

кругагляду будучых інтэрпрэтацый народнай музыкі (з гэтай мэтай неабходна прапанаваць неабходную спецыяльную і нотную літаратуру, запісы канцэртных выступленняў вядучых выканаўцаў і інтэрпрэтацый народнай музыкі).

Спіс літаратуры:

1. Ауэр, Л. Моя школа игры на скрипке. Интерпретация произведений скрипичной классики / Л. Ауэр ; ред., вступ. ст. и коммент. И. Ямпольского. – М. : Музыка, 1965. – 272 с.
2. Карацееў, А. Л. Мэты, задачы, змест і міжпрадметныя сувязі дысцыпліны «Інтэрпрэтацыя народнай музыкі» у сістэме падрыхтоўкі выканаўцаў на народных духавых і ударных інструментах вышэйшай кваліфікацыі (у кантэксце духавога мастацтва Беларусі і музычнай педагогікі) / А.Л. Карацееў // Аўтэнтычны фальклор: праблемы захавання, вывучэння, успрымання : зб. навуковых прац удзельнікаў V Міжнар. навук.-практ. канф. (Мінск, 29 красавіка – 1 мая 2011 г.) / БДУКМ ; рэдкал. : Мажэйка М.А. (адк. рэд.) [і інш.]. – Мінск : БДУКМ, 2011. – С. 114–116.
3. Коротеев, А.Л. Проблемы формирования художественно-образного мышления специалистов духового искусства / А.Л. Коротеев // Вестник Московского государственного университета культуры и искусств. – № 2(14). – 2006. – С. 152–162.
4. Коротеев, А.Л. Трансформация художественно-творческих форм инструментовки и интерпретации произведений духового искусства в условиях глобализации культуры (белорусские народные и современные оркестровые духовые инструменты) / А.Л. Коротеев // Перспективные инновации в науке, образовании, производстве и транспорте – 2007 : сб. науч. тр. по материалам междунар. науч.-практ. конф. – Одесса : Черноморье, 2007. – С. 26–34. – Т. 16. – История и архитектура, гос. упр., физ. воспитание и спорт, туризм и рекреация.
5. Некрасова, Г. В. Камерная музыка для духовых инструментов с фортепиано (исторический обзор и некоторые вопросы интерпретации) / Г.В. Некрасова // Музыкальное воспитание и образование : матер. Межд. науч. конф. (Минск, 9–12 января 2001 г.). – Минск : БелГИПК, 2001. – С. 104–116.
6. Усманова, А.Р. Гиперинтерпретация // Постмодернизм. Энциклопедия ; сост. и науч. ред.: А.А. Грицанов, М.А. Можейко. – Минск : Интерпрессервис; Книжный Дом, 2001. – С. 158–162.
7. Усманова, А. Р. Умберто Эко: парадоксы интерпретации / А.Р. Усманова. – Минск : Прополис, 2000. – 200 с.
8. Фейнберг, С. Пианизм как искусство / С. Фейнберг. – М. : Классика-XXI, 2003. – С. 30.

Mirosław Kordowski

TAŃCE NARODOWEJ POLSKIEGO FOLKLORU DO CELÓW LITERATURY

Tańce folklorystyczne są najważniejszą częścią kultury narodowej. Zjawisko to jest typowe dla Polski. Badanie źródeł literackich pozwala wnioskować, że istnienie folklorystycznych tańców narodowych uwarunkowane jest najważniejszą potrzebą człowieka i sposobem życia społeczeństwa. Taniec ludowy wraz z językiem, literaturą, muzyką stanowi integralną część kultury narodowej. W artykule rozpatrzono istotę i znaczenie folklorystycznego tańca narodowego w kontekście literackich studiów nad jego istnieniem w różnych regionach Polski.

Mirosław Kordowski

DANCES OF NATIONAL POLISH FOLKLORE IN THE CONTEXT OF LITERATURE

Folklore dances are the most important part of the national culture. This phenomenon is typical for Poland. The study of literary sources allows us to conclude that the existence of folkloric national dances is conditioned by the most vital need of man and the way of life of society. Folklore national dance, along with language, literature, music, acts as an integral component of national culture. In the article the essence and significance of folklore national dance in the context of literary studies of its existence in various regions of Poland is considered.

In Poland, dances could be observed in various periods. Some of them are native, other suggest a different origin. They are a mixture of our own, inherited anonymous art of local communities, borrowings from other cultures, and creative, also anonymous, transformations of those borrowings. Until 19th/20th century development of dances shared the same geographical and historical conditions with other elements of culture.

Analytical view of dances in various regions as well as choreographic and technical comparisons were done by Grażyna Dąbrowska in *W kręgu polskich tańców ludowych*, where she distinguished five zones of Polish dancing, each of them covers several neighbouring regions¹⁴. 1. The North-West region, including: Silesia, Wielkopolska with Kalisk and western part of Kuyavia, Pomerania with Kashubia, Warmia and Masuria. 2. Central region – covers the whole Masovia with Kurpie, western Podlachia, eastern Kuyavia with Dobrzyń land, Sieradzkie, Łęczyckie and the northern part of Małopolska; 3. Eastern region – East-North and South of Podlachia, Lubelskie, and East-North part of Małopolska. 4. Southern region – covers whole Małopolska without mountains; 5. Mountain region – all Southern regions of the Polish Podtatrze and Tatra mountains: Pieniny, Gorce and Podhale with Spizze and Orawa. The representatives of the mountain region are also Czadca highlanders (pol. *górale*), even though they live near Zielona Góra and Wrocław.

14G. Dąbrowska, *W kręgu polskich... [Among Polish...]*, p. 54.

It is obvious that this division is only conventional, as each of the dances and their types known in a region can have its equivalents in other parts of the country or even outside of its borders. On the borders of these regions and subregions, there are significant mixtures or transition types. Defining a strict line between various regions and zones, just as defining the area of dances of various countries, is difficult. It can only be concluded that they do not follow any administration division, though they can follow the range of local dialects and languages.

Zones of dances can be called zones of dance dialect, following Hungarians, who use the term to define regions where dances with similar features occurred. On the basis of this division lay differences and similarities between regions, so there is a set of dances that the quality and execution of most of its dances show similar dominating features in several neighbouring regions.

Therefore, in the North-West region, there are dances currently most commonly referred to as: Silesian, Kalisz, Wielkopolska, Pałuk, Kuyavian, Kashubian, Warmia and Masurian. Their common features include complex structure and entertaining nature of most dances, often arising from the text of the vocal accompaniment, i.e. words which are sung during the dance.

The style of these dances can be described as a kind of “caution”, even in dynamic dances. High dose of elegance is sometimes contrasted by crudeness elements (e.g. Wielkopolska dupnik dance,) and arising from that – lack of ethereal lightness that is typical for Southern dances. In Silesian, Kashubian and Varmia dances, there are mostly triple rhythms. The whole region has the oldest of the Polish dances, the chodzony[walked] polonaise.

The central region covers such dances as: Kurpie, Masovian (various parts of Masovia), western Podlachia, Sannikiand Łowicz, Kuyavian, Łęczyce, Sieradz, Rawsko and Opoczyn, Kielce, Świętokrzyskie, Powiśle, Sandomierz. Great diversity of folk dances of the central region has the same basis of the dominating dances with mazurka rhythms. They are danced in pairs among other dancing pairs, usually dancing in a circle – as mazurkas, obereks, okrągłaks, owijaks and kujawiaks. Notwithstanding its quick pace, the dance is performed with full a momentum of lightness and elegance.

The Eastern region covers dances of northern Podlachia, Lubelskie and Rzeszów. There are mostly two-part rhythms. The main execution factor is the temper of dances, which seems to be the decisive element. Dances are light, with medium momentum and more dynamically, slightly different than in the central region. These dances show the fully honest happiness of the reckless feast. Especially the dances of the South of this region (Lubelskie, and most of all Rzeszów) are a reflection of decisiveness of dances, bold courage and self-confidence.

The Southern region covers dances with various local names which appear in most of Małopolska; among most of eastern and western Cracow locals, and to the South, among LachowieSądecy, just as well as in the Northern part of the region, to Miechów-Jędrzejów. Their versions can be also seen at transition zones between the Southern and Eastern regions, and between the Southern regions and the mountain region. There are mostly two-part bar dances. They can be characterized by their syncopated rhythm and quick pace. They are mostly danced in pairs, among other dancing pairs. From time to time, one of the pairs stops in front of the band so that subsequent dancers could show their singing skills in chants that are called *krakowiaks*.

The mountain region covers dances of all mountains which lay South from Poland, so – Podhale – Tatra highlanders, as well as the whole Beskid with all of its varieties. They are completely different from other Polish dances, in every aspect: contact of the dancers, construction, technique, style, musical accompaniment¹⁵.

Considering the metric and rhythms, the whole country can be covered by triple rhythms. However, the farther South and East, the more two-part rhythms (they are also present in other parts of the country).

Pace of dancing is medium and quick. In the South-East direction, the pace is significantly quicker, so more slow-paced dances can be spotted in North-West Poland than in the East and South.

Dances which arose among locals acquire their names in time: **polonaise**, **krakowiak**, **mazurka**, with their special meaning. They have become a special phenomenon in our culture. Danced under the direction of various leaders and adjusted to the music by composers, they appeared in manors, mansions, in social circles and ballrooms of aristocratic palaces in the country and outside of it. Also townsfolk dances them, until they eventually appeared on a stage in a changed form. Similar level of fame, even though in a smaller degree, was gained by **kujawiak** and **oberek**¹⁶.

The evidence of the Polish folk dances appearing to the culture of higher society can be found in the sources of musical period of renaissance, but they gained special interest only during the romantic period, when the privileged groups became interested in folk culture. These dances were introduced during masquerades and other town celebrations. Besides the seasonal satirical performances of singers, almost no feast could happen without a great mazurka and *krakowiak*¹⁷.

Krakowiak. *Krakowiak* is a folk dance of the land of Cracow, one of the Polish national dances, with 2/4 beat. Pace of this dance is medium, and its characteristic feature is the syncopated rhythm – example 1.



Example 1 – Syncopated rhythm of a *krakowiak*



Example 2 – *Krakowiak* – chant (O. Kolberg, *Dzieła wszystkie*. [Collected works] Tom 46, p. 282, no. 458)

In the folk music, *krakowiak* begins with a chant, usually based on 4 two-bar phrases that is sung before the dance; then it is followed by a band that gives a song a lively rhythm – example 2.

15G. Dąbrowska, *W kregu polskich...* [Among Polish...], p. 55-58.

16P. Dahlig, *Muzyka ludowa we współczesnym społeczeństwie* [Folk music in the modern society]. Wydawnictwo Szkolne i Pedagogiczne, Warszawa 1987, p. 75-77.

17T. Zyglar, *Polskie tańce ludowe* [Polish folk dances]. Drukarnia Wydawnicza w Krakowie, Muzeum Etnograficzne, Kraków 1952, p. 8-10.

The dance had absorbed old folk dances, which were independent before or belonged to a marriage ceremonies. The name of krakowiak appeared in 18th century to describe the two-bar Cracow dances with various local names, created after their choreographic and technical features (e.g. *mijany, suwany, dreptany, przebiegany, ścigany*, all words related to passing by or running) or after a place (*skalmierzak, szopieniak, wiślaczak, proszowiak*). In the beginning, krakowiak named both syncopated melodies and (less frequently) no syncopated; later usually only the first ones. Seldomly the syncopates of krakowiaks appear in the Polish dances of 16th and 17th century, although their use is different than in krakowiak. In 18th century, rhythms of krakowiak joined the symphony music, and especially the vaudeville art. In the end of 18th century and beginning of the 19th century, krakowiak became a popular dance and quickly spread all around the country. Keeping its separate rhythm and dancing step, it gained new dance elements in every region. Many krakowiaks with sentimental or patriotic text became popular then. This tradition gave us for example the popular krakowiak, *Albośmy to jacy tacy (Because we are such)*¹⁸. Krakowiak from the beginning of 19th century was described in detail by Kazimierz Brodziński in *Wiesław. Sielanka krakowska*¹⁹.

Naprzód wychodzi, przed muzyka staje: [In front goes he, before the musician he stands] // Halina w płasach rękę mu podaje; [Dancing Halina giveshim a hand] // Za nim się w kolo młodzieńcy zebrali, [Behindhimther eare the boys gathered] // Nuca i biją w podkółki ze stali. [Humming and beating in stall horeshoes] // Wiesław się za pas ujął ręką prawą [Wiesław held his waist with his right hand] // I plesa lekko przed Haliną żwawą, [And dances lightly before the lively Halina] // W skrzypce i basy sypnął grosza hojnie, [He generously threw money to violins and basses] // Ojcom za stołem skłonił się dostojnie, [He elegantly bowed to fathers behind the table] // Tupnął i głowę nachylił ku ziemi [He stamped and he bowed his head to ground] // I zaczął nucić słowy takowemi: [And started humming with words that come:] // Niechże ja lepiej nie żyje, [Let me better not live] // Dziewczę, skarby moje, [My girl, my precious] // Jeśli kiedy oczka czyje [If eyes of anyone are ever] // Miłsze mi nad twoje... [More previous to me than yours...]

The first published collection of krakowiaks are *Krakowiaki* gave to the Polish with music collected and prepared for the piano by Franciszek Marecki, and with lyrics of Antoni Gorecki (Warsaw 1816). Krakowiaks from this collection were added to *Krakowiaków zebranych i ułożonych na fortepian [Krakowiaks collected and prepared for piano]* by Wincenty Gorączkiewicz (Vienna 1829). Out of Polish composers, krakowiaks were written for example by Ignacy Feliks Dobrzyński (in the finale of *Symfonii na tematy polskie – Symphony on Polish themes*), Frederic Chopin (*Krakowiak* for the piano with orchestra), Zygmunt Noskowski (*Krakowiaki* for a piano for 4 hands), Ignacy Jan Paderewski (*Krakowiak fantastyczny – Fantastic krakowiak*), Karol Szymanowski (*Krakowiak* for the piano). Krakowiak gained popularity also outside of Poland, for example Michail Glinka added it to the opera (*Ivan Susanin*) *Life for the tsar*²⁰.

Kujawiak. Kujawiak is a folk dance with masurian rhythms. The name comes from a region, it appeared first in a poem *Pasterze mili. Sielanki Kujawskie [Nice shepherds. Kuyavia nidyllas]* by Feliks Jaskólski in 1827. The precious text is a source of information which carry for example the oldest record of the kujawiak name. *Zaczęła się zabawa, urznął kujawiaka... Skrzypek, Rozyna z Jankiem w pierwszej parze skaka [The funhasbegun, he played kujawiak... Violinist, Rozyna with Janek dance as the first pair]* ²¹. As a ballroom dance, kujawiak has 3/4 bar – example 3, danced in pairs with varying pace from slow to very lively.



Example 3 – Kujawiak (O. Kolberg, Kujawy, cz. II no. 422)



Example 4 – Location of accents

According to the old tradition, Kuyavia danced in slowly from the beginning until the end, however its developing forms connected many variations and way of dancing²². Danced and composed out of three dances, the kujawiak can be characterized with its faster and faster turns: *chodzony* i.e. the Polish one (walked), *odsibka* (from oneself – turn right), i.e. the proper kujawiak, *ksebka* (turn left), i.e. kuyavian obertas, the quickes out of the three. Dancers often leave the first part and begin with the second, then they dance the quick *ksebka*²³. The end of the whole dance is *kujawiak na talarku*, in which pairs face each other and turn very quickly in one place. This dance has many repetitions of text and melody. Kujawiak is the richest national dance in terms of movement, and its melodies are real pieces of art of folk lyrics, such wonderfully transformed by Frederic Chopin in mazurkas²⁴. The oldest study of kujawiak comes from about 1830²⁵.

Mazurka. Mazurka is danced in pairs. The general name mazurka comes from the row of the Polish three-bar folk dances. Accent in a mazurka are put in various parts of a bar, most commonly however they are in its third part, which gives the dance a lively, even fire-like features – as in example 4. In folk songs with mazurka rhythms the accents – contrary to popular opinions – are rare and

18T. Zyglar, *Polskie tańce ludowe [Polish folk dances]*, p. 10-12.

19K. Brodziński, *Wiesław. Sielanka krakowska [Wiesław. Cracow idyll]*. [in:] M. Romankówna (ed.), *Biblioteka Arcydział Poezji i Prozy*. Wydawnictwo M. Kot, Kraków 1947, p. 6.

20A. Chodkowski (ed.), *Encyklopedia... [Encyclopaedia]*, p. 464.

21F. Jaskólski, *Pasterze na Bachorzy. Sielanki kujawskie [Shepherds at Bachora. Kuyavian idylls]*. Opracowanie Bogdan Burdziej, Włocławski Towarzystwo Naukowe, Włocławek 2005, p. 22.

22T. Zyglar, *Polskie tańce... [Polish dances...]*, p. 17.

23G. Dąbrowska, *W kręgu polskich... [Among Polish...]*, p. 63.

24T. Zyglar, *Polskie tańce... [Polish dances...]*, p. 18.

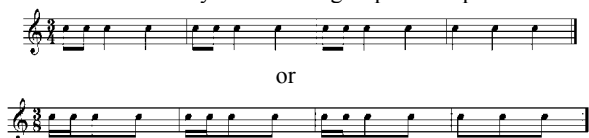
25A. Chodkowski (ed.), *Encyklopedia... [Encyclopaedia]*, p. 471.

they usually appear along with accented words. The triple bar with great number of dance figures, different space solutions and quick pace require high skills from dancers. It is a show of male skilfulness and temperament, as well as female elegance and gracefulness²⁶.

Before the final development of this dance, i.e. before the *chodzony* – Polish, *obertas* and *krakowiak*, Masovia knew it as *wyrwas*, *szumny*, *gniewus* and *goniony* (all word related to strong emotions and liveliness), mentioned by Jan Kochanowski in *Sobótka*.

...*Tam już pieśni rozmaite* [There are various songs] // *Tam będą gadki ipokryte* [There are various talks] // *Tam trefne pleszy z uklony*, [There are joyful dances with bowing] // *Tam cenar, tam i goniony...* [There is cenar, there is also *goniony*...]

Mazurka circled around palaces and gained wide variety of movements which distinguished it from other dances. In the middle of 19th century, it became known to the whole world as a ballroom dance, artistically transformed by dance teachers. They organized steps of a folk dance and defined figures, which had been freely combined by dance leaders before²⁷. A characteristic feature of mazurka rhythm is a bar group – example 5.



Example 5 – Bar group typical for mazurka



Example 6 – F. Chopin, *Mazurek* op. 30. 3

The basic rhythmical scheme is often modified by prolonging of the first and the third rhythmical value with a dot (especially in art music), and decorating with figure sounds gets richer with slower pace. Mazurka as a music piece got popular because of Frederic Chopin, similarly to polonaise, and was introduced to stage by various composers of operas and ballets.

First records of pieces with mazurka rhythms from Poland appeared in tabulatures. Since the second half of 17th century, more and more pieces with mazurka rhythms had been appearing, by such artists as Johann Philipp Krinberger, Michał Kleofas Ogiński, Wojciech Dankowski, Antoni Haczewski and others. In 19th century, mazurkas became fashionable for: Józef Ksawery Elsner, Karol Kurpiński, Ignacy Feliks Dobrzyński, earl Karoasoltyk, Józef Damse, and first and foremost for Frederic Chopin – example 6, as well as Maria Szymanowska, Oskar Kolberg, Stanisław Moniuszko, Henryk Wieniawski, Aleksander Zarzycki and Karol Szymanowski²⁸.

Oberek. Oberek is a folk dance which is still widely popular among the Poles, especially in Masovia and near Radom. It can be characterized by mazurka rhythms with 3/8 bar and very lively pace. Its wide range in Poland prevented it from getting a region-related name, such as *krakowiak*, *kujawiak* or *mazurka*. The name of oberek comes from *obwyrwanie*, *obertanie*, and *obertas*. Oberek was also known as *ober*, *obertas* – example 6, *drobny*, *okrągły*, *owijok* (in Sieradzkie), *zwijacz* (all words related to small pieces or coiling).



Example 6 – *Obertas* – Oberek (O. Kolberg, *Dzieła wszystkie*. [Collected works] Tom 46, p. 124, no. 200)



Example 7 – Instrumental oberek with accents

In southern Poland *obertas* and similar names appear also to name two-bar dances. Obereks are thus very different and have significant local features, depending on the region of dancing. Because oberek is a very quick and lively dance, it is often preceded by a polonaise, i.e. a *chodzony* (walked) dance, and then a slower *kujawiak*²⁹.

In art music triple bar dances such as oberek or *obertas* were composed by: Oskar Kolberg, Henryk Wieniawski, Roman Statkowski, Karol Szymanowski, Grażyna Bacewiczówna.

All three parts of a bar are accented the same in a dance. In a stage oberek, there is stronger accent towards the first part of a bar³⁰; meanwhile in instrumental music, second and third parts can be accented as well in order to increase performance value. 3/4 bar can be observed to facilitate performance of instrumental players (most often amateurs) – example 7.

Polonaise. Polonaise is thought to be a noble dance. It comes from an old folk dance called a *chodzony* [walked] which appeared in 17th century as *pieszy* or *chmielowy*. *Chodzony* is usually dances in triple bar. It has characteristic rhythm which can be usually met in accompanying parties of instruments – example 8, to a part very rich in rhythmical divisions of the melody – example 9.



Example 8 – Rhythmical formula of a polonaise with cadence



Example 9 – Melodic line of a polonaise

26G. Dąbrowska, *W kręgu polskich...* [Among Polish...], p. 62.

27T. Zyglar, *Polskie tańce...* [Polish dances...], p. 15.

28A. Chodkowski (ed.), *Encyklopedia...* [Encyclopaedia], p. 530.

29T. Zyglar, *Polskie tańce...* [Polish dances...], p. 17.

30G. Dąbrowska, *W kręgu polskich...* [Among Polish...], p. 62-63.

Skilful adjustment of this seemingly simple and usual walked step resulted in various names. According to Tadeusz Zyglar, *this dance can be characterized by smooth step, sweeping and rich gestures. Depending on temperament of the folk in various parts of Poland, the chodzony can be danced quicker or slower*³¹. Polonaise was danced during marriage ceremonies, it was gracefully adjusted to various moments of such ceremony, so it was given such names as *chodzony starościeński, dokola [all around], do przodka [to the ancestor], świeczkowy [candle-like], poduszkowy [pillow-like]*, in Kuyavia – *powolny, powolej, łażony* (all words related to slowness), and in Masovia – *polizon*. The whole Poland gave it names like: *Polish dance, pieszy (walking), obchodny (going around), okrągły (circular), starodawny (archaic), wolny (slow)*³².

Polonaise was always started by the most noble pair, the so-called *primus inter pares*, and only then other pairs followed, often by hierarchy of age – example 10. Today this dance is dances with grand, full of dignity walk, for example during proms.

...*Polonezaczaszaczac. – Podkomorzyszka [It was time to start a polonaise. – The chamberlain was moving // I z lekkazarzuciwszywylotykontusza, [And lightly throwing back the flowing sleeves of his kontusz] // I wasapokrecajac, podalrekeZosi [And twirling his moustache, he gave his hand to Zosia] // I skloniwszy sie grzecznie, w pierwsza pare prosil. [Then, bowing nicely, he asks her to dance in the first pair]. // Za podkomorzym szereg w pary sie gromadzi, [After the chamberlain there is a row of pairs.] // Dano haslo, zaczeto taniec – on prowadzi... [A word was given, dancing begun – he was leading...]* 33

In the Polish music, art form of the polonaise was created by M.K. Ogiński with introduction of a trio. In his work, there were two types of a polonaise: quick with major tone, and slower with minor tone, with elegiac features. Ogiński's polonaise was referred to by J. Elsner and K. Kurpiński, and especially F. Chopin, whose stylizations of polonaises were much higher than those of other composers in this matter; they were the evidence of a national style in the Polish music of 19th century. Chopin's polonaises are usually three-part with a trio, some of them revealed influences of a roundabout form (e.g. E flat minor polonaise, op.26 no. 2), sonata form (e.g. Polonaise – Fantasy op. 61) or other dance forms (e.g. Polonaise F sharp, op. 44 with a trio in mazurka pace), sometimes the proper polonaise was preceded by an introduction (e.g. *Andante spianato* and *Polonaise E flat major* op. 22)³⁴. Polish music after Chopin heard polonaises by H. Wieniawski: *D-major* op. 4. *A-major* op. 21 and *Polacca brillante E-major*³⁵, polonaises in operas like *The Countess* and *The Haunted Manor* by S. Moniuszko, *Polonaise F sharp* op. 6 by Juliusz Zarębski, *Elegiac polonaise* by Z. Noskowski, *Polonaise of Polish dances* by K. Szymanowski. Among other composers, polonaises were popular in operas: *The Marksman* by Carl Maria von Weber, *Mignon* by Ambroise Thomas, *Eugene Onegin* by Piotr Czajkowski, *Borys Godunow* by Modest Musorgski³⁶.

Татьяна Бабиц

МУЗЫКАЛЬНЫЙ ИНСТРУМЕНТ ЛЮТНЯ И ЕЕ РЕПРЕЗЕНТАЦИЯ В ПРОИЗВЕДЕНИЯХ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА

Музыканты на протяжении многих веков стремились выразить в звуках визуальные образы, художники – придать форму музыкальным впечатлениям. Одним из главных символов европейской музыки и живописи XVI–XVIII вв. стала лютня.

Tatsiana Babich

MUSICAL INSTRUMENT LUTE AND ITS REPRESENTATION IN FINE ART WORKS

Musicians for many centuries sought to express in sounds visual images, painters – to give shape to musical impressions. One of the main symbols of European music and painting art of the 16-18th centuries was the luth.

Музыка и живопись неразрывно связаны между собой. Музыканты на протяжении многих веков стремились выразить в звуках визуальные образы, художники – придать форму музыкальным впечатлениям. В последнее время внимание исследователей привлекает тема репрезентации музыкальных инструментов в произведениях живописи. В искусствоведении оформилось особое направление – музыкальная иконография, которая изучает особенности воплощения музыкальных сюжетов в изобразительном искусстве, исследует символику музыкальных инструментов, способы изображения и значение сцен музицирования и пр. Безусловно, такого рода исследования демонстрируют отношение к музыке в различные художественные эпохи, передают черты музыкальной культуры прошлого, а также имеют важное прикладное значение для аутентичного исполнения старинной музыки современными исполнителями. «Музыкальные сцены» являются своеобразным «зеркалом» жизни эпохи, визуальным способом познания мира. История художественной культуры знает немало примеров инструментов-символов: лира – символ Аполлона и искусства в целом; орган – музыкальный символ католической церкви; фортепиано – символ европейской музыкальной культуры новейшего времени. Одним из главных символов светской музыки Европы XVI–XVIII вв. стала лютня.

Лютня – древнейший струнно-щипковый музыкальный инструмент, имеющий долгую и интересную историю. Древним предком лютни является струнный инструмент аль уд или уд (в пер. – дерево) – главный инструмент арабо-иранской музыкальной культуры. Первоначальные сведения об этом инструменте, относятся к III-VII вв. Уд – инструмент к которому на Ближнем Востоке до сих пор относятся с особым почитанием, утверждая, что он является результатом творения внука Пророка. Уд имел грушевидный корпус, который изготавливался из орехового или грушевого дерева, деку из сосны, короткую шейку и выгнутую назад головку; звук на нем извлекали при помощи плектра. В конце средних веков уд был занесен маврами и сарацинами в Испанию и на Сицилию, где он был известен как *laud* (исп.). Откуда в XIV в. под названием «лютня» и с некоторыми изменениями в конструкции распространился в странах Западной, а позднее и Восточной Европы, включая Беларусь. На протяжении всей истории бытования лютни в Европе ее конструкция постоянно изменялась в соответствии с потребностями, которые диктовали музыкальные вкусы эпохи. Из сохранившихся в музейных коллекциях европейских инструментов самые ранние образцы лютен относятся к началу XVI в. [1, с. 20].

31T. Zyglar, *Polskie tańce... [Polish dances...]*, p. 8.

32T. Zyglar, *Polskie tańce... [Polish dances...]*, p. 8.

33A. Mickiewicz, *Pan Tadeusz*. Książka i Wiedza, Warszawa 1984, p. 383-384.

34A. Chodkowski (ed.), *Encyklopedia... [Encyclopaedia]*, [in:] *Chopin Frederic Francis*, p. 530. 153-154.

35Ibidem, [in:] *Wieniawski Henryk*, s. 947.

36A. Chodkowski (ed.), *Encyklopedia... [Encyclopaedia]*, p. 530.698-699.