

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
В КОНТЕКСТІ КУЛЬТУРНОГО
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also applies to the motor correspondence to the melodic ornament. The organic plasticity of the movements obeys the intonation and character of the music. Therefore, intonation-plastic skills are manifested in intonation-articulation expressiveness and coordination with pianistic movements in the process of performing interpretation of musical works.

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ACTUALIZING INTEGRATED TEACHING IN PROFESSIONAL TRAINING OF FUTURE BACHELORS OF MUSIC ART

АКТУАЛІЗАЦІЯ ІНТЕГРОВАНОГО НАВЧАННЯ У ФАХОВІЙ ПІДГОТОВЦІ МАЙБУТНІХ БАКАЛАВРІВ МУЗИЧНОГО МИСТЕЦТВА

Abstract. *The article reveals the relevance of integrated training of future teachers of music art, bachelors of music art, in the context of modern conceptual provisions. The authors present historical prerequisites of integration technologies and integrated approaches, offer different types of integration support for professional training of future bachelors of music art, give some examples of a recommendatory nature.*

Keywords: *integration, integrated education, integration support for professional training of future bachelors of music art.*

***Анотація.** У статті розкрита актуальність інтегрованого навчання майбутніх учителів музичного мистецтва, бакалаврів музичного мистецтва в контексті сучасних концептуальних положень. Представлено історичні передумови технологій інтеграції та інтегрованих підходів. Пропоновано різновиди інтеграційного супроводу фахової підготовки майбутніх бакалаврів музичного мистецтва. Неведено приклади рекомендаційного характеру.*

***Ключові слова:** інтеграція, інтегроване навчання, інтеграційний супровід фахової підготовки майбутніх бакалаврів музичного мистецтва.*

Changes in the socio-cultural space always affect the educational sector. Art education is of no exception. The acquisition of such education is carried out both in universities and in music academies. Herewith, there are certain differences in the conceptual provisions of training future bachelors in the specified types of higher education institutions. They are determined by the appropriate educational learning environment. While in music academies the emphasis is on performing self-realization, in pedagogical universities the focus is on performing and methodical self-realization.

Despite the developed standards for the specialty 025 Music art, which is carried out in the field of knowledge 02 Culture and art, each educational institution develops its educational and professional programs based on the standards, which fully corresponds to the principle of respecting the autonomy of higher education institutions. Such programs at the Ushynsky University are characterized by certain features, namely: an integrated approach to performance training; with an emphasis on the methodology of teaching music disciplines; coordination with conceptual provisions and innovations of art education, reliance on the theoretical and methodical, artistic and worldview-oriented content of art pedagogy.

With regard to the actualization of forming a holistic worldview in students of various courses of education, the competence-based approach, European integration guidelines of the educational field, in particular the art field, attention is drawn to the potential of integrated learning, integrated technologies and approaches.

The specified profiles of integration in art education have not arisen recently, they have had a certain history of development. In particular, we draw attention to the works of Hungarian authors “Music, Mathematics, Language”, which show interesting combinations of these fields that can be effectively applied in classes in accordance with the Concept of the New Ukrainian School. Special attention was paid to integration in the context of teaching the integrated course “Art”, which became a logical continuation of the teaching of world artistic culture (O. Rudnytska (2002), L. Maslak (2002, 2014), the concept of multi-art education (Xiao Gaoyan, 2018; O. Komarovska , 2006, O. Haydomaka, 2017).

It was the time, when the Concept of National Education (P. M. Shcherban, I. D. Bekh, T. B. Buyalska, V. M. Herasymenko et al., 1994) emphasized the application of various types of integration, namely: at the level of unity principles of teaching humanitarian and artistic disciplines, as a psychological mechanism of “transition” from one component to another: experience (emotion) – understanding (knowledge); perception (attitude) – pleasure (aesthetic feeling). O. Rebrova added to these such types of integration as: awareness of the integration of arts, systems of comparison and combination of the language of different arts at the level of image-symbol, form-genre, content-idea, intonation-means of expression; combination of different types of creative activity; integration of cognitive processes: cognition of art, cognition of culture, cognition of the artistic and aesthetic layer of the universe, its evaluation through the prism of aesthetic categories (O. Rebrova, 2001).

The modern Concept of the New Ukrainian School also uses the principle of integrated education, which is aimed at the formation of certain clusters of students’ competences, including cultural ones.

The phenomenon of integration in the training of bachelors of music art is manifested in the combination of all types of performing arts, a conglomerate of knowledge of art and art pedagogy aimed at revealing the artistic image. Integration allows to combine methodological, performing, methodical, artistic and interdisciplinary aspects of work on the image. But there is no separate discipline that teaches how to integrate the results of the educational process.

One of the means of overcoming this shortcoming is the use of integration support for the performance training of future bachelors of music art. In particular, due to the fact that in the process of performance training for various types of performance, it is worth paying attention to various interdisciplinary connections and various types of creativity.

Thus, for example, when teaching to play a musical instrument, in the disciplines “Performance training”) (by directions: musical instrument, vocals, conducting), “Music and performance practicum”, “Concertmaster’s class”, etc., it is advisable to use the kinds of activities of different performance types. In particular, as recommended by F. Chopin, a pianist should listen to good singers, learn to sing “on the piano”. It is advisable to use the students’ own singing so that they can better feel intonation, phrasing, breathing, caesuras, articulation, etc. In order to develop the skills of fluency in agogics, maintaining a uniform tempo, and high-quality performance of metro-rhythm, it is worth conducting the instrumental piece that is being studied. And for an emotionally expressive embodiment of the image, it is recommended to conduct it expressively, conveying the character of the music in hand movements and facial expressions. In the same way, in conducting classes, the student should play the score, and the vocalist himself should perform the accompaniment part. But not in full, it is not necessary to perform complex parts. Elementary mastery of the piano part allows to listen to it qualitatively, to feel the ensemble.

These aspects form the basis of our recommendations.

Another type of integration that we pay attention to is the integration of different modes of perception and feeling. Usually, every musician uses the main modes: auditory and tactile. If the first practically controls the entire performing process, the second provides the operation of the motor and movement memory. At the same time, in the process of interpretative creative search, the disclosure of the image, its integral coverage, text and context leads to the active use of multimodal integration, namely: auditory and visual; kinesthetic (tactile) and imaginary (creation through metaphors, associations); mental (thinking) and emotional (reflection of feelings).

Current integration processes include the combination of various types of operational and thinking activities. Herewith, it is possible to integrate different analytical thinking processes and different types of thinking: logical and imaginative, convergent and divergent.

Conclusions: Thus, in accordance with the current conceptual principles of education that are emphasized in normative documents, which also go in line with the art education, the use of integrative technologies, approaches, projects, etc. acquires strategic importance in improving the quality of training future specialists. In regard to the training of future bachelors of music art, integration is manifested in different aspects and trajectories and levels: in the aspect of polyartism, the combination of different types of art; in the aspect of interdisciplinary connections and cross-subject learning; at the level of a combination of various types of performance activity and creativity; at the level of integration of knowledge from various disciplines in an independent educational and academic field; in accordance with the trajectory of thinking activity and the activation of polymodal resources in the work on a musical work.

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ZDROWIE JAKO ELEMENT SZTUK WALKI W OKRESIE PANDEMII

HEALTH AS AN ELEMENT OF MARTIAL ARTS DURING A PANDEMIC

Streszczenie

Sztuki walki są jedną z wielu dyscyplin sportowych. Polegają one na nauce zadawania ciosów różnymi częściami ciała, tj. nogi, ręce, łokcie, a nawet specjalne