

У.І.Раговіч усё жыццё працаваў з прафесійнымі і аматарскімі харавымі калектывамі. Стварыў Народную харавую капэлу МТЗ (1960–65), дзе з ім разам хормайстарам працаваў таксама яшчэ зусім малады М.П.Дрынеўскі. Кіраваў Народнай харавой капэлай БДУ (1961–66), хорам хлопчыкаў ДК МТЗ (1964–67), Хорам палескай песні ў Пінску (1988–1992), мужчынскім вакальным актэтам (1990–2000-я). Усяго ж больш як 250 апрацовак беларускіх песень зроблена У.І.Раговічам.

Разам са сваімі сябрамі, знанымі музыкантамі-фалькларыстамі А.М.Аляхновічам і М.В.Сіратой, У.І.Раговіч стварыў ансамбль народнай музыкі «Веды». Дасканалае веданне традыцый розных рэгіёнаў Беларусі, майстэрскае валоданне народнымі музычнымі інструментамі дазвалялі ствараць цікавейшыя, разнастайныя праграмы. Уладзімір Іосіфавіч выдатна саліраваў у песнях «І туды гара, і сюды гара», «Веселасць, веселасць», «Ішоў казак дарогаю», «Пошов по кай рэчучкі».

Здабыткам шляху ў дзясяткі гадоў і тысячы кіламетраў стала калекцыя збіральніка, што налічвае больш як тры тысячы беларускіх народных песень. Гэта ўнікальная песенная спадчына вылучаецца гармоніяй і высокім народным густам. Песні нясуць багацце і разнастайнасць мелодыкі, усіх тыпаў народнага шматгалосся, высокапаэтычнай вобразнасці, маюць выключную мастацкую, навуковую і практычную значнасць. Служэнне У.І.Раговіча высокаму прызначэнню культуратворчай асобы ў гісторыі Беларусі, станаўлася прыкладам і стымулам развіцця многіх выдатных дзячаў нашай краіны.

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*Florian Karoubi*

#### ÉVOLUTION DE LA DANSE TRADITIONNELLE FRANÇAISE

*L'article rappelle l'histoire des danses traditionnelles de différentes régions de France. On y trouve une analyse sur le développement et la transformation de la danse du Moyen Age aux temps modernes. Il y est aussi considéré l'influence mutuelle des danses traditionnelles de différentes régions de France et d'ailleurs. De plus, il est mis en avant la forte probabilité de l'inter-influence entre la culture citadine et la culture rurale.*

*Florian Karoubi*

#### EVOLUTION OF THE FRENCH TRADITIONAL DANCE

*The article tells about the historiography of traditional dances in different regions of France. There is an analysis of the development and transformation of dance from the Middle Ages to modern days. The mutual influences of traditional French dances from different places are considered. We consider the high probability of the inter-influences between urban and rural cultures.*

Traditional dances are dances passed down from generation to generation. They bring together a community in the collective expression of its cultural identity. These dances have a living character, so they evolve according to the needs of the group. Tradition is not necessarily a pure and perfect reproduction to infinity. It accompanies people's lives and changes with them. One could go so far as to say that the population dances as she lives. In most cases, traditional dances must be accessible to everyone, from the young to the old, and then establish a time of sharing and conviviality. Each region brings a different style to dance in relation to its culture, its way of bouncing on the floor according to a typical music. Dance styles are varied and are influenced by many factors including the natural environment (climate, landforms, ...) and are extremely diverse. These traditions can also travel and get communicated between regions. They transform and inspire each other to immerse themselves in a territory and build an identity.

Research and collecting on traditional dance, song and music begin at different times in different regions of France. From the Second World War, the French government mandated several collectors in different regions to gather and keep a maximum of information: 1941 – Berry, Bigorre, Bearn; 1945 - Brittany; 1960s – Landes, Auvergne, Vendee, Basque Country; 1970s – Country of Rigodon, Normandy.

These researchers and collectors will go to the field, to rural areas to conduct their investigation and meet so-called informants, those who remember an intangible heritage already disappearing by that time. Traditional circles have not written about their own customs and traditions. To understand the context, it is necessary to study everything and thus trying to cross information to be at the fairest. However, facing elderly informants and a soon-to-be forgotten heritage, it is difficult to be perfectly objective.

It is important to realize that we are in the near impossibility of dating traditional dance forms, which makes the study very complex.

In the first place, it is worth remembering that traditional dance is a means of expression and unity of a community that evolves and develops according to the needs of the society in which it is created. Dance will, therefore, have various social and spiritual meanings: initiatory or passing rites, favouring fertility (of soil, animals or men themselves), repelling disease, celebrating the wedding or social events or even related to the changes of seasons...

It is used in connection with activities such as farming, hunting, even for practical purposes such as tamping the soil, crushing a crop, or moving wild animals away. In this context, dance takes some movements of nature and animals. It could even be related to war, to give oneself strength.

Some dances also bring the whole community together in a recreational function, for fun and entertainment, after work in the fields for example, or at the livestock market.

Traditional dancers draw their know-how from the community. Learning is done by impregnation, by sensitizing from the youngest age, by watching the adults. By entering in dance, young people immersed themselves in the world of adults and the legacy of previous generations.

On the other hand, in the dominant society, dance seems to be the object of a technical education to be transmitted. Indeed, the elite conceives dance much more like a show, consequently for an outside look. Aesthetics is an additional component to dance and it becomes less and less doable for amateurs. Dance teaching and its shows is much rarer in traditional cultures and the further we go back in time, the more it can be checked.

The sung round is a very old and universal dance form. The round gathers, puts everyone on an equal footing, it brews all ages and genders. The round is turning its back on the outside, excluding non-dancers. All do the same thing at the same time, on a monotonous and repetitive way. The round turns on the spot and goes nowhere, opens to nothing. The individual blends in and feels a sense of belonging. The round is at once narration, poem, melody and song, lived as a community communion of movement.

As time goes by, the round that we can also call "closed chain" opens and becomes an open chain. This new configuration will then distinguish two individuals: the leader and the file-keeper who are both men. The leader can highlight, turn to his partner, he decides the course of the chain and speed. This form allows the movement of the dancers instead of the communion of the round.

The open chain ranks the dancers so they are no longer equal. We take place according to decreasing age, according to the age of the houses or according to the economic importance thus we can distinguish the status or the members of one same family.

Then, the history of societies goes on and the need to develop is stronger and stronger. More and more men want to be leaders, so we split the chain into several small chains. Little by little, we are going towards the formation of open couples dancing. In other words, the evolution of dance shows that we go from the most to the least communitarian, but it is none the less social and collective (pic. 1).

The open or closed chain dance will also continue for a long time in the leading circles too, through the sung or instrumental movements (17<sup>th</sup>-18<sup>th</sup> centuries).

Figure dances arrived in France around the 17<sup>th</sup> century but did not develop until the 18<sup>th</sup> and 19<sup>th</sup> centuries, and by then only concerned urban society. Thus, it seems that French traditional circles can find figures' dances developing only gradually in the 19<sup>th</sup> century (Jabadao, figures' Bourrees, Congos ...).

In the 19<sup>th</sup> century, the arrival of the closed couple position really imposes itself and modifies the relation to the other in dance in ruling societies. We are in direct relation with our partner, eyes in the eyes, in the arms of one another. These dances spread through cities (polkas, scottishes, waltzes, mazurkas). However, it is only during the 20<sup>th</sup> century that the open couple comes to take its place in popular customs.

We must not forget that each region has evolved at its own pace. Thus, some traditional communities kept the sung circle until the beginning of the 20<sup>th</sup> century. This can be explained in particular in relation to the geographical and linguistic isolation of a region, thus closed on its own.

Dance follows great changes in people's way of life and thus their history.

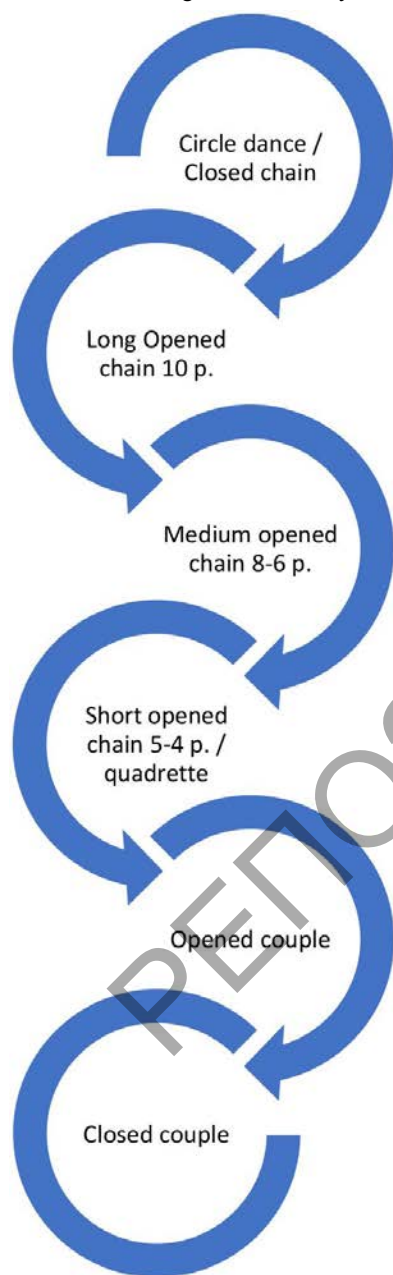
Paintings dating back to around 20.000 BC have been found, and already bear witness to the practice of dance. Hunting is very well represented.

At the time of settlement, agriculture comes to the front, so dance starts to be linked to land and crops, the work in the fields.

#### Middle Ages

Until the 12<sup>th</sup> century at least, dance is practiced and shared by the whole society without real distinction. During the centuries that followed, especially in the 14<sup>th</sup> century, a clear separation appears between the so-called dominant society and the people. From there, the practice of dance separates, on one side dances of the nobles and on the other side, the peasant dances. At this very moment, we begin to have writings that speak about dance but only from the dominant society. In spite of the little information that we have on this period, we know that in the High Middle Ages, the round song (*chorea*) already existed.

In the 14<sup>th</sup> century, balls appear at the court. The first ball documented dates from 1385 at the wedding of Charles VI with Ysabeau of Bavaria.



Picture 1 – Evolution of the different shapes of French traditional dance

### *The beginnings of dance writing*

In the 15<sup>th</sup> century, it is the beginning of the writing of dance. One of the best-known writers on dance is Thoinot Arbeau at the end of the 16<sup>th</sup> century.

In the 17<sup>th</sup> century, Beauchamp, Louis XIV's master dancer, proposes five fundamental positions on which the aesthetics of classical ballet will emerge. Following this, we try to describe more and more precisely the movements of dance in the ruling society (De Lauze, Feuillet, Rameau).

### *To contemporary times*

Industrialization ends little by little the peasant way of life with the rural exodus. The construction of communication routes is opening up provinces more and more. Populations are becoming more and more urban and this brings a change in manners and notions of work and leisure that are more and more dissociating.

The 18<sup>th</sup> century is the century of minuet and *contredanse* (country dance) that comes from England. We meet each other, we cross each other, we leave and then come back.

In the 19<sup>th</sup> century, we practice the following dances: contredanse, quadrille, waltz, cotillon, polka mazurka, scottish ...

Finally, in the 20<sup>th</sup> century, it is considered that traditional dancing in France, linked to the pastoral environment, sees the end of its days at the dawn of the First World War.

A high probability suggests that there have been many exchanges throughout history between the people and the ruling community. However, it is impossible to determine precisely when, what, how, why. On the other hand, there is never a true copy or identical reproduction from one medium to another, there is always reappropriation, adaptation. Borrowing can also happen between two regions, or villages, this is called neighborhood borrowing.

As an example, we can mention the patent of regimental dance of the 19<sup>th</sup> century. Young men from all regions were granted to retransmit at home the dance education received by the army. Thus, the repertory taught by the ruling class was subsequently integrated into traditional repertories such as Provence, Languedoc, the Basque Country (Soule) and Bearn.

Traditional dancing, at the origin, is not made to be watched as one would watch a ballet. The interest of this dance lies on the fact of feeling and experiencing the movement as a whole and thus feeling part of this ensemble, or even that the individual feels part of, totally in the communion of the group such as a thread in a tapestry.

### *Izhar Maciejuski*

#### **ЭТНАГИСТАРЫЧНЫЯ ПРАЯВЫ Ў ТРАДЫЦЫЙНАЙ МУЗЫЧНА-ІНСТРУМЕНТАЛЬНАЙ КУЛЬТУРЫ ЎСХОДНІХ СЛАВЯН І БАЛТАЎ**

*Аўтар, пры вывучэнні ўзаемасувязі традыцыйных флейтавых музычных культур літоўцаў, комі, украінцаў і рускіх, прыйшоў да высновы, што своеасаблівымі «пасярэднікамі» паміж пералічанымі музычнымі культурамі з'яўляюцца менавіта беларускія музычна-гістарычныя рэаліі, а таксама шырокае поле музычнага інструменталізма, што існуе па-за межамі шчылінных і Пан-флейтаў.*

### *Ihar Maciejuski*

#### **ETHNOHISTORICAL EXPRESSIONS IN TRADITIONAL INSTRUMENTAL MUSIC AND CULTURE OF THE EASTERN SLAVS AND BALTS**

*The author concluded the study of the traditional flute musical cultures relationship of the Lithuanians, Ukrainians, Komi and Russians, that is a sort of «intermediaries» between these musical cultures are exactly the Belarusian musical and historical realities, as well as the wider field of musical instrumentalism that exists outside aperture and Pan-flutes.*

Традыцыйны музычны інструменталізм пэўных рэгіёнаў, у прыватнасці, яго структурна-стылявая спецыфіка з'яўляецца важным сведчаннем і паказчыкам мясцовых макра- і мікрарэгіянальных *этнагенетычных* працэсаў. Народныя музычныя інструменты альбо іх рэшткі, выяўленыя ў археалагічных раскопках, знойдзеныя на старых гарышчах і ў адрынах вясковых хат, цалкам паддаюцца *даціроўцы*. Старажытныя музычна-інструментальныя праявы еўрапейцаў (каранёвая гукатворчасць мясцовых паляўнічых і жывёлаводаў), сінтактыка якіх дастаткова незалежная ад вербальнага пачатку, а інтанацыя і тэмбр – першапачаткова супрацьпастаўленыя чалавечаму голасу і маўленчай інтанацыі, – як правіла, надзвычай *кансерватыўныя*. Яны здольныя вельмі доўга захоўваць старажытны рода-племянны субстрат пры частковай і нават поўнай этнічнай асіміляцыі [1]. Вядомая аўтаномнасць музычнай лексікі і сінтактыкі музычнага інструменталізма, перавага эмблематычных сімвалаў і знакаў над іканічнымі – усё гэта спрыяла *структурнай стабільнасці* традыцыйнага інструментарыя пэўных этнічных асяродкаў, спосабаў ігры, артыкуляцыі і стылістыкі іх інструментальнай музыкі пры функцыянальных мутацыях і нават пры поўным знікненні з побыту тых ці іншых функцый мясцовай інструментальнай музыкі вуснай традыцыі.

Калі дадаць да гэтага ўласцівую інструменталізму тэндэнцыю да *матэрыялізацыі музычнай формы* (строю, ладу, танальнасці, рытму, кампазіцыі і г.д.), матэрыялізацыі, адлюстраванай у канструкцыі інструмента, ігравых пазіцыях, знаках-сімвалах, удакладненнях, тэрмінах, становіцца зразумелым адмысловае значэнне інструменталізма сярод мусічных мастацтваў для вывучэння генезісу і гісторыі этнасаў [2].

Цікавы матэрыял для даследавання даўніх этнакультурных слаёў асяродкаў лакалізацыі ўсходніх славян і балтаў уяўляе культура традыцыйных закрытых (закаркаваных) флейтаў [3]. Доўгі час (спачатку – як рэдкасць, неўзабаве – як рэлікт гісторыка-культурнай еднасці народаў СССР) мы ўспрымалі факт астраўнога існавання традыцыі *ансамблевага* выканальніцтва на закрытых флейтах (першапачаткова, верагодна, трысняговых) у шэрагу «запаведных» зон Усходняй Еўропы: у літоўцаў паўночна-усходняй Аўкштайтэ (skudūčiai) (мал. 1); Курскай (кужкілы) (мал. 2), Арлоўскай і Бранскай (кужкілы) абласцях Расіі; Чарнігаўскай (кувиці) – частцы Украіны; а таксама ў комі-пермякоў і комі-зыран (пільняяс, пільннэз,