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POLYARTISTIC BASIS OF DANCE SYMPHONIZATION

The article is devoted to identification of polyartistic factors that nurtured the idea of dance symphonization at the beginning of its formation. On the example of "Swan Lake" by P. Tchaikovsky hierarchy of different types of art in the symphonic dances is observed. The role of the interaction of different creative disciplines in the formulation of symphonic dance is determined.

Keywords: *polyartistry, choreographic school, ballet, dance symphonization, classical music.*

At the present stage of development of the information society because of integrative interactions the new fields of knowledge, synthetic artistic phenomena evidencing transformation system types and genres of art are forming. Today, science and art with the assistance of media technologies that combine various forms of artistic and technical activities cooperate more actively. Therefore, an important thinking principle is complexity, the capacity for synthesis which is reflected within the disciplines of the humanities in the trends polyartistry and multiculturalism.

Educational strategy of polyartistic training based on the interaction of art seeks to identify internal imagery, spiritual ties between the different species. The purpose of polyartistic training is versatile self-identity in space as a kind of artistic culture of integrity. In this context O. Buzova polyartistic describes the process of training and education as harmonization of “sensory and intellectual spheres of personality” [3, p. 72].

Nowadays, the idea of Art interpenetration nourishes and education, and artistic practice. The choreography do not stand on the sidelines. The problems of choreographic education are in close connection with the scientific substantiation polyartistic aspects of professional dance group leader. Among the problems of creative growth of choreographer important place is occupied by the question of symphonization dance opportunities as identification of integrative tendencies of art. Scientific research of symphonization dance process, its individual characteristics generated by creative artists' methods, justification and prediction of modern capabilities - the actual task of art that requires processing of large volume of artistic material.

Dance symphonization today concerns not only classical ballet, it enters into more and more different directions and forms of choreography. However, students as future leader choreographers of dance groups are not always aware of symphonization essence of dance in the context of general patterns of integration into the culture. There is a lack of knowledge about the role of different creative disciplines in the process of setting a symphony of dance. Therefore, we consider appropriate to identify polyartistic bases of dance symphonization on the example of its source - the ballet "Swan Lake."

The main idea of the concept of polyartistic training and education of the individual are in studies of L. Kondratska, L. Masol, M. Myropolska, O. Otych, G. Padalka, T. Reyzenkind, O. Rudnytska, G. Shevchenko etc., integrative programs of J. Usov and B. Yusov etc. Problems of arts reflected in theories of I. Kant, G. Lessing, F. Schiller, work of J. Boryev, V. Vanslov, N. Dmitrieva A. Zisya, M. Kagan, A. Casin, O. Losyev, V. Mykhalov and others.

Analysis of studies shows that polyartistry combines any form of Arts interaction. Thus, G. Shevchenko recognizes the importance of education for a clear distinction between synthesis and complex art. If synthesis means a combination of different types of art when unity of components is defined as ideological and artistic concept; so the complex is a collection of objects or phenomena that make up a whole [11, p. 15].

The choreography, in which dance movement, music, art and dance drama are integrated, is of polyartistic nature. The specificity of the interaction of arts in choreography is to keep the relative autonomy of types and is stronger than in the synthesis, communication between them, providing the possibility of differentiation and integration of individual components.

One of the first to examine choreographic performance as polyartistic phenomenon was I. Solertynskyy (1902 - 1944). It is in the context of the interaction between the arts, he analyzed the staging of "Swan Lake" by A. Vaganova in 1933. Dramatic theorist differentiated components (literary-dramatic foundation, music, dance, visual design) and followed the internal communication between them. Dramatic scenario suffered withering criticism, under which the ballet action was brought in the nineteenth century. The main disadvantage of play, according to I. Solertynskyy, was the field of "plot understanding", because the "absurdity of the old plot scheme of "Swan Lake" can

not justify” [9, p. 75]. The reviewer was not satisfied by music edition, which is far from the original text of P. Tchaikovsky. Dance decision was assessed positively that was based on the tradition of staging of L. Ivanova. The work of artist V. Dmitriev was described as twofold: declared successful lyrical landscapes (“the visual equivalent of musical landscapes AP Tchaikovsky ”[9, p. 78]), unsuitable spirit Ballet - ponderous pseudoserednovichni interior decoration.

Ballet aspects of the work of P. Tchaikovsky are also covered in the works of Yu. Bakhrushin, A. Demidov, V. Krasovsky, Yu. Slonyskiy and others. Music features of the works (including ballet) of P. Tchaikovsky are investigated by A. Alshvanh, B. Asafyev, D. Zhytomyrskyi, G. Poberezhna, Yu. Rozanov, N. Tumanina and others.

However, scientific research, usually only briefly distinguish the quality of choreography that caused dance symphonization opportunity, lack of teaching materials that would form the historical thinking of the future leaders of choreographic collectives in combination with professional and practical training.

For this article, the fundamental idea is that the relationship between interacting arts are hierarchical: a certain type is dominant, while others are subordinates. This hierarchy must be identified on choreography, including symphonic dance, initiated by P. Tchaikovsky.

Purpose of the article is to identify and justify polyartistic factors that nurtured the idea of dance symphonization at the beginning of its formation.

Objectives:

- to reveal the essential characteristics of integration processes in the choreography as a determining factor of polyartistic education;
- to identify particular drama “Swan Lake” of P. Tchaikovsky;
- to compare approaches of ballet staging of different choreographers from polyartistry positions;
- to clarify the hierarchy of elements of different art forms in symphonic dances.

The object of study is the concept of polyartistry in terms of choreographic education.

Subject of investigation is the polyartistic foundations of dance symphonization.

The methodological basis of study is the principles of dance symphonization of historical and comparative, problematic - chronological, cultural and art analysis. During article creation retrospective, synchronic and diachronic methods were used.

The polyartistry concept is based on the arts interaction, which is due to their aesthetic nature, the only law of creative thinking, general laws of art as megasystem. The common origins of all arts is considers the development of consciousness, folk art, career, communication, according to aesthetics, which were generated by aesthetic, cognitive, communicative needs [11]. However, having common origins, arts branched, developing, collectively constituted a single integrated body.

His source of polyartistry idea itself reaches more “musical” education of Plato, described in his treatise “Laws”. Please note that this emphasis is given to the choreography, which is understood as a synthesis of music and poetry. The idea of “musical” education developed further in the concepts of the Renaissance humanists, although the choreography had no leading role, as in Plato. However, this did not prevent the Renaissance era to start ballet as polyartistic show that in the spirit of antiquity integrated elements of dance, singing, literature on visual design. Increased polyartistic approach influence was observed in the second half of the nineteenth century and reached its climax on the verge of XIX - XX centuries. Recycled interest in the interaction between the arts featuring dance called concept of education E. Jacques-Dalcroze, F. Delsarte, Z. Koday, A. Duncan and others.

Mostly integrative choreography is defined in polymodal system of artistic perception organization plastic human body movements, gestures, facial expressions (because of resistance on the basis of verbal, auditory and visual synthesis associations, etc.). Since the interaction Arts synthesizing different types of artistic and imaginative designs, making simultaneously, sequentially or simultaneously, gradual transition from one type to another design, the result is the emergence of artistic formations, including the components of different kinds of art.

Polyartistic approach focuses on the organization of integrated semantic information space through common codes of language arts. That is, to understand the internal relationship of different artistic manifestations, the artist can carry a

certain art form to another artistic modality [7, p. 300]. The mechanisms of the integration process is a combination of choreography in Fiction objectivity and subjectivity, historicity and fantasy, linearity and nonlinearity of presentation, convention time, the connection fitting images of paintings and so on.

Mostly polyartistry in choreography appears in the ballet that is both theatrical performances. The artistic world of ballet is created based on the spatial and temporal variability of relationships, distribution of libretto for individual pictures that relate to the drama of a holistic plan. Perception provides ballet language experience and sound understanding of the plastic images dynamically unfolding in terms of theater and stage time and space.

From the standpoint of polyartistry image choreographic is known through: understanding the staging content, comparison of individual images and meanings relevant auditory and visual characteristics analysis of associative combinations in different forms of art, synthesizing holistic understanding of the composition.

Strengthening of polyartistic direction in choreography took place in the nineteenth century. When the ballet finally emerged as an independent art form and developed in the Wake intensification of interaction with other types, especially literature and music. Significant role in identifying of polyartistic choreography played romanticism.

Romantic ballet, inspired by the achievements towards other forms of art (note that romantic ballet announced itself when this trend in literature was almost exhausted), drawn to the duality of image interpretation (compare with musical works of R. Schumann, F. Schubert, novels of E.T.A. Hoffman etc.). Symfonizatsiya dance exacerbated this trend. Yes, P. Tchaikovsky image of Odette - Odile is based on the law assertion and denial, it shows weakness of boundaries between good and evil in the world.

The process of symphonization was explained by the development of dance music and theatrical genres during the nineteenth century. Symphony ballet grew on the basis of operas with developed dance scenes, he accumulated plastic musical meanings, explained the role of figurative and expressive detail, dynamic deployment of the plot, plastic musical drama, detailed its own system of artistic conventions.

The system conventions of ballet has polyartistic basis and is based on interaction of: 1) dramatic conventions (story, plot, dramatic conflict, etc.); 2)

dance performance conventions (technical features dancing, acting); 3) music and sound conventions (inclusion of music in auditory-visual image, building a symphonic dance music under the laws of development, etc.); 4) figurative compositional conventions (construction staging, use of lighting, scenery, etc.).

Artistic conventions of romantic ballet are concentrated in its symbolism, which combines the meanings created by choreographer, librettist and composer as ballet authors. In romantic ballet role of various artists was growing. Accordingly, ballet performance was the result of joint work of artists and its success depended on the proximity of their aesthetic views.

The leading factor of dance symphonization was the treatment to ballet music composers working in the field of “pure” music. This was P. Tchaikovsky, who went to ballet as a serious genre, seeking opportunities in it a symbolic expression of human values. In this context fantastic ballet story was principle for P. Tchaikovsky: lack of household items gave space to generalization, symphonic thinking. Hierarchy of polyartistic integration elements changed: dance first became submit to music that transformed the genre and thus complicated the stage work of choreographer.

As you know, the premiere of “Swan Lake”, which marked the beginning of dance symphonization was enough unsuccessful. [10] Trusted reasons for this, given the time remoteness and lack of recording equipment, to detect possible. However, evidence of contemporaries suggest that probably violation of a dramatic structure in its dance and music forms took place. At that time symphonic dance could be perceived as destroying the stereotypes of the genre of art in the dominant integrative cooperation. Thus, after the premiere of director D. Mukhin wrote that “music for dancing is not very comfortable, more is alike a beautiful symphony” [2, p. 175].

At the time of “Swan Lake” choreographers have had no experience in dance embodiment of symphonic music, especially with deep ideological load. After all, according to Yu . Bakhrushin in “Swan Lake” music has become a leading component of choreographic work, often taking on the expression of the basic idea of ballet. This pantomime as the main content explanator of the work, retreating into the background and gave more opportunities to dance” [2, p. 176].

Innovation of music of P. Tchaikovsky required choreographer, who was knowledgeable in various fields of art, especially in music. This was L.

Ivanov. "Choreographer's task was to penetrate deeply into the meaning of music to correctly identify the development of musical drama and dance means to convey to viewers the basic idea of the work. Each ballet with symphonic music demanded its special dance expression, musical characteristics of image selection depended strictly limited number of individual, harmoniously connected with each other dance moves and postures" [2, p. 198].

L. Ivanov was the first choreographers who came to identify polyartistic bases of dance symphonization. He found that: 1) the musical drama is the basis for building a symphonic dance music which defines choreographic imagery; 2) the content of symphonic music is expressed through special forms of dance, different from the classic stereotypes; 3) each of symphonic music, ballet requires a special dance figures.

The correct interpretation of "Swan Lake" by L. Ivanov in 1894 not only contributed to musical choreographer's training, and his direct contact with the composer. L. Ivanov treated respectfully to scores of P. Tchaikovsky, he gave immeasurably more important sense than his predecessors and contemporaries.

L. Ivanov considered dance to symphonic music as an effective, leading to the formation of choreographic drama. "No organic fusion of dance and pantomime, and especially not their mechanical connection, and dance as a means of creating an image and transfer thoughts and feelings of the characters of the play was so radically new aesthetics in ballet productions that followed from L. Ivanova. Along with the musical drama was dance drama" [2, p. 201].

In 90-ies of XIX century ballet music of reform P. Tchaikovsky was recognized as by musical and by choreographic circles. The stage of "Swan Lake" in cooperation of L. Ivanov and M. Petip was appropriate plan of P. Tchaikovsky about ballet as lyrical drama: the tale was set to the level of philosophical romantic reflection on the fate of beauty in bleak terms of reality. The fact that the gravity of composing symphonic plan confirms the closeness of the concept of "Swan Lake" to overture of "Romeo and Juliet" [6, p. 100].

Dance symphonization grew in the traditional numbering ballet structures. That is why critics often claim it to have drama. We know that creating a ballet, P.Tchaikovsky was guided by choreographic program, studied ballet

principles for the composition of ballet scores of different authors. Composer was interested in the question of fine design, stage effects [10].

Dramaturgy of “Swan Lake” had no through development. A. Demidov wrote, that “the integrity provided intonation and tonal relationship of episodes that created a rather complex system of association “installation”, based on the unity of thematic material in style and character. <...> It seems that the whole ballet is based on roll scenes and paintings, which often mirror reflecting one another” [4, p. 37]. The score of P. Tchaikovsky demanded from the director and choreographer of thinking playwright.

So, with all faults the drama of “Swan Lake” tended to polyartistry. Its main developer should not be considered the author of the libretto and composer who relied primarily on the experience of operas and symphonies. This led to a shift in the hierarchy of structural elements: the music came first, which required fundamental changes choreographic decisions. This drama “anomaly” led to the introduction of symphonic dance. D. Zhytomyrsky marked “reform of ballet-musical drama” as the main reform of P. Tchaikovsky [5, p.43], which led to the unification of classic and typical dances. Accordingly, generalized thinking of symphonic dance provided with space for the creation of collective images, increasing the role of mass scenes in the play (which was brilliantly demonstrated by L. Ivanov).

The musical base of dance symphonization in “Swan Lake” was the development of theme of swans. The theme appears every time in key moments of action, contributing image dramatization. The importance is gained by melody harmonization [8]. A real tragedy is achieved by theme transformation at the end of the third act: a smooth deployment alters quickly, instrumentation accentuated brass. In the fourth act the theme of swans serves as the basis of the last scene, that declares the victory of love over death. We can assume that the development of leittheme of swans provided dramatic ballet unity.

However, symphonic dance was hardly perceived by the public if it took away in the sphere of a complex deployment of clean musical forms. Dance symphonization acquired ability of music of P. Tchaikovsky cause vivid visual images. In this regard, B. Asafyev wrote: “He has a figurative and expressive means of his art, that the language of music cause simultaneously where necessary for P. Tchaikovsky, sound-visual illusion in the minds of thoughtful and attentive

listener” [1, p . 195]. G. Poberezhna analyzes the musical transfer of visual ballet symbols. It is noted that the theme pattern of swans is seamless, “rounded”, rhythm is based on the graphic wings strokes. Intonation melody orientation corresponds to the peculiarities of motion (movement free from obstacles, long, short, etc.). Visual specificity is also inherent to typical melodies outlines of P. Tchaikovsky: intense melody rise to a climax and dispersed decline, associated with birds “floating” in the air [6, p. 67].

However, in the same way G. Poberezhna notes that “external image methods are always subject to P. Tchaikovsky’s inner expression. Even in his musical way in which foreign depiction seemingly prevails, composer focused on the transfer of psychological states” [6, p. 106]. It emerges in the theme of swans, which shows not only flying, but suffering from the forces of evil.

Identifying and emphasizing of polyartistic components of “Swan Lake” led ballet masters to radically different interpretations. After M. Petip and L. Ivanov ballet was set by A. Gorsky, F. Lopukhov A. Vaganova, V. Burmeister, A. Messerer, J. Grygorovych, N. Kasatkina and V. Vasylov etc. Stagecraft was developed by such artists as O. Golovin, K. Korovin, V. Dmitriev, S. Samokhvalov, S. Virsaladze etc. Performances were marked by different genres (tale, fantastic poem, realistic novel, a philosophical parable, psychological drama) due to layering of work meanings.

The retrospective method allowed to state the fact that successful productions in polyartistic unity the main place was assigned to music in his own way solving problems of dance symphonization, while the performances that suffered criticism focused theatrical and narrative elements, often suppressing the rights of symphonic dance for household.

Thus, the development of musical theater genres of nineteenth century gave life to a symphonic dance, enriching the quality of polyartistic choreography. Symphonization strengthened the integrity of the ballet work (ballet drama appearance) and deepened its symbolic meaning. Implementation of symphonic music in the ballet required revision of traditional staging techniques, the emergence of new dance forms, subordinate of music. In “Swan Lake” new drama principles were first announced that revealed the internal dynamics of images through sustainable value of musical and choreographic characteristics.

The research revealed factors that caused dance symphonization: ballet inhibition in Europe in the late nineteenth century and search of their capabilities by updating more synthetism; enhancing of the role of music and ballet of composer; the need for cooperation of different creative disciplines involved in the production; use of literary material, far from everyday details; the idea of through drama performances; increasing importance of mass dance scenes.

Further research prospects lie in semantic characteristics differentiation of polyartistic performances unity, analysis of building of musical dance images in specific choreographer's decisions.

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