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**THE INFLUENCE OF INTEGRATIVE ARTS ON THE  
DEVELOPMENT LEVEL OF ART CULTURE FOR MUSICAL SCHOOL  
STUDENTS**

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*The article analyzes the theoretical and methodological studies on the formation of pupils artistic culture, the content of the artistic culture personality, the peculiarities of the artistic culture formation of pupils by means of musical art, defined integrative capabilities of modern forms and methods of artistic training and education, proven effectiveness and actuality of integrative approach usage in musical training and education.*

*The obstacle in the formation of artistic culture of musical school pupils examined as a set of specific possibilities for musical activities of pupils, conditions for further artistically creative personal development, determining the degree of artistic music development in society, as personal understanding in the sphere of musical taste. The solution of the considered issue can be applied and integrated in the educational system by means of various musical-aesthetic activities with pupils, where knowledge of music and the music itself will be perceived as a spiritual, cultural value and uniqueness.*

*Keywords: art, culture, integrative approach, music, education, pedagogy, development, school, perception, aesthetic, personal, creative, student.*

**Introduction.** Our society is undergoing a difficult period of historical development, characterized by national cultural revival. The educational system improvement necessarily need to be linked with the revival of cultural and creative mission of musical school where unity of content, form, means and methods of education enhance the development of art culture in students. The vital issue is the integration of culture and education, which should be a common core. The main objectives of integrative process is the formation of the core culture, education's ability to perceive art, formation of high cultural needs and interest in improving communication culture, establishing its place in the dialogue of cultures and cultural development of self-knowledge. With this approach, there is a need to find different teaching forms and methods of artistic activity which raise not thoughtless artists but minded people, creativity, a high degree of awareness and specialized training which complemented by national consciousness, moral culture and aesthetic taste. The integration as a creation process of an integrated and multidimensional picture of the world, today it acquires the status of leading methodological principles of art education. In this research, the implementation of integrative approach to artistic education emphasizes the importance of taking into account the educational potential integration of art and sets the goal of overcoming narrow unilateralism in musical education, formation of polyartistic consciousness through the integration of knowledge and focus on the coherent process of artistic and aesthetic education in pupils.

Analysis of the "artistic culture" concept, understanding the value of artistic cultural identity for centuries been an urgent problem of philosophical, psychological, historical, educational sciences and other sciences.

Aristotle, M. M. Bakhtin, M. O. Berdyaev, G. W. F. Hegel, I. Kant, M. S. Kagan, Plato, Jean-Jacques Rousseau, J.-P. Sartre, A. Toynbee, D.

Spengler and other thinkers have shown that art culture is the process and outcome of human existence, condition for the development of creative abilities, a transmission form of spiritual human experience.

Definition of the "art" is concerned with art and is in the process of perception, interpretation of art works and practical artistic - creative activities generate valuable personal valuable attitude to reality and art, develop aesthetic awareness and artistic competence, self-fulfilment, the need for creative and spiritual self-improvement.

M. Bakhtin emphasized that art - it's aesthetic, which is shaped in a work of art. Artistry - a moment of peace, the value of peace and life, "a set of techniques and completion of the formation of man and its world" [3, p.169]

It was paid great attention to the formation of artistic culture through art by L. S. Vygotsky, D. B. Elkonin, M. S. Kagan, B. M. Nemensky, A. M. Prihojan, N. K. Rogers, D. G. Scott, which considered the art culture of the individual as a creative characteristics, which forms a special attitude to art work and must be accompanied by further transformation of their ideas in perception and understanding vitally important being paradigm.

In cultural system of society, art culture of individual finds a place in the art of consumption, which connects together the vast world of art needs, tastes, estimates, ideals complex world of individual and personal perception of artistic values due to various determinants. The process of democratization will inevitably destroy the previously rigid boundaries of culture. On one side, it is a evidence to the vitality of culture and its dialectical development. On the other side - the latent removal of human from the culture as a defense of the "cult of light" into the simulation, conditional reality that filled the market spirit, "what sold is good" impoverishment of the cultural man background. Gradually, the art turns into a copy simulacrum (flowering kitch - a special cultural formation),

entertainment culture that eliminates the historical consciousness of the person (truncated Dostoevsky novels, shorten creations of J. S. Bach, L. V. Beethoven, singer's performances under sound record, "Anna Karenina", L. M. Tolstoy in comics).

Ahead the pedagogics arises the question of need to find a qualitatively new approaches to art culture of students that would help master the rise of spirit, experience and demonstrate inner human boundlessness. Among the various means of artistic formation of cultural identity important place belongs to the art of music.

**The aim and objectives of the article.** To study the problem of musical education optimization based on the integration of arts and disclosing the peculiarities of its influence on the development of artistic culture in musical school students.

**The main part.** In last decades, the problem of musical education integration, art synthesis between subject connections, integrated courses attracted the attention of researchers in the field of art pedagogy and different conceptual methodic basis solved in primary school, primary school, non-formal educational institutions and Further Education. In Ukrainian science, it is initiated the research of philosophical integrated education (R. A. Artsyshevskyy, S. Klenko), its didactical (N. M. Bibik, S. U. Honcharenko, V. D. Ilchenko, I. M. Kozlovska) pedagogical (O. I. Volkov, V. G. Kremen, M. D. Madzihon, S. G. Melnichuk, V. V. Radul, O. S. Radul) and psychological (I. D. Bech, O. V. Zaporozhets, D. A. Leontyev, D. F. Nikolenko, T. S. Yatsenko) basis.

The problems of musical art, musical pedagogy and integration development of art in general and music in particular devoted a significant amount of scientific works of prominent scientists ( L. B. Arhimovych, M. O. Grinchenko, M. P. Zagaykevych, L. M. Masol A. K. Martynyuk, O. M. Otych, O. P. Rudnytska, S. O. Solomaha).

According to the scientists, the particular perspectives integration deployment consists of artistic and cultural education upgrade, which currently undergoes substantial changes: an interdisciplinary education content coheres with pedagogical technologies of personal development approach, activate search for new artistic concepts to cultural education of students through art.

In particular, the art invoked to satisfy one of the highest human needs - an art that integrates the intellectual, emotional and moral needs.

In my opinion, the integrative type of education in the broad philosophical-cultural sense of its term, may become necessary foundation for adequate inquiries creation of contemporary ideological and educational model of artistic and cultural education, which will be consolidating factor in the birth and coexistence of different approaches to practice and education in schools through art, facilitate coordination of multidisciplinary educational content of pedagogical technology in personal and artistic approach.

As stated in the Encyclopedia of Education, "an integrative approach to education leading to the integration of educational content. That is the appropriate integration of its elements in the integrity "[5]. The result of artistic and cultural education and artistic and aesthetic education should be a system of personal artistic and aesthetic values and competencies as an important component of overall life socio-cultural competence, which is the ability to manage the acquired artistic knowledge and skills, willingness to use the experience in independent practice art - creative activities under universal artistic values and humanistic worldview.

Integration in musical practice and education involves combination of the educational process into single entity, coordination of components and harmonize relations between them, in other words, integration (unification) is the process to form holistic and multidimensional picture of the world in students.

It acquires the status of one of the leading modern art educational methods, as isomorphically reflect the total quality of contemporary postmodern informational society, the defining feature of which is quite high semiotization reality. During art synthesis the spiritual and aesthetic relations of students with boundless diversity of the world are organized. Integrative methods of musical education and practice are aimed at ensuring the systematization of artistic and aesthetic knowledge and perceptions of students, coordination of different aspects as artistic impressions and experiences.

The famous pedagogue G. G. Vashchenko is one of the first who embodied the idea of integrating the educational practice of young generations. Art education is important not only by itself, the scientist remarked, but it also activates the learning process in general. Art education makes it more interesting, so that children begin to learn from the great desire and even enthusiastically [3, s.388].

Many scientific papers are devoted to the content integration of art process, including musical education. The considerable interest was dedicated to issues related to the integrated approach of musical perception by pupils, didactic features of integrated musical lessons and use of out-of-form work and activities for students in the assimilation of musical knowledge, cause investigation by B. V. Asafyeva, E. I. Balchitisa, D. B. Kabalevskogo, M. P. Leshchenko L. M. Masol, O. M. Otych, O. P. Rudnytska, S. O. Solomaha. In particular, B. V. Asafyev being concerned about the educational problem of creative instincts in audience, he has deeply researched musical connections with various manifestations of life.

At mastering techniques of modal and tonal contrasts, academician paid attention at non-musical analogies such as color, color, tactile, tonal contrasts describing light as brighter, lighter, tougher, darker and more [1].

This approach to deepen the study of musical perception and solfeggio was predetermined by the need to attract a musical and non-musical associations of audience, a combination of music and intonation, visual imagery, plastic aspects comprehension of art work content. E.I. Balchitis stressed on the importance of musical and auditory imagination in children, conscious and emotional perception of musical works content.

Effective methods of activating figural imagination, fantasy, musical - artistic, literary skills, the pedagogue names the literary and artistic efforts of students which are caused by the content of music. [2]

Integrative result of understanding and interpreting the semantic meaning of the art work, according to aesthetic evaluation of O. P. Rudnytska. She considers art evaluation as an important component of perception, "which shows the effect of art on people, the nature of its emotional and aesthetic response, compliance of art work with personal needs and interests" [9, s.111].

Currently, the concept "educational integration" in pedagogue literature appears more often. There are publications of scientific and methodological materials, which contains both theoretical ground integration and descriptions of practical experience. The programs of integrated discipline courses and development of integrated lessons were created.

Synthesis of scientific - theoretical sources and school practice helps to identify trends distinctive to integrative program in whole :

- increase, recovery, a variety of information (from class to class);
- actualization, if necessary, correction of educational and thematic plans; actively develop logical associative links (the development of thought) in close relationship with the figurative (emotions) area of individual in students;

- growing importance of interscientific connections with emphasis on ideological, psychological and aesthetic factors;
- comprehensive combination of control methods, self-control and diagnostics (both in class and in the implementation of creative tasks at home);
- intensification of activities in the classroom;
- reasonable combination in teaching of socially important methods and principles (democracy, moderate liberalism and healthy competition) with interactive, conversational learn mode (educational collaboration, co-creation education, problematic education);
- an assumption on developmental teaching.

As a result, those levels of integration in musical education can be seen:

1. Episodic, narrowly local integration; at the level of concepts, definitions, structural elements (eg, the relationship of music and fine series, musical and literary text, or it reflects technologically - combined methods, techniques, genres of several kinds of art).
2. Block integration, or intermediate integration - at the interpenetrational level in several different areas of topics cognition, ideas, methods and theories (during musical lessons, it can be thematical - for example, the theme of the sea in music, art and literature, or art - giving a significant number of "degrees of freedom" through the combination, analysis and synthesis of various art forms rather than individual works or subject matter);
3. Complex or large-scale integration - on the cultural, philosophical and ideological level, based on reflexive operational creative exchange of knowledge from various fields (such as singing which should be considered as multitrack, summarized, the integration process - physiological, physical, epistemological, spiritual, sociological, creative, that is in various singing guises as a natural phenomenon)

Musical education is a kind of dynamic model of life and human experience. In the musical activity - performing, listening, composing - we find a channel for spiritual attraction of personal life through the dissolution of the individual into the universal. This integration experiences similar to the effect of artistic synesthesia, when actualized not only a set of feelings, but archetypes and experiences of different cultures. Comprehension of the nature of this model in musical activities (perception, performance, teaching) is a manifestation of musical ability and high artistic potential of the individual, which is formed at all levels of musical education. The musical and pedagogical schools have always sought a comprehensive approach to training and education.

However, it should be noted that one of the biggest challenges in musical practice is low assimilation of musical knowledge by students, lack of imaginary formation in elements of musical language, their importance in creating a musical image. Overall for children is a complex and time-consuming process that requires the student sustained attention, concentration, concentration, emotional and intellectual effort.

In the center of pedagogue's focus must be strong and conscious assimilation of musical expression as pitch, metro rhythm, dynamics, timbre, harmony, tempo, form, etc. Solfeggio is a system of musical knowledge or the initial records about musical phenomena and objects, elements of musical language which set out in simple terms and practices related to education with the simultaneous development of musical and auditory representations, modal, intonation, rhythmic sense, with this purpose it is combined with solfeggio that includes both theoretical and practical forms of work.

A teacher creates digestion process of solfeggio basic elements for students in joyful and interesting manner, expands and develops sensory sphere of pupils, gives a holistic view of art and life events by using

integrative approach. In this regard, it is worth mentioning thought of K.D. Ushinski, who wrote that "the child thinks by forms, colors, sounds, feelings in general [10, s.406].

K. Stetsenko defended the principle of the complex relationship of music arts. He substantiated the importance of supplements in the auditory experience of music perception in other sensory perceptions, believing that the knowledge acquired only through hearing representations, which are abstract. [8]

This theory was developed in the work of M. D. Leontovych, who put forward the idea of color combinations with the sounds of a musical work as one of the most important conditions for a holistic perception of the image. He emphasized that each teacher has to teach music in the context of other art scientific knowledge. M. D. Leontovich was linking musical education with a song as truthful ethical and artistic essence of life phenomena. He has consistently adhered to the principle of defining the role of folklore in the musical education of children, offered to start with singing without musical text based on folk melodies that are considered essential and in learning musical notation [6].

An integrative approach to musical education is acute and perspective at current stage. As pointed out in work of L .M. Masol, integrative approach corresponds to task of personally oriented studies, makes it possible to detect the attitude of the student to the world, in order to determine the optimal conditions for the establishment and development of self-actualization in students by forming integral knowledge [7].

L. M. Masol has said that the integrity of the world must be learnt by the cohesive man and that "the integral center of personality which creates a core philosophy is spiritual and creative constant, that is constantly enriched," irradiated by diverse influences" [7 .58]. Therefore, musical education as integration formation defines integrity, uniqueness and

originality of personality is a powerful source of artistic perception of culture, worldview and values of students that are in the process of its own creation.

Taking into account the integrated approach to mastering musical knowledge, it was offered a number of interesting teaching methods and forms of work, the use of which promote holistic, deepen mastering of the musical knowledge and practical skills of artistic activity, increased emotional and intellectual sphere of children in the classroom and in overtime.

Integrated artistic and creative tasks:

- heard out music compositions attributed to one of the three genres of music. According to the nature of musical piece to draw: genres (sad, happy, festive march); dancing genre (Ukrainian, Eastern, African dance, singing genres (Ukrainian folk, pop modern or ancient).
- Create a fairy tale about piano. To paint a piano keyboard according octave sound in notebook, which can sing pupils, bird, portray a summer rain, squirrel, bear, elephant, dinosaur, bells, thunder (student selects colors according to the nature of natural phenomena or artistic character).
- To propose new versions of sound images of natural phenomena, wildlife and indicate in which octaves can be performed. Think of music titles, which have depicted this phenomenon.
- To draw a music house on heavy paper with colored pencils or paints and create fairy-house travel in different octaves.
- To propose music compositions that can be used to accompany fairy story. Create a musical tale scenario, based on the material that is taught at this stage.
- To create a tale about musical notes and other musical heroes of the country, to create portraits of the violin and bass key.

- To rewrite the favorite tunes on musical stuff “music tree”.
- To show on paper graphic line of melody, to imagine that this outline of the mountain landscape. To paint colors imaginable melody using notes and other musical signs.
- Spout poetry about rain with different intonations of speech (joy, delight, surprise, regret, requests, demands), adding rhythmic applause.

Solfeggio as a part of the artistic thesaurus elements contains large reserves for integrative art knowledge, which should be mastered by pupils. An effective method of integrated education is instrumental performance. A performance needs to attract nervous, mental, intellectual, emotional and volitional human. In the field of instrumental training, in my opinion, it is an integrative approach that involves the use of theoretical and practical knowledge of various disciplines.

The famous Japanese pedagogue Shinichi Suzuki believed that learning to play a musical instrument is a kind of philosophy, which includes views on art education and development in children. By playing musical instruments, according to S. Suzuki, not only can develop musical skills, but also improve the ability of mental operations: comparison, analysis, remembering and so on.

Individual musical lessons as playing a musical instrument is very specific as a teacher through the use of integrative artistic images have to deeply impact on sensory field of children and thus arouse preferences or dislikes, influence on children views.

These unique features of musical studies give reason to consider their teaching effectiveness on the formation of art culture in students. In practice, using musical types - it's elementary, creative and concert music-making. Elementary music-making includes learning music-making - learning elements of musical language and their ability to practically apply the formation of stable hearing submissions on the main music expression

and accumulation of students' active vocabulary of musical elements for further self handling of it. Creative music-making is spontaneous, impromptu referencing of familiar material to students, the ability to use it in their own way, to vary. Concert music-making - solo performance of students or a teacher, or ensembles with teacher and classical, modern performances tailored for this purpose. In terms of integration assimilation of certain music types and performing activities complemented by using examples of their interaction. Such examples emotionally reinforced through art word (poetry, proverbs, riddles), fine arts (fine art, custom images) and dramatization (dialogues with imaginary or fantastic characters, staging, etc.). The interest of students inevitably leads teachers to search for a new lessons structure, extracurricular activities, organization of individual work for students, selection of interesting repertoire, integrative use of means and methods of pedagogical influence.

**Conclusions.** Thus, meaningful use of the integrated approach in art practice provides a complete natural art-aesthetic development of the individual, creates conditions for the formation of artistic and aesthetic vision and ideas of students needed to build their whole multicultural artistic image of the world. Therefore, the formation of art culture in students depends on the extent and nature of the development of their art. Find and enrich personal artistic sense that it is in the interaction of work and one who sees, will use an integrative approach in the educational process.

The perspectives for further research can be seen in the identification of integrative approach current trends in the context of pedagogical cultural and creative process, the characteristics of its impact on cultural life and education of students. Therefore, the main task of the teacher in further creative work to "cultivate artistic immunity" in pupils consistently, sensitively and impartially approaching the selection of highly artistic works

of art that will be ground for the growth of their artistic culture, awakening in them the desire for aesthetic and moral ideal - the true, the good, the beautiful, wise in art and in life.

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