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HUTSUL MUSICAL FOLKLORE IN THE SYSTEM OF AESTHETIC EDUCATION OF PRIMARY SCHOOL CHILDREN

Abstract. The article examines the influence of Hutsul musical folklore on the aesthetic education of primary school children and identifies effective ways of integrating it into the educational process of primary education. The relevance of developing aesthetic competence in younger schoolchildren within the context of contemporary Ukrainian society is substantiated. It is emphasized that musical

folklore serves as an important means of fostering emotional sensitivity, artistic taste, creativity, and national consciousness among pupils. Particular attention is paid to Hutsul musical folklore as a unique cultural phenomenon that combines deep emotional content, vivid imagery, and the synthesis of word, music, and dance.

The study analyzes the historical aspects of Carpathian musical folklore research in the works of Ukrainian and foreign scholars, including Filaret Kolessa, Klyment Kvitka, Stanislav Liudkevych, Oskar Kolberg, Вйla Bartyk, and others. The specific features of Hutsul kolomyikas as one of the brightest genres of Ukrainian folk art are characterized. Their rhythmic and melodic structure, improvisational nature, and close connection with nature, everyday life, and traditions of the Hutsul people are highlighted. The role of traditional folk musical instruments in creating an authentic artistic environment is also emphasized.

The article proves that involving primary school children in Hutsul musical folklore contributes to the development of aesthetic perception, emotional culture, musical hearing, and creative activity. Effective educational forms include listening to folk music, performing kolomyikas, staging folk rituals, participating in folklore festivals, musical and movement activities, and interdisciplinary integration. It is concluded that the musical folklore of Hutsulshchyna is an important means of forming aesthetic values and national identity in younger schoolchildren and should be more widely implemented in the modern educational process.

Keywords: musical folklore, Hutsul region, aesthetic education, primary school children, national culture, primary education.

ГУЦУЛЬСЬКИЙ МУЗИЧНИЙ ФОЛЬКЛОР У СИСТЕМІ ЕСТЕТИЧНОГО ВИХОВАННЯ МОЛОДШИХ ШКОЛЯРІВ

Анотація. У статті досліджено особливості впливу музичного фольклору Гуцульщини на естетичне виховання молодших школярів та визначено ефективні шляхи його використання в освітньому процесі початкової школи. Обґрунтовано актуальність проблеми формування естетичної компетентності дітей молодшого шкільного віку в умовах сучасного розвитку українського суспільства. Наголошено, що музичний фольклор є важливим засобом розвитку емоційної чутливості, художнього смаку, творчих здібностей і національної свідомості учнів. Особливу увагу приділено гуцульському музичному фольклору як самобутньому культурному явищу, що поєднує глибокий емоційний зміст, образність, синкретизм слова, музики й танцю. Проаналізовано історичні аспекти дослідження карпатського музичного фольклору у працях українських і зарубіжних науковців, зокрема Філарета Колесси, Климента Квітки, Станіслава Людкевича, Оскара Кольберга, Бели Бартока та інших. Розкрито специфіку гуцульських коломийок як одного з найяскравіших жанрів народної творчості. Охарактеризовано їхню ритмомелодичну структуру, імпровізаційний характер, тісний зв'язок із природою, побутом і традиціями гуцульського народу. Визначено роль народних музичних інструментів у створенні автентичного художнього середовища. У статті доведено, що залучення молодших школярів до гуцульського музичного фольклору сприяє розвитку естетичного сприйняття, емоційної культури, музичного слуху

та творчої активності. Ефективними формами роботи визначено слухання народної музики, виконання коломийок, інсценізацію обрядів, участь у фольклорних святах, музично-рухову діяльність та міжпредметну інтеграцію. Зроблено висновок, що музичний фольклор Гуцульщини є важливим засобом формування естетичних цінностей і національної ідентичності молодших школярів та потребує ширшого впровадження у сучасний освітній процес.

Ключові слова: музичний фольклор, Гуцульщина, естетичне виховання, молодші школярі, національна культура, початкова освіта.

INTRODUCTION

The problem formulation. In the context of the contemporary development of Ukrainian society, the aesthetic education of the younger generation has acquired particular relevance. The development of aesthetic competence in primary school students represents a key task of modern elementary education, as it aims to foster students' capacity for the emotional perception, evaluation, and creative reproduction of artistic phenomena and the surrounding world. In this context, the integration of musical folklore emerges as a highly effective pedagogical tool that unifies the cognitive, emotional, and activity-based aspects of personality development.

Engagement with national cultural heritage, particularly musical folklore, plays a vital role in this process. Hutsulshchyna, as one of Ukraine's most prominent ethnocultural regions, possesses a rich musical tradition that can be effectively utilized in the education and upbringing of primary school children.

Analysis of recent research and publications. The issues of aesthetic education and the integration of folk arts into the educational process have been extensively examined in the works of Ukrainian pedagogues and art historians. Researchers emphasize the importance of folklore as a catalyst for developing a child's spiritual world, creative abilities, and emotional sensitivity.

In the late 19th and early 20th centuries, scholarly interest in Carpathian musical folklore intensified significantly, driven by active efforts in collecting and systematizing folk song material. Substantial contributions to this field were made by scholars such as Frantishek Sushil, Oskar Kolberg, Bela Bartok, Filaret Kolessa, Klyment Kvitka, and Stanyslav Liudkevych. Through their activities, a vast source base was established, laying the foundation for subsequent research focused not only on textual analysis but also on the structural and melodic properties of these songs.

The theoretical and methodological foundations of music and aesthetic education of primary school pupils through the means of Ukrainian song folklore were developed by such prominent ukrainian scholars as L. Masol, H. Pavlenko, O. Taranenko, L. Khlibina, O. Lobova, N. Havrysh, and others (Kovaliova & Bilozerska, 2025).

The educational potential of Hutsul musical folklore is determined by its profound connection with historical memory, spiritual values, traditions, and worldviews of the Ukrainian Carpathian population. Folk songs, kolomyikas, ritual melodies, and traditional instrumental music-making serve as distinctive carriers of ethno-cultural experience passed down from generation to generation. As noted by I. Chervinska and A. Chervinskiy, «it is cultural and historical heritage that reflects the entire life experience of a people, preserved in traditions and customs» (Chervinska & Chervinskiy, 2021, p. 141). In this context, Hutsul musical folklore emerges as an important means of aesthetic education of primary school children, introducing them to national cultural values and fostering emotional sensitivity, musical perception, and artistic taste.

AIM AND TASKS RESEARCH

The aim of the research is to provide a theoretical justification for the educational potential of Hutsul musical folklore and to identify the pedagogical possibilities of its use in the educational process of primary school to foster aesthetic competence, emotional sensitivity, artistic taste, creative abilities, and national self-awareness among primary school pupils.

To achieve this aim, the following research objectives have been defined:

To analyse scholarly approaches to the study of Hutsul musical folklore and determine its place in the system of national music and aesthetic education of primary school pupils.

To explore the cultural and historical characteristics of Hutsul musical folklore, its genre diversity, and its artistic and figurative features.

To characterise the educational potential of Hutsul folk songs, particularly kolomyikas, in fostering pupils' emotional and value-based attitudes towards musical art, folk traditions, and the cultural heritage of Ukrainians.

To identify the pedagogical possibilities of incorporating Hutsul musical folklore into the educational process of primary school.

RESEARCH METHODS

To achieve the research aim and address the defined objectives, a set of theoretical research methods was employed, including analysis, synthesis, systematisation, and generalisation of scholarly sources on music, folklore studies, ethnopedagogy, and the aesthetic education of primary school pupils; the historical and cultural method was used to examine the formation and development of Hutsul musical folklore; the comparative method was applied to compare scholarly approaches to understanding its cultural, artistic, and educational potential; and pedagogical generalisation was used to identify opportunities for integrating the musical and folkloric heritage of the Hutsul region into the educational process of primary school.

RESULTS OF THE RESEARCH

The primary aim of this study is to determine the specific characteristics of Hutsulshchyna musical folklore's impact on the aesthetic education of primary school students and to outline effective pathways for its implementation within the educational process.

The moral potential of folk traditions naturally resonates with the worldview of young learners. Children at this developmental stage can sense and reflect upon concepts that are not yet fully accessible to them in everyday life. Music gradually guides students toward a higher system of values that are internalized through emotional experience rather than logical comprehension or memorization.

Traditional ethno-musical educational practices possess a powerful framework for broadening an individual's aesthetic and artistic horizons, as well as stimulating their creative potential through various forms of musical performance. The pursuit of optimal methodology to intensify children's musical development underscores the relevance of turning to the foundational principles of folk pedagogy. Specifically, musical folklore serves as a proven vehicle for engaging children with the realm of aesthetic beauty, accumulating the holistic moral, ethical, worldview, and artistic experience of previous generations.

In analyzing the impact of music on the personal development of primary school students, we align with the perspective of Sofia Hrytsa, who noted that «the more carefully we treat the development of authentic folklore's natural environments–preventing its contamination by academic professionalism and excessive tutelage from non-specialists – the longer we will preserve these pure sources for the future» (Poyasyk, 2018).

Ukrainian musical folklore serves as a powerful factor in the aesthetic education of primary school students, as it fosters the development of their artistic tastes, enhances their emotional sphere, and engages them with national culture. Integrating folkloric material into the educational process ensures not only the acquisition of musical knowledge but also the formation of a value-based attitude toward the nation's cultural heritage. However, the specific impact of Hutsul musical folklore on primary school students warrants further investigation.

The musical folklore of Hutsulshchyna is characterized by its distinct authenticity, vivid imagery, and profound emotional resonance. It encompasses folk songs, instrumental melodies, kolomyiky (short folk songs/dances), and ritual chants that accompany various facets of Hutsul life.

The song tradition of the Carpathian region, distinguished by its depth of meaning and striking originality, has long drawn the attention of folk culture researchers. Its evocative imagery, emotional intensity, and close connection with traditional daily life have sparked the interest of both ethnographers and musicologists.

A defining characteristic of Hutsul music is its intimate connection with nature, everyday life, and folk traditions. It is distinguished by rhythmic diversity, melodic expressiveness, and the utilization of traditional musical instruments, such as the alpine horn (trembita), fipple flute (sopilka), and dulcimer (tsymbaly). These elements create favorable conditions for the emotional perception of music among primary school children.

Within the diverse musical heritage of the Ukrainian people, both unique national characteristics and traits shaped by a shared origin and historical conditions are clearly observable. These phenomena are most fully reflected in folk song creation – specifically in kolomyiky and calendar-ritual songs such as Easter dance-songs (haiivky) – which not only represent ethnocultural traditions but also demonstrate sensitivity to external cultural influences.

They ostensibly derived their name either from the town of Kolomyia (Ivano-Frankivsk Oblast) or from the ethnographic group of Kolomyitsi – a tribe that inhabited the banks of the Kolomyia River.

Some scholars derive this concept from the word round dance (kolo), as dancers move in a circle during the performance, giving the dance the name kolomyika. One traditional kolomyika verse highlights this connection:

To sing kolomyiky, to play kolomyiky, Ah, but kolomyiky are best for dancing (History of the creation of kolomyiky, n.d).

The specificity of Hutsul kolomyiky lies primarily in their rhythmic and melodic structure. The traditional two-line stanza with a characteristic fourteen-syllable verse creates a dynamic, impulsive rhythm resembling the swift flow of a mountain river. Their melodic organization is frequently built upon short intonational formulas that are easily varied by the performer, allowing each kolomyika to exist in dozens of local variants. This improvisational nature is one of the key defining attributes of the genre: a Hutsul does not merely perform a kolomyika – they create it in the moment, weaving personal experience, observations, and hardships into the song.

A theoretical understanding of song folklore necessitates considering a crucial distinction: despite the intimate synthesis of text and melody forming a cohesive artistic imagery, each component functions according to its own specifics. The verbal element acts as a carrier of concrete semantic content, capable of detailed reflection on life's realities, social phenomena, and emotional states. Concurrently, the musical component conveys generalized moods and emotional nuances, shaping the overall figurative perception of the work. The text, while retaining its role as a semantic code, is characterized by clear functional determinacy and is therefore often decisive in establishing the genre classification of a song.

In terms of artistic imagery, kolomyiky are intimately connected with the natural landscape of the Carpathians. They conjure images of spruce forests, mountain pastures (polonyny), the roaring Cheremosh River, and the resounding echoes of the alpine horn over mountain valleys. Nature in Hutsul kolomyiky is far more than a mere backdrop – it acts as an active, living participant in human emotional experience. Mountain rivers «speak,» the wind «scatters sorrow» and the mountain pasture becomes a symbol of freedom and inner resilience. Through these motifs, a distinctive poetic vision of the Carpathian world emerges – emotional, expressive, and richly metaphorical.

A vital dimension of the kolomyika tradition is its profound integration into daily Hutsul life. The texts reflect the everyday existence of the highlanders: cattle grazing on high pastures, evening social gatherings (vechornytsi), weddings, folk customs, and the labor of loggers and shepherds. The kolomyika accompanied individuals across virtually all life spheres – from festive rituals to routine work. «Whatever caught the eye, whatever happened in the world – whether a sheep was lost, a young man fell in love, a girl betrayed him, a cow fell ill, or a spruce rustled – everything

found its way into a song, light and simple, like those mountains in their ancient, primordial life» (Consequently, it fulfilled not only an aesthetic function but also a communicative one, effectively serving as a living folk chronicle.

A unique flavor is imparted to Hutsul kolomyiky by their instrumental environment. The timbre of the dulcimer, violin, end-blown flute (floiara), jew's harp (drymba), and alpine horn shapes the authentic acoustic space of the Carpathians. These instruments do not merely accompany the singing – they seem to recreate the voice of nature itself: the rustle of spruce trees, the calls of shepherds, and the echoing of mountain streams.

Ivan Franko eloquently characterized kolomyiky, describing them as a «scattered necklace of pearls» and emphasizing that «...they assemble into a sweeping portrait of our contemporary folk life, immensely rich in detail and color, wherein we see the tears and joys, periods of rest, worries, and amusements, serious thoughts and jokes of our people across its various strata, its neighbors, its social standing, its public and individual life from the cradle to the grave, its traditions and beliefs, as well as its social and ethical ideals» (Kolomyiky, n.d).

Hutsul kolomyiky represent a distinct musical and poetic code of the Carpathians, preserving the worldview, emotional culture, and spiritual memory of the Hutsul ethnos. They rank among the most vibrant genres of Ukrainian musical folklore, synthesizing word, melody, rhythm, and dance.

For a Hutsul, the kolomyika is not merely a song, but a way of life – a medium for expressing joy and sorrow, love and longing, humor, and ancestral wisdom.

The kolomyika dances are traditional dances of Hutsulshchyna that possess ancient origins and are passed down through generations. The main step of the kolomyika integrates three fundamental elements of Hutsul dance vocabulary: stamping/rapid footwork (tropit), leg crossing (pereplitukha), and a sharp forward or sideways leg thrust (haiduk). The accompanying music for kolomyiky typically features a clear duple meter (2/4 time), conferring rhythmicity and dynamic energy upon the dance (Folk dance «Kolomyika», 2018).

A defining characteristic of the kolomyika is the intricate synthesis of three core elements: text, music, and movement. This interweaving creates a cohesive internal structure for the dance, which is genetically linked to an earlier archetype–the round dance During performance, participants not only execute dance steps but also sing kolomyiky, imparting a more restrained and balanced quality to the movement itself. Dancers frequently join in, rhythmically chanting short kolomyika stanzas. The thematic content of these stanzas sometimes directly mirrors or complements the dance movements, giving rise to a unified artistic expression.

Thus, the Hutsul kolomyika serves not only as a genre of musical folklore but also as an artistic symbol of the Carpathian region. The energy of the mountains pulses through its rhythms, the voice of the highland pastures resonates within its melodies, and the centuries-old memory of the Hutsul people lives on through its words. Broadly categorized, kolomyiky encompass archaic forms with deep folkloric roots alongside more recent compositions that continue to evolve this living tradition.

Engaging primary school students with Hutsul musical folklore fosters:

the development of aesthetic taste and musical ear;

the capacity to perceive and appreciate aesthetic beauty;

the enrichment of emotional experience;

the stimulation of creative abilities;

the cultivation of love for one's native region and national culture.

Effective pedagogical practices include listening to folk music, learning traditional songs, performing kolomyiky, dramatizing rituals, and participating in folklore festivals. Integrating interdisciplinary connections – synthesizing music with visual arts, literature, and ethnology – plays an equally crucial role. Active student participation, such as singing, movement to music, improvisation, and playing simple musical instruments, is particularly vital. This hands-on engagement facilitates a deeper internalization of the material and fosters a sustained interest in folk arts.

The conducted study provides grounds to assert that the musical folklore of the Hutsul region has significant pedagogical, cultural, artistic, and aesthetic potential and can be effectively used as a means of aesthetic education of primary school children. Its value lies not only in its artistic uniqueness and melodic richness but also in the fact that it serves as a carrier of historical memory, traditions, moral and ethical norms, and worldview representations of the Ukrainian people.

It has been established that Hutsul musical folklore, particularly kolomyiky, combines words, music, rhythm, and dance movement, creating broad opportunities for the comprehensive development of children. Involving pupils in listening to and performing folk compositions, musical-rhythmic activities, dramatization of rituals, folklore celebrations, improvisation, and familiarization with traditional musical instruments contributes to the development of musical hearing, a sense of rhythm, emotional sensitivity, creative imagination, and artistic taste.

Hutsul kolomyiky are of particular importance as one of the most distinctive genres of Ukrainian musical folklore. Their rhythmic expressiveness, melodic mobility, improvisational character, and connection with nature, everyday life, and the traditions of the Hutsul people provide broad opportunities for children to explore the cultural heritage of their native region. Through the content and artistic imagery of kolomyiky, pupils can not only develop aesthetic perception but also form a value-based attitude toward national culture.

The use of regional folklore contributes to the formation of national identity among primary school children, fostering respect for traditions and awareness of cultural belonging. This is particularly relevant in the contemporary context, when the preservation and transmission of cultural heritage to younger generations constitute an important task of education.

The effectiveness of using Hutsul musical folklore is largely ensured by its integration with other educational areas. Folklore materials can be appropriately combined with the Ukrainian language and literature, visual arts, ethnology, history, choreography, and the integrated course "I Explore the World". Such an approach contributes to the formation of pupils' holistic understanding of the culture and traditions of their native region.

Preserving the authenticity of folklore materials during their pedagogical adaptation is of particular importance. The use of Hutsul musical heritage should not be limited to the formal reproduction of individual songs or dance elements. It is important to preserve its cultural context and local specificity and to reveal to children the significance of folklore as a living phenomenon of folk culture.

Prospects for further research are primarily related to studying the influence of Hutsul kolomyiky on the development of children's musical abilities, including musical hearing, sense of rhythm, musical memory, vocal skills, and the ability to improvise. It is also important to investigate the moral-value and national-patriotic potential of folklore, as well as its role in shaping national identity and a value-based attitude toward cultural heritage.

CONCLUSIONS AND PROSPECTS OF FURTHER RESEARCH

Further research is also needed into a comparative analysis of the folklore of different ethnographic regions of Ukraine and the possibilities of its use in primary education. Other promising areas include studying the preparation of future teachers for working with regional folklore, the use of digital technologies for its preservation and promotion, the creation of digital folklore archives, and the involvement of families, tradition bearers, folk groups, and representatives of local cultural institutions in the educational process.

Therefore, Hutsul musical folklore should be regarded as an important resource of contemporary primary education that ensures not only the aesthetic development of children but also contributes to the formation of their creativity, emotional culture, national identity, and value-based attitude toward cultural heritage. Comprehensive further research into this phenomenon from pedagogical, psychological, cultural, and arts-education perspectives will contribute to the scientific substantiation of effective ways to preserve and transmit the cultural traditions of the Hutsul region to younger generations.

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