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The Role of an Integrated Approach in Music Education Technology

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Abstract. The purpose of this paper is to justify the role of integrated approach to music education of students. This requires the implementation of a theoretical analysis of the meaning and importance of an integrated approach to music education and training, determination of didactic conditions of integrating the music education in schools and coverage of methods of arrangement of the complex relationships of the main types of educational and creative activity for students in music lessons. It is proved that an integrated approach to the music education process causes the appearance of new original teaching forms and techniques that brings the process to a new qualitative level, enriching the musical and creative abilities of students, enabling them to realize the artistic and aesthetic taste preferences, to achieve the integrity of musical and creative development and high levels of formation of aesthetic consciousness and music.

Keywords: integrated approach; music education; pupils; music lesson.

Introduction

The task of the school at any level is the maximum intellectual, moral and spiritual development of students, preparing socially conscious, fully developed, creative person who is able to express itself in various activities. The solution to this problem is possible only subject to building of musical and educational process on the principles of collaboration, cooperation and consideration of personal characteristics of each student. Under the new conceptual approach to teaching music the organization of the educational process is seen as acquisition of multifaceted experience by students in different kinds of interpersonal interaction, teaching and learning and extracurricular activities, confirming the subjective position of the individual in the mastery of knowledge, skills, social norms and values.

The analysis of current theory and practice of art education demonstrates the complexity of the current state of music and creative learning activities of students in music lessons at school. The music and creative activity of students in terms of an integrated approach is generated under the influence of cognitive needs, motivations and interests in the process of direct cognitive activity. It is characterized by the students' attitude to the process of learning music, which is reflected in the quality, nature and results of training activities.

The essence of the integrated approach to music education in schools is to educate students on the basis of potential opportunities that need to be updated. The analysis of pedagogical

literature found that an integrated approach is a means and condition of individualizing the instruction. An integrated approach includes transfer to the variability of training programs, dynamic structured systems of mental activities, the use of psycho-educational assessment and correction of the personality, as well as prediction of personality development. This approach should be flexible and mobile, allowing both individual approach to each student's learning and promotion of the overall activation of the academic group.

The study of modern instructional materials leads to the conclusion that the introduction of an arts complex in the educational process is one of the priority directions of research. The analysis of scientific literature provides insight into the current level of the problem as a whole and its individual aspects. The fundamental works on the aesthetic education of a personality by means of music (Huminska, 2004; Jolla, & Shcherbo, 1998) theoretical and methodological development of mass musical education of children (Kabalevskyy, 1982; Komenskyy 1988), and scientific papers in which the idea of the combined effect of art is the subject of special study (Apraxina, 1993; Padalka, 2008) are of particular interest within the chosen topic of the article.

In musical and educational technology the concept of integrity of the musical educational process is implemented through an integrated approach. Integrity is a unity of goals, objectives, contents, methods and forms of educational influence and interaction. An integrated approach to education simultaneously performs several functions:

- 1) focuses the development of the musical education on the personality as a whole and not on its individual features;
- 2) promotes the comprehensive development of the personality as a result of the complex solution of educational tasks;
- 3) promotes the harmonious development of the personality through unity and interrelation of all areas of modern music education;
- 4) contributes to the efficiency and effectiveness of musical training and education.

The uniformly built music lesson hinders the development of musical abilities of students. We know that every child has a particular combination of musical abilities which develop unevenly. Every kind of musical activity contributes to the improvement of various musical abilities. Various activities, combined into a complex, effectively influence the formation and development of musical abilities.

It must be borne in mind that children develop musical skills based on the principle of compensation. According to theory (Teplov, 1985), the relative weakness of any ability can be compensated by another, more developed in the child. Thus, the involvement of students in various activities should be considered as a condition that contributes to the formation and development of musical abilities.

The monotonous lesson structure is also undesirable for it leads to fatigue of the junior pupils. As you know, the attention of children is still unstable; it is difficult for them to concentrate on performing standard tasks. The variety of forms and methods of work is one of the most important factors of students' attention concentration during the lesson to enhance their interest in classes.

Abdulin (1983) emphasizes that the music teacher does not have to be an expert in any specific field of music. It should be a theorist, a regent, a music historian, a music ethnographer, and a performer who mastered the instrument, to be always prepared to direct students' attention to a certain issue.

The modern technologies of musical education

The comprehensive music education in schools is an important means of forming their personality and all-round development. The manysidedness of artistic influence directly affects the emotional sphere of the pupil, stimulates cognitive activity, and awakens creativity. Each music teacher now can choose a program that best helps to reveal its creative ideas and opportunities. It can also create its own program and follow the ideas that are most consistent with its views on the role of art in the education of students and the nature of musical and educational activities. However, the creative freedom of a teacher should be based on a correct understanding of the nature of music, its social functions and aesthetic impact on the children, on a thorough knowledge of modern science and best teaching practices.

The modern technologies of musical education realize the basic functions of an integrated approach through:

- influence on consciousness, feelings and behavior of pupils.
- organic combination of education (external teaching influence) and personality development.
- unity and coordination of educational efforts of all social institutions and organizations engaged in education, i.e. families, schools, teams and groups, the media, literature, art, law enforcement bodies etc.
- use of a system of specific educational activities shaping the key competencies of the pupil.
- systematic approach to education, i.e. consistency and subordination of all education components, their interactions and mutual influence.

One of the drawbacks that sometimes occur during music lessons is the lack of correlation between different types of musical activities when the lesson components are isolated from each other, and it is not clear why these or other works are used, and on what basis they are combined. The essence of the complex structure of the lesson lies in the fact that the types of musical activities used shall be interdependent and interrelated. If the lesson is divided into parts, the student's musical and aesthetic flair of the whole is not satisfied.

When planning the structure of the lesson and musical material, it is advisable to consider that the prolonged overload by any activity causes fatigue. Fatigue develops if the emotional tone of the works for performance and hearing is not taken into account.

The experience of many educators suggests that one of the best variants of the music lesson structuring is when the teacher first learns and repeats sad songs with kids, and then listens to joyful, cheerful music. Some natural decline in performance in the middle of a lesson offsets its increase at the end. If the upbeat, energetic songs are learned or repeated at the beginning of a lesson, in the second half you can listen to the works of quiet, songful sound. This option of the lesson structuring also helps students maintain the efficiency.

If the teacher plans a hearing sad music at the beginning of the lesson, then the pupils should sing funny songs. When performing and perceiving monotonous songs, the performance goes down at the end of the lesson. A slight decrease in efficiency occurs if, after hearing the cheerful music, the pupils sing sad songs. A successful lesson is built on the works of humorous, cheerful, energetic sound used for singing and listening.

Our experience shows that in the junior classes it is desirable to end the lesson in majeure, bright colors. That's why at the first of these lessons the children first practiced fun, lively Song of the Chanterelle, then heard a quiet, lyrical Lullaby, and at the end – a playful, buoyant song Two Cocks. In the middle of the second lesson sounded a minor lullaby Gray Cat, and then the comic Funny Musician. Listening to the works of a cheerful character at the end of the lessons was supplemented by the musically rhythmic movements.

In the construction of music lessons it is important to take into account the didactic structure, in addition to the methodological one. It is known that the structure of the combined didactic lesson can not be universal. This also applies to the music classes. Thus, the different structural variants of the music lessons are possible. For example:

- choral singing - solfeggio - listening to music;
- solfeggio - choral singing - listening to music;
- listening to music - choral singing - solfeggio.

However, playing the children's musical instruments and musical-rhythmic movements may accompany any of such components of the combined lesson, as surveys, updating of basic knowledge, learning new material and so on.

The new educational material can be included in one of the many activities on any time interval of the lesson. This applies to the survey, which may precede the explanation of the new material or, alternatively, finish it.

Traditional survey is specific for music lessons. Since its purpose is to identify what knowledge the students acquire, it is desirable to conduct the same during the lesson repeatedly, according to the type of alternating musical activities. The teacher needs to know how the students learned the academic material in singing, listening to music, and instrumental music. The purpose of the survey on music lessons and other subjects coincides only in part. In the classes of art it reflects external, formal logical side of learning.

One way to ensure the integrity of the lesson is the predetermination of its drama, i.e. rising action, development, climax, and denouement. The culmination of the class is based primarily on

the problem situation and happens most often when two-thirds of the lesson (as in a work of art) passed by.

Therefore, an integrated approach to music lesson is a complex holistic formation, which comprises the closely related various components of methodological and didactic structures. The methodological structure of the lesson is particularly multifaceted. Each type of the musical activities has its own partial learning objectives. If a teacher is able to integrate the aforementioned activities in the lesson, subordinate the partial tasks to the common ones, it will achieve the main goal, i.e. will provide the development of pupils' aesthetic, creative approach to art and reality.

The complexity of the music education of students predetermines the result of knowledge, their preparation to the work in modern conditions, that is, to creativity. This fact requires the implementation of teaching methods designed to enhance the cognitive activity of students in the mastery of musical knowledge, develop their artistic and creative abilities and skills to educate themselves. The active creative work is the way towards achievement of the lasting assimilation and understanding of the musical training material and development of skills of its creative use.

The complexity of music education is a multidimensional issue. Its features are raising the activity and independence of students and progressively growing aspiration and interest of students to the music classes. The essence of the cognitive activity is shown in the students' need and the ability to think independently, the ability to navigate in a new situation, to see the issues, the problem and to find an approach to its solution by itself.

The cognitive activity is manifested, for example, in the ability to analyze the complex learning tasks and to perform them without assistance, which characterizes a critical mind of the pupil, its ability to express its views regardless of the judgments of others (Renzulli, 1994).

The complexity of music education is always aimed at acquiring new knowledge, involves the willingness of the student to research work and cognitive activity in the process of mastering, reproduction and consolidation of the acquired knowledge and skills. The complexity of music education is related to creativity as a generic and species concepts, but the formation of both of these qualities occurs only during the active intellectual activity.

The objective possibility of complex musical upbringing of pupils is caused by dialectical nature of the learning process, i.e. commitment and consistency of teaching on the one hand and the creation of space for music and creative work of students on the other. It determines the emergence of a sustainable need in development of music and independent creative abilities of students.

The autonomy of a personality is characterized by two factors, firstly, the knowledge and skills, and secondly, the attitude to the process of musical and creative activities, results and conditions for their implementation.

In most studies the cognitive activity of the student is recognized as a formation of desire and ability to learn in the process of a purposeful motivational and procedural search.

The students' achievement evaluation criteria developed by Rostovskyy (1997) evaluating the diligence, independence and emotional passion for the music activity is of great interest to music teachers. It should be noted that the level of emotional sensitivity is difficult to evaluate, since emotion is one of the common (generalized) capacities, manifested not only in the musical and creative work, but also in the other activities while the intonation and auditory and musical-rhythmic skills are special.

The preparation and holding a lesson always requires creativity, active manifestation of its knowledge, skills and professional experience from the teacher. The special role at music lessons is played by visibility. Thus, in junior classes the high visibility is mainly applied to music-teaching games and special tasks. For example, using the note circles, the children show the direction of the melody movement, and to determine the timbre of musical instruments, they show the cards with their picture.

It should also be emphasized that integrated education in the music lessons provides a fundamental artistic and educational influence on the inner and spiritual world of students and awakens their interest in music and creativity.

The overcoming of activities' isolation at music lessons will be promoted by such areas of their relationship, according to the educational objectives, as understanding of semantic nature of music, exploring the basics of music literacy, forming the performing skills, the development of creative abilities.

Understanding the semantic nature of the music is caused by one of the main goals of music education is to ensure that the students understood the multifaceted life forms in the musical arts. With regard to younger students this is the images of nature, birds, animals, fairy tale characters, and tempers of people.

Typically, each piece of music is imbued with a certain mood and creates certain emotions. Teaching children to experience music is an important task, the implementation of which contributes to the aesthetic and moral qualities of students. The relationship of singing, playing musical instruments, listening to music, using music and rhythmic movements of certain types of artistic and creative activity (staging tales, picture perception, etc.) will help understanding the music semantic meaning.

In the music training and education of younger students it is important to understand the musical expression with which the composer embodies a particular design. Knowing the basics of music literacy by the students ensures the development of musical thinking, skills of differentiated perception of music, understanding its metrorhythmic, timbre dynamic and modal characteristics and formative elements.

In class the teacher has the opportunity to engage students in various forms of artistic activity, using the method of artistic analogies. This is because the major or minor color characteristics are peculiar not only of music, but also of the other works of art. Thus, the form of stories and poems can be compared with the corresponding features of music (for example, a three-part). Using analogies, the teacher distinguishes between the general and specific features to various forms of art.

The attention should be paid to the development of performance skills with different dynamics and articulation, especially when singing, playing musical instruments, and the use of rhythmic movements.

It is also important to teach children to read music at sight; the success at work depends on how playing the children's musical instruments is associated with singing and solmization.

The relationship of the various activities provides for transfer of the acquired skills from one of them to another, such as playing children's musical instruments in choral singing.

The development of the pupils' creative abilities is greatly promoted by the search activity. The following tasks for children are expedient in music lessons: inventing a name for a music piece; finishing a melody or a tale, re-arranging a known son or playing a piece. The success in work depends on the interrelationship of listening to music, singing, playing the children's music instruments, rhythmic and auxiliary activities.

The analysis of music lessons testifies to the fact that each type of activity can be considered as a separate component and an auxiliary method. For example, listening to music can be a relatively separate part of a lesson and attentive listening to music – a condition for pupils' performing activity (singing, playing the children's music instruments). The improvisation can be a separate activity, but it is also used for activation of pupils' thinking while singing, playing instruments and listening to music.

The types of activities prevailing at the lesson, let's call them dominating, are determined during preparation to each lesson based on the educational and upbringing tasks.

The choral singing can also be treated as an auxiliary method used for assistance to pupils, in particular in assimilation separate notions of solfeggio, remembering a theme of works for listening to music, determination of the instrumental work expression, and development of creative abilities.

Singing an instrumental work's melody will help feeling its expression; thus the children better listen into the music, as though 'passing it through themselves. The teacher can even sing a melody of the work designed for listening to music as a song.

The highlighted areas of relationship between the types of activities can be provided at any lesson, if the teacher establishes a set of relevant tasks at each of them.

Playing the children's musical instruments is often used as an auxiliary method in choral singing and listening to music. The use of children's musical instruments contributes to the development of hearing and voice coordination, creative musical abilities, and understanding of music work peculiarities by younger pupils.

Sometimes playing the children musical instruments dominates in the pupils' activities. However, the teacher engages the children in the creative work, i.e. making "scores", forming an ensemble.

An integrated approach to the education of students with different forms of art is one of the issues of pedagogy, because the role of artistic analogies, as H. Padalka says, is to build the foundation, the so-called emotional "canvas" for the full perception and experience of music.

We emphasize that the comparison of the images contributes to formation of aesthetic views and tastes, allowing students to cover and analyze the system of artistic relationships of arts holistically, showing the organic connection of music with the environment.

As Padalka says (Padalka, 2008), the analogy of music with different kinds of art is one of the most effective methods of intensification of emotional experience, since the sensual specificity of images forming the art, operation of specific means of depiction and form of artistic thinking characteristic of its certain species stimulates the emotional and aesthetic attitude of the personality to a music work.

Reflecting on the impact of different kinds of art on the emotional and imaginative perception of a musical work, above all, we see the deepening of emotional and aesthetic experience and understanding of music, expanding the boundaries of understanding of the artistic image.

Let us note that the synthesis of arts as a means of visual images development was proposed by Rudnytska (2002). Later this idea attracted the interest of many other scholars and educators. The synthesis of art came to be viewed not only as a means of illustrating one type of work, but, above all, as the possibility of combined impact on a personality by simultaneous and sequential formation of ideas about the peculiarities of means for embodying the artistic images in different forms of art.

For example, the researchers (Oleksyuk, 2006) argue that the art synthesis activates the figurative representations, stimulates imagination, expanding the diversity of associative imagination, creative thinking, leads to the emergence of a positive atmosphere of the musical material perception, and helps to create the emotional and imaginative situations that are the basis of the pupil's abilities mobilization in the course of musical training and education.

Results

The complexity of the process of musical training and education leads to the emergence of new original forms and techniques that brings the process to a new level. It enriches the creativity of students, enabling them to realize the artistic and aesthetic taste preferences, to achieve the integrity of musical and creative development, aesthetic awareness and music culture.

Through a systematic solution of the artistic and creative tasks specific to musical training and education, the emotional and aesthetic feelings and experiences appear, thus forming the pupils' motivational sphere, i.e. search for the ways to solve problem situations, the effect of artistic discovery, self-improvement, perseverance and creative independence.

Let us note that the creative autonomy of the personality is a complex integrative quality aimed at achieving a particular artistic goal, i.e. creating a new thing. It is based on the organic unity of mind, emotional and aesthetic feelings and emotions and willpower. The main characteristics of the pupils' creative independence are the willingness to solve the creative tasks by itself, creative vision of music and performing means of expression required for the realization of artistic intent, fluency in the new school musical material, and the ability for critical self-reflection. The creative activity influences the development of artistic taste appropriately and the formation of value orientations of students. The principle of the creative activity of students is an essential part of musical and aesthetic education, since the creative activity and initiative of the personality is the decisive factor in the implementation of artistic and creative activities.

Participation of students in diverse forms of music and creative activities significantly activates their imagination, creative thinking associativity, deepening the emotional and aesthetic perception of artistic imagery of the works created from a combination of different forms of art.

The activation of artistic and imaginative thinking in the formation of associative music and auditory perceptions, creative and interpretational and aesthetic evaluation activities encourages the creative independence. The students receive a new impetus for their own creative development and self-improvement, self-creativity, realizing their own musical and artistic abilities. The many facets of music contribute to the integrity of its artistic and educational influence on emotional and aesthetic perception of the personality.

Conclusion

Thus, an important tool which contributes to the complexity of musical education, and thus activates the teaching and learning activities of students in the music lesson, is a skillful preparation and disclosure of the contents of the lesson theme, showing the vital importance of learning the musical material, its practical use, logical consistency, consistency of the learning process, positive success reinforcement, and independent work. The objective basis of using an integrated approach in the music educational process is an organic system of relationships that exists between different types of art. It is this feature which makes the artistic and aesthetic education and training effective, provided the disclosure of both external and internal interactions of arts. It should be emphasized that the presence of common features and elements of different art forms activates the perception of emotional and imaginative peculiarities of the work. The simultaneous use of different kinds of musical activities can be considered as one of the priority choices of a complex structure of the music lesson. Engaging students in music and creative activities within an integrated approach creates a positive training motivation and leads to increased creativity, activity and autonomy in artistic and creative tasks.

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Роль комплексного подхода в технологии музыкального воспитания

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Аннотация. Цель данной статьи заключается в обосновании роли комплексного подхода в процессе музыкального воспитания учащихся. Согласно цели проведен теоретический анализ сущности и значения комплексного подхода в технологии музыкального воспитания, определены дидактические условия обеспечения комплексности музыкального воспитания школьников и обоснованы методы организации комплексной взаимосвязи основных видов учебно-творческой деятельности учащихся на уроках музыки. Доказано, что применение комплексного подхода в технологии музыкального воспитания обеспечивает появление новых оригинальных педагогических форм и приемов, выводит данный процесс на качественно новый уровень: обогащает музыкально-творческие возможности учащихся, дает им возможность реализовать художественно-эстетические вкусовые предпочтения, достичь целостности музыкально-творческого развития, высокого уровня сформированности эстетического сознания и музыкальной культуры.

Ключевые слова: комплексный подход; музыкальное воспитание; ученики; урок музыки.