

SPIRITUALITY IN THE CONTEXT OF FORMATION OF CONTEMPORARY MUSICAL AND PEDAGOGICAL CULTURE OF THE CRIMEAN TATARS

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Essential changes that take place in social life of Ukraine set new tasks for cherishing cultural and historical traditions and providing musical education to national minorities. On conditions of the transformation of national system of musical education, the interest of the Crimean Tatars to self-development increases within the musical and educational field. Intensive development of musical upbringing and education is considered to be of great necessity for revival of the national musical and educational traditions as well as the opportunity to apply musical and educational legacy of the Crimean Tatars in the system of musical education of the Autonomous Republic of Crimea.

Musical traditions of the Crimean Tatars arouse interest within folk music. Crimean Tatar family rites, work, national songs and instrumental melodies formed public conscience, mastery development of musical education. Educational, training and cognitive functions of musical creativity reflected the spirituality of the Crimean Tatars. Various forms of musical education and upbringing were developed by the epic tradition (destans, maqam), tradition of mass popular holidays, festivals, meetings, games, folk traditions (family rites, calendar rites, labor ceremonial songs), folklore traditions of professional music creativity.

Important type of musical creativity that reflects the spirituality and morality of the Crimean Tatars is beit genre. The superiority of words over music in beits was obvious as depicted within the tunes of the language of the Crimean Tatars served as a basis of the

identity of the Crimean Tatar music and the genre closer to spiritual songs. Stylistic analysis of the beits proves that they associated with the ancient pagan tunes of the Crimean Tatars. According to ethnic and musical research, they are peculiar to folk traditions of the Crimea south coast, which contains the largest number of pre-Islamic culture and pagan roots. Consequently, we can suppose that the tradition of this genre was ethical as it proved the moral grounds of life of the Crimean Tatars long before the adoption of Islam. The educational role of beits was that they presented spiritual purification (catharsis) of both a performer and a listener as they combined two topics: loss of the beloved and philosophical discussion about the meaning of life.

The Crimean Tatars admired not only the beauty and grandeur of the world, mostly they valued and respected handicraft industry; and it was evident as the decorative arts was the most characteristic kind of this arts. Therefore, all these phenomena were reflected in the original form of musical creativity of the Crimean Tatars, and it served as the grounds of creation of particular set of tunes demonstrating human life as well as the things beautifying it.

The significant feature of musical traditions of the Crimean Tatars was the creation of the song which was particular to a special dialect; later it became the property of the Crimean Tatar folklore which reflected expressive and melodic richness as well as diversity [1]. The originality of music and poetry of the Crimean Tatars of the steppe zone was a reason of their epic works having moralistic and didactic contents that was depicted in the special size of the songs that glorified love and respect for nature, for example, in the song “idyllic nature”.

Arts represented symbiosis of both stylistic features of Crimean rites and Christian content. All these peculiarities are reflected within the South Coast tunes.

The enrichment of the Crimean Tatar folklore that lasted throughout the XIX century resulted in the creation of new beits reflecting the opinions of people about the dramatic events of history.

Keywords: historical and cultural traditions, spirituality, musical and educational culture.

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