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UKRAINIAN FOLK SONG IN THE SYSTEM OF PROFESSIONAL TRAINING OF FUTURE MUSIC TEACHERS: CULTURAL AND CREATIVE POTENTIAL

The article presents the author's vision of using the Ukrainian folk song in the system of professional training of students in higher pedagogical education institutions. Special attention is paid to one of the main components of music teacher training – non-formal artistic education in folk-oriented creative ensembles of pedagogical universities. Emphasis is placed on the importance of Ukrainian vocal folklore in the process of forming the ethnocultural competence of future music teachers. Folk song is considered as a key element of Ukrainian culture that conveys the national worldview, moral values, historical memory, and spiritual essence of the people. The formation of ethnocultural competence in future educators is seen as a crucial factor in their professional development, contributing to the development of personal qualities necessary for effective teaching in the context of a multicultural society.

Key words: *Ukrainian folk song, professional teacher training, non-formal artistic education, ethnocultural competence*

Relevance of the study. A characteristic feature of a modern educated Ukrainian is a conscious and active attitude to the artistic heritage of the Ukrainian people. This is facilitated by participation in artistic and educational activities within national folk-oriented creative ensembles – folk choirs, folklore groups, folk instrument orchestras, and song and dance ensembles. These collectives promote the development of one of the most crucial components of the artistic competence of future music teachers – ethnocultural competence.

This is facilitated by the students' non-formal artistic education in national folk-oriented creative ensembles; as such experience helps shape the mentality of future specialists, forms ethnic morality, and deepens their ethnic self-awareness.

Review of recent studies and publications. The spiritual potential of Ukrainian folk music, in general and song in particular, has been studied by many outstanding thinkers in the past and present. Ukrainian scholar D. Yevtushenko (Yevtushenko, 1963) emphasized the educational potential of folk music, considering it an influential factor in the formation of national consciousness. He regarded folk song as both a means of aesthetic education and a mechanism for preserving national memory and mentality.

Ukrainian researcher V. Kafarskyi (Kafarskyi, 2006) highlighted the philosophical and worldview dimensions of Ukrainian spirituality, interpreting folk culture as a source of national character, where music acted as a representative form of authentic Ukrainian spirituality. The views of Ukrainian scholar H. Lozko are also significant for this research (Lozko, 2001). She studied Ukrainian traditional culture through the prism of native faith, ethnic identity, and archaic symbolism. She interpreted the folk song as a sacred value that conveyed the worldview of ancestors and fostered intergenerational continuity. O. Nelha (Nelha, 1997) explored Ukrainian folk music in the context of aesthetic education of youth, noting its emotional and expressive power. She advocated for the integration of authentic folk forms into modern pedagogy as a means of fostering national self-awareness. N. Sulaieva (Sulaieva, 2014) emphasized the value of non-formal artistic education of students in vocal folk-oriented ensembles of pedagogical institutions. The above sources highlight the significant potential of Ukrainian vocal folklore in developing ethnocultural competence and the necessity of a systematic approach that combines theory, pedagogy, and artistic practice.

The purpose of the article is to substantiate the relevance of Ukrainian folk song within the framework of non-formal artistic education in folk-oriented creative ensembles at pedagogical universities, to reveal the role of Ukrainian vocal folklore in forming ethnic morality, mentality, self-awareness, and patriotism of future teachers.

Presentation of the main material. According to the ideas of philosopher O. Nelha (Nelha, 1997), the ethnic mentality of the Ukrainian people consists of many traits, the most important of which, for this study, are linguistic distinctiveness, humaneness, and democracy. Nelha emphasizes language as the first and most significant mental feature of the Ukrainian people – not just as a set of signs and vocabulary, but as a form of ethnic immortality. Concern for the language is equated to concern for the fate of the Ukrainian nation as a whole (Nelha, 1997).

Participation in folk choirs and folklore ensembles allows future teachers to improve their language competence through immersion in Ukrainian vocal folklore – epic songs, ballads, historical, lyrical, and children's

songs. The Ukrainian people have created a vast and diverse treasury of musical gems. It is estimated that more than 200,000 such works have been documented. This abundance offers leaders of national folk-oriented vocal and artistic ensembles the opportunity to select pieces whose artistic value inspires students to develop a respectful attitude toward the «living» language of the Ukrainian people.

This is because folk songs are rich in vivid examples of various artistic *уфти*: antithesis (“On the wealthy son – an embroidered shirt, / on the orphan – not a single thread”), hyperbole (“Oh, the Holy Mother came forth! / She turned bullets back, killed Turks, saved the monastery!”), epithets (“I sowed cucumbers low by the water, / I shall water them with bitter tears”), metaphors (“When he hugs and holds you, / the heart fades away”), rhetorical questions (“Is that blade of grass happy, / growing in the field?”), and more. Grammatical precision and syntactic elegance are harmoniously intertwined with lexical richness.

The profound semantic depth of Ukrainian folk songs enables performers – particularly, in this context, future educators of the younger generation – to deepen their understanding of social life events, public and family traditions of Ukrainians, and to internalize the Ukrainian people’s passionate love for their homeland. This, in turn, lays a crucial foundation for the development of personality traits closely linked to the linguistic identity of the nation.

One such trait is humaneness, which encompasses qualities such as sincerity, generosity, diligence, compassion, benevolence, and empathy.

For example, the process of familiarizing future music teachers with the content of numerous Ukrainian folk songs, as well as the performance of the finest examples of these musical gems, contributes to their understanding that qualities such as sincerity and generosity are of great importance to the Ukrainian people. These values are often reflected in the lyrics of folk songs, as exemplified by lines such as «Peace and happiness to your home! / May everyone be wealthy! / May the carol ring out / and the kutia be delicious».

Ukrainian folk songs also glorify the diligence of the people, vividly portraying various aspects of labor, as in: “The widow gathered fine flax,” or “There Vasylo is mowing hay.” Moreover, individual lines in folk songs celebrate such essential human traits as compassion and kindness, as in: “Oh, I ask for health / and a long life / for my dear mother and father, / for the children and my husband.”

Equally, folk songs do not overlook such a deeply rooted quality in Ukrainian identity as empathy, which is poetically expressed in lyrics like “All Ukraine weeps for you, Morozenko,” or “Oh, a fire burns on the hill, / and in the valley lies a Cossack... / a crow caws at his head, / a horse weeps at his feet.”

Another fundamental trait of Ukrainians is patriotism, grounded in a deep love for one’s native land – both one’s small homeland and the greater homeland of the nation. Introducing members of artistic and creative ensembles to historical songs, *dumy* (epic poems), and ballads helps students in pedagogical institutions to develop an awareness of the importance of loyalty to one’s people. In one of the most famous Ukrainian ballads about Dmytro Vyshnevetskyi, also known as Baida, the following lines are addressed to the enemy who invaded Ukrainian lands: “Hey, your daughter, / your pagan daughter! / Your faith, O Tsar, / your cursed faith.”

The Ukrainian song tradition also contains examples of sorrow for the suffering of the homeland, as in: “Ukraine is in sorrow, / for it has nothing to live on: / the horde trampled the little children / with their horses.” Yet, the Ukrainian people have never lost faith in a better, brighter future. This hope resounds even in the national anthem of Ukraine: “We will rule, dear brothers, in our own land... / Our young brothers, fate will smile on us.”

Equally valuable is the fact that students of pedagogical universities, through their participation in non-formal artistic education within folk art groups, gain access to a deeper understanding of ethnic morality. In our study, we define ethnic morality as a set of spiritually grounded values, norms, rules, and principles traditionally established and historically shaped by an ethnic group regulating the actions and behaviors of both individuals and communities.

Ukrainian folk song serves as an inexhaustible source for the comprehension and internalization of Ukrainian ethnic morality. Within the framework of non-formal artistic education, this engagement not only deepens cognitive understanding of ethnic morality but also stimulates its emotional perception based on personal experiences evoked by the profound content of folk musical treasures.

As an example, let us consider selected excerpts from Ukrainian folk lyrics that reflect the pure and radiant relationships between parents and children: “There is no blossom whiter / than the guelder-rose in bloom, / there is no one dearer in the world / than a mother to her child.” Similarly, expressions of affection for the native land are conveyed through lines such as “My dear Ukraine, my beloved mother», while admiration for the beauty of Ukrainian nature is evident in: «When you walk along the riverbank, do not break the guelder-rose branch.”

In addition, folk songs, while serving as a unique testament to the immortality of Ukraine and the enduring spirit of the Ukrainian idea, provide both performers and listeners with access to a wealth of folk verbal symbols. These verbal motifs resonate with graphic, botanical, and zoological symbolism, representing a rich cultural semiotics. Among them there are symbols such as *kalyna* (guelder-rose), *verba* (willow), *zironka* (little star), *vyshenka* (cherry), *horlytsia* (turtledove) representing a girl; *zouzulia* (cuckoo), *lastivka* (swallow) symbolizing a woman; *yavir* (sycamore), *misiats* (moon) signifying a young man; and *dub* (oak), *sokil* (falcon) representing a Cossack. Such symbolism is evident in lyrical works such as “Oh, you are the moon, / I am the bright little star. / You are the young man, I am the lovely maiden,” or “That is not a cuckoo / it is my dear mother.”

It should be emphasized that only a future teacher who possesses a deeply rooted “inner mental radiance” is truly capable of nurturing in their students the values of genuine citizenship. This internal quality enables the transmission of ethnic images and symbols that guide learners toward the appreciation of the grandeur of the Ukrainian ethnic community.

Ethnic morality is inextricably linked to ethnic self-awareness. The latter is understood as the sum of knowledge and conceptions regarding one’s native culture, traditions, ideals, and values, as well as a personal sense of belonging to an ethnic group and awareness of the position of that group among other nations (Lozko, 2001).

The acquisition of non-formal artistic education by students within folk-oriented creative and artistic ensembles contributes significantly to the development of their ability to direct their activities toward fostering ethnic self-awareness.

Such competencies among future educators are manifested in their capacity to identify themselves with the Ukrainian ethnic group and to recognize their own distinct and unique ethnic self. This forms an essential foundation for overcoming the challenges that may arise in their future professional practice when working with children who exhibit a transitional type of ethnic self-awareness.

This primarily concerns children who are uncertain about their affiliation with their native ethnic group. For instance, it includes those who have spent extended periods living under conditions of Russian occupation, or who were forcibly removed from Ukraine during the Russian-Ukrainian war, and returned to their homeland after two, three, or more years.

Furthermore, the ability to identify with the Ukrainian people and to impart this identification to the younger generation is also of vital importance when working with children who demonstrate a “zero” type of ethnic self-awareness. These are children who are ethnically Ukrainian by origin do not perceive themselves as members of the Ukrainian ethnos. In particular, this refers to children whose parents use other languages rather than Ukrainian in everyday life, or who are immersed in cultural models of other national traditions.

The outcome of a teacher’s work with a high level of ethnic self-awareness will be the development in their students of a firm and unwavering sense of self-identification.

It is important to emphasize that the concept of “ethnos” as a blood-related community of people, in addition to language (native language), includes a common territory (native land), shared ancestral legends about the origin of the ethnos, collective historical memory, customs, and rituals (Lozko, 2001).

Therefore, a crucial element of ethnic self-awareness is the feeling of Homeland. Domestic scholar O. Nelha conducted a scientific study on the feeling of Homeland as a phenomenon of ethnic self-awareness. She noted that the formation of this feeling was influenced by many factors. These included the land of one’s ancestors, the country of birth and growth (ethnization), the “country of childhood,” the locality of birth and upbringing, the state of rooted residence, and the place of rooted living, among others (Nelha, 1997).

In this regard, the potential of Ukrainian folk vocal creativity, which engages participants of folk-oriented creative ensembles, becomes indispensable. This is because, the people’s relationship to their native Ukrainian land is evident in practically every folk ballad, song, historical or lyrical piece, (e.g., “Oh, from behind the high mountain,” “And already for two hundred years,” “Oh, you Zaporizhian lads,” “Hey, in sorrow, in grief,” “In Hlukhiv, in the city,” “The eagles flew out,” “Farewell to the family,” “Sister and brother,” “Escape of three brothers»” etc.). The results of non-formal artistic education acquired by students in higher pedagogical education institutions through the study and performance of such works will form the foundation for further activities aimed at shaping or developing Ukrainian mental traits, ethnic morality, and self-awareness, and a sense of Homeland in students.

The necessity of such work by the teacher arises from the need to preserve the sense of Ukrainian identity in the younger generation of the Ukrainian state, which has long suffered from Russian aggression. It is essential to note that the sense of Ukrainian identity consists of several components, among which the Ukrainian scholar H. Lozko distinguished the following: the spiritual level, the typically-characteristic level, and the traditionally-everyday level.

The spiritual level of the sense of Ukrainian identity is understood as the strategic direction of the community’s life and its interests, the most generalized attitudes, orientations, key ideas, ideologies, ideals, spiritual values, and stable character traits (Lozko, 2001).

A powerful tool for national self-affirmation and unity in the formation of the spiritual level of Ukrainian identity is Ukrainian folk vocal music. This is due to the fact that folk songs are not merely an art form but a deep reflection of the history, worldview, moral principles, and mentality of the Ukrainian people. Their use can shape the key components of spiritual identity.

In particular, the performance by students of folk songs such as “Oh, in the meadow, the red viburnum,” or “Hey, pour the full cups” contributes to strengthening the sense of belonging to the nation, stimulating feelings of unity and resilience in Ukraine. Introducing folk songs “The Blackthorn Blossoms,” or “Quietly by the River” into the repertoire of creative ensembles convinces students of the beauty of Ukrainian lands and evokes aesthetic experiences related to this. The assimilation and reproduction of songs such as “The Mountain Stands Tall” or “The Steppe Wind Blew” may influence feelings of loyalty to their native land. An essential element in maintaining

the spiritual core of Ukrainians is the selection and performance by participants of creative ensembles of works such as “Oh, on the hill, the reapers reap” or “At dawn, the Cossacks rise,” and others.

The sense of Ukrainian identity also has a typically-characteristic level, which manifests in the presence of worldview traits, mental characteristics, and fundamental values, both conscious and unconscious, of the Ukrainian people in future educators. The results of informal artistic education, obtained by students while artistic activities in folk-oriented creative collectives, also serve as a significant foundation for a high-level, typically-characteristic sense of Ukrainian identity. This is facilitated, for example, by the assimilation of works by collective members that highlight the basic values of the Ukrainian people, such as freedom, dignity, and love for the land: “The Cossack Rode beyond the Danube,” “Oh, in the Steppe by the Roadside,” “Hey, Do Not Be Surprised, Good People.”

Another valuable component for Ukrainian identity sense is the traditionally-everyday level, which is defined by situational attitudes, behavioral stereotypes, basic archetypes, and tendencies to make judgments, reactions, and actions in specific daily conditions. Thus, Ukrainian folk songs serve as a source of mental archetypes, behavioral stereotypes, and fundamental reaction models in life situations. Through them, ideas about what is proper and desirable, good and bad, honorable and disgraceful, as well as typical roles such as that of the man, woman, mother, Cossack, girl, and host, are transmitted. For example, there are the following songs: “Hey, the Zaporozhian Cossacks Were Glorious” which praises the archetype of the hero-defender who values honor, brotherhood, and freedom; “Oh, in the Field, a Little Well” which idealizes the picture of peasant labor and mutual help as a behavioral model; “Oh, in the Cherry Orchard” which presents the behavior model of a girl and her respect for her mother, among others.

Students of pedagogical universities who receive informal artistic education in folk-oriented creative collectives are enabled to develop their Ukrainian identity by deepening their understanding of ethnic culture, particularly the vocal heritage of our people, created “throughout its history on its own land by means of ethnic self-expression...” (Lozko, 2001).

It is important to emphasize that ethnic culture reflects not a biological but a societal phenomenon of the life activity of the Ukrainian people, and is therefore characterized by its polyfunctional nature. According to domestic scholars V. Kafarsky and B. Savchuk, it manifests in a significant number of functions, the main ones being the identificatory, communicative-integrative, reproductive, normative, and cognitive-instrumental functions.

It should be noted that all these functions are realized in the system of informal artistic education, where students are involved in the preservation and reproduction of folk musical pearls.

Thus, the identificatory function serves to distinguish one ethnic group from another. The future educator's awareness of the value of their ethnic culture and the significance of their work in preserving, multiplying, and passing it on to future generations constitutes a crucial foundation for the understanding of the cultures of other peoples of the world and determining the place of the Ukrainian ethnic group among them.

In folk-oriented creative collectives, the communicative-integrative function is also realized. This function affects the transmission of ethnocultural information in both the diachronic (across generations) and synchronic (within a generation) dimensions, fostering the internal consolidation of the community and preserving its uniqueness. Indeed, in artistic collectives, future teachers gain invaluable experience in transmitting the skills and knowledge acquired in the field of Ukrainian folk art to the younger generation of Ukrainians.

It is also important to note that in the context of artistic and creative collectives, the reproductive function of the Ukrainian people is exalted, which contributes to both the quantitative (physiological-population) and qualitative (material and spiritual) reproduction of the ethnic community. Specifically, in the musical pearls of the Ukrainian people, we find those that exalt the family as a value (for example, the humorous song «The Pumpkin Walks Through the Garden» about a large family in which each member has their place and role), celebrate the care of parents for their children («Oh, the Sun Walks by the Window» – a tender lullaby about a mother's care for her child), and more.

The artistic and creative activities of students provide an opportunity to realize another function of ethnic culture – the normative function, which ensures the system of organization and regulation of the ethnic-social organism based on established and universally accepted values, ideals, traditions, customs, and so on (Kafarsky, 2006). That is, mastering certain Ukrainian folk songs helps students organize their own lives (and, in the future, the lives of the younger generation) in accordance with common rules and values. Among these are: how to behave in society; what traditions, customs, moral norms, and ideals to follow; and how to live in harmony together. For example, many folk songs exalt an important norm of Ukrainian culture, which is respect for elders (“Oh, I Will Go to the Mill”), ethical relationships between young men and women, social norms of behavior in the community (“Oh, in the Grove by the Danube”), family loyalty, internal integrity (“Oh, Do Not Shine, Moon”), hospitality, and respect for the Cossack as a defender (“Oh, in the Field, a Little Well”), and more.

The use of Ukrainian folk song creativity in working with students to implement another function of ethnic culture – the cognitive-instrumental function – is of great value. This function implies that through the creation and knowledge of the ethnic picture of the world, a person is capable of altering and improving it (Kafarsky, 2006). Thus, through songs, future educators gain a deeper understanding of the ethnic picture of the world,

enhance their own worldview system, and learn traditional ways of action, adapting them to modernity. As it has been noted earlier, Ukrainian folk songs, as a means of collective memory, inform about the worldview of ancestors; transmit knowledge about nature, work, family, and beliefs; educate through established behavioral models; and influence consciousness and the creative rethinking of traditions.

Conclusions. Thus, non-formal artistic education in national-oriented artistic and creative collectives at institutions of higher pedagogical education plays an exceptionally crucial role in the formation of the future educators' personalities. Through direct involvement in Ukrainian folk song creativity, students not only enrich themselves spiritually but also deepen their knowledge of the language, history, culture, and moral principles of the Ukrainian people. Such activities contribute to the development of ethnic morality, self-awareness, and patriotic feelings, which form the foundation for the establishment of civic positions and national identity. Students at higher education institutions who have received non-formal education in national-oriented artistic and creative groups possess all the potential to rightfully bear the title of Ukrainian teacher. These educators, filled with ethnic dignity and a deep understanding of Ukrainian spiritual heritage, are capable of passing on to the younger generation the values necessary for affirming national uniqueness and preserving the cultural code of Ukrainian identity.

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УКРАЇНЬСКА НАРОДНА ПІСНЯ В СИСТЕМІ ПРОФЕСІЙНОЇ ПІДГОТОВКИ МАЙБУТНІХ ВЧИТЕЛІВ МУЗИКИ: КУЛЬТУРНО-ТВОРЧИЙ ПОТЕНЦІАЛ

У статті висвітлюється позиція автора щодо використання української народної пісні в системі професійної підготовки студентів закладів вищої педагогічної освіти. Зокрема, акцентується увага на важливому складникові освіти майбутніх учителів музичного мистецтва – неформальній мистецькій освіті в художньо-творчих колективах народного спрямування педагогічного ЗВО. У статті підкреслюється значення української народної вокальної творчості у формуванні етнокультурної компетентності майбутніх учителів музичного мистецтва. Наголошується на тому, що пісенна народна творчість є важливим складником української культури, що передає національний світогляд, моральні цінності, історичну пам'ять і духовність народу.

Зроблено висновок, що неформальна мистецька освіта в національно-орієнтованих художньо-творчих колективах закладів вищої педагогічної освіти відіграє винятково важливу роль у формуванні особистості майбутніх вихователів. Через безпосереднє залучення до української народної пісенної творчості учні не лише духовно збагачуються, а й поглиблюють знання про мову, історію, культуру, моральні засади українського народу. Така діяльність сприяє розвитку етнічної моралі, самосвідомості, патріотичних почуттів, які є основою для формування громадянської позиції та національної самосвідомості. Студенти вищих навчальних закладів, які здобули неформальну освіту в художньо-творчих колективах національного спрямування, мають усі можливості, щоб по праву носити звання українського педагога. Ці педагоги, сповнені етнічної гідності та глибокого розуміння української духовної спадщини, здатні передати підростаючому поколінню цінності, необхідні для утвердження національної самобутності та збереження культурного коду української ідентичності. Таким чином, формування етнокультурної компетентності студентів педагогічних спеціальностей виступає ключовим чинником їхньої професійної підготовки, що сприяє розвитку особистісних якостей, необхідних для ефективної педагогічної діяльності в сучасному мультикультурному суспільстві.

Ключові слова: українська народна пісня, професійна підготовка вчителів, неформальна мистецька освіта, етнокультурна компетентність

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