

## **Ethnocultural Aspects in Professional Training of Music Art Future Teachers**

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**Abstract:** Oral folklore is the most important effective aspect of ethnoculture. This culture preserves in memory of generations mainly ideal norms and rules of behavior, highly moral requirements and postulates. The strength of the emotional impact of various types and genres of folklore allows you to adjust the youth's moral experience. That is why it is so important to use the educational potential of folklore in a general education school. Folk songs, dances, melodies can not only affect the formation of the aesthetic taste of pupils, but also their spiritual development, the process of socialization in an ethnocultural society.

**Keywords:** ethnic culture; educational potential of musical folklore; youth's spiritual development

One of the most important tasks facing our society at present is a spiritual moral and patriotic revival. It cannot be carried out without assimilating people's cultural and historical experience. Nothing contributes to the formation and development of the personality, its creative activity, as an appeal to folk traditions, rituals, folklore, as to their folk roots.

The originality of the Slavic people's musical culture is the most important factor in maintaining national unity and solidarity (M. Bakhtin (Bakhtin, 2003, p. 277); D. Likhachev (Likhachev, 2006, p. 320); M. Grushevskiy (Grushevsky, 1990, p. 179). Therefore, nowadays, it is becoming actual an urgent issue in the entire state socio-humanitarian scientific space. This problem includes ethnic culture and music continuity. There are rebirthed cultural ties of the past and present. Ethnopedagogy is one of the main directions of the education's development. This pedagogy is based

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on the ethnocultural educational process and the national-regional aspect of updating its content.

In the midst of the general culture crisis and dehumanization of society, the problem of preserving and comprehending domestic traditions is becoming general and cultural significant. The development of ethnocultural consciousness and traditional folk art forms are kind of spiritual ecology of the ethnos, necessary for the rooting of ethnic cultural traditions.

The ethnocultural component has always been included in the content of musical art lessons at school in the form of a constant appeal to folk songs, dances, and traditions. For example, the content of music lessons of teacher and musicologist D. Kabalevsky (Kabalevsky, 2007, p. 10) in high school was built on an ethnocultural principle. The students listened and comprehended the music of the people from different countries, expanding the boundaries of studying both the native musical culture and the culture of many other people. This approach corresponded to the idea of developing the friendship of people, relevant to the principles of socialism. Also the program reflected negative aspects, for example, it was ignored the old ritual culture of the Slavic people, the number of folklore patterns was small.

Today, in Ukraine, curricula in the pledges of general education institutions allow us to solve one of the urgent tasks of modern education and upbringing. This task is to appeal to the ethno-national, cultural traditions of their people, native land, the formation of interest and respect for the younger generation, tolerance for a different lifestyle and style of thinking.

A significant role belongs to the teacher in the promotion of ethno-national culture at school. This role is the formation of spiritual and moral consciousness in children. The main principle of the musical art lessons in our time should include reliance on national and ethnocultural folk musical art. The teacher should provide an opportunity for a representative of each nationality and each ethnic group to master the native culture and culture of other people. Therefore, there is a need to emphasize this position while preparing a teacher of musical art in high school.

The so-called national issue always remains important for Ukraine. The issue's solution is impossible without raising the general cultural level of the younger generation. It is impossible without forming a positive attitude both to its own national culture and to fostering a culture of interethnic communication. Since the main part of Ukraine's population is made up of Ukrainian representatives and other nations, the prospects for the development of the country are directly related to the

level of interethnic harmony. At the same time, it is important that manifestations of tolerance, patriotism and internationalism begin to take shape already in secondary school. The development of patriotic feelings is facilitated by a number of subjects of the school curriculum. Such subjects that form in the younger generation minds civic-patriotic values, social and ethical standards of behavior based on national cultural and universal ideals.

The music education goals in the general education institutions are interpreted as follows: to acquaint children with the musical art of different nations; to form interest and respect for the culture of peoples through the best folklore examples; to cultivate citizenship and love for the country and native land; to foster mutual understanding and mutual respect in interethnic cultural relations.

The importance of ethnocultural education in music lessons is explained by the fact that moral postulates are reinforced by deep and vivid emotional impact on students by means of musical art, which gives preference to folklore. It is ethnic culture which is capable of instilling in students love, an understanding of goodness, mercy, and a sense of pride in their people.

As Academician D. Likhachev noted, “to love the Motherland and your Fatherland means to be proud of what people have achieved in creating material and spiritual values ... At school, you need to familiarize children with what their people and other people can be proud of both in the past and in the present and in the field of ... culture, science, art” [3]. Therefore, it is necessary to gradually accumulate knowledge about the sights, famous people who have contributed to the establishment and development of art, cultural values that are the pride of all the peoples living in our country. This will be called ethnocultural education.

It is not widely reflected the issues of the influence of folk musical traditions on the formation of the personality of a future teacher of musical art in methodological literature and scientific research. Due to the lack of this issue’s development in theory and school practice, as well as in the preparation of primary school teachers, we see a somewhat formalized idea of the formation of a musical culture of a person. At the same time, the folk art and music are considered as a given, recorded in notes, words, phonograms. This view of the folklore art does not take into account some important points. Firstly, tradition is not taken into account as a form of folk art’s life, the way it exists. In tradition, along with a pronounced ethnic core, there is an international element inherent in the folk art of any ethnic group. Secondly, the historical and ethnic aspects are not taken into account – the traditional ties of the art

of one ethnos with a craving for land, nature, people, the public environment, where society requires a person to respect another, actively transform life in accordance with the norms of human society (Loseva, 2008, p. 72). That is why, in our opinion, it is needed an appropriate adjustment that is necessary in the context of the modern educational process in higher education. This adjustment is necessary in the musical art future teacher's preparation. It would make it possible to realize the high educational potential of Ukrainian musical folklore.

Ukrainian musical folklore contains significant opportunities in terms of education and personal development. A person assimilates the parameters of his national cultural identity through their comprehension. Also the person assimilates together with the awareness of the organic unity of his native musical culture with world art culture, understanding of not only his ethnocultural features, but also his community. That is why the ethnocultural approach should become one of the basic principles of music education. The first step towards its implementation may be to adjust the perception of music culture in the professional training of musical art future teachers at the universities.

The ethnocultural competence of the musical art future teacher is a systemic professional and personal property. It is formed in the process of developing the ethnocultural heritage of a region or a country as a whole. This property is realized through skills in an effective and successful professional activity. If we introduce a pedagogical structural and procedural model of the formation of ethnocultural competence, then its blocks will correspond to the main components of the university pedagogical process. Also their content will be guided by the leading principles of a competency-based approach (interdisciplinarity, functionality, diagnostics) (Loseva, 2008, p. 75).

The target block should present the goals and objectives of future music teachers training in higher education. Such training is aimed at the formation of ethnocultural competence. The content block includes knowledge and types of musical and pedagogical activity. This activity forms the basis of the nationwide component of educational disciplines. The methodological block will include forms and methods that contribute to the implementation of the tasks of forming ethnocultural competence and the diagnosis of this process. The infrastructural block characterizes the additional environmental components of the pedagogical process both at the university level and at the sociocultural level. The final block should contain indicators characterizing the degree of future music teachers' (of the Ukrainian school) formation the ethnocultural competence. Testing this model in the process

of experimental research at the Izmail State Humanitarian University revealed the conditions for its effective implementation:

- regionalization of the social and humanitarian, social and professional disciplines' and subject training disciplines' content;
- creative orientation of the learning process, expressed in the gradual expansion of the possibility of independent implementation by students of acquired knowledge in solving various problems in educational activities;
- information and methodological support of the learning process and others.

Testing this model, we used game, dialogue, pedagogical, and design technologies adapted to the peculiarities of ethnocultural training of future music teachers. Such peculiarities that contributed to the positive dynamics of the formation of the studied personality's quality of a music teacher.

Implementing the multicultural component of professional and pedagogical training of future music teachers in order to form ethnocultural competencies in them. It was done at Izmail University at the department of Music and Fine Arts. The elements and modules of an ethnocultural orientation were introduced into the structure of humanitarian, social and professional disciplines. In the educational process of the musical profile, in general, the course "Ethnology and musical folklore of Ukraine" has been introduced, orienting future music teachers to:

- the development of national musical culture's patterns and values at a cognitive level;
- the formation of socio-installation and value-orientational predispositions of students to ethnomusic culture at the value-motivational level.

Thus, the formation of ethnocultural competence of future music teachers is possible when the following conditions are created: ethnocultural education should contribute to the consolidation of peoples. It should enhance intercultural interaction in the conditions of cultural education. At the same time, ethnocultural education should be associated with music education with integrative processes. Such processes ensure the openness of the culture of other people. They play a special role, form folk musical competence, and strengthen the role of music education.

To form an ethnocultural identity it is important that music education should provide opportunities for ethnic, ethnocultural and ethnomusical identification in the process of familiarizing oneself with ethnic folklore musical values.

It follows thence, that the formation of musical art future teacher with ethnocultural competence occurs more effectively in the process of its focus on multicultural education. It is carried out through the introduction of a multicultural component in professional and pedagogical training. Such training that contributes to the development of intercultural dialogue in a multi-ethnic world.

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