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BELGIAN PROGRESSIVE ROCK MUSIC BEFORE & BEYOND THE DIGIT (A RETROSPECTIVE OVERVIEW ACCORDING TO PHONOGRAPHIC DOCUMENTS)

The article presents a retrospective review of the archival heritage of Belgian rock, based on the analysis of relevant musical soundtracks. The urgency of the topic of the publication is due to the lack of scientific papers on the history of Swiss rock music in the background of documentary. *The aim of the work* is the scientific study of the communication conditions of the formation of the Belgian school of rock music in the early days and its features in modern digital conditions.

The subject of research is the peculiarities of the development of Belgian rock music on the example of the analysis of the phonographic heritage of the DRAGON group (in detail) and others (in fragments). For the first time, a chronological picture of Belgian progressive rock music in general was reconstructed, and based on the relevant discographic analysis, attention was focused on studying the musical heritage of the DRAGON rock band. Methodological support was based on the use of general scientific and special methods determined by the purpose and objectives of the study. *The scientific novelty* of the article is to create a general basis for the formation, development and transformation of the Belgian school of progressive rock music for further study of individual actors in this sector, as well as to clarify the chronology of some events from the early 1960s to the present (60 years). The author concludes that Belgian progressive rock music is a separate musical direction in the European cultural space, which has certain characteristics and specific features. Particular attention is paid to the research task of studying the communicative conditions and the causes of transformations in the sound recording system in the context of digitalization. From the point of view of sound document communication, based on the obtained results, the forecasts of transformations in this sector in the conditions of digitalization are determined and substantiated. In addition, the author states that today there are trends of reverse migration of music between digital and analog formats. However, «inflation of the value of music» determines the dominance of the quantitative component over the qualitative.

Keywords: Album, Belgium, Records, Band, Discography, Dragon, Sound Recording, Music, Progressive Rock, Single.

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БЕЛЬГІЙСЬКА ПРОГРЕСИВНА РОК-МУЗИКА ДО І ПОЗА МЕЖАМИ ЦИФРИ (РЕТРОСПЕКТИВНИЙ ОГЛЯД ЗА ФОНОГРАФІЧНИМИ ДОКУМЕНТАМИ)

У статті викладено ретроспективний огляд архівної спадщини бельгійського року, з опертям на аналіз відповідних музичних фонодокументів. Актуальність теми публікації зумовлена відсутністю наукових праць, що присвячені історії швейцарської рок-музики у фонодокументному відображенні. *Метою роботи* є наукове вивчення комунікаційних умов формування бельгійської школи рок-музики у ранню добу та її особливості в сучасних цифрових умовах. Предмет дослідження – особливості розвитку бельгійської рок-музики на прикладі аналізу фонограмної спадщини гурту «Дракон» (докладно) та інших (фрагментарно). Уперше проведено реконструкцію хронологічної картини бельгійської прогресивної рок-музики загалом та з опертям на відповідний дискографічний аналіз, акцентовано на вивченні музичної спадщини рок-гурту «Дракон». Методологічне забезпечення ґрунтувалося на використанні загальнонаукових і спеціальних методів, що визначаються метою та завданнями дослідження. *Наукова новизна статті* полягає у створенні загальних засад формування, розвитку та трансформацій бельгійської школи прогресивної рок-музики для подальшого більш глибокого вивчення окремих акторів із цього сектору, а також в уточненні хронології низки подій за період із початку 1960-х років до наших днів (60 років). Автор робить висновок про те, що бельгійська прогресивна рок-музика є окремим музичним напрямом у європейському культурному просторі, якому притаманні певні характерні риси та специфічні особливості. Окрему увагу приділено дослідницькому завданню щодо вивчення комунікативних умов та причин трансформацій у звукозаписувальній системі в умовах цифровізації. Із погляду фонодокументної комунікації, опираючись на отримані результати, визначено та обґрунтовано прогнози трансформацій у цьому секторі в умовах цифровізації. До того ж, автором констатовано, що наразі спостерігаються тенденції зворотної міграції музики між

цифровими та аналоговими форматами. Однак «інфляція цінності музики» зумовлює домінування кількісного складника над якісним.

Ключові слова: альбом, Бельгія, грамплатівки, гурт, дискографія, Дракон, звукозапис, музика, прогресивний рок, сингл, цифровізація.

Introduction

In general, the study of the phonogram discourse is interesting, promising and does not lose its relevance in the recording industry. There is nothing eternal. Everything has its own life cycle. And the Universe lives according to the cyclical model of its development. Rock music is no exception. Rock music is created and resides in a dynamic communicative environment characterized by the constant improvement of technology. The communication potential of digital music is steadily diminishing. The genre-style criterion for delimiting musical content has somehow imperceptibly gone into the past, and now the access method has become a priority element in the global communication system.

In modern conditions of digitalization of the information and communication space of new scientific approaches requires such an area as archival music, an integral part of which is rock, in particular – progressive («Prog Rock» or «Progressive»). Despite the general large number of scientific, reference and encyclopedic and journalistic professional publications on this subject, both the remarkable musical progressive projects of the 1960s and 1980s and some regional currents, including the Belgian school of progressive rock (Bob McBeath, Roy Wallace and others).

The methodological basis of the publication is the basic provisions of the general theory of social communications. The empirical base consists of more than 10 thousand archival sound documents (records, CDs, etc.), directories and catalogs of record companies, periodicals, Internet resources, as well as unpublished materials.

The aim of the work is to scientifically substantiate the social and communication principles of the development of the Belgian rock music. The subject of the research is the peculiarities of the development of Belgian rock on the example of a detailed analysis of the phonogram heritage of the DRAGON and others groups in terms of phonodocumentary communication.

Part I. Before (Belgian Beat in the Early Years)

From the standpoint of the development of the musical landscape, Belgium is a unique foaming sound cocktail. The Belgian Beat was inspired by US and UK Rock and Roll music from the late 1950s and early 1960s. Initially, local bands mostly imitated bands like THE SHADOWS and THE BEATLES. Some of them became famous after the original (albeit strongly inspired) compositions – THE JOKERS ‘Cecilia’ (1963), THE PEBBLES ‘Seven Horses In The Sky’ (1968), THE WALLACE COLLECTION ‘Daydream’ (1969). The guitar group LES COUSINS (started as LA JEUNE EQUIPE) was one of the first to successfully export new music from Belgium as a response to THE SHADOWS. The adaptation of the Indian song ‘Kili-Watch’ is an instant hit. In a few months, 50 000 copies of the disc were sold, which in 1960 was a huge number for the Belgian recording market. LES COUSINS became the first Belgian Rock ‘n’ Roll player to be discovered abroad. The band ceased performing at the end of 1966. Ricky Morvan & THE FENS was founded in 1962. Their first singles were released in several European countries, but THE FENS disbanded in 1966. In the 1960s, a Rhodesian artist named BRIAN lived and recorded in Belgium, having released many hits both solo and with a group of white Rhodesians called THE SHAKESPEARS (‘Shake It Over’, 1965).

The first band in Belgium to skillfully use heavy guitar sound was ADAM’S RECITAL from Antwerp. The team was formed by Louis Devries and soon received a recording contract. Their only legacy is the single ‘There’s No Place for the Lonely People/New York City’ (1968). After that, ADAM’S RECITAL was christened by the journalists ‘Flemish Jimmy Hendrix’. Others who promoted the idea of a new sound in young Rock in the 1968–1969s were SWEET FEELING from Liège – three singles where ‘Treat Her Right’ stands out; DEVIL’S POWER – catchy theme ‘Le Monde Etrange’, based on organ melody and loud drums; CLEE’S FIVE – interpretation of Eddie Cochran’s song ‘Summertime Blues’, celebrated by the American power trio BLUE CHEER; CRASH – recorded the only single ‘Touching Me, Touching You / Just Passing By’; RECREATION – ‘Love Forever / Fallen Astronauts’ single, inspired by THE NICE and SOFT MACHINE.

Throughout the 1960s, THE LIONS, THE MEC-OP SINGERS, LES SUNLIGHTS, THE MIDGES, LITTLE CHRIS & THE BOUMERANGS, THE FAMOUS CREW, LUCKY ALBA, FRANÇOIS NICOT were included in the process of shaping the Belgian face of new music ET LES RITMIX, THE MIDGES, DINKIES, THE SUNDROPS, THE SFINX'S, THE RAINBOWS and others. Since their debut in 1969, THE TENDERFOOT KIDS have established themselves as one of the finest Belgian psychedelic rock bands, playing real hard rock in the 1970s. 'Choo-Choo/Man In Black' stood out from other flamboyant singles from the 1970s.

In 1969, the brutal Heavy Blues Rock band BURNING PLAGUE was formed as a Brussels response to the British and Dutch blues boom. In 1970, their debut album was a huge success for artists working in this genre – more than 10,000 records sold and first place in the 'PopHot – hitparade Télé-moustique'. However, shortly after a tour of Zaire with Danny Lademacher's KLEPTOMANIA, BURNING PLAGUE disbanded.

One of the best dance teams in Belgium in the late sixties were CLEE'S FIVE, which appeared in 1962. In 1967, the debut album 'Jerk With The' was released. Their original song 'No Other Man', released on a single, was a success and was a bit reminiscent of JEFFERSON AIRPLANE. A year later, a second album, 'Hit Parade 1968', followed, created in the format of live recordings of cover versions, but then the group split. In the 1960s, THE PEBBLES also had several international hits ('Get Around', 'Down at Kiki', 'Mother Army'). So far, 'Seven Horses in the Sky' is considered the best song ever produced by a Belgian band. In 1969, they were incredibly close to signing with Apple Records, but by coincidence the Belgians overtook BADFINGER. Their second album, 'Close Up' (1973), did not sell very well overseas and in 1974 THE PEBBLES practically ceased operations.

The Belgian-English pop-rock group OCTOPUS (ex-THE BATS) enjoyed particular success, debuting in 1973 with the commercial single 'Hey Na Na', which was even released in England through the record company 'Mooncrest'. After that the band had several hits ('South of the Border', 'Gimme Some Lovin''...), several years of touring in Holland, Belgium and Germany, including joint tours with THE RUBETTS and MUD. The group disbanded in 1980. The most famous and successful progressive team in Belgium is considered to be MACHIAVEL.

They weren't the first, though. MAD CURRY is probably the earliest progressive rock band from the Flemish region of Belgium. Recall that the Kingdom of Belgium is divided into three linguistic communities: with the Flemish dialect of the Dutch language (6 million), French (4 million) and German-speaking (67 thousand inhabitants). Along with this, English is also widespread in Belgium (without an official status). Having made a claim in 1970 with the single 'Antwerp', they soon released a full-length giant disc.

In 1970, JENGHIZ KHAN was able to release their only album, 'Well Cut', on Barclay Record Label. The progressive hard rock work was recorded with Tim Brean, Big Friswa, Pierre Raepsaet, Piero Kenroll and Chris Tick. Friswa previously played in TENDERFOOT KIDS and LAURELIE, and Brin later founded THE TIM BREAN GROUP as the frontman. The concept is sustained in the form of a multi-structured composition of compositions in the key of early URIAH HEEP and partly PAVLOV'S DOG – but these both groups achieved their well-deserved recognition later [Belgian Rock Musicians, 2010].

Part II. The DRAGON History

A musical rock group, like most substances, has its own life cycle, in which the following main stages are distinguished: birth (creation), ascent to success (period of popularity), reorganization, death (disintegration), rebirth (reunification, recreation, reincarnation), education supergiants (supergroups) and 'white dwarfs' (groups of the same album), cosmic dust (Revised Band, Revival Band, Sideproject, Spin-off Band, Dis-Joint-Band & Re-Joint-Band, Legacy Band, Cover, Tribute & Copy Groups, Bootleg Band...) and other transformations of subjectivity.

The history of the creation of the DRAGON group leads to two parallel planes – BURNING LIGHT and LAGGER BLUES MACHINE, which will eventually intersect. So, 1967. In Ath, which is located near the French-Belgian border and belongs to the French language community, 17-year-old

singer and guitarist Jean Venaise with his brother, flutist and drummer Georges Venaise decided to found their own vocal and instrumental ensemble. For the first two years, the group, which was based on the Vanais brothers, essentially did not have a permanent composition.

We can say that this was the organizational period of the formation of the collective as a unit on the Belgian rock scene. As for the time of the creation of this ensemble, there is no unity in archival sources: in some documents, an expansive approach is used and the year of foundation is indicated as 1967, in others, the early period of the formation of the group is omitted. In 1970, the brothers titled their creation BURNING LIGHT.

From this moment the chronology of this group is calculated. At that time, the region, located between Lille and the unofficial capital of Europe, Brussels, was very densely saturated with various youth musical groups. And, nevertheless, a place for a new group was found almost immediately – BURNING LIGHT began performing at parties, playing their versions of popular at that time pop and rock hits, alternating their performances with two or three original compositions of his own composition.

The project participants gradually improved the technique of performing skills. And the music itself gradually acquired a more distinct authorial sound. Since 1970, two vocalists with excellent voices have worked for a short time with the Vanais brothers in BURNING LIGHT – Michel Lefevre and a dark-skinned soloist (whose name has sunk into oblivion), who sings in the manner of Jimi Hendrix. During this period Jean-Pierre Pirard was the first keyboardist.

In 1971, a rock festival took place on the coast of the North Sea in a cozy town called «Le Coq Sur Mer». This unique cultural forum was attended by 40 of the best Belgian music groups – THE PEBBLES, IRISH COFFEE, LAGGER BLUES MACHINE, ARKHAM and others. BURNING LIGHT also performed at this music forum. At the end of 1971, the group even managed to perform abroad – in the Parisian Golf-Drouot club, where FREE, THE WHO, David Bowie and other celebrities performed.

However, both vocalists and keyboardist soon left the group. Lefebvre focused on getting a good education, and the Congolese native decided to devote himself to political work – he became an employee of the diplomatic corps of the Republic of Zaire in Belgium – attaché to the son of Congolese President Mobutu Sese Seko Kuku Ngbendu wa za Banga. Pirard, unfortunately, could not continue to work in the group for health reasons. He did not lose contact with companions even after several years, it was according to his sketch that the cover for the debut album of the same name DRAGON was designed. In 1972, to replace the departed musicians, the brothers Jean and Georges Vanais were joined by Jean-Pierre «Tom» Houx, who played trumpet, trombone, keyboards and bass, who became one of the main members of BURNING LIGHT. Singing rhythm and lead guitarist Bernard Callaert soon joined the trio and the formation of the prog quartet was largely completed in 1972.

Most of the compositions were created by Jean Vanais, and then finalized by the group as a whole. The stability of the communication model, based on the subject of joint activities of musicians, was clearly determined by their mutual agreement – each participant in the creative process put forward additional ideas and made suggestions about the sound of their own instrumental parts. That is, the performance of all different melodies did not lead to the so-called «Dutch concert». The key reference point was the conceptual synthesis of programmed phonogram documents of such groups as PINK FLOYD, GOLDEN EARRING, IRON BUTTERFLY: from the first the Belgians took the depth and progressiveness of the presentation of the material, from the second – the dynamism inherent in the works of the Dutch of those years, and from the third – keyboard passages, because these Belgians, like the legendary Americans, used the Vox organ (although at times it sounded like a Hammond). BURNING LIGHT were determined to create their new sound, representing a kind of bizarre synthesis of weighted blues, psychedelia and art rock. To achieve this goal, persistent descendants of the Celtic Belgae preferred instrumental parts of the compositions. Moreover, the three in the group were fluent in wind instruments – this gave the sound a unique flavor. Perhaps this approach was additionally caused by the fact that the vocal component was still inferior to the instrumental one [Belgian Metal History].

Franco-orientation did not prevent Jean and other members of the group from writing lyrics in English; but during the performance there was still a barely perceptible accent. This matrix of priorities additionally confirmed the progressive multi-instrumental inclinations of young sound experimenters,

going beyond the traditional (typical and basic) model of a rock group formed according to the principle of «guitar – bass – keyboards – drums». Nearly all of the BURNING LIGHT members were able to play more than one musical instrument well. However, it was quite difficult to realize all this in a practical version of a «touring rock band». Moreover, since 1973, they have been used at concerts slides, smoke machines and makeup masks. All kinds of accessories and special effects like this highlighted the visual and theatrical side of their show. Gradually, a general conclusion suggested itself: no longer focus your attention on the visual component of the performances, but focus more deeply on studio work; moreover – with the maximum possible use of all sound recording technologies that existed at that time. Thanks to this, the sound of the carriers (studio magnetic tapes) with the recorded «musical thought» has become expanded, enriched with various sounds and harmonies. It was between 1974 and 1975 that BURNING LIGHT created a repertoire that would later appear on a studio album.

In early 1976 Christian Duponcheel joined the group – one of the founders and main composer LAGGER BLUES MACHINE, created around the same time as BURNING LIGHT. He played the piano, Hammond and saxophone and by that time was co-owner of a specialty shop with his brother Jean-Luc, where BURNING LIGHT went in full force to buy musical instruments; Christian listened to the band's tape recordings and was very impressed. The format of the described musical group has grown to a quintet. The addition of a new member expanded the band's musical and communication capabilities – this was especially noticeable in cases where certain compositions required a quick change of instruments right on stage. Now a whole range of options could be used painlessly: Jean-Pierre playing trombone with Bernard Callart or Jean Vanais on bass, or alternatively Jean-Pierre on keyboards with Christian Duponchel on saxophone or guitar.

The new capabilities of the group, obtained in the expanded version with the help of Duponchel, strengthened the conviction of the project participants that they should create and release an album, while guided by two goals – to make their music better known and to open the international stage of their careers. On that and decided. It remains to find a record company for your future album. EMI initially expressed interest, but due to internal reorganization of the firm, the idea ultimately had to be abandoned. However, the members of BURNING LIGHT did not give up, but began to quickly look for an alternative label. At the same time, it was decided to work in parallel in the recording studio on the phonogram for the album. An advertisement published in the British magazine New Musical Express attracted the attention of Jean and his colleagues to a recording studio located in Stonesfield, Oxfordshire, England. The Acorn record label itself was founded in the late 1960s, but this was information about the new Acorn Studios, founded by sound engineer Colin Sanders, a true enthusiast in his field, based on the use of transistor switching technology, created modernized mixing consoles for his studio. Working with a small budget, the group managed to complete the recording in just 5 days, including mixing – the next stage in creating a soundtrack after recording. This was a remarkable achievement thanks to the help and professional advice from the sound engineer Colin Bateman, who was well versed in this, also because he was a musician himself.

An additional (and very significant) support in the release of the gramophone record and the further promotion of the resize was the support in the person of EMI Records. Such a competent marketing move was achieved precisely thanks to Bateman, who used all his authority and connections in the rock business in the negotiations. For this recording, it was decided to change the name of the group. As a result, the preferences of the leader, Jean Vanais, – of course, with the consent of other colleagues – leaned in favor of DRAGON. This choice was explained by the following criteria: the new name «Dragon» was international, while relatively neutral, and also sounded more modern. It was this moment in 1976 that can be considered a conditional change of cycles: the end of the relatively long history of BURNING LIGHT and the beginning of the short phonographic life of DRAGON [Belgian Metal History].

A lot of songs were collected, claiming to be included in the album's track list, so the best ones were chosen with meticulous meticulousness – the most representative and polished ones, steadfastly entrenched over the years in the group's repertoire.

The album is replete with detailed instrumental canvases with complex, captivating arrangements and is fully consistent with the canons of classic art rock. All compositions are original, distinctive

and of high quality. The album opens with a light symphonic introduction with synthesizers, organ, piano and guitar snippets. «Introduction» is a psychedelic jam-instrumental with a hypnotic organ reminiscent of the early PINK FLOYD sound, and the acidic guitar wind blows the listener into the second half of the 1960s [Synieokyi O. V., 2021]. This is followed by the album's longest track – the ambitious eight-minute composition «Lucifer». It's a great jazz heavy prog with melodramatic vocals and strong guitars. The theme wins from the presence of a flute and a little fresh air vocalization. The second side of the plate is an order of magnitude stronger than A-Side. Of particular interest is the potential radio track «Gone in the Wind», featuring a recorded heavy blues-rock sound with piano and the mellotron in the foreground is somewhat blurred with vocals. Perhaps «Gone in the Wind» resembles a cross between BARCLAY JAMES HARVEST and the early songs of THE MOODY BLUES – in particular, «Lovely To See You» (1969). «In the Blue» starts with electronic psychological soundscapes with vibraphones and synthesizers, adding a spatial atmosphere, and then moves to the next level – beautiful organ sound with vocal arrangements oriented towards CAMEL. The final composition «Crystal Ball» is perhaps the best on the record. And some of its elements even somewhat resemble the sound of Salisbury URIAH HEPP.

In general, the recorded, sometimes clearly heavy, sound is revealed in symphonic structures, and some inexpressiveness of voices is balanced by the generally small volume of vocal parts and covered with solid instrumental components. The artwork and visual design of the album itself was designed by Jean-Pierre Pirard. Once the album was recorded and 1,500 copies were printed. The vinyl records «Pervopress» were immediately distributed by the group itself, as well as by the distributor of «Gamma Records» in Belgium, who further distributed the album. However, the album was practically not promoted, since the group for some reason fundamentally refused to send information about the release to specialized rock publications and other media, and only journalists who bought this record themselves could mention it somewhere... The group did not even manage to perform a concert tour under their new name. So, due to the complete lack of advertising, the release of one of the most original and interesting Art-Rock-albums ever published by the Belgians, alas, did not become an event in 1976 in the European music industry. And although almost every track has small flaws, on the whole the album falls short of the status of a masterpiece only with an eye on the classics of the genre, and above all – the English one. Some of the negative results can also be associated with the global trend in the economy and culture: by this time in many countries saw a significant decline in consumer interest in progressive rock music – against the backdrop of the emergence of «punk» and a sharp rise in «disco». Discs with art and symphonic rock and other recordings, personifying complex subdirections in popular music, were bought more and more reluctantly: the music is massive, and the compositions are more and more complicated... And the people wanted glossy «Boogie Nights»! And in another sector, many angry young people were already beginning to fiercely sing along with «Anarchy in UK»...

After the failure of the album, our heroes decided not to perform on stage under their new name DRAGON and, without losing heart, immediately began work on the new album. In their second disc, the Belgians intended not to select separate scattered songs of two or three years ago, and create a new conceptual work. All project participants initially shared the beliefs of Jean Vanais that this approach would allow them to come up with and record a complete and perfect musical and sound program. To this end, they started compiling a new album. There were no changes in the line-up. Initially, everyone was optimistic. However, a general feeling of fatigue soon developed, which led to a split in the group. The musicians have strengthened the perfectly justified belief that their overall mood no longer matches the style of music the band was developing. What's more, all of the BURNING LIGHT/DRAGON members have started families within a year of their first album. And since none of them professionally earned their living from music in Belgium, the guys began to think about their professional careers. The money was running out. The passion for rock was coming to an end [Belgian Metal History].

In 1977, DRAGON ceased to exist without a legal announcement of «official dissolution». Later Christian Duponchel and Jean-Pierre Hau joined ALCOOL, with which further transformations took place. In 1980, the recordings of the group under the new name CITY TALES, released at the musicians'

own funds (Private Release), hit the stores. The carrier contains a recording of progressive rock in the spirit of DRAGON from the times with Jean Vanais. However, apart from this single private release, the group did not release anything else and quickly disappeared from the communication field.

1986 saw the release of the failed second DRAGON album, Kalahen, whose songs were recorded in a room on a Teac tape recorder in 1977. Jean Vanais was personally interested in this issue. He made an agreement with the «Fanny» record label and for his personal savings published a LP in the amount of only 400 copies. The album contains six original tracks originally planned by the band. All members of the group demonstrate the ability to add something unusual and interesting to the sound palette. Beginning with the flute, the raw sound layer gradually thickens and towards the third track «America» the listener walks through the territories bordering on the early experiments of KANSAS. The next track «Les Hommes Bleus» is a jazzed heavy blues rock that emphasizes the brass dialogue of saxophone and trumpets, lined with rich interactions of bass and lead guitar with hazy vocals. In the ballad «Red Light» on the basis of keyboard overflows framed by a hard guitar, the rhythmic pattern changes, which are pedaled by the vocalist's transitions to the breaking falsetto. The disc closes with an 18-minute epic psychedelic jam «Kalahen» with ominous guitar fuzzy intersperses and a hypnotically twisted organ with an amazing timbre. The downside is the lyrics for most of the songs. Two years later, «Ficrivan», partners of the same label, released live recordings of the LAGGER BLUES MACHINE (the band in which Christian Duponchel played) under the name Tanit Live. This is a super rare release, on which a free concert is recorded, broadcast live in 1971 at Woluwe, Brussels, where LAGGER BLUES MACHINE played alongside WISHBONE ASH, WARHORSE and Pete Brown & PIBLOKTO. Only 500 copies of the vinyl record came out.

In 1992, «Mellow Records», the Italian record label, re-released the album under the amended name Kalahen / Plus on CD. The original album includes six bonus tracks not included in the debut LP – Psychedelic Brotherman, Blues Ashes, Two Drops Of Rain, Burning Light, Fanny (Part 1–4), JV's Private Works. These are archived working demo-recordings with atmospheric progressive sounding in line with PINK FLOYD, with mellotron, saxophone. Most likely, these are earlier unofficial recordings of the period 1974–1975, rejected during the selection of the first album to the track list. The second DRAGON album, in the creation of which mellotron, guitar, trumpet, trombone, saxophone and other instruments are organically used, is often regarded by many as a real pearl of 1970s progressive rock, comparing it on a par with the iconic works of such bands as the American IRON BUTTERFLY, the British VAN DER GRAAF GENERATION, French PULSAR, Norwegian AKASHA, West German AMON DÜÜL II.

Definitely, DRAGON is an intriguing and talented rock band, arguably the most interesting Belgian progressive project of the late 1960s and early 1980s, possibly ahead of MACHIAVEL and BANZAI. In 2010, the Portuguese label Golden Pavilion Records re-released the original DRAGON album in 180gr virgin vinyl format, followed by a second vinyl disc on January 10, 2011. The print run (400 copies in black vinyl and 100 in transparent red vinyl) was produced in Germany by Schallplattenfabrik Pallas GmbH.

Part III. Beyond the Digit (Belgian Rock from the 1980s to 2021)

The Belgian musicians kept on giving surprises. In 1981, the noise band CLUB MORAL was formed, playing very loudly and with heavy bass. In 1982, THE SCABS made their debut, which has been compared to the punks THE CLASH. By the early 1980s, there was a popular singer with the stage name LIO performing the French-language bubble gum, and the melodic pop group THE MACHINES, who were fortunate enough to record their first album at Abbey Road Studios. In the traditional heavy metal camp in the 1980s, WILD CHILD was a hit. The Belgian musicians kept on giving surprises. By the end of the 1970s, Hard Rock still hoped for a revival in the face of the DOCTOR DOWNTRIP group (existing since 1969)... However, in the 1980s, the vector of attraction changed towards electronic and industrial music, where TELEX and FRONT 242 quickly gained significant authority. In the 1990s, Belgium (and especially Flanders), thanks to the emergence of giant nightclubs and the development of the local New Beat scene experienced a breakthrough into the space of new electronic music. [Synieokyi O. V., 2021].

Interesting is the only album of the short-lived glam metal side-project LYNX, organized in 1993 by bassist and vocalist Berre Bergen of the punk band DE KREUNERS and pop rock THE SCABS [Wallace R., 2016]. Noise rock duo VANDAL X emerged in the 1990s and by the end of the decade, indie alternative artists THE SHOVELS had pulled the blanket. At the turn of the millennium, the cosmic thread was picked up by HYPNOS 69. In July 2000, guitarist W. Johnson, who had left THE BLUES FACTORY the day before, created BACON FAT as a power trio... Their fifth studio album 'Heart Rock & Soul Fire' (2018) takes you into the atmosphere of musical heritage 1960s and 1970s. Themes go beyond the prevailing bounds of hardcore blues-rock with a bias towards funk, soul, reggae, psychedelia and free jazz under the slogan 'Revolution of Love' lead us through the expanding blues universe... In 2008, the harsh Belgian men VIRUS IV, inviting Madame Magalie Luyten (ex-EPYSODE, BEAUTIFUL SIN, OVER US EDEN) as a vocalist, on Thundering Records released an interesting heavy metal program called 'Dark Sun'...

In 2005, the French-speaking TALIESYN appeared on the horizon of Belgian Rock, focused on heavy prog 1970s with hammond and fuzz...

The albums that drive these sales are a good indicator of different customer groups. Here rock faced in confrontation with its own past. At the same time the ongoing mess in the camp of the musicians themselves adds fuel to the fire. Some – those who are younger, create completely new compositions and albums with vintage rock typical of the 1960s and 1970s; others – the same who are older, on the contrary, re-record their cult compositions half a century ago in a newfangled sound in the hope of awakening interest in themselves from the modern advanced youth and thereby attracting a new audience of CD buyers. There are still others who, having climbed into the treasury with old records, cassettes and reels, are actively excavating there; and as a result, the best of the forgotten musical economy found is being modernized. Sometimes with the indication of the real authors, and sometimes it is passed off as his own – note that in this case we are not talking about eternal retro hits that have set the teeth on edge; such craftsmen do not hesitate to dig much deeper among the rarities and lost records of the 'Golden Age of Rock'.

In 2019, TINY LEGS TIM continued the Delta Blues Relay, ERIKSSON DELCROIX revived the palette of country folk with French shades, and RAW BLUES EXPERIENCE at 'Trailer Trash' delighted with the highest standard of blues rock. Such works as 'Freeze the Clock' (2019) by TENSFIELD, as well as the symbolically named album 'Mono' (2019) by Luk De Graaff, remain faithful to the blues traditions. This musician has background in THE BOXCARS, THE MONALISAS, NEEKA, THE WOLF BANES, THE RATTLESNAKE BONES.

'Horses of Rebellion' (2019) by groove rock band COWBOYS vs ALIENS from Bruges (founded 1996 by John Pollentier) is inspired by BLACK SABBATH, LED ZEPPELIN, THIN LIZZY and contemporary THE CULT, MONSTER MAGNET, QUEENS OF THE STONE AGE...

In general, a lot of the latest interesting works of Belgian musicians have appeared. Created in 2002 by keyboardist Pieter van den Broeck (aka Pete Mush) and bassist Wouter De Geest (aka Jaro), the space agency QUANTUM FANTAY in 2019 launched its 10th studio album, 'Yemaya Orisha', in Space Rock style an expanded electronic psychedelic basis with minimal vocal parts.

One of the oldest current Belgian prog artists, BEYOND THE LABYRINTH, followed by four full-length albums in September via Freya Records, an EP entitled 'Brand New Start'. WHEEL OF SMOKE in their 'Sonic Cure' was originally aimed at heavy psychedelic stoner rock, but received a moderately swirling space rock, offered in a charming psychedelic atmosphere with continuous riffs surrounded by sensitive keys [4]. HUNTER's single debut album is straightforward and powerful Heavy Metal. This spin-off project (five members of different bands have known each other for over 20 years, but have not worked together before) offers a metal blitzkrieg with all the necessary ingredients: crushing riffs, growling guitars and sharp solos, an artillery-tank rhythm section and an intense powerful vocals in the spirit of JUDAS PRIEST, MANILLA ROAD, METAL CHURCH, OMEN and CIRITH UNGOL. Inspired by the early BLACK SABBATH, LOWMAD has released a digital album called LowLand, featuring mystical lyrics and sticky muddy riffs based on the symbiosis of Stoner, Sludge, Grunge, Doom and Punk. KING HISS at Earthquaker created an irresistible sonic storm, engulfing the muscular essences of hard rock and stoner metal with barbaric rhythms. In 'Seduction', familiar

dark paths burst into the impenetrable thickets of symphonic power metal NIGHTQUEEN with new vocalist Hellen Heart. On their second album, 'Thylacine' (2020), SHARP TREBLE introduced a somewhat scattered melodic Heavy Metal. The classic Hard Rock band SCARVED with vocalist Caroline Verboven, after the show with covers by LED ZEPPELIN and RUSH, after making personnel changes, began work on the third disc. Trio TRIGGERFINGER plays in the spirit of AC/DC, LED ZEPPELIN and ZZ Top. And for those looking for a journey into the past, BEATEN BY HIPPIES offers a soundtrack – action-packed nostalgia for Grunge, Psych, Stoner, Sludge, Doom and Noise Rock and heavy riffs. To this hodgepodge, the musicians add bombardment aggressive vocals and classic heavy riffs. The result is an interesting debut with soundtracks from the 1960s, 1970s, 1980s and 1990s.

'Thylacine' (2020) SHARP TREBLE doesn't philosophize slyly with melodic heavy. Veterans of IRISH COFFEE have successfully recalled 'Heaven' (2020). JAMSIN's prog project 'Fragments of The Spirit' (2020) plays instrumental rock guitar. SCARVED with vocalist Caroline Verboven recorded their third LP 'Flashback' (2021) with excellent hard and heavy music. TRANSPORT AERIAN has its own sound and its own approach. 'Skywound' (2021) creates an unconventional atmosphere with elements of the classic program and postmodern bias. The sludge metal band OFF THE CROSS, on the second album 'Enjoy It While It Lasts' (2021), introduced a new modern and colorful sound, supported by piano, organs, chorus and synthesizers. Creating a «wall of sound» with a bright melodic energetic performance. In their debut 'Only Dark Matters' (2021), 22 FOR SILICON ALONE took on a surreal trip through the mystical universe. Alexis Pfrimmer refers to his project as Art Space Rock. This adventurous album would be perfect as a soundtrack for a horror movie about aliens.

The Main Results and Final Positions

Thus, Belgian progressive rock music is a separate musical direction in the European cultural space, which has certain characteristics and specific features.

The system of creation, production, distribution and storage of music in a fixed form is a complex communication system that evolves and functions under the influence of internal and external factors. The sound recording circulates from the 'state' to the 'medium' and in reverse order. The activity of the 'format war' has noticeably decreased.

By 2021, the companies specializing in the release of new albums and reissue (Reissue Record Labels) in the recording market have taken quite a stable position. Modern innovators of sound recording have come close to the point beyond which further improvement of the technical characteristics of the medium does little for the perception of music.

Organizing the production of phonogram products, is in a deep crisis. The problems were aggravated by the forced global quarantine for record labels due to COVID-19. The music is declared neutral. Rock is an expression of human nature, but now it is facing apocalyptic prophecies. We have paradox: there is a lot of great music everywhere, and rock culture is dying. And the autopsy will show that this is an overdose death.

Today, the understanding that music is more a commodity than an art has never been clearer.

The music industry is changing so dramatically and so diversely that it is becoming very difficult to keep track of it. The Album Era as a historical period ended its existence about 15 years ago. And this year ended a decade when digital sales outpaced physical sales. During this period, the new generation no longer considered it necessary to have music (on a medium). At the same time, however, when digital music services were anticipating the thrill of billions of downloads, stamping machines around the world were running out of steam. And although the album is dying before our eyes, vinyl album sales continue to steadily hold a small segment of the music market.

There is a tendency to develop formats focused on archival storage of music. Along with the active republishing of one hundred percent album classics of rock in different media formats and already without them, as well as the permanent reproduction of archival materials with the inclusion of incredible ultra-rarities [Synieokyi O. V., 2021]. 'Inflation of the value of music' provokes not only formats, but also listening techniques, predetermining the dominance of the quantitative component over the qualitative side. Today, there are trends in the reverse migration of music between digital and analogue formats. Suddenly, a new format for digital releases, 'Lockdown Version', has appeared, meaning

the version of an audio track or music video created under quarantine (isolation). The vinyl renaissance is geared towards achieving ‘Digital tube ecstasy’. However, the increase in sales of digitalogram with stored music cannot compensate for the decline in commercial sales of media.

Perhaps, with long-term self-isolation, the rock business highway will make a new turn and we will get used not only to order ‘Lockdown Albums’ and receive them by mail, but also to Lockdown Concert. On September 11, 2020, the first-born album ‘Sola Gratia’ appeared, created by Neal Morse with Mike Portnoy and Randy George from beginning to end virtually... [Synieokyi O. V., 2021].

So, for today it looks like legal vaccination is canceled? And now the coronavirus pandemic has finally finished off the music business – concerts, tours, live rock shows have been canceled, studio recordings are being made remotely, record stores are closed. Sorry, our favorite Rock, ‘Come on, Goodbye’! Or is there still a chance to survive? No one can know for sure...

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ДОКУМЕНТНО-ІНФОРМАЦІЙНЕ ЗАБЕЗПЕЧЕННЯ УПРАВЛІНСЬКОЇ ДІЯЛЬНОСТІ БІБЛІОТЕК

У статті проаналізовано документно-інформаційне забезпечення, що є однією з форм управлінської діяльності, яка здійснюється в установах, організаціях усіх форм власності, зокрема й у бібліотеках. *Мета*: дослідження проблеми документно-інформаційного забезпечення управлінської діяльності бібліотек на сучасному етапі розвитку суспільства. *Методологія дослідження* полягає в застосуванні системного підходу; для досягнення мети використано такі загальнонаукові методи пізнання: інформаційний метод, метод аналізу та узагальнення, а також термінологічний метод, який дав змогу здійснити уточнення змісту базових понять теми дослідження. *Наукова новизна* дослідження полягає в систематизації відомостей документно-інформаційного забезпечення управління бібліотекою. Визначено особливості документно-інформаційного забезпечення управлінської діяльності бібліотек, охарактеризовано основні види управлінських документів у бібліотеці; проаналізовано законодавче та нормативно-методичне регулювання документно-інформаційного забезпечення управління бібліотекою. Це дає змогу сформулювати