traditional, classical and international, especially from the point of view of the source of the voice of the larynx. And this association confirms itself when a singer in a bad language distorts the art of sound and singing and, accordingly, all vocal arts. Nevertheless, from the point of view of the aesthetics of the material and the melodic performance, its performance will be interrupted if it misuses the intonation and the letters come out. This is the reality of concept that modern singing may not require a different language and excellent intonation. The “Tajwid” element that distinguished it from the rest of the vocal arts is “Word Segmentation” which differs from the other vocal arts of expression. Here we confirm the uniqueness of Tajwid by word segmentation, in contrast to singing, which is closely related to the combination of smoothly segments or “syllables” of words in contradiction to their segmentation in the art of tajwid. For example, in news reading, word segmentation prevails when the merging and joining of words dominates strongly in singing.

Most listeners can confuse voice and melody on the one hand, and language, and its intonation on the other. This is due to the reason for poor performance of the voice or melody, while the real reason lies in the outputs of letters and linguistic correctness. On the contrary, it can be confused with this, and they explain the causes of distortion and tajwid letters, while melodic singing is the cause of this. It should also be noted that the most important component of voice is the “voice timbre”, that is, the acoustic tissue that underlies the formation of any human voice. Therefore, we will not list it in the comparison list.

After this detailed explanation of the performative forms of the human voice, it is necessary to present a visual comparison that proves the coincidence and participation in the composition between them, especially between singing and other vocal arts. Moreover, for several centuries singing was distinguished by the science of music. While speech, rhetoric and tajwid did not yet have the science governing it. All this confirms the purpose of this study, which is mainly aimed at raising the level of non-lyrical performances to the level of lyrical ones. Thus, phonetic expression advances in achieving a complete system of knowledge and voice in the Speech, and not just in terms of singing music. And we will list a comparison of the elements common to all types of voice performance and its art. It looks like the Table 4 [2].

Table 4. Common components of vocal arts

Tajwid	Diction	Singing Types			Oratory	Technics
		Simple	Professional	Perfect		
No	Yes	Yes	Yes	Yes	Yes	Ton
No	Yes	Yes	Yes	Yes	Yes	Dynamic
No	Yes	Yes	Yes	Yes	Yes	Tempo
No	Yes	Yes	Yes	Yes	Yes	Sense
No	Yes	No	No	Yes	No	Timber
Yes	Yes	No	No	Yes	No	Language
No	Yes	No	Yes	Yes	No	Experience
Yes	Yes	No	No	Yes	No	Spell
Segmentation	Sing Segmentation	Singing	Sing Segmentation	Sing Segmentation	Segmentation	Diaphragm
No	Yes	Yes	Yes	Yes	No	Melody
Yes	Yes	No	Yes	Yes	Yes	Attack
Yes	Yes	No	No	Yes	No	Readiness

The word “yes” means that the technology shown (singing, rhetoric ...) contains the corresponding element (degree, power ...), and the word “no” means its absence. Accordingly, we see that the basic common elements are one of the three most popular forms of art, such as singing, rhetoric, and reading (Tajwid). With the exception of tajwid, which, in particular, means linguistic performance and is devoid of human sensitivity, which makes it more a science and technology than art.

Thus, the image of vocal professionalism is clear, and it was limited to the three main types of vocal arts “Diction, Rhetoric, and Singing,” and the fourth “Tajwid” (not correctly called “intonation”) seems to be an important element,

and each is the fifth and most important vocal art, and we are devoted to this study, and this is representative vocal art, that is, a common expressive voice that contains the four arts mentioned above, this is an “actor or theatrical-dramatic voice”.

### 7. Segmentation and splicing of the human voice expressions

The human voice is a brilliant genius instrument, capable of realizing everything that enters into human thoughts and feelings through voting and has complex cases, and possibly only complicated, science and technology cannot fully control it until today, but we confirm that the results of this study and our experience for almost half a century prove that the kinematic composition of the human voice is based on two types:

- 1) Splicing voice projection or long sound,
- 2) Segmented voice or short sound.

And there is a long voice with its movement to the longest of them with the end of pulmonary respiration for each voice in its difference between one person and another, and there is a short voice from the shortest parts to simple parts that adhere to the ability of certain people.

And based on what was mentioned above, it is necessary to classify the vocal arts between these two elements of the vocal movement between the *Segmentation and splicing* (cutoff and the tide), knowing that the explanation mentioned in this research applies to these arts, but we want to emphasize the clarity of this aspect in the interests of knowledge and facilitate learning to play the human voice. In all his artistic and expressive abilities, we have included this schedule:

Table 5. Segmentation and splicing technique between vocal performances

<b>Mixing Art</b>	<b>Segmentation Art</b>	<b>Splicing Art</b>
Diction	News Reading	Romantic Singing
Expression	Schooling Reading	Arab Tarab Singing
Story	Explanation Reading	Flirty poetry
Theatre Art	Voice Over Commentary	Spiritual singing
Imitation	Critic Singing	Singing to children
Theatre Singing	Scientific Reading	
Opera Singing		

*Thus*, the cut and tide (Segmentation and Splicing) are the two only movements of the human voice and all sound objects. The human voice is distinguished by the aesthetic beauty of the tide, while the cut in it enhances the

rhythmic aesthetics, and with these two movements all kinds of general vocals and expressive art are obtained.

### **8. Actor or drama voice**

The human voice is the most clever and complex instrument, except that it gives a person acts of greatness and perfection, and a representative (acting) voice is an apparatus capable of performing all vocal arts, in addition to linguistic expression, from fiction - narration to reading news and general narration, with all the attendant influences like screaming, laughing, crying, nagging, moaning and so on. In other words, a representative voice is one whose owner can imitate the characteristics of dialects and individuals of different nationalities. And according to what the German scientist – Orientalist Kurt Bruffer confirmed, thanks to his knowledge and experience. A German scholar who studies Arabic well also confirms that dramatic art was rooted in the art of gramophone and imitation.

An actor can play the role of a singer, orator or others, a religious and its opposite, or a bad and opposite character, etc. Where all these pushes those who profess to be a broad-based art, practice every role of the above characters, while their normalization will not be achieved with all its expressive potential. Such as facial expressions and accompanying techniques, body movements and dances, as well as the flexibility of voice, including singing, speaking, diction and other vocal arts.

And the Arabs' theater did not take the form that we knew later, but with its basic elements, detailed and embodying the best embodiment. In the Arabic novel, history, eloquence of news, hadith (conversation) and other arts of the human voice, such as rhetoric and poetry. Whereas listeners who were opponents and allies needed those who spoke at the highest level of rhetoric.

And the great Arab-Islamic civilization cannot be deprived of theatrical art and one of its most important elements, except that it is deprived, perhaps, of the name and definition of the time and place of theatrical performances, which means that the theater originated in Europe from anecdotal, fictional and representative expressive data, voice and movement in the midst of Arab civilization. In addition, talk of Arab theater was not mentioned in history until the middle of the nineteenth century AD.

A professional actor has talents and skills, talents that are born with him, and skills that he acquires in lessons and in practice. You can also download talents, and not develop them, an experience that develops in performance, especially in vocal performance. And the voice for the acting profession is the largest part of

professionalism, and without exaggeration, we can say that the amount of this is almost 70%. And the reasons for this are connected with the historical and hereditary role that he played and still plays with the voice of the larynx in the life of man and his civilizations. From expressing surprise and fear to explaining joy, delight and satisfaction through vocal forms, which, thanks to their influential actions, have become the media language and the term of understanding between people in the same group and between groups that have passed through the stage of peace and earth.

And media, as a standard known to people, is much more active and develops through audio than through visual. Since the dawn of human existence on earth, people have exchanged supposed voices, that is, known voices, at every meeting or accident occurring, even before a person reaches the languages that we know today. As for the stage use, it was developed in parallel with the phonemic use, but with a rate that does not exceed 30% of the expressive exchange between people and, possibly, much less.

From the very beginning of the development of media art, linguistic and non-linguistic, the facts of expression and communicative use among people emphasized the superiority of speech, singing, oratory and the exchange of conversations between gestures and signs between people. The most convincing evidence of the superiority of phonemic expression over the silent expression of gestures is the recent creation of sign language and nodding deaf-mute, i.e., at the beginning of the twentieth century. While languages and vocal expressions between people appeared at the dawn of a well-known and written history, at least about 6000 years ago and much earlier, historical evidence and archaeological excavations at the strongholds and ruins of the earliest civilizations, especially Mesopotamia, the banks of the Nile, China, point to India and others. Not to mention the new civilizational development in Europe, from which it grew on the basis of the ancient East, and which confirmed the superiority of the audible meaning over the visible, which are two ways of expression between people.

Based on the foregoing, we believe that the actor's specialization in vocal expression is an essential necessity to achieve his career after graduation. For this, it is necessary to spend at least 800 hours over two years studying and applying the voice, its exercises and general expressive techniques, including singing.

Based on the above comparison between the general and common elements of the art of the human voice, we must develop a science and application for the study of the human voice and its technical and practical applications. This is what we list later in the context of this extensive study. Moreover, this study consists of

two main parts, one of which is theoretical, through which we are now passing, and the second is some applications.

### **9. Acting voice between discipline and improvisation**

An acting (representative) voice is more evident in learning and acquisition than in nature and spontaneity. This is because the actor has studied various expressive types of phonemes and various dialects. And this is the way that preserves and normalizes what his teachers teach him or the voices who want to remember and perform it. However, the voice of this actor remains confused between discipline and improvisation due to the lack of control over modern audio technologies.

As for those who demonstrate a more ready-made vocal talent, they use excellent vocal expression in terms of performance, but it is limited in terms of development and coloring.

From what was reported, it is clear that the actors are currently of two different types. One of them has good vocal quality and some oral initiation, and the second one does not have good vocal quality, and indoctrination is useless. And others make up the largest share of the total. Thus, the problem of phonemes presents itself, arguing that the professionalism of voice without scientific and analytical methods remains limited and generally inadequate.

A disciplined voice is, in our opinion, a voice that moves on the basis of talent and improvisation, on the one hand, and on the basis of scientific and technological achievements, on the other. With our definition, the percentage of talent and improvisation is that it does not exceed 10% (ten percent), and the largest percentage remains for knowledge, practice and technical knowledge, and it is at least 90% (ninety percent). Hence the importance of the inability of the association of knowledge and art to solve this problem through teaching at institutes and universities, since it guarantees the minimum level of success in the field of voice art, on the basis of which we devoted all this research.

*Thus*, a disciplined and excellent voice remains a voice that should be fully controlled by its owner under conditions no less than good talent and sufficient knowledge, accompanied by adequate applications. And with a minimum of no less than professionalism of techniques and performative types of voice, which we will see in more detail in our book “The human voice – Genius instrument” issued in Beirut – Lebanon on the year 2000 and included in the work “The Encyclopedic book on music and audio art in Lebanon and worldwide” issued on the year 2016 in 680 pages. Before that, we must emphasize the importance of the Voice of the

Buzz (Voix klaxonnante), which is launched in partnership between the gill (nasal cavity) and the throat in which the larynx is located. It is this voice, confirmed by historical and civilization tests and testimonies, that allows the performer to maximize the expiratory economy and restraint that regulates linguistic sounds.

Therefore, we believe that it is necessary to teach the actor the following topics before practicing with the voice or performing exercises related to the human voice:

- Voice Machine and anatomy of the larynx (Anatomy – Physiology),
- Voice structure (voice elements),
- Vocal taste (types of voice and aesthetics of performance),
- Absolute phoneme and phonemic gamma, including singing and its types,
- Attacking voice (Start), including mastering the process of pelvic breathing,
- Vocal Exercise,
- Study of Vocal and Audio Technical Lesson,
- Artistic voice art composition,
- Vocal audio project, fullness of expression in the subject of the full story.

## 10. Vocal device

*Its most important mechanical components are:*

- Lungs,
- Tracheostomy,
- Vocal tendons in the larynx (Two vocal strings),
- Tongue, inner cheeks and nasal cavities.

*The voice structure and its most important non-mechanical parts:*

- Timbre,
- Degree or melodic tone,
- Vocal dynamic,
- Vocal start,
- Speed,
- Sense of voice,
- Vocal rhythm,
- Linguistics and Languages,
- Acoustic Density.

*Vocalization taste consists of:*

- Voice Type (Dry, Brilliant and Buzz Voice),
- Vocal and aesthetic performance,
- Character and timbre of voice,
- Phonetic-linguistic synchronism,
- Synchronization of respiratory productive practices,
- Beautiful performance, general singing or expression,
- Pure vocal performance (no language),
- Linguistic phonemic performance (phonemes, vowels and consonants).

*Absolute phonemics scale: the most important elements:*

- 1) The difference in the phonetic movement between the steps up and down without mixing up and down;
- 2) Know the lowest bass of self-voice, whispering to the closest listener;
- 3) Know the sharpest and loudest voice whispering to a distant;
- 4) Practice and testing according to one degree;
- 5) Practice hearing and throat repetition;
- 6) Know how to make a voice of a certain degree before you hear it, that is, practice using sound memory;
- 7) Practice silence time after listening to write to the brain.

*The musical scale of voice: its most important elements:*

1. Hear and repeat the degree yourself,
2. Detection of the lowest degree in the subjective voice. Whisper to the closest listener,
3. Detection of the highest pitch in the subjective voice. Whispers to the distant,
4. Octave (1st and 8th degrees of the musical scale),
5. Staircase (from 8 degrees) in natural major tone,
6. Scale (from 8 degrees) in a melodic major tone,
7. scale (from 8 degrees) in a harmonic major tone,
8. Repeat the scale, leaving its frames, up and down, in accordance with the field for your own voice,
9. Ancient Greek tonal scales with seven tones.

*Voice production and its most important parts:*

1. Practice the movement of the air valve, i.e., the annular opening of the throat,
2. Learn the letters, (A), (O), (Y), (E), (I), (R-French) or (Ĝ- Arabic) and (ON and Ma), (Unnnn ... and Mmmmm ...) accordingly with one exhalation,
3. Staccato or Phoneme Segmentation,



4. Capture air in the full lungs and remove it with full control. Without voice and then with voice,
5. Expansion of breath with maximum strength (*fortissimo*), making the longest sound,
6. Expansion of breath with the weakest force (*pianissimo*), making the longest sound,
7. Extension of the longest breath without sound.

### **11. Singing and non-singing voice**

A non-singing sound includes speech, rhetoric, diction, narration, news and all kinds of phenomena of prose and phoneme in a person's life, with the exception of singing, whether or not rhythmic. And precisely, that is, a non-singing voice, and, therefore, the largest part of the human voice, which requires research and testing to put it in the framework of discipline and control in a person, as happened today with singing.

In terms of specificity, a non-singing voice can be described as voice free from a controlled melody and balanced rhythm. This is the most important advantage in the difference between singing and non-singing voices. And if a non-singing voice is devoid of a disciplined melody, it is filled with a melodic uncontrolled movement [4]. It also seems to be a rich rhythmic beginning and therefore is the main source of a disciplined melody, that is, a musical melody, in terms of tonal context, on the one hand, and rhythmic content, on the other. And the linguistic voice is the mother of the lyrics. That is, the lyrical sound comes after a common expressive voice, because it comes from it and is divided into a regulatory framework. This is the basis of music science with all its written and practical applications. This is because the lyrical sound is a metaphor for changing the number of vocal-limited numbers (i.e., melodies) in addition to the repeating kinetic segment (i.e., rhythm). Here we must define what "melody" and "rhythm" are.

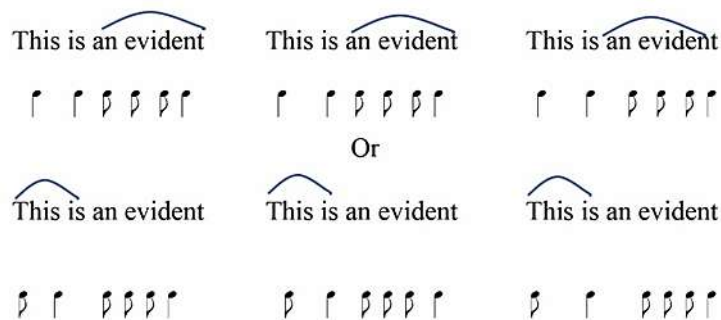
*Melody*: this is a change in phoneme levels from two or more degrees (degree) to what constitutes a group of sounds called a melody if they are performed sequentially in turn, and becomes a work of art if repeated as a group, and becomes a musical composition, if to it other groups are added, forming one subject with it.

And in the Noble Quran, we read in the Surat Muhammad in verse 30 "... and let them know them in the melody of the saying", where people mean their people, their tribes and different dynasties. This confirms the meaning of the

composition in a speech, since it indicates different dialects between peoples from one region to another, from one city to another and from one country to another ...

Then the meaning of this word “melody” developed so that it describes those who compose music and songs. This means that this is an excellent quality for those who change the standard language and violate its laws in order to aesthetically expand the word, so that the temporary phoneme of linguistic syllables and phonetic symbols can be manipulated with a deviation from what standard language laws allow. And here this word carried all modifications of the linguistic melody of music in order to do what is called a song, poem, mawal or other forms of singing.

*Rhythm*: This is an equal and balanced repetition of a syllabic sectional assembly consisting of at least two focal points. For example, we say and repeat more than once:



## 12. This is the structure segmentation of the language words in their innate form with their rhythmic repetition

The pronunciation of these words leads to a beaten rhythmic sound on all sounding objects or musical instruments, from the human voice to percussion and musical instruments in general. And in this way, he can justify the accompaniment of poets and poetry receivers in the “Okaz market” of Jahiliya (Before Islamic period in the Arab Peninsula) with percussion and rhythmic instruments, especially a rod which strikes a drum or any sound object to enhance the tone of speech and its effect on listeners. In the above example, there is no codification of signs (stress) indicating the location of gravity or verbal pressure (Syncope, Accent).

With regard to the aforementioned counterpressure movement, which is called “Syncope”, we can confirm that it is the rhythmic movement resulting from the reaction against an action. And this opposite movement falls on the second part of the musical beat and not on the first of it, since the first beating in any musical rhythm is for the action and not for the reaction. Thus, we make it clear that “action” and “reaction” are in the constant interaction between humans, especially in cases of disagreement and conflict between them.

### 13. Beating the opposite rhythm of the natural rhythm which is called “Syncope”

All the rhythmic forms of musical meter are divided into two types: strong and weak (Fort et Faible), (Strong and Weak). The first beat of the musical text is the strong, and in contrast, in certain cases, it may be the opposite, where the strong beat replaces the weak, and vice versa, the weak replace the strong, where the dramatic emotional expressions in the human being during sudden emotion solve the problem of natural movement, so it seems unnatural or rather identical to the state of stability prevailing in human life, so the rhythmic musical text comes expressing this, and writes the “Syncope” and is referred to by a free idiomatic sign like this (>) or similar to it provided that it is explained, so the strong percussion pressure becomes implemented under the mentioned sign, and there are many cases of the “Syncope” which we have not mentioned here with the intention of generalizing but not limiting, and in general as follows:



And here the importance of rhythm is emphasized in Arab and East Arab music, which mixed with the music of countries under the banner of the Islamic state in all its historical eras. We mention Persian, Turkish, Syrian and Egyptian in general. We confirm, according to historical facts, the great rhythmic richness of Arabic music taken from Arabic poetry, which was organized in the works of Khalil bin Ahmed and Al-Akhfash.

And we must mention the most important Arab and non-Arab rhythms, which are common in musical and lyrical performance in general. And we will start with the seniority of these types and rhythmic problems among Arabs and other people from ancient times to the present day. This shows the segmentation that we mentioned, which means rhythmic segmentation and does not depend on the type of vocal click in the rhythmic instrument, where it is necessary to distinguish between the two main clicks of the rhythmic sound: “Tak” (which is a sharp click) and “Dom” (which is a thick and bass click) by changing the direction of the vertical tail of the musical symbol [5].

Arab rhythms, like all international musical rhythms, consist of two main types: simple rhythms and complex rhythms. However, this means that Arab rhythms seem richer than the rhythms of any people in general. It is broader in terms of the integral part of the Arabic language.

*Salim Saad was the first to confirm the “musical hearing” in every human person in absolute, in denial of all theories and global concepts since the dawn of history, which used to say that there are people who do not enjoy musical hearing, and the solution has been developed by him through a special exercise that has become in Applying in institutes as a new subject, since the emergence of music schools and the profession of music education, teachers have relied on the musical hearing test to accept learners in music, so they reject the bulk of those who wish on the pretext that they did not enjoy musical hearing until the year 2000, and as a result of research and tests conducted by Salim Saad musical hearing talent has been proven as a blessing in human creation, but with the difference in the level of its appearance between one individual and another. (Encyclopedic Book on Music and Audio Art in Lebanon and the World – in 2016, including the book “The Human Voice is a Genius Instrument” (Beirut, 2000 p. 589)*

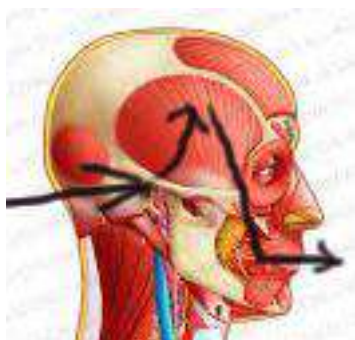
#### **14. Musical hearing reformation**

When a person picks up the sound, he absorbs it completely with all of its mentioned elements. Some people are able to repeat the entire audible sound (according to an approximation), and some are few and rare to find, and some of

them repeat the sound incompletely. And here in particular the problem of “musical hearing” arises, as it is necessary for us, before judging the performer, to analyze the aforementioned sound elements that he repeated and what he did not repeat. So that we determine the deficiency and the reasons for its occurrence and develop the necessary treatment to not fall back into the deficient performance.

There are those who repeat the audible voice incomplete in terms of vocal strength or emotional expression or in terms of vocal quality, so they do not receive widespread criticism. Whereas if one of the listeners repeats the audible sound with a decrease in terms of the musical pitch, the number of its vibrations, or its vocal position on the general scale, *he faces an accusation that he does not enjoy musical hearing*. The truth is, on the contrary, according to our opinion, *he enjoys the inner and invisible musical hearing, which must be shown*. This requires a person to practice and apply the process of what we called “hearing correction” to the degree of perfection, whereby he becomes able to repeat the audible without any defect in the musical pitch.

This defect is represented in the communication between the vocal memory and the larynx. And since the vocal memory needs some time to record and fix the audible and prepare it to direct it to the larynx ready with all its components, *especially, its musical degree*, the difference appears in the speed of communication between the vocal memory and the larynx. Some have good communication, while others have poor communication between vocal memory and the larynx. This was evident during our research and educational tests in the Acting Department, as 70% (seventy percent) of the students had this problem called “musical hearing”. So, we found ourselves compelled to deal with this matter, which has not yet been addressed until today, except by rejecting the owners of hidden hearing in the music institutes, as mentioned above, as everyone who suffers from this problem becomes refused and only a small part of them is accepted as they have ready musical hearing. Therefore, because the required and limited number of music students were satisfied, a large part of those who are refused are described as non-having musical hearing, and the remain without affiliation to musical institutes.



How was our first attempt to treat invisible musical hearing, that is, the first operation aimed at “hearing correction”? That was in the year 1992, after four years of our higher teaching and education at the university for vocal arts, which is not subject to curricula, references or firm research results. And after we were sure, through our personal experiences and research at the time, that the actor seemed to have an urgent need to memorize and repeat speech, singing, oratory and other arts of vocal performance, we set out to search for the cause and treatment of the phenomenon of what we called “*apparent musical hearing*” and “*invisible musical hearing*”. Or “*ready musical hearing*” and “*not ready musical hearing*”.

And after a large number of tests we conducted, we came up with a "hearing correction" for the first time in one of the students who did not enjoy musical hearing. And when we checked the reasons for success, and after repeating the first successful experiment, we found that the vocal memory varies with the speed of its performance from one person to another. What assured us of this are our vocal memory tests after an incident occurred, after watching a movie, or after listening to a musical or lyrical work. We asked each student individually about what he saw or heard, and the result was that most of the students fell short in the immediate description and only a few of them were good at describing it. In addition to the fact that most of those who enjoy apparent musical hearing fall short in descriptions. Which made us stand in front of a phenomenon that is difficult to understand and analyze, and we ask the following question: *What is the importance of vocal memory for a musician who fails to describe and for someone who does not enjoy apparent musical hearing and improves the description?*

So, based on what we have mentioned, vocal memory appears mainly in the preservation of the voice and its repetition through the larynx with all the elements of the voice without any detraction. However, *the communication between the memory and the larynx may be practiced by what suffices with some elements of the voice and not by all.* Especially since the frequency of the sound in its musical degree essentially requires special attention and a special time, given what we have already mentioned

that the need in vocal expression does not include the vocal musical degree in its priorities, but rather in its last ranks.

We have talked about the hierarchy of the elements of the voice according to time in the process of repetition between the vocal memory and the larynx. Based on the foregoing, we can define the problem of not possessing musical hearing and limit it to the time factor focused on mastering it. According to the excellent results of our tests in this regard, we give the following result for the process of acquiring or possessing musical hearing for those who do not have it by heredity: *Producing the sound and creating a period of complete silence and quiet for a period that varies from one person to another.* In general, it is not less than five seconds (5 seconds) so that the vocal memory can record and prepare the audible sound so that it is ready for repetition in the larynx. We summarize this process in three stages:

- a) Producing and capturing sound by hearing,
- b) A memory break in complete silence and calm,
- c) The resonance of the voice in the student's larynx.

Exercises for the human voice on the scales of the quarter of the tone (of the degree), *Salim Saad was the first to discover, apply and test* it and devised a successful application approach in the new, complete global scale by adding the quarters of the voice to the twelve universal chromatic musical degrees in one octave that make the sound twenty-four starting points or musical degrees, after it was limited to twelve points in the current global exercises, so that the vocal exercises are conducted from 2 (two points) for each chromatic degree, where we use the keyboard converter to make whole the scale on a quarter of the tone instead of the half of it.

We apply the first exercise, e.g., from the lowest degree (A for example) on the normal degrees, and we apply the second exercise from the same degree converting all the scales of the keyboard to a quarter of a tone lower, and we apply the third exercise on the next in scale degree b flat (Si Bemol) canceling the conversion of all the keyboard degrees, we continue on the same degree converting all the degrees in a quarter of the tone lower, we continue on the degree B (Si normal) cancelling the conversion of all the keyboard degrees, we continue on the same degree B (Si normal) converting all the keyboard degrees to a quarter of the tone lower, etc.... So, we continue the exercise to the end with the highest degree of the trained voice. This way of training gives us the following degrees on 1 octave (24 degrees instead of 12):

1-A normal,

2-A converted,  
3-b flat normal,  
4-b flat converted,  
5-B normal,  
6-B converted,  
7-C normal,  
8-C converted,  
9-C sharp normal,  
10-C sharp converted,  
11-D normal,  
12-D converted,  
13-D sharp normal,  
14-D sharp converted,  
15-E normal,  
16-E converted,  
17-F normal,  
18-F converted,  
19-F sharp normal,  
20-F sharp converted,  
21-G normal,  
22-G converted,  
23-G sharp normal,  
24-G sharp converted.

The degrees in one octave are now 24 instead of 12 chromatic without the new 12 converted degrees discovered by us.

Below is an example of the musical noted degrees in the new exercise which we invented based on the quarter of the tone included in the new oriental keyboard.

Salim Saad exercises with quarters of the tone



This means that we add a point of “Quarter Tone”, which is “half of the half”. *And it was confirmed by Salim Saad through his tests*, research and applications that the exercises of international operatic voices will reach a much higher quality in the application of their exercises on 24 points or more, depending on the enlargement of the voice register (it can be 29 chromatics which means 58 points with the quarters of the tone) and not only on twelve points in 1 octave, and this is on the basis of moving the human laryngeal tendon on 24 points and more as possible in 1 octave instead of 12 chromatic, this makes it more flexible and delicate, and the massage exercises, if they were limited to a few points, would not give good treatment results, like the continuous exercises of the points, that is, close together (Encyclopedic Book pg. 392 online or pg. 369 in paper).

### **15. Rehearsing the human voice on all pitches, including all quarters of the tone**

One of the exercises of the human voice that gives great effectiveness in combing the larynx and its flexibility, which is applied today in most countries of

the world, is the exercises of “Henrico Caruso”. All exercises shall be applied in the “natural major” of the tonality of the any degree with its first three keys, and this exercise is conducted on all possible degrees for the owner of the rehearsed voice daily, which causes wideness and flexibility in the pitch of the voice and leads to raising the level of the quality of the vocal material to its maximum levels, provided that it is performed on each of The vowels “a, o, i, ou” etc. ... and more are from the universal laryngeal verbal-linguistic sounds, and therefore the voice of the trainee is gradually measured according to the number of chromatic or converted, semitones and quarters of the tone that he has become able to master, and we include this exercise in the international classical way:



However, if we take the(quarters) of the tone for all the possible degrees of the exerciser, and perform the exercises on them in succession, the exercise will become more effective than the aforementioned classic exercise. And we have done this experiment over a period of nearly two decades, and we noticed the difference in the exerciser with quarters of the tone, differentiating him from the one who exercises in the classical way with the 12 chromatics in one octave, and the secret is that the exercise is performed in the classical way, for example, on 12 “half tones” and divides the two strings in the larynx to 12 points, while in performing it on the quarters of the tone, the larynx is divided into 24 (in 1 octave) movement points, that is, a double number, and this is what gives the larynx greater flexibility, and the proof of that is in the abilities of the Arab singers in the “vocal melisma” that surpass the international opera singers, As this art requires, in addition to talent, to operate the larynx as many dividing points as possible. Here is an example of what we tested with excellent results.

In this way, the number of laryngeal points in the laying of the tunes becomes two times more than what is in the international classical method. And this exercise is performed only on a modern electronic instrument that has a piece of

conversion (Converter) for all degrees into a “quarter of the tone” like what is called today an oriental keyboard - organ, and not on another instrument, so that the exerciser can perform his exercises with the accompaniment of the mentioned instrument from his teacher or another player who masters this work.

### **Discussion**

All of the above topics related to the human voice, i.e., the human voice, can be summarized in a short review containing the important issues addressed under this document. We see that there are many topics that have not been researched, studied, or even contemplated.

We have worked on many new topics that had not been researched before us. Over the course of three decades in university teaching, we discovered these scientific problems related to the human voice and developed solutions, curricula and practical exercises for them. The most important of these topics:

1. The human voice is a smart machine.
2. Mechanical voice production and practice it.
3. The elements included in the basic structure of the human voice and putting them in the test and then in the application.
4. The expressive act of the human voice, which includes all kinds of vocal arts: speech and narration, news reading, oratory, voice acting, local singing, operatic singing, prose and poetic recitation and diction.
5. Our new podcast called “Salim Saad Non-Music Podcasting System”.
6. Composing audio projects for the so-called “audible scene” on radio.
7. Implementation of combined works between singing and all its types and purely representative scenes.

As for the research on the problems of the human voice, which have not been discussed to this day, we propose several topics that are subject to study, research and scientific conclusion to put them in the service of science and the applied professions associated with them, and we list them as follows:

1. Vocal linguistic melody and its intonation degrees.
2. From singing to all kinds of vocal expression by searching and comparing.
3. Doctrines of modern and oldest music in the way of sound research and its merits.
4. Audio and music notation systems from ancient times until today.
5. The human voice is the basis of criteria for evaluating musical instruments.

### **Conclusion**

We have completed a scientific presentation under the title “Professional Voice”, meaning the human voice, which may have many real types, each of which has its own characteristics, considering that the human voice is the mirror of human feeling as it changes with each of the psychological states of humans, and the most important types of human voice states are the following:

1. Innate (disorganized) voice,
2. The inherited voice and the acquired voice,
3. The primitive voice and the civilized voice,
4. Inherited primordial voice,
5. Civilized imitated voice,
6. Studied acquired voice,
7. Popular voice,
8. Academic Voice.

Each of the mentioned characteristics of the human voice deserves to become a scientific subject for research and anatomy in order to clarify the civilizational signs of each people through the human voice, which differs between one person and another, between one group and another, between one village and another, and between one people and another even if they all speak one language. And we want to develop rare studies on the human voice, hoping that the readers of this research will focus on choosing topics for study and research from the topics of the human voice.

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### Notes and clarifications

- [1] A hymn means reading religious texts in a simple melody, perhaps to the same extent, and this does not coincide with singing, but rather is part of it. We can consider intonation to be reading or “Tajwid” because of excellent linguistic reading on a certain musical note or two-stage exchange with a long sound and a period of time. And intonation or, in the same way, “Tajwid” is actually a complete and regular linguistic reading of the rhythmic balance of speech with the integration of linguistic sounds of the larynx and linguistic letters.
- [2] A degree in the comparison list means moving along the absolute scale of phonemes, and in intonation or “Tajwid” there is no need to move between degrees, since reading exercises can only be performed on one phoneme or note without the need for melodic expression in the voice, that is, tonal expression, so intonation or “Tajwid” can be performed in one position or one note too. Unlike reading or anthem of the Quran or singing.
- [3] The stressful effort of voting at a young age, that is, before puberty, prevents the throat from growing, and this is similar to the practice of lifting weights

for the Barbell children when they become dwarves. Therefore, in opera and vocal lyric education it is forbidden to continuously train in the human voice until the childbearing age of both sexes is reached, in order to ensure the integrity of throat growth.

[4] A tuned melody is that which is proportional to the musical scale and musical notes, while an uncontrolled melody is a change in pitch that does not correspond to these scales and tones. However, both together: a disciplined melody and an uncontrolled melody are included equally in the phoneme expression, but in two different proportions and with two different descriptions. Singing or melody takes about 10% of a person's vocal expression, while a non-singing melody takes up the remainder and is at least 90%. Conversely, in terms of characterization, a sung melody, which is small in proportion, is based on the science of music and its disciplined applications. As for the unsung melody, the largest share of which until today does not depend on any scientific or blog systems and application systems in general, if there weren't any constant attempts to control and organize in all parts of the world, and from this study we, publicly, agree with some success if God gives.

[5] Rhythms branch out from each other. That is, some of the basic ones, which directly follow from language segmentation, diverge in their evolution into several rhythms, which have their own clicks and forms, which somewhat distinguish them, and sometimes completely, from the basic ones.

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## **The connection of times and generations in the restoration of cultural heritage monuments**

*Abstract:*

The topic relevance lies in the fact that the preservation of cultural heritage monuments of our country has been, is and will be the most important at any time for the patriotic, aesthetic, and moral education of young people, who should be instilled with love for the Motherland, for people, who create and preserve beautiful works of art, love of creativity in a variety of fields for contemporaries and descendants. The purpose of the study is to create the *Book of Memory of the Restorers of St. Petersburg* through the history of the revival of suburban palaces of St Petersburg after the Great Patriotic War on the example of restoring the interiors of the Golden Suite of the Catherine Palace in Tsarskoye Selo and in particular – the Great Hall or the Light Gallery. The article is devoted to the master restorers who recreated from the ruins and ashes the unique interiors of the Catherine Palace of the architectural palace and park reserve Tsarskoye Selo in the city of Pushkin after its destruction during the Second World War. It tells about the continuity of generations of restorers of the 20th and 21st centuries. In the study course, the works of leading experts and scientists in the field of restoration of the Russian cultural heritage were used.

*Keywords:* recreation, conservation, restoration, imitation of gilding by potting and bronzing, Catherine Palace of Tsarskoye Selo, Great Hall, education of the younger generation of restorers, continuity of generations.

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## **Связь времён и поколений в реставрации памятников культурного наследия**

### *Аннотация:*

Актуальность темы заключается в том, что сохранение памятников культурного наследия нашей страны была, есть и будет важнейшей в любые времена для патриотического, эстетического и нравственного воспитания молодёжи, которой следует прививать любовь к Родине, к людям, создающим и сохраняющим для современников и потомков прекрасные произведения искусства, любовь к творчеству в самых разных областях. Цель исследования – создание «Книги памяти реставраторов Петербурга» через историю возрождения пригородных дворцов Санкт-Петербурга после Великой Отечественной войны на примере восстановления интерьеров Золотой анфилады Екатерининского дворца в Царском Селе и в частности – Большого зала или Светлой галереи. Статья посвящена мастерам-реставраторам, воссоздавшим из руин и пепла уникальные интерьеры Екатерининского дворца архитектурного дворцово-паркового заповедника Царское Село в городе Пушкине после его разрушений в годы второй мировой войны. В ней рассказывается о преемственности поколений реставраторов XX и XXI веков. В ходе исследования были использованы труды ведущих специалистов и учёных в области реставрации российского культурного наследия.

*Ключевые слова:* воссоздание, консервация, реставрация, имитация золочения поталью и бронзированием, Екатерининский дворец Царского Села, Большой зал, воспитание молодого поколения реставраторов, преемственность поколений.

### **Introduction**

The topic relevance is based on the fact that the preservation of the cultural heritage monuments of our country has been, is and will be the most important at any time for the patriotic, aesthetic and moral education of young people who should be instilled with love for the Motherland, for people who create and preserve beautiful works of art, love of creativity in a variety of fields for contemporaries and descendants.

The study purpose is to create the *Book of Memory of the Restorers of St Petersburg* through the history of the revival of suburban palaces of St Petersburg after the



Great Patriotic War on the example of restoring the interiors of the Golden Suite of the Catherine Palace in Tsarskoye Selo and in particular – the Great Hall or the Light Gallery. The purpose is to use the examples of the life and work of the departed masters, teach young people to comprehend their secrets of mastery through knowledge of historically professional literature, gaining their own experience when performing conservation and restoration of works of the past using both traditional technologies and materials, and new modern ones, with great care, always remembering the main commandment of the restorer: “Not harm!”.

Study tasks are:

- study the history of the revival of suburban palaces of St. Petersburg after the Great Patriotic War, in particular, the Catherine Palace in the city of Pushkin;
- identify and record in the *Book of Memory* the names of restorers who revived monuments that suffered as a result of the impact of force majeure based on archival materials, memoirs of eyewitnesses and participants of the post-war restoration;
- prepare iconographic material about restorers and their works from the archive and literary sources;
- tell the article readers about the names and numerous professions of restorers who revived from the ashes the masterpieces of Russian suburban architecture of St Petersburg of the 18th and 19th centuries after the Great Patriotic War of 1941-1945.

In this work, historical-archival and comparative-analytical methods were used. They allowed restoring historical justice concerning the search and perpetuation of the memory of the names of master restorers of various professions who selflessly raised the suburban palaces of the golden necklace of the suburbs of Leningrad (St Petersburg) from the ruins after the Second World War.

The history of the creation of the palace and park ensemble in Tsarskoye Selo, described in the books of G.V. Semenova, M.I. Pylyaev and I.F. Yakovkin, gave a clear idea of the time and people who worked in different periods of history in this wonderful corner of Russia (Antsov, 1908; Semenova, 2009; Fedorova, 2017; Yakovkin, 2008).

Scientific studies of the problems of restoration of the Yekaterinburg Palace in Tsarskoye Selo (and other suburban palaces) were conducted during the

reconstruction and restoration of cultural heritage objects destroyed during the war by leading architects and art historians A.A. Kedrinsky, M.G. Kolotov, B.N. Ometov, A.G. Raskin, G.P. Balog, E.S. Gladkova, L.V. Emina, V.V. Lemus and other numerous scientific employees of suburban palaces-museums, the State Inspectorate for the Protection of Monuments, the Museum Funds' Central Repository employees, who returned from evacuation together with objects taken out of museums for a period from 1941 to 1945 (Gladkova et al., 1964; Balog et al., 1972; Balog et al., 1976; Kedrinsky et al., 1983; Kedrinsky et al., 1987; Kedrinsky, 2013; Pyliaev, 2007; Semenova, 2009).

The architects together with the scientific staff of the museum compiled detailed descriptions of the state of the monuments, iconographic materials and documents, historical references revealing the secrets and methods of monuments restoration, thanks to which, in a fairly short time, it was possible to restore monuments that were quickly destroyed under the influence of the unfavourable Leningrad climate and give these works of the past a future.

Books on restoration, creation and decoration of interior decor by such authors as V.L. Antsov, L. Lermontov, K.A. Kaznacheev, V.M. Moiseichev, A.S. Nikolaev, M.K. Nikitin and E.P. Melnikova, A. Reshetnikov, N.Ya. Senatorov, T.S. Fedoseeva, V.V. Filatov, A.M. Shepelev, L.P. Schmidt made it possible to consider technology options and recipes used by masters of the past and present in the field of creation and restoration of works of decorative and applied art, analyze the material and choose the most acceptable ways to finish a replica of the decor of the Great Hall (Antsov, 1908; Kaznacheev, 1890; Lermontov, 1890; Moiseichev, 1957; Nikitin & Melnikova, 1990; Nikolaev, 1949; Reshetnikov, 1791; Fedoseeva, 1999; Filatov, 1986; Cennini Cennino, 1933; Schmidt, 1909).

In March 2021, Dmitry Valuev, a young man from the restoration college, came to the gilding restorers' workshop at the Cathedral of the *Vladimir Icon of the Mother of God*, located in the very centre of St Petersburg. The purpose of his visit was to complete a pre-graduate internship and write a final qualifying work. At the first conversation with him, it turned out that he lives in the city of Pushkin, and his thesis is devoted to the execution of a replica of the gilded ornamental decor of the Great Hall of the Catherine Palace.

After viewing the text blanks of a college graduate, it became clear that the sources of information on the history of the restoration of the Great Hall are far from complete. It was decided to jointly write a more complete history of the reconstruction of this unique restoration object.

There are enough photographic materials in the personal archive of N.M. Fomicheva and there are enough names of restorers who took part in this grandest work in memory to present the material in chronological order in a coherent manner.

We tried not to forget the representatives of different specialties, since only three artists were mentioned in the materials studied earlier (one of them was Y.A. Kazakov). Of the woodcarvers, only the carver A.K. Kochuev was listed. Behind the scenes, as they say, there were some mythical gilders, since, in the text on the website of Tsarskoye Selo, it was only said that the carving was gilded, and that is it. In short, there were few names there, and there were many gaps in the hall history.

### **1. Historical background**

Catherine the First received these lands under the name “Saari Mois” (Saar Manse) in 1710 as a gift from Peter the Great. The first architect of the palace was the German I. Braunstein. The building was founded in 1717 by the Empress order, and later, it was named Catherine. Initially, it was a typical two-story structure “about sixteen bright rooms” in the “Dutch style”.

In 1743, Elizabeth Petrovna commissioned Mikhail Zemtsov, Andrei Kvasov and Savva Chevakinsky to improve and expand the palace, and, in 1752, the Empress commissioned Francesco Rastrelli to rebuild the palace, which brought it to a modern look in the Baroque style (Gladkova et al., 1964; Balog et al., 1972; Balog et al., 1976) (Fig. 3).

Previously, the Great Hall was not in the palace. It appeared in place of the light gallery. Its area was about a thousand square meters. The hall was richly decorated with wooden sculptures and carvings, gilded in the technique of combined gilding. It combined glossy and matte areas, making it possible to give the decor liveliness and some romanticism. The sculpture in the hall was outwardly distinguished by a violation of the usual proportions’ characteristic of the Baroque style. However, when climbing to a great height, the distortion became imperceptible (Balog et al., 1972) (Fig. 4, 5).

Architect Rastrelli rebuilt the palace as follows: the longitudinal axis of the building became the general spatial coordinate in his plan. The huge length of the enfilades is emphasized by the removal of the grand staircase to the south-western end of the building. The variety of the order system, the deep hollows of the windows and the large projections of the colonnades gave a rich play of chiaroscuro, and the multi-coloured facades and the abundance of stucco gave a

very solemn and festive look. Gilding on the stucco decoration of the facade of the palace lasted only 30 years, after which it lost its aesthetic appearance, and subsequently, to save money, it began to be painted with golden ochre on drying oil (Balog et al., 1976) (Fig. 1).

Over the creation of the interior of the Great Hall, F. Rastrelli worked from 1752 to 1756. His assistants at this time were V.I. Neelov and A.I. Mylnikov.

Historically, various types of applied decorative art have been used in the decoration of the Great Hall: modelling, wood carving, painting, gilding. Parquet works, made of valuable “overseas” wood species, were performed in the hall.

Hundreds of serfs of various professions worked simultaneously to create the decor in the Great Hall: carpenters, joiners, parquet workers, sculptors, woodcarvers performed sculptural and ornamental decor from linden wood under the guidance of German master Johann Franz Dunkel. The French gilding master Leprenz worked with Russian gilders. Russian painters painted the ceiling with the famous Italian master decorator Giuseppe Valeriani (Fig. 37).

The sculptural and ornamental carved decor of the Great Hall in the 18th-century gilders glued three times with bristle brushes with animal skin glue, then pasted the wood joints with a serpin cloth (linen fabric of fine linen weave). After each operation, the surfaces were thoroughly dried before applying a new layer. On the same glue, levkas was prepared by adding the ground chalk to it. Then the soil was also repeatedly applied to the surface of the carved decor with bristle brushes.

The processing of the levkas was conducted in various ways: wet grinding and charging using steel hooks and hog horsetail. A well-polished levkas was made with the help of carved tools, i.e., a drawing was cut through the thickness of the levkas according to the architect’s sketch. Then, on smooth surfaces grinding, charging by dry horsetail without gloss was obtained until a porcelain-like surface.

In the 18th century, gilders covered the carved and stucco decor with gold leaf, called “Double”. It consisted of the thinnest bimetallic plates, one side of which was silver, and the other was gold. It was done for economic reasons. The metal was obtained by forging two-layer, and because of the silver in its composition cheaper.

In the 19th century, the “double” ceased to be produced, replacing it with a double overlay on the surface first of the lining made of silver, and on top of it – gold leaf.

“Sheet gold, consumed in large quantities, at first wanted to be discharged from the “German lands”, but when it turned out that “it is impossible to

discharge this gold soon and closer than two years from across the sea”, they found “gold leaf” masters in Moscow. The best specialist in the manufacture of gold sheets, thinner than tissue paper, turned out to be a peasant from the village of Pokrovsky near Moscow, Semyon Susalshchikov, who, together with other masters of “goldsmithing”, had been harvesting gold leaf for Tsarskoye Selo for many years” (Balog et al., 1972).

There were not enough qualified craftsmen. They were searched for and brought to Tsarskoye Selo from all over the Russian Empire or hired in St. Petersburg “at auction”. There were the Petersburg and Kronstadt garrisons’ soldiers sent by Decree of Elizabeth Petrovna and various landowners serfs released on rent, monastic peasants and free artisans, who were listed under the jurisdiction of the Office of the Buildings and the Admiralty Board. The working conditions of the forced labourers were extremely difficult: they worked from dawn to dawn for 12-14 hours daily without vacations and weekends. In winter, they worked by the light of splinters, ate sparsely, lived in barracks, were deprived of the opportunity to communicate with their families (Baloget al., 1976).

Unable to withstand the most difficult working conditions, craftsmen and builders fled from Tsarskoye Selo, but they were invariably caught, returned, beaten with batogs and put to work again. They were severely punished for escaping so that others would be afraid to escape (Balog et al., 1972).

Russian serf craftsmen also worked on the construction of the palace and interior decoration, and foreign craftsmen passed on their knowledge, skills and experience to inquisitive and talented Russian craftsmen (Gladkova et al., 1964; Baloget al., 1976).

Funds for the palace construction in the state treasury appeared from the *Salt Commissariat*. The prices of salt in the 18th century were so high that poor peasants could not afford this product, and died of scurvy. Nevertheless, in such a populous country, the treasury received huge revenues from the sale of salt, for which it conducted expensive construction work (Balog et al., 1972).

## **2. The Chronicle of the Catherine Palace restoration in the second half of the 20th century or the Book of Memory of Master Restorers**

During the Great Patriotic War, the palace, like the entire architectural ensemble, was looted and destroyed. Before the shelling began, the exhibits were partially sent by echelon to Sarapul and then to Novosibirsk, partially taken to Leningrad in the basements of St Isaac’s Cathedral. The strongest attacks on the

palace were on the night of September 16-17. The shell hit the park and partially destroyed one wall and windows (Fig. 2, 6-10).

As a result of the hostilities, the Great Hall decor was severely damaged, the roof was destroyed, and the hall decoration was exposed to direct long-term effects of atmospheric precipitation. There was a glueing of wood layers from which sculptures and ornamental decor were made. Levkas was stratified, gilding lost its attractiveness, faded, lost the lustre of cast metal and shine. During the war, all the decorations in other halls of the palace suffered, since the direct goal of the fascists was the destruction and looting of all palaces (Fig. 6-10).

Anatoly Mikhailovich Kuchumov headed the search for the exhibits stolen during the occupation years. He travelled to Germany several times. Parquet floors from the Lyon Hall and the Mirror Cabinet were found there. Many stolen exhibits were found in the Estonian settlement Võru. After these searches, many museum items were returned to the Catherine Palace (Fig. 11, 17, 37).

In January 1944, on the second day after the liberation of the city of Pushkin, restoration work already began with the analysis of the palace decoration debris. The Germans left behind mines and eleven aerial bombs connected for the palace explosion and destruction. There was mine clearance work in the parks.

After the war, there were no fully functioning ceilings over the Great Hall. The wooden trusses were badly damaged and needed to be replaced. Metal trusses were manufactured at the Izhora plant in Kolpino. Work on the new farms' installation was conducted with the help of a YAK-24, military helicopter under the command of I.S. Grigoriev on June 17, 1959. Instead of 32 old wooden trusses, 11 metal new ones were installed (Fig. 12-13).

Since 1946, sculptors have been working at the facility, preserving samples of the stucco decoration of facades and interiors as samples for further restoration of the Catherine Palace (Fig. 14-16).

Anatoly Ivanovich Vasiliev's team of plasterers was one of the first to appear at the facility. It recreated the entire plaster layer of the building, both outside and inside. The plasterers' work is very physically difficult. In addition, not every plasterer-builder can be a plasterer-restorer. For these reasons, there have always been few hunters to master this specialty. For several decades, Nikolai Alekseevich Chervyakov and Ivan Nikolaevich Nikolaev worked with Anatoly Ivanovich. Over the years, they have recreated plaster not only in the Pavlovsk and Catherine Palaces but also in all the churches of the Tsarskoye Selo district. The construction work was conducted by pre-war workers of the palace, cadets of the military

school, they repaired the roof and rafters, the facade was handled by the organization *Fasadremstroy*, headed by Oleg Osipovich Handelman (Fig. 15).

Since 1957, in the building interiors, the restoration workshops of SNRPM-2 of the Leningrad City Executive Committee have been working. Supervised the work on the 5th precinct of the WORKSHOPS-2, Nikolai an apartment building, a KGB major, retired, then it was replaced by Vasily Yegorovich Nikonov, who worked in Medyntseva foreman (Fig. 14).

The hard work and talent of a big team of restorers of up to four hundred people daily who worked in the Palace made possible from the ashes and debris.

The Great Hall, a masterpiece of Russian Baroque, with an area of about 1000 sq. m. meters is one of the largest halls in Europe in this style, required a lot of effort, labour and time to recreate it. The comprehensive restoration of the Great Hall took almost two decades, and its decoration was completed only in 1985 (Fig. 38-39).

Architect Alexander Alexandrovich Kedrinsky and his assistants led the work on the reconstruction and restoration of the Catherine Palace. The sculpture was restored by the sculptor Lilia Mikhailovna Shvetskaya and the woodcarvers themselves since there was such an abundance of sculpture in the Great Hall that one sculptor could not cope with physically quickly, skilled hands of specialists were also needed. All the carvers who were older in age and work experience could perfectly sculpt models and their lost missing fragments, which they successfully completed in full together with L.M. Shvetskoy for all the palace halls of Rastrelli's Golden Suite (Kedrinsky et al., 1983; Kedrinsky et al., 1987; Kedrinsky, 2013; Semenova, 2009) (Fig. 29-32, 34-37).

Yakov Alexandrovich Kazakov's brigade painters made the ceiling of the Great Hall, called *The Triumph of Russia*. The artists first sketched the ceiling in scale, approved it at the restoration council. Then they made sketches of individual parts of the ceiling in full size, translated the drawings into tracing paper, then onto cardboard, found a colour solution and only after that did the work on canvas. At the same time, up to eighteen people worked in the team of painters. The main team consisted of painters Samuel Fedorovich Konenkov, Vitaly Gennadievich Zhuravlev, Boris Nikolaevich Lebedev, Yuri Fedorovich Shitov, Anatoly Ivanovich Burenin, Nikolai Fedorovich Anisimov, Ivan Orestovich Alekseev. There were two young artists: Armen (Surenovich) Gaziyants and Boris Golovanov. (Somehow, it was not accepted in this brigade to accept young people into the team). (Fig. 19-21, 27, 37).

The central part of the plafond *Triumph of Russia*, made by V.I. Shebuyev in the 19th century after a major fire, and lost during the war, was recreated anew, and two side fragments of the plafond (found in Mikhailovsky Castle) were returned to Pushkin, restored and attached to historical sites.

Around the three picturesque inserts, the ceiling architectural part was painted directly on the plaster, on which the columns were designed for perspective and the vanishing point located in the centre of the hall, this effect, when moving to the centre, the columns straightened, and the hall seemed to become higher (Fig. 19, 21).

Anatoly Burmanov's carpenters team attached wooden bars (logs) to brick walls, on which shields with sculptural and ornamental decor were subsequently attached. A team of carpenters led by Alexey Ivanovich Berezkin made shields and mounted ornamental sculptures and carvings on them. Machine operator Alexander Vasilyevich Suvorov glued multilayer blanks from dried and stitched linden boards to perform sculptural decoration: caryatids, female sculptures and putti.

After installing the billboards in the hall, a team of painters, headed by Pyotr Semenovich Vybornov, dried, putty and painted them with oil matte white paint. Such masters as Pyotr Fedorovich Lunev and Alexey Mikhailovich Kryukov worked with him together. In addition to them, vocational schools' graduates, mostly girls, who, thanks to their personal and business qualities, such as accuracy and diligence, gradually joined the ranks of gilders, were constantly working in the team of painters. It is noteworthy that Peter Fedorovich Lunev, being a very colourful figure, served as a model for the restorers to create one of the images on the central canvas *Triumph of Russia*.

Restoration and decoration of the compositions of the Great Hall were previously conducted in the premises of the second and third Anti-Chambers, where restoration workshops of woodcarvers and gilders were temporarily located (Balog et al., 1976).

The restoration of the carved sculptural and ornamental decor was conducted by five teams totalling up to 60 people.

Alexey Konstantinovich Kochuev was the founder of the conservation and restoration of wood carvings. Anatoly Vasilyevich Vinogradov and Viktor Alekseevich Bogdanov worked alongside him. All of them were graduates of the V.I. Mukhina Art and Industrial College. Yuri Mikhailovich Kozlov and Oleg Fedorovich Timofeev headed two more brigades, and the youth brigade of



graduates of the restoration lyceum was headed by a young woodcarver Vladimir Konstantinovich Chekushin (Fig. 22, 23, 28, 37).

In different years, Konstantin Dmitrievich Maurichev, Galina Andreevna Maslova, Yanina Andreevna Kaplyuk and Natalia Mikhailovna Fomicheva, who in 1979 headed the largest youth gilding team of Restorer LLC numbering 25 people, led the work on gilding carvings and sculptures. At the end of 1979, a small gilders' separate team of 7 people under the leadership of Galina Arsentievna Siverina joined them (Fig. 24-26).

When gilding the sculpture and ornamental decor, combined gilding of works made of wood combined by high-gloss gilding on a polymer and matte according to ancient technologies of the 18th century was conducted. Modern gilding masters performed glossy gilding on a polymer with "heavy" gold leaf (the weight of the book is 2.5 grams), with a much larger thickness of leaves than on matte background areas where "light" gold was used (1.25 grams in the book). After a short time after being applied to certain areas of the surface of the part, the gold was carefully and carefully polished with agate teeth until the appearance of the appearance and characteristic gloss of cast metal on it. In the old days, a tooth of a meat-eating animal with a good strong enamel was used to polish gold. Draperies imitating fabric were gilded on the ground of the polymer, and all the protruding places were on the relief: shell lapels, staples, beans, cartouches, plaques. After polishing with teeth, these relief areas stood out with a specific gloss.

The rest of the surface of the parts, with the coating applied to it, was subject to matte gilding. The surfaces for this type of gilding were tinted with light ochre, then glued with an aqueous solution of mezdra (natural skin) glue, dried well, moistened with an allowance and gold leaf was applied, pressing it to the surface with a small cotton swab. (In the old days, the role of cotton wool was performed by a hare's paw).

After a little drying of this surface, the gold was wiped with cotton wool, and the gaps and breaks of gold were corrected in the same way. What was applied before? At the end of the matte gilding and good drying of the surface, it was covered with a special matte solution to enhance the contrast between the two types of gilding.

When gilding the decor of the Great Hall during its reconstruction, 7.7 kilograms of gold leaf were used.

A large team of sculptors, who simultaneously worked to create girandoles, lighting eleven horn devices, the entire Golden Enfilade of Rastrelli, recreated the

floral-stylized ornament in the Baroque of all the fine plastics of wall panels, damask frames, window and door openings. At that time, Faina Alexandrovna Lebedeva headed the sculptors' team (Fig. 18).

A team of coiners, led by Vasily Alekseevich Maryutin, made metal sockets for girandoles. Pavel Semenovitch Ryzhkov and Evgeny Nikolaevich Pukhov did the work to equip electricity on the girandoles.

Parquet of the Large Hall, with an area of almost 1000 sq. m. meters, recreated by the team of Evgeny Fedorovich Kudryashov.

On July 10, 1980, the Grand Throne Hall was opened, timed to coincide with the beginning of the Moscow Olympiad (Fig. 38, 39).

Rastrelli's golden suite was partially restored only in 1960-80. At the moment, restoration work in the palace is still underway in the rooms of Empress Catherine the Second in the Zubovsky Building.

The time of D. Valuev's pre-graduate internship in restoration workshops flew by quickly, as all process participants were engaged in interesting research and useful practical work.

As a result of D. Valuev's research and theoretical work, an initial list of master restorers, who took part in this grandiose project to recreate the stucco, sculptural and ornamental carved gilded decor of the Catherine Palace's Great Hall has been obtained, which has yet to be continued when collecting archival documents and iconographic materials, was completed.

Thus, a good start was made to great research work to create the *Book of Memory of Master Restorers*, which is very important both for the continuity of generations and especially for young restorers of different professions who decided to devote their lives to this noble cause – the preservation of monuments of the historical past of our Motherland.

### **3. Creating a replica of a baroque stylized ornament**

Any restoration project begins to create a graphic image on paper of the ideas of the author of this project, first in general terms. Then in specific details with dimensions in scale and full size. So, it was before, and so it is now. After receiving the working drawing, the sculptor-modeller proceeds to create a life-size volumetric model, making it out of soft material – plasticine. It is easiest to correct and refine the heights and volumes of the executed ornament or sculpture.

When making a large-sized model, a base is made for it, e.g., from wood, to reduce the plasticine consumption to apply it on substrate top, and create relief and the desired shape by such type.

When making a model in a soft material, various tools and devices are used: stacks, knives to make it as clean as possible. Stacks are usually made of metal or wood with metal tips – loops of strong wire or strips of sharpened steel. The wood for the stacks is taken solid: beech, palm, lilac, maple.

After the soft model is approved by the restoration council, the part is transferred to plaster through the creation of a mold for further work, e.g., for wood carving. It is done because, during further work, plasticine can easily deform, and the model will deteriorate, while gypsum is less susceptible to damage.

Previously, there were several ways of making molds from carpentry glue. In the manufacture of the adhesive mold, the wall thickness was made from 5 to 25 mm. The glue molds were short-lived, as they quickly wore out. Their life lasted for several days, as the glue with gelatin dried, hardened, lost their relief and shape. Unsuitable forms were replaced with new ones. In the work, 8-15 forms were used simultaneously for small parts and from 2 to 5 for large ones. The gypsum in them needed to have time to cool down during the casting. The used molds were washed and worked with them again (Bolshakov, 1948; Senatorov et al., 1982; Fedoseeva, 1999).

Later, they began to make molds from formoplast. This mold has many advantages compared to the adhesive one: it is more durable since it does not lose its shape: up to 1000 high-quality parts can be cast from it. It is also done with a casing with a wall thickness of about 15-25 mm. Glue and mastic molds were made twice. After the first molding and casting, the gypsum part was refined, molded and cast again.

Over time, molding materials became more practical, they were made of vixint, compound and silicone. The compositions were two- or three-component. Plastic and silicone molds could be made at one time, provided that the model was made well. Nowadays, molds are made of silicone with a catalyst – a new molding material used to improve the quality and quantity of castings, greatly facilitating the laborious work of the modeller.

If necessary, reinforcement was carried out during casting - strengthening the strength of the product by introducing reinforcement or similar materials into it (wood, hemp, twine, plaster shingles).

When working with gypsum, various blades and plasters are used for mixing and applying it, that is, containers for mixing it. Gypsum plasters can be rubber or plastic. Their main quality is to be well cleaned of gypsum. So, they are made of a sufficiently flexible material so that this process is easy, even if the gypsum inside hardens (Bolshakov, 1948; Fedoseeva, 1999; Shepelev, 1992).

The backside of the part should be flat so that when it is mounted to the surface, it fits flat against it, and there would be no need to lubricate the plaster under it. While the plaster is not frozen, it is smoothed with a spatula to do it. They were impregnated with hot natural drying oil with bristle brushes to give strength to gypsum parts. Excess drying oil was removed from the plaster surface with a rag to prevent smudges. Drying oil made it possible to fix the gypsum surface, increased the service life of the part, making it more durable. This layer was very well dried Bolshakov, 1948; Senatorov et al., 1982).

The production of the Baroque ornament began in the Catherine Palace in the great hall with the photo fixation of the original. The frames were made from several angles to understand and clarify the height of the relief of the ornament. Usually, a scale ruler is placed next to it to show the part dimensions, but in this case, this is unacceptable, since the work was conducted with a museum exhibit that cannot be touched, with much fewer objects (Fig. 40-42).

It was necessary to make a frame of the front side so that the detail was completely visible, and there should not be unnecessary objects in the frame. It was not possible to do it with this detail, since it is located in a corner. It is impossible to photograph it directly, and so the ornament of the neighbouring part does not interfere.

After the photo fixation, the best frame of the front side of the part, printed in the required format (in our case, 50x70 cm), was selected. It was made in black and white and translated into a graphic on paper. Then the graphic image of the part was fixed on the tablet. The edges of the sheet were neatly bent from four sides; the surface was smoothed. On the reverse side, the sheet was attached to the tablet using buttons. First, the corners were fixed, and several buttons' pieces were on all sides (Fig. 43).

The workplace was organized such that the direct work was conducted as comfortably as possible. First of all, a wooden table with a smooth edge was needed. A flat edge is required to pull the rods, and it should be wooden so that nails can be driven in there. On the same table (based on the fact that it is clean), all operations were performed: modelling, casting, etc. There was always a trash bucket and a bucket of water next to the table. Order and cleanliness were always maintained on the table: all tools were put in their places after use, materials were treated similarly. After each operation, the table was cleaned and wiped. If the plaster was frozen on the table, it was scraped off with a spatula. It was important to keep the workplace clean and tidy to know where what materials and tools are located, and so that they do not interfere with work (Fig. 44-45).

If there are gypsum rods in the detail, you need to pull them out in advance before you start creating a form in a soft material and sculpt on top of them. This way, the form will be more accurate and correct.

The manufacture of rods began with the creation of a profile. It should know the size and shape of the gypsum traction like the architectural fragments that are used there for it. Draft height, width measurements and the architectural fragments' dimensions were conducted (Shepelev, 1992).

Next, a metal plate (usually aluminium) of the required size was taken, and the thrust profile was marked with it on a scale (1:1). The profile is cut with scissors on metal. Architectural fragments are made by fillets, right angles – triangular and square, rollers – rounded. The profile should be made as accurate as possible, since the thrust radius, accuracy and purity of the work itself depend on it (Fig. 53-55).

After creating a profile, you need to assemble a template. It consists of planks and bars connected. Before starting work, all the wooden parts of the template are drilled, made as smooth and straight as possible, and the chamfer is removed from them. It is done so as not to cut yourself or damage your hands while working (Fig. 53).

First of all, a rectangular wooden piece is taken, a template is marked on its long side so that it is at the very edge. It is cut in such a way that the metal template completely covers the tree, and it was not visible from the front side. The chamfer is removed from the back of the wooden part. Next, the template is nailed to the part with nails, which are bent and skinned for safety purposes.

Next, the same wooden rectangular part is taken. They are both fastened together with a screwdriver and screws. If necessary, before this, a master can drill a hole so that the screws come in easier. The parts are screwed so that they form the letter "T". Moreover, the part with the profile should be attached to the middle of another part.

Then, to strengthen the structure, two bars of the same size are taken. They need to be fixed so that they connect the part with the profile on both sides. To do this, you need to cut off the extreme parts so that a smooth face is formed, which will be adjacent to the tree. They are also attached with screws and a screwdriver (Fig. 53-54)

Then another rectangular wooden piece is taken, which were used earlier. It is attached to the one on which there is no profile, half below it, and it is also attached to screws. This part is a guide. It serves so that the template attached to the table edge can be moved along the edge. The final stage at this stage will be

chamfering on the template. The profile is ready. Now the rods are being pulled (Shepelev, 1992) (Fig. 55).

To do this, you need a table with a straight edge. We attach a template to it and mark where the thrust will take place. Then, following the movement of the traction, we drive nails to a height slightly less than the highest place at the template and be sure to cut off the hats so that the traction can be removed, otherwise, the plaster will grab the hats, and the traction can be broken at the same time.

Immediately, before pulling the rods, you need to pour oil on the place where the plaster will be applied so that the rods can be removed. After that, we dilute the plaster. It needs to be mixed thicker than for fillings. Now we put the template to the table edge, pour the plaster under the profile and pull it to the pull end, then remove the template, put it at the beginning and repeat the operation. It is necessary to gradually pour the plaster under the template and carry it out as many times as possible, for greater clarity of forms. Repeat the operation until the thrust becomes the right size, and the entire profile is filled with plaster.

It should try to pick up excess gypsum and apply them under the profile to save money during the process. You should also clean the template from the hardening plaster as often as possible, as it can damage the shape of the template and spoil all the traction. After the rods are pulled out, they should dry for several hours, up to a day. Next, the rods are skinned and defects are corrected. After that, they can be mounted in place (Fig. 55).

To do it, liquid gypsum is diluted, applied to the draft and immediately you need to apply the draft to the surface, then wait for the gypsum to “stand up”. If necessary, it can be fine-anointed after that.

Next comes one of the most significant and responsible stages of the work - to create a form in a soft material. On top of the graphic drawing and the attached rods, we begin applying plasticine focusing on the image contour and inside it. Next, we increase the mass in height where it is necessary, checking with photos in oblique light. When working, we use different stacks to smooth the plasticine and give it the desired shape and with knives to cut off the excess. Constantly checking the photos, we make the main relief details, stylized acanthus leaves (Fig. 46).

After making a model in plasticine, it is necessary to make a pre-selection, i.e., remove lumps of plasticine, align it, seal up breakthroughs, add the model with loops and stacks. In particular, you need to be attentive to the front side, since it is mainly the viewer who will see it but do not forget about the ends because they

are often uneven due to the imposition of several layers of plasticine and less attention to them (Fig. 47).

This model should be made as clean as possible, with the least number of defects, because at this work stage, it is easy to fix them and, in the future, it will be more difficult (Senatorov et al., 1982).

Next, it should proceed to the molding. To do it, the model in a soft material must be coated 2-3 times with an alcoholic solution of shellac so that the silicone mold can be easily removed from it then. Dry each coat of varnish for at least an hour. (Fig. 48, 49).

Next, plasticine is taken and a small wall is made at a distance from the model—a fence made of plastic or thin tin so that the silicone does not leak out when pouring. Silicon is mixed with the hardener in the proportion indicated on the package and stirred until a homogeneous composition is obtained. It should mix them very carefully otherwise the silicone will not harden. Next, you need to carefully pour this composition into the model and try getting it into all the tiny cracks. After that, it should take a brush and fine-anoint silicone from the recesses of the relief on its elevation. It should be done until the silicone begins to thicken. At this point, you need to stop the operation and carefully examine the result. If it is positive, it should stop the work for a day to harden the silicone. However, if plasticine is still visible somewhere, you need to dilute some more silicone and fine-anoint these identified places with it, then wash the brush with solvent, and then with baby soap with warm water. After achieving a satisfactory result, leave the model for a day for the final hardening of the silicone (Fig. 48-49).

After a day, you need to carefully remove the sides of the plasticine fences and make a plaster casing. Its purpose is to maintain the silicone mold so that it does not distort during operation. The casing is made of gypsum: it is diluted a little thicker than usual, and wait until it begins to set. In a creamy form, it is applied to a silicone mold and levelled, after which it is left to dry completely.

After the casing has finally dried and frozen, it is carefully removed so as not to damage it. Pry the edges of the casing with a spatula, and set them aside. After that, you can already remove the silicone mold. At the same time, it is gently pulled from several sides until it comes out. If desired, it can trim the edges with a scalpel for a more aesthetic appearance. After that, it is put back into the plaster casing. The silicone mold for castings is ready (Fig. 50).

Then the casting of gypsum is made directly. A container with clean water is taken and gypsum (white fine-grained powder of the G-17 brand) is added there. Gypsum is necessarily added to the water, and not vice versa, since lumps form

when the reverse action occurs. The solution is thoroughly mixed to a homogeneous mass, after which you need to tap lightly on the sides of the container to release air. This is done so that no bubbles form in the plaster and, consequently, the structure is more durable. Only after all of the above operations, gypsum can be poured into the mold. You need to fill it carefully and make sure that the plaster falls into all the recesses of the reliefs of the form. It is necessary to pour gypsum while it is still liquid and has not begun to set, otherwise, it will not repeat the shape so accurately. If possible, you also need to tap lightly on the casing and mold to release bubbles, as is done when mixing gypsum (Shepelev, 1992).

It is necessary to conduct the filling on a flat surface so that the backside of the part is flat and can be mounted on a flat surface. To achieve a flat surface, you can pass with a wide spatula. If there are particularly thin places on the parts that can break in plaster. Then they can be strengthened, i.e., reinforced by laying reinforcement in a liquid composition in the reinforcement form. After casting, the part must be left for some time for the gypsum to dry completely for about a day (Fig. 52).

After the plaster has hardened, the part can be removed. To do this, first, remove the silicone mold together with the gypsum casting from the casing. After that, they begin carefully removing the silicone. It should be done with extreme caution, because if you pull the silicone too hard, it can break the gypsum casting, especially in thin places. It should be removed from thin and fragile places to thickened and durable ones to increase the likelihood that the part will not break, crack or split (Shepelev, 1992).

The execution of the object in a soft material took the most time. In the work process, difficulties arose in determining the height of the relief and individual elements of the ornament because the work was conducted according to the photo, and not next to the product that served as a standard but, during a long, unhurried modelling process, these tasks were solved.

In the modelling process, the tools were also updated to better ones. They helped to achieve forms' smoothness and accuracy like to make the decoration on the ornament surface: stylized shells, leaves and flowers.

At the same stage, the rods were pulled out of gypsum. It was done using a metal profile fixed to the template. The rods had to be pulled out and installed before creating the model in a soft material so that it would be easier to repeat the ornament superimposed on the rods. However, with good work with the mold, they could be installed after molding (Bolshakov, 1948) (Fig. 56-57).



As opposed to modelling, molding turned out to be the fastest process of all. It was conducted after the approval of the head of the diploma and under his supervision in the workshop. The molding of the model was carried out in a spread in two stages: stage 1 – the main silicone filling, stage 2 – greasing heights. The plaster casing was applied and removed after the silicone had completely dried. The alignment of the casing was conducted with a spatula.

The casting was not entirely successful, as the part after being removed from the mold cracked in several places due to the complexity and different heights of its shape. Then it was glued to the tablet, and all the chip places were greased with gypsum mortar. (Fig. 51, 52).

In restoration, two castings are always conducted: a rough one to finalize all defects in plaster and a finishing one from a modified plaster model. In this case, the second one was not conducted to save the budget, and since the form itself turned out well. The plaster casting turned out without bubbles and huge defects of the ornament, only a tiny modification of the shape was required: grinding and greasing. Before installing the ornament in a permanent place, it is desirable to eliminate all minor defects, make a fine-anointing and skinning, since then it will be more difficult to do.

There are two types of fine-anointing. The place of work is wetted with water. It is done so that the already frozen gypsum does not absorb the water of the newly applied composition. Otherwise, the putty will fail and fall off. Then the plaster is diluted. Before applying, you need to wait until it starts to set so that it is thicker (like sour cream). Next, with a stack or other convenient tool, it should apply the thickened plaster to the right place and give us the shape we need. This spread type is used when restoring a large volume, e.g., an entire part or a part (Senatorov et al., 1982; Shepelev, 1992).

The place of work, as well as in the first case, is moistened with water. We breed gypsum. We take a brush and use it to apply plaster on the loss in layers. It is significant to monitor the humidity and wet the surface if it is dry. This method is better to use with small chips or cuts, it takes longer, since the work goes in layers, but it turns out to be of higher quality. At the end of the process, it is necessary to thoroughly wash the brush with baby soap and warm water to clean it from plaster so it will last longer.

Both types of putty are used equally often and which of them to use when is not significant. It depends rather on the master and how it is more convenient to work. If necessary, skinning is conducted after the putty.

If the detail is split or some part is broken off, then they are fastened with plaster. To do it, notches are applied on both sides. Then they are slightly moistened with water, gypsum is diluted, more liquid than usual, and applied to one of the parts, after which they are immediately connected and held for a while until the gypsum more or less rises. Then it should cover up the joint. To do this, they also dilute a little liquid gypsum and fill the gap with it until it is flooded, after which the surface is leveled, and after drying it is skinned.

After performing all of the above operations and a flat backside, when all the parts are in place, skinned and greased, you can mount them on a tablet. To do it, notches are made on the detail in one direction and on the surface to which they will be mounted. For convenience, the part is applied to the surface and outlined to know exactly where it needs to be placed. Wet the part. Dilute a little liquid gypsum, apply it in an even layer on the entire back surface of the part and immediately apply it to the surface. So, it needs to be held for a while so that the plaster “grabs”. If necessary, you can put the part under the load in the form of sandbags, but not too heavy so as not to break it. Now you need to wait until the plaster seizes, and the part will be thoroughly fixed (Bolshakov, 1948; Shepelev, 1992) (Fig. 56-57).

After the part is fixed, you need to carefully inspect it for the presence of chips, cracks, defects and see if it fits snugly to the surface everywhere. Specific attention should be paid to the front side and particularly expressive elements since it is on them that the eye will be directed first of all. If the part lags behind the surface in some places, then this place needs to be greased. In this case, you can use a syringe: the surface is moistened with water, a little liquid gypsum is diluted, which is typed into the syringe, after which it is injected into the required place. Or, if the syringe does not work, you can use a stack or a small shovel. Also, if some plaster ornament places are not satisfied with the quality, they can be redone by spreading plaster on top and giving the product the desired shape.

Gypsum is amenable to processing. Therefore, if you need to clarify the shape, boundaries or reduce some elements, you can simply cut it with a scalpel. But this is only on condition that the plaster was not too thick. Otherwise, it will be harder and, when working on it with carved tools, the result will be worse, and the tools will be blunted ahead of time.

The final stage of working with the form is skinning. To do it, the sandpaper of different grain sizes is taken, and the part is skinned: first a huge, then a medium and then a tiny skin. You can only skin flat surfaces, and those, which the carpet is located cannot be touched on, as this will spoil it (Fig. 57).

After we have made sure that the part is cleaned, has no flaws and defects and is firmly fixed on the surface, we can proceed to finish.

#### **4. Gilding imitation of two types on baroque ornament replica with a plaster base. The technology of ornamental decor finishing replicas in the imitation gilding form of two types (glossy and matte)**

The study of specific literature on the decoration of decorative plaster products, from the 18th century to the present day (Antsov, 1908; Kaznacheev, 1890; Lermontov, 1890; Moiseichev, 1957; Nikitin & Melnikova, 1990; Nikolaev, 1949; Fedoseeva, 1999; Filatov, 1986; Cennini Cennino, 1933; Shepelev, 1992; Schmidt, 1909).

Careful detail's surface skinning intended to simulate gilding with potal was conducted using a water-resistant emery cloth from Mirca No. 180, 240, 320. After that, a thorough surface dusting was conducted with a vacuum cleaner and a bristle brush (Fig. 57).

A long-term operation was the decorative finishing execution because it was very dependent on the drying time of the varnishes, and the microclimate in the workshop accordingly. Varnishes dried for a very long time and had to wait.

Applying a coloured lining (primer-polymer) to the areas of imitation of glossy gilding with a soft squirrel brush in two layers without gaps and gaps to obtain a smooth matte surface of the lining. At first, the glossy gilding imitation places were passed with a primer-polymer. It was necessary to obtain a better gloss. Then the areas' surface was covered with oil varnish, and a potal was already applied to it, which was lapped with a cotton swab so that it had an even greater shine (Fig. 58).

Application of DUX quick-drying oil varnish (1-3 hours) with a synthetic brush with a spatula No. 8 in a thin, even layer. The first layer was dried for 24 hours. The second layer of varnish was dried until the appearance of a working peeling off, upon reaching which a potal strophe was applied, pressed against the surface with a cotton swab of medium size and density. Then the potal was lapped to the lacquer surface with the same swab in circular movements from the centre to the edges of the strophe until it looked like a glossy metal. Thus, work was conducted on all sites intended for this type of work (Fig. 59-60).

The alcohol shellac varnish application was conducted in all areas where the polishing was previously performed. Alcohol shellac varnish of 15% concentration was applied in two layers with the drying of each layer for 3-5 hours.

In nasty areas, the varnish was sanded with a water-resistant sandpaper No. 1000, after which the surface was thoroughly dusted with a vacuum cleaner and a brush.

The matte gilding imitation by the method of bronzing on the oil varnish was performed after the alcohol shellac varnish had dried (Fig. 61).

All the detail's parts intended to simulate matte gilding were coated with DUX oil varnish with a quick-drying (1-3 hours) thin, even layer. After 40 minutes, the varnish reached the working peeling off, and bronze powder was applied to its surface with a soft brush, also in a thin, even layer.

After drying the oil varnish, a day later, with the help of a vacuum cleaner, the excess bronze powder was removed and the necessary adjustments were made to the surface of the finish in places of small gaps in the varnish (Fig. 62, 63).

In this form, the detail was left to dry for 24 hours. Then the excess bronze powder that did not stick to the varnish was vacuumed with extreme care so as not to damage the fresh surface of the decorative coating.

Fixing the detail's surface finish with aerosol hairspray in areas of two types of imitation gilding (glossy and matte) was conducted at a distance of 30-40 cm from the detail to prevent further oxidation of the decorative imitating gilding coating during operation. When spraying the fixing varnish, it was impossible to allow smudges or omissions.

Background areas painting of stucco decoration by highlighting its elements with colour on the tablet were conducted in stages.

24 hours after finishing the decorative finishing of the plaster detail, the background areas were soaked with natural linseed oil slightly heated in a water bath, diluted with white spirit (1:1). Drying of this layer was conducted at a constant air temperature in the workshop room +23.5°C for two days.

The background areas' colouring finishing layer was made with high-quality white water-based emulsion paint using a synthetic hair brush with great care so as not to damage the decorative coating of the part (Fig. 64).

## **Conclusion**

The collection of information on the object intended for the final qualification work completion began in the Catherine Palace directly in the Great Hall from a conversation with the caretaker and the guide helped determine the location of the desired ornamental decoration detail.

Familiarization with the history of the construction and reconstruction of the palace itself became known from books. The most interesting historical materials were obtained from a book written by several researchers of the Catherine Palace

named *Pushkin Museums and Parks*. Information about the revival and restoration of the palace after the Second World War became known from the story of the artist-restorer of gilding of the highest category, who worked in this hall from the very beginning to the end of its restoration, and directly the master of industrial training, who conducted pre-graduate practice.

Information on ancient technologies of making decorative works in the interiors of palaces and their decoration was revealed in numerous sources of the 19th and 20th centuries, reflecting the work of Russian woodcarvers, modellers, gilders, who created these interiors under the guidance of sculptors and architects.

The search for information on the ancient technology of creating plaster parts and their finishes, which were also taken from books, was worth some work. This information was necessary since the restoration and replica must be made from the same materials and using the same technologies, which they were created in the past.

However, when performing the practical part of the work, the basic and its finishing material was changed compared to the original for objective reasons. The original detail in the hall is made in the wood carving technique and decorated with combined gilding on the levkas with the matting execution on the matte gilding areas. The replica had to be made in a different base material and a different finishing technology, different from the historical finish of the original. It was decided to create a gypsum replica with imitation gilding, using other materials in the work decoration: sheet metal on glossy areas and bronze powder on matte ones.

The decorative finishing of the replica was busy and very dependent on the drying time of the varnishes and the microclimate in the workshop. Following the plan drawn up earlier, the tasks were successfully completed, and the study purpose was achieved.

Thus, the practical part of D. Valuev's work on creating a replica of the ornamental decor of the Great Hall in other materials of the foundation and its decoration, different from the original of the monument, did not worsen the final result at all but gave a new experience in the work of a young specialist. He independently completed the entire cycle of stucco work and mastered the methods of finishing the stucco decoration in the form of imitation gilding by potting on glossy areas and by bronzing – on background areas.

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## Appendix



Figure 1. Catherine Palace of Tsarskoye Selo. Architect F. Rastrelli. Mid-18th century



Figure 2. Panoramic picture. It shows the palace in a terrible state in 1944. The canvas reminds us how much damage the 1941-1945 war caused to the Catherine Palace of Tsarskoye Selo



Figure 3. Restoration of the original historical model of the Catherine Palace of the 18th century by architect A.V. Kvasov by woodcarver Alexey Konstantinovich Kochuev (1930-40)



Figure 4. The Great Hall of the Catherine Palace before the revolution. 1912





Figure 5. A fragment of the Great Hall. The south-eastern part. In the center of the photo, in the corner there is a panel with a detail designed to make baroque ornament replica

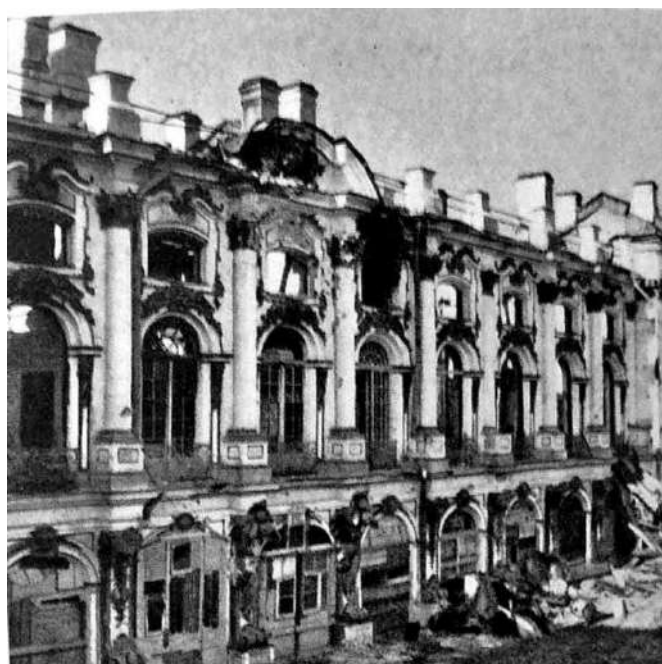


Figure 6. Catherine Palace after liberation in 1944. A fragment of the facade in the Great Hall area



Figure 7. German soldiers in the Great Hall of the Catherine Palace during the occupation of the city of Pushkin (September 1941)



Figure 8. The Great Hall of the Catherine Palace in 1944 before restoration



Figure 9. A commission of specialists examines the destruction of the Great Hall decor (1946). On the right is the Fomicheva's father Mikhail Grigorievich Voronov



Figure 10. The Great Hall of the Catherine Palace in 1946 before restoration



Figure 11. The ornamental path sculpture from the Great Hall composition, discovered in the rubble of the palace in 1944



Figure 12. Catherine Palace. The Great Hall area during the trusses' replacement on June 17, 1959. View from the YAK-24 helicopter



Figure 13. Installation of new trusses over the Great Hall on June 17, 1959. Helicopter commander I.S. Grigoriev



Figure 14. Restoration of the Catherine Palace facades in the Great Hall area. (1960 years)



Figure 15. Plasterers of the brigade of Vasiliev Anatoly Ivanovich (second from left), followed by Nikolaev Ivan Nikolaevich, far right – Nikolai Alekseevich Chervyakov (far right) on the porch next to the dean of the Tsarskoye Selo district, Father Gennady Zverev



Figure 16. The first team of sculptors. July 1946 Valentin Chervyakov, Lidiya Ovsyannikova, Vera Vasilyevna Zaitseva (in the center of the middle row)



Figure 17. Anatoly Mikhailovich Kuchumov. Director of the Central Repository of Museum Funds of Suburban Palaces. Chief Curator of the Pavlovsk Palace



Figure 18. A team of modelers with models of girandoles (from left to right) 1st row: N.A. Cupidonova, O.V. Bychkova, F.A. Lebedeva, E.N. Anokhina, K. Semenov, Y. Cherednikov; 2nd row: N. Polyakova, N.P. Burlova



Figure 19. The foreman of the painters Y.A. Kazakov discusses the sketch details of the architectural detail of the Great Hall ceiling with the chief architect of the palace restoration project A.A. Kedrinsky (in the center), on the shelf on the left is V.G. Zhuravlev



Figure 20. Painters of the Y.A. Kazakov brigade B. Golovanov (in the background) and B.N. Lebedev (next to Kazakov) for the execution of the architectural part of the ceiling lamp on the ceiling of the second Anti-camera





Figure 21. A fragment of the architectural detail of the Great Hall ceiling in colour



Figure 22. A.K. Kochuev's team of carvers at work on recreating the carved sculptural and ornamental decor of the Great Hall in the room of the second Anti-Chamber in 1970. In the foreground: A.K. Kochuev and A.V. Vinogradov, between them A.S. Antonov, D.P. Andreev, O.F. Timofeev, and V.A. Bogdanov at the wall. At the composition on the left: M. Mukhin and Y.M. Kozlov



Figure 23. The doorway of the southern wall of the Great Hall after the restoration of the carving before installation on a historical site.

Wood carvers: Oleg Fedorovich Timofeev, Alexander Alexandrovich Kedrinsky (youngest son), Vladimir Konstantinovich Chekushin



Figure 24. The brigade of K.D. Maurichev's gilders in the room of the third Anti-camera. 1969



Figure 25. Catherine Palace. White formal dining room. 1985. The gilders of the Fomicheva brigade (from left to right) 1st row: M. Morozova, G. Efremova, M. Zavgorodnaya, N. Ovchinnikova; second row: L. Petrova, G. Korneva, T. Akimova, P. May, N. Fomicheva



Figure 26-28. Triptych "Restorers". Artist V.A. Lednev.1985. Gilders. Painters. Wood Carvers

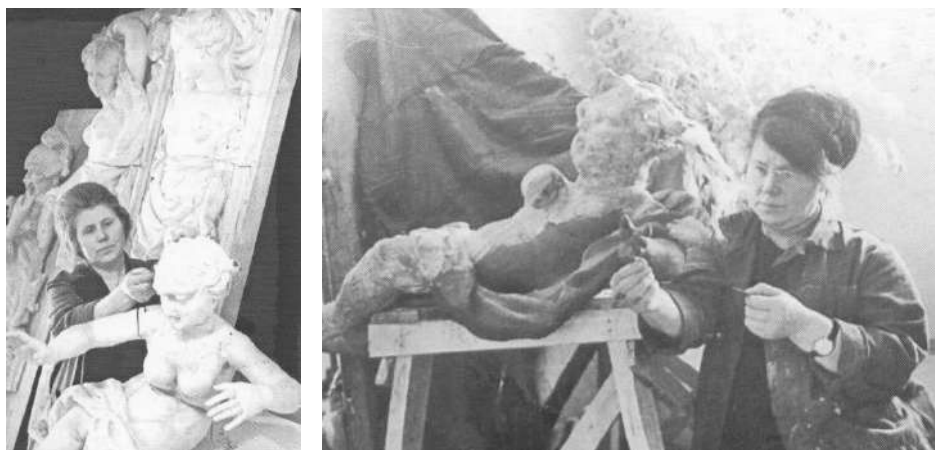


Figure 29-30. Lilia Mikhailovna Shvetskaya at work



Figure 31. Lilia Mikhailovna Shvetskaya is a student of the V.I. Mukhina College



Figure 32. Sculptor Lilia Mikhailovna Shvetskaya, honorary citizen of Tsarskoye Selo



Figure 33. Lilia Mikhailovna Shvetskaya in the workshop



Figure 34-36. Alexander Alexandrovich Kedrinsky, the chief architect of the Catherine Palace restoration project, three times winner of the State Prizes of Russia, the first Honorary citizen of Tsarskoye Selo



Figure 37. Winners of the Lenin Prize in 1986: A.K. Kochuev, A.M. Kuchumov, Ya.A. Kazakov, N.I. Ode, P.P. Ushakov, A.A. Kedrinsky



Figure 38. July 10, 1980. The opening day of the Great Hall after the restoration. A restorers' team and museum staff against the background of the northern wall of the hall



Figure 39. General view of the Great Hall of the Catherine Palace after restoration. 1969-1985



Figure 40. A fragment of the Great Hall and its gilded carved decor during the transition to the 1st Anti-Chamber. To the left of the caryatid on the vertical panel are analog ornaments for making a replica of the Baroque decor.



Figure 41. Ornamental gilded wood carving. The Great Hall of the Catherine Palace. 1748-1752. (Architect F. Rastrelli)

Figure 42. Gilded papier-mache molding from the house church of the Catherine Palace. 1820. (Architect V.P. Stasov based on wood carving F. Rastrelli)

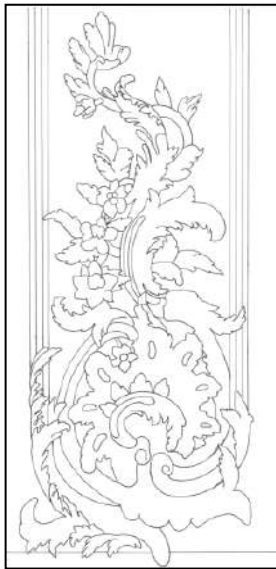


Figure 43-45. Graphic image of the drawing. Laying with plasticine according to the drawing. Creating a three-dimensional ornament in plasticine





Figure 46. Modified in plasticine model  
 Figure 47. The model is varnished with executed fences  
 Figure 48. Forming the model



Figure 49. Silicone mold  
 Figure 50. Finishing gypsum casting  
 Figure 51. Modified gypsum casting



Figure 52. Selection of profile traction for the ornament



Figure 53. Manufacture of traction

Figure 54. Manufacture of traction with a profile

Figure 55. The process of manufacturing traction with a profile



Figure 56. Installation of rods on a tablet under load

Figure 57. A finishing part ready for finishing in the form of imitation gilding

Figure 58. The beginning of finishing the part is the allocation of places of imitation gilding on the poliment



Figure 59. Application of oil varnish before imitation of glossy gilding with pot.

Figure 60. Imitation of glossy gilding with pot

Figure 61. Covering the ornament with shellac alcohol and oil lacquers



Fig. 62. Application of oil varnish before imitation of matte gilding by bronzing

Fig. 63. Imitation of matte gilding by bronzing

Fig. 64. Covering the ornament with protective shellac varnish and painting the stucco decoration by highlighting the background area with white paint

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## **Rumen Sirakov – the master of the “poor piano”. The performing technique of Rumen Sirakov**

*Abstract:*

The problems related to the cultural heritage, in particular to the Bulgarian musical folklore, excite a large part of the scientists in Bulgaria. The performing art of the masters of folk instruments has been the subject of constant interest and research since the beginning of the 21st century in Bulgaria. In this case the unique performing art of one of the best tambourine performers in Bulgaria is presented. Rumen Sirakov is an emblem of the most perfect playing of the Bulgarian tambourine. He is defined as the ancestor of the national performing style of playing. His instrumental legacy is enormous. His compositions are a clear proof of his exceptional talent. Created on the basis of a number of folk songs, enriched with his improvisations, they become classic tambourine pieces. Rumen Sirakov’s performing art is highly valued not only in Bulgaria, but also far beyond its borders. His connoisseurs are the world-famous manager Joe Boyd, George Harrison, Eric Clapton, Kate Bush.

*Keywords:* Bulgarian folklore, cultural heritage, musical performance, pedagogic practice.

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## **Румен Сираков – майстора на “сиромашкото пиано”. Изпълнителската техника Румен Сираков**

*Резюме:*

Проблемите, свързани с културното наследство, в частност с българския музикален фолклор, вълнуват голяма част от учените в България. Изпълнителното изкуство на майсторите на народни инструменти е обект на постоянен интерес и изследване още от

началото на XX век в България. В случая е представено уникалното изпълнителско изкуство на един от най-добрите изпълнители на тамбура в България. Румен Сираков е емблема на най-съвършеното свирене на българска тамбура. Той е определян като родоначалник на националния изпълнителски маниер на свирене. Инструменталното му наследство е огромно. Композициите му са ярко доказателство за изключителният му талант. Създадени на основата на редица народни песни, обогатени с импровизациите му, те стават класически песни за тамбура. Изпълнителското изкуство на Румен Сираков е високо оценено не само в България, но и далеч зад нейните граници. Негови ценители са световно известният мениджър Джо Бойд, Джордж Харисън, Ерик Клептън, Кейт Буш.

*Ключови думи:* български фолклор, културно наследство, музикално изпълнителство, педагогическа практика.

### **Introduction**

The tambura player, Rumen Sirakov, was among the emblematic Bulgarian folk musicians, with whom the contemporary processes in the development of the instrument tambura are connected, as well as the formation and establishing of a novel performer's style, with which he changed the traditional tambura playing in Bulgaria.

As early as his birth, Rumen Sirakov was destined to be devoted to music. He was born on October, 1st, 1943, in a family of extraordinary singers and musical performers in the beautiful Bulgarian village of Blateshnitsa, which is located at the foot of the Risha Mountain. This old medieval village was mentioned by the same name even in the chrysobull Mrachka Gramota, which the Bulgarian Tsar Ivan Alexander bestowed in 1347 to the Monastery "Saint Nicola". The village itself is located 75 kilometers west of Sofia.



Figure 1. The photo of Rumen Sirakov

This region is known in Bulgarian folkloristics as the Shopluk. It spans through the whole of Western Bulgaria and not a small part of the lands in Serbia and is divided into the Large Shopluk and the Small Shopluk. The shopi are the creators of a unique folklore, known for its wild and temperamental dances, the famous throughout the world shopi two-voice singing, the yunak (markovski) epic songs.



Figure 2. The region Shopluk

In such a region and environment, Rumen Sirakov spent the first years of his life – with the songs of his grandmother, the playing of his grandfather, with the wild village square horos.

The father of Rumen Sirakov was the renowned performer of graovian songs, Pavel Sirakov, who was from a long-line of masters of folk instruments. The graovian songs are characteristic for this region, distinguished by a unique vibrato of the voice.

Rumen Sirakov began playing an instrument from a young age - in the beginning - on penny whistles and flutes, later on – on mandolin, accordion and guitar, and, lastly – on the tambura. That instrument became the favorite one of Rumen and he called it affectionately the “poor man’s piano”, since the tambura is not only a melodic, but also a harmonious instrument. As young as 17 years old, he became an orchestra player in the Orchestra of Folk Music at the Bulgarian National Radio.

Together with the kaval player, Stoyan Velichkov, and the gadulka player, Mihail Marinov, at the end of the 1960’s, he created the instrumental group

“Trakiyska Troyka”. In the mid 1980’s, “Trakiyska Troyka”, together with Trio “Bulgarka” formed the band “Balkana”. Produced by Joe Boyd, this formation, featuring Rumen Sirakov, showcased Bulgarian folk music on hundreds of concerts abroad (USA, Australia, Western Europe).

The instrumental heritage of Rumen Sirakov is immense. His author’s instrumental pieces are a bright proof of his incredible talent. Created on the basis of songs, enhanced by his improvisations, they became classical pieces for tambura. The performer’s art of Rumen Sirakov is highly praised not only in our country, but far beyond the borders of Bulgaria, as well. Among his appreciators are the world-famous manager Joe Boyd, George Harrison, Eric Clapton, and Kate Bush.

The present study has for a goal to clarify the performance problems in tambura playing, which are related to the tambura technique of Rumen Sirakov. These problems clarify some questions, connected to traditional and modern techniques, which define the characteristic and specific aspects of Rumen Sirakov’s style.

On an empirical and theoretical level, there are expansive publications, which give a clear idea of the origin, structure, technical capabilities and regional distribution of the Bulgarian folk musical instruments, but not of instrumental technique as a phenomenon, which forms the manner of playing in different regions of distribution of the instrument, passed on and enriched by generations of tambura players.

All of this defines in general terms the SUBJECT OF STUDY of the present work – the instrumental technique of Rumen Sirakov. The OBJECT of the study is derived from the above and consists in:

- The specific methods, through which the performance is achieved;
- The performance of ornaments, which are an essential part of tambura playing.

Thus “formed” is the GOAL OF THE STUDY, namely: description, defining, ways of writing and methods of performing the elements, which comprise the performer’s technique of Rumen Sirakov. Special attention is paid to their combining, place and way of usage.

To achieve the goal, the specific completion of several important TASKS is needed:

- A description of the “mechanics”, or that combination of movements of the fingers of the left hand and the movement of the plectrum (the pick) in the right hand, through which R. Sirakov realizes his performer’s activity;



- An extensive analysis of the ornaments and their technical performance when playing, in accordance to specific methods (seeking analogies with such, used in other peoples and related to the tambura classical instruments).

### 1. Information about the tambura

According to written records, the *tambura* was known to ancient peoples as early as the sixteenth millennium BC (Ancient Egypt), so it is one of the oldest musical instruments, known in the history of music and archeology. Tamburas, images of which can be found rather often on the ancient monuments, *have always almost the same shape - with two or three pairs of strings and are played with a plectrum*. The wide spread of the tambura among different peoples from the Near, Middle and Far East show that it is one of the oldest instruments, known to the ancient peoples.

Even in the past, the tambura was an instrument with universal usage in various musical activities. It was used for solo instrument performances, as well as for accompaniment, but mostly for ritual purposes – the playing of varied hymns, at the coronation of tsars, etc. This statement is confirmed by the fact that this instrument is depicted in the ancient Egyptian pyramids, accompanying the pharaoh in his last journey. It is all described in the ancient Egyptian scrolls and the cult drama *“The Lament for Osiris”*, where in the remarks by the playwright from three thousand years ago, it is written that the sound of a tambura should be hurt after each verse.

In Bulgaria, the instrument exists with its two names – *tambura* and *bulgariya*. The first historian to find the specific characteristics of the *bulgariya* (the Bulgarian tambura) was the French man, Guillaume André Villoteau. He introduced into scientific literature the definition “tambur bulgary”. The small four-string bulgariya from the middle of the 19th century, described by Villoteau, was found not only in the Rhodopes, but also in the Pirin Region, where it was known by the name “bulgare”.

The French historian, Rasinet, found and described a small tambura with four strings with the Algerian people, known under the name tambur bulgari, which the author considered to be of Bulgarian origin.

The French musical historian, F.J. Fetis also studied the Bulgarian tambura and came to the conclusion that it is not of Arabian origin, since its intervals are diatonic and chromatic on each string, i.e., halftones and whole tones, and there are no quarter tones, characteristic to Arabian music. This has been confirmed also by Bulgarian organologists in all their field research.

With the creation of the modern orchestras of folk music, formed with typical Bulgarian folk instruments, the tambura underwent various changes in its construction and its tuning. This led to an expansion of the functions of the instrument, to the unification of its tuning and to the elimination of the different tunings of the tambura in the separate regions. Contemporary tamburas have:

- a metal tuning peg mechanism (holds perfectly the musical temperament);
- metal frets (24 metal frets, embedded in the fretboard and meticulously aligned to create a chromatic scale);
- sound hole on the soundboard (on the front and larger, with a diameter of about 4-5 cm);
- a metal saddle, placed on the bridge, for stronger and more metal sound;
- tuning in unison (e<sup>1</sup>, h, g, d);
- steel strings, made with different thickness;
- unification of the size of the crafted tamburas (length and size of the body, fingerboard, etc.).

All of these improvements have a significant role in the technique for playing, in regards to the sound production, timber capabilities, acoustics and other.

Today, there are two variants of the contemporary tambura:

- *six-string tambura* – with three courses of doubled strings with a tuning: g<sup>1</sup>, d<sup>1</sup>, a and d<sup>1</sup>, a, e. These variants of the tambura are at the core of the folk orchestra of Ensemble “Pirin”.
- *eight-string tambura* – with four courses of doubled strings with a tuning: e<sup>1</sup>, h, g, d. This is the most widely spread variant of the modern tambura, used in ensembles and folk orchestras, and is what Rumén Sirakov played.

## **2. Performance technique of Rumén Sirakov**

The instrumental performance art is among those phenomena in folklore, which are distinguished by accelerated rates of change – not only between the different generations of musicians, but also within the span of a single lifetime. Along with keeping with tradition, instrumentalists, to a varying degree, have a sense for innovation in music, they are prone to showing creativity, to developing an improvisation-variation style of performance. This is observed in most of the specific region studies of instrumental music from different areas in the country.

In the years after 1935, with the creation of the first instrumental groups for Bulgarian folk instruments at Radio Sofia (Bistrishka Chetvorka, Trakiiska Troyka, Ugarchinskata Grupa and others), the tambura had an important place in the bands as an accompanying and less often as a solo instrument, without its tonal

and technical capabilities being used to their fullest. Only when the orchestra of Bulgarian folk instruments was formed, the tambura, in its modern variant, took its designated place.

The first distinguished traditional players of tambura, using the full melodic, harmonic and technical capabilities of the instrument, formed a characteristic performance style through different skills and methods. Its creation was set forth by two things:

- a) the technical capabilities of the instrument (including innovations, changes, etc.), which are an explicit condition for the creation of specific methods of playing;
- b) the personality of the performer:
  - creative taste, sense, creativity, innovation;
  - transition of experience, borrowed from other instruments;
  - keeping in line with traditional playing of the older performers and introduction of innovations by their successors.

The greater possibility of personal expression of the performers maintained in them the strife for personal improvement and this became an essential factor for a competition in achieving “*improvements*” in folklore music. In such a way, traditional musical models were changed, updated, transformed to a different quality. In particular, these processes helped for the development of the tambura playing and led to the appearance of the so called “*Shopi*” tambura style, whose founder was the famous instrumentalists, Rumen Sirakov. At present, this tendency is rather well pronounced and helps for the technical development of the music for tambura.

When playing the tambura, Rumen Sirakov used a large set of methods and ornaments, very often in complex combinations among them. Here, I will review in detail a large part of the performance techniques and ornaments, used by the master.

**Drones.** This method is characteristic of all folk instruments. It is found in the playing of gadulka, bagpipe, kaval, whistle and others. It is an approach that has gathered popularity among players. The name of the method – “*drone*” (“*podlagane*” in Bulgarian – *laying a basis*) – gives an idea of the role the player assigns to it – the usage of a specific tone for stabilizing the scale. *Droning* is the oldest and most characteristic method in tambura playing; it is used especially often by the old master tambura players. The performers “*drone*” on the open first string (there are cases of droning on the 2nd, 3rd, or on the 4th string, as well). In tambura playing, this “*drone*” is at an interval of a perfect fourth, a perfect fifth or an octave

below the tonic, but it is especially pronounced in the scale with one drone tone, with which the first string is at an interval of a perfect fourth higher than the second string. The reasons for “*droning*” with an open first string can be different. The aim is to:

- achieve a sound effect and a saturation of the melody;
- create a rhythmic texture plan;
- create a rhythmized second drone tone;
- technical convenience, when moving the left hand to a higher or a lower position, etc.

Regardless of the reasons of using an open string: for convenience when changing the position of the hand or purely a phonic effect, this method is very characteristic and often used. The below examples illustrate a drone on the 1st (e<sup>1</sup>) and the 2nd (h) string.



Figure 3. From “Tsonino Horo”



Figure 4. From “Zemenska Rachenitsa”



Figure 5. From “Festive Horo”

The above examples give an idea of the drone effect on the 1st and 2nd strings. Very rarely, *droning* of the shown type is performed on the 3rd (g) and the 4th (d) strings.

Lately, young tambura players have been using this approach, performing it, skipping one string. In this way, they avoid the ringing of the open string, and the achieved tone is softer, but in some aspects – duller, as well.

*Silencing (Zablupvane)* (muting) – stopping the sounding of the string, with a slight touching of the string, usually with the 3rd or 4th finger, which produces an overtone from the rest, open strings. This results in the characteristic “ringing”. This new to the tambura method is taken from the instrumental practice of gadulka and kaval playing, more specifically from the Thrace instrumental style, but it’s found also in guitar playing. Some folk players called it also “*baltsane*” (*hiccupping*), “*kelepane*”, “*kelepchene*”. The place of the *silencing* is marked with a note, whose head is in the form of an (x) at the place of the tone, which we silence (mute).



Figure 6. From “Festive Horo”



Figure 7. From “Kyustendilsko Horo”



Figure 8. From “Breznishka Rachenitsa”

**Finger substitution.** This method is used in the playing of all string instruments (both classical and folk). In tambura, it consists in replacing a finger on a single segment between the frets, without reducing the finger pressure. This is an often-used method in the instrumental practice of Rumen Sirakov, who borrowed this method from the instrumental practice of gadulka players. He applied this new to the tambura practice method, when there was a sequence of two identical tones and its performance was done only with a replacing the 1st with the 2nd finger within a single segment between frets. Rumen Sirakov also used often this method, because of its sounding, reminiscent of the lower mordent ornament. This type of *substitution* is marked with the symbol  $\sphericalcap$ , which means that the performance of the *substitution* begins with the 1st finger, replaced in the repetition of the tone by the 2nd finger.



Figure 9. From “Thtimansko Horo”



Figure 10. From “Zemenska Rachenitsa”



Figure 11. From “Zemenska Rachenitsa”

In some cases, *substitution* is also use for the change in position of the hand. These cases of usage of the method are marked with the symbol  $\square$ , and the fingering must be indicated. This technical approach has a great application in the performer’s practice. Due to its specifics, it is preferred for quicker passages. On the other hand, produced at a strong metrical beat, the method underlines the rhythmic pattern of the melody and provides greater clarity of the sound.

**Slide.** This is a method, used in string instruments. It is found also in the playing of folk instruments, close to the tambura – oud and bouzouki. *Slide* is relatively new method in tambura performance and it has been borrowed from the gadulka practice. Its usage is observed not only in string folk instruments, but also in classical instruments (violin, guitar). This method could be likened to the *portamento*. It’s marked with a small arrow ( $\rightarrow$ ), written over the note, from which the technique starts. When performing this technique, one of the fingers, at specific tone sequences, slides and presses the neighboring upper or lower segment between frets, without decreasing the pressure from the finger, before the next tone of the melodic sequence is played. It is used, when there is an ascending or descending movement in the melody or transitions from the 1st to the 2nd string, respectively – 2nd to 3rd, etc. This method is applied very often in the performances of Rumen Sirakov, and as an imitation – by all younger tambura performers. Varied ornaments are performed with it, as well, for example – mordent (short trill), lower mordent, nachschlag, vorschlag.



Figure 12. From “Festive Rachenitsa”



Figure 13. From “Paydushko Horo”



Figure 14. From “Graovska Rachenitsa”

**Double neck.** An instrumental method, known from other instruments. It consists in the performance of two voices. In the tambura, it is characterized by the performance of two tones with one stroke of the pick (always  $\Pi$ ), when the melody moves, most often, from one string to the next one (from 1st to 2nd; from 2nd to 3rd). Double neck is performed most often with the 2nd and 3rd finger. It is marked by a small note, written above the note, together with which the tone, located at a major second, minor third or major third tone, is played.



Figure 15. From “Paydushko Horo”



Figure 16. From “Megdansko Horo”



Figure 17. From “Grancharsko Horo”

This new to the tambura instrument practice method is very characteristic to the performer's manner of Rumen Sirakov. Under his influence, many tambura players from the younger generation apply double neck, when they play. An example of double neck is observed also when moving from the 2nd to the 1st string. Then, sounding together with the 2nd string is the open 1st string. It is marked with a small note, written under the note, together with which the open 1st string is played.



Figure 18. From “Graovska Rachenitsa”



Figure 19. From “Krivo Horo”

**Tapping** – performing a tone from a melodic sequence in ascending direction, without the usage (stroke) of the plectrum. The tapping on the string is brisk, after which the finger is held (pinned down) for a moment to the fingerboard, according to the value of the performed note. The sound is weaker, duller, but tenderer. It is performed with the 2nd, 3rd or 4th finger at an interval of from minor second up to major sixth, depending on the melody. It is marked by the symbol  $\hat{\text{T}}$ , written above the note.



Figure 20. From “Breznishka Rachenitsa”



Figure 21. From “Dzhagarsko Horo”

Most popular in Bulgarian folk music are the trill-like ornaments, through which a specific tone of the melody is enhanced in the most natural way. On the other hand, from a technical stand point, they are the easiest to perform. Very



often the original trill-like ornaments not only enhance, but also built the melodic line.

The oldest and most often used ornament for enhancing long note values or with repetitions of the same tone, when playing the tambura, is the *pralltriller*. In almost all cases, when it is performed, the closest upper tone stands at a **half-tone** from the root tone. This way of performing is characteristic to the instrumental practice of folk players, while, in the tambura performance, it is most natural to use the closest upper segment between frets, located at a half-tone from the ornamented one. For this reason, a accidental mark is not placed over the symbol for pralltriller.



Figure 22. From “Blateshnichka Kopanitsa”



Figure 23. From “Vasilovska Kopanitsa”



Figure 24. From “Gankino Horo”



Figure 25. From “Didinata”



Figure 26. From “Kyustendilsko Horo”

Another very characteristic ornament in the performer’s manner of Rumen Sirakov and for playing melodies from the Shopi Region on the tambura is the *lower mordent*. It can be performed also with the 2nd and 3rd fingers, while the very good players can also use the 3rd and 4th fingers.



Figure 27. From “Chetvorno horo”



Figure 28. From “Praznichna rachenitsa”



Figure 29. From “Kyustendilsko Horo”



Figure 30. From “Radomirska Rachenitsa”



Figure 31. From “Radomirsko Horo”

**Nachs Schlag.** An ornament, relatively rarely used in tambura playing. Its usage could be found mostly in the performance technique of Rumen Sirakov and some of his students.



Figure 32. From “Radomirsko Horo”



Figure 33. From “Tsonino Horo”



Figure 34. From “Galabovska Kopanitsa”

The nachschlag could be performed also with the sliding method and is marked with the symbol for slide →.

### Discussion

The current study on the performance style of Rumen Sirakov raises the problem of preserving a unique heritage that has been preserved and developed over the years. It is an emanation of the performing manner of playing the Bulgarian tambura in different folklore regions in Bulgaria. The tambura instrument that exists in our country has its similar variants in a number of countries in Asia and Europe, but mainly in the countries of the Balkan region. This gives a starting point for the study of the performing manner of playing similar or similar to the Bulgarian tambourine instruments.

### Conclusion

The contribution of Rumen Sirakov to the development of the tambura playing style can be summarized in several general moments, namely that he **established changes** in a relation to:

a) ***the posture of the right hand*** – all old performers do not lay the right hand on the soundboard of the tambura, but held slightly the body of the instrument with the elbow of the right arm. This posture is kept by all players in the Pirin Region and has a significant importance for their way of playing. The movement of the plectrum is with a wide amplitude of the wrist, together with the forearm.

The right hand of Rumen Sirakov is laid on the tailpiece, the soft part of the palm slightly touches the “*bridge*” of the tambura, while the movement of the plectrum comes only from the wrist. Many of the young performers are taught this posture of the hand in the musical academies and schools for secondary education.

b) ***grip of the plectrum with the right hand*** – all old performers and representatives of the Pirin Region style of playing hold the plectrum with the thumb and index finger of the right hand, while only in certain moments using the ring finger for support.

Rumen Sirakov and the tambura players of his school hold the plectrum with three fingers: thumb, index and middle finger, which leads to softening the tone.

c) ***4th finger of the left hand*** – all old musicians (with very few exceptions) do not use this finger.

From a young age, Rumen Sirakov included in a skillful manner the usage of the 4th finger. This explains the great freedom of playing and the performing of technically complex passages in his pieces.

d) ***specifics of the movements of the plectrum:***

When playing, R. Sirakov moved the plectrum, underlying the three-beat groups in the irregular meters, while, in  $2/4$ , he broke each fourth into a triplet, while each triplet started with a downward movement of the plectrum, which provides a certain style of playing. For all performers from the Pirin Region, the movement of the plectrum is only downwards and upwards and they do not play in triplet groups.

In general sense, the content of the study meets the set task – **clarification** of problems, related to the specific manner of playing of Rumen Sirakov. In these problems, the following semantic aspects are focused:

- ornaments in playing the tambura;
- substantial differences, regarding the posture (observed in different performers, as well as in the performance practice of different regions);
- specification of the differences, related to the characteristic performer's techniques of Rumen Sirakov (traditional and modern, taken from other instruments) – the name of the methods (some – popular, while others – introduced and representing a terminological apparatus in the catalogue of terms for performance technique); graphic representation (new), which gives an accurate indication for their performance. Some of them concern the performance of the ornaments, which represents a subtopic of the present study;
- presentation of the problem of ornaments in playing the tambura: description – technical characteristics.

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## **Ukrainian book design: ways of formation and development**

*Abstract:*

In the Ukrainian graphic art development of the 20th century as a whole and specific art events and artistic works, a constant interaction of international and national, general and specific, modern and traditional is traced. The development of the new graphic art was especially influenced by the revaluation of the aesthetic qualities of national art. The research purpose is to study the development of the directions of Ukrainian book art, the formation of new creative features in the European cultural space. The research methodology consists of the general scientific methods application (analysis and synthesis, induction and deduction) and methods of art history (comparative, typological, descriptive). The scientific novelty lies in the study of book design, which has always been significant in Ukrainian art. Today, we have many fine works in the genre of book illustrations. These works reflected both the history of Ukrainian literature, the history of the national graphic art, as well as the history of cultural progress of Ukraine in general. Thus, book design is an extremely fruitful object of study, an intersection points in which the complicated process of the interaction of social, political, spiritual, cultural and artistic and aesthetic factors is underway. The Ukrainian graphic art of those days reflected different all-European trends, e.g., modernism, symbolism, neo-primitivism, futurism, cubism, expressionism, constructivism, realism, surrealism, Art Deco, neoclassicism. The originality of the artistic language emerged through the use of traditional motifs and vanguard image creation tools.

*Keywords:* research, culture, illustration, images, book, art, national traditions.

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## **Український дизайн книги: шляхи формування і розвитку**

### *Анотація:*

Метою статті є дослідження розвитку напрямів українського книжкового мистецтва, формування нових творчих рис у європейському культурному просторі. Методологія дослідження полягає у застосуванні загальнонаукових методів (аналіз і синтез, індукція та дедукція) та методів мистецтвознавства (порівняльний, типологічний, описовий). Наукова новизна полягає у вивченні книжкового дизайну, який завжди був важливим в українському мистецтві. Сьогодні ми маємо велику кількість прекрасних робіт у жанрі книжкової ілюстрації. Ці твори відбили як історію української літератури, історію вітчизняної графіки, так і історію культурного прогресу України загалом. Отже, книжковий дизайн є надзвичайно плідним об'єктом дослідження, точкою перетину, де відбувається складний процес взаємодії суспільно-політичних, духовних, культурно-мистецьких та естетичних чинників. Українська графіка того періоду відображала різні загальноєвропейські течії – модернізм, символізм, неопримітивізм, футуризм, кубізм, експресіонізм, конструктивізм, реалізм, сюрреалізм, ар-деко, неокласицизм. Своєрідність художньої мови виникла завдяки використанню традиційних мотивів та авангардних засобів створення образів.

*Ключові слова:* дослідження, культура, ілюстрація, образи, книга, мистецтво, національні традиції.

### **Introduction**

The history of the book design art has proved that illustrations have been considered significant for centuries, as vivid pictures were the only effective way

of opening text information to semi-literate readers. The illustrations, done in a peculiar artistic interpretation, not only accompanied the text of literary works but also complemented it to a large extent, revealing the basic plot outline.

The first third of the 20th century revives a book as a complex artistic phenomenon – the synthesis phenomenon symbolizing a new attitude. The creative experience has been accumulated over the years. The book illustration involved more and more talented artists whose creative achievements determined the face of the Ukrainian book design at various stages of its evolution. Until recently, by the established tradition, the history of Ukrainian art has been divided into the Soviet and pre-October periods. In the author's opinion, this periodization has the right to continued existence, even because of general trends in thematic works of art, like artistic tasks in the field of figurative and stylistic quest dictated by time to artists. This concept has combined the heritage of rather different artists, whose work not only matches the designated period but differs by a fundamentally new outlook, a new style and the new aesthetic development and expressive means of implementing the chosen artistic theme. Considering the overall development process of the Ukrainian book, we conclude that, at various stages of its history, book artists always faced more or less the same, common technical and artistic challenges, which were resolved over the centuries at an ever-growing artistic and aesthetic level.

In-depth research of Ukrainian art, critics-researchers analyze how artistic tastes and styles have changed in the registration process of literary works, revealed different schools, directions, features of the creative method and style of famous artists. This is stated in the works of such well-known scientists as: O. Avramenko, Y. Belichko, V. Bokan, B. Valuenko, M. Gordiychuk, M. Kryvolapov, O. Lagutenko, O. Lamonova, D. Malakov, L. Polevoy, O. Fedoruk, A. Shpakov and others.

Ukrainian graphic artists captured the rich heritage of the past centuries. It should note that the art of book design of the first third of the 20th century is marked with the constant interaction of international and national, general and traditional vision.

### **1. Art research in the Ukrainian book design of the first third of the 20th century**

The works of the Ukrainian book design of the first third of the 20th century widely “travelled” in Ukraine and fell abroad. They were not created in the situation of the “iron curtain”. Ukrainian artists worked in Paris, Munich, Leipzig,



Prague, Warsaw, Krakow, Moscow, St Petersburg. The Ukrainian graphic art language was influenced by traditions and new trends of West European, Russian and Polish art, like national artistic sources. Being intertwined in the work of each artist, they are hard to be distinguished (Lagytenko, 2003).

In the early 20th century, a new interest arose among book masters as to individual features of each book as a whole, fonts and ornaments on the covers and in the text. The book artists increased demands towards the creation of their own “handwriting” in fonts, tending to the national identity.

Any progress in this direction could be achieved only through an analytical analysis of the classical heritage. The real life-giving source for Ukrainian artists was the wealth of technical and artistic achievements of old national publications, like the high publishing culture of the countries of Western Europe.

Illustrations by famous Ukrainian book designers P. Martynovych, J. Yizhakevich, G. Narbut, V. Kasian, M. Deregus, A. Dovhal, S. Adamovich, A. Danchenko, D. Yakutovych and many other artists of the twentieth century were marked with a variety of art styles and an organic interplay with literary texts.

The foundation of the Ukrainian Academy of Arts became the most significant event in the artistic life of Ukraine in the 1910s, the hugest achievement of the cultural policy of the new government of the Ukrainian National Republic (UNR). Invited to join the teaching staff structure of the first National Academy of Arts were famous masters, with an inherent common desire to combine old traditions of Ukrainian art with new discoveries of European artistic movements. In visual arts, the founders of the new school went through the art nouveau style, with its attraction to the synthesis of arts.

The Graphic Art Workshop of the Ukrainian Academy of Arts was led by George Narbut, a recognized book design professional. The attractiveness of Narbut's creative works, the accuracy of his plastic solutions, exquisite taste and knowledge of artistic styles contributed to the artist recognition as the idol of graphic artists for many years. He launched the most extensive and influential trend in Ukrainian graphic art of the 1920s, dubbed “Narbut Trend” (Valyenko, 1976:105).

George Narbut was inspired by a dream to revive the high status of art, which it had in antiquity. An example of deep immersion in human life and traditions was folk art, characterized by certain canons and conventions, passion for bright colours and immediacy attitude, avoidance of external descriptiveness.

The artist set himself a complex task of finding a popular style that would enable to combine the traditional and new form capacious content and universal

qualities. The plastic language of G. Narbut in his Kyiv period gradually changes, compared to the previous one – that of St Petersburg. The artist turns to samples of old Ukrainian book printing, which is already evident in the cover design for the first issue of the magazine “Our past”, 1918. Narbut could easily implement figurative motifs in symbolic compositions.

For 20 years, the workshop has brought up a whole galaxy of book artists. From year to year, the skills of its graduates kept growing, the genres of the books, illustrated by its diploma holders, expanded, the most sophisticated graphic techniques were mastered, and the book culture and imagery of the graphic form improved. During that period, art education developed according to the requirements of national publishing practices and artistic life, learning everything new and progressive (Yanson & Yanson, 1996:152).

Today, there is a need for a new interpretation of the history of the Ukrainian graphic art of the twentieth century within the lines of the all-European artistic process. The Ukrainian graphic art of the 20th century has always been the focus of art history for both scientific researchers and art critics. Being intelligent, technically verified, to some extent free of political bias, it remained for the stormy century a zone of artistic freedom.

Though the teaching of the history of the art of the twentieth century was always under close censorship. Any research of the “formalistic tendencies”, along with national features, was not encouraged, and many artists’ names of the first third of the 20th century were entirely struck off history (Lagytenko, 2003:102).

## **2. Cultural prerequisites for flowering of the graphic art**

In the early 20th century, graphic art underwent a real renaissance. Artists set many tasks for the form of art: both purely artistic, philosophical, and social and social and political. Magazine and book design, drawings for newspaper editions, posters – these forms of graphic creativity gained priority in the development of art in its osculation with the surrounding fluid life.

It is the graphic art that exists on the brink of individually unique and replicable mass art, gained a new impetus due to the advance in the printing production field. The graphic art reflected the problems faced by artists at the turn of the century and was perceived by them as a clash of opposites – elite and mass, hand-made and replicated, material and spiritual, novel and traditional (Lagytenko, 2011).

In the late 19th century, some common trends were tangible in the culture of various European countries, and those trends ideologically emanated from two

main reasons – the crisis of positivism and the desire to open up new dimensions in attitude to the surrounding world and the life process in general. Nowadays, there are grounds to form a common field of culture.

The correlation of “international” and “national” in art was one of the topical issues raised by Art Nouveau masters. Advocates of the new style manifested versatility of its formative tools, though the desire to restore some national traditions was no less significant for artists and architects. Forms are interspersed with colour fragments and space between them according to the specific aesthetic or spiritual task (Aseeva, 1995:25).

At the turn of the 19th and 20th centuries, in Ukraine, the graphic art flourishing was facilitated by the fact that several significant components synchronized in the development of artistic situation: the rise of national cultural movement, strengthening of the ideas of the “new” art, denying the usual mimesis and proliferation of symbolism and Art Nouveau.

The «compression» of the transition period led to both rapid development of the graphic art and a complication of the adaptation process of new tendencies, as well as the parallel existence of a large number of different events and trends.

The artistic life activation was caused by the new economic development stimulating urban culture mainly. The number of large cities in Ukraine increased. It was the time of the new museums’ creation, exhibition salons, creative associations, which, in turn, triggered the emergence of new art periodicals. The artists felt their involvement in the single artistic process that embraced Europe then.

The training process and creative trips immersed young Ukrainian artists in the Paris, Vienna, Munich, Krakow, Moscow, St Petersburg artistic life. Cooperation with Polish and Russian art turned to be a particularly significant factor in the Ukrainian culture development at the turn of the 19th and 20th centuries.

From 1904 to 1914, the Association of Friends of Ukrainian literature, science and a piece» existed from 1904 to 1914. A major exhibition, launched as the First Nationwide Exhibition (1905), was the most significant event in its artistic policy. The exhibition presented the works of masters of the Western and Eastern Ukraine, a new generation of artists, including Ivan Trush, M. Sosenko, M. Zhuk, M. Burachek and M. Boychuk.

In 1905, the first Ukrainian-language art journal “The Artistic Herald”, founded by Ivan Trush, was launched in Lviv. A great mission of improving the artistic situation in Ukraine was fulfilled by newspapers “Iris” (1899-1900),

“Buduchnistj” (1899), “Moloda Ukrayina” (1900-1903), “Liberum Voto” (1904-1905) and “Nasz Kraj” (1906-1910).

The magazines provided an opportunity to use the tools of printing production to implement and disseminate artistic ideas. They put technology at the service of art; thanks to the decoration of the magazines, the individual, unique graphic art produced a huge circulation (Lagytenko, 2003).

The new magazines enjoyed the willing cooperation of the artists who professed the Art Nouveau style, such as T. Terletsy. In the style of Art Nouveau at that time, books and posters of K. Sikhulsky, S. Dembitsky, E. Okun, E. Liliyen, etc. were designed. The national or “Hutsul” version of the Art Nouveau was developed by I. Severin. The Hutsul themes were turned to by K. Sikhulsky and V. Yarotskiy. The love for decorative ornamentation is inherent in the creative works of H. Koltsunyak. Referred to by researchers as “Lviv Maurice” is M. Olszewski, who became the founder of the association “Zespul”.

Art Nouveau gave many examples of theatrical presentations and enhanced the accentuation of oriental themes and motifs. Quite often, artists created their imaginary East. In Lviv secession, Oriental themes found their vivid expression in the illustrations of I. Kosynin and the paintings and graphic works of K. Stefanovich, who relied on the traditions of Indian, Persian and Armenian arts, and used the iconographic designs of the Ukrainian iconography (Lagytenko, 2003).

The ancient Ukrainian and Byzantine art traditions were turned to by M. Sosenko and J. Pankevych, and later by M. Boychuk. The New Byzantism got a foothold as one of the areas of secession. The attraction to medieval ideas, characteristic of the aesthetics of the turn of the century, was tied to the ideas of national revival of Symbolism and Art Nouveau.

### **3. The trend of neo-primitivism in the Ukrainian graphic art**

The existence of independent graphic schools in Kyiv, Kharkiv, Odesa, Lviv and their interaction contributed to creating the unified field of Ukrainian graphic art. Despite political and ideological boundaries, common trends and directions manifested themselves in this unified field. The multi-layer cultural space absorbed various trends, traditions and innovations, developing a unique image of such a phenomenon as the graphic art of Ukraine of the 1920s to early 1930s.

Neo-primitivism may be recognized as the most persistent and common trend in the Ukrainian graphic art of the day. This was facilitated by many factors, notably, the impact of the global democratization processes, which took place in

the culture at the turn of the 19th and 20th centuries. After several revolutions in the Russian Empire, they not only became legitimate but were imposed on society.

For the art of the early twentieth century, the opening of the cultures of the primitive society, revaluation of the gains of medieval Europe and the East, archaeological findings in Egypt, Mesopotamia and India, gave a powerful impulse to the search for a new artistic language. On the way to this, the ideas of M. Boychuk, who was recognized in Ukrainian art as the discoverer of the neo-primitivism trend, met the needs accentuated by symbolism artists and writers. The desire to open the viable sources of art, which would involve all those seeking to know the truth in the existing world, was passionate and urgent. For M. Boychuk, M. Sosenko, Y. Pankevych and their followers the icon became an example of this work of art (Lagytenko, 2011).

Boychuk paved the way from the Art Nouveau to the Avant-Garde. He opened the aesthetic value of popular prints, urban primitive. M. Boychuk, as a professional artist, who was educated at several academic art institutions, reevaluated the artistic heritage of ancient cultures, the latest discoveries of Avant-Garde artists and merged them with the tradition of Ukrainian iconography, with the popular image and urban primitive.

The next step in the neo-primitivism development in Ukrainian graphic art was its fruitful processing and creative development by S. Nalepynska-Boychuk, I. Padalka and their apprentices' disciples and followers. Neo-primitivism developed its ways of modernizing the traditional forms and processing "non-classical" ancient cultures methods, to use them in transmitting the modern sense.

The Neo-primitivism trend of the 1920s was rather broad, it was filled with art phenomena in various plastic forms. Those were watercolours of M. Sinyakova, bright and narrative as a folk fairy tale, restrained-lyricism drawings by M. Boychuk, intricate-nature ink drawings by I. Mozalevskyi, "cheap-popular" linocuts by I. Padalka and M. Fradkin, "vybiychani" carvings by A. Kulchytska. The signs of neo-primitivism are found in the works of V. Krichevsky, H. Narbut, S. Nalepynska-Boychuk, T. Boychuk, O. Pavlenko, V. Sedliar, M. Kotlyarevska, M. Yunak, S. Colos, O. Ruban, Y. Sagaydachnyi, M. Zhuk, P. Kovzhun, M. Butovych, I. Ivanov, O. Dovhal and even V. Kasian (Lagytenko, 2011).

The growing influence of old prints marked the early work of O. Sakhnovska. The language of primitive was enhanced by the use of rhythm and plastic language tools of expressionism. However, Sakhnovska created multi-figure genre compositions in a narrative realistic manner.

#### **4. Cubo-Futurism, Constructivism, Art Deco**

Unlike the polystylism of the Narbutov trend, a pure stylistic line in Ukrainian graphic art was adhered to by Cubo-Futurism. Cubo-Futurism, as a trend in Ukrainian art, opened by O. Bogomazov and O. Exter, was echoed in the 1920s in V. Yermlyov, M. Epstein, V. Meller, A. Petrytsky, B. Kosarev and A. Hvostenko-Khvostova works. This stylistic trend was vivid expressly not only in the easel, book and magazine graphic arts but also in sketches of theatrical costumes and scenery, which were created as valuable-by-themselves works and were often exhibited at art exhibitions and published in magazines and monographs.

In the 1920s, V. Krychevsky continued his work in the book design. In his works of this period, you will notice the signs of various artistic trends: neo-traditionalism, neo-primitivism, expressionism, constructivism, synthetic realistic art and Art Deco style.

Along with V. Yermlyov, V. Krichevsky was the founder of constructivism in Ukrainian graphic art. Constructivism became one of the main directions of the Ukrainian avant-garde. Constructivism combined the graphic art in the book and the arts of geometric abstraction and font. In addition, it affected the formal decisions as to the internal organization of the text set, appropriate use of image-bearing possibilities of printing items.

The constructivist trend of the 1920s to the early 1930s brought to life a galaxy of artists: V. Meller, N. Henke-Meller, H. Tsapok, Geo Fisher, A. Petrytsky, B. Sokolov. Some works, those of A. Strakhov, I. Padalka, I. Pleschynsky, S. Hordynsky, followed the aesthetics of constructivism. The artists, while following this trend, worked at the artistic book design, a magazine, a wall newspaper, industrial graphic art in its numerous forms and purposes (Lagytenko, 2011).

#### **5. Expressionism and Surrealism**

Expressionism, inherent in the works of a large group of artists, was an outstanding event in Ukrainian graphic art. Expressionism has affected the book and easel works by M. Butovych, M. Osinchuk, M. Fedyuk, Y. Muzika, O. Sorokhtey, L. Hets, O. Dovhal, A. Petrytskyi, V. Kasiyan, Z. Tolkachev, V. Ovchinnikov.

This Ukrainian graphic art trend was initiated by M. Sinyakova in 1916. Eminent expressionist works were done by Bukovina artists A. Kolnyk and L. Kopelman. Masters M. Fedyuk and M. Osinchuk, who worked mainly in Lviv, in their expressionistic works, relied on medieval art tradition, continuing the neo-

byzantine line. The biblical theme was leading in A. Sorohtey's works. Working in the woodcut technique, the artist performed an image with lightning-like white strokes on a black background.

Many of the graphic works by Y. Muzika, created in the early 1930s, also belong to expressionism. Close to expressionism are easel graphic works by L. Hets and L. Levitsky (Lagytenko, 2011).

There are examples of surrealism among stylistic trends variety in the Ukrainian graphic art of the 1930s. Compositions by Lviv masters O. Ghana and L. Lilleh and Kharkiv artists S. Ioffe and O. Shcheglov are also samples of surrealism.

In Ukrainian art, including graphic art, the plastic experiments' attraction was combined with an appeal to traditions of such artistic phenomena as Boychukism, Narbut Trend, caused by the national recovery time. In the case of the 1930s, the synthesis took place on a different basis – realism.

The figurative graphic compositions, which, by their language, already met the realism standards, though still holding the formal achievements of the latest trends, at the time, were the objects of graduates works of the Kiev, Kharkiv and Odesa Art Institutes, like famous artists as M. Kotlyarevska, H. Pustoviyt, B. Blank, M. Fradkin, J. Dayts, D. Shavykin, H. Bondarenko, O. Dovhal, B. Friedkin, L. Kaplan, S. Nalepynska-Boychuk, O. Sakhnovska, O. Ruban, V. Kasiyan, T. Moskaleva, Y. Fartukh, O. Shovkunenکو, B. Kryukov, Y. Leus, H. Zolotov.

The graphic art of the first half of the 20th century does not follow the ways strictly specified to it. Artists offer different answers to the orders of the customer state. But indicative is the difference between neo-classical art and socialist realism when the interference of ideology qualitatively changes the attitude to the tradition of classical realism and its processing, the art enters the sphere of attraction of other values. The environment changes, thus leading to qualitative changes in all art development processes.

### **Discussion**

The relevance of research on this topic is the study of book design in the development of modern Ukrainian book art.

Thus, book design is an extremely fruitful object of study, a point of intersection where a complex process of interaction of socio-political, spiritual, cultural, artistic and aesthetic factors takes place. Thus, modern Ukrainian graphics continue the creative interaction of international and national, general and traditional vision.

The modern process of development of Ukrainian books has common European artistic tasks, which are solved at a growing artistic and aesthetic level.

This is stated in the works of such modern scientists as: Olesya Avramenko, Natalia Belichko, Olga Lagutenko, Kateryna Popovych, Roman Yatsiv.

### **Conclusion**

Based on the above, applied and easel graphic art of the first third of the twentieth century is an integral, fundamentally new phenomenon in the history of Ukrainian art, whose development is conditioned by the active national cultural movement. Artists were inspired by the belief in the social, ethical, effective mission of art. The magazine and book design, posters, applied crafts and easel graphic art flourished unprecedentedly thanks to the active dialogue with the surrounding fluid life.

The graphic art phenomenon exists in wars and revolutions situations, national rebirth and economic devastation, on the verge of chaos and order. The Ukrainian graphic art of the designated time shows a combination of All-European artistic trends and national characteristics of the artistic process.

A particular interest in graphic art emerged in the early twentieth century under the influence of a new ideology, where a significant role was played by the ideas of the Art Nouveau style. Masters, who practised the ideas of this style in the art, regarded graphic art as an art branch, which possessed immense capabilities of the plastic language, that would enable stepping up the progress towards greater conditionality of image-bearing solutions and realizing the desired synthesis of art and life.

Ukrainian art cooperation with Poland and Russia was a significant factor in the graphic art development in Ukraine in the early twentieth century. Some impulsive progress was observed through regular contacts, exhibitions, Polish and Russian artists work in Ukrainian cities, through the personal creative influence of those artists who had taught Ukrainian artists.

Despite all the complexity in which Ukrainian art found itself in the conditions of the first half of the last century, the creative intelligentsia understood the importance of the aesthetic aspect concerning the process of formation of the “new art”. The aesthetic ideas, anyway, are present in almost all the master’s practitioners works of Ukrainian art. One of the challenges facing the young Ukrainian scientists is to further research, systematization and introduction into the wide scientific use the aesthetic heritage of outstanding masters’ practitioners of the Ukrainian graphic art of the first half of the last century.



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## **Graffiti: Public art movement**

### *Abstract:*

Art has its own distinct way of being and should not be confused with manifestations of imagination, such as propaganda or controversy. Graffiti is generally considered to be a social, cultural, political as well as a textual practice. It is a unique platform, where the speakers are unconstrained to express their ideologies, personal or social problems. Also, graffiti has been and will always be a form of political protest, of propaganda, because it is about claiming the street, doing what you want, not obeying the social rules and not following the directions issued by the art market. Freedom of expression in art means the absence of any additional rules. To aim the study purpose, the author used theoretical and empirical methods such as comparative, descriptive, content analysis and inductive. In the study course, the author used the materials of the works of modern experts in the field of art and graffiti such as J. Anthony, Julius, U. Eco, N. Ganz, E.H. Gombrich, E. Levinas, R. Palmer, A. Rorimer, Y. Yerznkyan, G. Gasparyan, and G.C. Stovers.

*Keywords:* graffiti, mural, painting, artist, colours.

### **Introduction**

Graffiti is generally considered to be a social, cultural, political as well as a textual practice. It is a unique platform, where the speakers are unconstrained to express their ideologies, personal or social problems. Unlike other platforms, graffiti provides space practically for each member of the society and as a form of communication is being processed by a great number of people. It stands to reason that viewing graffiti as a piece of text on a public surface can be considered as a specific type of rhetorical speech. One can never be fully aware of the reasons behind the creation of a piece of graffiti unless she/he is its creator, but one thing that can logically be concluded is that graffiti texts have a well-defined purpose of persuading the reader to reconsider his opinion or the owned information concerning different issues. That is why in order to fulfill the task of a

comprehensive study of discourse we are analyzing it as a form of rhetorical speech based on the three components suggested by Aristotle (also known as the persuasion triad). By taking this angle for the analysis we can reveal many persuasive and communicative functions performed by different figures of speech, most importantly the metaphor, which finds its expression in the visual and textual forms in graffiti discourse.

Graffiti as a popular form of street art, giving the individual self-realization, translates their national and cultural vision of the depicted. There arises a need to study the nature of the scope and influence of this element in the structure of language and culture, to identify the main features of graffiti culture. Graffiti is quite actively included in the semiotic life of the city, so there emerged a need for a fullfledged scientific explanation of this phenomenon due to the lack of unified theoretical concepts that would ensure their objective interpretation and viability

To aim the study purpose, the author used theoretical and empirical methods such as comparative, descriptive, content analysis and inductive.

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### **The materials of the study**

The works of art exist to give us a shock, because shocking the viewer is essential for art (art historian E. H. Gombrich). Art can crash illusions, denounce prejudices and can also drop out conventional attitudes. Lucian Freud: “What do you expect from a painting? I want it to amaze, to bother, to go convince everybody.” Nowadays, the young greffers reply to Freud’s desire. Guillame Apollinaire: “The surprise is the richest source for what is considered to be new”. The best inside the contemporary art is provoking, difficult, annoying (Anthony, 2009:32). Inside its world coexists a pluralism of aesthetics and a vast number of artistic practices. Although some are more fertile than others in producing new works, neither has a recognized superiority over the others.

There are no accepted principles for acting on the creation and judgment of a work of art. Leon Golub explained, “the new communicative empires do not follow the national or conceptual boundaries.” (Anthony, 2009:32)

Thousands of years ago, primitive man blows colored powder through hollow bones in order to obtain the shapes of things and beings. Nowadays, the modern man uses the stencil and the spray. In ancient Greek were found pieces

of clay on which were engraved notes and the diggings in Pompeii brought to light a wealth of graffiti, including election slogans, drawings and obscenities. Graffiti came into being with the inscriptions found on the walls of ancient tombs, in the catacombs of Rome or Pompeii. We could say that first example known as graffiti can be found in the ancient Greek town Ephesus (today Turkey) consisting of a palm, a vague shape of a heart, a trace of a leg and a number. These subtly indicate how many steps must be taken for someone to find a courtesan.

The eruption of Mount Vesuvius has helped graffiti to maintain itself on the walls of Pompeii buildings and gives us a direct perspective on street life: vulgar Latin, insults, magic, declarations of love, political messages. In contrast to the typical modern graffiti, alphabets and quotations from literature – especially, the first verse of Aeneid by Vergilius – were found on the walls of Pompeii either for the pleasure of the writer or the desire to impress, although anonymously, the passer – by with familiarity, with the letters and literature. However, not only the Greeks and Romans painted graffiti: the Maian site in Tikal, Guatemala, also contains ancient examples. There is even graffiti realized by Vikings in Newgrange, Ireland.

In the modern world, Latin-American Street art is recognized as a world leader in the category to which it belongs, a title gained over time, due to the fact that around 1930, Laureano Guevara set up a department of mural painting at the University of Art in Chile (*Escuela de Bellas Artes*). Guevara's social project seemed to be more successful than expected. Chilean artists Camilo Mori and Gregorio de la Fuente will teach mural painting at this Art University, taking care to maintain educational art at a basic elementary level. South America conquered the world with its naïve and figuratively well-executed drawings. Economic and social problems, drug abuse and conflicts among gangs in this part of the world, have had a profound impact on the South American graffiti scene; just as graffiti in New York reflects the opposition between the wealthy upper classes and those living in the ghetto. Sprays could be very difficult to be found, often artists having to diversify through mixed techniques. The history of underground art, known under various titles, the most common being graffiti, begins in Philadelphia, Pennsylvania and has its roots in bombing. The first to use such expressions in art were Cornbread, Cool Earl and Taki-183, a Greek teenager from Manhattan. Violeta Para became known in Paris for her paintings and in Chile for the beginning of the protest and the “new song” movement that continued thanks to her protegé, Victor Jara, directly connected to folk art.

Street art knows different directions one of them being the propaganda painting. The collaboration with artists, in itself, was a demonstration of popular action from both parts- Salvador Allende and Eduardo Frei (Popular Action Front = Frente de Accion Popular). The Christian Democrats began their campaign in May 1963 with Frei's nationalist star painted on the city walls as long as Chile was. The first pro-Allende mural was painted during the night on Avenida Espana by a team led by painter Jorge Osorio in July 1963. The second pro-Allende one, an allegory of Chilean hopes and efforts, was also painted on Avenida Espana, this time near the Baron underground station by Osorio's team. So became the street an artistic area. While in 1963 the murals were done clandestinely, painted during the night, in 1964, with the socialist Mayor of Vina permission, Allende's fans painted the Capuchins Bridge unhindered. The team covered 750 square meters of the bridge walls helped by the locals in the area, excited about what was happening there. The propaganda murals are made in water colors or based on latex.

The artist Alessandro Gonzales that what the spectators of this type of art especially want to see is spontaneity and speed, concluding that what matters is not the perishable mural (latex) but the message. It has to keep up with the events, even practicing a return on the same surface with another mural. Roberto Malta explains that the text induces a new perspective on the vision of a work: "to see is not just what the camera can do, to see something grow, to see the space in which it exists." (Palmer, 2008:10) This specific idea does not really belong to him, because the Cubists and then the Post-War French "Lettristes" experienced the potential of the plastic word. These ideas have been well understood in South America.

Since 2000s politically engaged street propaganda has merged with young art to create a fast and multifunctional panorama of street art, ironic and didactic. Outdoor painting is more than ever encouraged in the early 21st century South America. Collaboration is an important part in street activity. Real-time, 'live' pictorial events, performed by groups of artists with complementary styles, remix elements and introduce each other to striking characters. This will never happen among the exhibiting artists of contemporary art galleries. The latter are far too conservative and individualistic. Secrets cannot be revealed. The gallery artist can participate if only the other artists are already trained as strong personalities who do not allow external interventions in their art. For street artists the act of painting is a challenge, because they have to think more and more about what they will do. It's a completely different approach. The process works only if the artist as an

individual takes into account the other artists' methods, the colors they use and what is most important to combine their styles so as to harmonize the entire ensemble, each of them improving the other ones' work.

Art critics refer to graffiti as ghetto's Pop Art, which is just a strategy to incorporate a manifestation of aesthetic and social rebellion into official culture. In fact, Keith Haring, one of the most popular graffiti creators, is largely rejected by the community of graffiti 'writers', due to him being primarily a museum and exhibition artist, one of those who has never painted within a "painting gang" and has never defied the authorities. A graffiti artist career usually begins, or used to begin with the inscription of his name (tag) in a more or less elaborate manner and transgressing the rigors of standardized writing through a technique to obstruct public space. By aggraving the eye through distorting the alphabet (in a meaningful way already transformed by the art of advertising, one of the graffiti artists' sources of inspiration), graffiti serves mainly as a mean of performing a reconstructed identity and one which opposes itself to decoding (some critics compare tagging with the African technique of multiple names).

North American and European street art runs along subway stations. In South America Street art has gained its honor place, respectively in the heart of the city. Although graffiti was a main art ingredient in New York and Barcelona, it failed to gain a stable place on the main arteries-Broadway and Las Ramblas. Indeed, graffiti and street art are nowadays discouraged en masse in the center of Barcelona. In other big cities like New York, e.g., authorities allow no form of graffiti or stencil to be used, especially in the central areas. In Santiago, unlike Barcelona or New York, the propagandistic art of more than a quarter of a century, has made its place on the Alameda, especially on the opposite side of St. Lucia Hill and miles away along the Alameda storefront show a colorful chaos. Painted with a spray along the river that runs through the city of Santiago was a space dedicated to Protestant art and today it has become a mixture of pictorials in constant motion. The image of high-life storefronts full of colors and that created through advertising do not follow the same line with the one created through graffiti. However, graffiti aims to be independent of advertising and architecture, its goal being the one to create its own environment. Graffiti claims the streets. That is why the authorities will always push this form of artistic expression towards the area of crime, suburbs and vandalism. This is the reason; the art market has developed the term 'Street art' in order to this form to be accepted to some extent.

In 1973, sociologist Hugo Martinez, a professor at City College in New York, felt these street artists' potential and he founded The Graffiti Artists Union in

order to promote talented graffers being helped by the exhibitions organized by this Union. The 1973 New York's magazine "Graffiti Parade" article, published by Richard Goldstein, was a public acknowledgement of the potential of the aforementioned artists. In the 80s the phenomenon of graffiti experienced a decline being absorbed by the commercial and art market of New York. In conclusion, the 1980s represented a setback for the graffiti movement. Big major changes were taking place inside the American society: the law forbade traders from selling paints to minors and the formers were forced to store their paints in special places, making shoplifting more difficult. At the same time, New York City budget for stopping graffiti has grown and parks and depots, possible to be considered mural artistic scenes, have been much better protected. Electric fences were built and any damage was promptly repaired. Graffers' favourite areas have become almost inaccessible. The process of removing and cleaning graffiti works in New York has taken a whole new dimension, frustrating many fans of mural expression. On May 12, 1984 New York City's Administration issued a decision to remove all public transportations that had been 'victims' of the graffiti movement. This was the beginning of the so-called "clean wagons" current, which was intended to slow down "graffiti gangs" and clean up the city. Despite these measures, graffiti will always find its means "to get out" on the streets.

In Europe, in Paris, stencil artists had been active a lot more before the first tags appeared. Paris and Madrid came with their own stencil styles and other European artists used their techniques. European graffers introduced a lot of concepts and new levels of thinking, among those being logo and iconic graffiti, innovations and improvements in the art of characters, sculptural graffiti and new approaches in urban art. Many of these artists are French, such as Akroe, KRSN, Monsieur Andre, HNT, Staki Alexone, Blek le Rat. They are artists whose works have an immediate visual impact, an impact that European art tends to assume itself. "I wanted to provoke the public to react, to cause a sensation, to create a subversive breaking of mass media because the latter saturates everything around us", wrote D'face in his work *Street Art*.

Canada has also managed to make its own mark worldwide with the traditional "monikers" (figures, frames or images made on freight trains, painted in waxed chalk). They have a long history dating back to the Great Depression of the 1930s, when people got on trains without a specific plan and travelled from city to city looking for work. Over the years, they created their own form to communicate using the chalk, just to express themselves to exchange ideas. Today, freight trains are favourite surfaces to be covered in drawings. They are considered

to be interactive because the trains present them to those whose countries they pass. It happens a lot that the artist to see his work only after some months or even not to see it any more. The Canadian artist Bezerker, an abstract participant at monikers' culture, distinguished himself by his surreal spray-painted drawings, made on trains or walls. He is well known for his exhibitions where he presents common usual rusted objects, which he decorates with pictures taken from magazines.

In 2007 the government of the South American continent came to the conclusion that graffiti is a cultural attractive and vivid scenario. Fisek and other artists belonging to Vieja School faced the connotations of the new figuration, taking them into account, welcoming on the other hand, the "cartoon" style associated with the new figuration. "As a child, I always believed in art," says Blek le Rat in "Street Art", "and I am sure this urban movement is the most important since Pop Art, even though it has not been recognized by the art establishment. However, many artists and groups of artists combine styles and influences, for example the Peka group. Members of this group are of pre-Columbian, Polynesian, modernist, propagandist, post-modernist (Basquiat) and contemporary latin american influence. DFM's group extends to the realm of criticism and design, and "this is reflected on the painted walls, but in addition to us being innovative, we want not only to add new styles continuously but to remain flexible, which unfortunately does not happen often enough." (Palmer, 2008:180)

Among the European artists of the past, Picasso, Dali are echoes on the Chilean walls. Vazko, the graffiti artist, considered Picasso to be the one who changed the rules for those who followed him on the line. A primitive but clever Picasso-influenced design, combined with textual highlights, a nice indigenous graffiti covers a few square meters in a country where modern European art is known almost exclusively from reproductions. "There has been an endless discussion on 'tolerated' and 'non-tolerated' graffiti", says Nicholas Ganz. The art market is very different from the original graffiti movement, so an artist may well exhibit in galleries, but the latter will never be able to capture the sensation of illegally painted graffiti on the street and therefore, will never be able to expose its true essence.

Art has its own distinct way of being and should not be confused with manifestations of imagination, such as propaganda or controversy. Yes, but graffiti has been and will always be a form of political protest, of propaganda, because it is about claiming the street, doing what you want, not obeying the social rules and



not following the directions issued by the art market. Freedom of expression in art means the absence of any additional rules. ‘When you make street art’, says Buff Monster, ‘there is no negotiation or financial problem’. It all starts with fun and the pleasure of playing, then comes the desire to share with others what you do and then the issue of public attention. The latter, therefore, cannot claim “demands on mass culture, but must bear its proposals.” (Eco, 2008:49) In order to reach a wider audience, KRSN combined his interest in illustration, painting and graphics to create comic book characters and personal drawings on stickers and later, on walls.

When street artists evolved on a large scale having the consent of contemporary art galleries, they tended to break the rules and create a strong impact on the street moving public (art going public) that considered this type of art as being approachable and inspiring. Spank the Monkey, Invader, Swoon, Fairey, Banksy, Shepard used to exhibit at the Baltic Center, a public art museum in Gateshead, UK. Their work proved to be a real show. Banksy becomes a phenomenon, a trend. Journalist Max Foster called it the “Banksy Effect” to illustrate how the interest in other street artists has grown due to Banksy’s success. For the young artists it is a good time to make money through galleries and corporations. Galleries are willing to provide opportunities. Both the English original Banksy, with his mixture of ironic images or political message, and the German “Bananensprayer”, Thomas Baumgartel, who exhibited his stencils on bananas in countless of galleries and museums.

Chronopolis, an event organized in the summer of 2002 by Carpe Diem magazine having the help of the Greek Ministry of Culture, brought 16 international graffiti artists together in this country. This project was initiated to promote graffiti as an art form and was part of a governmental initiative called *The 2000-2004 Cultural Olympics* to mark The Olympics in Athens. Working in two teams, the artists traveled to ten cities and created large-scale compositions on the walls. Participants included Besok, Codeak, Bizzare, Mak1, Os Gemeos and Loomit (Ganz, 2004:162). Graffiti art shocks, provokes, is a vivid phenomenon. Bold, sometimes offensive, sometimes profound, graffiti is an artistic current that is not afraid to blow up all prejudices. Banksy, Dalek, Os Gameos, Corail, Daim, Above are names that have literally changed the face of street through art. Their works and that belonging to many such artists around the world have been put together by Nicholas Ganz in a vast album, the best-selling book of contemporary art: *Graffiti. Street Art on Five Continents*.

The advent of the internet has played an interesting role in the evolution of graffiti. Although some artists avoided this new environment, claiming that direct experience of art form is crucial, many other artists and their disciples welcomed it with open arms, as an extra field of action. Enthusiasts have laid the groundwork for massive archives. One example is “Art Crimes”, which has undoubtedly become the world’s most important site for spreading many artists’ talent to a wider and larger audience. In many countries, these archives of photographs and information are an important means of accessing what other artists’ work may offer differently. Before the internet revolution, continents, cities, even neighborhoods had their own distinctive graffiti cultures. Nowadays, these differences continue to exist. To some extent, but have also received style influences from around the world. For countries such as South Africa or Russia, which artists tend to neglect in their travels and where it is almost impossible to find a graffiti magazine or to find any information about graffiti movements, quality sprays the internet can be an opened door to invaluable possibilities. It remains to be seen whether digital graffiti could be a solution for the graffiti art to gain its legality or it is just a sterile experiment having no connection to the morals of street art. Nicholas Ganz is of the opinion that: “There is no digital graffiti. It is an art that belongs to the stables, which means that graffiti is a street art and street art is graffiti. When graffiti is exhibited in galleries it loses its authenticity by becoming graffiti on canvas. Digital graffiti is just a nice game but it cannot be an alternative. However, e.g., if you make a stencil on the computer, print it and take it to the street, it would render graffiti.”

We will discuss the status of graffiti and whether this type of event is an artistic one or just a gesture of revolt. Many artists tend to stay at a distance from the term graffiti because they no longer consider it contemporary, invoking images related to vandalism and damage; or it is treated as a generic term for street art. Therefore, some artists, in order to be different and original, prefer to label their works as “aerosol art” or “urban art”. Many artists used sprays at the beginning of their artistic career; now they work as visual artists or designers. They naively believed that art is a powerful means by which many problems can be brought to the public’s attention and through which society can be changed for the better. That is why the huge, spray-painted images abound in messages, most of them social. These artists have shown that graffiti is a form of narrative because it tells “a story”. However, art is not literature, it is an extension of an expressive silence. Who chose our cultural icons and role models, values and aesthetics? We live in a time when manipulation is a scam. Does the trend inspire the street or vice versa?

English designer John Richmond gives in to the urban spirit and creates a summer collection with strong underground accents. Well known for his original collections of printed materials, natural leather jackets with tattooed sleeves or prints, he focuses his attention, this time, on graffiti print motifs. Visual art attached to fashion has already been seen before. Graffiti is a social expression like “hot rods” in the 1950s, or long hair in the 1960s, it is a short-lived advertisement for rebellious teenagers. “Putting my creation on my T-shirts was a very natural step”, says Sheone (Palmer, 2008:124). People need to be included in the work of art. “I adapt myself to any surface to work on, getting interesting results in the street or in galleries”, said Aiko. “I work on any different surface, I like to put texture on it; I use all kinds of tools: the pencil, the oil, the clay, pieces of wood, canvas, paper; everything around me”, said the same Aiko.

Haring became interested in the thick outlines of graffiti made on the walls of American subway stations, and became friends with the so-called “graffiti kid”, Jean Michel Basquiat, in 1979. In 1987, Haring painted the lines and symbols belonging to his own style on his own body and he allowed to be taken photos of himself in New York’s Times Square. He also painted American singer’s Grace Jones and dancer’s Bill T. Jones bodies. Haring made his graffiti works all over the world, including The United States, Europe and Australia. Some of his creations survived the time, for example the one on the wall of the Stedelijk Museum store in Amsterdam, Nederland, made in 1986. But others were wiped off, such as the one on the Berlin’s Wall in Germany, made in 1986. Haring cut out newspaper headlines just to reassemble them afterwards in order to obtain fake headlines such as: “Regan killed by a hero policeman”, then spread them on the walls of the city’s billboards. These images were drawn either with thick black carciocs or with white chalk. His efforts made him famous among New Yorkers, but he was arrested several times for his “artistic activity”. Before being famous within the art galleries, Haring created tags which had a lot in commun with the cultures born from Walt Disney’s comic books and his universe of cartoons. His 1982 exhibition at the prestigious Tony Shafrazi Gallery in New York City was a huge success, practically launching him into his new career as a graffiti artist. Haring’s work was inspired by various sources: American artist Andy Warhol’s work and those artists’ representing the Pop movement, the rhythm and movements of African, Cuban and hip-hop dances and the Afro-Cuban current of painting on the human body.

Recently, graffiti artists have broadened their field of expression. Everyone’s personal style is free to develop without any constraints, and stickers, posters, canvases, wax chalk, all kinds of paints and even sculptures are used to the fullest.

Most artists have freed themselves from restrictions on the exclusive use of spray. Therefore, many of them hold on the idea of a post graffiti movement, characterized by a more innovative approaches to form and technique, that go beyond traditional perceptions of the classic graffiti style.( Ganz) We notice the possible affiliation to a gang: ‘the Americans’ are those who frequently draw a kind of caricature of the Statue of Liberty; the group of ‘Ecologists’ who use fluorescent green a lot; the “Pestilent Socks” – those who use B.D.’s manner of drawing and “Eterbeek” – those who keep the Tag as a simple and accurate drawing, without mixing it with letters or graffiti.

Graffers’ works are organic chaos, with a hint of technology in the middle of the mess. Imor states, “The provocative nature of graffiti forces me to paint with creative integrity. I try to find a balance between order and chaos, the order being the preliminary structuring and the technical finesse and the chaos, the spontaneous elements. Finding this balance is what gives graffiti energy. Sometimes it works, other times it doesn’t. That is the challenge that motivates me.” (Ganz, 2004:133) To create the image of an object, of a situation, means to group their characteristics in the perspective of a certain intuitive scheme, so that the latter condenses in the meaning of experiences and allows us to anticipate other possible experiences. The imagined work is born from an organizing project: the image is the condensation of a wide perspective in space and time.

The NGO is a mixed group of artists, is responsible for many large-scale murals and the reference point for a lot of alternative events and performances. Their works have experimental trends but also strong influences from the fine art using strong colors, abstractions and graphic distortions with glued elements, such as wood, plaster and paper.

Artists force both artistic and legal boundaries, but just as it is said, that aesthetics lags behind art, so, too does the law fall behind aesthetics. Graffiti represents, in a way, a criminal act composed of clashing and alternative aesthetics and although counterfeiting is a crime, it is not a natural one, because it derives from specific historical notions such as writing and author’s status. What is graffiti after all? Beyond scholarly discussions, graffiti is a form of graphic manifestation on resistant media generated by a state of protest, conflict or frustration. It is a reality of our time, “of transition” or “crisis”. There are three currents: the Tag, from the English tag having the meaning of badge, which is a mural itself. It is a kind of graphic coating, including variable areas and densities. This tag always designates a conflicting transition between the discipline of the institution and the anarchy of the street. The second one is Graffiti representing inscriptions and the

third would be the Pochoir- the technique of applying color with the help of a cardboard in which the desired design or inscription is cut.

Mark Jenkins, an artist who treats public space like a huge white canvas, being in a dialogue with art critic Brian Sherwin, says, “There is a risk but I think that I have just demonstrated that street art is capable to break the ice. People should understand that public space is a battlefield covered with the image of those who run the government, with advertising and why not, with other artists. The public-artist relationship is based on the sincerity through which “one exposes himself without restraint to the other, in which one approaches the other and does not exhaust himself in invocation in the greeting that consists in nothing, understood as pure vocative (...). Sincerity is not reduced to anything existential, to nothing ontological and goes beyond or even beyond any positive aspect, any institution. It is neither an act, nor a movement, nor a cultural gesture; in fact, they already postulate the absolute piercing of the innerself.” (Levinas, 1999:294)

“Painting” says Noah Mouloud in his *Painting and Space*, “has a register of formal dynamics which creates its own type of temporality. It is an ideal temporality that does not depend on the rhythm of speed and movement, but consists entirely in the formal transitions, in the rhythms that the gaze respects following the replacement of the formal sequences”. Although there are exceptions, in art, ‘most of the forms defined in this field have always presented their content in a linear or sequential way. In time, any new form of communication has evolved from its origins as an extension of an earlier form into a distinct one. This continuum of transformations and adaptations, as we shall see, is in fact, a complex process comparable in many respects to the evolution of species. The successful forms of the new media, just like the new species, do not appear spontaneously out of nowhere. They all need connections with the past.

## Discussion

According to the results of the study, the author suggests several questions that require more in-depth study in the field of the research topic:

- Are there still limits in contemporary art?
- Do their revolt and irony have the right to refute political propriety and fairness?
- And if these actions are taken to the extreme, can their product still be called an object of art?

## Conclusion

Why not look inside the community and use the talents that are already there, allowing community members to make their own community a better and more beautiful place to live in? Artists invoke the public space, they act to affirm and preserve the common space; this type of communication is valuable for the simple fact that it creates a connection between people regardless of cultural, linguistic or racial differences. Recently, art has been seeking, on one hand, to regenerate the old social contact with the political one, calling for the revocation of the public space, but, on the other hand, tends to anesthetize the new authority, helping to transform cities into malls and entertainment parks, in hidden, sublimated commercial traps. Can art stimulate? Can it produce open communication? The “publicity” of the urban space established ex officio, is not the preexistence of the event in that space and it is not continuous in time. Graffiti artists have very little in common with the image of the artist working alone in his studio to present his creations to a much smaller audience in a gallery. All the lines inside a work of a graffiti artist are public and it reaches not only that percentage of spectators interested in painting, but public from the entire world. Taking this into consideration, we can conclude that we should extend these aspects to the artistic production outside the exhibition halls, which we should look at against the background of the current restoration processes that urbanism is going through. The public character is not representative and “a priori” but purely functional: it must be produced and reproduced over and over again. Public space is not an institution, but a function.

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## Appendix



Figure 1. Urban graffiti , New York City, 1960s Taki 183 signature

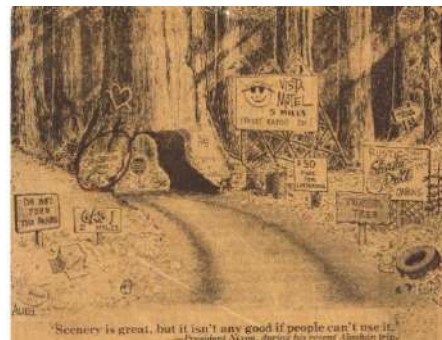


Figure 2. Cornbread and Cool Earl



Figure 3. Akroe



Figure 4. Akroe, Mode2, Illustration



Figure 5. KRSN, Gaffiti



Figure 6. Blek le RAT, stencil

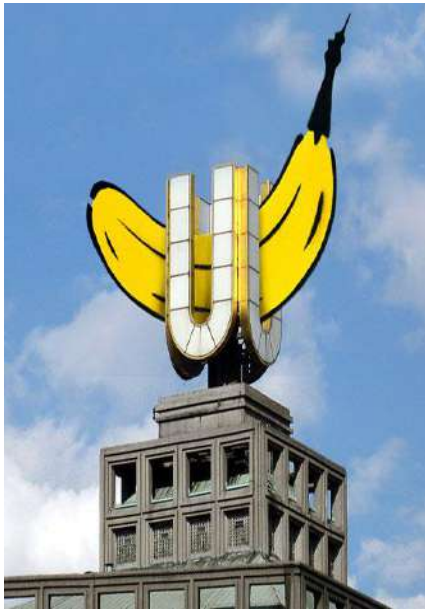


Figure 7. Thomas Baumgartel,  
Dortmunder U Methamorphose,  
2010



Figure 8. Banksy, stencil





Figure 9. Os Gemeos, graffiti Sao Paolo



Figure 10. Loomit



Figure 11. ONG, 'The Group'



Figure 12. Mark Jenkins

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## **The concert as a form of presenting Bulgarian dance art on the basis of folklore (in Bulgarian)**

*Abstract:*

The challenges facing the performing folk art today are different, but perhaps the biggest among them is the form of its presentation. Bulgarian folk dance has always enjoyed great interest. Over the years, the audience demand has been constantly growing, which necessitates the need to focus on the quality of its performance in response to the spiritual and cultural needs of the audience. The object of this research is the concert as a form of presenting Bulgarian dance art on the basis of folklore. The purpose of the submitted work is to analyse the specific features of the concert as a form of presenting Bulgarian dance art on the basis of folklore; to highlight the leading role of the director in the whole course; from the ideological conception to the realisation of the art programme. This purpose also includes the tasks related to its realisation, to be precise, the interpretation of a concert and performance as a subject of the director's strategy; following the process of scenario creating and showing up the special features of the performance, introducing the stage folklore art; the special role of the director regarding the complete art product- from the beginning to the end. The topic leads to a wide analysis, which is not possible to be presented in one report. That is why, the expression of the whole idea is limited and analysing only the concerts, the contents of the music and dance on the basis of the Bulgarian folklore.

*Key words:* folklore, dance art, concert, performance, director.

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## **Концертът – форма на представяне на българското танцово изкуство на фолклорна основа**

*Резюме:*

Различни са предизвикателствата пред сценичното фолклорно изкуство днес, но може би най-голямото сред тях е формата на неговото представяне. Българският фолклорен танц се е радвал винаги на огромен интерес. В годините зрителското търсене непрекъснато нараства, което налага необходимостта от насочване вниманието върху качеството на неговото представяне в отговор на духовните и културни потребности на публиката. Обект на настоящото изследване е концертът като форма на представяне на българското танцово изкуство на фолклорна основа. Целта на предложения текст е да анализира спецификата на концерта като форма на представяне на българското танцово изкуство на фолклорна основа, да открие водещата роля на режисьора в цялостния процес от идейната концепция до реализацията на художествената програма. Тази цел формулира и задачите свързани с осъществяването и, а именно: тълкуване на понятията *концерт* и *концерт-спектакъл* в контекста на режисьорската стратегия, проследяване на процеса на изграждане на сценария и открояване спецификите в концерти представящи сценичното изкуство на фолклорна основа. Да се очертае мястото на режисьора от идеята до представянето на цялостно завършен художествен продукт. Темата насочва към изключително широко изследване, което не би могло да се осъществи в рамките на една публикация и това налага необходимостта от известно ограничение, изразяващо се в анализа на концерти, съдържанието на които се състои от музикални и танцови произведения на фолклорна основа.

*Ключови думи:* танцово изкуство на фолклорна основа, концерт, спектакъл, режисьор.

## **Въведение**

С появата на сценичното танцово изкуство на фолклорна основа се утвърждава и концертът като форма на представяне на това изкуство. В годините зрителското търсене и потребление на различните концертни форми непрекъснато нараства. Културното пространство днес е наситено с огромен брой концерти, в основата на които е традиционната музикална и танцова култура, но за да остане трайно впечатлението от всеки един от тях, то той трябва да бъде ярък и впечатляващ. Усещането за грандиозен празник остава задълго в паметта на публиката, ако е постигнато емоционалното удовлетворение от преживяното събитие и препотвърдени традиционни културни ценности. В контекста на високия зрителски интерес организацията и реализацията на всеки такъв концерт е необходимо да бъде максимално близо до истинско съвършенство. За постигане на това несъмнено водещата роля е на режисьора, който изготвя съдържанието, определя темпо-ритъма и визията на концерта, негова е отговорността за прецизното отработване на всеки детайл от идейната концепция до реализацията му. В театралното изкуство темата за режисура и режисьор

излиза на преден план едва в края на XIX век като „...в представите на критиката като цяло режисьорът е човекът, който съчетава художествени и административни функции, но той се разбира най-вече като помощно лице при подготовката на ролята на актьора.“ (Дечева, 2006:74). От втората половина на XIX век в европейската култура режисурата се утвърждава като нов тип театрална практика. Съществуват множество научни изследвания в областта на композицията и режисурата на танцово произведение и цялостен танцов спектакъл със собствена драматургия. Установилата се водеща роля на режисьора в практиката и спецификите на режисурата като дейност в концертите на фолклорна основа все още рядко са обект на теоретични изследвания. Отнесен към она част от зрелищната култура, която възпитава не само отделната личност, а и цели колективни участници в осъществяването му, определя и необходимостта от повече теоретични разработки свързани с това поле на научното знание. Написаното до тук обуславя актуалността на предложения текст и очертава посоката на изложението. Стремещт е да бъдат изследвани и анализирани спецификите в представянето на сценичното творчество на фолклорна основа, да се обективира водещата роля на режисьора в изграждането на пластическата композиция на цялостния художествен продукт.

Целта на настоящото изследване е да анализира спецификата на концерта като форма на представяне на българското танцово изкуство на фолклорна основа и да открие водещата роля на режисьора в цялостния процес от идейната концепция до реализацията на художествената програма.

Задачите свързани с осъществяването на поставената цел включват:

- тълкуване на понятията концерт и концерт-спектакъл в контекста на режисьорската стратегия;
- анализ на основните компоненти определящи характерните особености в режисурата на концерт или концерт-спектакъл с произведения на фолклорна основа;
- проследяване на процеса на изграждане на сценария и открояване спецификите в концерти представящи сценичното изкуство на фолклорна основа;
- аргументиране водещата роля на режисьора от идеята до представянето на цялостно завършения художествен продукт.

Спецификата на изследването предполага използване на широк спектър от похвати и методи от теоретичната област на хореографията,

културологията, историята на изкуството. Метод на сравнителен анализ - като основа за извеждане на специфичното качество и съдържание на изследвания проблем, емпиричен изследователски метод – проучване на видео, аудио и текстови източници с информация свързана с представянето на българското танцово изкуство на фолклорна основа.

Основните източниците на информация използвани в настоящото изследване са трудовете на утвърдени изследователи в областта на хореографското и театрално изкуства в България. В допълнение са проучвани и материали от чуждестранни автори, както и енциклопедична литература.

### **1. Същност на понятията *концерт* и *концерт-спектакъл***

В превод концерт /от латински – *concerto*/ означава състезавам се и води началото си от древността при организирането на различни състезания, в това число и в областта на художественото изпълнение. Еволюцията на това понятие води до съвременното му тълкуване. В българския тълковен речник значението на думата концерт се определя като *изпълнение пред публика на избрани и подредени музикални, литературни и други творби* (Значение на думата концерт, 2013). Определението в Большая советская энциклопедия по съдържание не се отличава, като и там съвременното разбиране за концерт означава публично представяне на артисти по предварително определена програма. В съвременната социокултурна реалност спецификата на концерта, като форма на културна и развлекателна дейност, представя значителен потенциал, който е особено важен в процеса на развитие и възпитание на публики с високи естетически критерии. В зависимост от съдържанието си концертите биват различни видове – вокални, инструментални, танцови, смесени и др., както и различни по своята жанрова определеност – фолклорни, класически, смесени и др. Много често при представяне на фолклорното сценично изкуство в нашето съвремие вместо концерт се употребява терминът *спектакъл*. Спектакъл (на френски: *spectacle*; на латински: *spectaculum*) е артистично представление с елементи на зрелищност, което се представя на голяма сцена пред публика. Първоначално спектакли са се наричали произведенията в театралното изкуство, в създаването на които е участвал целият актьорски състав. В процеса на еволюционното развитие на понятието *спектакъл*, като художествена форма, постепенно се утвърждава принципа на ансамбловостта, който предполага съгласуваността на всички изпълнители

и обмисленото използване на изразните средства. В основата на театралния спектакъл лежи литературно произведение или сценарий. В съвременните театри създаването на театралния спектакъл се ръководи от режисьор-постановчик съобразно неговият собствен замисъл. Съществуват множество видеозаписи на театрални постановки и филми, в основата на които е даден театрален спектакъл, които са определени със съчетанието *филм-спектакъл*. С развитието на телевизията се появява и жанра *телевизионен спектакъл*, който се записва и адаптира в съответствие с телевизионната специфика. Режисурата на този тип спектакли също се осъществява от режисьор, чиято концепция е подчинена на спецификата на съответния жанр. Етимологията на двете понятия *концерт* и *спектакъл* се припокрива, но съотнесени в изкуството на фолклорна основа коректното определение е *концерт-спектакъл*. *Концертът* определя художествените прояви, съдържащи в програмата си музика, песни и танци на фолклорна основа, а с понятието *концерт-спектакъл* могат да се афишират концерти, чието съдържание е подчинено на определена тема. Когато номерата в един концерт са подбрани и подредени, щото да създадат впечатление за едно цяло театрално представление най-вярно и коректно към съдържанието е съчетаването на двете понятия и определянето на художествения продукт като *концерт-спектакъл*.

Творчеството в танцовото изкуство на фолклорна основа показва уникалността на традиционния български танц и това определя значимостта на начина на представяне пред публика. В повечето случаи произведенията на тази основа намират място в така наречените смесени концерти и по жанр и по форма и по място на реализация. Самостоятелни концерти съставени само от танцови произведения на фолклорна основа са много рядко. И това е така, защото колкото и разнообразно да е съдържанието на един концерт от различни по форма и етнографска принадлежност произведения, то неминуемо идва момент на отегчение в публиката и такъв тип концерт губи сугестивната сила на своето въздействие.

Днес в редки случаи в афишите на така наречените фолклорни концерти присъства името на режисьора. Както при много други професии в областта на сценичните изкуства режисьорите на фолклорни концерти често изграждат уменията си в процеса на работа. В повечето случаи в професионалното изкуство на този жанр функциите на режисьор се изпълняват от хореографите, макар цялостната концепция за всеки отделен концерт и програмата, определяща съдържанието да се приема от

художествените съвети. Спецификата на хореографията като вид изкуство определя и съдържанието на професионалното обучение по хореография, което в България възниква през втората половина на XX век. Основна тема в обучението е композицията и режисурата на танцово произведение и танцов спектакъл. Това определя и водещата роля на хореографа в оформянето на режисурата на цялостното представяне на танцовото изкуство на фолклорна основа. В един период до 1989 г. при представянето на мащабни проекти за режисурата им са привлечени специалисти режисьори като Асен Траянов, Стефан Мушатов, Ласка Минчева и др., но техните имена са свързани най-вече в областта на телевизионната режисура с представяне на фолклорни образци. С настъпилата промяна в обществено-икономическия живот от 1989 г. до днес изключително рядко функциите на режисьор на определен концерт се изпълняват от друг специалист извън прякото ръководство на самите участници в концерта.

## **2. Особенности на режисурата и ролята на режисьора в представянето на сценичното творчество на фолклорна основа**

Какво точно обхваща режисурата на един концерт, чието съдържание са произведения на фолклорна основа? На първо място е поводът за представянето му, който определя и тематичната област. Дали е празничен, коледен, великденски или подчинен на реализацията на друга идея, дали е само концерт или концерт-спектакъл. Тематичността съответно определя и съдържанието на отделните номера и оформянето им в програма на представяне. Изключително важен компонент е мястото на представяне, което от своя страна оказва влияние върху общата визия и звучност на концерта. „*Режисурата е изкуство за създаването на хармоничен и цялостен спектакъл посредством организацията на всичките му елементи на основата на творческия замисъл на хореографа-режисьор*“ (Луканов, 2012:40). Това заключение би могло да бъде безпроблемно отнесено и към определяне режисурата на концерт, като само понятието „хореограф-режисьор“ бъде заменено с режисьор. Анализирани от Луканов компоненти в режисьорския замисъл при създаване на хореографско произведение са напълно съотнесими и като важна съставна част от режисьорския замисъл при реализиране на концерт. Несъмнено на първо място е драматургичната основа, т. е. намирането на образното решение на концерта, характеристика на отделните номера в съдържанието, определяне времетраенето на концерта и неговия темпоритъм, художественото оформление и най-важния компонент - определяне

на посланието - в отговор на въпросите: защо се представя този концерт; какво трябва да предизвика в съзнанието на зрителя; какво въздействие върху публиката се очаква. Казаното до тук очертава и главните особености на режисурата на концерт или концерт-спектакъл с произведения на фолклорна основа, а именно:

- Създаване на идейна концепция;
- Написване на сценарий и изготвяне на програма;
- Оформяне на цялостната визуализация .

Идейната концепция е изключително важна за определяне формата на представяне на сценичното фолклорно изкуство – концерт или концерт-спектакъл. Определената форма дефинира съдържанието, композицията, логиката на преходите от един номер към друг, темпо-ритъма, възможностите за разкриване на темата и идеята, сценографията и цялостното художествено оформление. Идейната концепция представя не само темата и идеята на съдържанието, но и как точно те ще бъдат защитени с представянето на отделни номера съчетани в един завършен цялостен художествен продукт. Когато формата е концерт-спектакъл, много често, идейната концепция се съдържа в самото заглавие. В повечето случаи то е метафорично, образно и насочващо емоционално вниманието към основната идея. Например „Старо имане“ на АНПТ „Пирин“, „Земята на Орфей“ на ФА „Тракия“, „Диви ягоди“ на Национален ансамбъл „Филип Кутев“, „Път през Тракия“ на ансамблите „Тракия“ и „Странджа“ и много други.

На следващо място по хронологичен ред, но не и по значение е изготвянето на сценария със строго подредените номера. Тематичността актуализира основанията за осъществяването на всеки концерт и несъмнено основен момент в изготвянето на сценария е да се насочи вниманието към тях. В своето изследване „Сочинение танца“ Ростислав Захаров обръща специално внимание на програмата на балетния спектакъл. Според него *„Създаването драматургията на балетния спектакъл, както и на всяко друго произведение от театралното изкуство, започва с появата на замисъла. Замисълът обезателно включва в себе си темата и идеята на бъдещото произведение.“* (Захаров,1989:157) Това заключение може да бъде отнесено и към изготвянето на програмата на даден концерт или концерт-спектакъл. И тук на преден план излиза водещата роля на режисьора. Определена е темата на концерта, но самото съдържание и подреждането на номерата е все още



неизвестно, докато не се изясни какви точно художествени произведения ще се включат. Това предполага сериозно обмисляне на участващите и всички репертоарни единици, с които художествените колективи или индивидуални изпълнители разполагат. Важен определящ фактор ще бъде не само художествените качества, които притежава всяко отделно изпълнение, но и как точно ще помогне в разкриването на темата и внушаването на художествената идея на целия концерт. Безспорно е, че успехът му зависи не от големия брой изпълнения, а от интересния режисьорски замисъл и усещането за един цялостен художествен продукт, в който нищо не може да се отнеме или прибави. Необходимо е прецизиране на първия и последния номер от концерта. Особено важно е как започва концертът, защото началото настройва и подготвя зрителя към бъдещото представление, а финалът трябва да бъде ярка и незабравима точка, която дълго време ще се помни и ще остави чувството на удовлетвореност в публиката. Концертът ще пожъне успех, когато програмата е съставена с постепенното нарастване на зрителския интерес. Най-динамичните и ярки номера могат да бъдат разположени на принципа на нарастването близо към финала. Много важно е да не се допуска еднообразие в подреждането на номерата по жанр и темпо-ритъм. Особено важен детайл в режисурата на концерт-спектакъл е съдържанието на програмата да бъде оформено с ясно изградена драматургична линия подчинена на основната тема и идея.

Съществена част от режисурата на един концерт е цялостното аудио-визуално оформление. Сериозно предизвикателство е съчетаването на акустичните характеристики на отделните традиционни за българския фолклор инструменти и спецификите в озвучаването на вокалните изпълнения-акапелно и в съпровод. Създаването на цялостната звукова картина предполага ползването на голям брой и различни по форма микрофони и несъмнено специалист за работата със звуковата материя. Особено важна предпоставка за визуалното оформление е мястото на провеждане. Ако концертът е на закрито сценографията ползва всички възможности, които предлага театралната сцена – кулиси, рампа, множество прожектори, завеса. Ако мястото на провеждане е открита сцена изграждането на сценография е съобразено с възможностите, които съществуват и несъмнено по-ограничени от тези на закритата сцена. Това в никакъв случай не ограничава истинския творец-режисьор, напротив дава възможност за разгръщане на широка творческа фантазия и с ползването на

съвременните технологични средства може да се изгради сценична атмосфера допринасяща за още по-силното въздействие на целия концерт.

В обобщение на всичко казано до тук на преден план се очертава водещата роля на режисьора. Той определя формата-концерт или концерт-спектакъл, основната идея, задачата и темпо-ритъма и след това изгражда представянето така, че драматургията да бъде защитена от естествено редуващи се номера и тяхното съотношение да бъде подчинено на общото художествено решение. Трябва да намери точно експозицията, развитието, кулминацията и финала, т.е. представянето да бъде изградено на принципа на музикално-драматургическо действие, основата на което се явява отделния номер. Режисьорът създава особен род действие от сложните съчетания на танц, музика, осветление, озвучаване, усвояване на пространство, на което са разположени огромен брой хора.

Дългогодишната ми работа като Главен художествен ръководител на Ансамбъл за народни песни и танци „Шумен“ ми дава основание да подкрепя изложените до тук разсъждения с прилагането им в моята режисьорска практика. Ще дам пример с концерт-спектакъла „Глътка от живата вода“ представен пред публика на сцената на ДКТ „Васил Друмев“ в гр. Шумен на 12.06.2015 г. Ансамбъл „Шумен“ представлява класическа структура на фолклорен ансамбъл, съдържащ три звена – хор, оркестър и танцов състав. Оформянето на концертната програма на такъв колектив изисква изява на всички от тях поотделно и заедно, което е предпоставка за сътворяването на един разнообразен, динамичен и вълнуващ спектакъл.

Концерт-спектакълът „Глътка от живата вода“ представлява една своеобразна асоциативна разходка в традиционния български празнично-обреден календар. В основата на българските народни празници и обичаи е отразена мъдростта, органичното съчетание на практичността и духовността в екзистинциалното битие на старите българи. Българската обредна и празнична култура е изключително богата с прояви на творчество, които характеризират духовната култура на нашия народ. Народният стремеж към красота и творчество оформя зрелищно-развлекателната страна на част от календарните обичаи и обреди. Изследването на българския танцов календар открива, че в същото време *„...музиката и танца във фолклора никога не са били само развлечение, не са били нещо отделно от начина на живот и от законите, управляващи живота. Те са просто един от начините, по които се изказва и изживява, преоткрива и пресътворява всеки път отново мистерията на живота.“* (Илиева и Щърбанова, 1992: 93)

Празнично-обредната система синтезира определени форми на художествената култура и винаги е била обект на творческо претворяване в сценични произведения на фолклорна основа. С навлизането на тематичната и сюжетна форма на танца в българската сценична хореография редица автори насочват вниманието си към теми и сюжети от празнично-обредния календар.

Идейната концепция на концерт-спектакъла е подчинена на желанието зрителят да се потопи в атмосферата на българската традиция и да съпреживее вълненията и емоциите, съгътстващи живота на българина в определени моменти от сезоните на годината, благодарение на творчески претвореното и поднесено с красота и изящество изкуство на народната песен и танц. Това определи и съдържанието на отделните номера – ансамблови постановки, вокални изпълнения-солони и масови, акапелни и в съпровод. Като своеобразен преход към отделните картини бе включен автентичен текст от народното песенно творчество. Изпълнението на този текст е от водеща, която олицетворява персонажа на българската девойка, през чийто поглед, душевни вълнения и пряко участие, протичат събитията. Интересен факт е, че водещата съчетава в себе си актьорското майсторство на професионална актриса и уменията да танцува български народни танци и това спомогна във финалния танци тя да се включи като една от всички танцуващи девойки в потвърждение на изказания от преди това текст.

Пролетта е този сезон на годината, в който се ражда животът в природата, избуява надеждата за по-добро, появява се новото начало. Това определя и отправната точка за начало на спектакъла с появата на водещата и изпълнения с ведро настроение текст, съдържанието, на който насочва вниманието към първото изпълнение – „Дивдядовска Голяма Лазара”. Това е тематичен танц изпълняван само от девойки. Целта е интерпретирането на един определен момент-очакването на Лазаровден и всички емоции и вълнения, които всяка девойка преживява. Танцът няма характерната структура на обичая. Основната идея е да се разкрие крехката моминска чувствителност в очакване на получаване на сакралната сила „...по време на своето посвещение в моминство, което като всяко посвещение предполага и едно „пътване в отвъдното”, в сакралния свят на предците откъдето черпели и особена енергия за своето преминаване в ново качество”. (Щърбанова, 1995:64-73) И макар и еднороден този танц поставя добро начало на концерт-спектакъла съобразено с основната тема и идея, още повече, че на сцената се появяват

значителен брой изпълнители – хор, оркестър, танцьорки, които уплътняват сценичното пространство и създават една цветна картина на празнично веселие. Следват музикални и танцови изпълнения подредени както по хронологичен ред, съблюдавайки годишните сезони, така и осмислени и съчетани като съдържание, динамика и контраст:

- Вокални изпълнения – солист с оркестър с изпълнение на песен от тракийска етнографска област и шопски припевки изпълнени от дамски квартет, акапела;
- Водеща - текст насочващ към празника Гергьовден;
- „Гергьовден“ – ансамблова постановка с участието на трите звена;
- Водеща – текст пресъздаващ душевните вълнения на девойката, която изпраща своя любим овчар и страда от временната им раздяла;
- Акапелна песен в изпълнение на хора, на фона на която върви изпълнение на танцов етюд пресъздаващ съня на овчаря, който също страда от раздялата с любимата си;
- Вокално изпълнение на хор и оркестър, контрастно като настроение и темпо;
- Два танца – мъжки и женски – „Добруджанци“ и „Влаинки“ от две различни етнографски области водещи повествованието към летния цикъл от празнично-обредния календар.
- Вокален блок, който съдържа три изпълнения разнообразни по своята темпова и изпълнителска същност;
- Водеща - преходен текст към есенните празници с мегданските веселия, на които най-силно се осъществява общуването на момите и ергените и припламването искрите на любовта;
- „Мома от село ке бега“ – ансамблова постановка с участието на трите звена;
- Оркестрово изпълнение – като апотеоз на всеобщото веселие;
- Водеща – текст съдържащ приканването на всички за посрещане на коледарите;
- Коледни песни в изпълнение на мъжка вокална група;

Може да се приеме, че кулминацията на концерт-спектакъла съвпада с финалното изпълнение на „Тракийски танц“, в който участие вземат и трите звена на ансамбъла. Вплетено в него прозвучава и авторския текст на Борислав Геронтиев, който съдържа в себе си цялото преклонение към

творческият гений на българина и създава усещането за национална гордост и патриотизъм.

В общото сценично оформление се използват съвременните технически възможности на мултимедията и художественото осветление, предимства на съвременната визуална култура, подчинени на идеята за засилване художественото въздействие на спектакъла. Сценографията включваше три екрана, на които се редуваха картини и клипове съобразно сценичното действие. Изключително професионално бе озвучаването на такъв спектакъл, което определи и съчетаването на различни видове микрофони.

### Дискусия

Настоящото изследване на концерта като форма на представяне на българското танцово изкуство на фолклорна основа поставя проблема за режисурата и водещата роля на режисьора от идейната концепция до реализацията на художествената програма. Режисурата на формите на представяне на сценичното фолклорно изкуство може да се приеме като една диалектическа връзка между два взаимно свързани основни компонента - съдържание и форма. Реализирането на концерт или концерт-спектакъл се определя от съдържанието и формирането на идейната концепция на режисьора. В този смисъл режисьорът става водеща фигура в целия процес на подготовка и реализиране на определената форма.

### Заклучение

Представянето на фолклорното сценично изкуство в съвременната социокултурна реалност се наложи като значима дейност способстваща за културното възпитание на личности с устойчива ценностна ориентация. Множество концерти и концерт-спектакли доказват своята жизнеспособност и заемат място сред най-ценните и гледани продукции в областта на сценичното фолклорно изкуство. Силата на художественото внушение при осъществяване на всеки един от тях зависи от професионалния подход към цялото и всеки отделен детайл. Успешните и запомнящи се спектакли показват овладян съвременен художествен синтез съчетаващ в себе си различни видове изкуства.

По пътя на творческата интерпретация и теоретичното изследване в предложения текст се постигна основната цел в доказване на тезата, че изграждането на режисьорската стратегия на концерт или концерт-

спектакъл предполага широк спектър от знания - задълбочено познаване на българската фолклорна традиция, спецификите на музикалното и танцовото изкуства, възможностите на сцената, предизвикателствата пред реализацията на музикалната звукова картина, мултимедията и художественото осветление и несъмнено принципите и подходите при режисиране на ярък и запомнящ се художествен продукт с висока естетическа стойност. Несъмнено режисьорът е водещата фигура – от идеята до реализацията и това предопределя овладяването на оригинални творчески подходи, нови решения за съвременна художествена интерпретация на традиционната българска празничност и обредност, защото движението към уникалната душевност на българина ни обогатява и утвърждава.

В обобщение на резултатите от теоретичния и художественоестетически анализ могат да бъдат обособени следните изводи:

- Идеята концепция определя формата - концерт или концерт-спектакъл, формулира темата и идеята;
- Прецизното изготвяне на сценария се определя не само от художествените качества на отделните изпълнения, но и как точно те се вписват в общото звучене на цялото и способстват за разгръщане на темата и защитаване на художествената идея;
- Оформлението на художествения продукт е подчинено на идеята за създаване на цялостна звукова и визуална картина подчертаваща неоспоримите качества на фолклорната музика и танц;
- Режисьорът е този, който разполага с огромния арсенал от изразни средства и от него зависи в каква посока те ще бъдат насочени, каква ще бъде тяхната функция, съобразно формулираната от него тема и идея.

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## **Fundamentals of dance training in the system of secondary education in Varna (in Bulgarian)**

*Abstract:*

This article examines the foundation as well as the current conditions of dance education in the system of secondary education in Varna. The city is an international cultural center and is the first non-principal city to implement vocational ballet education. In 1964, the world's first international ballet competition was held in Varna, which has granted the city a historic place in the thousands of years of cultural history of the world. The main source of information on the highly effective pedagogical practices of Galina and Stefan Yordanovi is an in-depth analysis of data collected from periodical press in the period 1965-1985. Their views on the development of dance training and methodology are covered mostly by local journalists in Varna. The focus of this paper is Stefan Yordanov's extremely valuable article on vocational ballet education in Varna, published in Narodno Delo. In an attempt to reconstruct the history of art dance education in Varna with the authenticity of the shared ideas, these materials can serve as sources for an essential part of the yet unwritten history. This work is part of an overall study on teaching dance as art in secondary education in Bulgaria.

*Keywords:* dance, education, ballet, training, choreography, dance art.

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## **Основите на танцовото обучението в системата на средното образование във Варна**



*Резюме:*

В статията се проследяват основите и условията за танцово обучението в системата на средното образование във Варна. Варна е международен културен център в сферата на танца, където се заражда първото извън столицно професионално балетно образование. Провеждането през 1964 година на първия в света международен балетен конкурс отреждат място на България и на Варна в хилядолетната културна история. Изследването на информация от периодичния печат е периода 1965-1985 година е основен източник за успешната педагогическата дейност на Галина и Стефан Йорданови. Техните възгледи за развитието на танцовото обучение и методика се отразяват предимно от варненски журналисти. Акцент в проучването е изключително ценната авторска статия на Стефан Йорданов поместена в в-к “Народно дело” по повод професионалното балетно образование във Варна. В опит за реконструиране на историята на художественото танцово образование във Варна с автентичността на споделените идеи, тези материали могат да послужат за източници на една съществена част от ненаписаната история. Материала е част от цялостното изследване на обучението по танцово изкуство в сферата на средното образование в България.

*Ключови думи:* танц, балет, образование, обучение, хореография, танцово изкуство.

## **Въведение**

Съществено постижение в културния живот на град Варна е създаването на Международният музикален фестивал “Варненско лято”. Той се обогатява с провеждането на първия по рода си Международен балетен конкурс, а Летният театър се превръща в емблематичното пространство на световно балетно състезание. Утвърждаването на Варна като световен балетен център, трябва да се защити със завидна балетна култура. Това е една от задачите, която поставят пред себе си на Галина и Стефан Йорданови, инициатори на първото извън столицно професионално балетно образование. Тяхната цел е създаването на млади кадри, които непрекъснато да обновяват основния балетен състав при операта. С Откриването на експериментален клас към Държавното хореографско училище в София (1966 г.), а по-късно и клас към НУИ “Добри Христов” във Варна, те поставят основите на професионалното танцово образование във Варна и перспективата този опит да се превърне в традиция. Следват световната традиция, големите оперни и балетни театри да имат собствени студия-училища за подготовка на кадри. Да се създадат висококвалифицирани изпълнители, с единен стил.

Целта на настоящото изследване е да се съхрани и документира културното и историческо наследство, оставено от Галина и Стефан Йорданови. Да се съхранят техните идеи, творчески търсения и постижения

в областта на танцовото изкуство. Да се съхрани историческата памет за приноса им и тяхната роля в цялостното реконструиране на историята на художественото танцово образование във Варна.

Задачите свързани с осъществяването на поставената цел включват:

- изследване на материали от периодичния печат, за да се документира “неписаната история” на извън столичното професионално танцово образование в България ;
- проследяване на предпоставките и процеса на зараждане и създаване на експериментални танцови класове;
- на база изследваните материали да се реконструира зараждането на художественото танцово образование във Варна.

В съответствие със задачите и спецификата на предмета на изследване са използвани методи на теоретичното познание: използван е метод на анализ на основата на който са изведени съдържание и специфика на изследвания проблем, исторически изследователски метод за проследяване на хронологията на педагогическата дейност на Галина и Стефан Йорданови. Емпиричен изследователски метод – проучване на текстови източници с цел реконструиране на художествените им биографии. Подбор на фотоматериали, които документират анализа.

Педагогическата дейност на Галина и Стефан Йорданови е отразявана предимно от варненски журналисти. Именно тези материали са използвани като основен източник на информация. Преобладават журналистическите жанрове, които са диалогични: разговор, интервю, репортаж. Макар и не много на брой, публикациите притежават изключително значима информация за художествените, културните, педагогическите, психологическите – човешките щрихи от биографиите на Галина и Стефан Йорданови.

## **1. Утвърждаването на град Варна като международен фестивален център**

Периодът от 1960 до 1980 година се характеризира с утвърждаване на град Варна като фестивален център. Съществено постижение, което и до днес определя облика на Варна като фестивален град, е Международният музикален фестивал “Варненско лято”. Той е пулсиращото сърце на лятната културна столица, неговата мисия е да бъде “прозорец към света”. Към тази метафора можем да добавим, че фестивалът е “прозорец и на света” към

българската певческа, танцова, филмова, актьорска изява. “В този първи етап до 1967 г. – пише музикалният критик Розмари Стателова – “Варненско лято” разчита в сериозната си част, както вече бе казано, на Варненската народна опера... Въобще 1961 г. е върхова за варненската оперна фестивална изява през този етап. Репертоарът е разнообразен: “Аида”, “Дон Карлос”, “Риголето”, “Трубадур”, “Травиата”, “Ернани”, “Бохеми”, “Госка”, “Кармен”, “Така правят всички” /Моцарт/, “Имало едно време”... Впечатляващ е съставът на гостуващите изпълнители: Елена Николай, Зинаида Пали, Никола Николов и др. Гастролират победителите в току-що проведеня Първи международен конкурс за млади оперни певци: Питър Глосоп, Владимир Тимохин и др., както и наградените варненски участници: Маргарита Лилова, Стефан Циганчев, Георги Койчев, Тодор Костов. Все според редакционната статия на “Народна култура”, “с право може да се каже, че в тазгодишното пето лято изкуството на талантливата певческа младеж от редица страни намери широко поле за изява”. След като посочва заслугите на диригентите Й. Йосифов, Б. Чирпански и Н. Недялков, режисьорите Н. Николов, Др. Кърджиев и др. Мицов, както и балетмайсторите Галина и Стефан Йорданови, вестникът на свой ред поставя проблема “Летен театър” (Стателова, 1996:92). Проблемите на варненския Летен театър не слизат от дневния ред на организаторите и управляващите културата. За нас е важно, че именно Летният театър става творческа територия благодарение на Галина и Стефан Йорданови, превръща се в емблематичното пространство на световно балетно състезание - на първия по рода си Международен балетен конкурс. Вестник “Народна култура” наблюдава, отразява, стимулира утвърждаването на Международния музикален фестивал “Варненско лято”, който се обогатява с Международния балетен конкурс. Кореспонденция на варненския журналист главен редактор на вестник “Народно дело” Е. Декало във вестник “Работническо дело” ни въвежда в амбициите на варненската културна общественост да се разширява и обогатява профила на Фестивала “Варненско лято”. Авторът на публикацията вижда в Първия международен балетен конкурс, централно събитие на фестивала, който наред с филмовото изкуство, другият център, ще бъде придружаван от проявите на театралния жанр и художествената самодейност – в лицето на “Празника на песните и танците”. На финала Е. Декало заключава: “Българският цирк ще вземе значително по-голямо участие, отколкото в миналото.” (Как ще се проведе тази година „Варненско лято”, 1964:3)

В статия озаглавена “Балетният конкурс трябва да стане традиция” голямата кубинска прима балерина Алисия Алонсо подкрепя и насърчава трайното присъствие на Международния балетен конкурс в културния календар на Варна (Народна култура, 1964:3).

За да подкрепя, значителната роля на Галина и Стефан Йорданови за развитието на балетното изкуство в България и международния им принос към световното балетно изкуство, ще цитирам част от една публикация на Светла Трайкова.

“Едно от събитията, които отреждат място на България и на Варна в хилядолетната културна история, е провеждането през 1964 година на първия в света международен балетен конкурс с двадесет и две издания до днес. Изненадващото е, че малка държава като нашата, без дълголетни традиции в балетното изкуство, става инициатор на такава културна изява, която събира балетни педагози, хореографи и изпълнители от цял свят.

Въпросът е не толкова за първите организатори на конкурса, колкото за първите инициатори и мястото на неговото провеждане. Далновидна е идеята град като Варна – отворен към света, с прекрасни природни дадености, с великолепна лятна сцена и силно желание да се превърне в място на благородно състезание – да покаже, че изкуството на танца е общуване без граници в един хармоничен свят без разделения, въпреки “желязната завеса” и студената война между Изтока и Запада. Първият председател на журито – великата Галина Уланова, възкликва:

“България е малка страна, но с голяма инициатива!” (Трайкова, 2008)

Периодът 1960-1980 година е интересен и поради факта, че именно през този период през 1966 година Варненската общественост успява да постигне подкрепата на ЦК на БКП, по-конкретно с решение на Секретариата на ЦК на БКП и с Министерско постановление “Варненско лято” придобива статут на първия български международен фестивал, регламентиран като *международен и представителен*.

## **2. Зараждане на професионалното танцово образование във Варна**

Балетното образование в България закъснява чувствително в сравнение с театралното, музикалното и образованието в областта на изобразителните изкуства. През 1950 година е създадено Държавно балетно училище, от 1956 става Държавно хореографско училище.

Идването на Галина и Стефан Йорданови във Варна напомня ситуацията в България в началото на XX век, когато при отсъствие на висши

училища българи завършват в утвърдени европейски университети, за да се върнат в България и с възрожденски ентузиазъм да направят така, че да се преодолее закъсняването спрямо европейските култури. Школата на руския балет е школа и за балетни педагози. Това потвърждава и Ивайло Иванов в монографията му “Техники на танца“ “Важно за по-нататъшното развитие на обучението по танц в България е обстоятелството, че почти всички негови значими дейци черпят знания от възможно най-добрите школи от Централна Европа и емигриралите от Русия представители на балетното изкуство по това време. Неслучайно повечето от тях по-късно се налагат като забележителни балетни педагози” (Иванов, 2020:40-41).

Галина и Стефан Йорданови са инициатори на първото извън столично професионално балетно образование. Откриването на експериментален клас към Държавното хореографско училище в София, а по-късно и клас към НУИ “Добри Христов” във Варна им е коствало много упорита борба, но все пак те успяват. Днес във всички по-големи градове на страната – Пловдив, Русе, Бургас, Стара Загора, в училищата по изкуствата вече има и балетни класове.



Илюстриране 1. На снимката са завършващите абитуриенти: отляво надясно отзад: Татяна Чендова, Керанка Николова, Златинка Минчева, Жулиета Велинова, Дарина Халачева отпред: Антоанета Белчева, Константин Илиев, Красинка Маркова

Балетната школа във Варна е основана през 1954 година. Тя изгражда своята работа върху програмата на кръжоците по хореография, без да си поставя за цел подготовката на професионални кадри. През лятото на 1960

г. Галина и Стефан Йорданови поставят на нови основи заниманията в балетната школа. Тяхната цел е създаването на млади кадри, които непрекъснато да обновяват основния балетен състав при операта. Внимателно, стъпка по стъпка напред по пътя на трудното, но прекрасно изкуство, водят своите ученици двамата педагози. Те са убедени, че всичко зависи от волята и упоритостта на ръководителите, но и работата и постоянството на учениците.

А Галина и Стефан Йорданови са много упорити. През 1966 г. се открива за първи път експериментален клас по балет.

“В края на миналата година във Варна се откри експериментален клас по балет – филиал на Държавното хореографско училище в София. Хубава инициатива, осъществена от балетмайсторите на Варненска народна опера Галина и Стефан Йорданови. Едно доверие към техните педагогически и високи професионално-естетически качества.

*Своята идея за откриването на такъв клас Стефан Йорданов обосновава по следния начин:*

“Варненската опера трябва да стане представителна. Това ще бъде възможно, когато всичките ѝ подразделения станат представителни. За това е необходимо да се създадат висококвалифицирани изпълнители, с единен стил. Световна традиция е големите оперни и балетни театри да имат собствени студия - училища за подготовка на кадри.

Освен това с провеждания тук Международен балетен конкурс Варна се утвърди като световен балетен център. Това завоевание трябва да се защити със завидна балетна култура. А и новата опера ще повиши броят на балетните спектакли. Това налага да се увеличат добрите балетисти – местни кадри. Практиката показва, че не може да се разчита на разпределените за две години възпитаници на Държавното хореографско училище, които обикновено напускат след изтичане на определения срок.

През деня учениците от класа по балет посещават занятията в различни общообразователни училища, а вечер 15-те поклонници на Терпсихора тръгват по пътя на своите мечти. Заниманията се водят по програмата на Държавното хореографско училище – София: изучават практически и теоретически балетното изкуство, пиано и актьорско майсторство. След завършване на четиригодишния курс получават диплом за правоспособни балетисти. Такъв експериментален клас за първи път е открит в провинцията, затова носи и такова име. Необходимо е варненската културна

общественост да подпомогне осезаемо този опит и той да се превърне в традиция.” (Увалиев, 1967)

Убедително звучат аргументите на журналиста, в подкрепа на споделяната идея на Ст. Йорданов, за да бъдат адресирани към “варненската културна общественост”, която трябва “да подпомогне осезаемо този опит и той да се превърне в традиция”.

През тези години успоредно с работата на експерименталния клас те продължават да развиват и дейността си в студията към операта. Ето какво споделя Стефан Йорданов в статията на журналиста Ст. Венецианов под заглавие “Урок по изящество”:

“Детско-юношеската балетна студия към операта има за цел да открива и подбира способни деца, да ги обучава и подготвя. Най-изявените от тях след време постъпват в експерименталните класове на филиала към Държавното балетно училище открит във Варна. Децата (повече от 90) посещават сбирките с голямо желание и изучават само специални балетни дисциплини. В рамките на занятията от един академичен час те усвояват основите на класическия танц. В учебните им уроци намират място и занимания с характерни народно-сценични и историко-битови танци, както и основни принципи на актьорското майсторство. Главното ядро на тези класове са момиченцата. Но желанието ни е да се увеличат и момченцата. Струва ми се, че е време да се скъса с отживелия предразсъдък, че това изкуство не е толкова за мъже, защото в него няма мъжественост! В заключение трябва да кажа, че голяма част от бившите възпитаници на школата сега са артисти в нашата опера, а много от тях са между първите сили на театрите в Русе, Стара Загора, Пловдив...” (Венецианов, 1968)



Илюстриране 2. Стефан Йорданов с възпитаници на Детско-юношеската балетна студия към операта

Каква е същността и какви са перспективите на този експериментален клас? – такъв беше въпросът ми към балетмайстора Ст. Йорданов:

– От миналата година нашите възпитаници са същевременно ученици в Музикалното училище “Д. Христов”, където изучават общообразователни дисциплини и получават нужната музикална подготовка. Когато завършат училището, към оценките от изпита по балет ще се прибавят и другите оценки и те ще получат и диплома за завършено хореографско училище. По всяка вероятност догодина ще се обособи специален балетен отдел към Музикалното училище...

– Извинете, защо наричате този клас експериментален?

– За първи път в страната сформирахме такъв клас, в който за 4 години вместо за 9 (както е в хореографското училище), по специална програма, изработена от нас, се подготвят балетни кадри.

Не го попитах дали е излязъл успешен този експеримент. Художествените изяви на младите балетни артисти на варненска сцена са красноречиво доказателство за това.” (Герзиева, 1970)

Венета Герзиева успява да документира един разговор, който само на пръв поглед изглежда обикновен. Няма да е за първи път, нито за последен “гасенето на ентузиазма” в областта на художественото образование във Варна, и все поради една и съща причина – асиметрията между професионализма и неговата изпреварваща с десетилетия визия и ленивото късогледство на чиновниците, които “чинно” следват хода на обичайното време. Може само да се уважава една журналистика, която следва творческата амбиция, изпреварва и води не само читателите, но се опитва да убеждава и “варненската културна общественост.”

През 1971 г. този клас е закрит. Едва след четири години във Варна към ДМУ “Д. Христов” отново е открит експериментален балетен клас, който Стефан Йорданов се надява да прерасне в балетно училище и да се реши проблема с кадрите в Североизточна България.

Прилагам *авторската статия на Стефан Йорданов* поместена в в-к “Народно дело” по повод професионалното балетно образование във Варна.

*“Да се утвърждава гледището, че Варна би могла да бъде средище на професионално балетно образование, е и леко, и трудно. Защото твърде много са сериозните балетни проблеми у нас, а някои от тях – все още спорни”.*





Илюстриране 3. II експериментален балетен клас към СМУ “Добри Христов” - Варна, випуск 1975-1980 г. Снимка на класа в училищния двор с класната ръководителка Видка Христова /учителка по история/.

Аз нямам за цел да се спирам на особеностите и същността на тези проблеми. Ще ми се обаче да отделя главния от главните сред тях - системата и практиката на професионалното балетно образование.

В чужбина то е възникнало отдавна, усъвършенствало се е заедно със сценичното танцувално изкуство, когато балетните състави са се изграждали като самостоятелни творчески колективи. И още тогава в редица западноевропейски страни и в Русия се дошло до убеждението (проверено от няколко вековната практика), че най-полезното и плодно е балетните училища и школи да се изграждат към действащите оперно-балетни театри, като се свързват организационно и творчески със “своя” театър, за който да се създават необходимите млади професионални артисти.

Не може да не съжаляваме, че българската буржоазия не ни остави даже и зачатък на традиция в професионалното балетно образование, осъществявано преди не от обществено-държавни усилия, а от частно-мениджърска инициатива на отделни лица.

Видимата полза от възпитанието на млади балетни изпълнители от Държавното хореографско училище в София, съществуващо вече 25 години, не може да потули истината, че за този срок то не задоволи нуждите на оперно-балетните театри от млади изпълнителски кадри. Балетните състави в провинцията не биха могли да разчитат на неговите възпитаници и в случай, че обемът на класовете в училището бъде неколккратно увеличаван, в противоречие със спецификата на методическите изисквания.

Преди известно време насыщната нужда от балетни изпълнителски кадри застави ръководството на Варненската народна опера да потърси подкрепата на обществеността и държавните институции в София и Варна, за да подпомогнат създаването на балетен отдел към Държавното музикално училище “Д. Христов”, като филиал на Държавното хореографско училище в София. Задачата беше да се набират периодически, в зависимост от нуждите, учебни класове, в които се обучават и възпитават млади балетни артисти. Беше създаден само един експериментален клас, който действително позволи да се експериментира най-полезната бъдеща форма на професионално балетно образование в нашия град. За резултатите от работата в този клас говореха ежедневните оценки на успеха по специалните балетни предмети, които винаги го определяха като клас-първенец на Държавното хореографско училище. Експериментът потвърди два обективни извода: първият от тях бе, че при условията и базата, които предоставят Държавното средно музикално училище и Варненската народна опера, може успешно, с много добри резултати да се подготвят професионални балетни артисти. Вторият извод бе, че най-подходящата учебно-методическа и административно-организационна форма за подобна дейност може да бъде балетния отдел към Музикалното училище, в който да се набират, в зависимост от нуждите, както експериментални класове – със съкратен срок на обучение, така и редовни за млади балетни артисти.



Илюстриране 4. Ученици от експерименталния клас във Варна



Илюстриране 5. Бъдещите балетни артисти от експерименталния клас във Варна

Решението на комитета за изкуство и култура да се открие отново един експериментален клас във Варна ще осигури частично решаване на

репертоарните, кадровите и други проблеми на операта и балета във Варна. Не е далеч деня, когато градът ще разполага с великолепна самостоятелна оперна сграда. Тогава и задачите, които ще се поставят пред балета, ще бъдат по-мащабни, а нуждите на фестивалите, на международния балетен конкурс, на богатия културен живот на града – по-големи. И ако трябва да търсим успех при разрешаването на комплексните балетни проблеми във Варна, действителен принос може да даде укрепването на балетен отдел към Музикалното училище от експериментални и редовни класове с пълен курс на обучение.

Така Варна ще се превърне в средище на професионално балетно образование!” (Йорданов, 1975)



Илюстриране 6. Галина и Стефан Йорданови по време на занимания

Ето и едно интервю поместено в регионалната преса, в което Стефан Йорданов защитава тезата си за необходимост от балетно образование във Варна.

Провокиран за проблемите с които трябва постоянно да се преборва, Стефан Йорданов каза:

– За да съществува пълнокръвен, резултатен, плодоносен хореографски живот, ние трябва да възпитаваме повече талантиливи кадри. А за да стане това е необходимо да имаме различни балетни центрове. Още като един от първите педагози в новооснованото балетно училище в София през 1949 година виждах и твърдах, че то не е достатъчно да отговори на нуждите на всички оперни театри в България. Направихме опити с отделни

експериментални класове към Музикалното училище, но не съм удовлетворен, защото смятам, че трябва да съществува едно постоянно балетно отделение, а не епизодични възможности! Имаме достатъчно балетни зали, които обслужват балетния конкурс, имаме и педагози, сигурен съм, че ще израснат и нови, съществува оперен театър, в близост са Бургас и Русе, където ще поемат част от кадрите, подготвени в евентуален варненски балетно-педагогически център. Но се проявява мудност в решаването на този проблем.

– Какво е необходимо да се направи от окръжния съвет за култура, пък и от страна на новосъздадените районни съвети за култура?

– И много, и малко. Много е, че трябва да се преодолеят недоверието, инерцията, страхът, че ще се подготвят излишни кадри. Практиката показва, че редица щатни бройки в Бургас, Русе, Стара Загора, Пловдив, Плевен са незаети поради липса на балетисти. Във Варна обществеността е съдействала за създаването периодически на класове, които се водят към профкомитета на операта, но те имат редица недостатъци: децата плащат такса, приемаме голям брой от кандидатите, защото класовете трябва да бъдат “рентабилни” – грижи за отопление, осветление, почистване... Експерименталният клас към Музикалното училище има абсолютно същата програма като редовните класове в Балетното училище в София, но проблемът е друг: ние набираме една паралелка, която минава пет годишното обучение – от осми до дванадесети клас. А възпитанието на младия балетен артист зависи много от възрастовите етапи, от чисто физиологическото му развитие. Методиката отчита особеностите на тези възрасти. Във Варна не можем да създадем редовни класове към Музикалното училище и по този начин сме лишени от възможността да въздействаме в най-решителните етапи за пластическото развитие на детето, когато то трябва да танцува не по 45 минути всеки ден, както е в школата, а часове наред по определена програма. Сега започваме след седми клас, по средата на пубертета и започваме със закъснение да се намесваме и въздействаме върху особеностите и спецификата на всичко онова, което вече се е проявило като структура и даденост ... Така процесът на възпитанието сериозно се затруднява ...

– Споделям неговите търсения, още от времето, когато бяхме студенти – включва се активно в разговора Галина Йорданова. Затова и решително промених живота си като доход в България. Във Варна ни покани тогавашния директор на операта Емил Трифонов, който ни създаде условия

за плодотворна работа. Много от нашите възпитаници отидоха в София, затова замислихме да създадем местни кадри, които периодически да попълават състава - първоначално той беше едва от 18 души... Целта е младите балетисти не само да разбират нашата методика, а и да свикнат с нея така, че когато дойдат в театъра да влязат в един колектив на единомишленици. Единомислие, еднаква естетическа платформа – известно е още от древността, че най-добрият театър се прави така.

– Вие сте интересни педагози. Наблюдавах ви как работите. Вие учите децата на точност и прецизност. Поощрявате ги да импровизират ...

– Смятам, че това е много важен момент във възпитанието на бъдещия балетен артист – обяснява Стефан Йорданов – Така се разкрепостява порива към собствена изява. Да се импровизира по дадена тема - често използваме този похват, защото дава на децата възможност да фантазират, т.е. да творят, проверяваме у кое дете има този свещен огън - наречен талант. А не у всеки го има ...” (Долапчиева-Сотирова, 1980)

### Дискусия

Настоящото изследване на зараждането на обучението по танцово изкуство във Варна поставя проблема за постоянното състояние на преход на българската образователна система. Тази основна характеристика на актуалната система на българското образование намира ярко отражение в обучението по танц. С въвеждане на промените в ЗАКОНА за предучилищното и училищното образование през 2016 г. и новите стандарти се налага необходимостта от актуализиране на учебните планове и учебните програми. Това поставя на преден план въпросите:

- Каква е съвременната ситуация в образованието по танцово изкуство в България?
- Кои са най-съществените дефицити, чието преодоляване налага повишено внимание както в областта на теорията, така и на педагогическата практика?
- Какви са основните приоритети очертаващи иновативните методи на преподаване и учене?

Несъмнено основополагаща роля във формулиране отговора на тези въпроси има изследването и реконструирането на историята на танцовото обучение в системата на средното образование в България, както и проучването и анализирането на методическите и творчески търсения на

инициаторите. Направените заключение ще очертаят перспективата и посоката за развитие на обучението по танцово изкуство в България.

### **Заключение**

За успешната педагогическата дейност на Галина и Стефан Йорданови основен източник на информация остава периодичния регионален печат от 1965 до 1985 година. Техните възгледи за развитието на танцовото обучение и методика се отразяват предимно от варненски журналисти. В опит за реконструиране на зараждането на художественото танцово образование във Варна не откриваме източници на информация в учебни програми, писани методики, архиви и други носители с документална и историческа стойност.

Целта на журналистите е те да предизвикат активността в диалога от страна на Ст. Йорданов и Г. Йорданова, да се съобразяват с посоката на техните размисли, намерения, проблеми. В статията на Стефан Йорданов е споделена професионално обоснована програма за развитието на балетното образование в град Варна. Тези материали документират културната мисия на твореца – хореограф и балетен педагог, идентификация на неговото “варненско жителство” и “индивидуално битие”. Макар и не много на брой, публикациите притежават изключително значима информация за художествените, културните, педагогическите, психологическите – човешките щрихи от биографиите на Галина и Стефан Йорданови. Тези щрихи се пазят и от техните възпитаници, на експерименталния балетен клас, отново с амбицията да бъде първи извън столичен. Но документирано е единствено публикуваното във вестник “Народно дело”. В цялостното реконструиране на историята на художественото танцово образование във Варна с автентичността на споделените идеи, тези материали могат да послужат за източници на една съществена част от ненаписаната история. Материала е част от цялостното изследване на обучението по танцово изкуство в сферата на средното образование в България.

### **Признателност**

Използван е снимков материал, предоставен от личния архив на Д-р Светла Трайкова и от в-к “Народно дело”.

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