

The influence of folk culture on the moral and emotional state and aesthetic education of students within the framework of integration into Ukraine's choral culture

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Abstract. The relevance of this topic stems from the need to identify effective mechanisms for the psychological stabilisation and national-patriotic education of young people in the context of martial law and socio-cultural transformations. The aim of the study was to provide a theoretical justification for the pedagogical and art-therapeutic potential of Ukrainian folk song as a tool for harmonising the moral and emotional state and aesthetic education of members of amateur choral ensembles. The research was based on methods of systematic analysis of musicological and psychological-pedagogical literature, the synthesis of art-therapeutic practices, and the generalisation of pedagogical experience in working with non-specialist student choirs. The article demonstrates that integrating students into choral culture through folklore acts as a comprehensive psychocorrective tool. It has been established that, for participants without musical training, folk songs are the most accessible material, as they are based on natural phonetics and an intuitive sense of musical structure, which has helped to overcome the psychological barrier of self-doubt regarding their own vocal abilities. It has been established that the axiological impact of folk songs is realised through the assimilation of a system of national archetypes, which convey models of high moral behaviour, patriotism and family ethics, thereby ensuring the formation of a stable national identity. The physiological aspects of choral singing are characterised: it has been demonstrated that vibrational resonance and diaphragmatic breathing whilst performing folk songs contribute to a reduction in cortisol levels, the activation of the parasympathetic nervous system and overall emotional relief. The phenomenon of choral synchronisation in amateur choral ensembles is analysed, which contributes to the development of empathy, social cohesion and the overcoming of feelings of isolation. It is argued that learning polyphony through oral transmission develops musical intelligence and harmonic hearing, and builds resilience against low-quality examples of

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mass culture. The practical value of this work lies in the development of recommendations on the use of repertoire and methodological strategies for leaders of amateur choral ensembles at higher education institutions

Keywords: folk song; emotional intelligence; national identity; music pedagogy; art therapy

Introduction

At the present stage of globalisation and socio-cultural shifts, accompanied by persistent crises, the issue of preserving young people's mental health has taken on a global dimension. The relevance of this study stems from the contradiction between the powerful educational and therapeutic potential of Ukrainian folk choral culture and the lack of systematic methodologies for its integration into the educational process of non-specialist higher education institutions as a means of psychological support and aesthetic education. In global academic practice, an interdisciplinary approach is gaining increasing prominence, viewing artistic practices not merely as an aesthetic phenomenon but as a tool for social therapy and the formation of a resilient identity. It is precisely these aspects of social communication and international interaction that are examined in the studies by Q. Campbell *et al.* (2021) and O. Bench *et al.* (2025). Against the backdrop of full-scale war in Ukraine and the need to overcome collective trauma, turning to national roots – in particular, choral culture – is becoming a strategic task for pedagogy. This is particularly relevant when working with students in non-specialist fields, for whom integration into the realm of folk culture serves as a means of harmonising their moral and emotional state and value orientation.

The issue of the impact of choral singing on an individual's psycho-emotional state is the focus of attention for many international and Ukrainian researchers. The global discourse in recent years has shifted towards the neurophysiology and social psychology of music-making. For instance, in a fundamental study by D. Fancourt *et al.* (2021), a multi-level theoretical model was developed which demonstrates that

engagement in artistic practices activates neurobiological processes of stress reduction and emotional regulation. The effects of vocal and choral activities on the respiratory system and emotional regulation were examined in detail by K. Batt-Rawden & S. Andersen (2020), who note that group singing acts as a natural antidepressant due to neurochemical synchronisation reactions. In the domestic academic sphere, the emphasis is on cultural and educational aspects. In particular, O. Oleksiuk (2022) highlights the importance of arts education in shaping the spiritual values of today's students. L. Masol (2022) has explored the issue of national identity through the prism of Ukrainian art, highlighting the cultural and artistic factors driving the transformation of the educational environment under martial law in Ukraine, as well as the specific ways in which art influences an individual's sense of national identity. The functions of Ukrainian choral art in a historical context were examined in the works of A. Martyniuk *et al.* (2025). However, despite the significant number of studies, the issue of the comprehensive influence of folk choral culture specifically on the moral and emotional state and aesthetic education of students in non-specialist fields, in the context of contemporary challenges, remains insufficiently studied. Most studies focus either on the professional training of musicians or on general issues of art therapy without any connection to national folk content.

The aim of this article was to provide a theoretical justification for and to determine the influence of the Ukrainian folk song tradition on the stabilisation of the moral and emotional state and the aesthetic education of students who lack professional musical training. To achieve this aim,

the following tasks were set: to analyse the axiological potential of Ukrainian folklore as a source of moral values for modern youth; to identify the psychophysiological mechanisms through which choral singing (breathing, vibration, synchronisation) influences the emotional state of members of amateur choral ensembles; to characterise the specific features of the aesthetic education of non-specialist students through the acquisition of folk singing styles and sub-voice polyphony. The scientific novelty of the results obtained lies in the fact that, for the first time: the phenomenon of amateur choral singing was systematically examined using Ukrainian folklore as a dual tool: ethnopedagogical (the formation of values) and art-therapeutic (emotional regulation); methodological approaches to working with non-specialist students were refined, based on immersive engagement with folk tradition without an emphasis on academic musical notation; the understanding of the role of choral culture as a factor in national security in the humanitarian sphere was further developed through the affirmation of young people's cultural identity.

Literature Review

The issue of the influence of folk choral culture on personal development is multifaceted and is the focus of attention for many contemporary researchers. The academic discourse in this field can be broadly divided into several thematic areas: the theoretical and methodological foundations of musical folklore, the pedagogical aspects of aesthetic education, and the psychological impact of musical activity in times of crisis. Leading Ukrainian musicologists have carried out fundamental research into the nature of folk creativity. In particular, A. Ivanytskyi (2004) systematised the genre-specific characteristics of Ukrainian musical folklore in his work, which forms the basis for the repertoire of choral ensembles. Contemporary methodological, pedagogical and historical discourses on the development of the Ukrainian choral school have been thoroughly systematised in recent studies by leading

Ukrainian art historians, who define the directions of professional training for choral conductors in the current context (Bondarenko *et al.*, 2022). The contemporary theoretical and methodological studies by I. Bermes (2022) deserve special attention; she considers Ukrainian choral art not only as a musical phenomenon but also as a powerful mechanism for shaping the collective's values and spiritual resilience. R. Lotsman's (2022) article summarises the characteristics of Ukrainian folk singing in terms of its classificatory forms, styles and varieties, and examines various approaches to interpreting the concept of "folk singing" in musical folklore studies and vocal pedagogy.

A significant body of work is devoted to the pedagogical conditions for integrating musical art into the educational process. General issues of the theory and methodology of music education are explored in the textbook by O. Rostovskyi (2023). A methodology for teaching art based on emotional perception was developed by L. Masol (2022). N. Babichenko (2018) has defined the specifics of developing the ethno-cultural competence of future teachers and the pedagogical conditions for the aesthetic education of adolescents through vocal and choral art. A separate area of research concerns the axiological influence of folklore on young people. A. Chernyshova (2022) emphasises the significance of Ukrainian folk songs for the development of national consciousness among students. N. Matviienko (2017) explores the role of folklore in shaping value orientations, whilst O. Protsyshyna (2025) highlights the formation of national identity among future vocal artists.

In the current context, works devoted to the psychological and therapeutic impact of art during wartime are of particular importance. O. Kiyany (2023) considers musical art as a means of national-patriotic education and psychological support. The contribution of Ukrainian researchers to the study of the psychotherapeutic impact of art during wartime is significant. In particular, Yu. Panchenko (2023), drawing on empirical data, demonstrated that musical performance

has a powerful stabilising effect on a person's psycho-emotional state, significantly reducing stress levels and acting as an effective tool for socio-psychological self-regulation under martial law. The latest research focuses on the adaptation of choral culture to contemporary challenges. For instance, O. Soldatenko (2024) focused on the specifics of working on arrangements of folk songs, emphasising the importance of a contemporary interpretation of folklore for engaging young people. The issues of the digital transformation of the arts (particularly choral music) and remote working methods are raised by Ye. Karpenko & S. Kramska (2021) and T. Khvostova (2025), who emphasise the importance of maintaining emotional connection in an online environment. In turn, O. Komarovska (2022) explores the narrative function of music as a tool for overcoming traumatic experiences, which is critically important for art-therapeutic work with students.

A separate strand of research into folklore and its interpretation within the professional arts community is represented by O. Zosim (2025) and O. Samborska *et al.* (2025). The researchers describe the paths of professionalisation of Ukrainian folk song culture, which have been instrumental in shaping three varieties of stage interpretation of traditional song performance within Ukrainian professional vocal and choral music: folk song performance (adapted using the techniques of classical vocal and choral art), folk-academic performance (characterised by standardisation, stylisation and a significant influence of classical music), and folk-reproductive song creativity (which forms part of the "ecologisation" of the environment in which traditional performance takes place). Global academic discourse in recent years has been actively exploring the impact of collective music-making on the psychological well-being of young people. In particular, recent research by J. Blagojević *et al.* (2025) confirm that involving students in choral singing acts as an effective tool for emotional regulation, which significantly reduces stress levels and enhances overall social cohesion.

The specific nature of choral activity in a university setting is analysed in detail by R. Han *et al.* (2025), who, based on empirical data, demonstrate that group singing functions as a powerful mechanism for social identification. Participation in student choirs fosters a strong sense of belonging among students, which is a critically important resource for supporting their mental health in times of social turbulence.

Particular mention should be made of the study by E. Pearce *et al.* (2015), who, through a "semi-naturalistic" study, characterised the "ice-breaker effect", which demonstrates that singing promotes rapid cohesion among strangers and circumvents the need for personal knowledge of group members acquired through prolonged interaction. They argue that singing may have evolved in such a way as to rapidly bring together large social groups of relatively unfamiliar people. An analysis of the cited sources indicates significant scholarly interest in the topic; however, a comprehensive approach to the use of folk choral culture specifically for students of non-specialist disciplines requires further generalisation.

Materials and Methods

The methodological basis of the study, which was conducted between September and December 2025, is an interdisciplinary approach that integrates methods from music pedagogy, ethnomusicology, developmental psychology and art therapy. This choice is dictated by the complexity of the research subject, which encompasses not only performance skills but also profound moral and emotional transformations of the individual. The study was of a theoretical and generalising nature and was aimed at analysing the pedagogical and art-therapeutic potential of choral art. The work was based on the interpretation of academic sources and the synthesis of pedagogical experience. To achieve the research objective and address the set tasks, the following theoretical methods were applied: analysis and synthesis of musicological, psychological-pedagogical and philosophical literature to ascertain the current

state of research on the issue; axiological analysis – to determine the value content of Ukrainian musical folklore; and the modelling method – to develop a pedagogical model for integrating students into choral culture. In addition, the method of comparative analysis of academic and ethno-pedagogical approaches to working with a choral ensemble was utilised. The application of these methods enabled a multi-level analysis of the phenomenon under study – ranging from theoretical reflection to the conceptual modelling of pedagogical approaches

The organisation of the work was based on a synthesis of pedagogical experience gained from working with a student choir at a non-specialist higher education institution. During rehearsals, methodologies based on the folk song tradition were applied. The key material consisted of examples of authentic folklore (calendar and ritual songs, historical songs) and classical arrangements (by M. Leontovych, O. Koshyts, K. Stetsenko). The repertoire was selected according to criteria of vocal range accessibility, emotional richness and the presence of archetypal images. All materials were selected taking into account the age-related characteristics of the student body and the psychological needs of non-specialist participants. Special breathing exercises based on traditional vocal techniques were used to regulate the participants' physiological state.

Research materials. The material basis consisted of sheet music for Ukrainian folk songs of various genres, adapted for performance by an amateur choral ensemble. Particular attention was paid to works featuring sub-voice polyphony, which was used as a tool for developing harmonic hearing and collective empathy. Audio recordings of authentic singing served as supplementary material to immerse the participants in the stylistics of folk performance. The validity of the results obtained is ensured by the comprehensive use of the aforementioned methods, a systematic analysis of the academic literature, and the synthesis of the author's many years of teaching experience, which enables the

described pedagogical approach to be replicated within any amateur choral ensemble at higher education institutions.

Results and Discussion

The Ukrainian folk song is a unique phenomenon that embodies the nation's centuries-old experience, its ethical norms and aesthetic ideals. Engaging students in choral culture through the study of folk examples (both authentic and in arrangements by classical composers such as M. Leontovych, K. Stetsenko and O. Koshyts) lays the foundation for the multifaceted development of the individual. This is particularly relevant when working with students from non-music-related disciplines (students at agricultural, humanities and technical higher education institutions, etc.). For this group of participants, choral activity is not a future profession, but a means of harmonising their inner world. Their lack of formal musical training presents the conductor with specific challenges: the emphasis shifts from technical perfection in performance to the very process of making music, emotional engagement and social interaction.

Ukraine's contemporary educational paradigm is undergoing a complex phase of transformation, driven by the need to overcome the psychological, cultural, and social traumas historical to the nation, resulting from a long history of subjugation by external states, while simultaneously addressing the challenges of wartime. In this context, music education – and choral culture in particular – transcends the boundaries of a purely aesthetic discipline, taking on the characteristics of a unifying and psychotherapeutic force. The integration of students into the realm of folk choral culture is a multidimensional process encompassing the values-based, psychophysiological and art-historical levels. Ukrainian folk song tradition is not merely a folkloric archive, but a living system of ethical codes. In philosophy, this phenomenon resonates with the concept of "cordocentrism" (H. Skovoroda, P. Yurkevych), where the "heart" is regarded as the centre of a person's

spiritual life. The folk song, as an emotional expression of the “soul of the people”, becomes the shortest path to shaping the moral core of the student’s personality. Folk art serves as a transmitter of the nation’s “genetic code”. The lyrics of historical, family- and everyday-life, and calendar-ritual songs contain archetypal images (Mother, Earth, Clan, Hero) that resonate with the deepest layers of the subconscious.

The archetypes of Mother and Clan. Family, everyday life and wedding songs embody models of respect for elders, the sanctity of motherhood and the indissolubility of clan ties. By performing such works, young people unconsciously internalise a behavioural model centred on care and responsibility. The heroic epic (historical songs, dumas). This strand of folklore shapes the concepts of civic duty, honour and self-sacrifice for the sake of a higher purpose. For example, studying choral arrangements of Cossack songs allows students to experience a sense of solidarity with previous generations of freedom fighters, which is critically important for the formation of national identity in times of war. As they seek moral guidance, young people find answers to global, existential questions in folk songs. Heroic epics foster patriotism and dignity, whilst lyric songs instil respect for the feelings of others, loyalty and love for one’s family. In this way, choral activity becomes a school of morality, where the emotional engagement with a piece’s content leads to the internalisation of universal and national values.

The Ukrainian lyrical song deserves special attention. Its melodiousness, characterised by broad cantilenas and emotional richness, teaches young people empathy. In a world dominated by “clip thinking” and emotional detachment, immersing oneself in the depths of the feelings conveyed by folk ballads develops emotional intelligence. Students learn to distinguish between the nuances of sadness, hope and love, which makes their psyche more flexible and sensitive to the state of others. In academic discourse, the argument that choral singing is a form of group psychotherapy is being put forward with increasing

frequency. Choral singing has a powerful therapeutic effect, which is critically important for students who are under constant stress, academic pressure and anxiety; integration into choral culture acts as a powerful stabilising factor.

Firstly, the physiological level: the mechanism by which singing affects the body is complex, as vocal work involves active diaphragmatic breathing, which oxygenates the brain and normalises the functioning of the nervous system. The specific nature of folk singing, with its open vocalisation, creates a vibrational resonance that acts as a natural massage for the internal organs and relieves muscle tension (“muscle armour”). Choral singing requires a prolonged exhalation and a controlled inhalation. This type of breathing is physiologically incompatible with a state of panic or acute stress. Regular rehearsals train the singer’s body to switch quickly into a state of calm. Singing in a group promotes the release of “happiness hormones” – endorphins and oxytocin. The latter is often referred to as the “bonding hormone”. Research by K. Batt-Rawden & S. Andersen (2020) and J. Blagojević *et al.* (2025) shows that cortisol levels (the stress hormone) in choir members decrease significantly after just 20 minutes of active singing. A key aspect of working with non-specialist singers is overcoming the “I can’t sing” complex. An important psychological aspect for participants without musical training is overcoming the barrier of self-doubt (“I can’t sing”, “I have no ear for music”). The folk song tradition is ideal material for amateur choral ensembles, as it is in harmony with nature. Unlike the operatic repertoire, folk singing does not require artificial vocal production, but is based on the natural phonetics of the Ukrainian language. The successful integration of a non-specialist student into the choral sound creates a powerful sense of achievement. When a student who considered themselves “unmusical” becomes part of a harmonious polyphonic ensemble, this dramatically boosts their self-esteem, reduces social anxiety and builds confidence in their own abilities, which is then transferred to their main (non-artistic) activities.

Secondly, the socio-psychological level: the choir is a model of an ideal society. Singing in a group requires a high level of empathy, the ability to listen to one's partner, and to subordinate one's own "I" to the collective sound ("We"). This phenomenon is known as the "choral synchronisation effect", which promotes the release of oxytocin and endorphins, thereby reducing aggression. A choir is a unique social model where individuality is not lost but harmonised with the group. For teenagers and young people who often feel lonely or socially isolated, the choir becomes a safe space. This is because, during group performance, there is a need to enter the music, breathe, pronounce the lyrics and intonate simultaneously, which creates an effect of neural synchronisation among the participants. This breaks down communication barriers and reduces levels of aggression and bullying in the educational environment. It is important to note that during unaccompanied singing (a cappella), the acoustic nature of such an ensemble creates a powerful vibrational field. The physical sensation of sound waves from nearby partners gives choir members a sense of physical support, which is interpreted on a subconscious level as "I am not alone" and "I am part of a strong community", creating a unified vibrational resonance.

Aesthetic education: from folklore to high professionalism. The aesthetic education of modern youth based on folk culture should not be understood as the preservation of archaic traditions. On the contrary, the Ukrainian choral school is an example of evolution from folk monody to highly complex polyphonic forms that develop intellect and artistic taste. The uniqueness of the Ukrainian folk song lies in its polyphonic nature (sub-voice polyphony or heterophony). Unlike the Western European homophonic-harmonic system

(melody + accompaniment), the Ukrainian folk song is characterised by the equality of the voices. For a student, participation in such a choir constitutes rigorous intellectual training. They must concentrate on several aspects of performance: maintaining their own independent melodic line; simultaneously listening to other parts to create a vertical harmony; and improvising (in the case of authentic singing) by varying the counter-melodies. Such activity develops multidimensional, polyphonic thinking and the ability to analyse complex structures, which also has a positive impact on academic performance in the exact sciences.

For students without formal musical training, the Ukrainian folk song becomes a unique "entry ticket" into the world of high aesthetics. Academic music theory often deters amateurs due to its complexity. In contrast, the structure of a folk song is grasped intuitively, at the level of the genetic subconscious. The distinctive feature of working with a non-specialist choir is that aesthetic education takes place through experience. Participants do not analyse chord structures theoretically, but experience the beauty of harmony "from within". This shapes what is known as an "intonated worldview": future engineers, doctors or philologists learn to perceive the world through the prism of aesthetic harmony, which makes them more creative in their main profession. Professional and amateur choirs share general similarities: they base their activities on the Ukrainian song heritage; work on a choral piece follows a set of technical stages (ensemble and alignment, breathing technique, the conductor's influence); and choral singing serves as a tool for social integration (affirmation of national identity through collective music-making). However, it is also worth noting the characteristic differences, which are set out in Table 1.

Table 1. *Comparative characteristics of academic and ethnopedagogical approaches in choral work*

Comparison criterion	Academic approach (professional education)	Ethnopedagogical approach (amateur/non-specialist choir)
Aim of the activity	Flawless performance, stage craft	Harmonisation of emotional state, self-identification

Table 1. Continued

Comparison criterion	Academic approach (professional education)	Ethnopedagogical approach (amateur/non-specialist choir)
Method of learning	Decoding musical notation (visual)	Oral transmission, immersive imitation (auditory)
Sound production	Artificial articulation, muffled sound	Natural phonetics, open resonance (vibration therapy)
Requirements for participants	A musical ear and knowledge of music theory	A desire to sing, emotional openness
Main repertoire	Classical music, complex polyphony	Folk songs, playful forms, arrangements
Outcome	Professional performing musician	An emotionally stable, nationally conscious individual

Source: compiled by the author based on N. Matviienko (2017), A. Bondarenko *et al.* (2022)

The genre of choral arrangements serves as a unique bridge between folk tradition and high academic art. The works of such luminaries as M. Leontovych, K. Stetsenko, O. Koshyts, as well as contemporary composers (Y. Stankovych, L. Dychko, H. Havrylets), demonstrate to students how a folk melody can be transformed into a world-class masterpiece. For example, M. Leontovych's world-famous "Shchedryk" is not merely a Christmas carol; it is a model of perfect polyphonic composition featuring an ostinato (repeated) motif. Studying such works establishes a standard of beauty and fosters high standards regarding the quality of musical output. This acts as a "vaccine" against low-quality mass culture and pseudo-folk "sharovarshchyna", which often distorts perceptions of national culture. The Ukrainian folk song, particularly in its polyphonic form (sub-voice polyphony), is a complex musical system. Mastering such a texture develops musical intelligence, a sense of harmony and the capacity for abstract thinking. Students learn to appreciate the genuine beauty of natural sound, the richness of modal colours and the metrical and rhythmic freedom characteristic of Ukrainian folklore. This fosters a demand for highly artistic creative works and raises the overall cultural level of young people.

Pedagogical strategies for integration (methodological aspect). For folk culture to have genuine impact on the moral and emotional state

of the students, the integration process must be methodologically well-considered. Merely learning the musical score by rote will not produce the desired educational effect. This is a comprehensive process comprising several stages. Contextual immersion. The group leader (teacher) must act not merely as a conductor, but as a cultural expert. Before studying a piece, an "immersion" stage is essential: an account of the song's origins, its regional characteristics, and the symbolism of the lyrics. When the student realises that "vesnianka" is not just a cheerful little song, but an ancient ritual to summon the sun and awaken life, their emotional engagement whilst singing changes. A blend of authenticity and academic approach. A method that combines different vocal techniques is effective. Familiarisation with the authentic singing style (open sound, close position) allows the natural voice to unfold and relieves vocal tension, which is often a reflection of psychological complexes. The transition to the academic style (rounded, covered sound) in arrangements of classical works disciplines and refines the ear.

Immersive teaching methodology. Given that most students in non-specialist choirs lack musical notation skills, the most effective method is the traditional folk approach of oral transmission (memorisation through repeated repetition of a melody or part heard and learnt "by ear"). This is not a shortcoming of the educational process; on the contrary, it is a return to authentic roots. The

conductor sings the part – the choir repeats it. This is a versatile method that develops musical memory and aural attention rather than the skill of decoding written notation; it frees the choristers' attention for emotional connection with the conductor and the audience; and it alleviates the fear of complex musical notation, making the learning process less stressful and more playful.

Inclusivity of the repertoire. When selecting a repertoire for an amateur choral ensemble, the vocal range of untrained singers should be taken into account. Folk songs often have a comfortable tessitura (middle register), which helps to avoid straining the voice and vocal injuries. The use of the "song-game" or "song-dance" genre allows even those participants whose vocal skills are minimal at the initial stage to be engaged, integrating them through rhythm and movement, which is an element of body-oriented therapy. The repertoire must be relevant to the age-specific characteristics and emotional needs of the group: during periods of heightened anxiety, it is advisable to turn to soldiers' or rebel songs with a distinct marching rhythm, which mobilise the will; to alleviate aggression and harmonise the group, lyrical songs of a sweeping nature or seasonal and ritual songs (Midsummer and harvest songs) are better suited, as they restore a connection with natural rhythms. Thus, integration into choral culture is a complex but extremely fruitful process. It transforms the student from a passive consumer of musical content into an active creator, a bearer of national values and a harmoniously developed individual. In today's context, the choir becomes a unique social phenomenon where emotionally healthy, morally resilient and aesthetically educated young people are nurtured, capable of building Ukraine's future.

The findings of this study provide grounds for asserting that the integration of folk choral culture into the educational process is an effective tool for influencing the personality of students, which generally correlates with the conclusions of contemporary scholars, yet has a number of

specific features in the context of working with non-specialist students. First and foremost, the data confirm the thesis put forward by N. Matviienko (2017) and A. Chernyshova (2022) that Ukrainian folk songs form the foundation for the development of national consciousness among young people. At the same time, whilst these authors focus primarily on the cognitive perception of song lyrics (patriotic content), this study demonstrates that the educational influence occurs at a deeper level – that of subconscious archetypes. This expands the understanding of ethnopedagogical mechanisms, demonstrating that even in the absence of in-depth historical analysis, the emotional experience of folkloric melody and rhythm actively triggers the code of national identity.

In the context of the psychophysiological impact of choral singing, the results are consistent with the studies by O. Kiyan (2023) and Yu. Panchenko (2023), who view the choir as a means of harmonising the emotional state. In particular, the effectiveness of vocal and choral activities in reducing anxiety levels has been confirmed. However, unlike the general music therapy approaches described by O. Kiyan (2023), a specific effect of the folk manner of sound production has been identified. It has been established that open, resonant singing (as opposed to the closed sound of academic singing) creates a stronger vibrational effect, which acts as somatic therapy to relieve muscle tension. The art-therapeutic and psycho-correctional potential of Ukrainian folk songs in working with students cannot be overestimated. As A. Chernyshova (2022) notes, musical folklore is an effective means of nurturing and stabilising young people, and the integration of such practices into the educational process promotes emotional self-regulation amongst young people in the context of contemporary crises.

An important aspect of the discussion is the methodology for working with an amateur choral ensemble. Traditional choral pedagogy, as presented in the collective monograph by Ukrainian art historians A. Bondarenko *et al.* (2022) and

researcher I. Bermes (2022), is largely focused on professional training, where technical proficiency and musical literacy are prioritised. In contrast, the study demonstrates that for students in non-specialist fields, an immersive approach ("oral tradition", imitation) is the priority. This contradicts academic conventions to some extent, but, as the results show, it is precisely this method that enables young people to be engaged more quickly in aesthetic education, the importance of which is highlighted by N. Babichenko (2018). The findings also resonate with recent research by Yu. Panchenko (2023) on the role of musical performance during martial law. The study shares the author's view that choral activity today is taking on the functions of social "first aid". However, it is emphasised that the key factor here is not merely participation in artistic events, but the phenomenon of collective synchronisation and unity through the joint performance of polyphonic folk-inspired works, which creates for amateur singers a sense of security, social adaptation and belonging to a community. Thus, the findings of this study not only confirm existing academic views on the educational role of musical folklore, but also provide deeper insights into the specific nature of engaging with a non-specialist audience, emphasising the therapeutic and inclusive aspects of choral culture.

Conclusions

The integration of folk culture into the educational sphere through choral activities is a strategically important task for modern pedagogy. It ensures synergy between ethical and aesthetic education. The synthesis of the study's findings has made it possible to address the set objectives and draw conclusions. The axiological potential of Ukrainian folklore has been analysed. It has been established that folk song is a powerful source of moral values for modern youth. Through a system of national archetypes (the Clan, the Land, the Hero), folklore conveys the ethical imperatives of dignity, patriotism and family unity. It has been demonstrated that, for

students, immersion in this context serves as a mechanism for self-identification and the formation of a core set of values necessary to counter destructive informational influences. The psychophysiological mechanisms of the impact of choral singing have been identified. It has been established that active choral participation acts as a comprehensive psychocorrective tool: vocal work normalises breathing rhythm, thereby reducing cortisol levels; the specific nature of open folk vocalisation creates vibrational resonance, which activates the parasympathetic nervous system; collective intonation promotes neurobiological synchronisation among participants ("the effect of a single organism"), which reduces feelings of anxiety and social isolation.

The characteristics of aesthetic education for non-specialist students are described. It has been demonstrated that a lack of formal musical education is not an obstacle to the assimilation of high cultural standards. The use of immersive methods ("oral tradition", imitation) enables amateurs to intuitively master the complex structure of Ukrainian sub-voice polyphony. This approach develops musical intelligence and harmonic hearing, and fosters a lasting aesthetic taste, which acts as a "shield" against low-quality mass culture. The effectiveness of integrating into folk culture has been substantiated. It has been confirmed that involving students from non-specialist disciplines in amateur choral ensembles is an effective method for overcoming stress and fostering national identity. This process creates synergy: psychological relief (through art therapy) is combined with the cultivation of conscientious citizenship (through the axiology of folklore). Prospects for further research lie in the development of practical methods for adapting authentic folklore for performance by youth groups with varying levels of vocal training.

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Вплив народної культури на морально-емоційний стан та естетичне виховання здобувачів освіти в рамках інтеграції у хорову культуру України

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Анотація. Актуальність теми зумовлена необхідністю пошуку дієвих механізмів психологічної стабілізації та національно-патріотичного виховання молоді в умовах воєнного стану та соціокультурних трансформацій. Мета роботи полягала у теоретичному обґрунтуванні педагогічного та арт-терапевтичного потенціалу української народної пісенної творчості як інструменту гармонізації морально-емоційного стану та естетичного розвитку учасників аматорських хорових колективів. В основу дослідження покладено методи системного аналізу музикознавчої та психолого-педагогічної літератури, синтезу арт-терапевтичних практик, а також узагальнення педагогічного досвіду роботи з непрофільними студентськими хорами. У статті доведено, що інтеграція здобувачів освіти у хорову культуру на матеріалі фольклору діє як комплексний психокорекційний засіб. З'ясовано, що для учасників без музичної освіти народна пісня є найбільш адаптивним матеріалом, оскільки базується на природній фонетиці та інтуїтивному відчутті ладу, що дозволило нівелювати психологічний бар'єр невпевненості у власних вокальних здібностях. Встановлено, що аксіологічний вплив народної пісні реалізується через засвоєння системи національних архетипів, які трансюють моделі високої моральної поведінки, патріотизму та родинної етики, забезпечуючи формування стійкої національної ідентичності. Охарактеризовано фізіологічні аспекти хорового співу: доведено, що вібраційний резонанс та діафрагмальне дихання під час виконання народних творів сприяють зниженню рівня кортизолу, активізації парасимпатичної нервової системи та загальному емоційному розвантаженню. Проаналізовано феномен хорової синхронізації в аматорських колективах, який сприяє розвитку емпатії, соціальної згуртованості та подоланню почуття ізольованості. Обґрунтовано, що засвоєння багатоголосся методом усного переказу розвиває музичний інтелект, гармонічний слух та формує імунітет проти низькоякісних зразків масової культури. Практична цінність роботи полягає у розробці рекомендацій щодо використання репертуарних та методичних стратегій для керівників аматорських колективів закладів вищої освіти

Ключові слова: народна пісня; емоційний інтелект; національна ідентичність; музична педагогіка; арт-терапія