

Music teacher to-be tolerance formation in the multicultural educational environment by means of musical art

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Abstract. This article is devoted to the problems of the tolerance formation of music teacher to-be in the multicultural educational environment by means of musical art. The formation of tolerant qualities is regarded as one of the necessary conditions for the effective training of future specialists. The solution to this problem will contribute to a formation of personality of the modern music teacher capable to freely navigate in a multicultural world, tolerate the representatives of different peoples, their cultural diversity and values. The musical art and the folk art are the significant spirituality driver, factor of the introduction to the national life origin, and of high tolerant personal culture formation.

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Introduction

Russia's integration into the world educational environment involves finding new ways of the modern specialist personality formation able to freely navigate in a multicultural world, be tolerant to the representatives of different peoples, their cultural diversity and values. In this regard, the problem of formation of tolerant qualities of future professionals, music teachers, takes the particular significance in education, which currently became actual not only in our country but around the world.

Currently, the debating and studying the problem with tolerance got a universal character for science in general. There are numerous philosophical, sociological, psychological and pedagogical researches focused on this issue investigation [G.N. Volkova, T.N. Petrova, E.R. Khakimova, V.M. Zolotukhina]. But at the same time, there are almost no works devoted to the formation of tolerant personal qualities by means of art. Meanwhile, many scientists recognize that it is through the knowledge of other culture, including the music one, the person becomes more tolerant towards the people of that culture.

For example, a psychologist D.K. Kirnarskaya believes that a person engaged in the music lives among sound worlds saturated with different meanings, perceiving their diversity as a standard, so for him the “friend-or-foe” ratio is less dramatic and fraught with conflicts than for others [1]. This comes from the fact that the musician perceives “foe” not imaginatively, but actually sensationally and sometimes begins to count it as “friend” because “foe” convinces, captures and captivates.

Such judgments are exercised by foreign scientists [D.Fucci, L.Petrosino, M.Banks, etc.] declaring that the broad musical outlook facilitates communication and understanding among different social classes, and broad and overall music education that psychologically brings people together and turns “foe” into “friend” can be one of the building blocks of lasting social peace [2].

The scientist Medushevsky V.V. notes that the meaning and distinctiveness of communication with music of different ethnic and cultural traditions is to discover the artistic “Me” of a musical work, its “persona”, to make spiritual and personal contact and intercultural dialogue with it [3]. Algorithm of tolerance show in the process of different peoples’ music perception is recorded, primarily, in an effort to learn the musical culture of any given ethnic group, in the ability to understand its musical language, gaining an insight into the essence of deep archetypes of certain ethnic and cultural tradition, and, as a consequence, to adopt this culture. The culture is a concentrated experience of previous generations; it enables each person not only to learn experience, but also to participate in its augmentation. By virtue of the first of these two moments, the culture, on the one hand, and the tolerance upbringing, on the other hand, cannot be separated from each other.

So, the relevance of this research is caused by the need to resolve the contradictions between the society need in addressing this important social and educational problem – tolerant personality formation by means of musical art – and the need to develop new areas of technologies contributing to the effectiveness of the process; between the objective

possibilities of music and pedagogical higher education in training music teacher to-be to tolerance education of pupils during the music classes and lack of the concept-based and technological model focused on this problem solution.

Based on the identified contradictions one can outline the problem of research that lies in the methodological and theoretical justification of the tolerant personality [students] formation and upbringing in music education by means of musical art.

Research methods

System and structural analysis of philosophical, axiological, sociological, cultural, musicological, psychological and educational researches; generalization of the own and advanced pedagogical experience within the framework of the problem researched.

Tolerant personality is bringing up and formed in a multicultural educational environment. Let's consider the content, objectives and purpose of the modern multicultural education.

Main content

The greatest value in the world is "A man and his/her life: own, another person's ... the life throughout" – said B.T. Likhachev [4]. Modern social reality becomes increasingly multicultural space where varied theoretical and practical dialogues related to understanding and recognition of differences, multiplicity and richness of cultural and social life, rights, freedoms of citizens, non-violence, religious tolerance, dialogue of cultures intersect.

In Educational Science the concept of multicultural education has different content: first, it is a process involving the creating of conditions for the cultivation of the worldview approach to the constructive cooperation on the basis of introduction to ethnic, Russian and world cultures; second, it is the curriculum and the organization of training activities of students focused on the improvement of training level; third, it is an education built on the ideas of preparing the younger generation for life in a multinational and multicultural environment [5].

Initially, a man since his/her birth is placed in the world of culture, and the education is the mainstay of the nation culture. The nation has no future without education. One of the most pressing and severe problems at the turn of the Millennium in which we live is a problem of multicultural education and upbringing of new free man with moral and humanistic worldview.

The main goal of multicultural education is to help the younger generations to develop tolerant, intercultural competence providing an appropriate

living in a multinational and multicultural environment.

Multicultural education is supported by three universal human reference points – "pluralism", "equality", and "integration". What is meant in the first case is respect and preservation of cultural diversity; in the second case – support of equal rights to education and upbringing; in the third case – upbringing in keeping with national, political, economic, and spiritual values [6]. The most successfully the multicultural education achieves its objectives, providing encouragement and respect for the principles of diversity. It contributes to the development of basic human values – fundamental, universal guidelines and standards, moral values being an absolute standard for people of all cultures and times [7].

If sciences play an important role in the study of ethnic group, the art, including the art of music, opens new avenues for understanding the history and culture of the ethnic group as it interprets musical and aesthetic and emotional side of its life. The musical art not only brightens a person's life, but it is a mean of the person outlook formation; it helps embrace the whole world in general by means of values [8]. Musical art helps the individual to realize its own creative, professional and personal potential; it is a mean of education, socialization, the source of self-expression and self-development.

The role of musical art in the educational process is high and significant. The purposes of musical education are to promote moral and aesthetic formation of personality using the music impact; develop students' ability for music through education; prepare them for active involvement in the musical life of the country.

World perception variability peculiar to the works of art, diversity and potency of forms of activities, and their multifunctionality promote education of openness, tolerance, readiness for mutual cooperation and peaceful coexistence of social groups of different races, religions, ethnic groups, as well as human dignity and high moral qualities.

One of the critical goals of multicultural education is the development of a tolerant culture of personality. Translated from the Latin language a tolerance [tolerantia] means patience [English - tolerance, toleration; German - toleranz; French – tolerance]; it is associated with liberality, forbearance to someone or something, meaning a willingness to provide the other person with the opportunity to exercise freedom of thought and action.

The concept of "tolerance" was being formed for extended period of time and gradually it was obtaining and collecting more diversified meanings to be in harmony with modernity in its entirety. Keeping

in mind the number of existing definitions, it may be said that the tolerance is a demonstration of respect to “other culture”, to “other” phenomenon, demonstration of respect to the individual, to the person regardless of nationality, religion, and finally, to its values – customs and traditions [9], that is, to the norms of human consciousness and behavior which are called tolerable, mutual tolerable, tolerant.

Tolerance is a human virtue: the art of living in the world of different people and ideas, the ability to have rights and freedoms, and not violating the rights and freedoms of others. At the same time, tolerance is not a concession, condescension or indulgence but an active life position based on the recognition of another [10].

Tolerance is an integrated quality. If it is formed, it will manifest itself in all real-life situations towards all people of different nationalities [11].

The art, and particularly, the music, has a huge potential in enrichment of human consciousness and experience with tolerant attitude. Music is a kind of “ancestral consciousness” in which all consciousness act as a kind of unified “Me” [12]. That is why the music values are universal. The functions of values [and anti-values] in music culture and music education can be extremely varied and significant: they are associated with different time periods – with the music culture, and therefore, with music education of the past, present and future; due to the growth of technology and mass communication they increasingly empower all elements of human life with the value [or anti-value, anti-spiritual] significancy; assign the systems of any given musical priorities, methods of social recognition, criteria for the assessment of musical art, musical performance; determine more or less complex multi-level systems of orientation in the world of music.

Tolerance serves as a vital foundation of intercultural “music communication” thanks to which the coexistence of different national and other musical and cultural identities professing original orientations and ideas about human values becomes possible in a single living space [integrity]. The model of dialogic intercultural communication implemented in musical art and music education represents a way to incorporate “foe” in “friend” and vice versa [9]. In this role the music and various forms of interaction with it act as the personification of the highest, in the spirit, tolerant attitudes in the human community.

Folk music is a kind of arch connecting music cultures of East and West as its “no translation” perception is provided by the structural and typological commonality of archetypes associated with overall understanding of spiritual values of life, as well as with ways of communication similar to all cultures – intonation and movement. Mutual influence

of music cultures of East and West contributes to overcoming the cultural boundaries and expansion of intercultural dialogue. It is thereupon various ethnic groups come together; their tolerant interaction, enrichment of feelings, emotions, tolerant perception, and tolerant qualities manifestations in society takes place.

In this day and age the school should be a place where favorable conditions for interethnic communication are created, where the respect to its own culture and cultures of other peoples are cultivated in all students. The issue of promoting tolerance in school is addressed by way of children involvement in folk art. The folk art is an environment in which the special conditions for the development of the child's spirituality are created [13]. The folk art has all required features: preservation of historical, cultural and artistic traditions; communicativeness associated with the collective nature of working practice and leisure; vividness and expressiveness of both, speech and artistic, language; close relationship of creativity with the surrounding life.

The folk art is extra-national. Getting acquainted with tales and songs, proverbs and rhymes of different peoples a child finds similar elements, and so, unfamiliar will become closer and dearer. And this is the first step towards a tolerant community [14].

The folk art is a syncretic art where artistic processes are combined with other forms of social consciousness [folk rituals, customs, and traditions] and reflect the reality and law of its development. It performs a social function, as well as educational, cognitive, aesthetic, informative, communicative, hedonistic, and others [15].

The meaning and specific character of communication with music of different cultural traditions is to comprehend the artistic concept of a musical work, to establish spiritual and personal contact and intercultural dialogue with it. This mechanism – turning “foe” into “friend” – is at the heart of the professional activities of music teacher and has a direct influence on his/her tolerant qualities. The existence of tolerant qualities implemented in the course of music education is displayed through the system of upbringing in human of willingness to apply and transmit these values to “other person”, through musical cultural tolerant environment. In this context, a tolerant attitude toward representatives of different nationalities and their culture acts as a kind of approach to the student's tolerant behavior. However, for the comprehensive, effective and professional formation of tolerant personal qualities the special training of music teacher to-be is required.

We treat formation of tolerant qualities as one of the necessary conditions for effective training of music teacher to-be. For this purpose it is necessary to

incorporate ethnic content into all subjects taught during the whole period of training observing succession among educational institutions. To create an atmosphere imbued with the spirit of pluralism, the students should have an access to materials which would contain objective information on history and culture of ethnic groups. The students should come to an understanding that the ethnic diversity is an integral part of our region. In modern times an important aspect of theory of knowledge is that the students should work up a nontrivial creative nature of acquisition of knowledge and skills by individuals and colleagues in general.

An important source of tolerant qualities formation is a pedagogical communication of teacher with a student when the first appears as a sample, benchmark of this quality demonstration in a variety of situations: during classroom and extracurricular informal communication; while working on the term and graduation paper of students; during the school practices and creative meetings and scientific conferences [16].

In Salikh Saidashev Higher School of Arts of the Institute of Philology and Intercultural Communication of Kazan Federal University the work on upbringing of tolerant culture of the music teachers to-be by means of music art and folk art is taken place. In the curriculum there is a block of musical and theoretical disciplines of national and regional component ["Folk art", "History of Tatar music", "Music of the Volga region peoples", "History and Practice Tatar choral music"] where students are introduced to the national musical and cultural traditions of the peoples living in Russia and in the Volga region. The repertoire of the student choruses include the works of composers of different nations, choral arrangements of folk music; the programs for individual learning in classes of solo singing, conducting, instrumental performance include the works of the Russian and foreign classical composers, as well as the works of Volga region composers [Tatar, Udmurt, Chuvash, Mordovian, Mari and other nationalities]. Such forms of regional component incorporation into the educational process not only contribute to the solution of educational problems, but also to the implementation of creative aspirations of students, increase their self-concept aiming at achieving more meaningful results. Moreover, purely pragmatic problems of future music teacher and music director training are solved, namely: the training to essentials of preparing students to participate in competitions and preparing them for live performances.

The teachers of Salikh Saidashev Higher School of Arts of Kazan Federal University are engaged in research work in this pedagogical sphere

creating tutorials, training manuals, monographs, training and disciplinary work programs, printed music, scientific conferences, etc.

So, the introduction of a regional component in the educational process of Salikh Saidashev Higher School of Arts adequately meets the integration parameters of federal and national and regional components of the education standard. This factor contributes to a formation of life and tolerance-oriented person open to the perception of cultural values of different peoples.

Summary

The formation of tolerant qualities of music teacher by means of musical art contributes, in general, to a solution of critical social problem aimed at providing the constructive intercultural dialogue and peaceful coexistence of different ethnic and cultural communities. In this process the musical art is an effective educational instrument in the "genetic code" of which the whole range of emotions, feelings and experiences of the people, its mentality, values, and best spiritual qualities is reflected. Comprehending the music of different ethnic traditions through the prism of its own spiritual experience a person is able to understand the "other world", accept the "other" as it is, empathize it.

Conclusion

Thus, in view of the above said, it may be said that the musical art is an effective mean of addressing the challenges facing modern multicultural education, in respect of formation of human values and tolerant personal culture.

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