

MINISTRY OF EDUCATION OF THE REPUBLIC OF BELARUS

BELARUSIAN STATE UNIVERSITY  
FACULTY OF PHILOSOPHY AND SOCIALSCIENCES  
Department of Social Communication

CHEN JINXIA

**MUSICAL COMMUNICATION IN BELARUSIAN FOLK CULTURE**

Master's Thesis  
Speciality: 1-23 80 11 Communication

Scientific adviser:  
Irina I. Ekadumova  
Doctor of Philosophy in Political  
Science,  
Associate Professor

Qualified for the defense:  
«\_\_\_\_» \_\_\_\_\_ 2021  
Head of chair: \_\_\_\_\_  
Igor V. Pinchuk,  
Doctor of Philosophy in Sociology

Minsk, 2021

## CONTENTS

INTRODUCTION	
MASTER'S THESIS SUMMARY .....	6
ОБЩАЯ ХАРАКТЕРИСТИКА РАБОТЫ.....	7
CHAPTER 1 MUSIC AS A MEANS OF COMMUNICATION.....	8
1.1 Music as a subject matter of musicology and communication theory .....	8
1.2 The social function of music as a media .....	11
1.3 The characteristics of music communication from a semiotic perspective .....	13
CHAPTER 2 MUSIC IN BELARUSIAN FOLK CULTURE .....	19
2.1 History of Belarusian music.....	19
2.2 Historical development of Belarusian folk music as a component of Belarusian folk culture .....	30
2.3 Spiritual poetry and ritual songs .....	35
2.4 Belarusian folk instruments.....	39
CHAPTER 3 PROSPECTS FOR THE DISSEMINATION OF BELARUSIAN FOLK MUSIC .....	46
3.1 Traditional and Contemporary Approaches to Music Communication.....	46
3.2 Patterns of Belarusian folk music dissemination .....	55
3.2.1 National consciousness and cultural identity of Belarusian folk music .....	55
3.2.2 Contemporary modes of folk music dissemination in Belarus .....	58
3.3 Dilemmas and prospects of Belarusian folk music dissemination models.....	70
CONCLUSIONS .....	78
LIST OF SOURCES USED.....	79

## INTRODUCTION

Music is a ubiquitous means of communication, by which people share emotions, moods, and meanings. Music is an important component of the human communicative toolkit. Its changing ways of application for different purposes and under different circumstances reveal the features of peoples' cultural identity.

The purpose of this research is to understand the communicative properties of music and the history and values of Belarusian folk music development, to analyse the strengths and weaknesses of the existing models of Belarusian folk music development, and to make recommendations for better preservation and development of Belarusian folk music in the future.

The objectives of the research are:

- to provide theoretical research showing that music is a medium of communication in relation to the management of social conditions;
- examine the history of the development of Belarusian folk music culture;
- to identify the characteristics of contemporary Belarusian musical culture;
- to reveal the trends and patterns of musical communication in Belarusian folk culture;
- to reveal the challenges of Belarusian folk music heritage in the 21st century.

The study of music communication differs from music research in the sense that the former is more concerned with the transmission of musical messages or the operation of musical information systems from the perspective of communication science, while the latter is a medium that possesses interactivity and participation, i.e. a means of information transmission. Music as a communicative medium is characterized by an optimal management of social uncertainty, and music and language constitute complementary parts of the human communicative toolbox. The uncertainty and authenticity of music as a medium allow people to share and express intentions more easily and to maintain the stability of social relations. In semiotic terms, the difference between music and language is that music is more abstract, while language is more concrete. Music also has a non-representational nature, and it is this property that language possesses that allows music to convey information in a way that conveys the general meaning without being too absolute, thus avoiding conflicts and misunderstandings. These characteristics give music the broadest base of communication and the most practical possibilities of dissemination.

In the course of Belarusian history because of its special geographical position, it used to coexist and integrate with many countries because of geopolitical and economic-cultural spheres, so Belarus had very many artistic and cultural aspects of interaction with many countries, especially with neighbouring countries, with different geographical and political features in different times. The unique geopolitical position

of Belarus and its historically tense situation pose considerable difficulties for the study of Belarusian musical culture, whose cultural heritage is not easily preserved and is susceptible to «national containment» due to political needs, and which, like other cultures, has its own specific characteristics and the process of its development is to a considerable extent determined by internal and external factors. This culture, like any other culture, has its own specific characteristics and the process of its development is to a considerable extent determined by internal and external – geopolitical and social factors. The distinctive features of Belarusian musical culture are determined by the distinctive tendencies of the culture on the one hand, and the distinctive tendencies of the social era on the other. On the one hand, as an «open» culture, Belarusian music has incorporated the characteristics of many neighbouring countries in its exchanges, on the other hand, as a culture that developed under «national containment», the process of national self-determination has been complex and slow, and the types of identity have been complex and diverse. The Belarusian identity is still a topic of discussion, but the research results in this area are not well developed, and more studies are focused on politics and history.

Belarusian music grew up in a complex and diverse process of the country's history, and its many fates have shaped the music's contemporary character. Belarusian folk music has its roots in the ancient culture of the Slavs of the East. The most representative types of Belarusian folk music are folk music related to people's everyday life and rituals before Christianization and spiritual poetry related to religion after Christianization. The old Belarusian folk songs are basically monophonic songs, mostly sung a cappella. Since Christianization Belarus has adopted and creatively developed the art of music with the addition of rich instrumental accompaniment.

Belarusian folk music, as a distinctive Belarusian art, has not been protected and developed in a very systematic way. Belarusian folk music cultural heritage is not understood as a driving force of social development and the intrinsic value of folk music is not generally recognized by the public. The state does not pay enough attention to folk music and the support policy is not strong. The existing development model is single and unsystematic, and the market exists only for those who are interested in folk music both online and offline, but it takes a lot of efforts to stimulate the interest of the public in folk music. There is a need to maximize cultural exchange with other cultures such as religious cultures, folk cultures, folk cultures or through folk music exchanges with neighbouring countries. There is a need to diversify its development and use Belarusian folk music heritage for intercultural, interregional and international exchange. The lack of electronic resources, and the scarcity of electronic literature in English, should first ensure that every relevant book is available electronically on the Internet, and then enable the development of articles, books, studies, etc. on Belarusian folk music in English or other languages. There is no

well-established organization for the preservation and development of Belarusian folk music, and it would be possible to establish an organization for the preservation and development of Belarusian folk music, consisting of various professionals, to promote professional guidance on folk music projects with significant social, economic and cultural potential.

## MASTER'S THESIS SUMMARY

**Keywords:** MUSICAL COMMUNICATION; FOLK CULTURE; FOLK MUSIC; TRADITIONS, BELARUS

The relevance of the topic is dictated by the ubiquity of music as a means of communication through which people share emotions, moods and meanings. Music is an essential part of human communication. The changing ways of its application for different purposes and in different situations reveal the characteristics of society at different times.

The purpose of this research is to examine the development of Belarusian folk music in history and the characteristics of Belarusian folk music as well as to clarify how Belarusian folk music can be better disseminated.

The object of research – the historical development and current state of Belarusian folk music.

The subject of the research – communicational aspects of protection and dissemination of Belarusian folk music.

While conducting the research, the author obtained following results:

1. The analysis of music communication methods from the point of view of communication theory and semiotics shows that music as a special medium of communication possesses its own special communication effects and social functions.

2. Although Belarus has a large number of artistic and cultural features linked to neighbouring countries, the history and characteristics of the development of Belarusian folk music are quite unique for geographical and historical reasons.

3. The current situation with the preservation and development of Belarusian folk music does not fully meet the growing public demand for the revival of national musical traditions. The intrinsic historical and cultural value of Belarusian folk music has not been explored enough in terms of communication processes and trends in contemporary society either.

The volume of the master thesis is 83 pages. The paper consists of three chapters, 8 figures and 65 sources.

The spheres of the possible use of the results are further research, educational activity and the information-consultation provision of the activity of ethnographic museums, festival movement, tourism, non-commercial organizations.

The author confirms that the work was done independently, and the material cited in it correctly and objectively reflects the state of the field being studied, and all theoretical, methodological provisions and concepts borrowed from literature and other sources are accompanied by references to their authors.

## ОБЩАЯ ХАРАКТЕРИСТИКА РАБОТЫ

**Ключевые слова:** МУЗЫКАЛЬНАЯ КОММУНИКАЦИЯ, НАРОДНАЯ КУЛЬТУРА, НАРОДНАЯ МУЗЫКА, ТРАДИЦИИ, БЕЛАРУСЬ

Актуальность темы продиктована повсеместностью музыки как средства коммуникации, с помощью которого люди разделяют эмоции, настроения, смыслы. Музыка является неотъемлемой частью человеческого общения. Меняющиеся способы ее использования для различных целей и в различных ситуациях показывают особенности общества в разные времена.

Цель исследования – изучить развитие белорусской народной музыки в истории и особенности белорусской народной музыки, а также выяснить, как белорусская народная музыка может быть лучше распространена. Объект исследования – историческое развитие и современное состояние белорусской народной музыки. Предмет исследования – коммуникативные аспекты сохранения и распространения белорусской народной музыки.

В ходе проведения исследования автором получены следующие результаты: 1. Анализ способов музыкальной коммуникации с точки зрения теории коммуникации и семиотики показывает, что музыка как особое средство коммуникации обладает своими особыми коммуникативными эффектами и социальными функциями. 2. Хотя Беларусь имеет много художественных и культурных особенностей, родственных соседним странам, история и особенности развития белорусской народной музыки довольно уникальны в силу географических и исторических причин. 3. Сложившаяся ситуация с сохранением и развитием белорусской народной музыки не в полной мере отвечает растущему общественному запросу на возрождение национальных музыкальных традиций. Внутренняя историческая и культурная ценность белорусской народной музыки также недостаточно изучена с точки зрения коммуникационных процессов и тенденций в современном обществе.

Объем работы составляет 83 страницы. Работа состоит из трех глав, 8 рисунков и 65 источников. Сферы возможного использования результатов дальнейшие исследования, образовательная деятельность, информационно-консультационное обеспечение деятельности этнографических музеев, фестивального движения, туризма, некоммерческих организаций.

Автор подтверждает, что работа выполнена самостоятельно, а приведенный в ней материал правильно и объективно отражает состояние изучаемой области, а все заимствованные из литературы и других источников теоретические, методологические положения и концепции сопровождаются ссылками на их авторов.

# CHAPTER 1

## MUSIC AS A MEANS OF COMMUNICATION

### 1.1 Music as a subject matter of musicology and communication theory

Music can be defined as «sounds made by voices or instruments arranged in a way that is pleasant to listen to» [1]. Historically music had rather roles in people's life. Nowadays music is regarded to as an aesthetically perceptible object from the field of art. Only some types of music have retained their communicative function various kinds of hymns and other ritual musical works. Most of the music for social purposes has become a pure object of aesthetic pleasure. Humanity has also attempted to encode certain meanings using whistles and various musical phrases – or the individual sounds of certain musical instruments – but we still know little about sonorant or musical meaning systems like language.

Musical communication is scrutinized in the framework of musicology that is one of the areas of art history. Musicology covers a number of interrelated disciplines of historical and theoretical directions as well as musical folklore, musical sociology, musical aesthetics, as well as related sciences (musical acoustics, instrumental studies, photography, etc.). The historical direction of musicology comprises the general history of music, musical history of individual national cultures or their groups, history of types and genres of music, etc. The theoretical direction of musicology includes harmony, polyphony, rhythmic, metrics, melody, instrumentation. Musicology studies the development of musical art in its objective condition, in its diverse connections with various aspects of social life and recognizes music as one of the forms of social ideology. The study of folk music (musical folklore) is included as a necessary and organic component in the general history of music, as well as in the history of music of each individual country. The study of folk musical creativity and its specific features is also engaged in a special science – musical ethnography [2]. The understanding of folk music and the methods of studying it are determined by the recognition of the creative role of the people in the historical process. An important role in the understanding of musical culture belongs to musical criticism (from the French. Criticism from the ancient Greek κριτική τέχνη «the art of disassembling, judgment»), which is an analysis and assessment of the phenomena of modern musical practice. Criticism is part of any study of music, since the evaluative element is an integral part of aesthetic assessment. In order to be conclusive and convincing, this assessment must be based on solid methodological foundations and the accumulated results of historical and theoretical musicological research.

The interaction of music art and society is also studied by the sociology of music, which develops in two directions: theoretical sociology of music, which is



more closely related to philosophy and aesthetics, and empirical sociology of music, which combines musicology with some traditional methods for general sociology. The history of music, which traditionally studies the musical heritage and its significance for society, is not able at the present stage to analyse the «socio-musical situation» only by classical «musicological» methods without involving the methods of other sciences that study socio-cultural processes, for example, sociology, cultural studies, philosophy, aesthetics. Sociology of music contains two sections: the musical problems of sociology and the sociological problems of musicology. Thus, in fact, he consolidated two definitions – «sociology of music» and «musical sociology». Musical problems of sociology are associated with the study of the structures and forms of musical life, musical life, communications, norms, tastes, ideals, and so on. «Musical sociology deals with the fate of a work after it has been completed and left the composer's writing desk...» [3, p. 16-17].

Musical communication is one of the directions of communication research. Music communication research is different from music research. The former pays more attention to the transmission of music information or the operation of music information systems. What music dissemination involves is how music is heard by us and how it is appreciated by us (in a broad sense), which is a topic that belongs to the category of epistemology. Like language, music is an interactive and participatory medium. Music can also be regarded as a special form of expression of emotions. The analysis of emotions in certain music by language is always difficult. It is more profound than music. The emotions that language can express are more delicate and vivid. Music depicts emotions more directly than words. Empathy in human language often requires the brain to process the information contained in the words first, and then realize empathy by analysing the meaning of the words. Because music is mainly sensed by hearing, there is no need to process words, and the effect of empathy can be obtained more efficiently.

Furthermore, the basis of the «existence» of music is the spread of music; or to put it another way, if there is no spread of music, there would be no «existence» of music. In the dynamic structure of music, people's music communication behaviour is the basic condition that makes the structure full of inner vitality. The Chinese music sociologist Zeng Suijin clearly wrote in this regard: «Any musical phenomenon cannot be separated from music transmission.... The musical relationship between people is a musical communication relationship» [4, p. 249].

From the perspective of historical development, music is the oldest way of communicating thoughts and feelings that predates language, and it is also one of the forms of information dissemination. Its development history is as long as that of the evolution and evolution of human vocal organs. Whether in the West or the East,

whether intentionally or unintentionally, people experience, think about, and explain the spread of music in their own practice, because it is pervasive in our daily lives.

The classic communication literature describes music communication as follows: In order to transmit information, music is one of the non-verbal transmission methods used by human beings; later, there have been defenders of collective memory and specialists in disseminating certain aspects of information. People, such as musicians; later, song and drama gradually evolved into a traditional communication tool, and an extremely subtle tool of persuasion that no other means of communication can match; and later, the development of the media promoted the spread of music. The development of music, such as the advent of radio, has created a large number of new music lovers; now, what developed countries have learned from developing countries is the essence of their culture, mainly music [5, p. 15].

Music appears in front of researchers as a kind of «self-sufficient» spiritual product; what is involved in music communication is a kind of «shared» knowledge. The so-called «sharing» here has two specific meanings.

One meaning is: «sharing» means that music is connected with some other means of communication, and music has a special role in a «complex» mode of communication. Film is a very representative example. Since the birth of sound film, the addition of music has given the film stronger rendering power and narrative ability. Before 1922, as far as the screening of early silent films was concerned, music was also an important tool to increase the colour of the film. At that time, there was a piano player in almost every movie theatre. He/She paid attention to the plot on the screen and matched the music in the relevant situation. Griffith's 1915 film *The Birth of a Nation* has a total of 70 soundtracks [6].

Another meaning is: «sharing» means that music is the product of a certain social relationship. In the eyes of music communication scholars, music communication must be carried out in a certain social relationship, and it must also reflect a certain social relationship. The Soviet musicologist A. Sohor said: Music perception at all stages reveals social and historical constraints. In perception, the individual merges with the society, and the individual is a unique manifestation of society [3, p. 62]. The activities of the audience follow the same rules as the activities of the composer and the performer. Music perception, like musical thinking, is essentially social in nature [7, p. 226]. Therefore, we should not discuss the meaning of music from the perspective of music theory, but should pay attention to it. The force focuses on analysing the relationship between music and social forces and cultural values. The sociology of music in the West has developed precisely because of the study of the above-mentioned problems. At present, there are far more researches on music theory than on music communication (the process by which

music takes effect in society). The deeper role of music has not been paid attention to by academia, but this is a very important part of music value.

As a cross-selected topic, the study of music communication is still in its infancy and has not yet become a relatively mature branch of communication studies. However, there is no doubt that music is one of the research objects of communication theory. «Music communication» is different from «music». Music involves issues about the form of music art itself or the style of the times, and music communication involves issues about the delivery of music information or how the music information system operates. So far, the greatest contribution to the subject of music communication is the research of music sociologists. It is them who opened the door of exploration for the study of music communication. The Czech-German musicologist Vladimir Karbusický wrote in this regard that the sociology of music has penetrated widely into other disciplines and research fields, such as media studies and communication theory, and formed various research activities

From the perspective of communication science, music is a universal and important way of communication. Music is a special means of information transmission that people naturally reveal from the depths of their hearts and are universally recognized. The research object of music communication sociology of music is the characteristics of «music» in the sense of «communication method» and «spiritual transmission means», and also includes the social environment in which music communication can be realized. Chinese scholar Xue Yibing once pointed out in the article «Semiotic Principles of Music Communication» that the scope of music communication research can be very wide. The core domain of discussion should be: study the composition and communication methods of music information [8, p. 413].

## **1.2 The social function of music as a media**

The medium is the material entity or form of organisation that mediates between the musician, the communicator and the recipient and is used to load and transmit musical signs. McLuhan famously asserted that the medium is an extension of the human senses and wrote in *Understanding the Medium* that «although the effects of technology do not operate at the level of opinion or concept, they can steadily and without any resistance alter the sensory proportions or modes of understanding» [9, p. 447].

Music is a communicative medium with features that are optimised for the management of situations of social uncertainty, and that music and language constitute complementary components of the human communicative toolkit. However, the notion that the function of music is wholly and solely to communicate emotion is called into question by much recent ethnomusicological research, which suggests that although many of the uses of music will indeed impinge on the affective states of

those engaged with it, music fulfils a wide range of functions in different societies, in entertainment, ritual, healing and in the maintenance of social and natural order [10, p. 273].

It will be shifted from studying why music is produced to why music has such a wide range of influences and effects that cannot be ignored. Because the above functions are similar to those that can be achieved by language, if possible, we should also explore the unique role of music as a media. Music performs a huge array of functions across different cultures, but one very generic feature that they all appear to share is the management of social relationships, particularly in situations of social uncertainty.

The indeterminacy of music as a medium allows people to share and intentionality more easily, and to remove and maintain the context of social relations. But language possesses at least one capacity that music does not: that of expressing and communicating propositions and propositional attitudes relatively more explicitly. In a limited number of cases, language can express – or be interpreted as expressing – simple and complex propositions which may have a specific and definite meaning. This cannot be done; unless «the same» patterns of sound can have different meanings in different societies. Within the same society, they also have different meanings because of the differences in society. In this section, I will suggest that music's inability to represent unambiguous meanings underpins its ability to manage socially uncertain situations, and explore a framework for understanding how music can sustain such multivalent meanings, and perhaps it is this ambiguity that gives music its own advantages as a medium of communication.

Because of the specificity of the use of language with its clearer meanings, it can also pose problems. When the social context is marginal (encounters with strangers, changes in social relations, contested ways of acting, etc.), language can be interpreted as an obvious indication of personal feelings, attitudes and intentions, which can lead to conflicting trends between or within groups of people. In situations of social uncertainty, language can become impotent or even dysfunctional. However, it is in such situations that music seems most likely to be appropriately expressed. In this context, why does it seem that music should be the medium of choice for communication, or at least for interaction? In order to address this question, it is first necessary to explore the requirements of a communication system best suited to manage social uncertainty.

From an ethical point of view, the system must be authentic. The process of generating signal must include some features, and the interpretation of these features is bound to be limited by the clear match between the signal characteristics (acoustics and motion) and the unforgeable motivation and body state that are generated as potential signals. At the same time, the generated signal should be, capable of

multiple interpretations. Here is an interesting point of contradiction, namely, how is the signal, but ambiguous? Here, one would think that music provides an example of a communicative medium that meets all these requirements [11, p. 555-561].

The idea that music is an «honest signal», or at least a «natural signal», is rooted in much thinking about music. The broad and long-standing view that music is primarily a transmitter of emotion has been implied, and thinking about music in evolutionary terms, Darwin endorsed the view of Mr. Litchfield (one of his correspondents who had ‘attended to the subject of music’), who suggested that music reflects or captures emotion. subject matter’), who suggested that music reflects or captures the relationships between emotional states and sound that exist across a wide range of species, embodied in musical signalling cues that reflect the emotional state of the exponent, that the emotional effect of a song depends heavily on the nature of the action produced by the sound, and that music as an expression of emotion constitutes an «‘honest signal’ that reveals to the listener the attitudes of the producer of the music, and these expressions are necessarily accompanied by the nature of the signal. Clearly, music seems to have a consistent, but very broad, emotional meaning for the listener.

Responses to music are clearly driven by the history of the individual involved, but this history is not entirely personal, but is mediated by and rooted in culture. Responses and capacities to music are in fact the result of active participation and engagement with the dynamics and characteristics of particular cultural contexts and processes and personal life histories. They are shaped by the conceptualisation and use of music that exists within a particular cultural framework [12], the contingent nature of cultural formation and change [13, p. 35], the processes of pastoral, formal and personal learning and the association of music with personal life histories and their aspects of interludes [14, p. 250] were formed.

Thus, when music exists as a signalling medium in society, it possesses an ambiguity that cannot be adequately expressed by language, and music can be understood and interpreted in a variety of ways by different listeners. It thus avoids the possibility of conflict in society due to the directness of expression, and has a unique and important role in maintaining social stability.

### **1.3 The characteristics of music communication from a semiotic perspective**

Semiotics is the science of signs, which examines the signs themselves as well as their transmission. The sign is the element of human communication, the vehicle that transmits the code of information. Semioticians believe that, in the most basic sense, linguistic signs are fundamental to all signs, and that there are therefore no signs beyond linguistic signs, or that all signs must be interpreted in terms of

linguistic signs, including, naturally, musical signs. In fact, in ancient times, musical notation and linguistic notation may have been homologous, or at least, there was a very close symbiosis. Both linguistic and musical symbols were transmitted by sound waves, and if both language and music were symbolic media of meaning, sound waves were the medium of the medium, so there was an undeniable natural connection between the two.

If we look at the various concepts of contemporary linguistics, we will find that many of them overlap with those in music. For example, when discussing the nature of sound waves, we often refer to the concepts of «musical sound» and «noise», which are of course the most basic musicological concepts. But it is also natural that this pair of concepts is also used in linguistics. Moreover, Levi-Strauss even argued that «the modern view of linguistics is based on thinking about music rather than about language» [15, p. 98].

Levi-Strauss is not assuming this, but has good theoretical evidence. In musical communication, a distinction is usually made between melody and harmony, and are these not a horizontal axis and a vertical axis? Anyone who has had a passing acquaintance with music theory or practice will not be unaware of this. The musicologist Chabannon summed it up: «succession, the melody; simultaneity, the harmony». Lévi-Strauss was particularly impressed by Chabannon's formulation, which he considered to be ahead of its time and accurate in the same terms.

But did the most primitive languages of primitive man really express thought? The answer is no. The German scholar Cahill clearly states: «At the primitive level, language did not express thoughts or ideas, it expressed feelings and emotions [16, p. 37]. In the beginning, linguistic symbols were transmitted and received only by sensation, exactly like musical symbols. It is only in the long process of change and evolution of human history that linguistic and musical symbols have moved in two different directions. The direction in which linguistic notation has moved is one in which it has gradually moved away from the senses, relying on rational judgement in an attempt to refer explicitly to the objective world, while the direction in which musical notation has moved is rather one in which it has remained in the direction of the senses, or even moved away from them, relying on sensual intuition in an attempt to emphasise subjective experience. Alternatively, we could say that, although both are abstract, from a functional point of view, the function of linguistic signs has gradually shifted to a utilitarian and practical function, while the function of musical signs has gradually shifted to a purely aesthetic one. Moreover, it is this symbiosis between language and music that liberates the dissemination of music. It is precisely because language has taken on the task of reproducing the objective world that music has been able to move towards subjective expression and has been able to fulfil its task.

Both language and music are abstract symbols in the sense that both necessarily omit, relocate or distort certain individual, concrete features of the object being represented when transmitting information; both gradually reach their abstraction of meaning through assumptions made in a particular context. The abstraction of language, however, eventually reaches the level of rational judgement, because reason intervenes and the abstraction of language can clearly refer to the object being represented, so that the meaning conveyed by linguistic symbols can in turn be concrete and precise; the abstraction of music, however, ultimately remains a matter of perceptual intuition, because the abstraction of music cannot clearly refer to the object being represented because of the glue of sensibility. The meaning transmitted by musical notation remains ultimately abstract, but the transmission of music relies on the emphasis on subjective experience and perceptual intuition to provoke concrete responses on a non-conceptual level. As the pinnacle of abstract art, music performs in its own way the task that art has always undertaken: to explain the nature of human existence. Language is the only symbolic system that can explain another symbolic system.

Symbolists believe that the transmission of music also requires the formation of concepts. Clearly, concepts belong to the realm of logic, which is only that part of human consciousness which is illuminated by the chasing light of reason. Are there parts of human consciousness that are not illuminated by the chasing light of reason? Are there any feelings that cannot be expressed in words at all? Are there any perceptual experiences that cannot be conceptualised at all? If you have experienced it, you will know that there is. It is precisely because the meaning transmitted by musical symbols is not based on concepts, and certainly not on language, that music is able to relate to history and society in its own unique way – non-conceptually and non-verbally. It is for this reason that music is able to address history and society in its own unique way – non-conceptually and non-verbally. Whatever the development of human rationality, music has always managed to retain a purely «pure» part of the human mind (like mathematics and formal logic), sometimes avoiding the distractions of linguistic concepts and allowing the body to experience the thrill of being purely «human». It is also a place where the body experiences the pleasure of being purely «human». Nietzsche states: «Music, on the other hand, is completely and utterly free of images and concepts, tolerating only the existence of concepts». The transmission of music is tolerant of concepts, but not entirely dependent on them, and «music» – let us also consider it a «language» – should be more than ordinary. «It is a language that is deeper and more advanced than ordinary language, capable of reaching a depth and breadth of human experience and communication that ordinary language cannot. This quality may be a disadvantage of musical communication, but it may also be an advantage. A musical work that uses only the means of music itself

cannot represent logical processes such as concepts, judgements, conclusions, proofs, etc.

From the semiotic point of view, we need to study the medium of music communication, first of all, we need to understand the musical information in communication as a kind of symbolic communication activity. The content of music communication is the «informationalized music culture». The American communication classic, *Restructuring the Discourse Channel*, writes: «Some aspects of what we consider to be non-ideological images and soundscapes actually function as signs, often with connotative meanings, examples include: the colour of light, music, photographic techniques» [17, p. 214]. That is, according to Robert Allen, music is a symbol and the communication of music is the communication of musical symbols. But in music communication the symbol of music should be understood as more than a theoretical definition of music; it can only be understood as a symbol in the semiotic sense when music intervenes in the communication system and is communicated as a message. The process of musical communication is one in which the musical culture as a content is first externalised as a «musical audio-visual sign» or some other type of «sign», becoming a signified content and message. It is a process of communication, diffusion, derivation and sharing of symbols through different types of communication subjects, such as music creators, music performers and music audiences.

The Chinese scholar Zhang Guoliang has succinctly described «music as a highly abstracted and complex system of auditory symbols» [18, p. 105]. Music cannot be imitated, and it cannot easily be used to refer to various real and physical objects in the world. On the question of imitation, I am afraid that Abrams in *The Mirror and the Lamp* is the most pertinent and comprehensive: «If painting is considered to be the closest thing to the image of the outside world reflected in a mirror, music is the farthest from it of all the arts: except for a small amount of elephantine music in some of the movements of the title music, music never reproduces anything perceptible in nature. It does not reproduce any sensible aspect of nature; nor can we say in any obvious sense that music involves any state of affairs other than itself» [19, p. 73]. On the question of imitation, we say that music is hardly ever imitative, although, of course, this does not exclude individual exceptions such as *Carnival of the Animals*, which are actually quite far-fetched.

Therefore, musical messages cannot and do not directly convey any specific images. Indeed, music has never existed to tell a specific story or to depict an individual object, or rather, to tell a specific story or to depict an individual object has never been the real purpose of musical communication. The author can therefore say that music has a non-representational character in its communication.



By looking at artistic communication through the lens of this relationship between abstraction and communication, we can see that all artistic communication has an element of abstraction in it, and it can even be argued that all true art is necessarily abstract, although the degree of abstraction varies. Without omission, displacement or metamorphosis, there would be no art. But we must say that music is the most abstract of the arts, and the full expression of this statement is: the meaning conveyed by musical symbols is the most abstract, that is to say, the most vague and ambiguous, of all the forms of communication of artistic symbols.

The German philosopher Arthur Schopenhauer, in his book *The World as Will and Representation*, could not have stated the problem more clearly when he wrote: «Music does not signify this or that individual, certain joy, this or that depression, pain, horror, joy, pleasure, or peace of mind, but joy, depression, pain, horror, joy, pleasure, peace of mind. It denotes joy, depression, pain, horror, happiness, gladness, peace of mind, etc., in themselves; in a way it may be said to denote the essence of these emotions in an abstract and general way, without any adulteration. Whoever concentrates his mind entirely on the impression of a symphony seems to have seen all possible processes of life and the world played out before him; yet, if he reflects, he cannot point out any resemblance between the playing of the sounds and the things that come before him. «Schopenhauer's intention was to show that music becomes a very interesting symbol of meaning. Because of its abstract quality, music resonates more than anything else, and it can be used as a universal form for all possible objects of experience.

The transmission of music is in itself incomplete. It is incomplete because it is measured through the lens of communication. The American scholar Levinson once pointed out that «the two basic goals of communication are the extension of a message across time and space, and the precise expression of the original message by the extended message [20, p. 153]. Obviously, when measuring the communication of music in terms of 'basic goals', we have to acknowledge its incompleteness, since it cannot reproduce an individual and unique situation and cannot 'accurately represent' things as they are. But its effect in its incompleteness is sufficient to stimulate the original feeling of those individual and unique situations. Aristotle once said something like a tongue twister: «The plausible improbable is more desirable to poetry than the implausible possible» (the poet should prefer probable impossibilities to improbable possibilities) [21, p. 51]. To sum up Aristotle's poetic thought in one sentence, the reality of the world of poetry lies not in its correspondence with the world of experience, which is full of contingencies and particulars, but in the fact that poetry reveals the necessary and general laws behind the world of experience. For it is music that is the most abstract of arts, the most general in character. In terms of

communication, it is this abstract and general character that gives music its broadest basis and most practical possibilities for communication.

Music communication research differs from music research in that the former is more concerned with the transmission of musical information or the operation of musical information systems from a communication perspective, while the latter is an interactive and participatory medium, i.e. a means of transmitting information. Music as a communicative medium is characterized by an optimal management of social uncertainty, and music and language constitute complementary parts of the human communicative toolbox. The uncertainty and authenticity of music as a medium allows people to share and express intentions more easily and to maintain the stability of social relations. Under the semiotic perspective, music and language differ in that music is more abstract, while language is more concrete, and music is also non-representational, characteristics that give music the broadest base of communication and the most tangible communication possibilities.

## **CHAPTER 2**

### **MUSIC IN BELARUSIAN FOLK CULTURE**

«Folk culture» is a term for the culture of pre-industrial societies. Popular culture is often contrasted, on the one hand, with the culture of industrial societies, and on the other, with the culture of simple or tribal societies [22, p. 165]. Also, folk culture is understood as a traditional culture, including cultural layers of different eras from ancient times to the present, the subject of which is the people – a collective personality, which means the unification of all individuals of the collective by a common cultural ties and mechanisms of life.

Belarusian musical culture is a unique phenomenon in the treasure trove of human cultural values, with a distinctive historical identity and national colour, covering almost all areas of music, from folk music composition to the ultramodern avant-garde. Belarus is rather a particular place, being in the middle of Europe, but like a «silent zone», as if isolated, the bright music and academic art of various European periods did not particularly influence Belarus, so Belarusian music has been developing in a unique way, which is largely related to its geographical location. Belarusian music has developed in a unique way, which is largely related to its geographic location.

#### **2.1 History of Belarusian music**

Historically, Belarusian culture used to co-exist and integrate with many cultures because of their geopolitical and economic relations, so Belarus had a very large number of artistic and cultural interactions with many countries, especially neighbouring countries, with different geographical and political features in different times. The unique geopolitical position of Belarus and its historically tense situation pose considerable difficulties for the study of Belarusian musical culture. This culture has its own inherent specific features, which in the course of its development (as in all other cultures) were determined to a considerable extent by internal and external – geopolitical and social factors. However, these socio-historical factors proved to be incomparable in the development of the modern world. These are the socio-historical factors that have had the greatest impact on its development.

Political factors sometimes determine the specific features of musical culture and historical processes, which combine (sometimes in the most extreme cases) the socio-cultural identity of the region with the cultural and historical identity of the country. The distinctive features of Belarusian musical culture are determined by the distinctive tendencies of the culture on the one hand, and the distinctive tendencies of the times on the other. On the one hand, as an «open» culture, and on the other hand,

as a culture developed under «national containment». Both signs are the result of «the active role of geopolitical factors as a unique feature of Belarusian history» [23].

The advantage of the geographical position of Belarus determines the positive factor of «openness» of the musical culture, which acts as an information station for the meeting of the musical cultures of Asia and Europe. Belarusian music culture has undeniable ties with the European music culture. The German musical scene is characterized by its unmistakable connection with European musical and historical movements, and all its typical arts and musical styles of each period are strongly influenced by the dominant musical culture of each European era. At the same time, it is the centre of the development of Slavic and European music history. At the same time, the relationship between Belarusian musical culture and European frontier culture became more and more evident, and Belarusian musical culture has acquired increasingly distinctive features of European frontier culture, bringing together a great variety of ethnic, religious and cultural origins, blending different ethno-denominations and artistic phenomena, creating a unique and very organic unity. Thus, by the beginning of the twentieth century, unlike many other national cultures (such as those of Russia, Hungary, Bulgaria and other countries), the musical culture of Belarus went through a different phase, namely, being located at the crossroads of Europe and Asia, having undergone many historical and geographical changes of countries and having a fuller and more diverse musical and cultural exchange.

The other side of the geopolitical factor has created a process of non-directional action, i.e. a process of national self-determination, and whenever there is a «national containment», a voice of opposition for the preservation of the original national culture emerges, which creates a unique mixture of the musical culture and the environment within the nation, which determines its Typicality and specificity. They are present in every national culture, but (due to specific historical and social conditions) have more or less different manifestations. The specificity of the national self-determination process of Belarusian creativity (as well as the specificity of all national self-determination processes) extends to the end of the twentieth century and into the twentieth and twenty-first centuries. Because of the long-standing resistance to denationalization and the ensuing need for national self-confidence. Define its specificity as a process of national tension.

It is known that for a long time, when the lands of Belarus were incorporated into the broader state structure, the geopolitical realities of the state entities (Polotsk, Minsk and Turov Duchies, Grand Duchy of Lithuania, Rus and Samogotia, Rzeczpospolita, the Russian Empire, were also reflected in the place names: from the 13th century onwards, the lands of Belarus were called Lithuania, and from the second third of the 16th century – Poland (hence Rzeczpospolita was soon named),

(Rzeczpospolita is the official name of Poland and the traditional name of some of its predecessor states. It is a compound of «rzecz» – entity, matter, item and «pospolita» – common, Latin («res» – entity, set of institutions, relationships and – «public» – public, common), i.e., republic, also rendered as commonwealth in English) was known in the 19th century as the Northwest Territories, and the natives of Belarus at that time called themselves «Litvins», «Poles» and «Rusyns». «Litvins» (for Belarusians), «Poles» (for different ethnic groups from the upper class) and «Litvaks» (for Jews), these terms are not used as ethnic names, but as polysyllabic words, i.e. they imply not ethnicity, but national (state) self-determination of the local citizens and their citizenship as citizens of the Grand Duchy of Lithuania and Rzeczpospolita. That is, the definition of «etatical» rather than «state» for the local people. However, when «Litvina» (for Belarusians, Poles, for different nationalities from the upper class) and «Litvaks» (for local Jews) are used, it will not be understood as an abbreviation for «Lithuania». The inhabitants of the land and their citizenship – as subjects of the Grand Duchy of Lithuania and Rzeczpospolita – are defined not ethnically, but politically. For a long time, the Belarusian name and the right to self-determination were not connected with the Belarusian reality. The Belarusian language was erased from written sources for many centuries.

It is well known that soon after the conclusion of a union between the Kingdom of Poland and the Grand Duchy of Lithuania, in the 16th century, old-Belarusian lost its official status as a state language and disappeared from documents. However, at that time the use of Old Belarusian was not prohibited at the state level, as some researchers often insist. Only the concept of language of paperwork in government agencies in The Grand Duchy of Lithuania was changed from the Old Belarusian to Polish. The Grand Duchy expanded to include large portions of the former Kievan Rus' and other neighbouring states, including territories that is now Belarus and parts of Ukraine, Latvia, Poland, Russia and Moldova. At its greatest territorial extent, in the early 17th century, it was one of the largest states in Europe.

However, it is clear that the Old Belarusian language had a much wider range of use: in the 16th century, it was in this language that such masterpieces as The Golden Age, Byzantium, Skaryna's Bible and the most progressive Bible were published. It should be emphasized that Belarus is the westernmost habitat of the Eastern Slavic tribes, the westernmost region of the Eastern Slavic Orthodox Church and the easternmost region of the Catholic Church which is a unique fact. It is located in a «double» religious border zone. The Austrian Orthodox Church is the westernmost and easternmost region of the Eastern Slavic Orthodox Church and the Catholic Church.

In addition, Belarus serves as a model of interweaving the traditions of different denominations' cultures, including Orthodoxy, Catholicism, Protestantism,

Islam and Judaism. In addition to the traditions of all Christian denominations (Orthodox, Catholic, Unitarian, Protestant), the traditions of the largest non-Christian countries. The influence of the major non-Christian (Jewish and Islamic) denominations is particularly evident in Belarus. This situation was extremely important in the twentieth century. This fact is crucial to the fate of the country's musical arts. The fate of the national musical art was deeply influenced, and throughout Europe its written part was closely linked to the Church in the early and subsequent stages of its development. In Belarus it is also connected with the temples of different denominations. The specific features of Belarusian musical culture (in terms of its internal intrinsic characteristics) are determined not only by geopolitical, toponymic and historical traditions, but also by cultural and religious influences, which characterize Belarusian musical culture. These factors were very important in the early stages of its development as well as in the later ones.

These conditions turned out to be particularly unfavourable and dramatic in the most critical period of the formation of academic musical art. At that time, in the 17th-19th centuries, the Belarusian nation, although dominant in the country, did not form a unified whole. It was characterized by extremely deep class divisions (much deeper than in other countries), rooted in religious and linguistic divides. This distinction is deeply rooted in denominational and linguistic divisions. In other words, various segments of the Belarusian population have different ethno-cultural orientations. Thus, the local elite (the great, the nobility, and then the aristocracy and intellectuals), whose written musical traditions were formed in connection with their patronage and creative activities, had a Western orientation in language and religion for a long period of time [30, p. 13]. Although the representatives of the local nobility were usually well aware of their Belarusian (or «Lithuanian» as they used to say at that time) origin and their civic affiliation to the Grand Duchy of Lithuania, and were never fully Polishized and then Russified, they gradually lost their «Belarusianness» in spite of this. Strange as it may seem at first glance, it was the proximity and similarity of neighbouring cultures that facilitated the national transformation, certain mutations, and even the spiritual migration of the local nobility, who gradually became followers and then bearers of foreign national traditions. They call themselves (as mentioned above) both Lithuanians and Poles, citizens of Rzeczpospolita, their larger homeland, including their smaller homeland, Belarus-Lithuania. They spoke Polish, the official language of Rzeczpospolita, following the Catholic faith not only in the 17th and 18th centuries, but even after the annexation of Belarusian territories by the Russian Empire in the 19th century.

The non-privileged segment of the Belarusian population, first of all the peasants (socially separated from the ethnically deformed elite), preserved the Belarusian language, Orthodox beliefs and rituals, and their own unique folk

traditions, which were later used to define Belarusians as «Belarusian-speaking» and «Indo-European». A unique folklore tradition (which later defined Belarusians as a peasant people). As V. Konon informs «...Genetically and ethnographically, Belarusians have preserved their cultural core in a viable state due to the «disconnection» of the village people from the dominant foreign cultural system [24, p. 31].

The local nobility and the peasants had different beliefs and different languages, and there were in fact not only class and property barriers between them and their subjects (as in the case of all European nobles in relation to other classes), but also religious, linguistic, and therefore ethno-cultural barriers, and the most important differentiating features in Belarusian society and culture were located on different «planes» in the cultures of other countries on which they are located.

The issue of the national identity of the Belarusian people began to be widely discussed in the second half of the 19th century. While the Belarusian lands were part of the Russian Empire, the policy of tsarism did not imply the right of nations to self-determination. Actions of a representative of the Belarusian national liberation movement in the 19th century carried out in the mainstream of the Polish, and then the Russian revolutionary democratic movement. The feature of the culture of ethnic Belarusians consisted in the fact that with a clear numerical predominance, they did not show any desire for national consolidation, and their own identity was comprehended not in the national, but in this context. According to the 1897 census, there were about 5.4 million ethnic Belarusians in the North-western Territory of Russia in Mogilev, Vitebsk, Minsk, Vilnia and Grodno provinces [25, p. 26]. Belarusians constituted 63.5% of the population in the five western provinces, but only 2.6% of Belarusians lived in cities [26, p. 278]. In their self-consciousness, the most significant was class affiliation, and then such features as language, religion, and customs. At that time, the population of Belarus did not yet have an integral national identity. Shying away from ethnic self-determination in favour of Poles or Russians, Belarusian peasants avoided being drawn into the Polish-Russian conflict and defined themselves as local («tuteishyya»).

One of the prominent movements that first articulated the need of Belarusian people for independence was the «Gomon» («Hubbub»), revolutionary Belarusian students' organization in Saint Petersburg Marxist that published an eponymous magazine in 1884 in Russian. «Gomon» group claimed that they considered the Belarusian people to be working people, mainly the Belarusian peasantry. According to their view, Belarusians are one of the «plebeian nations» (like Czechs and Finns) that do not have their own national elite (intelligentsia). Belarusian have people has their own language, culture, way of life, traditions, territory, historical past, territory that is a single economic region. «Gomon» group is credited with the first articulation

of the Belarusian national idea: «We are Belarusians and must fight for the local interests of the Belarusian people and the federal autonomy of the country» [27, p. 134].

The origins of Belarusian philosophical thought are Byzantine culture with its idea of understanding life and Western European culture with ideas of understanding the world. The tradition of philosophical thought in Belarus takes a thousand years and includes the periods of the X-XV centuries., XVI-XVIII centuries., XIX century., XX century. In a sense, the national philosopher considers himself a marginal (historically and culturally), since he is forced to relate himself to the Germans, Poles, Russians and perceive himself as unequal to them. Therefore, «Belarusian philosophy» has repeatedly put forward «self-acquisition projects» («Ludźmi się nazywać», «Vive Belarus!», «Tuteishyya») [28].

Nowadays at least the following types of Belarusian national identity exist. *Soviet* (whose «we»-group is «Soviet people»), a type of identity that is still often chosen by a significant part of the population (in 2007 – up to 15%), although it is gradually dying out for natural historical reasons. As the results of the survey conducted by the Institute of Sociology of the National Academy of Sciences of Belarus in 2000 showed, up to 20.3% of Belarusians feel that their nationality is not important, and almost every fourth (23.8%) of them feel that they are Soviet. *Citizenship* (self-identification as a citizen of the Republic of Belarus, chosen «often» by about a quarter of the respondents). *Territorial* (identifying the group «we» with the residents of Belarus, more than a fifth of respondents «often» choose this way). *Local* («we» as «tuteishyya» or the inhabitants of small homeland, i.e. their villages, towns, «often» chosen by one fifth of the population) [29, p. 11-12]. The subjects of Belarusian identity and cultural identity will be further revealed by the author in the «3.1 Traditional and Contemporary Approaches to Music Communication».

Thus, in the terminological and conceptual apparatus of ethnomusicological and cultural history studies until the 20th century, the concept of «musical culture in Belarus» was preferred to «Belarusian musical culture», especially because the latter in ethnoscientific and artistic practice still emphasizes the representation of ethnomusicological and creative phenomena. The latter still emphasizes the creative phenomena representing the national musical art in ethno-scientific and artistic practice. However, the term «musical culture of Belarus» will be universally applied in the near future, when academic musicology will reinforce the assumption that all artistic phenomena belong a priori to the Belarusian people, regardless of their ethnic, class and religious overtones [30, p. 7-13]. Under these precarious conditions, a regional factor, i.e. a common place of residence, turned out to be one of the determining factors of Belarusian unity. Belarusian identity can be considered



through the unity of ethnic, civic, cultural and territorial components. It can acquire national and post-national, supranational and other forms.

The model and content of Belarusian identity may differ between representatives of different socio-demographic and ethnic groups, as well as national elites. The model of Belarusian identity shared by the majority of the Belarusian population may differ from the model perceived by residents of neighbouring countries. Identifying similarities in these models and determining their specificity seems to be important for the future successful formation, and subsequent maintenance and strengthening of a coherent and sustainable Belarusian identity.

The above-mentioned processes of «westernization» of the upper layers of Belarusian society and culture can be interpreted as a positive fact, however, from the point of view of national self-determination these circumstances turned out to be tragic, as they prevented the formation of Belarusian national thought and the corresponding genre of national composers. It is well known that its formation was impossible before the formation of an independent Belarusian state, i.e. before the 20th century. However, even in this century the study of the early stages of Belarusian musical culture history is far from simple – both in terms of sources and factual, methodological and political reasons.

It is worth reminding that Belarus is located in the heart of Europe. At various times it became the theatre of destructive wars, in which these wars victimized countless people and led to the loss of many artefacts, such as artistic souvenirs, including musical ones, for export abroad. At the time, their return was unrealistic, as there were insurmountable barriers to first-line searches in foreign repositories. Difficulties during the study of Belarusian musical culture (and its history in general) were caused by the previous ideology, which prevented a comprehensive and objective study of the written tradition of the country's musical heritage in connection with urban and manor culture, religious and secular aristocratic environment, and the world of intellectual elite. However, even in the case of independent Belarus, where the preservation and revival of musical heritage became possible and was not only a matter for individual enthusiasts but also a national concern, the complex and objective study of the country's musical heritage remained difficult because many of the musical and historical phenomena that once existed in Belarus remained untouchable, both in their physical and metaphysical spiritual significance. For a long time, the musical monuments that were discovered and introduced into Belarusian culture were valued not as domestic art, but as assets of other countries and nations, with whom Belarusians lived within the common borders at that time. In the social mentality of these peoples (due to the once shared borders and common historical destiny), Belarusian lands were long considered as the lost lands of Lithuania, the provinces of Poland (suburbs, «kresy») and the «lands of Russia proper».

In fact, all composers who were born, lived and worked in Belarus are representatives of these cultures; even those of them who certainly consider themselves Belarusian-Lithuanian and are descendants of the Belarusian territory have become bearers and symbols of the Polish nation for the reasons mentioned above. Among them there are both highly professional masters – O. A. Kozlovski, S. Moniuszko, K. A. Gorski, M. Karłowicz – and talented amateurs – M. K. Ogiński, M. Radziwiłł, N. M. T. Orda, etc. At the same time, it shows that outside Belarus, the natives of Belarusian lands (including these musicians) demonstrate themselves as carriers of national ideas – but already on the basis of other cultures. The fact that they were so successfully realized as national artists under favourable conditions confirms once again the importance of objective social and historical factors for the fate of ethnomusicological art. At the same time, the situation where the musical values of a certain culture are appropriated by other national entities in a wide range of ethnocultural spheres is not unique in the European world, where there is a whole set of musical cultures, formed in border areas: among them in Central and Eastern Europe there are Lithuania and Ukraine, Serbia and Slovakia; in Western Europe, on the borders of the Roman and Germanic worlds – Belgium and Switzerland. These and other cultures that exist in regions that did not for a long time have their own national symbols were not characterized by a single ethnic, religious and linguistic sphere in the past either. Therefore, these attributes and parameters cannot be considered as necessary for these cultures to function as self-sufficient and complete entities. In their scientific understanding, it is important to take into account the typological characteristics of these two marginal cultures, neither of which, with the benefit of hindsight, was able to fruitfully implement the consolidation process in the written musical art, but were called upon to perform the important functions of solidarity, cross-cultural dialogue and interpreter, which are essential for the smooth functioning and harmonious development of the entire European musical and cultural system. In this sense, the fate of Belarusian musical culture is very important: over the centuries it has been accumulating and melting various artistic traditions, combining musical and religious streams, and spreading the most important historical and cultural phenomena [31, p. 34] that retains the strong fundamentals of folk art as the most important bearer of national identity.

One can even speak of Belarusians as a chivalrous people (in the broad and categorical sense of this concept, which unites all generations, classes, nationalities, religious communities living in Belarus), which actively participated in saving the Slavic and European world from the enemy groups and generously shared its artistic achievements with different peoples. Today, it also remains very tolerant in terms of language, religion and, in a broader sense, general cultural orientation. In Belarus, unlike other countries, there has never been a large-scale religious war, and

Christmas is officially celebrated according to both the Orthodox and Catholic calendars.

Ethnomusicological culture is an integral part of the historical Slavic and European cultural formation, and in many manifestations, it is the common property of several peoples, who participated in its formation and naturally consider it an integral part of their past. Of course, the history of this culture has been scientifically analysed not only by Belarusian, but also by foreign researchers. Foreign researchers were involved in scientific analysis of the history of this culture not only in Belarus, but also in foreign countries. The very beginning of this process was marked by the borderland character inherent in the earliest works of musical history. One of the most profound and serious authors was the famous composer and violinist from Belarus, Mikhal Yelski, who published the article «Some Reminiscences of the History of Lithuanian Music» (1881) in the Warsaw journal «Echoes of Music, Drama and Art». In this work, the musician actually made the first scientific exploration of the history of the musical culture of Belarus and Lithuania, which he considered as a whole even in the last quarter of the 19th century (when the land of Belarus had been part of the Russian Empire for more than a century) [32, p. 170].

In the works of Polish scholars, they had the opportunity to acquire valuable musical and historical materials, to stand out among those works that are of great significance for the historiography of Belarusian music. When they studied the musical culture of the Polish-Lithuanian Commonwealth, they also reviewed many phenomena. They analysed the musical culture of Rzeczpospolita and studied many phenomena that developed and were used in Belarus. The works from the late nineteenth century to the first half of the twentieth century include monographs, dictionaries and articles by A. Polinsky, A. Kebinsky, A. Sowinsky, A. Miller and L. Bernadsky [30, p. 16], which contain a great deal of material on the history of Belarusian musical theatre, performance, music education and compositions by composers of the 16th-19th centuries.

Although the works of the above authors are primarily informative, postwar scholars (Z. and A. Szwejkowskis, J. Prosnak, J. Khominski, Z. Haniecki, A. Novak-Romanovich, B. Rudinski, B. Przybyszewska-Jarmińska, etc.) conducted essentially studies, which find an understanding of the most important musical history, including the processes of genre and style. At the same time, the above-mentioned and other researchers have contributed to the study of sources and bibliography involving specific musical monuments and individual composers directly related to the musical culture of Belarus.

In this regard, the most valuable works include A. Ciechanowiecki's monograph on Michał Kazimierz Ogiński. Many musical works, creative figures and facts of music history have become the common property of Belarusian, Polish and

Russian culture. They are also reflected in the works of Russian scholars: I. Belza, who devoted some works to the history of Polish musical culture; V. V. Protopopov, who studied the works of N. P. Diletsky; N. Seregina, who explored medieval musical texts. Valuable material on the life and work of Belarusian-Russian composers (especially Osip Kozlovsky), as well as classic works on the history of Russian music by such prominent scholars as B. V. Asafyev, T. N. Livanova and Yu. V. Keldysh. Among the performers of the 1920s and 1930s: symphonic and choral conductors M. V. Antsev, I. A. Gitgarts, V. V. Teravsky, M. E. Shneiderman; pianist and conductor G. N. Petrov, violinist and conductor A. L. Bessmertny; I.I. Zhinovich, S.M. Novitsky, H.I. Shmelkin; singers L.P. Aleksandrovsckaya, L.F. Alekseeva, A.D. Arsenko, I.M. Bolotin, V.F. Volchanetskaya, M.I. Denisov, S. Yu. Drucker, P.I. M. Malkova, R.V. Mlodek became the main representatives of this era [33, p. 17].

The breadth of musical works of the Christian church. Contemporary Ukrainian musicologists – N. A. Gerasimova-Persidskaya, L. P. Korniy and others studied a large number of Christian musical works of Belarusian and Ukrainian origin. Finally, some valuable information about the history of the music of The Grand Duchy of Lithuania can be found in the works of her Lithuanian researchers, first of all in the works of J. Trilupaitienė, who published and studied unique musical relics of the 16th-17th centuries. Considering the significant difficulties on the way to study the Belarusian musical culture of the past centuries, Belarusian scientists turned to it only in the 1960s, marked by the famous «thaw». It was then that musicologist B. Smolskij published his monograph «Belarusian Music Theatre» [34] and literary scholar A. Maldzis' collection of sketches «Journey to the XIX century. From the history of Belarusian literature, art and culture» [35] presented a panoramic view of the musical and theatrical life and creativity of Belarusian composers of the 18th-19th centuries. Earlier (1953) the work «Belarusian music: a brief review of the history of Belarusian music» by M. Kulikovich was published [36, p. 64]. The book was published in New York, when it was not available to readers in Belarus.

The monograph «Kant culture of Belarus» by L. Kostyukovets, released in 1975, opened a new page in the study of the history of ethnomusicological culture, introducing one of the most important layers of everyday musical culture, the most important layer of everyday music of the Baroque era. Larisa Filippovna Kostyukovets (1939-2014) was a doctor of artistic studies, professor of the Belarusian Music Department, ethnomusicologist and music historian, founder of the Belarusian Musical Medievalism, member of the Belarusian Union of Composers, author of four monographs and more than 100 scientific articles. Since 1972 she has been a permanent scientific leader of 42 folklore expeditions, the records of which constitute a golden fund of the country's musical culture. Based on the extensive factual material found in archival collections and documented in fieldwork, she

considers Kant culture as an important part of the country's musical heritage, inseparable from the Slavic historical tradition and, in a broader sense, from pan-European culture. The Kant culture will be described in detail by the author in a later section.

Of fundamental importance for the development of Belarusian musical and historical thought were the fundamental studies conducted by A. I. Maldzis in the 1970s and 1980s, which revealed a panorama of Belarusian cultural life, especially literary processes, in a broad historical context. For example, works of A. I. Maldzis «Belarus in the mirror of XVIII century memoirs: sketches of everyday life and customs» [37], «At the Crossroads of Slavic Traditions: Literature of Belarus in Transition: Second Half of the XVII-XVIII centuries» (1980). These works are mainly based on authentic materials found in foreign repositories (archival documents and old printed materials, periodicals, manuscripts and publications of musical monuments) and are aimed at scientific, educational and artistic understanding of the national musical culture as a process of music history, music sociology and music style.

In recent decades, Belarusian musicologists have been addressing these issues, which have long been outside the scope of academic science. In particular, they are related to the problems of music and religion. This area is represented in the monograph of T. Lihach, which is devoted to the music of the Western Christian Church in Belarus, as well as to theoretical and pedagogical works of the XVII- XIX centuries [38]. These research results have laid the historical foundation for the study of Belarusian music, preserving precious notes and the most original fieldwork records, but they have mostly focused on understanding and excavation, and not on the development and transmission of folk music. Now that we know the valuable heritage it contains, it is important in contemporary society to integrate it with the elements that the public likes, to pass it on and spread it, as people are the key element in the spread of music. At that time the means of dissemination were limited to the social development force and it were relatively primitive. In today's rapid technological development of the Internet era, we have to learn to use communication tools to better protect Belarusian music.

It can be clearly said that the musical culture of Belarus is a multifaceted one, combining the features of many different countries and cultures. The complex historical process has constantly brought new cultural inputs to the Belarusian people and at the same time has given them a diverse national colour, and in the process of gradual development this non-linear structure and multi-branched movement unified and fused into contemporary Belarusian music, which is very rich in content and form and has a great variety of forms of expression.

Since the adoption and creative development of musical art in Belarus after Christianization, Belarus has mastered the art of music writing. During this time the ethno-musical culture has become intertwined with the traditional musical culture of Belarus. During this period the most important and typological artefacts took root in the Belarusian musical culture. Musical works with typical characteristics and organically linked creative fields, from performance, composition, and pedagogy to theory, music theory, and audio-visual art, are organically interconnected and interwoven. The most important musical works, as well as interconnected creative fields ranging from performance, composition and pedagogy to music theory and aesthetics, have taken root. In the course of the historical development of Belarusian musical culture, Belarusian music with its unique styles was formed.

## **2.2 Historical development of Belarusian folk music as a component of Belarusian folk culture**

Folk culture is a culture created by generations of representatives of the people who have no special professional education. Folk culture is formed by religious, moral, everyday life, labour, and other relations. Folk culture is enshrined in folklore, crafts, customs and way of life, in the decoration of the home, in dance, song, clothing, in the nature of nutrition and the upbringing of children. Folk culture is the basis of the national culture, pedagogy, national character and identity. Familiarizing children with the roots of popular culture means its transmission from generation to generation, preserving the traditions of the people, strengthening their spirit. The concept of «folk culture» is a collective one. Without clear boundaries, it encompasses cultural layers of different eras. The functioning of popular culture is associated with the formation of national identity. Self-identification with the people through the acquisition of folk traditions, ways of thinking and behaviour, everyday ideas and habits is a manifestation of folk culture. Due to its close connection with certain forms of leisure, amateur artistic and creative activities, folk culture has a non-professional character, however this does not exclude a high level of skills in mastering the tradition. In a historical retrospective, folk culture largely coincides with ethnic culture. As social modernization proceeds, it acquires a distinctly national component and merges with subcultural formations and even elements of ideology [39].

Folk music is a special mechanism for the development of folk culture, which represents a movement from tradition to innovation in the search for ways of artistic expression of socio-cultural orientations – knowledge, values, norms, patterns of life of the people. In the musical and creative activity, it is the process of their actualization and reprocessing into folk art. Specific samples of folk music art are a source of information about the artistic activity of the people. Folk music is the

custodian of national artistic traditions and through them the custodian of national experience and the source of national identity. At the same time, folk music is an expression of specific aesthetic, moral and philosophical attitudes of the people. By selecting and accumulating socio-cultural experience, participating in the processes of socialization, folk music reflects the genesis of human development as a cultural being [40, p. 146-156].

Belarusian folk music has its origins in the ancient culture of the Slavs of the East. In the pre-Christian period, the development of domestic Belarusian culture, including musical culture, was largely influenced by the geographical position of Belarus: it absorbed, assimilated and spread new trends and cultural experiences of neighbouring countries, while cultivating other cultures, mainly Polish and Russian. The process of Christianization of the Slavic countries fundamentally changed the whole history of these and neighbouring countries, so it is necessary to single them out from the subsequent Christian history in a separate historical period.

The Christian Church has long been interested in the territories occupied by Slavic tribes and peoples. However, as mentioned above, the Christianization of different tribes, principalities, and constantly emerging and disintegrating state entities was extremely difficult and inefficient in the context of constant self-perpetuating wars. Christian churches are the canonical tune of strict organization and hierarchy, focusing primarily on engagement and interaction with long-term state entities with the aim of stabilizing and strengthening their position in a given territory and possibly having an effective impact on politics and geopolitics through the leadership of the Christian state. Historical experience shows that interstate borders, or weak state bases (which cannot actually be strong without a serious religious base), are the most successful in penetrating and spreading any religious ideas, especially Christian ones. The cultural traditions carried by Christianity (mainly writing, literacy and tenets) further consolidated the initial missionary success and tended to make the Christianization process irreversible – if, of course, Christianity did not oppose a religion comparable in power and organization, such as Islam. In the modern field of Slavic communication, Christianity has been known since the first centuries of its existence, but as a foreign religion it has never been accepted or embraced. The spread of Christianity required social adaptation through the mentality of the more powerful Christian countries such as Byzantium. Bulgaria's close contact with Byzantium led to the spread of Christianity in the Balkans and Crimea in the VII and VIII centuries.

The aforementioned lack of competition from other religions in the process of Christianization of Slavic countries was actually complicated by another process: in 1054, centuries of serious differences and struggles for supremacy between Rome and Constantinople, between the Eastern and Western branches of the Christian

Church, led to the so-called «ecclesiastical schism», which divided Christianity into the Eastern Orthodox and Western Catholic churches. Each church tried to maintain its sphere of influence and expand its reach into new, non-Christian territories or territories under the guardianship of rival churches. Eventually, by the end of the XI century, most Southern Slavs and all Eastern Slavs were in the sphere of influence of the Greek Orthodox Church, while Western Slavs, including Poles, Slovenes and Croats, as well as their Scandinavian and Lithuanian neighbours, were in the sphere of influence of the Roman Catholic Church.

The approaches to the Christianization of Slavic nations and peoples in the Western and Eastern churches were fundamentally different. While both churches pursued their own political and religious goals (primarily to gain allies against rivals and to expand their spheres of influence), the Catholic Church traditionally acted more subtly and discreetly, refraining from directly bribing state agents, exerting pressure on rulers, and acting through the gradual introduction of social and cultural change. Perhaps this caution has given the more persistent Eastern churches an edge in some areas, as the history of Russian baptism testifies.

The social mechanisms of folk culture transmission are historically transient and depend on a mixture of economic, social, and political factors. In Belarusian case an important factor is the geographical location of the territory where the Belarusian people live. As it has been already discussed, the folk music of Belarus is closely related to the folk music of Russia, Ukraine, and Western Slavic peoples and Yugoslavia for various geographical and historical reasons. This folk music is associated with many important ancient songs related to the calendar rituals of the arable peoples. The existing English-language sources and the Russian and Belarusian academic publications testify that Belarusian folk music is closely related, mingled with each other, and opened to the exchanges with musical traditions of the neighbouring countries, and there are many similarities with the frequent exchanges and intermingling of musical traditions of neighbouring countries.

The old folk songs of Belarus are basically monophonic songs, often performed in heterophonic mode. They are characterized by wavy melodies in compressed register with flowing movements and jumps to quarter or quint, developed ornamentation, rhythmic flexibility, and various performance techniques. These songs are diatonic. The texts are syllabic in nature (during the singing they encounter inserted vowels that form artificial syllables). Most typically, they are even in size and have different indicators. The development of polyphony in Belarusian folk songs started in the 1980s. Melody is mostly used in the lower voices, while solo improvisation is used in the higher ones. There are 3 vocal harmonies. Home songs are performed without accompaniment, except for buffoon songs and ditties, which are sung with the accompaniment of accordion (bayan). Many Belarusian folk songs



were used in the works of classic Russian and Polish composers: Chopin's Grand Fantasy, Glazunov's Symphony No. 1, Rimsky-Korsakov's operas «Snow Maiden» and «Mlada», «Lithuanian Rhapsody», Karlovich's «Three Symphonies», Moniuszko's (Belarusian) operas, etc. The content is accurate.

The development of Belarusian ethnomusicological culture is closely connected with historical events. The history of Belarus that took place before Christianization was: the rise of the Polotsk Duchy in the 9th-13th centuries, the rise of the Grand Duchy of Lithuania (13th-16th centuries) and the accession of the Rzecz Pospolita / Polish-Lithuanian Commonwealth (16th-18th centuries), part of the Russian Empire (1772-1917), part of the Soviet Union (1922-1991).

In the 9th-13th centuries, the adoption of Christianity in the 989th year of the Polotsky period had a significant impact on the formation of professional musical art. The music of the Polotsky period was very loud. After Christianization, music based on Byzantine traditions began to develop in Belarusian cities. This phenomenon was especially evident in Polotsk, Turov, Grodno, Novogrudok and Brest. In temples and monasteries singing schools appeared, teaching singers Byzantine gymnastic traditions. All this was crucial for the development of professional music in the Belarusian lands. In medieval Belarusian society, secular music, as well as spiritual music, was also widely spread, which represented the character of urban and rural life.

In the 14th-17th centuries. Chumak, burlak, cossack (male) and comic songs of love lyricism were formed. They are characterized by an expanded range of voices, extending mainly to the octave, a dominant melodic role, developed polyphony (predominant upper-bass solo).

In the 15th century the music of the Orthodox churches formed the local Zanany hymns. XVII century Belarusian folk music reflected the reformist tendencies and reformist ideas of the Renaissance, which were widely spread in Belarus. Protestant hymns were used as the basis for many compositions. Party singing (choral concerts, psalms) was also established. Batleyka's folk puppet theatre, whose performances included songs, dances and instrumental pieces, became popular in Belarus in the 16th century, and the peak of its popularity fell in the 18th-19th centuries. It was largely forgotten during the Soviet period, but was revived in present-day Belarus and the Belarusian diaspora.

By the 17th century, a close singing was formed in Church Orthodox music. The monuments of Belarusian music of that era are the compilations of the Polotsk Notebook (Ostromechev manuscript) and the «Kuranty» collection. Folk dances and dance music have become an important area in the formation of ethnomusicological culture. Secular music of the Baroque era, which resounded in large aristocratic buildings, began to develop in Belarusian cities since the 17th century as well. In the

XVII and XVIII centuries, private theatres and churches of Polish-Lithuanian magnates Radziwiłł, Sapieha, Ogiński and others became the centres of Belarusian secular music culture.

In the 18th century serf theatres and churches of Polish-Belarusian courts became centres of musical culture. From the 19th century the study of Belarusian musical folklore gained momentum. 19th century musical life was concentrated in the cities – Minsk, Vitebsk, Grodno, Mogilev. Worker and revolutionary songs, i.e. literary songs and other works appeared. The works of pianist and composer A.I. Abramovich were based on the melodies of Belarusian folk music. N. A. Yanchuk collected and studied Belarusian folk songs and folklore on a scientific basis [41]. He worked as a teacher, participated in ethnographic expeditions, where he collected folk songs. Participated in various publications, including «Works of Russian Belarusian dramatic musicians and companions», «Ethnography of Russian folk songs», «Ethnography of Russian folk songs» and «Collection of Russian folk songs». Collected and performed musical folklore of Belarus, Lithuania, Poland, Russia and Ukraine. Considerable contribution was made to the development of the song culture of the inhabitants of Paderborn, Passau. Belarus and Ukraine. Some folk songs are told in Russian and Belarusian. He is the author of folk song lyrics and the editor of music and folklore collections. He was the first to provide a scientific basis for collecting and studying Belarusian musical folklore, to give an authentic aesthetic recognition to Belarusian song melodies and to skilfully express in his works the melodic and rhythmic uniqueness of various folklore genres. From the end of the 19th century the Belarusian cultural and musical boom began: Belarusian musicological schools and folk music academies were opened; theatres began to be established.

Russian revolutionary labour songs of the early 20th century greatly influenced the melody of Belarusian folk music. Such songs as «Brave comrades, in step», «Warsaw», «Soln» appeared. Some folk songs were based on the lyrics of Belarusian poets (M. Bogdanovich, Y. Kupala, Y. Kolas, K. Builo). At that time in the Belarusian countryside the songs of Russian poets were especially popular. During the Soviet period new folk songs appeared, which developed the tradition of pre-revolutionary songs and drew their content from modern life. Many songs were composed by amateur composers and regional choirs (choirs of Bolshoe Podles'e, Ozershchina, Prisyunki and other villages). The folk music compositions of this period have great period and political overtones. The most popular song of the time was «The Beginning of the Moon», which celebrated leaders such as Lenin and Stalin for liberating people from long-standing oppression and lighting the way to a rich peasant life.

Among 1940th folklore, partisan songs are very important representatives of the times. The large-scale partisan warfare that swept through most of the republic

during the Great Patriotic War was vividly reflected in the works of the Belarusian people. From the middle of the 20th century Belarusian folk songs were created with great success. There were new songs everywhere, reflecting the thoughts and feelings of the people who founded communism. At the same time, creative reflections and critical choices of folk cultural heritage were made. This process also influenced contemporary folk compositions: monotonous songs directed at private and insignificant events gradually disappeared from the everyday repertoire. The modern songs, which were considered the most characteristic at that time, are progressing, polished by the people and taking their place in the song canon. The folk musical heritage of the Belarusian people is rich and varied, and many Belarusian songs retain their ancient character.

The second half of the 20th century saw the beginning of a new wave of prosperity in Belarusian culture and music. However, the old folklore of folk music has gradually died out in several twists and turns of history. Revitalizing movement of late 80ths - 90ths of XX century gave new birth to public request for learning cultural heritage of Belarusian people, including Belarusian authentic folk music.

### **2.3 Spiritual poetry and ritual songs**

Cultural studies prove that the formation of Belarusian folk music is closely linked to its geographical location, and there are many similarities with the frequent exchanges and intermingling of musical traditions of neighbouring countries. Sacred music and singing culture had a decisive influence on the formation of folk religious culture. One of the most interesting phenomena of Slavic folk song culture is spiritual verse. The cultural phenomenon of spiritual verse has different traditions: panegyric kants, psalms, old believers' penitential spiritual verse, Christmas psalms and other religious songs. But all these terms reflect one concept – spiritual psalmody. Spiritual verse is a genre of folk songs, which is common among Eastern Slavs. Spiritual verses are characterized by religious content [42, p. 284 – 291].

P. V. Kirievsky was the first to collect and study spiritual verses P. A. Bezsonov, A. N. Veselovskij, F. I. Buslaev, V. Varentsov, L. A. Kotlyarevskij, G. P. Fedotov continue this collection and research work on spiritual verses from the cultural point of view V. Valenzov points out the religious-Byzantine origin in the culture of spiritual poetry. L. A. Kotlyarevskij says that spiritual poetry is the poetry of the literate part of the people, which is in contact with Christian thought on the one hand and with nationality on the other [43]. G. P. Fedotov shows how spiritual poetry reflects the faith of the people – its content, interpretation, etc. [44, p. 127] N. I. Tolstoy emphasized that G. P. Fedotov defined the system, categories and elements of folk theology on spiritual poetry [45, p. 5-19]. Y. M. Sokolov notes that spiritual verses are most common among the Old Believers and sects. A Soviet researcher

noted that in the seventeenth century, the flowering period of the Old Believers, under the influence of Southwestern literature, the descriptive form of spiritual poetry acquired the character of the Psalms. From the XVII century spiritual psalms began to be called psalms and chants.

L. Kostyukovets conducted a rather comprehensive survey of Belarusian chant and psalm culture. This Belarusian scholar defines the content of canons, the nature of their genre, the history of their origin and development, mentions the popularity of Protestant culture on the territory of modern Belarus since the sixteenth century [46, p. 89]. He also studied ancient Western Russian spiritual poetry. The oral preservation of traditional spiritual verses in modern Belarusian culture can be seen in the ethno-cultural regional studies of L. Boganeva and T. Varfolomeeva [47, p. 305-322].

We attribute Belarusian chants and psalms and other religious songs to the culture of spiritual verse, because we find common constituent elements (content, character, place and time of performance, etc.) in these named genres.

Thus, spiritual verse is an example of Slavic cultural exchange. It should be noted that the culture of spiritual verse has spread among all Slavic peoples. In ancient times, Kaliki perekhozhie (so-called pilgrims to the Holy Land) sang spiritual verses [48].

Kaliks became not by chance and not for a short time. Wandering became a way of life in the old Slavic culture. They spent the night in monasteries, in houses where wanderers were welcome, participated in folk festivals (mainly religious ones), «paged» for spiritual conversations, sang. Kaliks sang to a large audience about the creation of the world, about the fall of Adam, about the last judgment, about the help of the Virgin to people, about the salvation of souls. Obviously, we can say that the Kaliks were undoubtedly professionals. Therefore, spiritual poetry is a genre of professional folk songs.

The genre of spiritual poetry has undoubtedly influenced the development of lyricism in the culture of musical singing. Folk mythology, celestial literature, potential spiritual verse, undoubtedly contributed to the development of cultural imagery of professional music. This influence can be traced back to the twentieth century (in the works of A. Liadov, N. Rimsky-Korsakov, P. Tchaikovsky, N. Cherepnin and others).

Ancient Lenten, «Confession» and «Atonement» psalms to the tune of [49, p. 13], musically and artistically expressing the deep religious feelings of the people. It is close to the Znamenny chant. Spiritual verses and were recorded in the canticle of the old believers Znamenny without line notation. From the seventeenth century, the melody of religious verses developed in the environment of the old believers, absorbing elements of poetry, cantos, peasant and urban songs.

From the end of the seventeenth century to the beginning of the twentieth century, printed collections of unified prayers spread among the population. In these prayers, the so-called «devotional songs» [50, p. 383] has also gained considerable status. These devotional songs are modern versions of religious poetry. Such «devotional songs» are sung according to any suitable melody.

The influence of Russian and Polish culture can be identified in the spiritual poetry of Belarus. A large number of Polish words can be found in poetry-songs of the XVIII-XIX centuries, and some poems were translated from Polish. The culture of spiritual poetry is currently represented by various traditions. The melodies of modern spiritual poetry of the oral tradition absorbed the tones of urban romanticism, as well as those of Soviet mass and lyrical songs. The texts of such songs were rewritten in notebooks (less often in ordinary notebooks, more often in students' books), while the melodies were memorized by ear. Songbooks are kept by singers at home or in church choirs. The verses that exist in the old believers, the tunes of songs such as «I sat with a friend yesterday» («С другом я вчера сидел»), «To whom shall I tell my sorrow» («Кому повею печаль мою»), «The Lament of Joseph the Beautiful» («Плач Иосифа Прекрасного»), «The snow white and fluffy» («Снег белый, пушистый») are the closest to the ancient syllabic melodies.

The written tradition of spiritual verses is quite rare in modern folk song culture. The written tradition of modern spiritual poetry is represented by records in individual handwritten music books, of which only a few have survived. The records in such collections are difficult to read because they were produced by inexperienced and, to a greater extent, unfamiliar notation.

In the collection of manuscripts of spiritual songs of the priest Jacob Kolyada from Braslav, there are musical compositions by Father Jacob himself on verses by M. Lermontov («In a Moment of Hard Life»), A. M. Pouquet, C. Leslie, I. M. Gran, C. Bulo, and his own verses. In some songs, the authorship of the texts is anonymous or marked only with letters («I.R.»). The collection has 74 songs of different content. Some of them have a confessional character such as «Earthly Life», «My Brother», and «You're Walking a Road», some are reflections on this or that biblical theme such as «Bible», some are dedicated to a certain holiday such as «Christ Rises Again», «In the Ascension», and «The Last Supper» and most are eulogies celebrating Christ. Most of them are eulogies in praise of Christ, such as «The Heart Rejoices», «Glorify God in the Highest», «Sing to God», and «How Happy People Are».

All the songs are elaborated in a four-part harmonic structure. Although the notation of these songs is not linear in calligraphy, it is difficult, to sing them. This is because Father Jacob studied the musical notation, and even the tonal system, independently, but did not develop the ability to write down in notes what he himself

heard or sang. Therefore, only those who heard the songs in their original form, such as Father Jacob's children, were able to reproduce the tunes by looking at the texts in the manuscript collections.

Spiritual poetry and songs were formerly quite popular in both rural and urban settings. The texts of all modern spiritual poetry and songs are of a didactic nature. They introduce the basics of the Christian faith, explain the teachings of the Church in a poetic way, and even spread folk devotional traditions. Occasionally, historical themes can be encountered (in the verses of the Old Believers). These texts are very sensual. Special mention should be made of the performance of modern spiritual poetic songs. As before, during Lent these songs are sung in the evening gatherings of the village communities. They do not sing such songs in the clubhouse, but when they gather in the house of one or another village woman, they sing such songs. The villagers of Khmelevo village in Zhabinka district of Brest region often hold such a «vyachorka». In this village people sing spiritual verses on the main church festivals and gather near the fence of the Holy Transfiguration Monastery, located on the outskirts of the village. On such days, more than two hundred people, including locals and tourists, listen to the simple singing of the village grandmothers. Such festive singing sessions are held in many villages of Belarus. Belarusians are very fond of poetry-songs about death. On the night of farewell, when the whole family gathers in front of the coffin of the deceased, they do it with the coffin open. The content of such poems is a reflection on eternal themes – the theme of life and death, responsibility for one's own life, the reward after death. These verses are sung at funerals and mourning ceremonies, on the fortieth day, and a year later. This ritual – singing near the coffin at night – is observed in the western part of Belarus (Grodno, Brest region). The performers are elderly women. Usually, either all or some of the singers sing at the sacred services of the church. During the performance of liturgical hymns at the liturgy, as well as during the singing of spirituals-verse, the singers show coherence and their voices form a perfect ensemble. For example, the singing of the church choir in the village of Stahovo, Stolin District, Pinsk Region, whose singers sing Lenten, funeral, Christmas, carols and other spiritual songs strictly for special occasions. Of course, the quality of their performance is different. Spiritual psalms-songs are more shouted and sung somewhat «for the audience». Liturgical singing is always softer. In urban areas, spiritual psalms are sung by pilgrims, Sunday school students, and sometimes from the stage. In some churches (Orthodox and Catholic denominations) spirituals are sung during the Eucharist, which is a custom unique to Belarus.

Thus, spiritual poetry, which expresses the religious beliefs of the people, lives in time, developing poetically and musically. This genre has existed in Belarus since ancient times and has been developing. It is loved and demanded by the people.

Spiritual poetry is an important genre of cultural communication, serving as a symbol – connecting generations, conveying messages about the spirit of the national religion and rituals.

Another characteristic feature of Belarusian folk music is the primitive folklore of ritual songs (chants, paintings, baths, harvests, baptisms, weddings, etc.). In the pre-Christianization period, oral folk art was one of the main forms of spiritual life and artistic activity. Belarusian musical folklore, representing the most basic features of the artistic thinking of ancient Belarusians, became the basis of national music.

The first representatives of professional music in the East Slavic lands were buffoons (скоморихи) – traveling actors, singers, dancers, rappers of epic works. The creativity of buffoons was associated with pagan folk rituals that opposed the ascetic culture of the Church, which caused opposition from its priests. However, their works were highly valued by the general public and the upper nobility, since one of the tasks of ancient folk artists was to entertain audiences in city squares and at princely gatherings.

The performances of buffoons were often accompanied by playing various musical instruments: bowed beeps, various lyres, pipes, mouth and nose parts, flutes, pipes, tambourines and various percussion instruments. The performances of buffoons were accompanied by playing various musical instruments: bowed beeps, various psaltery, dudes, snouts, flutes, pipes, tambourines, and various percussion instruments.

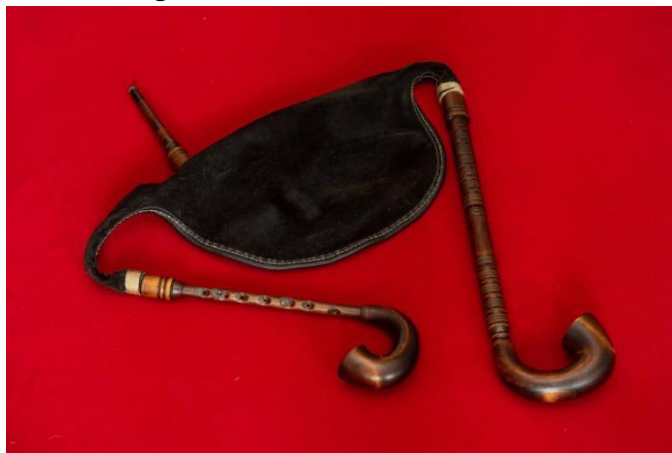
Military instruments were represented mainly by drums and battle horns – antimony (this name has been preserved among Belarusian shepherds). The Belarusian pre-Christian and Polotsk musical culture provided a solid basis for the further development of many musical directions of vocal and instrumental music.

In Belarus (especially in the Western regions) it is still possible today to record old ritual song tunes, to revive some of the calendar and family cycle rituals, the details of which were not even recorded in pre-revolutionary labour and folklorist materials. Songs that used to be associated with tradition are now mainly used for tunes about older women and the middle class. In their performances, these tunes are often altered by complex melodic lines, lyrical characters and chromatic endings. The younger singers reject many of the trivial techniques while retaining some of the melodic foundations of the older songs.

## **2.4 Belarusian folk instruments**

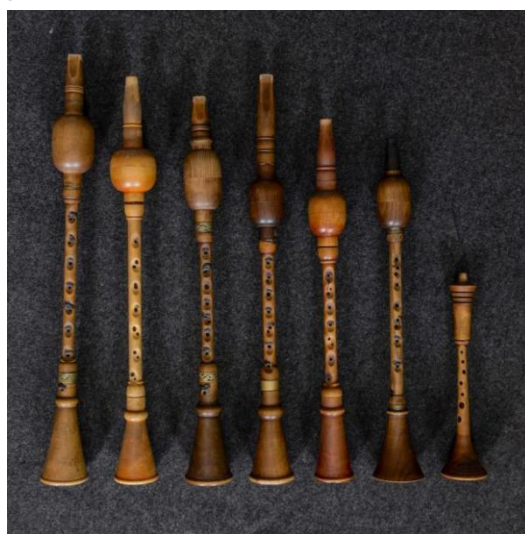
Belarusian folk instruments are of various forms: Belarusian bagpipes, Shawms Flutes, Hurdy-gurdy, Lute, Cister, Gusli, Rebec, Tromba marina, Trumpet, Two-sided drum (davul), Marching Drum, Goblet drum (darbuka), Percussion Marching Drum, Goblet drum (darbuka), Percussion and so on. Here are their detailed descriptions.

**Belarusian bagpipe** is a wind reed instrument which consists of a leather bag, a melody pipe *žaliejka* or *pierabor* (chanter or pipe), one or two drone pipes *huk* (sound) or *bas* (bass) or *bourdon*, and a pipe to pump air *sapiel* (blowpipe). In old Belarusian literature, it is mentioned since the 15th c. The first iconographic sources date back to the 16th c., when German designed bagpipes spread on the territory of the Grand Duchy of Lithuania (Figure 2.1).



**Figure 2.1 – The shape of the Belarusian bagpipe**

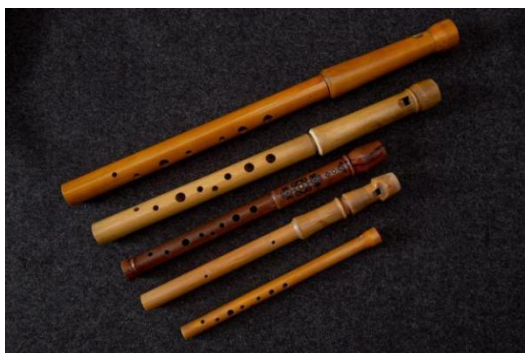
**Shawms** is the *rauschpfeife* is a reed instrument in the form of a conical pipe with playing apertures and a double-reed. The iconographic sources show the presence of the German *rauschpfeifes* in Belarus since the 17th c. The shawm with a single-reed is a wooden reed instrument in the form of a pipe with playing holes with the reed enclosed in a spherical windcap. It had regional and occasional distinctions in its design. It was known in Belarus (having various names, e.g. *sapiolka*, *sopl*, *piščalka*, etc.) in the 12th–17th c. The *pommer* in D is a double-reed woodwind instrument with a double reed. It was popular in Europe at the end of XIII century – early XVII century. This instrument is made from a single piece of wood, a cylinder with a conical expansion-bell, has 7-10 holes and one to change the register, usually with the left hand thumb (Figure 2.2).



**Figure 2.2 – The shape of the Shawms**



**Flute** is a variation of flutes in the form of a straight pipe, a whistle with 8 holes on the front side and 2 on the back side. Flute instruments are known in Belarus since the II millennium BC. They were made of bones. In the time of the first principalities (9th–12th c.) local traditions began combining with those taken from Byzantium. It was Byzantium that became a sample of musical and spiritual appearance of princely environment. With the beginning of the wars with Teutonic and Livonian Orders as well as through the Union with Poland West European instruments started to come to our land with chamber musicians and wandering European theatres visiting the country. Renaissance époque introduced the fashion of the Italian Capelle, where flute instruments played a great part along with the string instruments. In the times of Baroque Society of Jesus organized a huge amount of chamber assembles in churches where flute instruments were used actively. In the age of Classicism (18th c.) on the territory of Belarus there were 27 full symphonic orchestras, without mentioning the great number of town, nobility and church chamber Capelles. And flutes were an indispensable part of lyrical, dramatic, solemn and tragic parts of symphonies and operas. In folk music and wandering theatres flutes-whistles have always been a symbol of unrestrained fun and entertainment(Figure 2.3).



**Figure 2.3 – The shape of the Flute**

**Hurdy-gurdy** also known as a wheel fiddle is a stringed bowed instrument that produces sound by rubbing a crank-turned wheel against the strings. It is known in Belarus since early 17th c. (Nobleman Samuel Maskievič's diary, Navahradak, 1611), but indirect sources allow us to believe that it was known here already in the late 16th c. (Figure 2.4).



**Figure 2.4 – The shape of the Hurdy-gurdy**

**Lute** is a string plucked instrument with a wooden teardrop-shaped body. According to iconography, the mediaeval lute was known in Belarus since the 15th c. The Italian lute of a Renaissance type spread in Belarus in the 16th c. (Figure 2.5).



**Figure 2.5 – The shape of the Lute**

**Cister/Cittern** is a stringed plucked instrument of the lute group. It differs from the lute by its longer fingerboard, flat back sounding-board, and a less number of strings (Figure 2.6).



**Figure 2.6 – The shape of the Cister/Cittern**

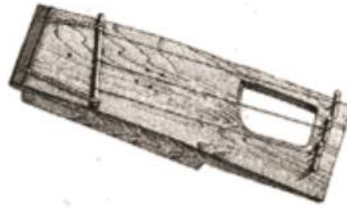
The **Wing-shaped gusli** or Baltic psaltery is a multi-string plucked instrument, along with the basic body it also has an additional resonator –«akrylak» or «krylo» (a wing). For the first time, it is mentioned in Belarus in the 12th century in Kiryla Turaŭski's works(Figure 2.7).



**Figure 2.7 – The shape of the Wing-shaped gusli**

**Lyre-shaped gusli** is a heir of the Northern lyre-shaped instruments, a transitional form between lyre and gusli. This instrument is quite according to the definition of gusli. It has a fan of strings, a peg line, a metal rod and a resonator. By

its construction and sound it is both a lyre and a gusli. But Russian researcher Vladimir Povetkin suggests to call it the gusli by its repertoire and gusli style playing technique. Archaeologists are finding these instruments in ground layers of 11-13th centuries in Gdansk and Opole in Poland, and Novgorod in Russia. All these cities are situated on major water trade routes(Figure 2.8).



**Figure 2.8 – The shape of the Lyre-shaped gusli**

The **rebec** is a stringed bowed instrument with a teardrop-shaped body and 3-4 strings. According to iconographic sources, it is known in Belarus since the 15th c.

A **tromba marina** is a West European triangular bowed string instrument without frets. It was highly popular in the 15th century in England and survived into the 18th century in different modifications. The tromba marina consists of a body and short neck in the shape of a truncated cone resting on a triangular base. It is usually four to seven feet long. Its name comes from its trumpet like sound due to the unusual construction of the bridge, and the resemblance of its contour to the marine speaking-trumpet of the Middle Ages.

The body of the marine trumpet is generally either three sides of wood joined in an elongated triangle shape with a pegbox at the apex; or a body of three to six ribs, a frontal soundboard, and a distinguishable neck. In most cases the bottom end of the instrument is open; some historical models use sound-holes. The single string attaches at the soundboard and passes over one foot of the bridge, leaving the other foot to vibrate freely on a plate of ivory or glass set into the soundboard, creating a brassy buzz. From its curiously irregular shape, the bridge was also known as the shoe; it was thick and high at the one side on which rested the string, and low and narrow at the other which was left loose so that it vibrated against the belly with every movement of the bow.

The measurements of the tromba marina varied considerably, as did the shape of the body and the number of strings. An octave string, half the length of the melody string, and even two more, respectively the twelfth and the double octave, not resting on the bridge but acting as sympathetic strings, were sometimes added to improve the timbre by strengthening the pure harmonic tones without increasing the blare due to the action of the bridge.

In Germany, at the time when the trumpet was extensively used in the churches, nuns often substituted the tromba marina because women were not allowed to play

trumpets – hence the name Nonnengeige (literally, nuns' violin). There are no precise iconographic sources in Belarus, but there are images of closely related instruments – hudok (gudok) and basetlia (a folk instrument similar to the violoncello).

The Belarusian **trumpet** is a wind mouthpiece musical instrument, first pictures of which can be found in Belarusian documents of the 13th c. Alongside with straight trumpets they were curved ones too, sometimes they were covered with birch bark. The trumpet was mostly used during warfare as a signal instrument. Everyday life of the medieval knights in the times of a war can't be imagined without this instrument. As a cult instrument, the trumpet has been mentioned in religious literature since the 11th c.

**Two-sided drum** or **davul** is a percussion instrument with two leather membranes on both sides of its cylindrical body. It is mentioned many times in Belarusian literature of the 12th–17th c.

**Marching drum** or tenor drum, long drummer tom, are cylindrical drum used in Medieval, Renaissance and Baroque music. It consist in of a cylinder of wood, covered with skin heads on both ends, that are tensioned by ropes. Played with two sticks wrapped in a soft cloth or sticks with small hard heads, or soft mallets. This type of drum varies in pitch by increasing or decreasing of tension of ropes. It is mentioned many times in Belarusian literature especially of a knightly character of the 12th–17th c.

The **goblet drum** also **chalice drum**, **darbuka** or **doumbek** is a goblet shaped hand drum, an Arabic percussion instrument. Prototypes of goblet drums are known since the times of Neolithic. In Belarus, they are known due to the Tartars, whom Vitaūt brought to the Grand Duchy of Lithuania in the 15th c.

Percussion instruments are bells, jingles, little plates, plates, klomps, gongs.

**Bell** is a percussion instrument with the definite pitch. The tool has light sounding tone at the piano, and shiny and bright at the fort.

**Jingles** are small metal rattles (bell); hollow balls with a small solid ball (few balls) inside. It is fixed to a wooden handle.

**Little plates** – a set of small metal plates fixed to a wooden handle in several rows.

**Plates** are shock-percussion instrument with an indefinite pitch. Known since ancient times, met in Armenia (VII century BC.), China, India, later in Greece and Turkey. According to the iconographic sources known in Belarus since the XVI century.

**Klomps** are traditional Dutch wooden shoes. Normally used as a protective footwear. Sary Olsa band use them as a rhythmic percussion instrument. Produce dry, clear and precise sound.

**Gong** is a percussion instrument in the form of a flat brass or bronze disc, suspended vertically by means of 1–2 cords, which is played with beaters or a hand. According to iconographic sources, it is known in Belarus since the 16th century.

Historically, Belarus used to coexist and integrate with many countries because of their geopolitical and economic-cultural spheres, so Belarus had a very large number of artistic and cultural interactions with many countries, especially neighbouring countries, with different geographical and political features in different times. The unique geopolitical position of Belarus and its historically tense situation made the process of Belarusian national self-determination long and complex, and until now the Belarusian identity is a topic of ongoing discussion. The paucity of research on Belarusian folk music is due to the fact that Belarus is located in the heart of Europe and has often been the theatre of war throughout its history, with many valuable documents or artefacts being taken out of the country or destroyed. Many research results are based on authentic information found in foreign repositories, but it is not so easy to obtain such information.

The musical culture of Belarus is a multifaceted one, incorporating the characteristics of many different countries and civilizations. The complex historical process has brought the Belarusian people new national cultural input and at the same time has given them a multiplicity of national colours, and in the process of gradual development this non-linear structure and multi-branching movement unified and fused into contemporary Belarusian music.

Belarusian folk music has its roots in the ancient culture of the Slavs of the East. Belarusian folk music is best represented by folk music related to everyday life and rituals of people before Christianization and spiritual poetry related to religion after Christianization. The old Belarusian folk songs are basically monophonic and mostly a cappella. Since Christianization Belarus has adopted and creatively developed the art of music with the addition of rich instrumental accompaniment.

Belarusian folk instruments are of various forms: Belarusian bagpipes, Shawms Flutes, Hurdy-gurdy, Lute, Cister, Gusli, Rebec, Tromba marina, Trumpet, Two-sided drum (davul), Marching Drum, Goblet drum (darbuka), Percussion and so on.

## CHAPTER 3

### PROSPECTS FOR THE DISSEMINATION OF BELARUSIAN FOLK MUSIC

#### **3.1 Traditional and Contemporary Approaches to Music Communication**

The oral mode of communication. It is arguably the most original and fundamental mode of musical communication. In this mode of transmission, the «unit of origin» is often composed of the communicator, who is a combination of composition and singing and performance. In this way, those who participate in music transmission activities include only two types of subjects: the music transmitter and the music recipient. The music communicator transmits audio symbolic information directly to the recipient, who receives the information sent by the communicator and sends feedback in a corresponding way to coordinate the behaviour of the music communicator.

In the second oral mode of communication, the «source unit» of communication is separated from the performer by the intervention of the spoken word medium. This means that the music creator transmits his/her work to the audience through the spoken medium, either between the creator and the performer or between the performer and another performer, before the work is presented to the audience. The process of transmission is more complex than that of the oral medium.

On the whole, these two modes of oral transmission of traditional folk music culture are more complex than the oral medium transmission mode I, because of the two basic links in the transmission. Between the two basic links i.e. between the «communication source unit» and the «communication destination unit», there is only the transmission and feedback of the musical sound symbols loaded with musical information, and there is no artificial medium of communication. Thus, it shows a typical «face-to-face, close distance» interpersonal communication characteristic. This interpersonal communication is the main technical means of preserving musical styles or folk music works.

As a kind of interpersonal transmission, the «oral transmission» of traditional folk music culture mainly relies on a kind of oral relay «multi-level transmission» from individual to group [51, p. 233]. As the American anthropologist Professor J. L. Kittredge said: (folk song) is not the end alone, but only the beginning. Once the work is in the hands of the author, it is immediately handed over to the masses for oral transmission and can no longer be dictated by the author. If the masses accept it, it ceases to be the private property of the author and becomes the public property of the people. In this way, a new process of oral transmission begins, which is no less important than the creation of the original author [52, p. 430]. Thus, the formation of folk songs and their transmission in time and space is a kind of relay transmission

process by word of mouth. In other words, countless people join the transmission activities with their physical organs such as mouth and ear as well as the thinking activities of the brain, forming a flowing transmission «chain». In the «period of oral media communication» when there was no other communication media such as sheet music, it was this «invisible chain», this oral relay type of «multi-level communication» from individuals to groups «became the main way in which various early traditional folk music cultures, including folk songs, were transmitted. In addition, another important characteristic of the «oral transmission» of traditional folk music culture. In the process of music transmission, the transmitter and the recipient always maintain a close and face-to-face relationship. This proximity between the transmitter and the recipient allows the music transmitter to use non-verbal means of communication other than acoustic symbols, such as facial expressions, eyes, posture and body movements, to deepen the perfect shaping of the musical image; it also facilitates the music transmitter to gain timely and accurate insight into the reaction of the recipient to adjust his or her performance. In this way, the recipients are more involved in the communication activities, and it is easy for the communicators and the recipients to be emotionally infected and empathize with each other.

On the other hand, as a typical interpersonal communication, the spatial distance and the psychological state of «face-to-face and proximity» of «oral communication» also make traditional folk music and culture have great limitations in terms of space, time and speed of communication. The spatial distance and the psychological state of «face-to-face and proximity» also make traditional folk music culture communication have great limitations in space, time and speed. Interpersonal communication requires the same, common or similar range of experience as the background for the smooth exchange of information between the transmitter and the receiver. «Oral communication has poor message retention and limited ability to reproduce information. In «oral communication», «spoken language» as a medium of communication is almost instantaneous and cannot be easily recorded and preserved, and the recipient must understand and respond in a timely manner within a limited space. Moreover, in the process of oral transmission, it is impossible for the human mind to accurately remember the melody, force, tempo, expression and other details of the musical composition conceived by the creator. Therefore, in the traditional music culture of «oral medium transmission», the storage and transmission of musical information relied on a flowing storage system of group memory, oral creation, and relay transmission, which was under the framework of a more stable style, and was expressed as a process of each taking what was needed and each playing its own personality. processing process. In this way, the «group memory» formed by the «oral transmission» of traditional music culture can only have a

general understanding of the stylistic framework of the initial creator's work as far as possible, so that it can be further transmitted to the new relay transmission and flow process.

The «score-mediated transmission» of traditional folk music culture refers to the role of the score as a medium of transmission in addition to the spoken language in music transmission activities. In other words, the emergence of the medium of sheet music in the «transmission unit» has led to a professional division of labor between music composition and music performance. In other words, in the «source unit» and the «destination unit», music information can be shared through the medium of sheet music. In this way, there are two main modes of communication for «score-mediated communication». In the first mode, although the basic communication link between the «source unit» and the «destination unit» is similar to that of the «spoken media communication», it is expressed in the form of the music sound. However, within the «source unit» mode of communication, the intervention of the score media makes it different from the «composition» and «performance» modes of oral communication. However, within the communication link of the «communication source unit», the intervention of the medium of music score makes it different from the «creation» and «performance» in the first model of oral communication, but through the use of the medium of music score, it converts the aural music sound into a static visual symbol. This transformation facilitates the creator to overcome the forgetfulness in creation, and also separates the primary creation of the creator from the secondary creation of the performer.

In the second mode of music media communication, between the two basic links of communication: the «source unit» and the «destination unit», music information is mainly shared through the «music media». The communication between the communicator and the recipient is a kind of proximity or communication across time and space. In a nutshell, the two modes of communication of the score media, in addition to the musical sound symbols that carry the musical information, there is also a kind of music score that carries the musical sound symbols and information between the two basic links of the «communication source unit» and the «communication destination unit». In addition to the musical sound symbols that carry musical information, there is also a musical score medium that carries musical sound symbols and information. As a visual symbol, this kind of music media can be copied, stored or circulated widely in time and space, and has some properties of mass communication media. Thus, in the traditional music, the emergence of the score medium and the entry of the score medium into the main channel of social music transmission, although «oral transmission» did not disappear and remained an important way of traditional folk music culture transmission. For example, during the period of oral communication, the effect of music communication activities was



ambiguous, and the music works were easily lost. The emergence of the score medium, on the other hand, enabled the artistic ideas and works of music creators to be fixed more precisely in the form of special «textual symbols», so that people could «interpret» music scores in a broader spatial and temporal domain with the same principles of symbolic understanding. Interpretation». In this way, on the one hand, the ambiguity of the communication effect and the succession of the communication process in the «oral communication» mode are better overcome, so that the artistic conception and musical image of the original creator can be reproduced more precisely and completely. On the other hand, it also freed the traditional folk music culture from the shackles of «oral transmission» and placed it in the continuity of time. It is through music scores that people can establish a relationship with any musical work at any time. With the help of music scores, it was possible for people separated by thousands of miles to communicate and share information. Traditional folk music historiography is rooted in the «interpretation» of ancient scores and the «restoration» of historical images. In addition, compared to the «spoken word» medium, the musical score medium is capable of reproducing musical information on a much larger scale.

Mankind had always dreamed of recording sounds directly rather than simulating them through visual symbols such as words, symbols, and music scores, and it was not until the American scientist Thomas Edison successfully invented the sound recorder in 1877 that this dream finally became a reality. Since then, in less than a century, there have been phonographs, modern phonographs, tape recorders, and other audio recorders.

In less than a century, phonographs, recorders, radio, television, computer networks, and many other modern electronic communication media have emerged, bringing human music communication to a new historical period – the period of electronic media communication. In contrast to other historical modes of communication, electronic media communication refers to the use of various modern engineering electronic devices, through the conversion of sound and mechanical energy to engrave analogous sound patterns, in order to achieve the direct recording and «restoration» of music; or further through the radio and television stations to send electromagnetic waves as the carrier.

The way of transmission is further carried out by electromagnetic waves sent by radio and television. It is also manifested in two main modes of transmission.

The first mode of electronic media transmission refers to the first creation of the music composer and the second creation of the music performer, and the music audio information that is accomplished through the medium of music score is not directly presented to the music audience, but is first recorded and processed by electronic engineering equipment into records, tapes and other sound recording media,

and is mass produced, reproduced, and then purchased and listened to by the music audience. In this way, between the two basic links of music communication, namely, the «communication source unit» and the «communication destination unit» in the electronic media communication model I, the transmission of music information is not directly sent by music sound symbols, but through the sound recording media such as records and tapes. In the second mode of electronic media transmission, the information is shared through the sound recording media such as records and tapes.

In the second mode of electronic media transmission, the music interpreted by music creators and performers, or the recorded, reproduced, and restored musical information is not directly presented to the audience, but transmitted through electronic media such as radio and television, and received by the audience through electronic devices such as radios and televisions.

In this way, compared with the first two historical periods of traditional folk music culture dissemination, in the period of electronic media dissemination, various electronic media emerged in modern times as a new and epoch-making music dissemination medium, intervening in music dissemination. These electronic media are a typical mass media, which have the characteristics of mass communication that can organize, mass reproduce and rapidly spread music information. Therefore, in the period of electronic media communication, although oral communication and music media communication still play their unique role in transmission, the transmission of traditional folk music culture is mainly a new type of mass communication based on the continuous development of electronic media technology, which brings a new huge impact on the transmission and development of traditional folk music culture. For example, in the process of music media communication, when the visual music media is converted into auditory sound, it depends on people's ability to «interpret» the music and pay. The quality of music restored by people of different economic abilities varies. The conditions, scale, and level, which directly affects «restoration» of the appearance of musical works, but the electronic media stored in the music information itself is a kind of auditory music sound symbol, through the «phonograph» and other electronic engineering equipment can be more accurate. Traditional classical music has not been lost in the ages of history.

In addition, the «interpretation» of a score is professional and requires a certain level of musicianship to sing and play the music. In contrast, anyone who possesses electronic media such as records and tapes can use various devices to share audio information directly between the audience and the singer, and enjoy such audio music. Therefore, records and tapes are truly mass media, and this characteristic has a positive impact on the promotion and education of traditional folk music culture. Furthermore, in the period of electronic media communication, when modern communication media such as radio and television emerged, music communication

developed into a comprehensive communication. Electronic media communication mode II is a kind of integrated communication, which means that music interpreted by music creators and performers, or recorded and processed sound recording media such as records and tapes, are not presented directly to the audience, but transmitted and disseminated through a combination of radio and television transmission media. In this kind of integrated communication, radio and television become the carriers of live performances or sound recording media such as records and tapes. The electronic media such as radio and television are powerful mass media, and their speed and coverage in disseminating music information are unmatched by those of recordings and music scores. Thus, the dissemination of traditional folk music culture has truly entered the era of «popularization», traditional folk music culture has begun to be disseminated. In the surging wave of market economy development, the field of music culture also formed a kind of music culture tide based on modern industrial civilization, which made the commodity value of music expand rapidly, and music culture entered a huge period of socialized mass production, and formed a «mainstream culture» (e.g., the main melodic works), «elite culture» (e.g. mainly professional art and intellectual culture), Western classical music, traditional folk music, etc.), and «popular culture» (e.g. entertainment, for the sake of the «pluralistic» cultural market) [53, p. 21]. In this contemporary pluralistic cultural market, the dissemination of traditional folk music culture is facing unprecedented challenges. For example, on the one hand, popular music for entertainment occupies a wide range of audio and video media markets, on the other hand, «global integration» has made the culture of developed countries have a more violent impact on traditional folk music, and there is also a problem of how to carry out modern «interpretation» of traditional folk music culture itself. Therefore, the contemporary traditional folk music culture, especially the «original form» [54, p. 48]. The dissemination and survival of traditional folk music culture are in an awkward situation. In this regard, the author believes that traditional folk music culture can be «guarded» or «preserved in its original form» through policies and regulations or by relying on the social responsibility of scholars, but for traditional folk music to be truly inherited and developed, it should be given a new lease of life. However, if traditional folk music is to be passed down and developed with new vitality, we need to update our concepts, enrich and develop our understanding of the connotation of traditional folk music culture; take the path of industrialization in the of traditional folk music culture; and make good use of modern mass electronic media to carry out «multi-layered integration» in the mode of communication, etc. We can make traditional folk music culture out of the traditional folk culture. Traditional folk music culture can emerge from the crisis and seize the opportunity to be better disseminated and developed in contemporary times. Therefore, in particular:

1. The traditional concept should be updated according to the development characteristics of contemporary society, in order to carry out the «deconstruction», «multi-layer integration» and innovation of traditional folk music culture.

The renewal of traditional concepts requires to make changes to traditional folk music culture in accordance with the characteristics of contemporary times. Moreover, this «change» is not a simple abandonment, but an extractive «critical inheritance» and a «step-by-step» innovation. Facing the requirements of modern industrial civilization and welfare state the contemporary traditional folk music culture has to adapt to the modernization and marketization of the times in terms of innovation, enrichment and change of the connotation of traditional folk music culture.

In contemporary times, due to the influence of modern industrial civilization, a kind of popular music culture with strong entertainment functions has emerged. This kind of popular music is a secular cultural phenomenon based on mature modern late industrial civilization, with distinct commercial attributes, catering to the cultural consumption and prosumeristic (by A. Toffler) psychology of the public. In other words, after work and study, in order to get rid of the pressure brought by the fast pace of modern social life and fierce competition, the employees-consumers demand a kind of music culture for leisure and recreation. They do not seek for perfection, warship or greatness, but only want to relax and feel happy. In this way, in the field of music culture, besides the mainstream culture which emphasizes ideology and the professional elite culture which emphasizes artistry, there is also an entertaining popular music culture which is accepted by all social strata. As a result, «contemporary» music culture of many levels and types coexist. In this regard, the traditional folk music culture cannot be satisfied with being a genre of elite culture that is isolated from the people and opposed to other cultural genres, and that it cannot be preserved, conserved and studied in its «original form» by relying only on the social responsibility of scholars and financial support from the government. It should be deconstructed for multi-layered integration and innovation.

By deconstruction, we mean that the traditional folk music culture as a whole is being disseminated, modernized and adjusted to contemporary times, but the original form of traditional folk music culture does not enter into the process of dissemination mainly in the form of initial works or music genres, but instead is being modernized. It is deconstructed into a number of «elements» that are remade retain the charm of the national style. These deconstructed «elements» of traditional folk music culture are the «forms» or «roots» of the nation, as the «forms» of traditional folk music culture in the «moving of forms». As the «root» or «seed» of folk music, they are the main «nutrients» for contemporary music creation and the modern interpretation of traditional folk music. The «form» or the «root» or «seed» of the nation is the main «nourishment» for contemporary music composition and the keystone for

maintaining the charm of folk music style in the modern interpretation of traditional folk music. In turn, these reconstructed traditional folk music cultures can be widely integrated into the mainstream, elite, urban, and popular cultures that emerge from contemporary cultural diversions, thus enabling the cultural connotations of traditional folk music to be enriched and redeveloped and to be most widely disseminated in contemporary times.

2. While reconstructing traditional folk music culture, we should also promote the «industrialization» of traditional folk music in its original form in terms of production, storage and promotion, so that it can be better preserved and disseminated in contemporary times. The commodity value of music is also expanding rapidly, and the music creative industry is becoming involved in a market with infinite business opportunities, and the basis of this «market» is people's cultural consumption psychology and demand. In such a period, with the stimulation of the rapid development of modern media, many bands, enterprises and companies engaged in the production of music products also emerged. The production of music products has become a popular cultural (creative) industry. In this context, the inheritance of traditional folk music culture, especially in its native form, can no longer rely on the traditional inheritance and dissemination methods such as single transmission from teacher to disciple and oral transmission, but should also adapt to the modernized characteristics of the times. For example, in some places, folklore activities can be restored in conjunction with local tourism and cultural industries, and tourists can be attracted by traditional folk songs and dances and operas in their authentic form, or even made into audio-visual products as a kind of souvenir merchandise of tourism and culture. Thus, the inheritance and dissemination of contemporary traditional folk music in its native authentic form can also be carried out in accordance with the market mode of operation, with a series of market-oriented production such as coordination, planning, compilation, performance, production and marketing, taking the road of industrialized dissemination and development. In today's social music life has developed into a group, production and consumption, only by taking the road of post-industrialization, can it be more conducive to the protection and dissemination of the native form of traditional folk music culture, combined with the characteristics of the times, to pass on to future generations.

3. We should make good use of modern mass electronic communication media to disseminate traditional folk music culture in a «multi-layer integration». The «contemporary» era of traditional folk music culture dissemination is the period of rapid development of communication and information technologies, such as radio, television and Internet, which has entered into «electronic media dissemination». The Internet-communication as a global media has a new kind of communication characteristics. For example, in the network communication activities, information is

exchanged and updated in real time, and all digitized information, such as spoken language, text (music score), audio, images, video and data, can be freely uploaded and downloaded, and individual music works can be released and received by audiences at any time. Thus, on the one hand, the intermediate link between the composer and the music listener disappears, i. e. a direct and timely exchange of information between the composer and the music audience can take place. On the other hand, the electronic media such as spoken word, music score, audio and video, and radio and television (film), which were previously unrelated to each other, have been fused together in a multimedia format to form a unified music information dissemination network. Therefore, based on these characteristics of contemporary electronic media such as radio, television, and the Internet, the contemporary dissemination of traditional folk music culture should make good use of these electronic media to carry out multi-layered. The so-called multi-layered refers to the fact that in the music communication activities, the music sound symbolic information made by the music creators or singers together can be transmitted through interpersonal communication of spoken media or mass communication of various electronic media at the same time in a multi-level and multi-channel three-dimensional communication. Today's multi-layered integrated communication of traditional folk music culture is a modern form of communication that combines multiple modes of historical communication. The speed of its dissemination, the space and time of its dissemination, and its great influence have all reached a new historical height, thus pushing the dissemination of human civilization, including traditional folk music culture, to a new historical stage of cultural transmission and dissemination, which are to a large extent interactive and integral. Without the dissemination of history, no culture can be inherited, and eventually will be extinct.

Therefore, as the driving force of traditional folk music culture transmission activities, is the fundamental guarantee of traditional folk music culture is alive and full of vitality. Therefore, in the 21st century, we should combine the characteristics of the times and use various contemporary communication media and means to strengthen the promotion and dissemination of traditional folk music culture.

The ethnomusicologist John Blacking, in his study of the music of the African Vindalese, argued that «music can never grow in itself all music is the music of the whole people, that is to say, music cannot be transmitted and has no meaning if it is left to human interactions» [55, p. 24].

Alan P. Merriam argues that ethnomusicologists are more concerned with studying the role of music in culture and its function within the broader social and cultural institutions of humanity as opposed to the structural elements of musical sound [56, p. 361].

## **3.2 Patterns of Belarusian folk music dissemination**

### **3.2.1 National consciousness and cultural identity of Belarusian folk music**

The peculiarities of the Belarusian history and social formation determine the repeated «fracture-renewal» of Belarusian folk music, which also leads to the tortuous and incomplete development of Belarusian folk music, which is a great challenge for the preservation of excavation, conservation and transmission of Belarusian folk music. In view of the efforts of Belarusian folk music scholars, the existing Belarusian folk music materials have some achievements, but the literature is fragmented, unsystematic, and severely disconnected, especially in English, which is extremely scarce, and it is somehow a difficult problem for a foreigner who only knows English and Chinese to study Belarusian folk music. It is also very difficult to get professional and reliable information about Belarusian folk music when searching the web with search engines.

During the research the author also found the situation of Belarusian folk music culture with fractured national cultural traditions – «traditions forced to break violently due to unfavourable historical and political influences, which are unknown to cultures with a «happy historical destiny» (e.g. Russia and most European countries)» [57]. Then Belarusian culture started anew in new, more favourable historical conditions. On the scale of the entire historical path, the multiple repetition of the «rupture – renewal» situation formed an internal contradictory process of simultaneous action of inhibiting and stimulating factors, rupture and subsequent «compensation of losses».

The process of simultaneous action of the factors of tension and stimulation, as well as the abruptness and subsequent «compensation of losses» explicates the discontinuity of Belarusian music manifest at different levels two main trends of globalization and the formation of an awakened national spirit and community culture.

The change of influence from the West (Western Europe) to the East (Russia) determines the basic division of all history and culture. The entire history of music is divided into two incomparable time periods. First, the centuries-long Western-oriented Belarusian music, and then its entry into the «experimental» structure of Soviet music and the «Russocentric» or «Soviet» period, related to the orientation of the Russian classical tradition (the general tradition of Russian classical music), had a great influence on the process of establishment of Belarusian art schools.

The phenomenon of artistic reorientation can be observed within the framework of the «Russian - Central European» period. The Art Nouveau movement of the turn of the XIX-XX centuries, linked to the Russian musical tradition of that time. An important example of the artistic model of the XX century, mainly Russian

adaptations (Stravinsky, Shostakovich, Sviridov, etc.) is the phenomenon of «retreat» (introduction of national specialization) from the general European musical process in the second half of the XX century that manifested itself in the fact that it determined the development of most European cultures in that period and the «artistic decline» of the mid-twentieth century. The dimensions with a tendency to germinate determined the nature of the process of national self-determination. In this case, it is useful to mention the emergence of a new phenomenon of turnover, which is associated with a regular repetition of the situation, a constant confirmation of a potential new level. Due to the lack of consolidation of the results produced by this phenomenon, the protection of any given historical stage of development is incomplete, and in the context of discontinuous development, the situation of historical discontinuity is inevitable. A characteristic feature of Belarus is the phenomenon of recurrence of the history of the birth of the state. National identity and national culture are focused on the formation of national consciousness. In Belarus it was sufficiently determined by external (political) actions. Knowledge of «external and internal political conditions» (external and internal political situation, territorial non-conformity, etc.) has a direct influence on the development of professional artistic activity in the national form. There is almost no active contact with the national factor. The cultural practice in Belarus exists in the context of a specific national tendency: Polishization and subsequent Russification in the eighteenth and nineteenth centuries. The processes of denationalization and legitimization of the communist system in the twentieth century all coincide with the qualities of the various stages of the establishment of national music, which were integral to its accumulation and realization. The process of national music developed in a convoluted manner in the coexistence of advanced genres with geopolitical and historical problems.

In the course of the XX century, as well as in other national cultures of the Russian Empire, the national self-consciousness of Belarusian music has been developing due to external (mostly political) factors. This is also true in other national cultures of the Russian Empire. These factors determined the inevitability of the inability to achieve a full-fledged national revival situation at the beginning of the twentieth century. The ensuing discontinuity in the national artistic base was related to political rather than national indicators. Combined with the general reorganization typical of Soviet music, a shift in the parameters of national and ethnic revival occurred in the 1900s-20s, and the national and ethnic revival of the 1960s was accompanied by a revision of the Soviet artistic genres, which had already occurred during World War II. In the powerful contradictory trends of globalization and modernization, there is a tendency to strengthen the cultural soft power of the nation-state and the ethnocentric division. The process of national self-determination



in Belarusian music departed from the more mature process of cultural change in the Soviet Union. The impact of national identity was maximized in the 70s and 80s. The main ideas of ethnocentrism were seen as a development of the traditions of the 1930s and 1950s and a renewal of the modern art scene in the 1980s. It was a process full of diversity of national cultures and homogeneous definitions. In the long and intermittent process of national self-determination of Belarusian music, against the background of the constant factor of national permanence, the national self-consciousness and the historical circumstances of Belarus determined the complexity of this process.

For the contemporary Belarusian people's sense of national identity, Anton Dinerstein has experimented with the codes in the discourse of Belarusian public creation, proposing the concept of four identity and cultural groups: old-fashioned culture, «national» rebellious culture, alternative Belarusian linguistic culture, and active civic culture.

A deeper understanding of modern Belarusian society and its cultural organization, as perceived in the discourse of local cultural participants, is presented. This is an important addition to the previous scholarly literature on Belarusian identity, which has mostly focused on top-down approaches to political and national identity, and therefore paid less attention to the cultural processes perceived in discourse by Belarusians themselves.

Furthermore, he points out that the opposing cultural codes found in the discourse reflect a similar situation in Ruthenian/Russian culture. There, the constant interplay of opposing values is the basis for cultural unity throughout history. Thus, this analysis may provide a deeper understanding of the main cultural trends in a much larger territory than the current Belarusian one. Namely, the understanding of the main cultural trends in the territory of Belarus as well as in the post-Soviet cultural space. The interplay of various opposing codes and cultural identities in the discourse he studies also shows how dialogic exchanges reflect everyday life, making them more meaningful more relevant and contemporary through indigenous metacultural commentary [58, p. 85].

The clarification of the contemporary Belarusian national identity allows the researcher to understand the intrinsic needs of Belarusian society to express, reflect and develop its cultural identity. This allows practitioners to disseminate and develop folk music while obtaining more authentic and realistic guiding research materials, making blueprints that are more responsive to market needs for different audiences, and achieving a more efficient transmission and dissemination of Belarusian folk music.

### 3.2.2 Contemporary modes of folk music dissemination in Belarus

Today, Belarus has many different bands, singers working in various musical fields, such as rock, rap, pop, folk music, etc. Some of the most famous Belarusian musicians and bands include «J:Morse», the band «Without a Ticket» («Bez Bileta»), the orchestra conducted by Mikhail Finberg, musicians Dmitry Koldoun, Peter Yelfimov, Alena Lanskaya, Irina Dorofeyeva and many others. Here you can hear the works of outstanding Belarusian world classics such as Eduard Kharnok, Evgeny Oleynik, Vladimir Mulyavin and Igor Luchenok. Belarusian singer, composer and arranger Vladimir Mulyavin created the ensemble of «Songs», which became a world legend. His name is immortalized on the Moscow Avenue of Stars and in the Slavic Bazaar Vitebsk [59].

Belarusian Music Autumn, Minsk Spring, International Music Festival, Jazz Festival, Musa Nesvizh Chamber Music Festival, Polotsk Old and Modern Music Festival are among the most famous events in Belarus.

The most famous music festival in Belarus is «*Slavic Bazaar in Vitebsk*». Slavic Bazaar is an international art festival also called «Vitebsk Slavic Bazaar». Since 1992, the annual international festival has been held in Vitebsk. The festival was conceived as a joint cultural event of three countries – Belarus, Russia and Ukraine. A distinctive feature of the festival is the International Contest of Popular Song Performers and the International Children's Music Contest (since 2003). Since 1993, Slavic Bazaar has been a member of International Federation of Festival Organizations. In addition to the competitions, the festival not only showcases a wide range of song culture, but also exhibits various art forms – visual, theatrical, cinematic and folk handicrafts. Festival days include creative meetings with different figures of world culture, theatre and film performances, art exhibitions, and artisan fairs. While this enriches the content of the festival, it also brings some potential risks.

«Vitebsk Slavic Bazaar» festival positions itself as a long-term, large-scale, interstate cultural initiative of the Russian-Belarusian Union, aimed at bringing together multi-ethnic creativity, all the most valuable forces, better known than each national culture, the interaction and interpenetration of different cultures, the spiritual unity of the peoples of the world, the creation of a peaceful community. The festival is open to the masses and promotes the revival and development of artistic and cultural arts. The festival aims to support young talents and artistic innovations. Since the mid-2000s, the Slavic Bazaar has been the main cultural event in Belarus. However, the festival has some limitations. The festival began to lose its basic idea of «peace and understanding through art» due to the large membership of popular culture. Despite the large number of artistic and cultural events, the attention of the media, TV viewers and audiences was focused on solo concerts of famous Russian

performers, and the old models of folk music performances were not noticed by the audience. At the same time, the festival began to lose its appeal to Russian TV channels due to the inconsistency between its conservative festival format and modern TV formats.

The festival's additions involved not only the format of the event, but also the number of festival days. While the festival's programme at its inception could accommodate four days, in 2012 it lasted seven days, with the main interest being the competition for young performers of the popular song «21», which took place during the festival. The festival format is combined with a competition, and the nature of the competition brings more energy and attraction to the festival. The competition served as a starting point for Eastern and Southern European artists, who then presented themselves at the national selection of the Eurovision Song Contest, and some participants and winners of the Vitebsk Festival even won the pan-European competition, such as Latvia's Maria Naumova. Since 2006, one of the traditions of the fair has been to invite the winners and participants of the Eurovision Song Contest to the festival and to host the so-called Euro Party. As a result, the festival guide is increasingly skewed towards popular pop culture, departing from folk and classical culture. Lost in the mainstream contemporary cultural trends, the festival has lost its original purpose from the beginning and has bowed to the market and profit. This is not a good model of development. While developing, passing on and spreading folk music, we need to identify the parts of the market that fit and do not fit with the connotations of Belarusian folk music, to build on the strengths and avoid the weaknesses, and to enrich the content and format of the festival on the premise that it should better introduce and spread folk music to the general public, rich in historical and musical values.

A case of a particularly systematic and virtuous development of heritage chosen for scrutinizing in this study is the Singing Assembly. The significance of this initiative is due to the fact that this is entirely voluntary (grass-root) movement that is driven by people's interest to learning the heritage of their native culture and combines efforts of amateurs and professional musicians.

The «*Singing Assembly*» project is a civic initiative designed to enable anyone to learn to sing Belarusian songs. Since musical background does not matter for involvement in the project, the majority of its ordinary participants are not professional musicians. The project aims to popularize the tradition of Belarusian chanting. Its organizers are the soloist of the Belarusian State Academy of Music, head of the ethnic-folk band «Vuraj» Sergey Dolgushev (Serzhuk Dougoušau) and director of the cultural and educational institution «Culture of the native land» Aliaksei Chubat.

The idea of creating «Singing Assembly» belongs to the leader of the «Vuraj» group. «Vuraj» is a Belarusian music band from Minsk that experiments with Belarusian folklore and combines it with elements of different styles of modern music. Its directions and genres are instrumental theatre, fairy-tale folk, folk-rock, psychedelic folk, ethno-disco [60].

The project programme consists of two parts – traditional and thematic chants.

Sergey Dolgushev and his associates collect material found during their folklore expeditions in Belarus, and then adapts them for his various publications. Representatives of the older generation in Belarusian province preserve and support the chanting traditions of their ancestors. During folklore expeditions, the «Singing Assembly» project's organizers collect not only song lyrics but also rare photographs and video record the memories of local people about ancient rituals.

The «Singing Assembly» project organizes thematic meetings that are attended by professional ethnographers and musicians. The «gatherings» were attended by Levon Volsky, Oleg Khomenko, the band «Agatha», Alexei Zhanov, the Shuma band, Vargan Studio, folk folk-ethnographic ensemble «Chabatuhi» (village of Stoshany, Pinsk district) and others.

In 2016, on the eve of the 220th anniversary of the philologist Tomasz Zan, the «Special Meeting. Philomaths and Filarets». The participants of the event performed song samples of 19th-century student folklore.

The project included a «singing course». These were led by professional vocal trainers. The crowdfunding platform Talaka.by has been raising funds for the production of a series of unique discs called «Tradition». There is experience of holding such events in offices and enterprises, in particular at water supply company «Minsk Vodokanal», where employees came to project events after their work shifts. The project popularizes Belarusian folk song in the regions, usually as part of music festivals.

The project's work to preserve traditions and promote interest in them among Belarusians is increasingly becoming the foundation for independent cultural initiatives [61].

The «Singing Assembly» project collects and disseminates various valuable information, lyrics, videos and other information about Belarusian songs of all times, as well as sheet music and music fans' scores for proper musicianship. The «Special Gathering» is a gathering where people meet to sing Belarusian songs of different times. During this time a great number of thematic gatherings have been held: romances by M. K. Ahinski and S. Manyushka, songs of the twentieth century, calendar and ritual songs, and others. There have also been gatherings to celebrate the Beatles' and Jewish songs have also been sung within their initiative. The website of the project contains the section «Topics of Special Meetings» where all the materials

about their Special Meetings, which were conducted in different cities are located. The songs selected are adapted in terms of melody and sound can be performed by anyone, regardless of their preferences. Special gatherings take place in Minsk, Grodno, Brest, Vitebsk, Bobruisk, Molodechno, Vileika. The initiative has brought together hundreds of people who are passionate about Belarusian musical culture.

The «Singing Assembly's» some of the most significant projects are the following:

Songs of the Second World War. The songs of the Second World War are one of the great works of art.

Romances by Michael Kleophas Ahinski (Polish M. K. Ogiński). Most people know Michael Cleophas Aginsky as the author of the famous *Respublika z Radzimai* (The Way Out), but the Song Assembly delves into the composer's musical legacy and promotes the songs *Adayusya ya kahannu* (music by M. K. Ahinski, lyrics by the unknown author and arrangement by Vasil Semukhy), «I can't hold back your tears any longer» (music by M. K. Ahinski, lyrics by A. Garetski), «I Only Dream About You» (music by M. K. Ahinski, lyrics by Vassil Semukhy). Lyrics by Nedemog. By Vasyly Syomukha (edited by Aliaksei Fralov).

Singing S. Maniushka in Belarusian. Stanislaw Manyushka's post is not important for Belarusian culture. The story of Manyushka's *Sialyanka*, a libretto to which Vincent Dunin-Martsinkiewicz wrote, is a major contribution to the history of Belarusian national opera. It was at the premiere of *Sialanka* in 1852 that the Belarusian language was heard on stage for the first time. In addition to a number of vaudevilles, musical comedies and operas, Stanislav Manyushka composed almost four hundred romances and songs. Most of them include *The Peasant's Songs Over the Neman and the Dvina Rivers*. From his youth, which he spent near Minsk, Stanislav Manyushka was inspired by Belarusian folklore, which is reflected in his songwriting. To celebrate Stanislav Manyushka's 200th anniversary, the Song Assembly project has developed a series of celebratory performances, the core of which is to popularise the composer's singing tradition. The meetings were held on several occasions in Minsk. This also reflects the influence of folklore on Belarusian folk music.

Romances and songs from the second half of the 20th century. Songs of Belarusian poets and bards: Ales Kamotsky, Serzhuk Sokolava-Voyush, Andrei Melnikov, Zmitser Vaitsyushkevich and others. Participants in this project sing the best hits from «Nioman» to the popular song «Byvajte zdorovy, zhivytse lugaty...». The first Special Meeting in the city was dedicated to the songs and melodies of the 2nd half of the 20th century.

Men's songs. Men's singing tradition is one of the most interesting phenomena of Belarusian culture. These songs are distinguished by artistic power, the beauty of

tradition. Together with the polyphonic sound, masterful mastery of voices, timbre harmony and harmony of ancient melodies, they do not leave anyone indifferent.

Probably each village had its own «luminaries» of singing. The song was sung on holidays, at weddings, farewells, on pastures, in the woods and others. At a time when women mostly sang calendar-ritual, family-ritual songs, men had a special repertoire: youth, barracks, rabid, lyrical, military, social, humorous. They sang not for the listener, but for their own expression of spirit, pleasure for the soul.

Songs and hymns of the first half of the XX century. The meeting presents: Military March «We will come out in tight ranks», «Chase», the anthem of the peasant workers community «We have slept for centuries and woke us up» and other works of 1917-1919. Uladzimir Terauski, Mikola Ravenski and Mikola Kulikovich (Shchaglou), whose music was performed at the Singing Meeting, are iconic figures of national culture, authors of our national anthems and creators of the national trend in Belarusian music. Their fates were not easy. Vladimir Terausky was shot dead by the Soviet authorities, and Ravensky and Kulikovich went to eternal rest abroad. But their cultural heritage has become one of the seeds from which modern independent Belarus has grown [62].

«People's Album» is a project conceived in 1996 by the poet Mikhail Anempadistov. He wrote poems, and Lyavon Volsky – music. The album is made in the format of a musical – a story of a small town in Western Belarus in the 30s. It was recorded at the studio of 101.2 FM radio in 1997 by famous musicians Zmitser Vaitsyushkevich, Kasya Kamotskaya, Veranika Kruglova and Alyaksandr Pamidorau. «People's Album» is full of irony and jokes, it is a phenomenon that has led to great changes in the Belarusian music space [62].

The Congress not only brings together a large number of Belarusian folk music lovers, but also makes it possible to learn Belarusian folk music without any barriers, and through the development of all aspects of excavation and development, many valuable folk music materials are disseminated and handed down, and frequent meetings are held to exchange ideas, and a variety of inclusive thematic gatherings enhance the exchange of musical ideas, making it a fruitful model for the dissemination of contemporary Belarusian folk music.

The contemporary dissemination of one of the most famous Belarusian folk songs «*Kupalinka*» is also worth mentioning: in 1921 the poet Mihas Charot composed the musical «On Kupala» for the Belarusian Drama Theater, which needed a national production. The music for this work was composed by folklorist and composer Vladimir Telavsky. The author of «*Kupalinka*» (анг: kupalinka py: купалинка бел: купалінка) is Vladimir Teravsky (бел: Уладзімір Тэраўскі py: Владимир Теравский) the famous Belarusian folklore expert, national composer, conductor, priest, poet. The song was composed in 1921, and to be precise *Kupalinka*

is not a folk song but a composition. Kupalinka means a pagan goddess of love from long ago, and it comes from the traditional Slavic festival of Ivan Kupala (Иван Купала), which is the longest daylight time of the year, usually in July. Whenever the Kupale festival is celebrated the young people lie that they found a fern flowers in high summer and all the young people spend the night in the forest, but in fact the fern has no way to bloom and they just want to enjoy a revelry in the forest.

The song was written in 1921, the third year of the Belarusian Soviet Republic, and the poet was suppressed by the Bolshevik government. He was shot dead in 1937. The song is a blend of his life, the soul and the positive energy of the author, and will be sung for generations to come. It has become a representative of Belarusian folk music, which combines legends and stories.

Charlotte inserted a number of folk songs into the musical, including Kupalinka. In the 1920s alone, the play was performed more than 400 times, and many of the songs became very popular among the people. The song «Kupalinka» is part of the musical accompaniment of the play and is sung by the main character.

In the folk version of the song, there is usually a dialogue between the girl Kupalinka, Kupal-nochka, Anna or Hanna, who represents the evening and night before the festival, and the boy Kupala (Ivan), who represents the festival itself or its morning. The song is related to the ritual of wearing a wreath for the festival. The wreath is not only used as an ornament for the girl, but is speculated to be the betrothed with the help of the wreath, which is exchanged with the boy, which implies agreement to marry him soon. Making a wreath is a special ritual that defines the composition of performers (usually girls, women), the time of the ceremony and the place of weaving (for example, a barn), the number, size and shape of wreaths, the method of weaving, additional decorations (thread, ribbons, garlic, etc.). It is also an important symbol of Belarusian folk costume and can be used as a souvenir of Belarusian folklore resorts with historical sentiment.

The song has become one of the most well-known songs of Soviet Belarus and other Soviet republics and has not lost its popularity for a century, including a certain degree of popularity in other countries, including China.

Almost all Belarusian musical groups as well as numerous artists from other countries, such as Tarja Turunin, have played «Kupalinka». In the 2008 film «Challenge» about a group of partisans of the Bell brothers will sing the song «Black Crow» according to the script, but the final version was replaced by «Kupalinka». It is enough to say that «Kupalinka» is highly sung and highly national in Belarus.

The song was widely used in the protests in Belarus in 2020. I think maybe they felt that this song is like a symbol of Belarus: young, beautiful, but ill-fated. This phenomenon shows that contemporary Belarusians are still able to resonate with the connotations of Belarusian folk music. To spread Belarusian folk music, it is

important to seize this focus, combine it with the mainstream thinking of the moment, and use its popularity and the wave of the times to spread and pass it on more efficiently.

The Belarusian «*Pesnyary*» State Orchestra is a vocal and instrumental ensemble that emerged in the 1990s after V.G. Mulyavin disbanded the old «*Pesnyary*» ensemble, managed by the Ministry of Culture and considered the official successor to «*Pesnyary*» in the Republic of Belarus, but not composed of young musicians involved in the «old» «*Pesnyary*». The orchestra, created in 1969 by the legendary musician and Soviet folk artist Vladimir Mulyavin, has become a kind of musical calling card of Belarus, loved by generations of listeners and one of the most popular orchestras to date. In 1963, Mulyavin started working with the Belarusian State Philharmonic Orchestra. In 1968, Mulyavin took his first step: he formed a popular ensemble with his friends from the army. The repertoire of the ensemble includes various works, but songs and treatments of Belarusian folk songs have appeared. «The basis of the repertoire was Belarusian folk songs. That's what we decided from the very beginning. We just wanted it to sound modern», Mulyavin said [65].

It is well known that the word «*Pesnyary*» comes from the sources of national culture, which in itself gives directions to the composition and has many binding properties. The songs «*Oj rana na Ivana*» (Oh, it's early for Ivan), «*Khatyn*» by I.M. Luchenok, «*You Make Me Dumb*» by Y. V. Semenyako, «*Ave Maria*» by V. Ivanov to a poem by M. Tank impressed the jury and listeners in the competition program, and after the competition, in 1970, the whole country got to know «*Pesnyary*» and received invitations to concerts and tours. In 1971, the director Vladimir Orlov directed the musical television film «*Pesnyary*», and in the summer of the same year, after a successful performance at the Polish Song Festival in Sopot, a famous concert was held in the Volga region. This certainly proved that «*Pesnyary*» was highly recognized and accepted by the music market at that time for its communication value.

Vladimir Mulyavin's credo in life was: «Personally, I care about only one thing: my work. New songs, new programs, unlike before, people who will listen to us. We want to lead the audience behind us, not lag behind them. A song is only modern if it's exciting for today, but it can be a very old song as far as age is concerned, like the ones we sing. When a song is based on an exciting thought, a timeless question, a great feeling, it becomes for everyone. Love, separation, sadness, joy, thousands of shades of human emotions and relationships are shaped in folk songs, which are word-formulas, «walking» truths». These words of V. G. Mulyavin are more like a creed because of his work – to find the music that is heard by him and offered to us. For this reason, the people loved his «*Pesnyary*» and governments celebrated his



merits. For it is no coincidence that he interpreted in his own way the love for the land that nourishes the people of Belarus, a love full of pain and humour, a love of high pathos. Love is a mystery, a source of life, because the singer drew closer to its understanding with his works, fulfilling the spiritual needs of the Belarusian people, whose memory is cherished by the admirers who are grateful for his talent. And now the uplifting power of his songs and the feeling of the pain of premature loss have not left (<https://pesnyary.by>).

No matter what works he composed, they were always because of the search for the same form and content as the times required. This is a very important point in the dissemination of folk music. Vladimir Mulyavin understood life so well that he created songs that immediately drew attention, evoked emotions and thoughts, resonated and made it impossible for anyone to remain indifferent. This enabling «Pesnyary» to achieve so much, from which the dissemination of Belarusian folk music should learn and create songs. «Pesnyary's» website is rather simple, and it devotes a lot of space to «Pesnyary». Its engagement with new media is not comprehensive, and it is rather thin compared to the next two newer bands. In this respect Pesnyary's team needs to follow the times more closely, not forgetting the reasons for their success and not getting lost in their past achievements, but learning to embrace the future.

The medieval music bands «Stary Olsa» (Belarus) and «Troiza» are two good examples of contemporary folk music spreading in different directions.

«*Stary Olsa*» uses real instruments (such as bagpipes, organ, lute, jew's harp), is more original. The work of its musicians is a bit more restored, they wear vintage costumes, reproduce the music of the Grand Duchy of Lithuania, medieval, renaissance and baroque music of the Belarusian lands to the maximum possible extent, use old instruments and play the works of Belarusian renaissance composers. «Stary Olsa» is an early music band from Minsk, Belarus. It was founded in 1999 by its present leader Zmicier Sasnoŭski and now «Stary» means «old» and Olsa is a name of old brook in the central part of Belarus. Stary Olsa's path is deeply and inextricably linked to the traditional culture, history and musical traditions of the Grand Duchy of Lithuania.

«The band's music makes it possible to restore sounds of many forgotten instruments, which have been reproduced with authentic Stary Olsa uses maximal exact (in appearance, technology and materials) copies of old aged instruments Such as Belarusian bagpipe, hurdy-gurdy, gusli (Baltic psaltery), jew's harp, ocarina, Belarusian trumpet, birch bark trumpet, hudok (Belarusian rebec), svirel (flute), rebec, shawms, drums. The purpose is to completely reconstruct (whenever possible) musical traditions of the Grand Duchy of Lithuania where Belarus was The purpose is to completely reconstruct (whenever possible) the musical traditions of the Grand

Duchy of Lithuania where Belarus was the main cultural and geopolitical part in the 13th-18th centuries, and where there was a unique combination of In order to revive this cultural peculiarity the band's members mix early Belarusian folk and aulic music with European musical achievements of that time. In order to revive this cultural peculiarity, the band's members mix early Belarusian instruments sound with all-European medieval instruments such as lute, rebec, cister, tromba marina, flute, Arabic drum <https://staryolsa.com/en/band>. The band's repertoire includes Belarusian folk balladry and martial songs, dances, works of Belarusian Renaissance composers, compositions from aulic music collections (e.g. Polack Notebook, Vilnian Notebook), Belarusian canticles of the XVI – early XVII centuries, as well as European popular melodies of the Middle Ages and Renaissance. «Stary Olsa» cooperates with many knightly clubs from Belarus and Europe, museums and research centres, masters of early instruments Stary Olsa cooperates with many knightly clubs from Belarus and Europe, museums and research centres, masters of early instruments, bands of folk, aulic, sacred and city avital music, as well as with solo performers using old instruments, as well as with fire Besides its own concerts, the band performs at mediaeval culture festivals, spear-runings, folklore and music In addition to its own concerts, the band performs at mediaeval culture festivals, spear-runings, folklore and music festivals in Eastern and Western Europe, USA» (<https://staryolsa.com/en/band>).

Stary Olsa has many social media accounts such as VK, Facebook, Instagram, YouTube, Music Apple, Telegram, Bandcamp, Spotify, YouTube music, yandex music, etc. All of the popular social media outlets on the contemporary web are synchronized in the official accounts. The band's official webpage is beautifully crafted and can be switched to English, Russian and Belarusian, and jumps directly to the interface of the relevant social media sites with very well-developed links. Interested audiences can get very detailed information about the band. This includes an introduction to the band, the band members, the history of the instruments they play, the band's upcoming performances, and more. At the end of the instrument introduction screen, there is a simple text inviting interested audiences to contact the band via email to learn the instrument, which is a precise recommendation for the audience so that they don't feel burdened and disturbed, but also has a legacy effect. At the end of some of the instrument pages there is a link to the YouTube documentary «Early Instruments of Belarus – documentary by Zmicier Sasnoŭski», which provides a detailed introduction to the early instruments of Belarus, and more importantly, it is dubbed in English. This is necessary for the wider dissemination of Belarusian folk music on a global scale. While the commercial results of this format may not be the best, the very friendly marketing approach is very appealing. This includes introducing the band members while thanking former band members for

working together, making the viewer feel that the band has a particularly good vibe. On the webpage, you can pay for purchases online through Spotify, iTunes, Bandcamp, YouTube Music, Yandex Music, Amazon Music, Apple Music, Deezer, and VK, which is very convenient.

As one of the most famous folk music ensembles in Belarus and even in Europe, they have restored the folk music of the Grand Duchy of Lithuania to the greatest extent possible and used their influence to spread the Belarusian folk instruments. This is a very commendable way to preserve the precious folk music culture and to restore, preserve and spread the ancient folk music art.

*Ethno-trio «Troitsa»* performs songs with folk instruments and old folk lyrics, which are visually more impactful, and Ivan Kirchuk, as the soulful figure, wears avant-garde clothes and has a more modern, epic and original style of songs. His singing tends to stay down in the gravelly basement, accessing tones that an epic film-trailer voice-over artist would kill for, but on occasion he rises through the frequencies, right up to a rather finely-controlled falsetto-alto. «Zimachka» (Winter), recorded in Poland, is a remarkable and rather impressive thing of wild rhythmic pulses and gutsy instrumental textures. The performance style of pop music is fused into folk music, and the lyrics and original instruments of folk music are retained, a form that is in line with contemporary pop elements.

The founder and the creative inspirer of collective was Ivan Ivanovich Kirtchuk, the senior lecturer of the university of culture in Minsk, capital of the country. It was decided to name the group «Troitsa», that in translation means the numeral three, or the religious term «Trinity», which underlines the connection of group with national traditions. The idea of creation of such group has appeared at Ivan in 1996 when he was collecting ethnographic material in Belarus villages. The main motive which has induced him to this step, was the desire to popularize national songs, to connect them with universal musical traditions. In fact, even the history of native land in which different cultural influences mixed up, brought to creation of such music. The group basically is known outside of native land. In 1997 the collective became popular in Russia, and in 1998 makes the big tour across Netherlands, Slovenia, Croatia, Germany and Portugal. This success has been connected to the singularity of their compositions, utilization of huge number of musical instruments, and also to high professionalism of musicians – strong voice of Ivan and great play technics. «Troitsa» at once started using not only national instruments, but also instruments from any country of the world, keeping old Belarus language in songs. Critics named the style of their music Folk-fusion, with influence of world-music. In 1998 the group was noticed by Netherlands sound recording company PAN records, this company offers the contract on release of the debut album «Troitsa». After the release of album, some concerts in Byelorussia and in

Holland, where collective is loved very much, there is a creative break between members of «Troitsa». The group has broken up for some time, only the leader and founder Ivan Kirtchuk continued to do music. 1999 he went to post-war Bosnia were presented to children his program and gave performances of Belarus theatre «Batleika». In the autumn of the same year new straff and new group «Ethno Trio Troitsa» gave the first concert in Minsk. New members became: Yuri Dmitriev, the guitarist, pupil of Ivan Kirchuk, and Yuri Pavlovski – the drummer, ex-participant of group «Kniaz Myshkin». In the same year came out the new album of «Troitsa» – live concert recorded at Dutch festival «Oerol». In 2000, Ivan's solo disk «Heritage of the Lost Villages» which was combined minimalistic use of voice and musical instruments is released. In 2001 in Holland came out the disk «Zhuravy». The group prepares for recording of the new album, continues to go on tour. 2002 is remarkable by the following: ethno-trio «Troitsa» has visited the biggest ethnic festival «Rainforest» in Malaysia. In spite of the folk orientation of the group, it participated in recording of the Belarus Depeche Mode tribute album. In 2003 to year the group played in Belarus, and also at festivals in Poland, Hungary, Lithuania, Latvia, Bosnia and Estonia. In 2004 to year the group has continued concert activity as in the homeland, and behind its limits (Russia, Estonia). In the summer new album «Sem» has left. The album has been completely written down in Belarus. This was promoted by that the group could agree upon record of an album in one of the best studios of Minsk. The end 2004 year it is marked by record of a soundtrack to a children's film «Small fugitives» in which Ivan Ivanovich even has played an incidental role. Over the next 10 years it was published discs (CD) «Son-Trava (Dream-Grass)» (2008), «Zhar-Zhar» (2008), «Zimachka» (2011). In 2011, the trio was awarded the National Prize of the Republic of Belarus as «the best band of the year». Group tours extensively around the world – the Netherlands, Spain (festivals «Etnosur», «Pirineos Sur»), Germany (festival «Bardentreffen»), Poland (festival «Inny Wymiar», «Cross Kultur»), Hungary (festival «Sziget»), Estonia (festival «Viljandi»), Latvia (festival «Porta»), Lithuania (festival «Mėnuo Juodaragis»), Belarus, Russia (festival «WOMAD Russia», «The World of Siberia»), Ukraine, Bosnia, Croatia, Serbia, Moldova, Slovenia, Malaysia (festival «Rainforest»), Switzerland (<http://troitsa.net>).

Their official website is less beautifully and modernly designed than Stary Olsa's, with only English and Belarusian languages, and the Belarusian language interface is much richer than the English one. Instagram, Kroogi, Myspace, Telegram, Play music and Apple music, as one of the most internationally influential Belarusian folk music bands, they have demonstrated with their unique performance style that Belarusian folk music and Belarusian folk instruments are more recognized in contemporary society. An interesting point is that their page displays both English and Belarusian interfaces, with the language switch button being the British flag and

the coat of arms of the Grand Duchy of Lithuania, Belarusian National Republic in 1918 and modern unregistered symbols of Belarus. In some ways, this also reflects the multiple perceptions of identity and national belonging of the Belarusian people for historical and social reasons.

The film *«The Songs of Old Europe – Ancient Belarusian Folk Songs»* is also a good breakthrough and experiment. After five years of work, in 2016 the film crew completed the production of a film about the unique cultural heritage of Belarus, more precisely about Belarusian folk songs. Ethnographers and folklorists consider them to be the oldest songs in Europe, and their authentic performance can still be heard in the Belarusian countryside. Film crew believes that this priceless treasure really deserves to be taken seriously (<https://www.belarusian-songs.com>).

Unfortunately, even in Belarus, few people know exactly when the first Belarusian folk songs were written. The Belarusian singing culture is unique. Most Belarusians consider Belarusian songs to be something unique to their grandmother's generation. Most of the modern youth is not interested in folk songs and feels that they do not keep up with the trends. Folk songs have disappeared with the departure of their bearers because there are no bearers. Now most of the real actors who took part in the production of this film no longer sing due to poor health, and some of them have passed away. This problem is becoming more and more serious.

The film features unique archival footage from the early and late XX century, a chronicle of the 1990s expedition, episodes of knightly battles and tournaments filmed at a medieval cultural festival. All of this is harmoniously combined with computer graphics and animated sequences, and most importantly, accompanied by high-quality recorded music. A number of film shoots appeared on the Pacific Northwest Coast of the United States, and the film crew purposefully looked for similarities to Belarusian folklore in the filming of these films. Exclusive interviews for this film were conducted by experts such as ethnomusicologist Tamara Varfalameeva, historian Syarhei Tratsyak, and musicians Ivan Kirchuk and Aleh Khamenka. The film's soundtrack includes more than one hundred old songs performed by original singers, which are well known in Belarus and other countries and regions, as well as well-known groups from Belarus and other countries/regions – ethno-trio «Troitsa», Guda, Vuraj, etc.

The film participated in many film festivals around the world and was screened in the USA, Mexico, Lithuania, Bulgaria, Canada and as part of the programme «Panorama Belarus» 2016 at the 23rd International Film Festival «November» («Listapad»), «Best Documentary» at the Canadian Film Festival CIFF 2016, and at the 50th International Film Festival Houston International Film Festival. «The Songs of Old Europe – Ancient Belarusian Folk Songs» documentary has been screened in

English on February 3, 2021, at the ECLAT festival. This shows that the value of Belarusian folk music and the Belarusian film crew is internationally recognized.

This is the first film about Belarusian folklore in English. The film was created by the director at his own expense and raised funds in a crowdfunding campaign, which shows that the government is not aware enough of the value of folk music and does not pay much attention to the preservation and discovery of folk art. The film crew did not agree to broadcast the film on Belarusian TV, but they hope that the film will reach a wide audience and that it will convey new and valuable content, showing the long history and very touching folk music culture of Belarus, which is still unknown or forgotten. The film reflects the connection between tradition and modernity, so we believe it will be interesting for young audiences. To appeal to a younger audience, the film also features an animated segment, «Yur'ya. Belarusian Spring Songs» which mixes ancient myths, lost fellow, mix ancient myths, lost fellow centuries-old songs, tender animation, and enchanting Belarusian ocarina together in this animation clip. This is a good way to communicate to young people a new thing that they do not know about.

These examples of successful development of contemporary folk music can serve as a lesson for us to disseminate and develop folk music, but it is not enough to rely on folk performing groups to pass on, disseminate and develop Belarusian folk music, we need to explore and develop Belarusian folk music in a more diversified and systematic way.

### **3.3 Dilemmas and prospects of Belarusian folk music dissemination models**

Most of the existing Belarusian folk music bands focus on online performances and promotion of the band itself, using new communication media, which is a modern and progressive attempt, but the mode of communication is too thin, not systematic and not supported by the government's policies. The development of folk music organizations is also mostly limited to people interested in Belarusian folk music, and academic research is mostly focused on the historical roots of folk music, without an in-depth analysis of contemporary Belarusian society. We should learn from the successful experience of the past, combine it with the new environment, inject new blood into the way Belarusian folk music is disseminated, and call on society to pay attention to Belarusian folk music.

To sum up, the main challenges of the Belarusian folk music heritage in the XXI century revealed in this study are as follows.

1. Belarus lacks professional organizations adept at exploring new possibilities of the social, economic and cultural potential of the folk music cultural heritage. They need to think critically about the existing trends in the preservation and transmission

of Belarusian folk music and make high level guidance based on ideological or contemporary values.

2. Many institutions consider the preservation and transmission of folk music cultural heritage as part of «charity» or social and cultural responsibility. Belarusian folk music cultural heritage is not understood as a driving force for social and economic development (for creative industries' sector, for instance), and the intrinsic value of folk music is not generally recognized by the general public. The integration of Belarusian folk music cultural heritage into economic relations needs to be done in a socially relevant way, which can be aimed at economic and social development, development and dissemination of Belarusian folk music in the context of the current social situation.

3. The state does not know and pay enough attention to folk music. The preservation and transmission of folk music cannot be achieved without the support of the state, and a model of sustainable cooperation and communication between the state, non-public organizations and public organizations is needed to jointly address the challenges of the development of Belarusian folk music. The government should encourage local cultural initiatives, build the capacity of regional social organizations and public institutions to the level of quality projects capable of generating heritage relevant to development goals; work with folk music folk villages and initiatives and take their views fully into account before providing policy support; and develop social inclusion so that citizens are open to learning about Belarusian folk music.

4. Belarusian folk music is too single-minded in its development, the horizon of its dissemination is too narrow, and the culture associated with it is not developed in connection with it. For example, religious culture, folklore, folk culture, folk music exchange with neighbouring countries, etc. It is necessary to diversify its development and use the Belarusian folk music heritage to promote intercultural, interregional and international exchange. First of all, it should be ensured that every relevant book is available electronically on the Internet, and then it should be possible to develop articles, books, studies, etc. Belarusian folk music in English and/or other languages.

It is also possible to establish an organization for the preservation and development of Belarusian folk music, consisting of various professionals, to promote professional guidance on folk music projects with significant social, economic and cultural potential. To this end, it is necessary to disseminate information about best practices in foreign countries and Belarus, ensure horizontal communication between participants in the sector, monitor conflicts, organize structured seminars and studies, develop models of sustainable cooperation between local non-state and public organizations. Consolidation of ownership is needed to

attract the inflow of private funds for better development and dissemination of Belarusian folk music.

The expert who instructed must be included in decision-making rather than passively observed. At the same time, the support of experts is needed as a way to prevent hasty and unprofessional making of unwise initiatives. It would be also beneficial to develop and support an integrated restoration project. This project in the field of vocal heritage could contribute to improving the skills of local people, creating jobs, establishing small businesses, and disseminating modern restoration techniques, as well as achieving social and economic development goals. It can be implemented by the means of preparing proposals for the economic use of heritage, including proposals for the restoration of abandoned sites. Developing a cross-sectoral interactive approach to different types of heritage and their uses is needed [63].

In contemporary information society, original face-to-face communication is no longer sufficient to meet the needs of the public. Big data plays a big role in the accurate analysis of the data of online communication objects. The concept of Big Data is 20 years away from being proposed, firstly by the staff of NASA, when the initial supercomputers generated huge amount of information data. The idea of Big Data came out in compliance. The speed of innovation and development of information and communication technology in modern society has made the ability of data collection and processing widely used in all fields of society and become the core competitiveness of social development. The characteristics of Big Data are firstly, the extremely large amount and variety of data, which can collect the maximum amount of different information and analyse the connection between things by mining and analysing all the existing data related to the topic; secondly, the intelligent application. Big Data is able to uncover potential information through the surface information, and when the amount of data reaches a certain level, it will stimulate other features hidden behind the data and reveal them, so as to analyse the connection between things more comprehensively. The current difficulties of Belarusian folk music communication, such as distorted content and imbalance in communication, are worthy of consideration by researchers to strengthen the communication of folk music in the era of big data. Although the factors of musical culture and style formation are also closely related to the influence of the natural geographical and cultural environment (e.g. the study of the interaction between music and geographic space), they are more directly influenced by the social and cultural networks constructed by people.

To increase the ease of information interpretation by the audience the traditional face-to-face communication methods are not enough. They only simply show Belarusian folk music singing patterns and require audiences to visit the site to



gain experience, which is not convenient enough and requires a lot of expense. There are also groups such as the Knight's Club that can perform nationwide but do not make use of the Internet, and the ever-changing capabilities of big data can meet the changing needs of audiences and greatly enhance the interest of the content. These are all can be presented through big data technology, which can give audiences a great visual and sensory impact without having to travel long distances. In addition, media tools based on big data technology such as infographics and dynamic scene maps can be used in the practice of folk music dissemination, and all these technologies can further promote the wide dissemination of folk music culture.

The psychological needs of the audience should be precisely analysed. For the media communication of any culture, fully analysing and understanding the psychological needs of the audience is one of the necessary means to realize and promote the effective dissemination of information. It has always been a challenge for communication media to understand the changing psychological needs of their audiences, and at the same time an opportunity for them to break through. Data exists around human work life and the development of society, which undoubtedly provides the most powerful technical support for an accurate analysis of the audience's psychological needs. In the Internet world, people's operation behaviour produces a large amount of data every day, and these data are stacked and accumulated, reflecting people's thinking, needs, hobbies, emotions, lifestyles, and so on. By categorizing, interpreting and analysing these data, the needs of the audience can be understood better, allowing people to form a more comprehensive cognition of the psychological world of the audience, and for the communication subject to have a clear perception and planning of their own communication behaviour, music art is a special area of the Belarusian art movement. It achieved great development in the XX century, thanks to the creative success of musicians of different sizes of accomplishment, genres and directions, as well as to the unified idea of creating national musical art.

The emergence of ethnically intensive cultural creativity in the context of cultural development, in the process of other more specific phenomena, is not a manifestation of «marginal» processes. But it represents its independent directions, trends, and individual and unique tendencies. In this case, it is wise to talk about a phenomenon of ethnic scarcity. An indispensable aspect of the process of national culture is an ongoing, visible and assertable link with the need for ethnicity, the need for national identity, the need for ethnic self-sufficiency in a continuous situation, the element of ethnic permanence. Such as knowing which themes are more willing to participate in the majority of the audience; which musical content is more preferred by the audience; therefore, making the communication more targeted will certainly

help to enhance the two-way interaction between the communication subject and the audience, to achieve the humanization and high efficiency of communication.

Belarusian folk music culture has strong Slavic characteristics. The widespread use of the Internet, regional networks and databases in the era of big data provides the technical conditions for the wide dissemination of folk music. By observing various software functions that have been developed and utilized on the Internet, the author found a hodgepodge of news, photo galleries, videos and other data related to folk music culture, interspersed with many irrelevant advertisements in exaggerated colours. Under the condition of modern information technology, comprehensive, well organized resource databases about folk music culture should be established, both collecting, categorizing, preserving, retrieving and opening to the public, and making detailed classifications, so that the communication resources on folk music could be standardized and disseminated. Meanwhile, with the improvement of people's living standards and economic conditions, people's pursuit of spiritual culture has become more urgent, especially within various leisure and cultural activities that have become hot spots for people to pursue. We find that from online discussions and exchanges to the organization of offline activities, it is a self-contained system. This social networking software generate huge and rich data information every day, and such information has a clear subject matter and very regular discussion time, which has a non-negligible analysis value. If this information is thoroughly analysed and organized, the dissemination of folk music can be made more targeted and purposeful.

To combine commercialization and dissemination of folk music, for the time being, the performance of Belarusian folk music is still limited to the dissemination of the most original and highly restored forms of performance. Big data and commercial interests are bound together, and to make good use of big data dissemination methods, one has to learn to use the basic principles of big data. The biggest point of big data is to analyse the audience. In order to integrate into the market, the existing adaptations of folk music will add a lot of popular elements, and these have a great impact on it. However, this commercial mode of operation adapted to the market, although innovative and ground-breaking, has allowed Belarusian folk music to get some traffic, but it tends to destroy the already precarious soul of folk music.

Differences in the ability to apply big data technologies have caused an imbalance in the dissemination of folk music. While it is important for people to be able to innovate, keep up with the times and actively seize the opportunities of development in the era of big data, the reality of the gap makes each subject at a different starting line, so the level of music dissemination of different ethnic groups can appear uneven, thus causing an imbalance in the dissemination of ethnic music.

In China, the ability of economic and cultural development in different regions is extremely uneven, and people's ability to view, analyse and use various information technologies also varies from high to low, not to mention the ability to create. With the development of information technologies, this gap will only widen, and eventually a situation will arise in which either the music culture of one region will be covered by the music culture of another region; or the folk music culture of a certain region will be ignored and annihilated. Whether as individuals or as a nation, we often emphasize the need to master our own voice, but where does that voice come from? Some developed countries such as the United Kingdom and the United States, for example, i.e. the countries with the advantages of Internet technology and new media technology, can transport their own culture and even political beliefs to the rest of the world, while other second and third world countries do not have the means and technical capacity to support national and civilizational self-confidence, and their values, cultural traditions and religious beliefs will never be able to enter the world mainstream media. While communication technologies are developing by leaps and bounds, there are countries like the United States and even South Korea that are channelling their cultures to the world, but there are also many countries and regions that are gradually losing their cultures. Belarusian folk music also needs to be vigilant in this regard, and its dissemination and development requires both its own persistence and constant innovation.

There is still a high threshold for the use of big data. For most cities, Internet technology has achieved a considerable degree of penetration and development, while for some folk music regions, poor Internet infrastructure, relatively low Internet penetration and standard of living, the probability of people having access to new media is low, and therefore their ability to use information technology is limited, resulting in inequality in media dissemination in these regions. If we attribute the high threshold to the information technology being too commercial, it is irrational, because in modern society the media is mostly for commercial interests. If it is completely separated from business, it is impossible to get further development, and only commercialization can promote information technology to be contacted and used by the public, and the rapid development of information technology cannot be separated from the capital accumulation brought by its commercialization. We cannot avoid this point and must adjust our mentality to accept it, but how to lower the threshold for the use of big data and achieve the popularity of big data technology in the region, which is a real problem that needs to be solved.

For most of the general public, the access to folk music culture is limited, and what they get from the Internet is mostly fragmented information, and these are often not systematic and comprehensive enough. Although the state has been paying enough attention to folk music culture, and relevant institutions and organizations

have made efforts for this purpose, such as establishing resource databases, etc., these resource databases are often put on the shelf, simply for the sake of preservation. Such an approach simply cannot achieve the purpose of spreading folk music. The target audience of folk music dissemination should be folk music lovers all over the country or even the world so that they can understand the historical origin and development history of our folk music and enhance the sense of national cultural identity.

It is important to pay attention to the protection of traditional characteristics of folk music in dissemination. Folk music has gradually lost its most essential things in dissemination, which has a lot to do with commercial interests and the impact of modern popular music culture, which requires that the music be widely disseminated while avoiding the impact of dangerous elements and maintaining its own unique cultural charm.

The innovation and commercialization of folk music should be based on the preservation of its original characteristics and the addition of other non-conflicting elements, with fewer modifications and embellishments, rather than taking shortcuts to adapt to the market and forcing in unconventional popular elements. For example, Ulyánica [64] adds some folk music elements to the melody that is full of languid and tranquil under the album photo that meets contemporary aesthetics, making it highly acceptable to the audience and easier to sing.

One of the most effective scientific method to analyse and understand the mindset of the people facing folk music culture is to use big data technology. The traditional way of spreading folk music culture is single and one-way, and the thinking of spreading is relatively narrow. On the one hand, the subject of spreading is in a passive position, unable to know the attitude held by the audience towards the content of spreading; on the other hand, the content and ways accepted by the audience are also very limited. In the past, the communication behaviour of folk music culture, the solution of some key issues, are lack of an effective way to deep understanding, in the development of communication plan, determine the way of communication and other decision-making issues, based on subjective decisions to make decisions rather than rely on real, systematic and comprehensive data information, will lead to unsatisfactory communication effect.

In modern society, people have completely tied their lives to the Internet and have become very dependent on the use of new media. The core function of big data is to analyse data in multiple dimensions, and through the collection of network data, reveal and summarize the psychological changes of various ethnic groups, and then make scientific predictions on this basis. The use of big data technology will be a very important guide to accurately grasp the state of mind of different ethnic groups and apply the results to communication decisions.

The development of folk music cannot be protected only in the form of cultural heritage, which is just a lifeless existence, but only to be known by more and more people and loved by more and more people is the key to sustainable development, and the most effective means to solve this problem is to make full use of new media means of communication in the context of big data. Only by keeping up with the times and having the ability to make use of data in the era of the Internet can communicators make the right decisions and provide audiences with the right guidance to receive folk music, and thus work to bridge the cultural divide.

The concept of big data and the various advanced communication tools derived from it have created unprecedented conditions for the dissemination of folk music. In the big data environment, there are both opportunities and challenges for the dissemination of folk music, but as long as we are fully aware of the current dilemmas we face, and have the determination to solve the difficulties and the ability to innovate and develop, all the challenges will be transformed into motivation to promote the development of folk music from understanding big data to using big data. With the use of contemporary communication media Belarusian folk music can be preserved, passed on and disseminated more effectively that will guarantee that the world understands its value and recognizes it.

Thus, music is an important means used to understand the intrinsic needs of Belarusian folk culture. Belarusian musical traditions help contemporary Belarusians to express, reflect and develop their cultural identity. This allows practitioners to disseminate and develop folk music while obtaining more authentic and realistic guiding research materials, making blueprints that are more responsive to market needs for different audiences, and achieving a more efficient transmission and dissemination of Belarusian folk music.

## CONCLUSIONS

While conducting the research, the author obtained following results:

1. Analysis of the way of musical transmission of Belarusian folk art from the semiotic point of view shows that music as a special medium of communication possesses its special communication effects and social functions, and many features of music are immanent for Belarusian folk music.

2. The historical overview of Belarusian folk music shows that it has not been well preserved and that the original singing exists among villages as an integral part of the customs and daily practices of urbanized contemporaries and is not fully understood for its intrinsic value.

3. Historically, Belarus used to coexist and integrate with different countries and cultures because of geopolitical, economic, and cultural reasons. As an outcome of mutual influence with many countries, Belarus has a very large number of artistic and cultural traits inherent that relate it to the neighbouring countries. This feature of Belarusian musical culture is also reflected in the history of Belarusian music including the history of Belarusian folk music and Belarusian folk instruments.

4. The historical conditions of the development of Belarusian folk music were not favourable enough for its preservation because of historical and geographical problems. However, there is a social demand for the revival of national musical traditions as evidence of the originality and uniqueness of the national traditions of the Belarusian people. As for new ways of spreading Belarusian folk music, the success of various historical bands proves that the dissemination of music from the old times (Medieval, Renaissance and other eras) combined with popular music is acceptable, and stylistic remakes, musical compositions, and performances combining the styles of the times are important forms of expression and self-cognition of Belarusian culture.

5. At the same time, in order to better preserve the original folk music, more attention should be paid to the further development and preservation of ethnographic museums, as well as to the systematic creation of a good tourist environment suitable for the needs of contemporary Belarusian social and cultural development.

6. The value of Belarusian folk music as a geographically and historically distinctive genre should be explored and communicated internationally in cooperation with researchers and musicians from different countries. A great deal of attention should be attached to the translation of research published. An expedient measure could be to establish a Belarusian folk music preservation and development organization, whose membership must include professional research scholars, to promote the preservation and study of Belarusian musical heritage that has significant social, economic, and cultural potential.

## LIST OF SOURCES USED

1. Music [Electronic resource] // Macmillan dictionary. – Mode of access: <https://www.macmillandictionary.com/dictionary/british/music>. – Date of access: 25.05.2021.
2. Музыкаведение / под ред. Ю. В. Келдыша [Electronic resource] // Большая советская энциклопедия. – М.: Советская энциклопедия 1969-1978. – Mode of access: [http://www.endic.ru/enc\\_sovet/Muzkovedenie-74327.html](http://www.endic.ru/enc_sovet/Muzkovedenie-74327.html). – Date of access: 28.05.2021.
3. Сохор, А. Вопросы социологии и эстетики музыки: В 3 т. / А. Сохор. – Л.: Советский композитор, 1980-1983. – Т. 1. – С. 16-17.
4. Suijin, Z. Music sociology / Z. Suijin. – Shanghai: Shanghai Conservatory of Music Press, 2004. – 249 p.
5. Many Voices, One World [Electronic resource] // UNESCO Multimedia, Video and Sound Collections. – Mode of access: <https://www.unesco.org/archives/multimedia/serie/many+voices,+one+world>. – Date of access: 28.05.2021.
6. John, V. The Media of Mass Communication / V. John. – Boston: Allyn and Bacon, 1995. – 544 p.
7. The Place of Music in Art. – Beijing: People's Music Publishing House, 1988. – 226 p.
8. Yibing, X. Behind the surface of music / X. Yibing. – Shanghai: Shanghai Conservatory of Music Press, 2004. – 413 p.
9. McLuhan, M. Understanding the medium – on the extension of the human / McLuhan. – Beijing: The Commercial Press, 2007. – 447 p.
10. Yehudi, M. The music of man / M. Yehudi, D. W. Curtis. – Beijing: People's Literature Press, 2003. – 273p.
11. Számadó, S. Selective scenarios for the emergence of natural language / S. Számadó, E. Szathmáry. – Cambridge: Trends in Ecology and Evolution, 2006. – Vol.21. – P. 555-561.
12. Nettl, B. The study of ethnomusicology: thirty-one issues and concepts / B. Nettl. – Illinois: University of Illinois Press, 2005. – 513 p.
13. Steven, F. Pygmy POP. A genealogy of schizophonic mimesis / F. Steven. – Cambridge: Cambridge University Press, 1996. – Vol. 28. – P. 1-35.
14. MacDonald, R. Musical Identities / R. MacDonald, D. Hargreaves, ed.: Miell, D. – Oxford: Oxford University Press, 2002. – 250 p.
15. Look, Listen, Read / Claude Lévi-Strauss; translated by Brian C.J. Singer. – New York: BasicBooks, 1997. – 202 p.

16. Cassirer, E. On man – an introduction to the philosophy of human culture / E. Cassirer. – Guilin: Guangxi Normal University Press, 2006.
17. Robert, A. Reorganizing the discourse channel / A. Robert. – Beijing: Peking University Press, 2008. – 214 p.
18. Guoliang, Z. Principles of communication science / Z. Guoliang. – Shanghai: Fudan University Press, 1995. – 105 p.
19. Abrams, M.H. Mirror and lamp – Romantic literary theory and critical tradition / M.H. Abrams. – Beijing: Peking University Press, 1989. – 73p.
20. Paul, L. Ideas without restraint / L. Paul. – Nanjing: Nanjing University Press, 2003. – 153 p.
21. Aristotle. Poetics. – New York: Dover Publications, 1997. – 51 p.
22. Аберкромби, Н. Социологический словарь: пер. с англ. / Н. Аберкромби, С. Хилл, Б.С. Тернер; под ред. С.А.Ерофеева. – 2-е изд., перераб. и доп. – М.: ЗАО «Издательство “Экономика”», 2004. – 620 с.
23. Касцюк, М. П. Нацыянальная канцэпцыя гісторыі Беларусі: асноўныя падыходы / М. П. Касцюк // Гістарычная навука і гістарычная адукацыя ў Рэспубліцы Беларусь: новыя канцэпцыі і падыходы : усебеларус. канф. гісторыкаў, Мінск, 3-5 лют. 1993 г. : у 2-х ч. / М-ва адукацыі Рэсп. Беларусь, Беларус. дзярж. ун-т, Ін-т гісторыі Акад. навук Беларусі ; рэдкал.: М. П. Касцюк (адк. рэд.) [і інш.]. – Мінск, 1994. – Ч. 1: Гісторыя Беларусі. – С. 3-10.
24. Конан, У. Беларускае нацыянальнае Адраджэнне: гістарычна-тыпалагічны аналіз паняцця / У. Конан // Беларусіка. – Мінск, 1993. – 240 с.
25. Этнографическая карта белорусского племени / Рос. акад. наук ; сост. Е. Ф. Карский. – Пг.: Тип. Рос. Акад. наук, 1917. – VI, 32 с., с. 26.
26. Zaprudnik, J. Belarus: At a Crossroads in History. – Avalon Publishing, 1993. – 278 p.
27. Публицистика белорусских народников / сост. и подг. текстов: С. Х. Александрович и И. С. Александрович; предисл. и коммент. И. С. Александрович. – Минск: Изд-во БГУ, 1983. – 134 с.
28. Smok, V. Belarusian Identity: The Impact of Lukashenka’s Rule [Electronic resource] / V. Smok // Belarus Digest 3. – 2013. – № 9. – 24 p. – Mode of access: <https://belarusdigest.com/papers/belarusianidentity.pdf>. – Date of access: 01.05.2021.
29. Титаренко, Л. Г. Модели национальной идентичности населения Беларуси и перспективы их развития / Л. Г. Титаренко // Философия и социальные науки. – 2009. – № 1/2. – С. 9-14.



30. Дадіомова, О. В. Музыкальная культура Беларуси до XX века: историческая судьба и пути исследования / О.В. Дадіомова // Вес. Беларус. дзярж. акад. музыкі. – 2007. – № 10. – С. 7-13.
31. Змецовский, И. Возвращаясь к Мусоргскому: К проблеме «истоков» композиторского творчества / И. Змецовский. – Выпуск 3. – СПб, 2015. – С.34.
32. Jelski, M. Kilka wspomnień z przeszłości muzycznej Litwy / M. Jelski // Echo muzyczne. – 1881. – № 3, 22, 23.
33. Дадіомова, О. В. Музыкальная культура Беларуси: историческая судьба и творческие связи / О. В. Дадіомова; отв. ред. Н. А. Копытько. – Минск : ИВЦ Минфина, 2019. – 176 с.
34. Смольский, Б. С. Белорский музыкальный театр / Б. С. Смольский; ред. П. Ф. Глебка, А. Б. Ладыгина. – Минск: Наука и техника, 1963. – 245 с.
35. Мальдзіс, А. Падарожжа ў XIX стагоддзе. З гісторыі беларускай літаратуры, мастацтва і культуры / А. Мальдзіс. – Мінск: Народная асвета, 1969. – 164 с.
36. Куліковіч, М. Беларуская музыка: Кароткі нарыс гісторыі беларускага музычнага мастацтва / М. Куліковіч. – Беларускі Інстытут Навукі й Мастацтва. – Нью-Ёрк, 1953. – 64 с.
37. Мальдзіс, А. Беларусь у лютэрку мемуарнай літаратуры XVIII стагоддзя: Нарысы быту і звычаяў / А. Мальдзіс. – Мінск: Маст. літ., 1982. – 256 с.
38. Ліхач, Т. Тэорыя харальных спеваў на Беларусі / Т. Ліхач – Мінск, 1999.
39. Михайлова, Н. Г. Народная (фольклорная) культура / Н. Г. Михайлова // Культурология XX век. Энциклопедия. – М., 1996.
40. Жиров, М. С. Народное музыкальное творчество как философско-культурологическая категория / М. С. Жиров, Т. А. Селюкова; БелГУ // Научные вестники БелГУ. – Сер. Философия. Социология. Право. – 2010. – № 2 (97), Вып. 15. – С. 146-156.
41. Янчук, М. Этнографія Беларусі: Энциклапедыя / М. Янчук; рэдкалегія: І. П. Шамякін (гал. рэд.) і інш. – Мн.: БелСЭ, 1989. – 575 с.
42. Соколов, Ю. М. Духовные стихи / Ю. М. Соколов // Русский фольклор. – М., 1941. – С. 284-291.
43. Котляревский, Л. А. Русская народная литература / Л. А. Котляревский // Сочинения. – Т. I. – СПб.: Тип. Имп. академии наук, 1893. – 521 с.
44. Федотов, Г. П. Стихи духовные (русская народная вера по духовным стихам) / Г. П. Федотов. – М.: Прогресс, Гнозис, 1991. – 127 с.

45. Толстой, Н. И. Несколько слов о новой серии и новой книге Г.П.Федотова «Стихи духовные» (вступ. статья к книге Г.П.Федотова) / Н. И. Толстой. – М.: Прогресс, Гнозис, 1991. – С. 5-19.
46. Касцюкавец, Л. П. Канты Епіфанія Славінецкага / Л. П. Касцюкавец // Праблемы этнамузыкалогіі і гісторыі музыкі ў сучасных даследаваннях: зб. дакл. III навук. чытанняў памяці Л. С.Мухарынскай, Мінск, 24–25 сак. 1994 г.– Мінск, 1996. – С. 79-89.
47. Варфаламеева, Т. Б. Пахавальныя і памінальныя звычаі і абрады / Традыцыйная мастацкая культура беларусаў. У 6 т. – Т.1. Магілёўскае падняпроўе // Т. Б. Варфаламеева, В. І. Басько, Н. А. Козенка і інш.– Мн., Беларуская навука, 2001. – С. 305-322.
48. Веселовский, А. Н. Калики переходные и богомильские странники / А. Н. Веселовский // Вестник Европы. – 1872. – Т. 2, кн. 4, апрель. – С. 473-928.
49. Заволоко, И. Н. Духовные стихи старинные / И. Н. Заволоко. – Рига: Изд-во М. Дидовского, 1937. – 13 с.
50. Хлеб душе: сборник молитов и набожных песен для русского народа / А. Духновича. – Винтерберг: Изд-во Штейнбренера, 1837. – 383 с.
51. Lianxiang, S. Communication science – the mystery of the world of images with human subjects / S. Lianxiang. – Beijing: People's University of China Press, 1990. – 233 p.
52. Suijin, Z. Introduction to the sociology of music / Z. Suijin. – Beijing: Culture and Art Publishing House, 1997. – 430 p.
53. Ming Yang, F. The cultural diversion of the knowledge economy and the cultural guardianship of traditional folk music / F. Ming Yang. – Beijing: China Music, 2000. – № 03. – 21 p.
54. Yaohua, W. A treatise on the art of the sanshin (next volume) / W. Yeohwa. – Fuzhou: Strait Arts Publishing House, 1990. – 48 p.
55. Blaking, J. How Musical Is Man? / John Blaking. – Beijing: People's Music Publishing House, 2007.
56. Merriam, A. P. Anthropology of Music / A. P. Merriam. – Beijing: People's Music Publishing House, 2010. – 361 p.
57. Яскевич, А. С. Становление белорусской художественной традиции / А. С. Яскевич. – Минск: Наука и техника, 1987. – 230 с.
58. Dinerstein, A. The people who «burn»: «communication,» unity, and change in Belarusian discourse on public creativity: Doctoral Dissertations, – Amherst: University of Massachusetts Amherst, 2020.
59. Культура и культурное наследие Беларуси [Electronic resource] / vetliva.ru. – 12.11.2020. – Mode of access: <https://vetliva.ru/belarus/istoriya-i-kultura/culture>. – Date of access: 03.03.2021.

60. Vuraj. – Mode of access: <http://vuraj.tilda.ws> – Date of access: 11.03.2021.
61. Проект «Спеўны сход» начал новый сезон и приглашает всех желающих [Electronic resource] // Белорусы и рынок. – 22.09.2017. – Mode of access: <https://belmarket.by/news/2017/09/22/news-33031.html>. – Date of access: 03.03.2021.
62. Спеўны сход [Electronic resource] // Spevy.by. – Mode of access: <http://spevy.by>. – Date of access: 03.03.2021.
63. Культурное наследие Беларуси: вызовы и рекомендации [Electronic resource] // Культура и креативность. – Mode of access: <https://www.culturepartnership.eu/article/report-stureika>. – Date of access: 03.03.2021.
64. Ulyánica – Viasna аўдыё-CD, інтэрнэт [Electronic resource] // Ethno.by. – Mode of access: <https://ethno.by/audyioteka/800433202>. – Date of access: 03.03.2021.
65. Жизненное кредо В. Г. Мулявина [Электронный ресурс] // Песняры. Белорусский государственный ансамбль. <https://pesnyary.by/istoriya-vokalno-instrumentalnogo-ansamblya-pesnyary>. – Date of access: 12.04.2021.