

**MUSIC THERAPY AS A MEANS OF CORRECTING THE PSYCHOLOGICAL
HEALTH OF CHILDREN SENIOR PRESCHOOL AGE**

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Annotation. *This article analyzes the main theoretical methodological approaches to the problem of music therapy research as in retrospective as well as the current state. Modern psychology and pedagogy in Russia is largely focused on the use of correctional work of music as an important means of developing harmonious personality of a child with problems. Music therapy is considered as one of types of art therapy; as a synthesis of several areas of scientific knowledge: music, medicine and psychology; as a set of techniques based on the use different types of art.*

Key words: *music, music therapy, personality development*

The word "music" comes from the Greek root (muze). Specialists in mythology says that the nine muses, heavenly sisters who rule over singing, poetry, art and science, were born from Zeus and Mnemosyne, the goddess of memory; like this, music is the child of natural love, possessing grace, beauty and unusual healing properties, which are inextricably and initially associated with divine order and memory of our essence and destiny.

Therapy – translated from Greek as “treatment”. So the term Music therapy refers to the use of music for the purpose of recovery and health promotion.

Chinese sages wrote about the healing properties of music even before our era. Ancient Chinese music theory was based on a five-step scale, who identified a note with one of the five elements (fire, water, wood, earth and metal). Throughout ancient Chinese history, many healers used the correspondence of five musical elements to five internal organs (heart, liver, kidneys, lungs, spleen) as a basis for the treatment of diseases through music therapy.

Music therapy is the supervised use of music in treatment, rehabilitation, education and upbringing of children and adults suffering from somatic and mental illnesses.

According to V.I. Petrushin, the field of music therapy in the domestic the literature today has clearly not been studied enough and, essentially, on this topic we can find only a few works.

In Russian studies on music therapy (V. G. Bekhterev, B. V. Asafiev, L. S. Brusilovsky, V. I. Petrushin, V. S. Shushardzhan, etc.) the following stand out:

- manifestations of the therapeutic and corrective effects of music on humans:
- regulation of psychovegetative processes, physiological functions

body;

- catharsis, regulation of psycho-emotional state;
- acquisition of new means of emotional expression, increase social activity;
- facilitating the assimilation of new positive attitudes and forms of behavior;
- correction of communicative function;
- activation of creative manifestations.

Numerous music therapy techniques include: holistic use of music as the main and leading factor exposure (listening to musical works, playing music), and addition of musical accompaniment to other correctional techniques for enhancing their impact. Individual music therapy is available (focused on the client's experiences) and group music therapy (focuses on studying the client's communicative behavior and experiences, group dynamics are the driving force of group process).

“Music therapy exists, figuratively speaking, only in multiple in fact, there are almost as many music therapies in the world as there are music therapists. Among them there are ancient ones, simply old ones and completely new ones, serious and literally contradictory methods in everything.” However, it is important that this the method was “tied” to a certain system of understanding personality and understanding relationships between a person and others.

There are many different foreign approaches aimed at rehabilitation of children with RDA through music. So, in the UK already at 50– in the 60s of the XX century, J. Alvin, P. Nordoff and S. Robbins first began to use music therapy for people with autism. Studying the effects of music on clients, who attended music therapy classes, they noted significant positive changes in the quality of their communication and social behavior. Research by C. L. Edgerton and D. Aldridge confirmed that improvisation music therapy may improve communication behavior in children with autism. M. Boso studied the effects of dialogue music therapy on adolescent behavior with severe autism and came to the conclusion that active sessions music therapy helped reduce the manifestations of autistic traits in them [6, p.205]

W. Prevezer used music therapy to stimulate speech activities of children with autism, and S. M. K. Brown noted that participation in sessions music therapy allows a person with autism to experience and understand more wide range of emotions [6, p.14]

A. Woodward noticed that music therapy is increasingly used as part of intervention programs for children with autism and their parents, because stimulates early emotional interaction between mother and child, which subsequently leads to the normal development of social skills in children with RDA [7, p.7]

The first book, *Music Therapy for children with Autism*, was published by Juliette Alvin in 1978. It was dedicated to the influence of music on the development of a child with autism is still one of the fundamental guidelines in this area.

The author of this book wrote that “music is the space of human experience, which affects thinking, body and emotions. She can change behavior listener and performer.

Music penetrates the subconscious and can bring to life much of what is hidden there. It can also promote awareness environment, regardless of whether a person is “normal” or has some or violations."

Modern psychology and pedagogy in Russia are also largely is focused on the use of music in correctional work as an important means of raising a harmonious personality of a child with problems, his cultural development.

We consider music therapy as one of the types of art therapy (according to classification by E.A. Medvedeva); as a synthesis of several areas of scientific knowledge: music, medicine and psychology; as a set of techniques built on the use of different types of art. We are close to K. Koenig's approach to musical therapy in therapeutic pedagogy, which believes that to achieve deep influence of music on the body, the patient himself must actively act (sing, play on a musical instrument, to embody music in movements). Essence we see music therapy in its ability to evoke in a child with problems positive emotions that have a healing effect on psychosomatic and psychoemotional processes, mobilize reserve forces child, determine his creativity in all areas of art and in life in general.

We share the opinion of A. Maslow that the influence of music can be fruitful in organizing situations of spontaneous, free expression a child of your emotions. Only in this case can music turn into “a type of therapy and growth because it allows for more deep layers of the psyche, which allows them to be encouraged, strengthened, trained and educate” [2, p. 16].

Let's consider the most effective technologies of music therapy corrections for children.

Among these technologies we have identified:

- health solfege;
- musical and folklore adaptation;
- musical and improvisational activities;
- immersion in a special musical and acoustic environment.

Health solfege is part of the traditional musicological science, whose tasks from time immemorial included the development musical ear, rhythm, memory, purity of intonation.

Among the means of solfeggio are reading notes from a sheet, writing musical dictations, vocal exercises, singing by heart, selection by ear. In the context of rehabilitation practice, health-improving solfege takes on the character of a teacher's creative work with children suffering from various deviations in mental development. In this case, they are used specially selected music therapy tools available to the child. For example, working with exercises whose rhythm lends itself quickly enough easy to digest, simple and elastic (two quarters, three quarters), with no change to throughout the entire musical fragment there is a clear and measured pulsation.

Rhythmic exercises can be combined with solfeggio. Here we relied on the world-famous system of musical education of the Hungarian composer and teacher of the twentieth century Zoltan Kodaly [4, p.76].

Kodaly suggested using it specifically for solfege hand signs he developed, which are visual images degrees of mode – both major and minor [6, p.91].

Correcting the psyche of a child with mental development problems requires teacher-musician attentive attitude towards those elected for health solfege of musical works or their fragments. As is known, L.S. Vygotsky proposed to distinguish between nuclear or basic signs of mental backwardness from the secondary and tertiary layers built on top of it core. Nuclear (primary) are accompanied by weakness of the functions of the cerebral cortex brain Secondary are higher mental functions - attention, memory, thinking, etc.

These functions in a sick child are underdeveloped precisely because primary, nuclear defect. We emphasize that it is the secondary signs mental retardation can be treated with music therapy most effectively, including with the help of health solfege.

Musical and folklore adaptation of students - a new technology from applied means of pedagogical music therapy.

Today, many concepts and achievements have been introduced into research use such fields of science as ethnofunctional psychology, ethnopsychological techniques. Representatives of this scientific direction believe that globalistic trends in the development of the modern world, tearing away the younger generation from its national roots, in a detrimental way affects the child's psyche, and can ultimately lead to various types of its functional disorders. Since the ethnocultural component is an integral part of a person's personality in its entirety and versatility.

One of the founders of the ethnofunctional approach in psychology A.V. Sukharev identified several stages in the development of a child that are necessary take into account in the process of his upbringing, namely: the natural stage from 1 year to 5 years, fairy-tale-mythological stage from 2 to 5 years, religious-ethical stage from 6 to 8 years, initiation stage from 7 to 9 years [5, p.56].

As we see from this theory, from early childhood the child develops a certain foundation on the basis of which it is necessary to build the entire edifice of the psyche. In other words, the child's perception is subconsciously tuned to receive certain information. Consequently, a violation of ethnofunctional personality development can lead to serious impairments and delays mental development. All this has a direct bearing on technology pedagogical music therapy.

Improvisation in professional music-making is ancient and quite a complex form of compositional creativity. In musical education of children improvisation is part of a special development program, based on the experience of outstanding teacher-musicians of the twentieth century - Z. Kodaly, B. Bartok, K. Orf.

Let's briefly describe this technology. The child is initially asked to play “without any rules” on any musical instrument, best of all on the simplest shock or noise. From the age of two you can practice the tambourine, tambourine, drum, ratchet, castanets, triangle, cymbals, spoons, etc. It is advisable for the child to choose the one he likes tool.

Then several sessions should be devoted to familiarizing yourself with the possibilities this instrument, its structure. The child should understand that musical sound is born on the basis of tactile, motor and auditory sensations. Then, the teacher needs to build a chain of exercises aimed at gradual transition to meaningful music-making: starting from imitation of various sounds nature and ending with the expression of different feelings - sadness, joy, anger, etc. For each child, the music therapist must think through a special program, gradually making the tasks more difficult.

Music therapists often use individual improvisational activity for the purpose of diagnosing the general state of the psyche child. In his improvisations, not constrained by any rules, a child can freely express emotions, feelings, experiences, fears or joys. All this helps to identify the causes of mental disorders and then try use musical improvisations to adjust your inner mood child in a positive way.

Group (orchestral or ensemble) forms of musical improvisation are also based on the principles of elementary music playing. In a group of other children the child feels involved in a common cause, which contributes to the development communication and intelligence. Group music playing promotes enriching emotional experience and overcoming states of aggressiveness, anxiety, or, conversely, isolation in children with mental disorders development. It should be emphasized: including the child in the collective musical improvisational activity, it is necessary to immediately explain to him a number of rules and norms that a group action requires compliance with. This is, for example, a common the beginning and overall end of the game, maintaining a rhythmic pattern, observing volume, performance dynamics. Most difficult to create when performing a certain artistic image. To do this, you should start with the basic hints and riddles, answers to the main question: “What does the music say?” For example, show a child that a rattle can laugh, a tambourine can sob, the drum depicts a woodpecker knocking on the trunk, etc. It is important to choose this way musical exercises to prevent the child from drumming or rattling senselessly rattle And I tried to express, at least in the most elementary forms, my thoughts and feelings.

Immersion in a special musical and acoustic environment is predetermined the most profound goals and objectives of pedagogical music therapy. How it is known that the great Russian teacher K.D. Ushinsky called for medicine became pedagogical, educating, and pedagogy became healing. "Healing soul of a child" - this is how music therapy classes related to immersion in the world of sounds that carry the ideals of goodness and beauty.

The technology of immersion in a musical-acoustic environment is based on several principles, namely:

- the principle of taking into account the emotional and physical state of children moment of class;

- the principle of “emotional dramaturgy” (E.B. Abdullin);

-the principle of combining the recognizable and the new;

- the principle of contrasting combination of musical material.

The healing effect of music on a child is possible only when the music therapist is attentive to situational life circumstances, the mood of the group and even the weather of the day when the lesson takes place. Psychological comfort, calming and harmonization of the child’s relationship with surrounding people is achieved through immersion in the healing musical space with elements of relaxation.

The well-known principle of “emotional dramaturgy” in music pedagogy is realized through treating music as a work of art. In other words, if the perception of a musical composition involves several stages, the last of which is the artistic consequence, then during the lesson one should adhere to dramaturgy aimed at catharsis - artistic experience, emotional outburst, shock from contact with beauty.

The principle of combining the recognizable and the new in music pedagogy is also known for a long time.

There is even an expression that a true connoisseur enjoys only that the music he knows. Therefore, it is important, immersing children in musical perception, alternate between new and familiar musical material.

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