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**AERIAL GYMNASTICS – CORD-DE-PARILLE: FORMAL, TECHNICAL  
THE SIGNS**

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*In the article, for the first time in the domestic circus criticism (circus studies), a detailed analysis and ontological substantiation of the circus genre of aerial gymnastics in Cord-de-Parille is given. Clarifies the principles and techniques of the creative work of a circus artist on the Cord-de-Parille. Specifies the features of the work and its principles.*

*Exercises and tricks on Cord-de-Parille are specified according to the methodology and terminology adopted in circus gymnastics.*

*Keywords: circus art, circus gymnastics, aerial gymnastics, circus genres, cord-de-parille, circus studies.*

*Дмитрий Орёл, Воздушная гимнастика – Корд-де-парель: формально-технические / Киевская муниципальная академия эстрадного и циркового искусств, Украина, Киев.*

*В статье, впервые в отечественной цирковой критике (цирковедение) дан детальный анализ и онтологическое обоснование циркового жанра воздушная гимнастика на корд-де-пареле.*

*Уточняются упражнения и трюки на корд-де-пареле согласно принятым в цирковой гимнастики методологии и терминологии.*

*Ключевые слова: цирковое искусство, цирковая гимнастика, воздушная гимнастика, корд-де-парель, цирковые жанры, цирковедение*

**The problem of the study** lies in the fact that today there is practically no one: scientific research, methodological developments, as well as serious literature on the study of circus (aerial) gymnastics on the couple cord-de-parille. For the most part, it is practical and copyrighted applied techniques and practices that have only a fragmentary mention in separate interviews, programs, magazines.

**The purpose of the study** is to determine the concept and ontology of the circus genre aerial gymnastics on the couple cord-de-parille, as well as to clarify its forms, technique, style and stage representation.

### **Analysis of research**

Such studies in the field of circus criticism as well as acrobatic pedagogy were conducted by such professional pedagogues and researchers as Belokhvostov Boris [2], Kashevarov Vladimir, Kozhevnikov Sergei [4], Sokolov Eugene. Their research concerned art methodology for acrobatics, scenic and technical props for circus acrobats on the arena and under the dome, as well as the processes of aesthetic realization of the artistic image in circus criticism.

### **The presentation of the main material.**

**Cord de Parille** (French – corde perilleuse – dangerous, risky rope) is a type of circus (aerial) gymnastics. An air gymnastic apparatus is a tightly stretched vertical rope, on which an artist performs tricks similar to bamboo exercises ("flag", "blanche", "culbute"). The upper end is attached to the dome; lower pulls the assistant; top provided with loops. The number shown on the cord de parille is performed by one performer or a duet.

Scenic representation, as well as exercises on the vertical rope spectacular and very beautiful. Circus numbers in aerial gymnastics "cor-de-volan" and "cor-de-pariel", are an integral part of almost all circus performances. Circus artists, air gymnasts, after some preparatory period and serious rehearsals when the muscular system and breathing are

prepared for more tangible training methods, moves to exercises on primary air apparatus, which is the vertical rope. [6]

***Example – drawing "Cor-de-Pariel"***



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The beginning of the exercises on a vertical rope is "Vlazka" (to get on the rope, or to climb rope).

**"Vlazka"**, there is a special stage option *for men* – climbing on a rope is carried out with a hand lift, one leg is extended, the other, the leg is bent at the knee, two legs are lightly wrapped around the rope, the feet and phalanxes of the fingers are strongly stretched.

*For women*, climbing a rope is done in this way. Approaching the vertically installed rope and holding it first, with the right hand above the head and then below the left, begin to pull up with both hands, while

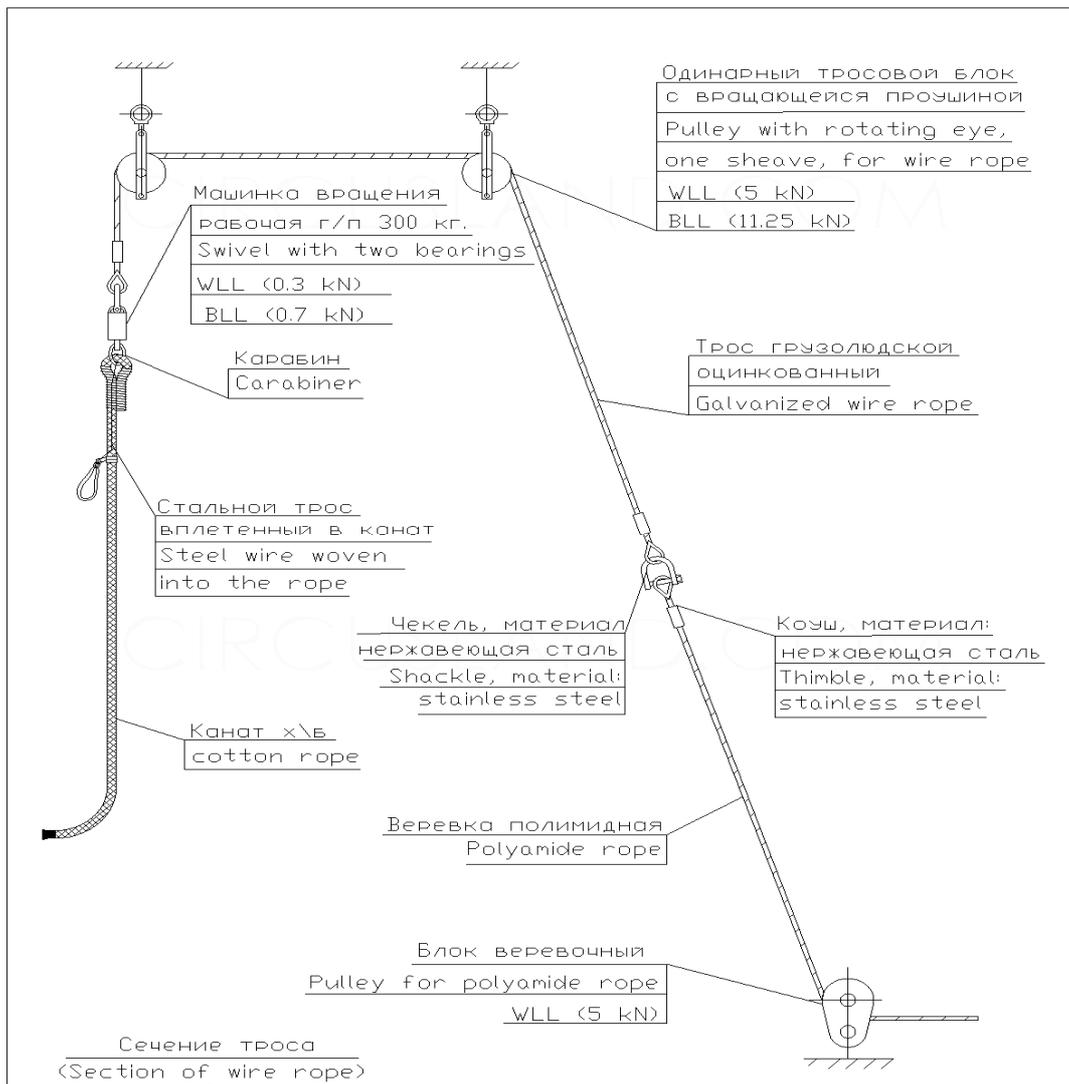
simultaneously taking a full breath. Keep legs in position around the rope. Pulling up to the full and fixed on the bent arms, fix the tightening. The legs, which are in the grip position, should be pulled upwards and, having fixed themselves, make an exhalation. Then again to intercept the right hand over the rope above the head and, sticking to the right hand and feet, to intercept the left hand below the right, keeping the legs in the position of the girth around the rope, and starting to inhale, lift before fixing it.

To begin, make 2–3 ascents and then proceed to the descent as follows.

When descending, breathing is the opposite: that is, when you descend, exhale, and when fixing, inhale

Starting a descent, in which to keep your arms bent, lower the body down, sticking with the feet and exhaling.

**Example – suspensions for with all components of the "*Cor-de-Pariel*"**



Having brought the descent to failure, to gain a foothold. Having fixed with legs, to intercept the hands, first with the left, and then with the right lower (to consolidate), inhale and exhale to start lowering the hull down, adjusting with the legs and hands.

Having mastered the hold of the first method of tightening on two hands, you can proceed to the second cycle of tightening and holding on the rope with your left and right hands separately.

**Foot lock** (sit on the rope). Having made a "vlazka", it is necessary to give a rest to hands and legs. To do this, pulling up with both hands and bringing the body close to the rope, stretch your legs. Then, having bent the right leg higher in the knee, step on the rope with the heel and place the toe

under the knee of the slightly extended left leg. The left toe of the left foot to lay the rope. In this position of the closed foot lock, you can safely release your hands, giving them a little rest.

Switch to the Flag (Bracket) from the foot lock [6].

**Flag (Cronshtein)** Flag (Bracket), taking the loop with the right hand and freeing the legs from the lock position, extend the body parallel to the rope (hanging position, or "hanging"). With your left hand, grab the rope, with the hull pushing away from the rope to the "flag" position: perpendicular to the rope. Move the body from the side position to the straight position. A similar position to fix. Then transfer the body to the rope for the next trick (see picture No. 7.).

**Rear sag.**

Transferring the body to the rope after the flac-cronshtein (flag-bracket), a gymnast, freeing his hand from the loop and holding the rope with his hands, makes a foot-lock.

Turns the right leg in front of the rope to the left, bending the knee, skipping the lower part of the leg to the bone under the knee of the left leg, then braids the left leg above the lift from left to right.

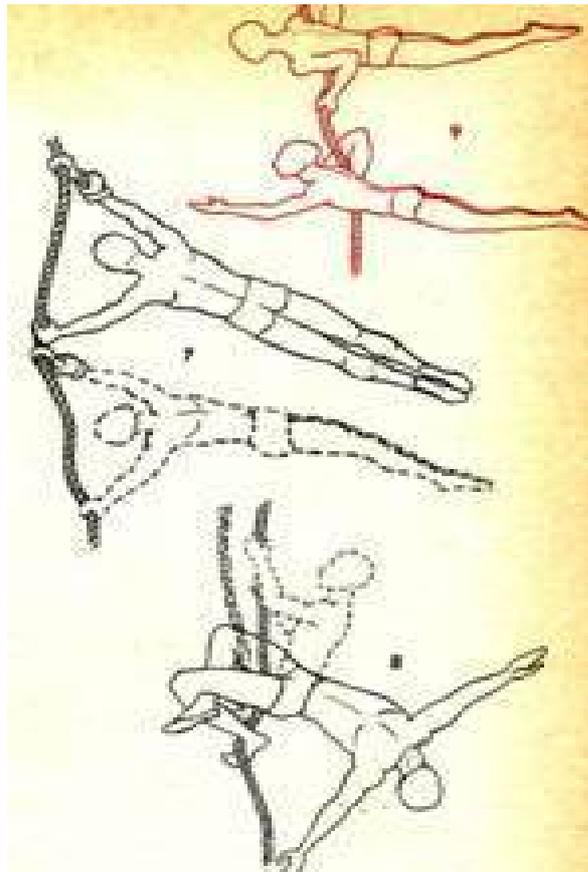
After the lock is made, let go of your hands, falling off the hull on the rear sag of the head downwards. Having fixed this position, rise and, holding the rope by hands, get ready for the next trick (see picture No. 8.).

**Arrow** (emphasis with two hands in the rope with the transition to one hand).

Having brought the hull with the bogen in a sitting position, grasping the rope with the hands and freeing the legs from the lock and shifting the legs to the sitting position, pushing the hull to the left, and putting the right hand in front of the rope to the right and grabbing the rope at the waist, for the rope below, near the groin.

Then throw the legs with stretched socks in a horizontal position. The body is on the support of the left elbow. With a gradual transition to the right arm, tightly pressing the curved arm with the rope clamped to the right side, throw the left arm in a horizontal position. After fixation, transfer the body to the rope, securing the legs to the lock for rest with the transition to the next trick (see picture No. 9.).

***Example - tricks on the "Cor-de-Pariel"***



**Conclusions**

Thus, it can be said that today in the domestic circus criticism, aerial gymnastics Cord de Parel is represented in a very mole percentage and is not well understood, both in the tricks contest and the technique, and in the analysis of artistic forms, which creates a great opportunity to study and the study of this circus genre in the future.

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