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Ethno-cultural aspects of artistic and musical education and its axiological foundations

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Abstract

The process of globalization in the new millennium accentuates various areas of human activity, formation of new integrated cultural space, traditional culture and continuity of traditions in the process of preservation of spiritual heritage of people. The aim of this paper is to examine prerequisites and conditions for the spiritual development of the community that is able to understand the value of cultural diversity. Results show that the potential of the spiritual-traditional and innovative refraction through the lens of musical and anthropological knowledge facilitates the perception of centuries-old human value-based achievements.

Keywords: Culture, Traditions, Spiritual heritage, Anthropology.

Las principales tendencias en las técnicas modernas de tocar el instrumento de viento

Resumen

El proceso de globalización en el nuevo milenio acentúa diversas áreas de la actividad humana, la formación de un nuevo espacio cultural integrado, la cultura tradicional y la continuidad de las tradiciones en el proceso de preservación del patrimonio espiritual de las personas. El objetivo de este documento es examinar los requisitos previos y las condiciones para el desarrollo espiritual de la comunidad que es capaz de comprender el valor de la diversidad cultural. Los resultados muestran que el potencial de la refracción espiritual-tradicional e innovadora a través de la lente del conocimiento musical y antropológico facilita la percepción de los logros basados en valores humanos de siglos de antigüedad.

Palabras clave: Cultura, Tradiciones, Herencia espiritual, Antropología.

1. INTRODUCTION

Under the advancing the cultural paradigm of education, a new style of attitude to the national and cultural heritage is formed, which development is influenced by the trends of modernization and the formation of its new understanding as postmodernism, which is based on the equality of all traditions and their progressive mission, contributing to the development of culture and ethnic culture. Therefore, the problem of preserving culture and cultural heritage is one of the important issues of the existing reality.

The problems of interaction of national cultures and traditions reveal a lot of additional opportunities for scientific pursuit in the field

of modern educational practice, research of the aspects of modernization, which at the present stage of human development are urgent as ever. Also, to the forefront are brought the problems associated with the development of new systems of universal cultural values, focused on humanistic ideals, on ensuring the favorable environment for present and future generations from the perspective of anthropological education.

The sustainable development of the Kazakh community is greatly contributed by the process of development of a new system of universal values on the basis of critical understanding and use of traditions that are the quintessence of the values of national cultures, promoting the spiritual flourishing of every person, the harmonization of social life.

In this process, it is particularly important to understand the prerequisites and conditions for the spiritual development of the community that is able to understand the value of cultural diversity, and on this basis to solve the global problems of modern sustainable development of Kazakhstan's cultural space. In order to employ the cultural opportunities to strengthen the multi-vector processes of integration in the modernization of the cultural and educational space of the Kazakh community, a new model of cultural and ethno-cultural and educational policy is being developed. The basis for this model are tolerant dialogue and creativeness, focused on the preservation and development of cultural heritage.

Cultural heritage, which plays a critical part in the formation and development of the people's self-consciousness, is thus the most important catalyst for social development and the formation of a new system of values, as states NYSANBAYEV (2016). There is a great role of cultural heritage in the formation of national consciousness of the people and ensuring a culture of society's living, in resolving the contradictions of public consciousness, but it should be neither exaggerated, nor underestimated.

The present era is the era of liberation from totalitarian social structures, from totalitarian types of consciousness and behavior. Each individual, each national culture now claims its right to identity, dissimilarity and individuality. However, at the same time, mutual understanding, spiritual harmony, the inner unity of humanity, inhabiting the single planet Earth, should be preserved. There is a direct relationship between cultural heritage and national identity. Each individual has certain cultural baggage, an integral part of which is the cultural heritage of the past, connected with the present. And the richer the cultural heritage is, the richer is the society as a whole, and the more open it is to others, because culture exists only on the borders cultural interaction of ethnic groups, absorbing the influence of interacting cultures of different ethnic groups (NYSANBAYEV, 2016).

According to HASSI AND STORTI (2012), culture allows individuals to create human societies by defining the conditions of

how people live among each other and together, as well as, by abiding to social and cultural codes that distinguish them from other cultures. The concept of culture has two major definitions, as authors highlight. On the one hand, culture is an integrated set of values, norms and behaviors acquired by human beings as members of a society. As such, culture constitutes an element of identification within a given group of individuals and an element of differentiation vis-à-vis other groups from an anthropological standpoint. On the other hand, from a sociological stance, culture refers to artistic and symbolic creations, heritage and cultural products (HASSI & STORTI, 2012).

As LABES states (2014), the issue of preserving cultural identity in the complex process of globalization is twofold. On the one hand, there is the danger of cultural homogenization, which means that people could reach to one single form of culture, and on the other an acute cultural and psychological disintegration for both individuals and society. Both risks are correlated. According to SOTSHANGANE (2002), the process of globalization disrupts fragile societies and disrupts traditional identities. On the other hand, globalization does not necessarily mean homogeneity. As the author states, in some respects globalization fosters and allows for differences.

SADYKOVA AND COLLEAGUES (2014) interpret globalization of culture as an acceleration of the integration of the nations in the world system with the development of modern means of transport and economic relations, and the formation of transnational

corporations and the global market, thanks to the people of the media. It has positive and negative aspects, as the authors state. On the one hand, it allows people to communicate more with each other and learn about each other. Expansion of cultural contacts in the modern world, communication and knowledge help to bridge gaps between nations. Globalization contributes to the expansion of cultural ties between the peoples and human migration. However, it is continuing the dangerous loss of cultural identity (SADYKOVA ET AL., 2014).

TLUNYAEVA in her work (2006) notes, that culture, being a peculiar ethnos code, allows the people, following its traditions, to reproduce the ethnos for itself, through its activity “enter” into it, having learned to act on the basis given by this culture, to feel the spirit of this culture, to feel the specifics of its mentality, and thus to master the new value dominants of both material and spiritual life. In the form of myths, political, religious, ideological, historical and traditional, culture is held to have a social function, the theory requires that each culture exists as a whole within a society (SOTSHANGANE, 2002).

Cultural heritage is a breeding ground for the consciousness of the people, while the awareness of each people’s own “I” is impossible outside and regardless of its own history, its heroic or tragic events, without pain and bitterness for its undeservedly forgotten pages or great joy from the victories accomplished. Historical self-consciousness is the most sensitive to cultural heritage, it is

responsible for the spiritual emptiness and impoverishment of the descendants. The preservation of cultural heritage is a natural function of any truly independent state. It can be called fully implemented when the people have access to specific subjects in which their spiritual values are expressed, actively uses the accumulated cultural experience. The self-consciousness of the people inherently cannot be detached from the national culture and history.

Moreover, it cannot develop without the support of a strong cultural and philosophical tradition, “inscribed” in the innovative trend. In turn, it is difficult to imagine any cultural innovations outside the tradition. The problem of correlation of tradition and innovation in culture, correlated with the problem of the people’s self-consciousness, is largely correctly solved when it is based on the development of active, creative abilities of a person, the formation of a free creative personality, which is the goal and condition of the development of sovereign Kazakhstan (NYSANBAYEV, 2016).

According to GABITOV ET AL. (2013), the core of any institute (state, nationality, society) is a traditional heritage. In the process of globalization most nationalities are losing their identities. Therefore, preservation of Kazakh ethnos language, mentality, psychology, world perception, cultural heritage, national clothes is one of the most topical issues today. In the process of globalization formation of state image is based on two concepts, according to the above authors. In the first meaning it is the “global” in the meaning of

absorption of values used by post-industrial society, second meaning in the meaning of “national” which revitalize historical heritage. In a global dialogue our country’s image will be delivered through national mentality, national essence, world perception, traditions and customs, language and religious knowledge, history, rules of life of men and women in society, frontiers, natural resources, waters flora and fauna.

The main aspects by which country’s significance is measured are its history, language and usage of ancestor traditions (GABITOV ET AL., 2013). Traditions of the Kazakh people, religion, and the soul and mind organization are part of the structure and content of the philosophy of education, which focuses on the creation of humanistic potential, developing the phenomenon of spirituality in the context of universal and Kazakh values. Today this question is pressing and complex, since the spiritual formation of a person should be understood as the process of education, which means that it involves the problem of correlation not only traditional and universal values, but also religious ones. It is impossible to understand the soul of a culture outside of religion (NYSANBAYEV, 2016).

2. METHODOLOGY

The aim of this study is to examine the aspects of ethno-cultural education in the era of globalization, formation of new integrated cultural space, to understand the synergic aspects of culture interaction

values, traditional culture and to find the ways to ensure the continuity of traditions in the process of preservation of spiritual heritage of each people. The authors in this work tried to comprehensively study the concept of “tradition” through the analysis of academic, scientific and methodological literature.

The theoretical basis of this study was the philosophical principles of comprehensiveness and development, system and hermeneutic approaches. The methodology of comparativism was applied to the analysis of categories, tradition, national singing traditions and continuity in the musical art, which makes it possible to highlight the main facets of social and historical life, the interaction of the dialogue of cultures, new information space. Hermeneutic approach emphasizes the most important methodological approach of value and semantic orientations of these phenomena through the prism of culture, emotional and spiritual sphere.

Thus, the methodological basis of the study was determined by the classical principles and universal scientific approaches, as well as the works of modern researchers. An important contribution to literary foundations of the study are the literary works of Abai Qunanbaiuly, Hhoqan Walikhanov, Ybyrai Altynsarin, Vasily Radlov, Sergey Rybakov, Aleksey Levshin, M. Eichhorn, Aleksandr Zataevich, Aleksey Losev, Nikolay Berdyaev, Pitirim Sorokin, Eleazar Baller, and a lot of others. In the course of this study the authors thoroughly

analyzed the contribution of all authors to the study of the given problem.

3. RESULTS AND DISCUSSION

The concept of ethno-cultural education of the Republic of Kazakhstan states:

It is an educated person who is involved in the historical and cultural tradition. S/he feels belonging to a certain community and people, and has formed cultural needs: the desire for morality, meaningful activity, beauty, and the highest spiritual principles. Another educational requirement is the understanding and acceptance of a different culture. Only through interaction and dialogue of cultures do the principles and peculiarities of each individual culture manifest themselves. Ethno-cultural education is an education aimed at preserving the ethno-cultural identity of an individual by familiarizing with the native language and culture while mastering the values of world culture.

Education, as a means of formation of national consciousness, realization of cultural and linguistic interests, should perform four main functions: transmitting (ensuring the integrity and reproducibility of ethnic and national communities); developing (formation and development of national consciousness); differentiating (identification of national and cultural needs of a person, ethnic groups); integrating (ensuring interaction, interpenetration and mutual enrichment of cultures, integration of a person in systems of world and national culture). The adoption of the idea of ethno-cultural education means the creation of a national system of education based on the idea of

cultural and linguistic pluralism, combining the world level of technical and information equipment of education with traditional cultural values (KAZAKHSTANSKAYA PRAVDA, 1998).

In another official document, the President of Kazakhstan Nursultan Nazarbayev, defining the main priorities of ethno-cultural education highlighted:

...we preserve and develop the centuries-old traditions, language and culture of the Kazakh people, and at the same time ensure interethnic and intercultural harmony of a single people of Kazakhstan (NAZARBAYEV & NAZARBAYEV, 1993).

In this regard, there arises an objective need for a detailed study, preservation and enhancement of the rich potential of the cultural heritage of the Kazakh people and the search for new ways of its effective integration into the life of modern Kazakh society, with consideration of human values, using the historical experience of the people, its centuries-old cultural and spiritual traditions.

It is well known that traditions and continuity in the development, including culture, is a law of historical development. It is implemented in a dynamic generation succession, where each generation has its own special values and spiritual appearance, life experience and attitude to the events of the era. Thus, having reached the optimal level of its development, it (the continuity of culture) becomes the initiator of reforms that contribute to the advancement of

society. The interrelation of generations, consisting, on the one hand, in the development of cultural heritage, and, on the other, in innovations, forms the basis of the common historical development of culture. (TAJVIDI & ARJANI, 2017)

Interpretation of the origins of culture and ethnic culture is the universal law that determines the unity of mankind, in which folk music art is the basis for musical culture of our society. Its mission is to be the medium for the deep foundations of our national uniqueness and identity, which determines the spiritual potential of the national musical consciousness.

Preserving this layer of traditions and continuity of culture, we create prerequisites for the implementation of the continuity of generations and eras. This is especially important in relation to the younger generation, whom we need to convey all the best that our people have accumulated in the past and present. Therefore, their familiarizing with and engagement in folk art and folk singing traditions is one of the most important tasks in the system of art education.

Axiological aspects of national traditions and their artistic refraction through continuity in the musical art of Kazakhstan was reflected in the works of Abai Qunanbaiuly, Hhoqan Walikhanov, Ybyrai Altynsarin, Vasily Radlov, Sergey Rybakov, Aleksey Levshin, M. Eichhorn, Aleksandr Zataevich, Seyit Kaskabasov, M. A.

Akhmetova, Boris Erzakovich, G. Chumbalova, Akhmet Zhubanov, B. Sarybekov, B. Zh. Amanov, A. I. Muhambetova, G. N. Bisenova, A. Baigaskina, K. Temirbekova, Sara Kuzembaeva, Bulat Karakulov, A. Elemanova, E. O. Balabekov, and many others.

The fundamentals of interpretation of historical and cultural development of traditional art were addressed by Boris Asafyev, Izaly Zemtsovsky, Eduard Alekseev, Nelli Shakhnazarova, Sabina Ayazbekova, Shakhym Gullyev, U. Jumakova, A. Ketegenova, Tamara Djumaliyeva, Marat Baltabayev, Bisengali Gizatov, Sakhipzhamal Uzakbaeva and other authors. Asafyev, for example, has always studied musical phenomena against a broad social and cultural background, in their connection and interaction with all aspects of spiritual life.

The result of theoretical research of Asafyev was the creation of the theory of intonation. This theory is based on the fact that the speech intonation gives the composer material that is closely related to the manifestation of mental life. That is, there is a process of isolation of melos from live speech. The essence of his teaching about intonation is the statement “music is the art of intonated meaning”, i.e. intonation as the main form of “expression of thought” in music. Asafyev proposed a hypothesis that each epoch has its own circle of characteristic intonations, its “intonation dictionary”.

For Asafyev issues related to musical enlightenment and education are the leading issues of his entire practice. He touched upon such problems as the organization of music and educational work among the masses, its content and methodology. And Izaly Zemtsovsky, who is a prominent music scholar, folklorist and ethnomusician, has proposed original author concept “on the essence of musical art and its real existence” (ZEMTSOVSKY, 1996). Within the framework of this concept, various aspects of folk musical tradition are considered, in particular, cultural, socio-historical, psychological and ethnic attributes of music. The researcher’s interest in folk music is explained by the fact that in folklore “all general musical properties are sharpened to the limit and presented in their own... naked essence” (ZEMTSOVSKY, 2005). According to ZEMTSOVSKY, the music of the oral tradition is a stable ethno-cultural characteristic of a person. The researcher considered folklore to be an important factor in the process of ethnogenesis, “a peculiar ethical stereotype of behavior, which preservation is the key to the full-fledged existence of the ethnic group” (ZEMTSOVSKY, 1988). ZEMTSOVSKY writes: “In folk performance, the folk work captivates with the deepest figurative truth of intonation, naturalness and integrity” (ZEMTSOVSKY, 1977a).

According to ZEMTSOVSKY’S concept, any structure, acting as ethnic markers of folklore material, are mutually connected. The researcher believes, this is due to the fact that folklore is characterized by syncretism and its essence “cannot be fully disclosed from any isolated point of view”, as well as “the specificity of folk music as an

integral phenomenon cannot be described in terms of any single musicological discipline” (ZEMTSOVSKY, 1977B; ISAYEVA & GULAYA, 2017).

In summary, from all of the above, it should be noted that this study is multifaceted and consists of many aspects. In the context of the above, each component of its content basis requires further scientific interpretation from the perspective of culturology, cultural creativity, pedagogics, and art and music education.

4. CONCLUSION

This article sought to study the problem of preserving culture and cultural heritage, which is one of the important issues of the existing reality. In the course of the study, there were examined prerequisites and conditions for the spiritual development of the community that is able to understand the value of cultural diversity, and on this basis to solve the global problems of modern sustainable development of Kazakhstan’s cultural space. It was concluded that preservation of Kazakh ethnos language, mentality, psychology, world perception, cultural heritage, national clothes is one of the most topical issues today.

The authors of this study deeply looked into the phenomenon of “tradition”, compared interpretation of this term by different

researchers and concluded on the role it plays for any nation. Importance of continuity of culture, preservation and transfer of cultural heritage is clearly shown with the relation to ethno-cultural education in the era of globalization, formation of new integrated cultural space. It was concluded that Kazakh national singing traditions are the dome of nomadic civilization, allowing to present it in the process of human interaction with the world of nature, the world of society and the world of physical and spiritual existence, characterizing the inner spiritual life and behavior of the Kazakh people. Familiarizing younger generation with folk art and folk singing traditions and their engagement in them is one of the most important tasks in the system of art education. The article highlights the need for a detailed study, preservation and enhancement of the rich potential of the cultural heritage of the Kazakh people.

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