The need to use folklore as a meas to integrate traditionalism and modernism in students' education

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Abstract: *In the general system of modern culture, the existence of folklore, its transformation into different life spheres and its subsequent evolution are of **real** interest. This is due to the history of human civilization development, inextricably linked to the activity of collective and artistic creation, which embodies national aesthetic traditions and ideals, national character and self-awareness.*
Popular musical creativity contains not only the prototypes of future artistic creations, but also acts as an essential element of education at all levels. Currently, the teacher training system, "guardians of the popular musical traditions" is reduced mainly to the formation of the performing skills. The pedagogical component often remains unclaimed. As a result, a large number of groups of pseudo-folklorists have emerged, resulting in a primitive, non-artistic interpretation of ancestral traditions, leading to a rejection of popular musical art.

Key words*: folklore, education, teaching systems, communication*

Popular wisdom: folk song, music, dance, oral poetic creativity, ritual culture, decorative and applied art is one of the priorities of modern teaching methodology. Teaching folklore to children becomes an important socio-cultural problem, of fundamental importance in the development of a person who is able to feel the historical belonging to his people, to accumulate the double unity of production and cultural activities and to live in harmony with the outside world.

The methodological basis is, for us, the traditional ideas about education, in the context of popular and artistic culture.

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Folklore reflects the traits of people's historical development. History, full of live and often tragic events, has stimulated people's abilities to write folklore; it reflects the ideas of people carried over the centuries about beauty, kindness, humanity, the triumph of harmony over chaos, which opposes the destructive power of time and oblivion. By introducing the ethnological elements in the lessons of musical folklore, we seek the approval in the individual's consciousness of historical memory, modeling his vision of the world, his moral position, developing an aesthetic perception of reality.

One of the forms of folklore is the popular song, which carries the individual foundations of national education. Due to the rich educational material of popular musical creativity, a direct connection is established with ethnological materials in the lessons of musical folklore: daily life, crafts, living conditions, national psychological traits, the ancestors' vision on the world. This is necessary to recreate a holistic picture of human life.

The very nature of musical folklore implies improvisation and inclusion in a syncretic form of the being, combining poetry, music and plastic movements organically. Activities based on folklore principles, develop artistic-figurative and associative thinking, imagination, contributing to the harmonious combination of intonational and expressive singing with movement.

People's traditions, their historical past, elements of peasant labor and daily life, national psychological traits of the character are reflected in the calendar and ritual folklore, dance, lyrical and instrumental songs. The folklore is an extremely valuable didactic material in the aesthetic development of the individual. Live images of good and evil from fairy tales and songs are close and intelligible to children. Moreover, they not only listen to fairy tales and songs, but they themselves are involved in a fairy tale roleplay, becoming involved in the action.

It is worth mentioning in this context that the development of traditional folk culture is impossible without a visual series, the wide use of visual material: toys, popular clothing, household items, arts and crafts, videos, illustrations, slides, photos, meetings with representatives of local folk traditions in the region: local singers, instrumentalists, craftsmen. Knowledge of the regional specificity of traditional culture is of particular importance for educating patriotic feelings, love and respect for the elderly.

People's pedagogical experience has been fixed in customs and ceremonies, in the process of becoming familiar with the interests of the family and society, forming an attitude towards nature. This is the life experience of the people's

school that makes it possible to familiarize children with the elements of folklore in music folklore lessons.

The folklore tradition of any nation is characterized by the coexistence of different regional traditions. Each of them has an internal dynamism, which manifests itself in a constant struggle between stability (keeping certain formulas) and variability.

The main characteristics that distinguish between the various types of folklore can be divided into three categories:

• the musical and performance characteristics of the mode of interpretation, manifested in the choice of register, the method of sound provision, the characteristics of the timbre and a series of other characteristics that combine all the components of the musical style that are not subject to a precise fixation in the musical notation.

• cultural, historical, ethnographic and a series of other related characteristics that make up the specific zonal system (a system of ceremonies, customs, forms of existence and performance of these ceremonies, as well as the corresponding costumes)

At the same time, the combination of the first two categories gives the tunes the local flavor, regardless of their belonging to one particular genre.

The history of the collection of folkloric works has a not too long tradition. The collective practice has developed from the first unique findings, made more out of curiosity than for purely scientific purposes, to meaningful and comprehensive research aimed at a comprehensive and in-depth study of popular traditions. The collective work, which at first glance seems very simple, has come a long way, being in continuous development. Collection technique is one of the most important tools not only for the creation of meticulous collections, the publication of folklore works, but also for basic theoretical research. Experience has shown that the successful outcome of a researcher's activity depends directly on the selected principles of collection, whether intuitive findings, appeared in the process of fixation or pre-thought methods of working in the field. Already in the initial phase of the collection practice, he understood the importance of complying to certain rules for the recording of folklore works. Throughout the entire history of folklore, a large number of works have been accumulated in which various opinions have been expressed regarding the approaches and methods of collecting works, but this experience has not yet been generalized. The emergence of modern techniques makes this field collection even more interesting. Technlogical evolution nowadays makes collecting and storing folklore more interesting.

On the other hand, the 21st century is the century of highly developed technology, which has a strong influence on the social development, penetrating into all spheres of human activity. In this respect, in education too, the pedagogical theory and practice of the educational process is expected to change.

School is facing an emergency regarding the formation of a personality capable of improving both in the personal and professional spheres.

In the age of high technology, the 7-year-old child has formed the ability to act independently, make decisions, adapt flexibly to changing living conditions. In the future, in order to feel comfortable in the new socio-economic conditions, in this regard, school needed to organize the learning process based on modern information and communication technologies, where electronic means, mainly global telecommunications networks, are used more and more as sources of information, such as the Internet.

Web pages are hypertext documents. Pages united by a single topic. Due to the fast modern connection and the high data transfer speed, the information on the Internet is easy and simple. New sites appear like mushrooms, attracting single visitors with bright pages and a large flow of information.

Today, the Internet is an almost unlimited space where everything of interest to a modern student is collected. So what's left for the school and the teacher? Education cannot keep up with new technologies.

As the whole pedagogical process aims to develop a comprising personality, endowed with the ability to develop independently and to constantly improve, it involves creative activity, objectives and sociability, thus establishing new tasks for the teacher.

It seems that the purpose of the teacher is not so much to inform as to provoke into the student the burning desire to learn as much as possible, and to create interesting, unique experiences. A student may wish to become a researcher. For this, under the influence of the teacher's story, they access the Internet and start an independent study. Thus, the teacher will become a preacher, that is, he will give the student the high idea of existence. The decline of spiritual, moral and artistic culture, the impact of television - where the objective of the program is to gather as much audience in any way, who then buy goods or services, the low level of most programs affects the student mentality terribly.

The extremely low status of the teacher (compared to the professions glorified by the media), prevents the student from perceiving, learning, discovering. The student laughs, quarrels, trying in every way possible to emphasize the low

status of the teacher. Decisions related to the spiritual, moral and artistic musical culture in education, fall into the initiative of the curricular domain "Art".

In the modern world, musical art is considered part of the general culture of the world, acting simultaneously as an integral element of the general process of building knowledge of the world, which generally expresses the essential processes of life in sound images.

Children have a special relationship with music. With the advent of computer technology, there is a shift to the visual field. It has become difficult for today's students to perceive audio material with an "image" on the board. It is not a secret that the flow of information from the Internet and TV can push a child away from the music that makes a person think, in order to enrich him spiritually.

A music teacher, in order to successfully manage the process of music education and training has to be one step ahead of everyone in mastering new information technologies, mastering new music programs to implement them in his lessons. The possibilities of ICT enrich the methodological possibilities of a music lesson, making it modern by increasing students' involvement, whilst realizing that modern students learn information from a computer faster and with greater interest than merely from the teacher's words.

With the help of information and communication technology, pupils' attention is concentrated without external help, which is very important in primary school. Information and communication technologies allow each child to independently perform their task and evaluate their knowledge individually, thus helping to determine the quality of the material which is being learned.

The task of a music teacher is to manage the process of music education at school, the formation of children's aesthetic tastes. In a modern school, a music teacher must possess not only high performing musical skills, but also a high level of professional competence, the ability to be guided by the knowledge available in his arsenal in a real situation; to be professionally flexible.

Currently, there are many information technologies in the educational process. Information technologies allow the use of text, sound, graphic and video information and its sources in music lessons in a new way.

There are a large number of different classifications and typologies of pedagogical software. For methodological purposes, the pedagogical software can be:
• electronic textbooks (lessons);
• training programs (tutorials);
• control (online tests);

• information and references (encyclopedias);
• simulation;
• modeling;
• demonstrations (slides or videos);
• educational;
• leisure time (computer games: role-playing games, logic, sports and other types).

The use of new information technologies in music education allows us to optimize the means, forms and methods of training, to find rational solutions for various educational tasks, to choose appropriate ways to improve the educational process, helps to overcome a number of difficulties arising from traditional teaching methods.

In addition, the fundamental problem of the pedagogy of music education that is relevant in different stages of its development requires highlighting these teaching methods that make it possible for students to understand and feel that music is an integral part of their life, a man created world phenomenon. The predominant use of integrative learning methods is justified, being a specific alliance between general pedagogical and special training methods and music education. Their specificity is determined by the individual vital need of creativity and communication, the purpose of art being to meet this need, offering an ideological, spiritual, moral, emotional impact.

It must be made both from a traditional and modern point of view, links to include the characteristics of the local folklore in all the active fields of society: folklore and education, folklore and church, folklore and culture, folklore and technique, etc.

Everything has to be related to the lifestyle of young people nowadays. The reception is much easier if we use the methods that the society consistently uses in everyday life.

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