

SOCIAL AND CULTURAL ACTIVITIES OF A FOLK MUSIC ENSEMBLE: PEDAGOGICAL ASPECT

Raisa Razimovna Imamova
Kazan Federal University

Nadežda Velerovna Shirieva
Kazan Federal University

Ilmira Fuatovna Kamalova
Kazan Federal University
taha1978@mail.ru

ABSTRACT

Culture is one of the most important categories which determines the life of any nation. It acts as the means of a man's experience accumulation, storage and transmission from previous generations to the next ones. As a certain sign system, culture involves the mastery of it and this requires a constant intellectual process, coupled with an intense emotional experience. This process is ensured by socio-cultural activities, creating the conditions to familiarize people with culture through the creation and dissemination of cultural values. Folklore is an important part of culture and the study of folk art is an important means of pedagogical influence on a younger generation. The activity of folk music ensembles that preserve the cultural traditions of their people through the revival and the reproduction of folk art forms, contributes to the process of ethnic-cultural education realization among children and youth. The theoretical research methods were the general scientific methods - analysis and synthesis. Empirical methods were represented by observation, comparison, and interviews. During the study they analyzed the social and cultural activities of four Tatar musical folklore ensembles operating in the Volga-Ural region. The performed analysis revealed the presence of four forms for this activity, the specificity of which allowed to interpret them in a pedagogical perspective.

Keywords: *folklore, education, ethnicity, culture, ensemble, social and cultural activities.*

INTRODUCTION

Russia is a multi-ethnic country, whose territory is inhabited by numerous ethnic groups that have their own distinctive traditions, culture and language, which are carefully preserved by them. However, globalization processes which engulfed the world space provoked the erase of cultural differences in society, which in its turn led to the loss of national identity by the people of different nations and ethnic groups, to a gradual forgetting of their own language and the loss of moral guidelines. In such a situation the problem of education concerning the national identity, the knowledge of national culture developed for centuries and respect for your people traditions became the most urgent one.

An important role in the overcoming of a current situation was played by folk art groups, carrying out the recovery and the reproduction of folk art samples. The importance of folklore in the process of ethnic-cultural education is explained by several reasons. Firstly, it serves as a form of people knowledge and values transmission to future generations. Secondly, an ethnic language preserved as an important factor of a national identity determination due to folklore. Thirdly, it has a powerful ethnic influence based in the category of folk art.

An analytical perspective the work demanded the reference to socio-cultural and pedagogical works, as well as to the studies of musical folklore. The study of socio-cultural activity forms and content was carried out on the basis of the works written by E.I. Grigorieva [Grigoryeva E.I., 2002], A.D. Zharkov [Zharkov A.D., 2013], A.P. Kiseleva [Kiseleva T.G., 2004], A.V. Sokolov [A.V. Sokolov, 2003] and N.N. Yaroshenko [N.N. Yaroshenko, 2007]. The study of pedagogical aspect in social and cultural activities was based on the works written by G.N. Volkov [G.N. Volkov, 1999], D.I. Latyshina [Latyshina D.I., 2007] and L.L. Melnikova [L.L. Melnikova, <http://muzprosvetitel.ru/musprosv.htm>]. The analysis of the Tatar musical art types and genres, as well as its role in the ethnic and cultural upbringing was based on the observations and theoretical conclusions presented in the works written by N.Y. Almeeva [Almeeva N.Y., 1989], L.A. Akhmetova and N.H. Nurgayanova [Akhmetova L.A., Nurgayanova N.H., 2016], A.N. Valiahmetova and I.M. Salpykova [Valiahmetova A.N., Salpykova I.M., 2015], R.A. Iskhakova-Wamba [Iskhakova Wamba-R.A., 1997], D.Sh. Muftahutdinova and R.K. Hurmatullina [Muftahutdinova D.Sh., Khurmatullina R.K., 2015], M.N. Nigmatzyanov [Nigmatzyanov M.N., 2003], N.Kh. Nurgayanova [Nurgayanova N.Kh. + et al., 2015], Z.N. Saidasheva [Saidasheva Z.N., 2007], R.F. Khalitova [Khalitov R.F., 1987].

Despite the wide range of analyzed works, they did not reveal specific research on the socio-cultural activities devoted to the study of folklore ensembles in terms of their cultural-educational and upbringing activities. The absence of such works provides a scientific novelty for this article. The result of this study is the identification and the characterization of social and cultural activity forms of a musical folklore ensemble, contributing to the education of youth in the spirit of belonging to their people, as well as the popularization of folk art by its transfer from an archaic-specific category to the demanded kind of musical performance. The practical aspect of the proposed work is an important one. It consists in the possibility of its results use for the national-patriotic education of a wide range of population by the organization of cultural and leisure activities designed for this purpose.

METHODS

The system of methods included in the study basis has theoretical and empirical methods. Theoretical methods included the analysis of scientific literature, the information provided on websites, mass media coverage and the compilation of the obtained data. The empirical data were obtained using such methods as observation, comparison, and interviews.

DISCUSSION

Four folk music ensemble were selected for the study: the state ensemble of folk music in the Republic of Tatarstan, state folk ensemble Kryashen "Bermənek", the folk-pop ensemble "Mishar" and the folk ensemble "Guzəl Chulman".

The state ensemble of folk music at the Republic of Tatarstan was established in 1999 on the initiative of the Ministry of Culture at the Republic of Tatarstan and the Tatar state philharmonic society named after Gabdulla Tukai. The ensemble began its activity guided by Rinat Gilyazev and then Marat Yahyaev. Its art director is Aydar Faizrahmanov since 2002.

The state folk ensemble kryashen "Bermənek" was created in 2002 with the support of Tatarstan Ministry of Culture and the non-governmental organization kryashen of the Republic of Tatarstan. The head of the ensemble was the scientist-folklorist Gennady Makarov. Since 2009 Elmira Kashapova has been the artistic director of the band.

The popular folk-pop ensemble "Mishar" was established in 1984 by combining the vocal and instrumental ensemble, the folk and dance groups of Urmaevsky information cultural center (Chuvash

Republic). Ferit Gibatdinov was an organizer and an artistic director of the ensemble. Currently, the ensemble is guided by Ildus and Gulshat Shaydullin.

The folk ensemble "Guzəl Chulman" ("Beautiful Kama") was established in 2011 on the basis of the House of Culture named after Kalinin, Perm. The artistic director of the team is Gulyuza Khamzina.

The selection of these groups is conditioned by the following parameters:

- All ensembles are engaged in the active popularization of the Tatar folk music best samples in Russia and abroad;
- Each team has repertoire peculiarities, consisting in the preservation and the translation of musical traditions for Tatar subethnic groups: the state ensemble of RT folk music promotes folklore of Volga-Kama Tatars; The national folklore ensemble "Berməncek" is specialized in the performance of Tatar-kryashen songs - an ethnic and religious group of Tatars professing Orthodoxy; the popular folk-pop ensemble "Mishar" has been studying the folk music of Mishar Tatars - Tatar subethnos of Middle Volga and Urals; the folk ensemble "Guzəl Chulman" reconstructs the folklore of Perm Tatars in his works.
- All ensembles operate on Volga-Ural territory;
- the selected ensembles have different professional status: the performers of RT folk music State ensemble and the State folk ensemble "Berməncek" have higher professional music education, the composition of the People's folk-pop ensemble "Mishar" and the folk ensemble "Guzəl Chulman" is a mixed one, including both professionals and amateurs.

The study of publicly available materials on the teams, the study of repertoire, concert programs, as well as the interviews with art directors allowed to make a conclusion about the presence of certain forms concerning the social and cultural activities of ensembles.

First, the most common form is a direct concert activity, in which an original method of play is performed based on pop folk material. The peculiarity of RT folk music state ensemble is the performance of folk songs and tunes in modern arrangements. This way of folk music presentation is focused on a wide range of listeners. Confirming this, the head of the ensemble Aydar Faizrakhmanov said: "I work on the basis of folklore, I have folk material, and on the basis of this material I present the songs in a processed form with a modern twist. All of this becomes interesting to any audience, any nation".

In contrast to the State ensemble of RT folk music the art mission of "Berməncek" is in the performance of an authentic folk music kryashen. The collective director Arthur Poliakov noted: "The songs are close to the original folklore performance".¹ The artistic director of the ensemble Elvira Kashapova in her interview with the authors of the article pointed out that during the implementation of "Berməncek" concert activity the emphasis is put on the revival of old songs in their original form.²

¹ From L. Giniyatullina's interview with A.V. Polyakov, the director of the State folk ensemble kryashen "Berməncek" (Kazan, 26 of November 2013).

² From R.R. Imamova's interview with E.V. Kashapova, the artistic director of the State Ensemble kryashens "Berməncek" (Kazan, September 18, 2015).

The stage incarnation of folklore by People's folk-pop ensemble "Mishar" is performed in synthetic genres, combining the mix of vocal, choreography and theatricality. The ensemble leaders believe it's wrong to stick to a folklore or a pop trend in the work. Paying tribute to a huge pedagogical potential inherent in folk art, they also understand the importance of meeting with the folklore of a wider audience, which, in their opinion, will be contributed by the presentation of Tatar ethnic music in a contemporary style.¹

The provision of folklore material by the ensemble "Guzel Chulman" takes place in the form of separate vocal and dance numbers, or mixed compositions are used, performed to the accompaniment of authentic instruments (Kurai, kubyz, accordion). A rich ethnographic material is used for performance (legends, customs and rites of Perm Territory Tatars), collected due to numerous tours and folklore expeditions in Perm region.²

The second form of socio-cultural activity is the organization of folk art festivals. For example, the National folklore ensemble kryashen "Bermönchek" performs among the founders and organizers of a contest-festival, the performers of Kryashen song "Christmas star", which is held in Tatarstan. Also the Festival of Orthodox culture kryashen "Bermönchek bakchasy" ("Verbitsa Garden") was organized by the ensemble. The main goals and objectives of the activities were the maintenance and the development of kryashen ethnic culture, the facilitation and the identification of folk song original performers, the creation of favorable conditions for the groups who want to master the art of folk singing, to the development and the disclosure of traditional folklore repertoire wealth.

The popular folk-pop ensemble "Mishar", and in particular the director and the producer of the team Farid Gibatdinov has its experience in the holding of competitions and festivals dedicated to folk art and folklore. The international festival of Russian traditional culture of the Turkic world "Urman zalidə" taking place in the village Urmaevo of the Komsomolsk district of the Chuvash Republic became a traditional one. The main idea of the festival is the attraction of folk groups from various regions of Russia to an event for a close contact, in order to develop the mutual enrichment of cultures and the provision of folk traditions to a younger generation. Also Farit Gibatdinov with the assistance of the ensemble "Mishar" is the organizer of such folk festivals as the "Milli Miras" ("National Treasure") and "Urmai Mony".

The Artistic Director of "Guzel Chulman" together with his team is the organizer of such festivals as "Maylid bəyrəm", "Nəyryz", "Muslim world", where the participants show the folk art culture of the Perm region Tatars.

The third form of socio-cultural activity is the organization of meetings with children in schools, recreational camps for the purpose of acquainting them with history, creation and culture of their people. This form is used by the State folk ensemble kryashen "Bermyanchek" and the folk ensemble "Guzel Chulman". In 2015, the group "Bermyanchek" took part in the work of the ethnic camp "Aybagyr" by presenting its program of an ethnic pedagogical upbringing of children based on folk traditions. The ensemble "Guzel Chulman" also organizes the work with children in summer camps with the folk programs "Children feast" and "Grandmother's chest"¹. The need for such an activity is explained by ensemble leaders on the basis of the fact that the spiritual and moral components incorporated in the folk art of the past are of value to any person of any age. The singing of folk songs, the reconstruction of family rituals by folklore ensembles (patriot, wedding, funeral ceremonies, etc.) not only acquaint the

¹ From R.R. Imamova's interview with F.A. Gibatdinov, the producer of the People's pop-vocal ensemble "Mishar" (Urmaevo village, Chuvashia. February 2, 2016).

² From R.R. Imamova's interview with G.G. Hamzina, the head of the People's ensemble "Guzel Chulman" (Perm. March 10, 2016).

younger generation with the historically established traditions and customs of their ethnic group and their way of life - this is a storehouse of folk wisdom, knowledge and ideas about family relations, many of which have not lost their relevance to this day.

The fourth form of socio-cultural activity is the organization of specialized conferences and seminars designed to distribute the scientific and practical, the methodical and ethnic pedagogical experience. Such activities are carried out by the leaders of the People's folk-pop ensemble "Mishar" who organized the scientific-practical conference, which took place during the Festival of Folk Art "Milli Miras". The conference was focused on the study of an ethnic identity and a cultural heritage of Tatars living in Chuvashia.

CONCLUSIONS

The art of each ethnic group has specific features, bears the imprint of a national identity, reflects the distinctive features of a national culture. The problem of people cultural and historical heritage preservation raised in this study, which includes the monuments of folklore, provoked a socio-cultural perspective of the work. The relevance of this problem lies in the fact that folklore - a living and evolving one and in some cases a disappearing and assimilated one under the influence of external factors is the phenomenon which needs a careful attitude more than ever. The precious treasure of folk wisdom and a fount of centuries-old traditions contained in it form the foundation of a nation culture possessing a powerful pedagogical potential. Folklore groups, remodeling, reproducing and translating folk art in various forms of social and cultural activity, provide security, education and upbringing mission.

SUMMARY

The performed analysis of four musical folklore group functioning - the State Ensemble of Folk Music of the Republic of Tatarstan, the State folk ensemble kryashen "Bermənchek", the Popular folk-pop ensemble "Mishar" and the folk ensemble "Guzəl Chulman" - revealed the presence of a specific set of forms for social and cultural activities, which include: a concert practice, the organization of folk music festivals, the organization of thematic meetings with students, the organization of conferences and seminars. The pedagogical orientation of the identified forms conditions the education of young people in line with the commitment to cultural and ethnic traditions and values.

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