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**THE TRICK AND GAG AS THE BASIC BASIS OF ECCENTRIC
MUSIC IN CLASSIC AND MODERN NUMBERS**

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The article explores the specifics of gag and trick in the genres of musical eccentrics and clownery as means of expression in the circus and variety. By establishing relationships and distinctive features between the trick and gag, the author discovers an innovative approach to the theoretical understanding of the clown genre and musical eccentrics.

The problem of the relationship of main assets of expressiveness is considered separately in clowning and musical eccentric numbers, which gives the author the opportunity to identify discrepancies in the theoretical conclusions of Slavsky R. regarding the definition of the term "gag". The article proves the failure of the substitution of the term gag for the term comic trick with reference to a musical eccentric.

Keywords: trick classification, trick functions, dramatic gag, gag as a comic trick, walkthrough and storyline gages, basic and auxiliary means of expression, clown and musical eccentricity in the system of original circus genres

Analysis of research.

During the 20th – early 21st centuries, the eccentric musical genre rarely fell into the field of scientific study. Such researchers as Mestechkin M. S., Makarov S. M., Slavsky R. E., Ardov A. V. were considering the numbers of an eccentric musical genre only in the context of identifying features of clownery and its varieties.

The theorists Bogdanov V. A. and Vinogradsky I. A. based on an analysis of circus practice of the early 2000s, defined gag as an element of a comic point in a non-verbal number. As for Slavsky R.E. gag actually equated with a comic trick. This is valid for clowning. But it does not apply to the eccentric musical genre, which we will try to theoretically substantiate.

Purpose of the article

The purpose of this article is to establish a hierarchy, prioritize such basic means of expressiveness in the genre of musical eccentrics and clowning as a trick and gag, identifying their interrelationships using the example of specific numbers. To do this, we first need to determine what lies behind the terms gag and trick in relation to the genre. Thus, the priorities for us are:

- *analysis of research on this issue;
- *analysis of specific (конкретных) examples of modern eccentric musical numbers in order to identify the basic genre fundamental principles;
- *identifying the relationship of artistic techniques directly in the genre of musical eccentrics.

The presentation of the main material.

Let us to recall the general theoretical background of the genre. An musical eccentric is a circus or pop genre in which musical works are performed with the help of trick techniques using ordinary or special eccentric instruments (saw, a set of bottles, bells, pans, logs of firewood, etc.).

The use of objects in functions which are not intrinsic (не свойственный) to them, the extraction of sounds from unusual instruments requires the artist to masterly handle them. There are numbers in which artists demonstrate only a trick game.

For example, in the number of artists Morozovskiyy, two players play ping-pong, but with unusual rackets – each side of the rackets has a metal plate, matched to a certain note. Racket strikes the ball with one or the other side allow you to perform a simple melody.

In order to determine the accents of perception of the genre, let us ask ourselves: what, in fact, is the main purpose of musical eccentrics, to make fun or surprise? What is the main means of expression of the genre, trick or gag?

Let`s remind the general definition of a trick and its function in a circus number. The trick is the basic, expressive means for all circus genres, which is interpreted as a spectacular device, a difficult maneuver, a trick. For example, in acrobatics, when they talk about trick, they mean flips, counters, jumps.

In juggling – well-aimed throws with three, four, five, and so on rings, balls, clubs. In the illusion rooms (номер), the concept of “trick” is levitation, the disappearance or appearance of people, animals, various objects.

Thanks to the research of Barinov V., we can specify this description. This trick, according to the author, is the main spokesman of the circus language. The trick according to Barinov V. is “an act in a circus number”, a source of psychological and plastic tasks. No matter how much varied the trick in various circus genres, it always acts as a skill in action [1]

"The goal of circus art is to combine the form of the ideal with the act-trick." The researcher considers his artistic persuasiveness and spectacular expressiveness, which is connected with plastic, props, music, costume, as an aesthetic function of a trick.

At the same time the substitution of trick action with other expressive means, – the scientist notes, – deprives the circus, as a type of art, of its specificity. The spectacular trick is multi-valued due to logical accents and emotional perception.

More specialized approaches are also cultivated to discover the concept of a trick and its classification. Thus, Zhukovin A.V. noted in his research that the trick scene and a single trick taken when he “works” on the development of the plot of the spectacle and the disclosure of the director's idea is like a miniature drama [2]

It has a plot, a climax and a denouement, that is, all the usual dramatic stages, conveyed to the viewer by the movement processes of the body – the motility of the stunt artist. Such tricks are called corporeal (from the English. Corporeality – corporeality), that is, those that are performed directly by the body apparatus of the actor.

Tricks performed solely by technical means are called technological. Tricks, which are based on a combination of the physical nature of the actor and the latest technology, called mixed.

The concept of "circus trick" has a wide range of meanings. But if in the genre of acrobatics, training, horsemanship, juggling, in a word, in any kind of circus art the main function of the trick is to surprise, then in the art of clownery the task of the trick is to laugh. We read this definition, for example, in Slavsky R. E. [3]

Having ascertained the content of the concept of a trick, we turn to the nuanced concept of the gag. When translating from English, the word “gag” first lists such meanings as “gag”, “gag”, “cap” and “cork”, and only the second – “joke” (“joke”, “mystification”, “deception”).

It is interesting to note that the Ukrainian-language Wikipedia parses the second meaning (joke, comic episode), while the English-language Wikipedia clearly and seriously explains what a gag is. We will certainly need both meanings of the word.

An outstanding film director and art theorist Kozintsev G. interpreted the concept of gag as a shifted system of thinking, displaced cause and effect. What happens when a thing is used contrary to its purpose? – the

researcher wondered. Metaphor by Kozintsev G. becomes reality, and reality becomes a metaphor. Gag becomes an eccentric master key that opens the door to a world where logic is abolished.[4]

The conclusions of Bogdanov I. A. and Vinogradskiy I. A. are also close to this point of view: Gag is what turns the real into the fantastic, the ordinary into the incredible, the normal into the absurd [5]

The famous clown-mime Vyacheslav Polunin talked about how he managed to make twenty-five gags in five minutes together with Skvortsov A. in five minutes: “This is a fantastic density of a system that completely captures the viewer. Each next gag is superimposed on the previous one, catching up with him.” And further V. Polunin drew an interesting parallel between the gags in his clownery and the gags in silent films and Disney cartoons.” That is, the gag becomes the main means of expression in certain clown numbers of Polunin V.

Obviously, Poluninsky and other similar numbers enabled the theorist Slavsky R. E. in the article “Notes on the comic trick” express the opinion that this is the “comic trick” (reference to the source). On the arena, the genres of clowning and musical eccentrics coexist very closely, both genres have the same intention – to make the audience laugh.

The lack of theoretical generalizations about musical eccentrics at some point led to the fact that the conclusions of Slavsky R. E. spread to this genre. Obviously, further research was based on the idea of Slavsky, that the comic trick, same as a gag, is a clownery laugh unit, as well as “any comic number”. Under “any comic number” came the musical eccentric. However, is the substitution of the concept of “trick” with the concept of “gag” for the genre legitimate?

If we will go back to the original meaning of the concept of gag (“gag”, “gag” and secondarily – a joke, a comic episode), then from these values it follows that the gag can be an inline sketch, working on general drama of

numbers or reprise. We see just such a false sketch, for example, in the room of modern Ukrainian musical eccentrics under the direction of Kirilovsky V.

In the plot-based numbers – "the game of the concert," the artists compete for the best performance and priority of the sympathies of the viewer. The gender inversion (the image of a man is performed by Natalya Kirilovskaya, and the image of a woman by Vlad Kirillovsky) already in the exposition of the number creates the groundwork for the Gags.

Heroes, musicians can not share music rest, and conflict flares up between them. The old musician pushes the Musician away from the music stand, and she pushes him away too. Emotions beat over the edge, at the Old Man, a shred of hair (typical clown gag), and Muzykantsha sheds notes from a lectern, and sheet music flies away, interconnected by one thread (response gag).

The confrontation lasts quite a long time, that is, even before the appearance of the trick part, the room was already full of gagged strings, and the inline skit lined up

This is followed by the basic stunt part – the artists, competing, move from one musical instrument to another: they play "musical pasta" (hanging metal pipes), bells, piano, "gears" (metal plates on a marble board), and a metallophone.

While playing the bells, the attempt to prevent the Ladies is crowned with success, the artists manage to play four hands and even take chords. And in the final of the issue, after a spectacular stunt musical potpourri, we are witnessing a classic gag-transformation. There is a dumping of costumes, the hero man reincarnates into a woman, and the performer, respectively, into a man.

Obviously, the playful, "gender" confrontation of the heroes, built on gags (in particular, the exposition scene) sharpens the plot of the issue,

gives the actions of the heroes additional motivation. However, in general, the number is built on tricks with the use of special musical instruments.

Another vivid example is the number by Alexander Falaleev "Game on Bottles". To the sounds of a lullaby, a dad with a pram comes to the playpen. The child begins to cry, and at first the father shakes the pram, trying to cover the child with a blanket, but a fountain (gag) splashes out from the pram with a fountain. Then Dad offers a bottle with a dummy, the baby briefly stops talking and screaming again.

Dad knocks on the bottle with a hammer, using it as a rattle, the child calms down, and dad arranges a rhythmic roll with the audience (gag). The gig exposition scene, played out as an independent mini-sketch, prepares the viewer to understand the motivation of the characters. While the scene lasts, assistants endure a whole palette of hanging bottles. And then the Dad performs a whole trick composition-potpourri on bottles by a professional tremolo (tremolo).

After the end of the work by Bizet J. "The Toreador, bolder to battle", and left without music, the baby begins to cry again. The pope plays the polka "Trick-truck" by Strauss I., then the waltz from the film "Beware of the car" by Petrov A. and the jazz piece by Desmond P. "Take Five" (Take Fight).

In vain, the child does not let up. And then the Pope performs the Ukrainian folk song march "Gay Numo Hloptsi Glorious Youth", and then loudly says the slogan "Glory to Ukraine", and the audience in response to "Heroes Glory!"

Thus, the real circus and pop practice dictates a conclusion opposite to the opinion of Slavsky R.E. in relation to the eccentric musical genre. Gags cannot be the main, basic means of expression in an eccentric musical number. As a rule, these are designed for a lively momentary reaction, not overloaded with meaningful inserted episodes.

But is the gag “unpretentious,” and lightened in a dramatic sense? In order not to fall into another extreme, consider another typical example – the pop number of Ivan Zamotaev “Russian Bayan”. The intrigue of the number is that the performer during the game must pour a drink from the bottle into a glass and drink. In this case, the bottle is attached to the left side of the accordion, and a glass to the right.

In the repertoire of the performer – the melody of Mozart and other complex works, which requires a virtuoso sound. Painful attempts and efforts begin, the performer cannot do a simple action (pour liquid into a glass) in such unusual conditions. That is, the whole cascade of original gags is unfolding. Finally, without spilling a drop, the actor copes with the task without disturbing the melodic line of works.

That is, in the final, the performer manages to combine the gag (drinking the drink) and the trick (performing a complex composition on the accordion in an unusual way) together. In this case, the gag is almost equal in value to the trick, it has an important semantic meaning. It cannot be considered as an optional element, without this gag there will be no difficulty of the trick. In addition, the elements used in the gage (bottle and glass) became at the same time elements of the button accordion, turning it from an ordinary instrument into an unusual instrument.

Another interesting issue is “Les Klaxons” performed by Michel Lauzière, where the trick is a continuation of an unusual reception-gag. The idea of the number is based on a non-standard solution of the costume, which becomes a many-voiced musical instrument. The artist is dressed in an orange working overalls, all hung with horns, which are tuned in different tones. It is known that the horn is a device for giving a sound signal.

Just like a musical instrument, the funnel-like expansion of such a horn has a curved shape with an end directed forward. The artist comes out with a music stand and notes, and, like a classical musician, begins to play by

clicking on the horn. There is a trick game on an unusual instrument in an unusual way – either with an elbow, or with a chin, or with a crouch.

In this game the artist resembles a dance. This dance is full of miniatures-gags – comic interaction with the music stand, the original turning of notes, the playing of "random" children's melodies during the performance of serious classics. Gags, therefore, in the sense of very tightly connected with the stunt part, complicate the performance in an unusual way. And, as a result, the gags in the room effectively enhance the perception of the trick.

The analysis of these numbers shows that in no case can a gag be considered just a decorative element, or a non-binding vignette in the number of an eccentric musical genre. Any good and right place gag is dramatic. Such a "dramatic" gag does not work for itself, but for the general concept of the number, the development of the plot and the disclosure of the character of the characters.

This is the so-called plot gag (as is well known, in the circus theory, gags are subdivided into "continuous" and "plot"). The first ones are very short and are performed as if by the way. The second – deployed in time and semantic content. Gags of the second type can serve as the foundation on which the whole number is built. A feature of such numbers is the necessity of complicity of the audience, who must accept the conditions of this particular game, believe in absurd fiction, as in truth.

There is no single principle for building a gag. In each case, the laughter effect can be achieved, for example, "replacing the logic of an adult with the logic of a child", "imaginary difficulty", "doing absurd actions with a serious look", etc. The more inventive the game gag will be built in, merged with the trick part of the eccentric music number, the more fully the theme of the number will be revealed.

Summarizing the above, it should be recognized that in the system of original genres, such as pantomime, clown, musical eccentric, manipulation and tricks, etc., – comic techniques, jokes, or gags, are powerful auxiliary means of expression. Without them, these genres are generally unthinkable.

So, we distinguish between the main and auxiliary means of expression for the genre of musical eccentrics and clownery.

The trick (the basic means of expression) in a musical eccentric is:

1. Playing a musical instrument in an unusual way.
2. Playing an unusual musical instrument.
3. Playing on several musical instruments at the same time.

Gag (auxiliary means of expression) in a musical eccentric is:

1. Comic inserted episode.
2. Emotional effect.
3. The surprise factor.
4. A joke that helps reveal the character of the characters.

Gag in clowning, he's a comic trick this is:

1. The main means of expression.
2. Laughter unit.
3. A joke solved by visual means.
4. The comic effect achieved by various methods – combining the incompatible, creating imaginary difficulties, parodying, etc.
5. Conversation pun.
6. A metaphor that has become a reality and vice versa.

Of course, such a distinction in real circus and variety practice is rarely observed in its pure form. Both musical clown and clowning constantly interact with each other as genres. To understand where the vector of this interaction is directed, let us consider in more detail the typical content of both genres.

In the clownery, "synthetic" artists have always stood out – such great clowns as Yengibarov L., Popov Fr., Rummyantsev M. They mastered the genres of acrobatics, juggling, equilibristic. However, the bet in their clown reprises was primarily made in jest, i.e. gag. Gag in clowning became the basic element, thus the "comic stunt" according to Slavsky.

Suffice it to recall the number "Avner eccentric" by the American performer of vaudevilles, clown, mime, juggler Avner Eisenberg. John Simon described Eisenberg in the New York Times magazine in 1984 as a "clown for a thinking man and the most demanding child." In Avner's wordless, solo reprise, the nature of the conflict of many original genres manifests itself, for example, elements of juggling, balance, acrobatics, the artist leads a merciless struggle with the world of things and wins.

At the same time, every object, hat, stick, chair, ladder is played up, the props become animated, become an obstinate rival partner. Thus, all the attention in the room is focused on the approach to the trick, and not on its performance. The reprise-scene lasts 13 minutes, and the main action is the performance with acting scores, jokes and cascades of gags, and not the artist's actual ability to juggle or perform an acrobatic cascade.

Representatives of musical eccentrics, for example, such famous artists as Amroseva E. and Shakhnin G., Otlivannik L. and G., in their numbers along with the stunt use of musical instruments often reinforced the impression with gags

Among the modern performers who develop the genre of musical eccentrics, stands out the Ukrainian duo "Koblikoff" composed of Sergey Koblikov and Vasyl Hashchuk. Their number "Bayan", lasting more than 7 minutes, at the 33rd international festival "Circus of the Future" in the capital of France won jury prizes and was also awarded prizes by Yuri Nikulin and the famous dynasty of French clowns Fratellini. The number is a scene from

the life of two friends – a juggler and a musician and is built on their conflict rivalry for the attention of the public.

The plot of the issue is as follows. Two partners come to the arena, one of them with the accordion. They make a curtsey synchronously – a bow, after which they sit on a chair, and one of them falls. There was only one chair on the stage, on which the accordion player successfully sat down, and his friend did not notice that there was no second chair at all. The bayan player looks at his friend with a touch of superiority, but the partner has found a way out. To justify the situation, he threw his arm over his head and stuck his legs wide apart, imitating the movement of squat from folk dance (the original gag is the answer to the action at a glance).

The accordion player begins to play a lingering melody, and his partner dances, and then, unexpectedly easily, at the end of the phrase performs a back flip. Then he comes in for Bayanist and “imperceptibly” pulls a chair out from under him. His expectations are not met. The bayan player did not fall, and with an imperturbable air continued to play, as if in a sitting in the air (an unexpected, virtuoso trick). The partner is discouraged, but has not yet exhausted all the reserves. He "skillfully" foot hooks from the floor with a juggling mace, but the mace does not fall into his hand.

He hooks the mace over and over. For the fifth time, the Bayanist stops playing and kindly, without irritation, bends down, takes the mace with his hand and delivers it to his partner (gag based on subtle humor). The partner understands that he has again conceded, but does not recognize himself as a defeated one. The bayan player continues to play, and the juggler performs unusual elements with one club. He finishes his combination in sync with the end of the musical phrase (a joint trick of both performers).

Sounds of applause to both friends. Obviously, this is not included in their plans. Everyone wants to ensure that the favor of the public got it only to him

Next, the Juggler pulls the mace to the Bayanist, who, reluctantly, reluctantly takes it, and the Juggler is going to pick up four more from the floor. The bayan player quickly falls out of the chair, bends over and gives the juggler all four maces. Say, and in this I am ahead of you (gag in the continuation of the line of excellence). The juggler is forced to accept help, and becomes in a position to start a combination. Translates the weight of the body on one leg, under the second lays a mace, under the neck lays the second, spreads his arms wide with maces and waits for accompaniment.

The accordion player wants to counterbalance his friend with a more masterly possession of a mace, he is trying to establish a mace on his forehead before he starts playing. The juggler is surprised at his friend's inability to maintain elemental balance. Attempts by Bayanist are repeated several times, and Juggler's perplexity is replaced by a sense of superiority. Finally he is the leader! Juggler, slowly, lies down on the floor, they say, you train, there is time, I will rest for now, unless we come to speak, we just rehearse (a chain of gag emotions).

And then the Bayanist, finally, sets a balancing mace on his forehead and abruptly begins to play. The juggler jumps up and they play a musical juggle combination (virtuoso trick) to the music. Approval of the audience, applause. Satisfied and emboldened partners are preparing for the next trick. The juggler has no problem hooking the fifth mace from the floor with his foot and climbs onto the shoulders of the Bayanist. In the final, the hardest trick is performed, during which the Juggler stands directly on the button accordion and juggles with five clubs, while his partner calmly continues to play and stretch the bellows of the instrument.

It is impossible not to note that the gags do not just set off the stunt filling of this eccentric musical number. The silent, emotionally intense exchange of views-gags between the heroes has the same share in the success of the number, as well as the stunt part. It is this subtle dialogue of

performers that does not avoid dramatic pauses and “voids” and gives the number a distinctive identity.

We agree with Slavsky R. E. that there is a “comic of simple emotions,” but there is a more complex comic. The number of Ukrainian artists, along with the tricks, is built on complex, sometimes dramatically colored emotions, on complex gags, and this gave it additional artistic value.

Conclusion. Thus, analyzing the modern numbers of musical eccentrics and clownery, as well as the experience of the previous, earlier period, we can state the tendency towards convergence and mutual enrichment of the two genres. Accordingly, the basic means of expressiveness of clowning and musical eccentrics are converging and interpenetrating.

In a musical eccentric, a gag can be present as an element of a spectacular addition, and in some clown numbers a trick, along with gags, becomes an important means of expression. However, the basic means of expression of each genre is different, so the final merger and dissolution in each other does not occur.

For centuries, circus art focused on two factors affecting the viewer, to surprise and laugh. Practice has shown that musical eccentric, as a self-sufficient genre, along with the basic tricks, absorbs all possible additional means of expression. It can be organic synthesis with choreography, plastic, pantomime, acrobatics, juggling and – traditionally – with clowning and its means of expressiveness, that is, with gags.

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