

# Development of University Students' Ethnic Identity by Means of Russian Musical Folklore

V.I. Klimov and T.D. Kirichenko

**Abstract---** *The paper presents the features of the ethnic identity development of Yelets State University students identified during the study. I.A. Bunin by means of Russian musical folklore, based on the ratios of the categories of general, special and individual. These results make it possible to single out laws covering the material and spiritual spheres of Russian musical folk art, to understand the essence of mythological symbolism, which contributes to a cosmic understanding of the world, that is, the identification of micro and macrocosms conveyed in stories and musical forms, and to specify the identity of Russian national art. In the course of the study, pedagogical conditions that contribute to the effective development of the university students' ethnic identity by means of Russian musical folklore were identified and justified: 1) Functioning of the musical sound space surrounding students, based on the study of the works of Russian musical folklore in all its genre diversity; 2) The presence of an information and educational environment formed on the knowledge of traditional folk culture, which also determines the role of a person - the ethnic culture carrier; the Russian people qualities are concretized: the definition of attitudes (the pursuit of truth, truth, good, beauty); following true life values (family, collegiality, work, caring for elders, continuity of generations). 3) The creation of a specially organized atmosphere that corrects the social and behavioral sphere of students, which contains involving students in various forms of musical folklore implementation, contributing to social interaction and assessment of life positions. In the course of the study, we came to the conclusion that the process of developing ethnic identity of university students includes six main types of ethnic identity: normal identity; ethnocentric identity; ethno dominant identity; ethnic fanaticism; ethnic indifference; ethnonihilism. According to the results of the study: 1) The essence and content of the definitions of "ethnic identity", "Russian musical folklore" are studied and clarified; 2) The concept of ethnic identity as a category of ethnic pedagogy is concretized; 3) The pedagogical potential of Russian musical folklore in the development of the ethnic identity of university students is revealed; 4) Pedagogical conditions that contribute to the effective process of developing ethnic identity of university students by means of Russian musical folklore are substantiated and verified; 5) The main types of ethnic identity are clarified and analyzed (normal identity; ethnocentric identity; ethno-dominant identity; ethnic fanaticism; ethnic indifference; ethnonihilism); 6) Situations of relations in the sphere: person-person; human society; human nature are identified.*

**Keywords---** *Ethnic Identity, Folklore, Russian Musical Folklore, Pedagogical Conditions, Higher Education.*

## I. INTRODUCTION

The current stage of Russian society development is characterized by a tendency to humanize domestic education, which manifests itself in a conscious and empathic attitude towards a person through his correlation with the world of national culture values. Thus, the Law "On Education" of the Russian Federation states that the

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principle of state policy in the field of education is "... the education of citizenship and love for the motherland, the protection of national cultures and regional traditions in a multinational state ..." [25]. Of particular importance in this regard is the problem of preserving national traditions, establishing a connection between traditional (culture of previous generations) and modern cultures, studying and popularizing authentic (genuine) works of Russian musical folklore. The issues of the revival of Russian traditional, including musical culture, are becoming increasingly relevant, since the desire to preserve folk art is the main condition for "self-preservation of the people as an ethnic community, the bearer of a unique cultural genotype and spiritual traditions" [11]. An important factor ensuring the upbringing of a youthful attitude towards the historical and cultural heritage of the peoples of Russia is the "harmonization of national and ethnocultural relations; preservation and support of ethnic and national-cultural identity of the peoples of Russia ..." [26].

With the growing international communications, the media development and the migrations growth, modern society is extremely heterogeneous in ethnocultural terms. Proceeding from this, processes of ethnic identification, which, as practice shows, are most effectively carried out through familiarizing a person with the cultural values of his people, are of particular importance. The importance of developing an individual's identity in a multicultural space and the "acceptance" by it of a complexly structured set of cultures, based on the principles of self-identification and tolerance of an ethnic group, is universally recognized. In the current situation of social instability, it is the ethnic group, as the psychological community of people that is able to successfully perform the functions important for each person: quickly navigate the world around them; set common life values; protect social and physical well-being.

Currently, in higher education, the development of ethnic identity of students is recognized as the most important object of scientific research. The geopolitical situation in the country that has developed over the past decade and is actively developing today has significantly influenced the emergence of problems related to the organization of training for students who are carriers of different national cultures. It is known that without a positive attitude to one's own ethnic identity, the formation of patriotism and effective interethnic interaction are impossible. The current student community, in which the active development of this process takes place, is of obvious interest in this regard.

However, the aggressive influence of the media and advertising is a deterrent in the ethnic identity development of the young generation. In this regard, the determination of the means of Russian musical folklore in the ethnic identity development of university students seems very significant. In our case, the means of musical folklore are formed skills of students in the field of instrumental and vocal folk performance, the basics of folk choreography. Moreover, the use in the university educational process of various forms of introducing students to folk art (holidays, festivities, ceremonies), all that relies on folk traditions, is associated with national identity and originality - meets the strategic objectives of modern society and contributes to the development of students' ethnic identity.

In modern science, many researchers (N.A. Voronin, N.I. Konovalova, A.V. Telenkova, and others) consider ethnic revival as the main feature of human development in the 21st century. Moreover, the problem of the ethnic identity development by means of Russian musical folklore was reflected in the scientific works of Russian

scientists and is presented in various aspects. So, in a number of studies (A. A. Baychenko, E. M. Galkina, A. N. Terentyev), it is noted that the ethnic identity of some Russians living in Russia is either negative or conflicting. People who do not accept their ethnic identity negatively relate to their ethnicity, experience tension and discomfort.

A significant contribution to the theory of the identity formation was made by domestic researchers P.P. Blonsky, V.I. Vodovozov, P.F. Kapterev, K.D. Ushinsky, S.T. Shatsky. A growing interest in the phenomenon of ethnic identity is increasingly shown by psychology. The methodological problems of ethnopsychology (V.G. Krysko, V.N. Pavlenko, Yu.P. Platonov, G.U. Soldatova, S.A. Tatlin); mechanisms of interethnic interaction (B.C. Ageev, T.G. Stefanenko); structure of ethnic identity (E.M. Galkina, V.F. Petrenko, O.L. Romanova, LB Schneider) are investigated.

Within the framework of the indicated problem, the principle of nationality is also of particular interest to us (K.D. Ushinsky, L.N. Tolstoy, P.F. Kapterev, V.Ya. Stoyunin, I.E. Zabelin, etc.), which reveals the issues studying the history of the people, identity, social conditions and culture of an ethnic group; interpersonal relations of representatives of various nationalities.

In domestic science, the term “ethnic identity” appeared in the 80s of the XX century. It is worth noting that the phrase “folk spirit” was the predecessor of this concept at the end of the 19th century. This term was formulated by German philosophers and linguists H. Steinthal and M. Lazarus. The national spirit was understood as the psychological similarity of individuals belonging to the same people.

In Soviet and Russian ethnography, the concept of “ethnos” is considered the main type of ethnic community. In Russian, the term “nationality” has been and remains a synonym for the term. The term “ethnos” was introduced into scientific circulation in 1923 by the Russian emigrant scientist S.M. Shirokogorov.

The well-known axiom is that ethnic identity is established for most members of the group from birth and is based on the assumption of their shared sociocultural experience. According to G. Tajfel’s definition, ethnic identity is “that part of an individual’s self-concept that arises from the awareness of his membership in a social group along with the value and emotional value attached to this group” [21].

In domestic science, this approach to the problem of ethnic identity is presented in the works of N.M. Lebedeva, devoted to the psychological study of the ethnic migrations’ problems. The author considers interethnic integration as a sign of “successful” adaptation to a foreign ethnic environment, in which each group retains its own ethnocultural characteristics, but at the same time, a common self-awareness, a sense of a common “we” (real or conditional) is formed.

Thus, the development of the ethnic identity of university students by means of Russian musical folklore is a prerequisite for natural life, since ethnic self-identification makes it possible to develop an internal culture, value guideline, model of behavior in the social environment, and helps to successfully adapt in the social environment and interethnic interactions.

## II. METHODOLOGY

A historical study of the ethnic identity problem and own pedagogical experience allows us to conclude that the process of developing ethnic identity of university students includes six main types that differ in their persistent features and signs:

1. A normal identity, in which the image of one's people is perceived as positive, has a favorable attitude to its culture, history, but the need for identification with this ethnic group depends on the type of person and situation. Deviations from the norm can go both in the direction of increasing ethnicity, and in the direction of its disappearance [11, p.123].
2. Ethnocentric identity, meaning non-critical preference of any ethnic group and self-identification of the individual with it. With this identity, there are elements of ethno-isolationism, isolation. In some ethnic groups, elements of isolation are determined by traditional norms and religious rules, although they are not accompanied by isolationism as a whole [11, p. 124].
3. Ethnic dominant identity - a type of identity in which ethnicity becomes most preferable over all other types of identity (civil, family, professional). Such an identity is usually accompanied by recognition of the "right of the people" above human rights, ideas about the superiority of their people, discriminatory attitudes towards other ethnic groups, recognition of the ethnic cleansing legitimacy, and the desire not to mix with other ethnic groups [11, p.124].
4. Ethnic fanaticism - a type of identity in which the absolute dominance of ethnic interests and goals, often adopted irrationally, is accompanied by a willingness to make any sacrifices and actions for their sake - an extreme form of aggressive identity [11, p.124].
5. Ethnic indifference - arises when students are indifferent to the problem of their own ethnicity and interethnic relations, to the values of their own and other peoples. They are independent of the norms and traditions of the ethnic group itself, and their life actions and behavior in any areas of activity are not affected in any way by either their own ethnicity or the ethnicity of others [11, p.125].
6. Ethnonihilism - in the form of cosmopolitanism is a denial of ethnicity, ethnic, ethnocultural values. Usually arises in connection with the recognition of the low status of their ethnic group, with the recognition of its inequality in comparison with other groups [11, p.125].

In this regard, it is necessary to be extremely careful in developing the ethnic identity of the young generation. In our opinion, the laws of continuity that are contained in the content of Russian musical folklore occupy an important place in this process, however, folk traditions are not mentioned in any of the listed types of ethnic identity. Based on the foregoing, it is necessary to note the importance of Russian musical folklore in the development of ethnic identity of university students, which, in our opinion, boils down to:

- Ensuring the historical continuity of generations,
- The study, dissemination and development of national culture,
- The formation of a holistic worldview and modern scientific worldview, respect for history and culture, the heritage of the peoples of Russia,
- Development of a culture of interethnic relations among the younger generation.

Currently, there is no unambiguous definition of the folklore concept. In a broader sense, the concept of “folklore” is the totality of the history of the peoples that existed on earth in the primitive era. In a narrow sense, the content of this concept included social norms, customs, traditions of cultures that have become historical past [6].

In Russia, the formation of the folklore concept is associated with the name of V.V. Lesevich. In his opinion: “folklore is a system of different judgments about all spheres of national life. Such judgments and statements may include songs, legends, proverbs, sayings, fables, tales, conspiracies, wedding, funeral and other ceremonies and much more” [8, p.19].

In the second half of the XX century in the works of V.E. Guseva and K.S. Davletova, the term “folklore” is considered as “an artistic reflection of reality, carried out in the verbal-musical, choreographic and dramatic forms of folk art” [6, p. 78].

However, we adhere to the point of view that belongs to the largest humanities of the XX century. B.N. Putilov. He writes: “Folklore is a complex of knowledge, skills, abilities, skills and practices of the historical past, transmitted verbally and (or) non-verbally from generation to generation in a direct way, that is, without the mediation of the educational system, print or any other sources.

Folklore, being a living, self-organizing system, quickly, instantly transforming, opposing cultural fakes for creativity, is inferior to the standards of the media industry in the modern world” [1].

Folklore reflects cultural specificity, reveals historical factors of development. Russian musical folklore has its own specifics and contains not only text and rhythm, but also implies playing activity. The traditions laid down in Russian musical folklore influence not only the development of identity, but also the awareness of one's self.

In the disciplines “Choir class and practical work with the choir”, “Class of choral conducting and ChHP”, “Collective performance” (folklore ensemble), “Methods of working with the children’s folklore collective”, “Folk musical creativity”, an atmosphere of immersion in tradition is created, an environment of ethnic unity is being formed, which does not directly create students' opposition to the category of “friend or foe”.

Thus, the problem of developing the ethnic identity of university students by means of Russian musical folklore is associated with its perception on the basis of the correlation of categories of general, special and individual. The work of philosophers (G.F. Hegel, I.E. Ilyenkov, A.P. Sheptulin), psychologists (A.A. Bodalev, V.V. Davydov, S.L. Rubinshtein), teachers (S.P. Baranova, A.Zh. Ovchinnikova, etc.) are of a definite value.

The general is an objective property, side, connection, inherent in a group of objects, phenomena, that which is repeated in many material formations, indicating similarity and identity [13]. In our understanding, the common is “essence”, “law”, “unity in the diversity of aesthetic phenomena and processes”. The pedagogical significance of this category is that the student, highlighting the general, is aware of the essential, significant that belongs to Russian musical folklore.

In the process of studying Russian musical folklore, the general is manifested in the identity of national art associated with the development of historical, political and cultural traditions, which are a complex interaction of philosophical, moral, and historical views.

The analysis of foreign studies allowed us to consider the general with the comprehension of the deepest meanings of folk art images, a system of mythological ideas about the world. The oldest congenital ideas of man about the world (archetypes), which the German scientist K.G. Jung called "the collective unconscious" [13, p.245]. Archetypes underlie the "cold" type of culture — the definition, along with the concept of "hot" type of culture, introduced into scientific usage by French ethnographer and 20th century culturologist C. Levy-Strauss [17]. In the "hot" type of culture, there is a "orientation to cognition, to the development of new experience using the methods of rational thinking", and the "cold" type of culture includes "archaic or, as they are called, traditional cultures - those that developed from different peoples at the earliest stage of their development, during the tribal communal system. So, the traditional culture of the Eastern Slavs was formed in the pre-Christian, pagan era. The basis of such a culture is a stable system of mythological ideas about the world around us" [17].

From the point of view of A.N. Afanasyev, I.P. Sakharova, I.M. Snegireva, E. Taylor, J. Fraser, at the heart of Russian musical folklore are archetypal ideas of national mythology. Understanding of archetypal ideas is the central condition for comprehending the idea of E. Taylor, the main idea of which is that the knowledge of Russian musical folklore is based on the theory of analogies, according to which "understanding of the world is carried out on the basis of reflecting various aspects of reality in a person's mind and is expressed in a ritual, spiritual-material, poetic action" [14, p.66].

The emphasis on the common in folk art is closely related to religion. Common to the understanding of the Slavs ancient religion is paganism. Its main feature is "the multiplicity of cults: ancestors, fertility, animals, plants, natural elements. In this case, the main idea is the existence of two worlds in the Universe, which are opposed and interconnected at the same time" [19].

Revealing the common in Russian musical folklore, representing a symbolic system, reveals national identity, that is, the essential proximity of national and Russian musical folklore, which is based on an ethnic tradition characterized by a complex interpenetration of aesthetic, cultural-historical, artistic, psychotherapeutic, ethnopedagogical values [ 19, p. 9]. On the other hand, it is important for our study to single out the common from the standpoint of studying the natural, historical, social and cultural problems of Russian musical folklore.

The reflection of the common in the ethnic identity development of university students by means of Russian musical folklore is carried out at different levels. At the empirical level, the general acts as a generalized knowledge of the many musical and aesthetic properties of folk art and takes the form of a sensual image; on a theoretical level, it is connected with understanding the essence of the phenomenon being studied.

The identification of the common in Russian musical folklore as a means of developing the ethnic identity of university students makes it possible to single out laws encompassing the material and spiritual spheres of Russian musical folk art, to understand the essence of mythological symbolism, which contributes to a cosmic understanding of the world, that is, the identification of micro and macrocosms transmitted in stories and musical forms, and determine the identity of national art.

G.F. Hegel considers the special to be the triple category of the singular, the special and the general. It is defined as "something that mediates the relationship between the individual and the general" [4]. So, the concept of

“Russian musical folklore” appears to be general in relation to the concept of “Russian musical regional folklore” and singular in relation to the concept of “folklore” [7, p.25].

The special thing is that, while preserving the main features of the national culture, Russian musical culture acquires specific and distinctive features in composer secular and sacred music in national and regional cultural traditions.

A single one is reflected in the development of regional Russian musical folklore, which contributes to the enrichment and development of national traditions. This process is associated with authenticity, preserving the authenticity, originality of the performance of folklore works of a certain region.

In determining one of the dominant components of the Russian musical folklore structure from the standpoint of a single, an important role is played by the genre classification of regional folklore, in which the genres characteristic of the Lipetsk region are distinguished, namely: 1) a long song, 2) ditties, 3) refrain, etc.

The ethnic identity development of university students by means of Russian musical folklore represents a movement of the student’s thought from a single to a particular, general and vice versa. This process is carried out at each of its stages. On the sensory stage, the single prevails, there is a gradual departure from the perception of the single to the general, abstract. Based on the analysis, the selection of individual properties, sides, and relationships characterizing the originality of Russian musical folklore begins. As a result of the analytical and synthetic activities of students, individual properties, attributes and relationships in musical folklore are classified according to the similarities and differences into individual classes, groups and require further abstraction. At this stage, the selection of the special takes place, which is a transitional stage from the unit to the general. With further abstraction of valuable objects of musical folklore, the general prevailing, associated with the reflection of patterns and genetic ties of Russian folk art.

### **III. RESULTS**

Having studied the theoretical aspects of our study, we conducted a ascertaining stage of the experiment to identify the level of ethnic identity development, which was carried out on the basis of YSU named after I.A. Bunin. As participants in the experiment, 50 people were selected. Students were divided into two groups (25 people each) control and experimental.

At the ascertaining stage of the experiment, in order to identify the level of ethnic identity development, we selected and adapted to our conditions several questionnaires and methods:

- Methodology “Who am I?” (M. Coon and T. MacPartland);
- The scale of rapid assessment of feelings associated with ethnicity (N.M. Lebedeva);
- Methodology by J. Finney, measuring the severity of ethnic identity.

The results of each methodology were recorded and analyzed, which helped to draw a conclusion about the level of development of ethnic identity and distinguish three levels: low, medium, high.

The data obtained indicate that 30% of students from the control group have a high level of development of ethnic identity.

20% of students have an average level; 50% of students from the control group did not cope with the task.

We carried out the same work with students from the experimental group. The data obtained were analyzed, and they show that 20% of students have a high level of development of ethnic identity; an average level was found in 35% of students; low level - 45%.

Based on the results of a stating experiment, we justified and tested the following pedagogical conditions, which, in our opinion, contribute to a more effective process of developing ethnic identity of university students by means of Russian musical folklore:

1. The functioning of the musical and sound space surrounding students, based on the study of Russian musical folklore works in all its genre diversity. Russian folk art, holidays, rituals, theatrical performances contain original musical melody, style, local dialect; rhythm, timbre, dynamics; means of artistic expression that make up the sound space of the Russian language, in which the meaning of the word and its musical-phonetic sound are combined in a special way.
2. The presence of an information and educational environment formed on the knowledge of traditional folk culture, where the role of the person who is the bearer of ethnic culture is also determined; the qualities of the Russian people are concretized: the definition of attitudes (the pursuit of truth, truth, good, beauty); following true life values (family, collegiality, work, caring for elders, continuity of generations). The works of Russian musical folklore are the richest source of spiritual and moral development of the young generation; serve as the basis for the formation of universal values characteristic of Russian people; Develop a sustained cognitive interest in traditional culture.
3. The creation of a specially organized atmosphere that corrects the social and behavioral sphere of students, which involves involving students in various forms of musical folklore implementation, which contribute to social interaction and the assessment of life positions. A special place in this process is given to the participation of students in Russian folk ritual labor and holiday activities, with the acquisition of the skills of folk singing and instrumental music, mastering the basics of folk choreography, as well as melodic recitation, storytelling and reading texts by heart, expressive movement, pantomime. Moreover, such qualities of students as tolerance and respect for representatives of other nationalities and other ethnic cultures are improved.

The study of ethnic identity involves the analysis of those factors that affect its development. One of such factors is Russian musical folklore, which contains the principles, norms of behavior, values of an ethnic group. Russian musical folklore reflects situations of relations in the field of:

1. Person-person;
2. Person-society;
3. Person-nature.

It should also be noted that Russian musical folklore is based on the principles of variability, stability and constancy. Generational experience transmitted through forms of musical folklore affects the development of ethnic identity of university students.

#### IV. DISCUSSION

All of the above allows us to say that Russian musical folklore is an effective educational tool in the university educational process, since it contains the most ancient layers of national culture, traditions in general - the source of upbringing and human development. This is due to the availability and functional features of the genres of musical folklore, deep spirituality and wisdom of folk art, the continuity of the process of transferring ethnic culture from generation to generation, which directly affects the students' ethnic identity development.

However, in the modern university educational conditions, in connection with the annual renewal of the student body, it is necessary to systematically and purposefully implement the process of selling musical folklore, which, as practice shows, has a beneficial effect on the development of students' ethnic identity. In our opinion, further use of the Russian musical folklore means is necessary in the development of the university students' ethnic identity and in the future a formative experiment.

#### V. CONCLUSION

According to the results of the study:

1. The essence and content of the definitions of "ethnic identity"; "Russian musical folklore" have been studied and clarified;
2. The concept of ethnic identity as a category of ethnic pedagogy has been concretized;
3. The pedagogical potential of Russian musical folklore in the ethnic identity development of the university students has been revealed;
4. Pedagogical conditions that contribute to the effective process of developing ethnic identity of university students by means of Russian musical folklore, have been substantiated and verified;
5. The main types of ethnic identity have been clarified and analyzed (normal identity; ethnocentric identity; ethno-dominant identity; ethnic fanaticism; ethnic indifference; ethnonihilism);
6. Situations of relations in the sphere: person-person; person-society; person-nature have been identified.

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