
LEARNING BELIEF-SYSTEM AND MORAL VALUES IN THE PROCESS OF DEVELOPING MUSICIAN'S PERSONALITY BY THE MEANS OF FOLK ART

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Abstract

The present article analyses the main pedagogical conditions of developing musicians' personality in the spiritual and moral aspect, where the folk culture plays an important role. Among these pedagogical conditions, we define students' motivation for independent research and exploratory work with folk material; studying a wider cultural context of the occurrence, preservation and acquisition of folk art's achievements; development of axiological and belief affirmation in the performers of folk works of art, which correspond to the national cultural and spiritual traditions. A systematic approach to personality-oriented students' training that includes research, performance and creation components in the field of folk art is focused on. Within this approach, the main requirements towards professional training of folk performers and educational and methodical materials that support the corresponding educational process are addressed. The article proposes prospective directions of further perfection of the educational process within solving this task and reveals the opportunities for overcoming existing negative tendencies in the use of folk art for musicians' training, in form of excessive focus on the aesthetics, or routine, in the work on the folk material. The balance between artistic-emotional and intellectual-cognitive activity of students that study the achievements of folk musical art is being specifically focused on.

Keywords: folk art, belief system, musical creation, moral values, development

1. Introduction

Addressing the potential of folk art in the context of developing musician's personality implies comprehending it as an opportunity for self-identification in the space of national culture, spiritual and moral self-comprehension and an opportunity of self-expression in correspondence with folk-art traditions. Regardless of the musical style, musical culture or type of musical creation that a certain musician represents, it is obvious that his/her

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complete development as a subject of creative activity is impossible without learning, in one form or another, of the achievements of folk art, which reflects the specific traits of national self-consciousness [1].

Considering the fact that personality development is largely defined by the specifics of the surrounding social environment, it is possible to conclude that the establishment of musician's personality also heavily depends on the extent of society's influence, where folk art plays an important part. The latter is capable of affecting musician's belief system, lifestyle and values, if he feels his affiliation to a certain ethnical group, cultural locus or culture of a certain region.

Exploring folk culture on such scale implies studying it as a social-cultural phenomenon that largely defines the type of conscience of the corresponding national and cultural unities, ethnical groups, nations and nationalities. Due to this, it becomes relevant to study the potential of folk art in developing musicians' ethnical-cultural identity. This, in turn, implies a systematic approach and multi-subject nature in studying folk-art traditions with the use of philosophic, culture-research, art-history, ethnographical and anthropological studies.

General-philosophic approach to studying folk art implies revealing its opportunities for person's social development and his creative capabilities, which are important for all fields of life – work, leisure, routine and social activity [2, 3].

It is necessary to point out the significance of folk art in the establishment of social connections between the mass-culture creators and mass audience, which help developing musician's personal responsibility before his society, listeners and spectators. This creates specific social logic of musical-performance activity that always, directly or indirectly, contains the main recipient of musical creativity – admirers of folk musical art.

Folk art has a large significance for the development of musician's personality, because it represents the highest spiritual and moral values of the ethnical groups, national-cultural traditions of the people. Wide perspective on folk art as a social-cultural phenomenon also allows addressing it as a specific social activity that affects social life, moods in the society and development of social activity of the society's members. In the context of mentoring and teaching musicians on the basis of personality-oriented approach, it means the development of active civic position and attitude to the musical art as a specific mission of serving the society.

For the national musical pedagogics, one irrefutable truth is the deep connection of folk art with professional musical art, which was noted by M. Glinka [4]. In one way or another, the 'national spirit' saturates the best works of art of national composers, both of the past and of the present.

It is necessary to note that folk art has a fundamental meaning for the development of any national culture. Therefore, this has to be considered in musicians' acquaintance with musical art of different nations and countries. Folk artistic culture in general and folk musical art in particular have one especially significant component – axiological and belief-system component that allows

deeper understanding of the national character, psychology and spiritual culture of a certain ethnical group or nation.

2. Methods

When learning spiritual and belief-system content of different national musical cultures, a musician develops his ability to correspond the world of art with the real life, with his own lifestyle, worldview, moral and belief-system affirmations. He begins to think in high categories that are far from grounded pragmatic or even profit, interests. He develops a specific energy of creativity, aims at reaching high artistic results as a reaction to the acquired spiritual and belief-system orienteers and meanings that are represented in folk worldview.

Such attitude towards one's own art is an important condition for the individual development of musician's personality, because spiritual and belief-system content of the musical art is always individual, highly intimate process, which is free from the pressure of the averaged standards and stereotypes that are pushed from the outside [5].

Folk art constantly preserves the timeless and eternal spiritual and moral content in the folk memory; it provides the translation of this content from generation to generation through the corresponding repertoire, performance style and creative interpretation of a certain artistic tradition. Hence, cultural and historical succession is preserved, along with the possibility of learning the artistic cultural heredity, which was created by the nation not only in the name of present but also in the name of the future in the modern society [6].

Global musical pedagogics also records the solid fact of the folk-art significance in the development of the needs in musical art, especially in the young generation. Many recognized musical-pedagogical systems widely use games, interactive and theatrical forms of folk musical art in the organization of pedagogical space that stimulates young musicians to participate in performing and creative learning of the musical heritage. Moreover, in this case, the whole range of needs, necessary for establishing musician's personality, develops. It includes cognitive, aesthetic and communicative skills, which become the foundation of a specific life environment for students, for whom the musical art becomes a necessary part of their everyday lifestyle, as it is present in the folk art [7].

According to many researchers, musical culture that is developed this way can become a reflection of the mentality not only of the separate nations, ethnical groups and people, but also of social and age groups (for example, adolescents) that develop their own musical and aesthetic ideas and creatively learn certain folk artistic traditions (for example, 'country', 'folk-rock', etc.). Occurrence of crisis events in the society on the background of continuing folk traditions in the modern culture is addressed in the work by A.S. Kargin [8].

The space of creative freedom in learning folk artistic culture, which is created by an appropriate pedagogical system, allows each musician to 'position' oneself in the musical culture according to his own individual traits, taste,

musical requests, social and cultural affirmations, etc. This provides a natural mutual connection between the conventional achievements of the folk artistic culture and individual self-actualization in the process of learning these achievements by a musician's personality [9].

The results of various studies show that the role of traditional folk art in the development of ethnical self-consciousness of people and nations increases continuously, especially in the situation of resisting the globalization processes that lead to mediocracy and loss of original national and cultural identity of the whole countries, nations, nationalities [10-12]. In this case, referring to the sources of the national culture is a certain guarantee of musicians' preservation of their 'face', their own creative individuality as the representatives of their ethnical group, nation and culture.

This problem will be solved successfully if each national culture would define its main tendencies in preserving and developing the spiritual culture, if it would have its own hierarchy of values and spiritual development criteria, which are natural for this national-cultural unity. Studying these processes is one of the most complicated, yet solvable, problems in theory and practice of musical pedagogics, if one transcends the common superficial approach to studying different musical cultures at the level of imitation, superficial acquisition of musical techniques, simple sound imitation in learning to play national musical instruments, in vocal performance, etc. [13].

Furthermore, adequate attitude to the belief-system, spiritual and moral aspects of folk artistic culture imply also the reciprocal process of engaging musician's social and cultural experience, personality's spiritual and moral potential, the established system of beliefs and values in the development of his personality. Therefore, it is necessary for the musician to have general intellectual, spiritual and moral development of his personality, wide cultural erudition and various competencies in the field of global and national culture. Essentially, this signifies the need in complete humanitarian education of musicians, which role is often underestimated in the modern musical pedagogics [14].

Moreover, we are talking specifically about classical education in arts and humanities as a foundation of the educational process, despite a common tendency of developing post-modernist worldview in prospective musicians. Without learning global and national classical humanitarian culture as the basis of modern education, the establishment of a complete personality in a modern musician is unimaginable.

Some researchers admit that two extremes in learning the achievements of folk art (and primarily the folklore) are forming: extreme focus on aesthetics of this art, which is actualized as increased attention to the concert performance solely on the basis of professional performative criteria and well-established criteria of 'artistry', or the attitude towards folk art as primarily 'ethnographical material', which is addressed not as an independent artistic and aesthetic value, but as an element of routine culture, along with its industrial, routine, social and ritual components.

These extremes are caused by the absence of consideration of the fact that folk art itself is a socialized artistic and aesthetic practice, which reflects deep layers of folk self-conscience that cannot be contained in the narrow frames of 'concert performance' or the observed 'depiction of everyday life'. It is primarily a cultural heritage not only of the separate nations and ethnical groups, but of all humankind; moreover, it is constantly developed in the spirit of a certain time, era or stage of society's development. This 'folk spirit', which cannot be limited only to the external manifestations, even if they are highly artistic, has to be the subject of the main interest in musical pedagogics that is aimed at developing musician's personality [15, 16].

3. Results

It is necessary to point out that the processes of total urbanization have made their contribution to the development of folk artistic culture. The latter experienced the influence of urban differentiation of lifestyles and social roles during the alienation of the processes of the traditional folk art from the real industrial and labour processes. By increasing the rulemaking and dissociation in social and cultural activity of people, urban lifestyle began suppressing those elements of social behaviour that were common for the traditional folk artistic culture: improvisational nature, emotional openness, communicability, specific affection and frankness in the interaction with the world.

This was combined with the strengthened influence on the folk art from the professional art, different musical styles, genres, musical experiments, etc. As a result, the folk art itself has evolved, thus creating very bizarre and unexpected symbioses of traditional and modern musical art.

It is rather characteristic that, in some countries, folk artistic culture evolved so rapidly that it became basically a natural part of contemporary art, which was enriched by many achievements of musical folklore. This demonstrates not only enormous resiliency of the traditional examples of the folk art, but also their ability to develop in accordance to the new artistic and creative tasks [17].

From the beginning of the XIXth century, national traits of a certain musical culture have begun coming to the foreground more and more often, which, in turn, stimulates many musicians to conduct research and collecting work, search for the new cultural and musically-significant material for their creative practice. This tendency can be considered to be an important resource of personality development in a modern musician. This research and collecting activity engages new specialists and researchers: folklore researchers, poets, composers, just admirers of folk art. They create the necessary environment, in which musician's personality develops on the basis of learning the achievements of folk artistic culture.

The members of this movement include P.N. Rybnikov, A.N. Pypin, A.A. Grigoryev, A.N. Ostrovskiy, M.A. Balakirev, N.A. Rimskiy-Korsakov, P.I. Tchaikovsky and others, as well as researchers of Russian national art,

philologists F.I. Buslaev, A.N. Afanasyev, L.N. Maykov, O.F. Miller, and others.

Analysis of history of folk artistic culture research shows that its researchers specifically highlighted those aspects of artistic traditions that contained internal connections with the main problems of the society, with the content of people's social life. This internal sociality of the folk artistic culture constitutes one of its most essential traits, thus making it always relevant and demanded by a wide variety of social groups. By studying the topics and content orientation of the folk art in this perspective, musicians get a unique opportunity to be introduced to the main problems of the modern society; they feel their connection with aspirations and urges of their nation.

Because of this, through the folk artistic culture, musicians gain the relevant life meanings and orientations as an additional stimulus to the musical creativity. Among with a deeper understanding of life problems, musicians are involved in the process of creating new pictures of the world and transforming the surrounding reality by the laws of 'goodness and beauty'.

Perception of the works of folk artistic culture is integral upon learning the whole musical tradition not only at the performer's level, but also through the corresponding cognitive activity. Knowing the tradition provides an attitude towards it as an eternal value for the consecutive musical creative process, regardless of how innovative and original it is. This value consists primarily in the natural unity of content and form of the musical works, which become clear and significant in the creative perspective for the modern musicians when they are performed in cultural and historical context adequate for them. Raising musicians' sense of form, ability to refer to it as an opportunity for developing their musical and aesthetic taste, is one of the results of referring to the folk artistic culture.

The structure of regional folk musical culture includes: musical works themselves in a certain way of performance (ritually-festive, concert, game, etc.), their creators, the population involved in the process of introduction to the folk artistic culture.

4. Discussion

It is advised to model all those parts of the national-regional component of the folk musical culture within the educational process through the appropriate performance practice: through demonstrative performance of the corresponding festive-ritual forms, interactive engagement of the audience of the invited listeners and spectators, through the attraction of the students themselves to the creative interpretation of the performed works of art.

The specialists define such musicians' personality qualities that develop as a result of this pedagogical work, as civic consciousness, patriotism, tolerance, self-identification, honour, duty and social activity [18]. These personality qualities are significant not only for separate regions but also for the

whole society; they help searching for new general-national social, ideological and belief-system orienteers for the further social and cultural development.

Learning regional folk cultures also facilitates international communication as one of the mechanisms of musician's personality development.

The main cultural contexts, in which the students should be 'immersed' are: cultural and historical heritage that is comprehended in correspondence with the modern spiritual and moral values; cultural traditions of the ethnical groups from certain regions and their relation with the natural environment as an ecological value; relation between generations in the learning of musical culture; achievements of the global artistic culture, including folk art.

It is necessary to note that currently there is a deficit of systematic studies of the regional folk art, despite the fact that this culture is studied separately by teachers, culture researchers, musicologists and other researchers.

Theoretical studies of the regional folk artistic culture themselves often borrow methods and concepts from the sciences that are far from this culture. For example, there is a wide use of quantitative methods, which underestimate qualitative analysis of the state and problems of the folk artistic culture.

Studies of history of folk musical art in the regions shows that there are constant changes in the range and depth of the social reality reflected in this art, in the musical genres, in the proportion of 'aesthetical-mentoring' and 'entertaining' elements in the folk artistic culture [19, 20]. Finding a reasonable balance in musicians' learning of folk artistic culture is related to the consideration of not only a certain established regional tradition but also with the solved pedagogical tasks.

For example, if there is a task of developing technical performance skills, the main focus is on the proficiency of the performance, and in this case, the most appropriate examples of the folk artistic culture are games and entertaining. If the task is to get deeply in philosophical and belief-system meaning of a musical work, it is preferable to choose an appropriate, more 'serious' repertoire. Moreover, it is necessary to note that, in both cases, internal spiritual and moral orientation of the work of art is preserved, as well as the reflection of mental specifics and psychology of the corresponding ethnical group or nation.

Therefore, it is necessary to initiate and develop musicians' research skills that are aimed at studying the mentality and psychological specifics of different ethnical groups, nations and nationalities, whose musical compositions are being learned.

The above-mentioned requirements to the development of musician's personality by the means of folk artistic culture allow stating a number of strategic directions in this activity in higher education system:

- Development of aesthetic needs in perception and performance of the works of folk musical culture with the use of not only musical material, but also of the achievements of oral folklore, festive-ritual culture, culture of everyday life and specifics of religiosity, which constitute the content of folk art in general;

- Development of high level of communication skills, game thinking, readiness to participate in various folk activities, to learn interactive technologies of musical performance that imply live contact with the audience, and emotionality of musical performance;
- Skills of independent reflection about the studied works of folk artistic culture, which are addressed in a wide national-cultural context as reflection of topics and problems relevant to different nations, ethnical groups and their axiological and belief-system affirmations, specifics of folk philosophy, folk pedagogics and traditions of spiritual and moral mentoring.

Actualizing the mutual connections between musical and general-cultural competency, including the learning of folk artistic culture, allowed some teachers to introduce such concept as *multicultural competencies* within research and research-methodical work [21]. The latter have to be based on systematic research of folk artistic culture, in the unity of musical, ethnical, spiritual, moral, social and cultural components, thus directing the students at conducting their own musical projects and creative tasks. Moreover, it is preferable to use students' own life and cultural experience, their independent perception of the achievements of the folk artistic culture, as a condition of their personality development.

Students' learning of the works of folk musical art implies studying the structure of musical tradition by exploring all of the elements of this process: specifics of style and way of life of the carriers of this tradition, traditional moral and belief system, history of origination and mastering of folk musical instruments, vocal and choreographic elements of the tradition, etc. Therefore, it is necessary to completely 'immerse' the students into the world of this tradition, so that, in a way, they feel themselves as representatives of this ethnical group, nation, region, etc.

Therefore, the process of learning national and cultural components of a certain musical tradition implies:

- Exploring basic values of the studied artistic tradition in the wide context of the whole traditional life activity of the region's population and its compatibility with innovations and modernization processes in the regional social and cultural reality;
- Developing students' synergetic thinking and perception of folk artistic culture, which means the need of internal engagement in the studied artistic examples in the role of co-creators and participants of the unified process of creation and performance of a musical piece.
- Developing research skills of studying folk artistic culture in correspondence with the requirements to a complete scientific work, including the development of research programs, techniques, experiment, analysis and interpretation of the obtained results, presentation of the conducted study and its integration with the performance activity.

These approaches to teaching students have to be mutually related and represent a unified system of teaching and educational system, which preserves the significance of each element at all stages of the educational cycle.

Combination of research and performance activity in studying the works of folk artistic culture leads to the occurrence of the problem of reaching a natural synthesis of rational, logical and emotional-artistic comprehension of the achievements of folk culture. This problem is solved by teachers' special focus on the processes of perceiving musical compositions, which have to anticipate and constantly accompany the teaching of performance activity. Only with such focus in teaching, student's true musicality is developed, along with the personality qualities necessary for complete creative process: imagination, creative fantasy, emotionality, empathic ability, etc.

Therefore, it is necessary to have operative 'feedback' from students to the teacher and to introduce, as widely as possible, interactive pedagogical technologies and techniques, which are aimed at activating all psychological resources of student's personality in the educational process. This creates the conditions for self-development of student's personality, his independence, initiative and creative performance skills, which are demanded by the specifics of folk artistic culture themselves, because the personality factor often has the deciding role in the performance.

5. Conclusions

The general algorithm of students' personality development by the means of folk artistic culture can be presented the following way:

1. Developing students' integral axiological and belief-system picture of the world on the basis of general humanitarian values. The latter include gentle attitude to nature, to human life; social justice, compassion, mercy and urge to serve people.
2. Developing pedagogical technologies and strategies that imply informational, motivational and operational influence on the students. Informational influence consists in providing the students with various knowledge about folk artistic culture, rituals and traditions of different ethnical groups and nations. Motivational influence implies providing a creative atmosphere, students' interest in learning folk artistic culture. Operational influence includes mastering the abilities and skills of performance activity in the field of folk art.
3. Creating a system of humanitarian education, which includes studying fiction literature, history, social sciences and a complex of culture-research disciplines that help comprehending the specifics of different national cultures, historical past, cultural and national self-consciousness of different ethnical groups and nations.
4. Developing interactive technologies and partner relationships between teachers and students within the conductance of cooperative creative projects, programs and initiatives that facilitate the development of students' personality and have a creative potential, which is actualized in the educational process.

Therefore, the general process of developing a musician's personality by the means of folk artistic culture appears as a process of transforming acquired humanitarian knowledge into professional musical skills. In order to provide this process, pedagogical modelling of the system of interaction between teachers and students has to be conducted, so that it facilitates a balanced personality development in the prospective musicians. This process has to be continuous and accompany all types of educational activity.

The main planned results of this modelling might be the increased level of culture of belief-system thinking, self-identification of student's personality in the surrounding society, as well as ethnical identification that implies self-awareness as a member of ethnical group, a nation or a country.

Because of this, it seems reasonable to develop regional educational-methodical systems that include:

- Educational goals and tasks aimed at acquiring cultural-creative potential of the achievements of the folk musical culture through studying cultural and historical heritage of the regions;
- Goal-oriented studying of spiritual and moral content of cultural artefacts of the regions and establishment the fulfilment of the goals and tasks of the educational activity, according to this content;
- Control over the fulfilment of the educational goals and tasks in the whole integration of procedures of learning the regional folk artistic culture as an integral phenomenon;
- Teaching the students to techniques and methods of working with the resources (written and oral) on the region's cultural heritage with the focus on preserving and using the achievements of folk musical culture;
- Actualizing the technology of students' self-organization and self-control in the solution of the defined educational tasks.

Realizing the above-mentioned requirements to the educational process, aimed at developing the personality of a student, who studies the achievements of the folk artistic culture, can facilitate the development of systemic thinking, ability to navigate in the world of artistic-humanitarian knowledge in the context of educational activity and development of humanistic belief system.

Providing efficiency of the educational process, in this case, largely relies on the use of modern information technologies that help acquiring large arrays of knowledge; on the appropriate software and ability to use Internet resources, not only printed but also electronic issues, and on the appropriate material and technical foundation. The latter has to include: lecture classrooms that have modern computers, sound-amplifying, video- and projecting equipment, available scientific and methodical materials, etc.

The members of the creative and research group, with participation of the authors of present article, defined strategic goals of the corresponding educational activity, which are significant for the whole process of developing student's personality by the means of folk artistic culture. These goals include:

- Learning the spiritual and moral values of folk artistic culture that help the development of Russian society and its consolidation with preservation of

the opportunity to integrate the national folk culture in the global artistic culture;

- Studying history of the establishment and development of folk artistic culture with regard to the specifics of a certain region in the general cultural space of Russia;
- Exploring the main tendencies of evolution of various musical genres of the folk artistic culture, their artistic and expressive means of image system, including the current state of these genres and the corresponding requirements to the musical-performance culture;
- Addressing modern dynamics of the development of the folk artistic culture in the context of developing a personality of a musician as the subject of this process.

In accordance with the large scale of aims and directions of personality-oriented professional training of students as well-rounded specialists in the field of folk musical culture, there is an opportunity of a more targeted training with consideration of the needs of different regions and fields of musician's professional activity throughout the whole educational process.

Such perspective requires appropriate professional training of the teaching staff in higher educational institutions, who have to possess not only the ability to teach performance art, but also have in-depth artistic humanitarian education, research skills in the field of folk artistic culture, belief system and spiritual and moral potential in accordance with the solved pedagogical tasks.

Being a cultural domain, folk artistic culture, by its artistic and social-moral content itself, facilitates the development of student's personality with his own civic position and creative activity in combination with the urge to comprehend and transform the world in correspondence with aesthetic, spiritual and moral ideals. In this respect, each genre of folk musical art, as well as the folk artistic culture of each region, can facilitate further humanization of our society, development of affirmations to preserve and use creatively the cultural heritage, including the folk musical culture.

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