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Art-therapeutic technologies based on musical folklore, forwarded to overcome psychological problems

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Abstract

The article is devoted to art-therapeutic technologies based on musical folklore, improvisation and playing music, aimed at solving problems in the physical and spiritual development of children via considering the methods of Karl Orff and Shinichi Suzuki, in particular, the concepts of their upbringing systems. As a result, musical games accompanied by instruments allow you to perceive music by different senses through tactile contact, muscular sensations, hearing and sight. In conclusion, the use of art therapy technologies in music lessons contributes to the preservation of the schoolchild's health, and also develops the musical, creative and spiritual abilities of children.

Keywords: Art, Folklore, Emotional Perception, History.

Tecnologías artoterapéuticas basadas en el folklore musical, remitidas para superar problemas psicológicos

Resumen

El artículo está dedicado a las tecnologías artísticas-terapéuticas basadas en el folclore musical, la improvisación y la música, orientadas a resolver problemas en el desarrollo físico y espiritual de los niños a través de los métodos de Karl Orff y Shinichi Suzuki, en particular, los conceptos de su educación. sistemas Como resultado, los juegos musicales acompañados de instrumentos le permiten percibir la música con diferentes sentidos a través del contacto táctil, las sensaciones musculares, el oído y la vista. En conclusión, el uso de tecnologías de terapia artística en las lecciones de música contribuye a la preservación de la salud del niño de la escuela y también desarrolla las habilidades musicales, creativas y espirituales de los niños.

Palabras clave: Arte, Folklore, Percepción Emocional, Historia.

1. INTRODUCTION

The positive impact of music on the mental and physiological processes of the human body has been known since ancient times. Music sounds throughout the personal life, accompanying him in work and rest, grief and joy. Person conveys information about the world around him, shares his feelings and experiences, embodies important images and ideas for people, reflecting the spiritual values, moral and ethical standards of society. People from ancient times were aware of the unique healing effects of the art of sound. The interaction of music

and medicine is one of the topical scientific problems considered at the junction of musicology, culturology, and psychology. The search for new methods in the field of diagnosis of diseases and treatment is carried out in different directions. The situation in which human and nature turned out to be in the modern technogenic civilization, the crisis of religious life, spirituality and morality in society as a whole makes us turn to the native traditions and forms of life activity. And one of the types of regulation of these processes is music therapy, which manifests a universal approach to a human in unity and the interrelation of his spiritual and physical components. Music therapy as a kind of art therapy (healing art) provides treatment as a psychotherapy through sounds and music. Healing through creativity occurs by expressing a person's psychoemotional state and gaining a positive psycho-emotional experience.

The fact that music works wonders and treats is vividly evidenced by the myths of Ancient Greece and Egypt. Pythagoras wrote about the therapeutic value of music, from Socrates he took the idea of the benevolent influence of music on the education of worthy citizens, developed by him in the books *The State and Laws*. Plato was the first who assigned (among other arts) role to music in the education of a brave, wise, virtuous and balanced person, in the meaning of an ideal citizen. At the same time, Plato, on the one hand, connected the influence of music with the influence of gymnastics (beautiful gestures), and on the other, claimed that melody and rhythm mostly capture the soul and encourage the person to imitate those beautiful samples that give him musical art (Livanova, 1983). Aristotle argued

that music should be used for the sake of upbringing and positive effects on the psyche: Rhythm and melody contain images of anger and gentleness approaching to reality, courage and moderation and all the opposite properties, as well as other moral qualities. This is clear from experience: when we perceive our rhythm and melody with our ears, our mood changes too ... (Livanova, 1983).

The ancient Greeks were the first in history, who created a theory of education, built on the principles of harmony and comprehensiveness. These principles were developed in political and ethical treatises by Plato and Aristotle. The goals of the school system of education in Athens were aimed at the harmonious development of the spiritual and corporal forces of youth. Harmonious and comprehensively developed man is the central theme of ancient Greek art: the statues of gods and heroes depict the artists of the canon of the ideal human body; the Athenian drama represented integral, powerful characters, combining high intelligence and moral purity, courage, humanity and unshakable willpower (Apraksina, 2001).

In ancient Eastern cultures, especially Egypt, music was given a magical meaning and the magical healing properties of music were singled out. Musical-therapeutic practices emerged at an early stage of human development and still exist in the cultures of the peoples of Asia, Africa, America, and Australia. In the mythologies of different nations of the world, it is easy to find many examples of miraculous healing with the help of sound and music. With the development of traditional cultural forms, music begins to play an important role in

ritual practice. Compared with mythological representations, there is a shift in emphasis from music and sound to the field of religion and medicine. Religious and healing rituals of patients were also singled out. Music at the same time plays an auxiliary role: it acts not as an end in itself, but as a means of achieving healing (Lisovoy, 2008). In the musical folklore of the American Indians, so-called healing songs existed and still exist. During the rituals of curing patients in the Indian tribes, special musical instruments were used, songs were sung, game techniques were used, and performances were played, accompanied by healing songs and playing on whistles, drums, tambourines, ratchets, etc. In the culture of the northern peoples of Russia, in shamanistic rituals, including those related to the treatment of sick relatives, music also played an important role. It acts through special vocal and instrumental performing techniques, which can be comparable with medical means.

Since the XVII century began to appear experimental evidence of the beneficial effects of music on people. In the XIX century, scientists found that emotions cause changes in the pulse, respiration, speed, reaction, muscle strength, etc. Psychologists and neuroscientists note the tonic effect of regular musical rhythm and an increase in the positive emotional mood in the process of singing. Scientists also found that the sound of rattles has a beneficial effect on sick people due to the activation of rhythms of alpha waves of the brain. Classical music influences the physical and mental state of a person positively: it calms, harmonizes feelings, gives a person aesthetic satisfaction. In the songs and instrumental pieces, music sings the desire of man for

happiness, peace and a bright future, expresses high feelings and subtle experiences, gives people joy, hope, and a dream. The strength of the impact of music is such, that it is able to have a curative effect on children with a disorder of behavior and communication, with visual impairments, speech dysfunctions, and mental retardation. Musical art-therapeutic technology is used to overcome psychological problems and development of emotional perception, necessary for the development of creative abilities (emotional, artistic and heuristic orientation), the formation of an effective practical field (application orientation) and orientation toward the development of the personality of a student with disabilities and pedagogical orientation). There are different models and schools of art therapy worldwide. The founder of the Russian school is considered to be the candidate of medical sciences Kopytin, considers that the purpose of applying art therapy in education is to preserve or restore the health of students and their adaptation to the conditions of the educational institution by implementing psycho-corrective, diagnostic and psycho-prophylactic abilities, the development of certain psychological and personal qualities of students (Kopytin, 1999). The followers of this art therapeutical school summarized the experience of using art as a means of comprehensive educational, developing and corrective impact on children with developmental disorders (children with hearing, sight, speech, mental retardation, behavioral disorders, mental retardation, and musculoskeletal apparatus disorders). Scientists consider art therapy as a set of techniques based on the use of different types of art and allowing, through the stimulation of artistic and creative manifestations, to carry out psychocorrection.

2. METHODOLOGY

Today the problem of maintaining human health (physical and mental) is very relevant. Numerous studies of recent years show that about 25-23% of children entering 1 grade have deviations in health status. During the period of schooling, their number increases 4 times. The number of shortsighted children increases from 3.9% to 12.3%, with neuropsychic disorders from 5.6% to 16.4%, with postural disorders from 1.9% to 16.8%. Thus, the priority direction in the activity of each general education institution should be the health organization for saving educational process. In this regard, much attention should be given to the problem of choosing pedagogical technologies, including in music education (as part of the educational process). Humanization of education assumes a value attitude to the various personal manifestations of students. Modern art as therapeutic technologies and techniques represent the richest possibilities for this and allow:

- To strengthen the emotional and physical health of the child;
- Build an open education system that provides each student with his own learning path;
- To change the organization of the learning process, forming a love for music through art;

- Rationally organize the cognitive activity of schoolchildren during the educational process;

Art - therapeutic methods are used for the purpose of prevention and correction of negative emotional states of children, normalization of the person's emotional - volitional sphere, promote spiritual, moral, and physical recovery. It is these problems that are most acute for the teacher of the modern school.

Certainly, only learned and experimentally tested elements of art therapy can be used in music lessons in the form of various exercises, purposefully selected musical material for listening and using, as well as musical and creative tasks that promote self-knowledge, self-esteem, creative self-expression, self-development and self-correction personality (Artsybasheva, 2018).

The problems of the use of art therapy for health improvement were considered by the English psychotherapist Andersen - Warren M., the American art therapist Betenski M., the Russian psychologist Nazarova (1989) (folklore therapy), Lebedeva (2003) (color therapy), Burno (1989) (drama therapy), etc.

The depth of the impact of music on each person is not the same. It is an individual factor and is determined by many conditions that determine the impact of music on a person:

1. The depth of the influence of music on a person depends on its auditory sensitivity to reflection, perception and sensation of various qualitative aspects of sound: height, timbre, duration, loudness.

2. The presence of connections between musical-auditory and concrete (imaginary) figurative representations not only leads to the emergence of emotions, experiences, human interests, but also causes changes in the properties of the human psyche and influences the formation of personal qualities.

3. At the same time, an important role is played by the experience of musical-auditory representations accumulation and the associated manifestations of various properties and types of human memory.

4. The consideration of individual, physiological, age and typological features of perception promotes accessibility of the studied material and the durability of its assimilation. Here it is necessary to mention the psychological patterns of childhood, since for each child's age the ability to perceive music and focus will be very different. In the first and second classes, works that children listen lasting from 45 seconds to one and a half minutes. In the third and fourth grades, children can easily listen to a play that lasts three minutes. Therefore, for children of primary school age, the optimal time for the section on listening to music should not exceed 10 minutes (1-2 classes) and 15

minutes (3-4 grades), choral singing for 15-20 minutes (works of a cheerful nature) and 10-15 minutes (works of a calm nature). Time for musical literacy is set by the teacher individually, depending on the types of musical activity of students in the lesson.

5. For the perception of music, it is necessary to create favorable moral, psychological, school-hygienic and aesthetic conditions.

Depending on the characteristics of the musical language and the dynamics of hearing development, it is possible to reveal different levels of human perception of the surrounding musical reality. The new experience in mastering musical material is always connected with overcoming difficulties. The incomprehensible is often rejected by the person, and the work of the teacher in the school should be directed to overcoming these difficulties. The main task of perception is the formation of a child's musical-auditory representations: the fuller and richer the experience, the deeper perception. Accumulation of musical-auditory representations promotes a greater penetration into the essence of musical phenomena. And this leads to the mastering of the basic norms of the musical language in the initial level of perception. The transition to a higher level is accomplished on the basis of the merger of the former experience with the new one. This is done first with the help of the teacher, and then the comprehension and comprehension of a new level in perception occurs independently. Therefore, the main goal of the child's musical development in

primary school is the comprehension of music as the social phenomenon (Peshkova, 2010).

Music therapy helps harmonize a child with disabilities with the social environment. With the help of music you can teach a person to perceive the variety of sounds and rhythms of the surrounding world, to feel their own biorhythms, to reveal the characteristic features of their voice sounding, to show their creative individuality. Scientists have established that music has a vibrational, physiological and mental effect on many spheres of human life, this is confirmed in the works of Boromykova (1999), Brusilovskiy (1985), Burno (1989), Dewhurstmaddock (1998), Kluev (2008), Lazarev (1993), Kopytin (2000), Chistyakova (1995) and others. Sound vibrations are able to stimulate metabolic processes in the body at the cellular level and improve the performance of the respiratory, motor, cardiovascular systems of the body. In work with children, various acoustic, electronic and home-made musical instruments and kinds of musical creativity are used, affecting various functions of the body. The play on the wind instruments helps to strengthen and improve the respiratory system, with weak fine motor skills of the fingers the keyboard tools will help the child. Thanks to the associative connections that arise in the process of perception and execution of music, the mental state of the child changes positively. So listening to music and records of nature noises (sounds of sea and forest, voices of birds and animals, etc.) are practiced, to relieve stress or, in contrast, to activate the emotional sphere of a child's personality. The practice of modern music therapy is built on the ability of music to regulate the emotional sphere of the

personality, the reduction of which leads to a weakening of immunity. Different in emotional-figurative content, musical works normalize biochemical processes, influencing the human body through emotions. According to Petrushin (2000), the combination of harmony and tempo, in comparison with other means of musical expressiveness, highly determines the emotional tone of a work. For example, major music not only causes a positive mood, but also activates physiological processes. In the world of pedagogical practice, musical art-therapeutic technologies are widely used, aimed at overcoming psychological problems and developing an emotional perception of children. Music therapy is used in the process of both listening to music, and performing it or writing it directly while singing or playing the instrument.

Creative activity is inseparable from the full development and life activity of man, the result of which is everything that man created and creates in the process of cognition, development and transformation of the surrounding world and him. In the creative activity, the intellectual potential of a person is disclosed; his knowledge, abilities, skills and abilities are acquired and realized. The main direction of artistic creativity is the all-round assistance to the intellectual and emotional development of children, the formation of their spiritual world, and the definition of their professional orientation. To effectively regulate the emotional sphere of children, especially those who have psychological problems, it is important to take into account their interests and needs. Learning music requires constant attention from children, which means it, instills interest and

diligence, patience and perseverance, sets up the improvement of one's personality, brings to moral principles, the concepts of good and evil. Art forms of such human qualities as sincerity, charm, openness in combination with skill and professionalism, contributing to the full vital activity of the individual.

The components of musical therapy are vocal and respiratory therapies. The basis of vocal therapy is the principles of classical singing, and the main tools are specially designed exercises and vocal works that are adequate to the level and condition of children. Singing has a positive effect on health through vibrations that stimulate the work of internal organs, which partially absorb sound waves due to resonance. The voice is a component of various psychophysiological processes taking place in the body. Through vocal exercises, you can influence the psycho-emotional background or muscle tone and other conditions of the child. The main goal of vocal therapy is to increase the adaptive capacity of children with disabilities. Respiratory music therapy also heals children. It includes the practice of playing the wind instruments, breathing exercises, training the respiratory function of the body, contributing to muscle and psychological relaxation. For children, universal breathing exercises are useful to relieve the internal tension of the internal and external muscles, the feeling of psychological and physical relaxation (Schetinina, 1998).

In musical practice, folklore therapy is also used, and it has a long tradition. Folk songs were an integral part of the ancient festive and ritual culture, where music existed in synthesis with playing

musical instruments, dances, games, arts and crafts. Musical folklore has integrated different types of artistic and creative activity, which is one of the main modern art-therapeutic techniques. The immanent properties of folklore, such as the collective nature of creativity and improvisation, contribute to the regulation of interpersonal communication, the development of child's individual creative abilities, development of spiritual values, ethical ideals, social experience, and norms of behavior. Folklore reflects the forms of interaction of the individual with nature and society, guaranteeing the preservation of her physical and mental health. Lullabies, playful, comic, lyrical, dance, labor, wedding, soldier, funeral, historical and other folk songs constitute an encyclopedia of human life. Since ancient times, music played an important role in the improvement of children. Pestles helped children grow healthy, jokes and nursery rhymes made them fun, lullabies calmed, other songs taught them goodness, wisdom, love of nature, family, native land.

The process of entering a child into a culture presupposes not only the inheritance of knowledge and skills, the formation of the experience of a value attitude toward the world, but also the assimilation of traditions that are related to the national cultural characteristics of a particular people. The use in the education of children of the means of popular pedagogy, traditions of oral folk art, musical heritage is a necessary natural process. The modern musical education of children is not an exception in this respect either. Mastering the traditions of folk music by children, then, as they absorb the natural rhythms that have come down from the depths of the

centuries, the intonations inscribed in the world and way of life of children best allow the realization of sincere searching for the high joy of the child (Vinogradov, 1974).

In various countries, outstanding composers, art critics, music teachers have created and are creating such systems of musical education for children, which are based on folk musical traditions, the mastery of which brings the child to the world of folk music and also of academic music. The musical preschool education offered by the Austrian composer Karl Orff gives a simple answer: learning music through the game. His technique is now popular in more than 40 countries around the world thanks to the five-volume anthology *Schulwerk. Music for children* (Izugafova, 2015). The famous Japanese pedagogue and musician Shinichi Suzuki, who created his school of music for kids, said that if parents paid as much attention to the development of their children's musical abilities, how much they paid to the development of speech and thinking, then all children would be little Mozarts.

Shinichi Suzuki was the first who suggested that children of three - four years can freely handle a musical instrument. Do not pinch, but play it. He believed that every child is trained, music is not a sacrament, but many people have musical talents, and the main thing: as any abilities, they can be developed. With the right approach to musical education, to understand music and play it, almost all children can do it. He wanted to teach children music, because he believed in its healing and harmonizing impact. Music teaches sensuality, receptivity,

discipline and perseverance, considered Suzuki (The Suzuki Method). The pedagogical concept of Orff is no less important than his composer creativity. The ultimate goal of this system is the education of the individual in the spirit of humanism, release of natural forces of the individual. At the heart of the pedagogical system and its creative method is improvisation, free playing music of children in combination with elements of plastics, choreography, and theater. Whatever the child may become in the future, said Orff, the task of educators is to bring up the creative principle, creative thinking in it ... The grafted desire and ability to create will affect every sphere of the child's future activity (Playing musical pedagogy by Karl Orff).

Karl Orff created his system of musical education, taking into account the experience of pedagogical predecessors: it is N. Pestalozzi-Hans Nägel, a Swiss pedagogue-practitioner who proved that the foundation of musical development should be based on the education of the rhythmic beginning; Johann Gottfried Herder, who claimed that music, word and gesture in their interrelations open a new path for artistic creativity; Emil Jacques-Dalcroze, who created a system of musical and rhythmic education; Bella Bartok, who took a new look at folklore, folk ways and rhythms of all this in children's musical education. The idea of Orff is that the basis of training lies in the principle of active music making and learning in action. According to the teacher-musician, children need their own music, specially designed for playing music at the initial stage, the initial musical education should be full of positive emotions and a joyful feeling of the game. Comprehensive music education in the lesson provides

children with ample opportunities for creative development of abilities. Orff believes that the most important thing is the atmosphere of the lesson: the enthusiasm of children, their inner comfort, what allows us to talk about the desire of children to express them in the music lesson as an active participant.

Basic principles of the methodology:

1. Self-composed children of music and accompaniment to the movement, at least in the most modest form.
2. Teaching children to play simple musical instruments, not requiring much work and giving a sense of joy and success. To this end, Orff invented some simple tools and used existing ones. The child's main tool is himself: hands and feet. The child freely tries to clap, stomp, click, spank, etc.
3. The collectivity of children's classes. The minimum group consists of two participants, each of whom is ensured equal participation in the reproduction or improvisational design of the play. The maximum number of participants in the group is practically unlimited; over-crowded school classes are not a hindrance for this kind of music making.
4. Providing children with a certain freedom in class: the ability to clap, stomp, and move.

5. Paying attention from the first days of conducting, so that each student can control the performance.

6. Work with the word, the rhythm of the texts, the speech basis of which is names, counts, and elementary children's songs. In addition to musical goals, a subconscious sense of harmony itself and harmony of native speech and language is brought up. This is the basis for the perception of poetry and, more broadly, for literature in general.

7. Comprehension by the student improvising the meaning of intonations when choosing the most accurate for the given context. From intonation, there is a diatonic design and then - the transition to a five-stage scale.

8. Playing within a five-stage scale for at least one school year and possibly longer. The organic existence of the pupil in the five-step scale provides a soft entry into the seven-stage scale.

The method of Music for Children by Karl Orff is of great interest due to the undoubted advantages:

- For the organization of musical classes, no special musical education of the teacher is required;
- The system is easily combined with other methods of early development of children due to its universality and economy, in

addition, high adaptability to a variety of national conditions makes it possible to use the best examples of folk culture;

- Karl Orff's methodology takes into account the individual characteristics of the child and allows children to interact effectively with different skills, abilities and needs;
- The methodology lays a huge potential for the development of young children and further creative activity.

During musical lessons, according to the method of Karl Orff, an atmosphere of playful communication is created, where every child, can show his or her individuality on an equal basis with an adult. Single structures of classes' helps children to orientate themselves well in new material, create, image pictures and enjoy success. Kids learn to communicate with their peers; they have increased mental activity, developing an emotional sphere. Elements of the system of musical education are aimed at developing the child's creative abilities and skills; they are harmoniously intertwined in the structure of the classes. Speech exercises. Develop a child's sense of rhythm, contribute to the formation of proper articulation, and show a variety of dynamic shades and tempos. This form of work is suitable for general musical development. Poetic music making. This element helps children to feel the harmonious sound of poetry and music. Children easily and with pleasure learn poems, and then read them expressively, realizing the connection of music and words. Musical-motor exercises. Active exercises prepare children for spontaneous motor expressions; teach

them to depict moods and sounds with the help of elementary movements - claps, clicks, stomps. Children develop a speed of reaction, the ability to wait and find the moment of entry. Performing musical and motor exercises, the child performs and creates simultaneously; he begins to perceive music through movement.

Games with instruments. This type of activity improves previously acquired skills of mastering the tempo, dynamics, rhythm. Children learn to interact with each other and easily develop the feeling of the ensemble. The creative process of playing musical instruments gradually teaches children to distinguish the timbre sound of instruments. Shock and noise musical instruments can be made independently. Elementary musical theater. This element is an integrative game form of activity, involving the simultaneous impact of music, movement, dance, speech and artistic image in the visual game. As special methods of organizing the theatrical activities are used games, which, in addition to developing tasks, help to solve the problem of useful and fascinating leisure.

The concept and philosophy of the early musical development of Suzuki, not only recognized in the world, but also widely used in the work with young children. The author considers his concept not only as a practical and methodical manual for learning to play the violin, but as a philosophy that helps the child to find his place in life. Karl Orff sees the goal of musical education not in the education of professional musicians, but in the influence on the formation of the child's personality on the basis of love and respect. Therefore, in addition to

performance mastery, much attention is paid to the formation of such important qualities of human nature as patience, self-control, and the ability to concentrate. Suzuki's method is based on the child's interest. The task of parents and teachers is to arouse the interest of a small student. Suzuki worked out principles of teaching children music in accordance with several discoveries. Reflecting on the problem of learning music, Suzuki came to the conclusion that the sooner a child starts learning to play a musical instrument, the faster he will master it.

First, he believed in the musical abilities of any person, believing that people are not divided into musical and non-musical, but to those to whom parents and teachers could instill love for the instrument, and those who did not discern musical abilities. The second position is related to a sincere desire to help kids; child's love has become an important component of the method. After all, it is known that children are unusually subtle in feeling falsity, insincerity in their dealings with them. A person, who is indifferent to children, is not in a position to love them sincerely and disinterestedly, to achieve success is almost impossible. The third provision is the involvement of parents. Without the participation of fathers and mothers, grandparents, i.e., people who know and understand their child more than others, the method does not work. What is this participation? Recommendations are simple: to regularly attend music lessons, to deal with children at home, and it's best to learn to play the violin yourself to understand the subtleties of the technique.

Of course, much in the system of Suzuki was associated (as it often happens) with the personality of the teacher himself. After all, classes with the youngest are a complex and fragile sphere of pedagogy, requiring great

delicacy and patience. Therefore, the personality of the teacher when trying to follow the path of Suzuki has, if not decisive, then very important. And one more, perhaps the most important thought of Shinichi Suzuki: education is by no means limited to mastering musical skills; it means the very fate of a little man who consciously enters the big world. Suzuki proposes the use of the mother tongue method, which is implemented by ensuring the following conditions:

- The appropriate environment;
- Training the child through constant repetition;
- Natural success through daily practice.

It is known that children are advised to learn to read at a time when they have developed enough language skills. So in the method of Suzuki very much attention is paid to the donor period of training: at this time the child seeks to master the correct set of hands, accurate intonation, beautiful sound and the integrity of musical phrases.

3. RESULTS AND DISCUSSION

The principle of the influence of old Russian songs is a special melodic and rhythmic structure, aesthetic beauty and emotional-figurative diversity. Based on narrow frets and glorious, often wavy movement, it harmonizes the outer and inner world of a person,

leading his soul to a coherent system. And when the tempo accelerates and slows down throughout the song, this change in tension and relaxation causes a positive effect in the muscular work. Chronic muscular tension is removed due to swings. Folklore therapy is also associated with fairytale therapy, revitalizing children through images of fairy-tale heroes, fairy-tale themes and subjects in music. Specialists in the field of fairy-tale therapy, for example, (Zinkevich, & Mikhailov, 1996), note that the versatility of the tale, makes it an effective psychotherapeutic, educational and developing means, carrying values and ideals, traditional models and norms of behavior, the way of thinking and feelings of the people, its philosophy and attitude to life. Encouraging these phenomena of culture contributes to solving problems that arise in children with disabilities. Of course, it is necessary to turn to Russian folklore, adapting the ideas of musical development to the conditions of a specific program. Here are some examples of songs-games based on folklore.

The recitation of jokes or poems aims to create a rhythmic tone, activate the emotional sphere and overcome psychological problems. This is facilitated by a clear collective utterance of the poem, the rhythm of which is supported by playing on noise instruments:

Cat playing the violin, the fish dancing on the cop,

Dancing cups, saucers, and horses laugh!

Under the mountain by the river living elderly gnomes.

They have a bell hanging, a gilded bell:

Dig-digi, digi-don, guess where it comes from!

The devils swam in the lake, devil horns locked,

The devil pushed another devil, and the devil drowned!

My toy rooster improves an ear in the morning!

The song can be heard far away- cock-a-doodle-doo! crow-crow!

The goal of rhythmic exercise games is to develop a sense of meter and rhythm, the skill of elementary rhythmic improvisation, familiarization with various forms of musical performance in role-playing games. The simplest rhythms in music are mastered in the process of recitation or singing of jokes that can be accompanied by playing on wooden spoons or tambourines:

Lambies, horns in the spiral

Wandering over mountains and the hills

Playing the violin, and having everything for Masha's cheer

Master bipartite or triple meter metric pulse help entertaining tales. For their learning, the teacher with the children rhythmically claps their hands and on this background expressively recites the text. It is advisable to invite children to repeat the text in phrases like an

echo. When the text is remembered, you can add movements: steps along the hall to the beat, walking around in a circle with various stops, squats, turns, etc.

A number of methodological manuals describe a speech dialogic game based on the song Tarya-Marya, which develops rhythmic and intonational humor, facial expressions and expressive intonation. Children fantasize and depict in bright, emotional fulfillment how Tara-Mary looks, what her character and mood are.

Teacher: Tarya- Marya was in the woods.

Children: Was in the woods?

Teacher: Tarya- Marya was eating cones.

Children: Was eating cones?

Teacher: Was eating cones, and told you so.

Children: Was eating cones, and told us so?

We do not want to eat the cones, let it Tarya-Marya do.

Useful and exciting is the song-game Matryoshka. The repeated words uh-ah are accompanied by playing on children's noise or self-made instruments.

You Matryoska start to dance,

Uh-ah! Uh- ah!

Swing your tissue!

Uh-ah! Uh- ah!

We will clap you.

Uh-ah! Uh- ah!

And will jump a little.

Uh-ah! Uh- ah!

Simple folkloric nursery rhymes and songs, usually of a cheerful nature, are easily remembered and reproduced by children. There are many folk rhymes and tunes, tunes of which are built within the narrow intervals: Andrew the Sparrow, Lambies, horns in spiral, Don-Don, Magpie- Magpie, are built on approximately, Oh how the fox was walking through the garden covers a second, the third lies at the base of the song There is a bunny in the garden, quartet takes turns in Hens, geese and turkeys, Savka and Grishka, the quiet sounds in the melody I will go, I will go out In the field there is a birch tree, I am walking with a loafer. Singing can be accompanied by rhythmic stomping or dance movements. For the performance of the Russian folk tale, Bells (bell-bell ringers rang out daredevils, digi digs, digi-don, guess where the bells come from) it is advisable to use small bells, bells or a tambourine. The entertaining songs can be turned into a game: the teacher chooses a child who sits in the center of the room with

blindfolded eyes, the other children run around with bells and sing the first stanza, then hide the instruments behind their backs. Then one of them calls into his bell, and the guide tries to find him by the sound. Emotional development is facilitated by the game Sound Imitation: children voice try to depict the singing of birds (cuckoo as cuckoo-cuckoo, sparrow as wee-tweet-tweet, ravens as caw- caw, woodpecker as Woodley doodle doo, etc.), voices of animals, exclamations of people experiencing different emotions, voices of friends and acquaintances, sounds of vehicles, etc. Exercise also develops a register and high-altitude hearing in children.

Musical games accompanied by instruments allow you to perceive music by different senses: through tactile contact, muscular sensations, hearing, sight. And classes with children, based on the principle of learning in action, as is known, guarantee a greater result in mastering knowledge. In modern musical practice, the methods of cognizing children of the world through sound are becoming more widespread and are used in art-therapeutic programs. Making music by their own touch - shock, strokes, shaking, tapping on the subject of the palm, fingers and other objects, the differentiation of sounds and admiring them is an important method of development of emotional responsiveness, empathy, creative attitude to the world, hearing and rhythm. Communication of children with simple instruments develops their musicality, subtlety of perception, associativity, and fantasy. Musical instruments can be filled with small objects and various materials (croup, sand, pebbles, nuts, grain, etc.) linen bags, boxes and iron jars, which children with pleasure shake to the recitation of poetry.

Such song-games teach children to be surprised, to find new things in the usual, to relax and enjoy the game and the freshness and unexpectedness of sounds cause a lot of various associations and positive emotions. From self-made instruments, you can assemble the ensemble and improvise on any proposed topic.

4. CONCLUSION

The aim of the article was to highlight art-therapeutic technologies, which are based on musical folklore, improvisation and music making. They are aimed at solving problems in the physical and spiritual development of children. The study showed that these methods are widespread in the world and have a positive impact on the development of children. It should be mentioned art therapy teaching aids by such authors as Alparova (2002), Emelyanov (2007), Baklanova (2010), Nazarova (1989) and others. In their works, presented both practical recommendations and theoretical foundations. It was studied the theoretical views of domestic and foreign researchers on the impact of various types of art on children with developmental problems, after which more effective ones were identified, corresponding to the capabilities of our institution. Practice confirms that the combination of music therapy and visual art is the most effective for carrying out integrated correction-developing sessions. The child has an opportunity to realize his creative abilities and imagination, enriching the children's dictionary, and most importantly - developing communicative skills.

Apart from everything else, art therapy is a great way to express emotions and feelings painlessly for others. Innovative methods of influence in the activity of speech therapist become a promising means of corrective-developing work with children who have speech disorders. These methods are among the effective means of correction and help to achieve the maximum possible success in overcoming speech difficulties in preschool children. Against the backdrop of complex speech therapy, innovative methods, without requiring special efforts, optimize the process of correcting children's speech and promote the health of the whole organism. Drawing a conclusion from all of the above, it can be noted that the use of art therapy technologies in music lessons contributes to the preservation of the schoolchild's health, and also develops the musical, creative and spiritual abilities of children.

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