

SOCIOLOGY

The Genesis of Folk Music in the Context of Social Needs

T. V. Belinska

Vinnitsia State Pedagogical University named after Mychailo Kotsiubynskyi, Vinnitsia, Ukraine
Corresponding author. E-mail: festanta1@gmail.com

Paper received 11.11.16; Accepted for publication 20.11.16.

Abstract. The article investigates the historical stages of social awareness of folk music from the beginning of folklore as an unconscious factor to stage of public need to study folk music in the humanitarian education.

Key words: folk music, musical folklore, folklore, ethnography, folklore subjects.

Introduction. The twentieth century took a unique place in human history. In the international and human terms, it brought two world wars. It brought mastering of the nuclear energy, air and outer space technics. Informational technologies have got regional human isolation overcoming through radio, television, the internet. Finally, it also inscribed pedagogy albeit modest, but a new chapter: schools began teaching music and theoretical subjects that were spread particularly in the last quarter of the XX century. A path length of 40 thousand years led to this event, its beginning lost in primitive art and its role in the life of primitive people [1, p. 19-22], and the implementation of a social need to study folk music in education falls, as noted, in the second half of the XX century.

The publications review on the topic. Of course, we recognize the complexity of the topic, which has not been the object of the study, but we also take into account the distance that generally coincides with the main stages of human cultural evolution. The most important of them were primitive art, folklore, early civilizations (especially the antiquity), the Middle Ages and the Renaissance. At all times folklore was so organically included in life and education (ethical, music, verbal, etc.), it was not even realized by its users, creators and native users. In this sense M. Lysenko's enthusiastic words in a letter to F. Kolessa "Folklore –this is life!" [2, p. 275] extremely accurately reflected the continuity of the material and the spiritual, which was indicative of prior periods and was traceable in the XX century, among old people in rural areas. The next stage of folklore role in lives of individuals and society in general was XVIII-XIX centuries, since than the systematic collecting and study of folklore has been started, a new science folklore has been forming. During the XIX century public opinion on needs not only learning but also propaganda and teaching folklore and folkloristics subjects in schools was gradually formed. Finally, since the mid XX century the folklore has become one of the compulsory subjects in humanitarian education. We stop on the characteristics of these basic historical stages.

At the same time, primitive art and folklore were the basis for all further progress of human culture. Moreover, folklore was still a far greater part of our life than it seemed to most folklore native users. At last, to varying extent we all are creators, native users and spreaders of oral tradition – both traditional (actually folklore) and modern (jokes, aphorisms, oral stories, limericks, kolomyiky, anonymous songs of different population groups, etc.). However, the all above was truly understood and could be formulated only in XX-XXI centuries. In the

late XIX - early XX centuries the meaning of folk was poorly recognized.

The aim of the article is a need to trace the formation of public awareness in folk music studying. As a rule, there is a long and tortuous path from an unconscious practice to the theory making and its conscious usage. It was similar for folklore and especially for its difficult "breakthrough" to classrooms.

The results and the discussions. Art had already 40 thousand years (the end of the Neolithic) before to pass its functions to folklore, it performed the initial social responsibilities: it organized labor movement, led it and most important, was the regulator of primitive community life in a variety of ceremonies. "The first form of behavior regulation and knowledge transfer directly affect the feelings, but not the mind, which, naturally, was not yet formed enough" [3, p. 7]. The original art was syncretic, there existed elements of movement, meaning, tone, rhythm in inseparable unity. Its influence on the members of the community took place based on suggestions, creating a certain spiritual mood and psychological subjugation of every member to the community social needs. This was done in a primitive society by participating in public rituals. They were the first institutions of training and education. In addition, nowadays education is carried mainly by the principles, which have been discovered by humanity at the stage of primitive society. It is known that the educational process is directed not only to the mind but also to the feelings (and they originate in the subconscious). The greatest effect of education is reached when the necessary behavior and action skills are fixed by influencing feelings, and thus the subconscious. This educational impact is achieved through art in the shortest and the most effective way. There is no coincidence that the original art executed all functions required to regulate the life of the community: training (watching hunting dances boys imitated them), educational (whole system of rites normalized behavior and disciplined actions), legal (wedding ceremony), magic (communication with spirits, gods etc.), labor (organization of movements during collective work) and others.

"A primary spontaneous social need for educational influence on youth by an older, experienced generation, the need to form the necessary life skills and collective views on things, inspire people to labor feats, especially those that were associated with the risk (eg., hunting large animals), were apparently one of the essential incentives origin of art", A. Spirkin [4, p. 243].

Scholars find confirmation of the role of the primitive art in music and rituals recently backward tribes of Africa. Specifically, the researchers are aiming to find out the

role of music in the lives of nations, its value as a psychological incentive to certain actions, to understand that domestic needs bring to life particular music. The investigator of Ibo nation music Echezon W. wrote: "This comprehensive method is particularly important not only because the beliefs, legends, customs, music, etc. are transmitted in Ibo from ancestors to descendants as an oral tradition, as it maintains and collects spiritual values of the people; and also that the role of music in the life of Ibo is not only spiritual but also social; and every more or less significant event is with its participation". Melodies and rhythms are like "signposts" in life of every Ibo their songs are the principle that unites people in the labor process. Any kind of work is accompanied with singing, no matter it is associated with some characteristic movement or not. Even acting not as a "direct accompaniment of the production process," music is necessary as a powerful internal stimulant " [5, p. 85-86].

Even with these brief details, we can judge what a truly epochal role was played by primitive art for human formation, the most important thing – it was the first form of knowledge and education transfer necessary for social life features of character, social and psychological skills.

Since the late Neolith (about 6000 years ago), people go to a sedentary agriculture. Gradually wildlife symbolism (hunting objects) disappears from the Paleolithic art, it is increasingly associated with the annual agricultural calendar holidays – there folklore appears. Most social functions, performed at one time by original art, were transferred to folklore. This is naturally because, as one researcher writes, "in comparison with all known forms of our art folklore is closer historically and structurally to primitive art" [6, p. 85-86].

Until the emergence of world religions and then coexisting with them for thousands of years, oral folklore was a book of all known knowledge at the time: scientific, ethical, educational, cosmological and more. From birth, a small child education started with a lullaby, which was guardian, which reassured and carried the first information about the world. Later a song quietly and unobtrusively brought up character it was a symbol of different life situations; singing molded ear for music, and lyrics developed a taste for artistic and imaginative thinking. A number of tunes, logos, dedicated to specific ceremonial events (caroling, meet spring, celebrating the great sun on Midsummer harvest (Kupala), weddings, etc.) were produced in ritual music.

Folklore absorbed something new that eventually gave rise to the society. Ukrainian history reflects the emergence of Christianity, social changes (Cossacks, Chumatstvo), it also reflects the influence of homophony in music. Without fears of exaggeration, we can say as primitive art brought our distant ancestors from the animal kingdom and made them people, as folklore in preliterate era kept the historical memory of nations, formed their identity, sense of belonging to the community and prepared the next step in human development - the establishment of written culture.

Greek antiquity had the greatest impact on the further progress of the human mind, science, formation of pedagogics. For the first time in European history music art attracts not only students and artists but also philosophers. At that time philosophy was engaged not only by philo-

sophical and ethical issues, but also natural and humanitarian studies since then separate science and research activity have not been established, and were, in fact, complex.

For the first time music has been allocated from the system of art and has generated numerous myths and specific theoretical researches. The ancient Greeks gave music magic (or medical-therapeutic) values; they tried to explain the structure of space due to it, developed musical theories, and accepted it as a powerful social and educational tool [7, p. 5-6]. For example, Plato primarily was interested in the task of a strict and simple state creating, so he insisted on the limited usage of some musical instruments (especially flutes) as well as on usage only those modes that have contributed to consolidation of two essential tendencies in character: for the peaceful moderate life. (Dorian system that was considered as strict and unusual situations that require courage and ability to overcome difficulties. Phrygian mode was considered fit for a war) [7, p. 25].

Incidentally, Plato's educational value of music evaluation is so acute that it seems to belong to our contemporaries (and he is very enlightened and wise). He discusses an educational and practical value of a number of studies: "As for music, it can probably be questioned (the usefulness of its study); as now they are engaged in music just for pleasure. But our ancestors put music to general education subjects because the nature itself as it was pointed repeatedly, seeks to give us the opportunity not only to direct our activities in a proper way, but also to use our leisure time well " [7, p. 134].

Let us pay attention to the above indicated and summarize. Already in the V-IV centuries. BC (and actually even earlier, but we have information from later sources ranging from Plato, Aristotle), there are two opposing views on music and its place in people's lives. The first one was developed and maintained by hedonists, they were supporters of music as a kind of enjoyment. This point of view in consciousness and in practice could be developed only when the society become a slaveholding and free-born people had time for studying of philosophy and art. The second look at music as something educational was much older, and it was so important that at some stage of pedagogical idea development "*music was put to general educational subjects*". Parallels to our time are suggested (perhaps especially in our time): music is used as fun and as a mean of education. Thus, the study of music has at least 2500 years; the same time is for awareness of its educational value. Moreover, it took the same time – 2500 years to folklore finally became the subject of study and educational tool. But let us continue to follow the chosen path, tracing the formation of the public opinion on the need for the music and folklore usage.

In the Middle Ages European civilization has incurred some loss in social and public understanding of music (comparing with antiquity, and partly with the late Neolithic). Instead of an age-long traditional culture, which was developed continuously from the Upper Paleolithic to antiquity, Christianity came with its own values, often antagonistic to the last culture. As it happens in history, new achievements were accompanied with losses. Though music continued to play the leading emotional and suggestive role in worship as it belonged to her from the

Paleolithic to the ancient pagan rites, but in the Middle Ages church attitude to it was controversial. Conflicts appeared based on the situation when the folk traditions did not fit the new canons. For example, pagan mystery of dressing, dances, songs that violated the church imposed piety broke through the church. Middle Ages are replete with papal messages like "Prohibit songs and dances of women in church; avoid the devil songs that ordinary people perform them, of course, near the dead at night time, and people's laughing and yak" [8, p. 247]. In a rather difficult situation, there were drafters of musical church worships. A church composer and performer had to think twice before making a decision about when and how to use music; they were treated as ideologues who established and claimed the needed canons in music.

Thus, a long-term struggle between the folk tradition and Christianity was in the Middle Ages. It was finished with significant decline of folklore before Reformation in Western Europe. As one of the researchers of the Middle Ages writes: there was "typical belief in the moral sense of music. Reflections about the moral influence of music was a traditional element of most musical treatises of the time. There we find the constant assertion that music can bring up people to soften characters, cure disease, and prevent from bad habits. In other words, we are dealing with one of the versions of the ancient doctrine of ethos" [8, p. 15]

Since the XI century, the theory and practice of music have got a fundamental shift toward of the musical education "The musical theory is subordinated the interests of the musical pedagogy" [8, p. 45]. It looked natural. There was a need to separate folklore from the church on the one hand and to train regents and singers from the other. This need had been matured for a long time and was felt significantly. The resolution of the cathedral in Valencia (855 year) wrote: "The schools should, as our predecessors did, taught church singing, if possible, because of the long break in this study the majority of churches invaded ignorance and barbarism in matters of faith and all science" [8, p. 248].

From this brief review of role of music in people's lives, we can make an important conclusion. In pre civilization, art implemented unifying and leading functions in human community's life, where an important organizing and educational role belonged to music. After appearance of the state and property inequality, music branches develop and they gradually lose their former sacred (consecrated traditions) importance, there appears a ruling class music (secular and religious). Until the late Middle Ages it does not violate the great importance of folklore in lives of the majority of ordinary people. It continues to perform organizational, aesthetic, educational and other functions daily, including home-educated elite, although it (elite) does not notice and prefers to focus on creating "artificial" and fleeting musical works which are influenced by the new "laws" of fashion and opposition to people's tastes. There are many indications that prove the attention of Russian tsars in the first half of the XVIII century was paid on folklore. For example, Anna Ivanovna practiced "dances in imperial chambers Guard soldiers with their wives" [9, p. 41]. This is not an isolated case. "Ukrainian poets were famous in the royal court especially bandurist-blind Hryhori M. Liubystok. He was brought here in

1730, next year the kobzar fled from the tsar's rule. He was caught and sent back to the court according to the imperial decree. In the royal palace in Moscow, he was married in November 14, 1742 and he had been at the court until 1749, when was promoted to colonel and returned to Poltava, later he died " [10, p. 91]. Judging by the fact that the kobzar "was priced" by the rank of colonel, he was needed, and respected – as well as the folklore, which he had to perform for tsars. However, until the XVIII century interest in folklore is within the domestic level, often unconscious needs.

But there is some evidence that folk song was one of the important components in cases where it was necessary to fight for the assertion of national interests and national priorities. "Considerable importance in the struggle against the Polish Catholic domination was defending the native songs and music" [11, p. 16]. In particular, this phenomenon occurred in Ukraine during the formation of Brotherhood schools (early XVII centuries); folk songs were performed by students of bursas and seminaries, their intonations were used for the creation of sacred music, especially by A. Wedel.

Drastic changes occurred in the second half of the XVIII century. Although they have been maturing from the late Middle Ages. M. Azadovskyy reveals these processes: "In the previous era and the beginning of the XVIII century spontaneous interest in folklore, certifying by numerous handwritten songbooks, epic records, collections of sayings and others was intrinsic. At the end of the century there is a significant desire to master this element, to understand the flow of handwritten literature and establish criteria for the selection and evaluation" [12, p. 112]. In England, Germany, Russia and other countries there have begun actively collecting and studying of the first verbal folk art, and since the end the XVIII century also folk music. At the same time a German scientist I. Herder introduces the term "a folk song". Influenced by Ukrainian people's minds, which he was delighted by, Herder wrote: "Ukraine will become new Greece: beautiful sky under which there live local people, cheerful disposition of the people, their natural musical ability, their fertile soil together will produce their beneficial impact " [12, p.120].

The evidence of great positive changes in interest in folklore was the publication of folk songs with notes. At the end of the XVIII century there were published two collections, which launched essentially musical folklore. Their drafters consciously oriented to amateur artists, therefore, repertoire and educational and pedagogical needs were intended. These were collections by Trutovskyy W. and I. Pracha, which contained no separate systematization of Ukrainian and Russian folk songs, which indicates a favorable public perception by Russian public of XVIII century of Ukrainian folk music and speech (that unfortunately, was not true for the XIX century).

Finally, the XIX century brought fundamentally new achievements in relation to folklore as its seriously theoretical study begins. First of all this are works by O. Serov, P. Sokal, B. Odoievskyyi. The last one, speaking at the opening of ceremony of the Moscow Conservatory in 1866, put the main emphasis on the need of folk music studying. Congratulating the first course introduced in teaching "History of Church Music in Russia," he said, "We hope,

that over time the Moscow Conservatory will not leave without art processing and our worldly tunes scattered throughout the large space of Russia ... Conservatory students, receiving a complete musical education, will be important employees in music; once our authentic folk songs from different parts of Russia will be collected due to their work and science; they will get the opportunity to transfer unconscious feeling into the technical language, to identify internal rules that moves our people singing with" [13, p. 306-307]. It definitely refers to the preparation of folklorists, musicologists, as it is impossible to translate into "technical language" folk music laws if they have not got the required training.

However, there was a long way to the project implementation, and truly, V. Odoevskyi's prediction was launched at the Moscow Conservatory only in the 1930s, with the K. Kvitka arrival there.

Conclusions. Consequently, the value of the XIX century, the changes that it has brought to the development of public opinion on folk music, cannot be overemphasized. First of all, thousands of folk songs there were collected; thousands of them were issued; secondly, we have finally formed opinion in regards to the arts; and thirdly, a documentary and theoretical basis for studying of folk music was created; fourthly, the need to introduce ethnography and folklore into training plans is recognized and the first of them are implemented on historical and philological faculties of universities. The teaching folk music objectives realization (except for rare, even heroic, Lysenko's efforts, who outstripped his time) has been started since early 1920. But this is a great topic for another conversation.

REFERENCES

1. A. I. Ivanytskyi. Ukrainian musical folklore (methodology and technique): Study Manual – K.: Zapovit, 1997. – P. 19-22.
2. Lysenko M. V. Letters / Compilation., points and comment. by Alexander Lysenko. – K.: Mystetstvo, 1964. – P. 275.
3. Ivanytskyi A. Ukrainian folk musical creativity: A guide for universities and secondary schools. – K.: Muzyka. Ukraine, 1990. – P. 7.
4. Spyrkyn A. Origin of consciousness. – M.: Mysl, 1960. – P. 243.
5. Echezon W. Music Ibo people // Essays on musical culture of the peoples of tropical Africa: Coll. Articles / Comp. and translation by L. Golden. – M.: Muzyka, 1973. – P. 85-86.
6. Kagan M. The morphology of art. Historical and theoretical investigation of the internal structure of the art world. Parts: 1.2.3. – L; Iskustvo, 1972 – P. 195.
7. Losev A. F. Musical aesthetics of the ancient world // Musical aesthetics of the ancient world / Introduction, essay and coll. Text prof. A. F. Losev – K.: Muzyka. Ukraine, 1974. – P. 5-6; 25-134.
8. Music Western medieval aesthetics / Compilation. texts and Introductory article by V. P. Shestakov. – K.: Muzyka. Ukraine, 1976. – P. 15-248.
9. Kvitka K. V. Selected articles. Part 2. / Compilation. and comment. by A. I. Ivanytskyi – K.: Muzyka. Ukraine, 1986. – P. 41.
10. Mahnovets L. Hryhorii Skovoroda. Biography. – K.: Naukova Dumka, 1972. – P. 91.
11. Pravdyuk O. A. Ukrainian musical folklore. – K.: Naukova Dumka, 1978. P. 16.
12. Azadovsky M. A. History of Russian folklore. – V. 1. – M.: Uchpediz, 1958. – P. 112-120.
13. V. F. Odoievski. Musical and literary heritage. – M.: Muzgiz, 1956. – P. 306-307.

Генезис музыкального фольклора в контексте формирования общественных потребностей Т. В. Беллинская

Аннотация. Статья посвящена исследованию исторических этапов общественного осознания народной музыки: от начала возникновения фольклора как неосознанного фактора – к этапу общественной необходимости изучения народной музыки в гуманитарном образовании.

Ключевые слова: народная музыка, музыкальный фольклор, фольклористика, этнография, фольклористические дисциплины.