

THE USAGE OF MUSIC RHYTHM IN THE CORRECTION AND REHABILITATION PROCESS OF CHILDREN'S MUSIC EDUCATION WITH VISION DISORDERS

Yliya Kartava

Abstract. The given article provides with the insight into the issues of the music rhythm influence on the general development of a human, its usage in the pedagogical systems of music and rhythmical education, its healing and correction impact on the children with special educational needs. High attention is paid on the researches, connected with the development of the music and rhythmical feeling as the means of correction while overcoming the disadvantages among the children with vision disorders of pre-school and school ages. Mentioned material in the chronological order gave an opportunity to see the time gap of music rhythm usage while performing the correction work among children with vision disorders.

Keywords: music rhythm, music education, children with special educational needs, children with vision disorders.

Statement of the problem: Music education plays a pivotal role in correctional educational process of the music education among the children with the limited abilities. Through the very music a child with the problems in the development perceives the surrounding reality, embodied in the music artistic images, assimilates human values, which were historically formed in the interaction with the nature, human and the objects of the surrounding world. Correctional opportunities of music education suggest looking for the means of prevention and correction of the disorders in the psychical and physical development of a child with limited abilities. One of such means is considered to be rhythm.

The analysis of scientific methodological literature revealed the studying of the problem of the music rhythm usage in the correction and rehabilitation process of music education of children with vision disorders was not spectated well enough, which resulted in the subject of our theoretical research.

Analysis of publications. The first signs of the music rhythm and its impact on a person had been noticed from the times of primitive societies, specifically, including the rituals of labour activity of a person: gathering fruits, haunting on an animal, building of the dwellings, etc.; later – ritual wedding dances, customs, connected with the child's birth, burying the dead were always accompanied with the primitive stressed rhythmic shouts and movements (steps, jumps, gestures, turnings, etc.) without any changes in their rhythm.

The ancient Greeks valued music rhythm because of its esthetical qualities. They believed that through the very rhythm the beauty and expression of a music work can be emphasized [8, Shcholokava, 2004]. The question of a rhythm and its effect of a person have always been concerned by the philosophers, psychologists, teachers and the representatives of other sciences. A very prominent philosopher Aristotle paid a great attention to the topic of the music stimulation of a physical and cognitive workability of a person. He made up a conclusion that music with its rhythm is intended to cope with several tasks in the society: it is able to rule the mind and behavior of people, regulate their cognitive and physical activity, give esthetical pleasure, treat from the variety of illnesses, shape listener's tastes, interests, norms and ideals. The philosopher stated the thesis of his point of view in his works "Politics", "Poetics", "Ethics", "Rhetoric", etc.

The influence of music rhythm on the general activity of a human body was proved by a great number of physiologists (V. Bekhterev, D. Kvasov, I. Pavlov, I. Sechenov), who considered the physiological basis of the music rhythm development and music rhythmical movements to be a conditioned response on time. I Sechenov first paid attention on a tremendous role of organs of senses in the processes of time perceiving and music rhythm. In particular, he stated, that hearing is considered to be the analyzer of time, hearing sensation have a bigger advantage in comparison with

the others, due to the fact that in the early childhood they are closely associated with muscle sensations (in the larynx, tongue, lips). I. Sechenov related the interdependence of hearing and kinesthetic sensations to the characteristics of music senses.

A vast variety of musicologists and psychologists stressed upon the fact that forming and developing music rhythmic feeling is possible only in the process of music activity. B. Teplov in his work "Psychology of Music Abilities" paid attention to the fact that outer music, one can develop the other rhythm but not the music one, but mentioned development does not refer to music upbringing.

Music perceiving is often understood as only hearing perceiving. However music cannot exist without rhythm. Consequently, every full perceiving of music is an active process, which presupposes not only listening, but moving, including the various one. Thus, perceiving of music is never spectated as only the process of listening; it is always the process of listening and moving. This proves that perceiving of music rhythm has a motoric nature, where the rhythm of movements is closely connected with the rhythm of music. A. Chizhevskiy highlighted that music is the emotions and rhythm and rhythm in its turn is such a component, which depicts movements in the most natural way. That is why researches of physiologists showed that development sense of rhythm is considered to be the fundamental one to rule one's body, to develop orientation in space and to regulate the movements, rhythmic of general and cognitive activity and which is the basics of productive work.

From the psychological point of view the sense of music rhythm has emotional nature, as it is based on emotional perceiving of music and its rhythmic basis is one of the most important means of music expressiveness. B. Teplov gave his own definition of the sensation of the music rhythm, characterizing it as an ability of a person to feel and actively reflect music in movement, to feel the emotional expressiveness of the time flow in a music movement [6, Teplov, 1947].

Statement of the basis material. Musicians and teachers of XIX century based on psychological and physiological researches, while developing their own systems and methodologies of music rhythmic education. The main correctional means of music rhythmic education were considered music, rhythm and movement. Usage of any of the mentioned means generally influences the organism of a child, although every of the means has its own specificity, predetermined by the specific impact on one or another system and the organs in general [7, Sheremet, 1995].

The basics of the method of the rhythmic perceiving by J. Dalcroze is natural mix of music and movements, specifically formation of the ability to response by the movements of own body to the music rhythm. J. Dalcroze believed that the means of music rhythm development are rhythm, sound and music instrument. He noticed that music rhythm development has an effect on the development of music, physical and emotional abilities and skills among children.

Jaques-Dalcroze stressed upon that fact that children require early music rhythmic education, as movement is a biological need of their bodies. He proved that implementing music with its rhythm into a school curriculum facilitates child's preparation for art cognition, as rhythm is the basis for any kind of art as music, poetry, architecture, etc. [5, Nikolai, 2009].

A German musicologist, composer and teacher Carl Orff developed the system of timbre rhythmic education grounded on the basis of gestures (stamping feet, clapping, clicking fingers, etc.), which were viewed by the author as the means of rhythm assimilation in movement. C. Orff reckoned that rhythm couldn't be accepted as mental abstraction, but as alive life of the body and the whole biological life. The methodology of timbre rhythmic education by C. Orff let to reach a desirable result in the process of rhythmic education and facilitated the development of movement coordination, fixing of fast reactions among the children of a pre-school age.

C. Orff's points of view to the opportunity of music rhythmic education of all categories of children are very valuable for Correctional Pedagogics. "I did not think about education especially bright children but also aimed to educate not so talented ones. As my experience proved, it is very seldom to come across non-musical children, to everyone there can be an approach and thus facilitate developing of abilities" [1, Berenbojma, 1970, p. 80].

In the beginning of XX century music rhythm was used not only as a goal to educate but also aimed its therapeutic and correctional features. That is why music rhythmical direction of work extracted the new one – healing rhythmic. The means of therapeutic and correctional influence became music rhythm, rhythmical movements and rhythmical speech. Even N. Aleksandrova highlighted in her early works the importance of differential usage of music rhythm, music rhythmical movements depending on the age of people and their physical condition. She marked that at pre-school educational establishments rhythmic solves not only educational tasks but also the therapeutic and healing ones [4, Medvedeva, 2002].

In such a way the system of rhythmic gymnastics by Demor was aimed to the children with the disturbance of motor function. He used rhythmic gymnastics alongside with the music accompanying for development and correction of the motor function of the children with these disturbances. Demor's special attention was paid to music accompanying. He believed that music with its rhythm substitutes the count and rules over the movements. Methodology of rhythmic movements usage, as therapeutic and healing means for neurotic children and adults, was developed by V. Hiliarovskyi in 1926.

In the same years therapeutic rhythmic started to be used in logaoedic establishments. In the system of rhythmic influence on children with speech pathology the main place was given to the word. In connection with it there was formed a special direction of the influence in the rehabilitation methodologies, which was logaoedic rhythmic. In his scientific works V. Hrinner grounded expediency and effectiveness of using rhythmic as a therapeutic means of motoric lack correction alongside with the psychological functions among the ill with general excitement psychological slowness and weak motorics. The scientist formed and determined the principle of logaoedic lessons with the children who stutter.

In the researches of H. Volokova and N. Vlasova there was pointed out that music perceiving during logaoedic rhythmic create the basis for bettering phonetic processes among children. Text pronouncing with music, full of opposition sounds, facilitates development of phonemes differentiation pronouncing.

Apart from children with speech disturbances, rhythmic, as the combination of music rhythm, movement and speech, is actively used while working with children with the disturbances of central neurotic system (N. Vlasova, V. Hiliarovskyi), also with the deaf and those, who hear hard (L. Brozelo, N. Zbruieva, A. Kyshtymova I. Muratov, Z. Punina, E. Rei, M. Rau). The authors highlighted both general pedagogical and esthetical influence of music and music rhythm on a child with the specific problems and the possibility of these problems correction in the sphere of psychophysics – motorics, memory and attention development, etc. They pointed out that music with its rhythm has a powerful impact on motorics, activates the will and regulates movements, helps to realize their own movements. They also highlighted that while dealing with rhythmic can be effective psychotherapeutic methods which influences a child and correction of his emotional sphere [4, Medvedeva, 2002].

Furthermore, scientists proved that special meaning of music rhythm sense development, can be spectated while working with children with sight disturbances. Role and significance of music rhythm in the process of development of children of a pre-school and school age with sight disturbances were proved by a number of researchers. There can be referred the next scientific works by M. Zemtheva, V. Kruchinina, N. Ostapenko, E. Ielnikova and others. Correctional opportunities of music, music rhythm and music-rhythmical education of visually impaired children were partly concerned in the next scientific methodological works by L. Kunenko, V. Remazhevskyi. In the researches there was mentioned that sight deprivation has a negative effect on the level of the development of music rhythm and music rhythmical movements.

M. Zemtseva, in her fundamental work “Means of Blindness Compensation” (1956) drew the attention to the development of music rhythm among the blind, aiming the formation and development of rythmization of movements among them, especially fingers and wrists, which in the future will have a positive influence on gaining certain professions, which require perfect manual motorics. The author pointed out that music rhythm also influences the development of

coordination, slimness, confidence, facilitates the development of motor actions rhythmic, necessary while performing tactile and chiropractic movements, movement from one place to another and spatial orientation, mastering writing and reading skills (especially Braille font) alongside with the movement correction, which are necessary to be performed in a certain rhythm and pace [2, Zemcova,1956].

V. Kruchinin in his research (1971) showed that the development of music rhythm as the means of correction in the process of overcoming of movement lack among the visually impaired pupils. The author found out the decrease of the level of music rhythm and movement development among the visually impaired pupils, he studied the level of these pupils' reproduction of rhythmical signals on the basis of different kinds and forms of sensitivity (visual, auditory, tactile, kinesthetic, complex) and he showed the correctional mechanisms of the found problems on the basis polytouch means of perception of music rhythm. Summarizing the findings, V. Kruchinin developed the recommendation as for organizing of correctional educational works, while forming and developing the sense of rhythm among the visually impaired pupils of special schools.

Developed complexes in the process of work of special rhythmic exercises and games, V. Kruchinin recommended to use not only aiming the sense of rhythm among the visually impaired pupils but also as the means of correction of disturbances of movement functions (coordination, movement exactness), improving the skills of spatial orientation. The main regulator of development and correction of movement function was considered the very music rhythm .

In the works of V. Feoktistova (1978) there was stressed upon the feasibility of forming and developing among the children with sight disturbances of music rhythm perceiving for their further development. She pointed out that in order to form the sense of rhythm it is necessary to use such methods as passing the rhythm through applause, steps, with the help of rattles, tambourine or glockenspiel.

Correction possibilities of music rhythm at the lessons of rhythmic with the children with sight disturbances were reflected in the works of N. Ostapenko (1989). The subject of her research was the system of correction work with the visually impaired younger pupils during the lesson of rhythmic at specialized schools. The main goal of the given work was considered to be overcoming of lacks in the development of rhythm sense and movement preparation of the given category of children. The author suggested various complexes of correctional rhythmical exercises as for the development of rhythm sense on the basis of different kinds of perception. Changes, seen in the experimental group of children, let N. Ostapenko make a conclusion about the positive influence of rhythmic on the formation of a number of movement functions, precisely: coordination, orientation in space, accuracy and speed of movement. Apart from this, in the process of research there were obtained the data, which showed a positive influence of music rhythmical exercises on the development of visual functions, also including emotional and willed sphere among the visually impaired pupils.

The researches of E. Ielnikova (2000) was dedicated to the development of music rhythm and music rhythmical movements among the children of a pre-school age with strabismus and amblyopia, correctional pedagogical work as for developing among them music rhythmical movements. The scientist revealed the gap between the vision of the nature of rhythmic movement and its practical reproducing, which make the process of accurate motor acts forming difficult. The author worked out the conditions and the ways of these problems overcoming in the development of music rhythmical movements both at the stage of perception and practical reproducing.

Developed methods by E. Ielnikova, content and forms of organizing special correctional rhythmical lessons let overcome disturbances in the development of the movement among the pre-school children with strabismus and amblyopia, which, in its turn, create the conditions for successful preparation of these children for various activities. The author experimentally proved that pedagogical correction of deviations in the development of the motor areas among the pre-school children with strabismus and amblyopia was most effectively realized on the basis of polytouch perception of music rhythmical movements. In 2006 we finished the study of the problem of correction of psychophysical development of visually impaired preschoolers by means of

rhythmic. The research showed that when visually impaired preschoolers perform different kinds of music rhythmical activity accompanied by musical and verbal background in a certain rhythm and pace facilitates the correction of secondary deviations in their mental development intensification of compensatory mechanisms, improving the assimilation of musical-rhythmic knowledge and the formation of relevant skills. On the present stage the usage of correctional potential of music, music rhythm in the process of music rhythmical activity of children, having certain problems in the development, there can be allocated the next directions: psychophysiological, psychotherapy, psychological and socio-pedagogical [3, Kartava, 2014]

Conclusion. Analysis of pedagogical psychological and physiological scientific works of problem studying showed that the development of rhythmical sense, which has a motoric and emotional nature, has a powerful influence on all psychological and physiological processes in the body of a person, it develops physical qualities and the basics of movement, and also prepares a person for performing labour activities in a number of activities. The results of experimental researches show the effectiveness of music rhythm usage in the process of pedagogical and correctional work with children of different categories. The given material in chronological order let us trace the time interval of music rhythm usage in the process of correctional work with children with vision disorders.

Resume: Dieser Artikel untersucht den Einfluss der Rhythmus auf die gesamte funktionale Entwicklung der menschlichen Gebrauch in den Bildungssystemen der musikalischen und rhythmischen Erziehung, medizinische und Justizvollzugs ihre Auswirkungen auf die sonderpädagogische Förderbedarf der Kinder. Die Aufmerksamkeit wird auf die Forschung der Entwicklung des musikalisch-rhythmischen Gefühls als ein Mittel zur Korrektur, die Nachteile von Kindern mit Sehbehinderungen Vorschul- und Schulalter zu überwinden Zusammenhang konzentriert. Dieses Material wird in chronologischer Reihenfolge geführt, um den Zeitraum zu folgen erlaubt die Verwendung von Rhythmus in der Justizvollzugs Arbeit mit Kindern mit Sehbehinderungen.

Keywords: musikalischer Rhythmus, Musikerziehung, Kinder mit sonderpädagogischem Förderbedarf, Kinder mit Sehbehinderungen.

REFERENCES

1. Berenbojma, G. B. (1970). Sistema detskogo muzykal'nogo vospitaniya Karla Orfa. Leningrad. 1970.s.3-10
2. Zemcova M. I. (1956). Puti kompensacii slepoty v processe poznavatel'noj dejatel'nosti. – M.: Izd-vo APN RSFSR.1956. 419 s.
3. Kartava Iu. A. (2014). Teoretyko-metodychni zasady muzychno-rytmichnoho vykhovannia doshkilnykiv iz porushenniamy zoru : navchalno-metodychnyi posibnyk. – Sumy : Vyd-vo SumDPU im. A. S. Makarenka. 2014. 220 s.
4. Medvedeva, E. A., Komissarova, L. N., Shashkina, G. R., Sergeeva, O. L. (2002). Muzykal'noe vospitanie detej s problemami v razvitii i korrekcionnaja ritmika: ucheb. posobie dlja stud. sred. ped. ucheb. zavedenij. Moscow : Izdatelskii tsentr «Akademiiia». 2002. 224 s.
5. Nikolai, H. Iu. (2009). Geneza systemy muzychno-rytmichnoho vykhovannia E.Zhak-Dalkroza ta yii funktsionuvannia v Yevropi. *Pedahohichni nauky: teoriia, istoriia, innovatsiini tekhnologii. Zb. nauk. prats.* Sumy: SumDPU imeni A. S. Makarenka. s. 361-372.
6. Teplov, B. M. (1947) Psihologiya muzykalnyh sposobnostey. Moscow : APN RSFSR. 1947. t.1. 427 s.
7. Sheremet L. P. (1995). Rol i mistse muziki u stanovlenni i rozvitku osobistosti. Sumi : Mriya-1. 1995. s. 159.
8. Shcholokava O. P., Ship S. V., Shevnyuk O. L., Semashko O. M. (2004). Svitova hudozhnya

kultura: vid pervisnogo suspilstva do pochatku serednovichchya: navch. posib. – K. : Vishcha shkola. 2004. 175 s.

ЛІТЕРАТУРА

1. Земцова М. И. Пути компенсации слепоты в процессе познавательной деятельности / М. И. Земцова. – М.: Изд-во АПН РСФСР, 1956. – 419 с.
2. Картава Ю. А. Теоретико-методичні засади музично-ритмічного виховання дошкільників із порушеннями зору : навч.-метод. посіб. / Ю. А. Картава. – Суми : Вид-во СумДПУ імені А.С.Макаренка, 2014. – 220 с.
3. Музыкальное воспитание детей с проблемами в развитии и коррекционная ритмика : учеб. пособие для студ. сред. пед. учеб. заведений / Елена Медведева, Людмила Комиссарова, Гульнара Шашкина, Ольга Сергеева / Под ред. Е. А. Медведевой. – М. : Издат. центр «Академия», 2002. – 224 с.
4. Ніколаї Г.Ю. Генеза системи музично-ритмічного виховання Е.Жак-Далькроза та її функціонування в Європі / Г.Ю. Ніколаї // Педагогічні науки: теорія, історія, інноваційні технології. Зб. наук. праць. – м. Суми: СумДПУ імені А.С.Макаренка, 2009. – С. 361-372.
5. Світова художня культура: від первісного суспільства до початку середньовіччя: навч. посіб. / О.П. Щолокава, С.В. Шип, О.Л.Шевнюк, О.М. Семашко. – К.: Вища школа, 2004. – 175 с.
6. Система детского музыкального воспитания Карла Орфа / Под ред. Г.Б.Беренбойма. – Л., 1970. – С. 3 – 10.
7. Теплов Б.М. Психология музыкальных способностей / Б.М. Теплов Избранные труды: В 2-х т. – М.: Педагогика, 1985. – Т.1. – 427 с.
8. Шеремет Л. П. Роль і місце музики у становленні і розвитку особистості. Суми : Мрія-1. – 1995. – 159 с.

Biography of the author

- **name** Yuliya Kartava

actual professional or academic position (function and workplace) Associate Professor, PhD, Doctoral student, Head of the Department of correction and inclusive education, Consultant state psychological-medical-pedagogical consultation.

full Transferable officially recognized by the organization: National Pedagogical University named M. P. Dragomanov (Kiev, Ukraine), State pedagogical university named A.S. Makarenko (Sumy, Ukraine)

a personal e-mail yuliya-kartavaya@mail.ru