

The Formation of Intercultural Tolerance Through Musical Art

Kamila Kairovna Dossanova¹, Gulnar Tuyakbaeva Alpeisova², Alma Abilkhanovna Dossanova¹

¹L.N.Gumilev Eurasian National University, Mirzoyana Str., 2, Astana, 010000, Kazakhstan

²The Kazakh National University of Arts, Tauelsizdyk Str., 50, Astana, 010000, Kazakhstan

Abstract. The article looks into the issues of forming multicultural tolerance in a future music educator by means of musical art. The author deliberates upon such notions as “Tolerance”, “Culture”, “Intercultural Communication”, “Multicultural Tolerance” and defines pedagogical conditions in forming such multicultural tolerance along with the methods of their implementation.

[Dossanova K.K., Alpeisova G.T., Dossanova A.A.Yastreb O.V. **Ecology The Formation of Intercultural Tolerance Through Musical Art.** *Life Sci J* 2014;12(12s):894-898] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 194

Keywords: tolerance, culture, intercultural tolerance, intercultural communication.

Introduction

The integration of Kazakhstan into the global educational community goes hand in hand with searching for new ways of forming a future personality of a professional capable of free navigation in a multicultural society, of being tolerant towards different ethnicities with their cultural diversity and values. In this regard an important role is being given to engraining tolerance, which is being of high value at present globally and which is acquiring shape in our Republic.

Main part

One of the Acts of the Republic of Kazakhstan “On Education” (1993) sets out the principles of the State policy in education and one of them is “... safeguarding the ethnic cultures and regional cultural traditions and peculiarities in a multinational state through education”[1].

Both scientists and teachers of the modern time note that teaching tolerance in human relationships, encouraging the mentality of tolerance is the strategic task of the 21st century. New educational approaches require steadfast development of conditions to forge such qualities as tolerance to nonconformity, ability to appreciate spiritual values of different people, awareness of own behaviour, integrity, acceptance of self and others. The study of a different culture gives a deeper insight into and appreciation of the necessity for equal dialogue with the main task to ensure compassionate relations between the representatives of different ethnic cultures, accepting principles of tolerance and cultural pluralism. President N. Nazarbaev remarked in his Message to the people of Kazakhstan: “We must adhere to the dialogue between cultures and civilizations. It is only in the dialogue with other nations can our country achieve success and influence in the future” [2].

Appreciation of a different culture including music makes a person more tolerant towards his own national culture. The influence of music over the tolerant behaviour of a person has been confirmed by various sociological, cultural and pedagogical researches, all of which stressed that a broad musical knowledge helps communication and understanding between different people.

An individual of today can only live and work in the multicultural environment. This leads to the fact that tolerance awareness must be a systemic and purposeful process. These mission statements entail a number of variations and additions to the existing requirements towards the professional training of future specialists including teachers of music. Nowadays when the international contacts are continuously increasing, it is of primary importance to give students such communication skills which would enable them to establish music links and exchange at an international level. Apart from acquiring professional knowledge and skills a future professional must steadfastly develop his own ability to be tolerant and respectful in recognizing the phenomena of other cultures, encourage intercultural cooperation. In this light the issue of forming intercultural tolerance of a future professional comes to the fore.

The issues of intercultural integration have been the subject of classical and middle age philosophy in works by Aristotle, Confucius, Plato, Socrates et al.; in classical German philosophy in the works of V.G. Hegel, I. Kant, L. Feuerbach, I. Fichte, F. Schelling et al.; in Russian philosophy of 19th and 20th centuries of M.M. Bahktin, N.A. Berdiaev, N.A. Danilevsky, P.A. Florensky et al.; Kazakh philosophers such as Al-Farabi, I. Altynsarin, M. Auezov, A. Baytursynov, M. Zhumabaev, A. Kunanbaev, S. Khudayberdiev, A. Margulan, S. Ualikhanov et al. As far as development of education

as a mechanism of interpreting cultural values including the formation of tolerant thinking, we should take note of such publication as Anderson R., Shalom H. Schwartz, D. Montgomery, Miguel E. Gallardo, Nurten Gokalp, Bilgehan Gültekin et al. [3-9].

Quite a few researchers into the musical culture of different countries also look into the content of a musical culture such as the state of the folklore forms, classical heritage and musical-aesthetic innovation etc. (J. Akinsa, L. Scripp1 et al.) [10, 11]. The issues of musical interaction of cultures found a reflection in the pedagogical science and in the musical education teacher training in particular (A.B. Kayak, L.S. Maykovskaya et al.) [12, 13]. The research of L.S. Maykovskaya is of great importance methodologically in view of intercultural interaction. Proceeding from the hypothesis that the fundamentals of ethno-cultural tolerance is a positive ethnical identity, L.S. Maykovskaya arrived at the algorithm in studying musical cultures of different ethnical tradition – “from understanding the music of our own people to understanding music of the people around the world” [13]. The researchers determined that the art of music can become a sort of an indicator of inter-ethnical relations in a social medium.

In Kazakhstan there are a number of researchers, music teachers (M.H. Baltabaev, S.A. Uzakbaeva et al.) who approach musical education as a whole and multi-faceted process. This process will introduce the students both into their own ethnical culture as well as into the global multicultural musical culture [14, 15].

Thus the concept developed by M.H. Baltabaev unfolds cultural aspect of the musical-aesthetic education with the goal to form traditional musical-artistic culture of an individual. Traditional artistic culture of a personality as an integral education is based upon a multi-genre traditional culture of the Kazakh people and is a synthesis of different cultures. They are an independent facet of the traditional art culture and in its interconnection and interdependence they lay a new integral cultural cross-section, which the author refers to as “the traditional art culture” [14].

In Kazakhstan there successfully function alternative programmes in music for schools such as “Elimai” (M.H. Baltabaev), “Music” (S.B. Kulmanova), “Murager” (A.I. Raimbergenov) etc. And it is thanks to those that the future professionals are learning to differentiate between the professional issues and goals and to adopt advanced practices and integrate different approaches to the methods of teaching music in schools [16-18]. The content of the training is geared not only towards learning traditional set of knowledge about the basic cultural values, but

also towards appreciation of cultural values of other ethnical groups residing in the region.

The study and analysis of the philosophical, musicological, music-pedagogical, psychopedagogical literature led to the conclusion that the formation of such a social and professional personality trait as tolerance including intercultural tolerance by means of musical art is being given insufficient attention due to the fact that the understanding of this phenomenon is yet inadequate. Nevertheless the modern reality points out to the necessity of the research into the intercultural tolerance both from the pedagogical aspect and also by the related sciences.

The goal of the research is to study the mechanisms of engraining intercultural tolerance by way of music, which will also encourage the development of high moral standards of future professionals and allow for acceptance and awareness of the diversity of ethnicities of Kazakhstan and of the global environment as a whole.

The following goals were set out:

- To study the phenomenon of tolerance in the areas of philosophy, sociology, cultural studies, musicology, various branches of psychology and pedagogy;
- To analyse and summarize modern approaches towards the issue of intercultural tolerance as well as the practical experience of forming tolerance in leading countries of the world;
- To identify educational factors to effectively formation of the intercultural tolerance in a future teacher of music through the prism of musical art in Kazakhstan.

To achieve the above goals we used the following theoretical methods: theoretic-methodological analysis was used to establish preliminary points of research; conceptual-terminological and comparative analysis was engaged to characterize and unify the conceptual field of research; simulation was used to model the process of forming tolerance; analysis, synthesis and generalization were used in the process of substantiation and representation of the research results. The ethnological and ethno-musical methods used to analyse musical cultures and traditions of different people allowed to identify common characteristics of the musical practice as well as the factors which precondition their differences and diversity. Empirical methods such as experiment, graphic-audio method, musical quiz, tests and questionnaires, interviews, discussions, observation were deployed in the practical part of the research.

The methodological basis is the socio-cultural approach, which forms a notion about the social nature of tolerant interaction between the subjects at different levels of its interpretation. The research is

founded on the methodological principles of consistency, historicism, development, integrity, complementarity (additionality).

The analysis of terms “tolerance”, “culture”, “intercultural tolerance”, “intercultural communication” became the departure point for this research. The analysis of the philosophical, sociological, musical, musical-pedagogical and psychological literature led to the conclusion that “tolerance” is a personality trait which is the unity of two aspects namely passive-adaptive and active-constructive. As passive-adaptive aspect in relation to work of future music teachers we understand the ability of a personality to positive, emotional appreciation of a different national culture whilst carrying out creative musical activities and retaining own personal perspective. The active-constructive approach is acceptance of another culture, readiness for interaction, musical dialogue in order to use multicultural achievements with the goal of self-development.

The notion “culture” is one of the most difficult to define in science due to the multi-faceted nature of this phenomenon. Many authors see the main application of culture in creating unified understanding of the essence of life by people who belong to a given community. The world acquires structure in the people’s consciousness, the ideas and objects take on sense and meaning. Value orientations will determine the fact that the same life issues are resolved in a different way in different cultures and will result in different reactions, actions, opinions and evaluations. It is important for the music educators to be aware of the parameters which would determine the value orientations in different cultures and which will include convictions, musical awareness, symbols, values, traditions and styles of musical thinking.

The intercultural tolerance should be interpreted as tolerance as a complex of traits and abilities of a person, which allow to manifest tolerance, respect and good will towards other ethno-cultural communities and phenomena of these other ethno-cultures. As far as the professional training of future music educator goes the intercultural tolerance is considered by us as respect, adequate understanding and appreciation of the rich tapestry of musical cultures whilst retaining positive image of their own musical culture. The intercultural tolerance of a future professional encompasses apart from the above traits the development of empathy in the creative activities, which will become particularly beneficial in positive resolution of issues in a multicultural exchange.

The phenomenon of intercultural tolerance is being manifested in the process of intercultural communication. We understand communication as socially conditioned process of transferring,

perceiving and processing musical information between two and more subjects with the help of various verbal and non-verbal communication means. Intercultural communication is being identified as the summary of diverse forms of relationships, interactions and communications between the individuals and groups, that belong to different cultures and is geared to understand how the exchange of specimens of musical practices between peoples and civilized communities occurs in their structural and substantive aspects. In accepting and respecting a representative of a different culture with his way of thinking, his musical appreciation helps the participants of the intercultural communication to broaden their own social experience and enrich their cultural heritage.

The effective formation of the intercultural tolerance of the future music educators is only possible while certain pedagogical conditions are available. In determining those we took into account the requirements towards today’s specialist, the awareness of the essence and content of intercultural tolerance, specifics of professional training of future musical educators, advanced ideas of socio-cultural and communicative approaches. This resulted in establishing the following pedagogical conditions:

- 1) Use of musical material as the basis for implementation of a special course “The Basics of the Culture of Tolerance of a Music Educator”, targeting to enrich knowledge of future specialists about tolerance;
- 2) Use of role play which will encourage the formation of concepts about tolerant interaction in students;
- 3) Engaging students in intercultural communication with the mission of enhancing the experience of tolerant communication.

Talking about the first condition we proceeded from the fact that musical material is the source of axiological information of a certain cultural tradition. In the sound-musical space of different countries there co-exist different forms of musical creative practice. They are a very important regulator of social links and stimulate the processes of intercultural communications in the broadest sense of this word. In the process of different types of creative musical activity of students there happens intercultural interaction through creating positive, emotional response towards a different national culture.

The second condition presumes a dialogue between ethnical cultures in musical activity based upon the idea of alternative comparativeness. The students must be extended an opportunity to immerse into a culture of a different ethnos, “to identify” with it, to appreciate its significance, peculiarities whilst getting an insight into its moral-aesthetic nature. The

comparative analysis of musical pieces will allow future educators to understand the commonality of the value ideals which different peoples aspire to. So the orientation towards the common human values is a significant condition of raising a tolerant personality.

In defining the third condition we proceeded from the following; engagement of future musical educators into the intercultural communication not only creates the condition for familiarization with the content of musical culture (musical language, expressive means of music, semantics, axiology, emotional-sensual expressions), but also creates a genuine need to communicate with people of different cultures.

In order to enrich the experience of tolerant communication, to form multicultural consciousness with the students which will enable them to adequately interact with different cultures, we trained one of the student to participate in the international contest "Music Teacher of the 21st Century" named after D.B. Kabalevsky. The contest of pedagogical craft for the teachers of music was founded over 10 years ago by the Moscow Teacher Training State University. In October 2012 it was held for the first time in Ukraine under the umbrella of the National Teacher Training University named after M.P. Dragomanov in Kyev. This event which united music teachers, students of near and far abroad became the symbol of revival while preserving the best tradition of the artistic-aesthetic education of the youth. The Contest "Music Teacher of the 21st Century" named after D.B. Kobalevsky has long become one of the big-scale music-pedagogical events of the international stature, the landmark of real music and musical education. Over 40 participants represented different countries of the near and far abroad: Kazakhstan, the Ukraine, Russia, Belorussia, Moldova, Czechia, China, Germany. Kazakhstan was represented by a student from the Kazakh National University of Arts. Our student that we trained was awarded the First Prize Laureate Diploma of the VI International Contest "Music Teacher of the 21st Century" named after D.B. Kobalevsky who demonstrated a most convincing and engaging manner his musical-creative abilities and skills, the ability to navigate the current trends of intercultural interaction.

The venue for the next international contest in 2014 was awarded to Kazakhstan and the representatives of the near and far abroad countries are going to attend. Not only will this event expand the intercultural contacts, but also it will provide for an opportunity for the international scientists to familiarize themselves with the advances and innovations in the research into intercultural interaction of the Kazakhstan's musical space and other countries.

Materials and methods

The methods of implementation of these pedagogical conditions were based upon the principles of the socio-cultural approach adopted by us as a methodological base of educating future professionals in intercultural tolerance: the principle of dialogue between cultures, cultural awareness, cultural correctness, multicultural appreciation, professional orientation, imitational simulation, cohesive training in all aspects of musical activities. The main mechanisms of the methods to form intercultural tolerance of the future music educators are the following: development and implementation of a special course "The Basics of the Music Educator Tolerance Culture", role play of the situations of tolerant intercultural communication, engaging future educators in the real life intercultural communication.

The scientific novelty of the research consists in identifying the importance in forming intercultural tolerance for future music educators at the stage of their professional training; refinement of the content of the notion intercultural tolerance in the context of musical education issues; development of pedagogical condition and methods of teaching for forming intercultural tolerance in students by means of music.

The study of the intensive interaction of musical cultures and civilizations in the context of global processes lays foundations for creating trans-nation and trans-civilization mechanisms, which generate universals in musical culture shared by the humanity. Thanks to identifying those at this new stage of musical interaction each musical culture having engaged into an intensive communication with others can be enriched by the unified global experience, forging their own unique nature at the same time. The research into the cultural exchange will allow for creation of a new musical domain with commonly recognizable sound semantics by means of such universals and mechanisms of self-organization. Its composition may come to comprise conceptual elements and forms inherent to the musical models of these cultures which in its turn will help international community to increase the degree of efficiency of interaction in the area of music.

Results and discussion

The results are of value to those who develop and organize work in the field of the cultural policies. Many professionals need a deeper awareness of trends, which underlie the dynamics of intercultural cooperation as well as the processes which are important for interaction of national and regional communities of the world. Thus it will be possible to come to new understanding related to diversity and complexity of new phenomena in musical life both in

the space of own musical culture as well as global cultures.

The research will spark new interest of the professionals both in the field of education and culture as an important field of the modern cultural policy and an indicator of social development at the time when Kazakhstan is forging relations with 30 most developed countries. This will allow to further develop competitive advantages in education, foster the level of employment of the graduates, strengthen integration of science and education. The results of the research would be highly sought after in the area of culture, education, in the programmes for national and regional youth policies as well as in international cooperation.

The innovations at hand are the instrument for educating a person into a multicultural personality in the framework of music-aesthetical focus and it will foster creation of functional foundations for regulating inter-ethnic relations in a multinational state such as Kazakhstan.

Conclusion

Going forward we would like to reiterate that the completed research does not claim to be exhaustive as far as the study into the issue of forging intercultural tolerance in future music educators. And in this regard we would identify the following areas as priority: forming intercultural competency in students, value-conscious approach towards professional intercultural communication; development of optional computer based information technologies and encouraging students to participate in the intercultural exchange.

Corresponding Author:

Dr. Dossanova Kamila Kairovna
L.N.Gumilev Eurasian National University,
Mirzoyana Str., 2, Astana, 010000, Kazakhstan

References

1. The Act of the Kazakhstan Republic «On Education» of 1993.
2. The Letter of the President of the Kazakhstan Republic N.A. Nazarbayev to the People of Kazakhstan. The Voice of Kazakhstan of 14.12.2012.
3. Anderson R., 2012. Early American pioneers of intercultural communication Molefi Kete Asante: The Afrocentric Idea and the cultural turn in intercultural communication studies. *International Journal of Intercultural Relations*, 6(36): 760-769.
4. Schwartz S.H., 2014. Chapter 20 – National Culture as Value Orientations. *Consequences of Value Differences and Cultural Distance*. Handbook of the Economics of Art and Culture, 2: 547-586.
5. Yang Y. and D. Montgomery, 2013. Gaps or bridges in multicultural teacher education. A Q study of attitudes toward student diversity. *Teaching and Teacher Education*, 30: 27-37.
6. Gallardo M.E. and N. Kaivan, 2013. Handbook of Multicultural Mental Health (Second Edition). Integrating Ethical Considerations in Multicultural Curriculum and Training. Expanding the Classroom to the Community. Assessment and Treatment of Diverse Populations, pp: 590.
7. Gokalp N., 2012. Philosophy Education and Human Freedom. Cyprus International Conference on Educational Research (CY-ICER-2012). North Cyprus Volume 2(47): 477-479.
8. Gorski C.P., 2009. What we're teaching teachers: An analysis of multicultural teacher education coursework syllabus. *Teaching and Teacher Education*, 2(25): 309-318.
9. Gültekin B., 2012. Dialog and Mediation Education in Intercultural Communication. Proceedings of 3rd International Conference on New Horizons in Education – INTE 2012, Social and Behavioral Sciences, 55: 1124-1133.
10. Akinsa J. and B. Binson, 2011. Transmission of traditional Lanna music in Chiang Mai. Continuity and change in a contemporary urban environment. *City, Culture and Society*, 2: 243-254.
11. Scripp L. and R.F. Subotnik, 2003. Directions for Innovation in Music Education. Integrating Conceptions of Musical Giftedness into General Educational Practice and Enhancing Innovation on the Part of Musically Gifted Students. *The International Handbook on Innovation*, 2: 485-512.
12. Kayak A.B., 2001. Dialogue as a Mechanism of Cultural Interactions. *Cultural Studies and Cultural Policies – Development*. Thesis of the International Scientific Applied Conference. M.: RIK.
13. Maykovksya L.S., 2008. Value essence of tolerance in the context of ethno-cultural paradigm in music education. Newsletter of the Moscow State University of Culture and Arts, 3(24).
14. Baltabaev M.H., 1997. Contemporary Literature of Kazakhstan: Gnoseology, Mentality Continuity, Outlook. Almaty: RNTPK.
15. Uzakbayev S.A., 1993. Aesthetic education in Kazakh people pedagogy, PhD thesis, Almaty.
16. Baltabayev M.H., B.S. Utemuratova et al., 1993. The Programme in music for Kazakh School «Elim-ai». Almaty: Atameken.
17. Kulmanova S.B., 2002. The music programme «Music» for Kazakh school. Almaty: Almaty kitap.
18. Raimbergenov A.I., 1990. Music programme for Kazakh school «Murager». Almaty: Atameken.

8/13/2014