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## THE LEGACY OF THE SCHOOL OF HISTORICAL AND EVERYDAY DANCE ACCORDING TO THE BOOK BY M.V. VASILYEVA-ROZHDESTVENSKAYA

### Annotation

An article about the author of the textbook on historical and everyday dance M.V. Vasilyeva-Rozhdestvenskaya. The book «Historical and everyday dance» by M.V. Vasilyeva-Rozhdestvenskaya is an excellent educational material for achieving your goals and objectives. A painstaking analysis of each dance with a detailed explanation and an accurate description of the studied movement of a particular era is a worthy binding object of study.

**Key words:** historical and everyday dance, teaching methods, choreography, book, history.

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## М.В. ВАСИЛЬЕВА-РОЖДЕСТВЕНСКАЯНЫҢ КІТАБЫ БОЙЫНША ТАРИХИ-ТҰРМЫСТЫҚ БИ МЕКТЕБІНІҢ МҰРАСЫ

### Аннотация

М.В. Васильева–Рожественскаяның тарихи-тұрмыстық би оқулығының авторы туралы мақала. М.В. Васильева-Рожественскаяның «тарихи-тұрмыстық би» кітабы қойылған мақсаттар мен міндеттерге қол жеткізу үшін тамаша оқу материалы болып табылады. Әр биді егжей-тегжейлі түсіндірумен және белгілі бір дәуірдің зерттелетін қозғалысының нақты сипаттамасымен мұқият талдау-зерттеудің лайықты міндетті объектісі

**Түйінді сөздер:** тарихи-тұрмыстық би, оқыту әдістемесі, хореография, Кітап, тарих.

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## **НАСЛЕДИЕ ШКОЛЫ ИСТОРИКО-БЫТОВОГО ТАНЦА ПО КНИГЕ М.В. ВАСИЛЬЕВОЙ-РОЖДЕСТВЕНСКОЙ**

### **Аннотация**

Статья посвящена автору учебника по историко-бытовому танцу М.В. Васильевой-Рожественской. Книга «Историко-бытовой танец» М.В. Васильевой-Рожественской является прекрасным учебным материалом для достижения поставленных целей и задач. Кропотливый анализ каждого танца с детальным объяснением и точной характеристикой изучаемого движения той или иной эпохи – достойный обязывающий объект изучения

**Ключевые слова:** историко-бытовой танец, методика обучения, хореография, книга, история.

**Introduction.** The 21st century is a century of rapid changes. Living online has become commonplace. The time limit on the subject of «Historical and everyday dance» disciplines, first of all, the teacher. He should be able to explain briefly and concretely, while having time to reveal the topic of the lesson, be able to clearly show the movements and manner of performance in dances of bygone eras, and most importantly, awaken students' interest in their subject.

The book «Historical and everyday dance» by M.V. Vasilyeva-Rozhdestvenskaya is an excellent educational material for achieving your goals and objectives. Every time you open this bestseller, you are amazed at the painstaking analysis of each dance with its detailed explanation and accurate characterization of the studied movement of a particular era.

**Materials and research methods.** There have not been any special studies devoted to the life and work of M.V. Vasilyeva-Rozhdestvenskaya yet. Stingy lines on the

Internet about the life of a wonderful teacher, researcher in the field of historical and everyday dance, as well as personal memories of Olga Borisovna Shubladze, unique photographs from the personal archive of a teacher of the choreographic school, associate professor of KazNAI named after T. Zhurgenov, served as the material of this article.

We used methods of biographical, historical and cultural description.

**A review of the literature on the topic.** The article is based on the words of R. Zakharov [1], N. Elyash [2], M.V. in order to emphasize the importance of the principles and method of teaching. Vasilyeva-Rozhdestvenskaya [3]. The biographical material contains data from the encyclopedia of V.I. Zarubina edited by Yu.N. Grigorovich [4].

**The results of the study.** An expert in historical and everyday dances, Vasilyeva-Rozhdestvenskaya developed a method of teaching them. She conducted conversations with her students on each new section, introduced them to painting, prints, research work, introduced them to important historical events, everyday life, costumes, because it is quite difficult to study dance using only its description. And in her old age, Margarita Vasilyevna personally demonstrated all the bows in the classroom, revealed the character of the era, the manner of performance. Olga Borisovna Shubladze, nee Dedyuchenko, studied with Margarita Vasilyevna at GITIS. As a student, Olga Borisovna carefully adopted the dances of the past centuries from foot to foot, from hand to hand, mastered the method of composing compositions of historical and everyday dance under the guidance of Margarita Vasilyevna.

Margarita Vasilyevna lived a long life, was born in 1889, died in 1971. She did not leave memoirs, but her whole life consisted of incredible events, historical changes. Being a pupil of the Moscow Theater School, a graduate of the teacher A.A. Gorsky, she absorbed the wonderful school of great teachers of the pre-revolutionary period.



**Fig.1.** *M.V. Vasilyeva-Rozhdestvenskaya*

After graduating from college in 1906, she became an artist of the Bolshoi Theater. In 1909 and 1911 she participated in the «Russian Seasons» in Paris and London. The repertoire of the talented ballerina includes the Lilac fairy «Sleeping Beauty», the Myrtle «Giselle», the Hungarian dance «Raymonda», the waltz «Chopiniana», oriental dance in the opera «Demon» by Rubinstein, the main role in the ballet «Trinkets» by Mozart.



**Fig. 2.**  
M.V. Vasilyeva-  
Rozhdestvenskaya



**Fig.3.**  
M.V. Vasilyeva-  
Rozhdestvenskaya



**Fig. 4.**  
M.V. Vasilyeva-Rozhdestvenskaya



**Fig. 5.**  
*M.V. Vasilyeva-  
Rozhdestvenskaya*



**Fig.6.**  
*M.V. Vasilyeva-  
Rozhdestvenskaya*



**Fig. 7.**  
*M.V. Vasilyeva-Rozhdestvenskaya*

She completed her stage career in 1941. From 1930-1957, the choreographer was a tutor at the Bolshoi Theater and a teacher at the Moscow Choreographic School. Since 1946 she has been teaching at GITIS, since 1962 she has been a professor. She was fluent in French, read French writers in the original. A beautiful, erudite woman with a regal bearing was personally acquainted with great artists, corresponded with them, collected paintings, attended exhibitions and concerts. She was well versed in music. In various regions of European countries, she was interested in musical instruments that sounded during the performance of ancient dances, costumes of dancers.

The increased interest in certain dances was explained by the fact that Margarita Vasilyevna saw in them a reflection of a bygone era.

As a result of long and painstaking work, she managed to collect information about the first versions of many household dances.



**Figure 8.** *M.V. Vasilyeva-Rozhdestvenskaya in the classroom in GITIS (personal archive of O.B. Shubladze)*



«Her work on studying the history of ballroom dance, searching for dance samples, restoring them based on music, engravings, deciphering dance recordings of the past centuries are a valuable contribution» R. Zakharov notes [1].

Documentary photographs of dancing couples of students Dedyuchenko Olga Borisovna, Pribylov German Nikolaevich, Dvorzhetsky Anjey, taken during Margarita Vasilyevna's lessons, served as a prototype for the first edition of the book «Historical and Everyday Dance», published in 1963.



**Fig. 9.** *Dedyuchenko (Shubladze) Olga Borisovna and Dvorzhetsky Anjey (personal archive of O.B. Shubladze)*



**Fig. 10.** *Dedyuchenko (Shubladze) Olga Borisovna and Herman Nikolaevich Pribylov (O.B.Shubladze's personal archive)*





**Fig. 11.** *The cover of the first edition*



**Fig. 12.** *The cover of the first edition*

The research work formed the basis of the famous textbook.

The book is well illustrated with reproductions of famous artists, engravings of dancing couples, and musical appendices. The success of this book lies in a careful study of the origin of historical and everyday dance. «The author arranges household dances in the historical sequence of their development. Within each period, the dances are described in strictly chronological order» [3].

**Discussion.** The methodology of historical and everyday dance is based on the system of A.Ya. Vaganova and the long-term research work of outstanding choreography teachers. Historical and everyday dance is interconnected with classical, folk and stage dances, history, painting, music, literature.

«It is necessary to teach meaningful performance of movements and poses from an early age» Margarita Vasilyevna wrote in her book [3] Historical dance should be perceived in the lesson as a living example of a past era. A special piece of music is selected for each movement. Selection of musical material in the book by M. V. Vasilyeva-Rozhdestvenskaya gives you the

opportunity to recreate the style and manner of performance. To the music, students learn the ability to convey the atmosphere of historical dances, move beautifully around the hall, feel and see a partner in a couple, observing etiquette. For them, the purpose of the lesson is small steps with a sense of aplomb, gracefully squat, performing sliding steps, easily and smoothly rise to the half-toes, while simultaneously performing movements, transferring the body from foot to foot, maintaining the position of the head, shoulders, arms, legs in a dancing position. Polonaise, polka, waltz - it all starts with learning the first steps. The practice of performance allows them to further distinguish the manner of performance of the Polish mazurka from the French mazurka.

To achieve the goal and fulfill the tasks of this discipline in mastering complex compositions, it would be preferable for elementary school students to perform in spacious ballet classes.

The extensive opera and ballet repertoire requires choreographers to have an accurate knowledge of everyday dances of various eras, the ability to convey their lively features and stylistic signs. The performers of the minuet, polonaise, gavotte, sarabande, and ecosaise dances require not only knowledge of movements, but also an understanding of the peculiarities of the era, a sense of style.

Virtual tours on the world wide web gave the opportunity to visit museums, exhibitions, and concerts. Once in the world of fine art, you can experience every era in legendary performances.

In the last century, opera productions rarely went without historical dances. «Boris Godunov», «Dubrovsky», «The Queen of Spades», «Eugene Onegin». In the famous opera Ivan Susanin – A Life for the Tsar, the entire first act is dedicated to the Polish gentry. Historical dances can also be seen in classical heritage ballets. «Sleeping Beauty» Adagio of Aurora and four cavaliers, Prince Desiree performs promenades with marquises and duchesses in the style of a minuet. In the final part of this ballet, a brilliant, fascinating mazurka is performed. Elements of historical and everyday dance are found in

Odile's respectful bow to the queen at the ball in Swan Lake, in Giselle with the movement of Albert's hand on the hilt of his sword. In Don Quixote, Kitri performs a minuet on pointe shoes with a dreamy knight. Grosfater from the ballet «The Nutcracker». Romanesque from the ballet «Raymonda». In the «Flame of Paris» they dance «Sarabande», «Gavotte».

**Conclusions.** With the development of the period of the drum ballet, the choreographers of that time created beautiful dances in a historical and everyday character. R. Zakharov dedicated the entire first act of the ballet «The Bronze Horseman» to the assembly of Peter the Great, in his own production «Polonaise» from the ballet «Bakhchisarai Fountain». The famous dance of the knights from the ballet Romeo and Juliet, known as the pillow dance, was staged by L. Lavrovsky. V. Lopukhov created dances in the ballet «Taras Bulba». A kaleidoscope of historical dances from the beginning of the 20th century is shown in the ballet Yu. Grigorovich's «Golden Age»: foxtrot, waltz, polka, tango, Charleston.

Historical dance has taken a significant place in the practice of musical theater, has become a compulsory discipline in the system of higher and secondary choreographic education. Until now, the book «Historical and everyday dance» by M.V. Vasilyeva-Rozhdestvenskaya remains unsurpassed in her field.

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