



Musical Art-Therapeutic Technologies of Overcoming Psychological Problems and Developing the Emotional Perception of Children

A.A. Davydova, M.V. Pereverzeva, D.V. Tsarev, A.I. Shcherbakova, V.M. Shcherbinina

Russian State Social University (RSSU),
129226, Russia, Moscow, Wilhelm Pieck street, 4, building 1

Abstract

This article is concerned with mechanisms of overcoming psychological problems and developing the emotional perception of physically challenged children as exemplified by art-therapeutic technologies (certain games, exercises, creative tasks and improvisations). To efficiently regulate the emotional sphere of children, especially those who have psychological problems, it is important to take into account their interests and needs. Learning how to play music requires constant attention, i.e. the process inculcates interest and diligence, patience and perseverance, sets up the improvement of one's personality, puts up to moral principles, the concepts of good and evil. Art forms such human qualities as sincerity, charm, openness in combination with skills and professionalism contributing to the full vital activity of the individual. The article is up-to-date as it considers the leading trend of modern education, including inclusive education, as well as the personal and creative direction of the learning process.

Keywords: Music, art therapy, development, health, emotions, psychology, education, improvisation, creativity.

1. INTRODUCTION

Creative activities are inseparable from the full development and life activity of people since they result in everything that people created and create in the process of cognition, development and transformation of the surrounding world and themselves. Creative activities reveal the intellectual potential of a person, develop and use their knowledge, abilities and skills. The main objective of artistic creativity is the all-round assistance to the intellectual and emotional development of children, formation of their spiritual world and determination of their professional orientation. To efficiently regulate the emotional sphere of children, especially those who have psychological problems, it is important to take into account their interests and needs. Learning how to play music requires constant attention, i.e. the process inculcates interest and diligence, patience and perseverance, sets up the improvement of one's personality, puts up to moral principles, the concepts of good and evil. Art forms such human qualities as sincerity, charm, openness in combination with skills and professionalism contributing to the full vital activity of the individual [1].

Components of music therapy are vocal and respiratory therapies. The basis of vocal therapy is principles of classical singing, with main tools specially designed exercises and vocal works that correspond to the level and emotional state of children. Singing has positive effect on health through vibrations that stimulate the work of internal organs which partially absorb sound waves due to resonance. The human voice is a component of various psychophysiological processes taking place in the body. One can influence the psycho-emotional background, muscle tone and other conditions of a child through vocal exercises. The main objective of vocal therapy is to increase the adaptive capacity of physically challenged children. Breathing music therapy also recovers the health of children. It includes playing wind instruments, breathing exercises to the sounds of music, training the respiratory function of the body contributing to muscle and psychological relaxation. Universal breathing exercises are useful for children as they can relieve the tension of internal and external muscles, become more relaxed from the psychological and physical viewpoint [2].

In the musical practice, folklore therapy also has a long tradition. Folk songs and tunes were an integral part of ancient festive and ritual cultures where music existed in the synthesis with playing musical instruments, dances, games, arts and crafts. Musical folklore has integrated different types of artistic and creative activities that are one of the leading 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, development of the child's individual creative abilities, spiritual values, ethical ideals, social experience and norms of behaviour. Folklore reflects the interaction a person with nature and society guaranteeing the preservation of their physical and mental health. Lullabies, playful, comic, lyrical, dance, round, labour, wedding, soldier, funeral, historical and other folk songs constitute the encyclopedia of human life. Since ancient times, music has played an important role in improving children's health [3; 4]. Singing verses helped children grow up healthy, jokes and nursery rhymes made them cheerful, lullabies calmed them down, other songs taught them goodness, wisdom, love for nature, family and native land.

2. METHODS

Old Russian songs influence the listener through a special melodic and rhythmic structure, aesthetic beauty and emotional-figurative diversity. Based on narrow-dimensional tunes and wavy movements, they harmonise the outer and inner world of a person turning the soul into a coherent system. When the tempo accelerates and slows down throughout the song, this switch between tension and relaxation causes a positive effect on muscles. These swings can uplift even chronic muscular tension. Folklore therapy is also associated with fairy-tale therapy that revitalise children through images of fairy-tale characters, fairy-tale themes and musical plots. Specialists in the field of fairy-tale therapy [5; 6; 7; 8; 9] note that multifaceted fairy tales are an effective psychotherapeutic, educational and developing tool promoting values and ideals, traditional patterns and behaviour norms, the way people think and feel, their philosophy and life attitude [8]. These cultural phenomena contribute to solving problems of physically challenged children. Of course, it is necessary to refer to the Russian folklore and adapt ideas of musical development to some specific program [10]. Here are some examples of songs-games based on the Russian folklore.

The recitation of jokes or poems aims to create a rhythmic tone, activate an emotional sphere and overcome psychological problems. It is possible due to a clear collective utterance of some poem, the rhythm of which is supported by noise instruments:

– Zaika belyi, kuda begal? // White bunny, where did you run to?
– V les dubovyi. // To an oak forest.
– Chto tam delal? // What did you do there?
– Ya kapustku shchupal, // I took a cabbage,
Pod berezonku klal // Hid it under a birch,
I ne znayu, kto ukral! // But someone stole it!

Petya, Petya-petushok, // Petya, Petya the Cockerel,
Zolochenyi grebeshok, // With the golden crest
Maslyana golovushka, // Glistening head,
Shelkova borodushka. // Silky wattle.
Petya po dvoru khodil, // While walking around the yard,
Pero Petya uronil. // Petya lost his feather.

Rhythmic exercise games aim to develop the sense of meter and rhythm, skills of elementary rhythmic improvisation, familiarise children with various forms of musical performance in role-playing games. The simplest musical rhythms are mastered during the recitation or singing of jokes which can be accompanied by the sounds of wooden spoons or tambourines [9]:

Barashenki-krutorozhenki // Sheep with curved horns
Po goram khodyat, po lesam brodyat, // Are roaming along the mountains and forests,
V skripochku igrayut, // Playing the violin
Mashu poteshayut. // To cheer up Masha.

The following singing jokes help to master binary and ternary meters:

Ten-ten, poleten, // Shadow-shadow, poleten,
Sela mukha na el, // A fly sat down on a fir,
A komar – na makushku, // And a mosquito got on the top of a head,
Tyani Vanku za ushko! // Tag Vanka's ear!

Bariki-dariki, // Bariki-dariki
Zlye komariki, // Angry mosquitos,
Vilis, krutilis, // Were spinning and twisting,
V ushko vtsepilis – kus! // And suddenly pierced an ear with their sharp mouth – nom!

To learn such singing jokes, the teacher rhythmically claps the hands and expressively recites the text together with children. It is advisable to invite children to repeat separate phrases like an echo. When they have remembered the text, the teacher can add movements, including steps along the hall in tune, walking around in a circle with various stops, squats, turns, etc.

3. RESULTS

Some methodological manuals describe a speech dialogic game based on the "Tarya-Marya" song which develops rhythmic and intonational hearing, facial expressions and expressive intonation. Children phantasise and portray the bright and emotional appearance of Tara-Mary, her character and mood.

Teacher: – Tarya-Marya v les khodila. // Tarya-Marya went to the forest.
Children: – V les khodila? // Did she?
Teacher: – Tarya-Marya shishki ela. // Tarya-Marya ate cones there.
Children: – Shishki ela? // Did she?
Teacher: – Shishki ela, vam velela. // She ate cones and told you to do the same.
Children: – Shishki ela, nam velela, // She ate cones and told us to do the same,
A my shishek ne khotim, Tare-Mare otdadim. // But we don't want cones and will give them back.

The "Matryoshka" song-game is also quite useful and exciting. The repeated words "uh-ah" are accompanied by the sounds children's noise or self-made instruments.

Ty, matreshka, poplyashi, // Hey, matryoshka, let's dance,
– Ukh-akh! Ukh-akh! // Yipes! Heyday!
Nam platochkom pomashi! // Wave your handkerchief for us!
– Ukh-akh! Ukh-akh! // Yipes! Heyday!
My pokhlopaem v ladoshki. // We will clap our hands.
– Ukh-akh! Ukh-akh! // Yipes! Heyday!
I poprygaem nemnozko. // And we will jump a little bit.
– Ukh-akh! Ukh-akh! // Yipes! Heyday!

Simple folkloric nursery rhymes and chanting (usually quite cheerful), are easy to remember and reproduce by children. There are many folk rhymes and tunes formed within narrow intervals. "Andrei-vorobei" ("Andrei-sparrow"), "Barashenki-krutorozhenki" ("Sheep with curved horns"), "Don-don" ("Din-dong"), "Soroka-soroka" ("Magpie-magpie") are built over similar structures. "Uzh kak shla lisa po sadu" ("How a fox was walking in the garden") comprises a second-long interval. The third lies at the base of "Khodit zaika po sadu" ("A bunny walking in the garden") and the fourth is used in "Kuri, gusi da indyushki" ("Hens, geese and turkeys") and "Savka I Grishka" ("Savka and Grishka"). The fifth can be heard in the following songs: "Poidu I ya, vyidu I ya, da", ("Will I go out, will I go"), "Vo pole berezka stoyala" ("There was a birch in the field"), "So vyunom ya khozhu" ("I'm walking with loach"). Singing can be accompanied by rhythmic stamping or dance movements. To sing the Russian folk pottery called "Kolokoltsy"/"Bells" ("Kolokoltsy-bubentsy razzvonilis udaltsy, digi-digi, digi-don, ugadai, otkuda zvon" // "Bells and jingle bells rang out like crazy, ding-dong, ding-dong, try to find where the sound comes from"), it is recommended to use small bells, jingle bells or tambourines. Any joke song can be turned into a game: the teacher chooses a child who then sits in the room centre with blindfolded eyes, other children run around with bells and sing the first line, then hide the instruments behind their backs. One of them rings the bell and the child from the centre tries to find them by the sound. The emotional development is facilitated by the "Sound imitation" game: children try to imitate birds singing (cuckoo – ku-ku/coo-coo, sparrow –

chiv-chiv/chirp-chirp, ravens – ka-a-a-ar/croak, woodpecker – tuk-tuk/knock-knock, etc.), voices of animals, cries of people experiencing different emotions, voices of their friends and acquaintances, sounds of vehicles, etc. These exercises also develop children's register and high-altitude hearing.

4. DISCUSSION

Rhythmic exercise games include the recitation of letters and syllables, for example, such rustling and ringing sounds as ch, sh, shch, s, ts and their combinations accompanied by rustling and jingling movements of palms, hands and feet. Such composition will become even more colourful if one play musical instruments. In addition to uttering separate letters, one can recite in a whisper V. Suslov's poem [3; 11]:

V tishine lesnoi glushi // In the silence of a deep forest
Shepot k shorokhu speshit, // A whisper rushes to a rustle,
Shepot k shorokhu speshit, // A whisper rushes to a rustle,
Shepot po lesu shurshit. // A whisper swishes through the forest.
Shu-shu-shu da shi-shi-shi // Hush-hush-hush
Tishe, Shorokh, ne shurshi, // Be quiet, Whisper, don't swish,
Navostri-ka ushi – // Perk up your ears
Tishinu poslushai! // And listen to the silence!

Children play with sounds to overcome psychological problems and develop their emotional perception. The freshness of sounds brings a lot of different associations and emotions, and a momentary discovery gives joy. The cognition of the world through sound captivates children and makes them more beautiful. While playing music games, children are asked to voice the sounds of nature or animals using speech sounds or simple instruments. Thus, if one's voice slides upwards and downwards, it can imitate the wind "howling" and leaves rustling, birds twittering and grasshoppers chirring. Children are also fascinated by experiments with various objects, for example, glass cups or tubes, metal or plastic jars that turn into musical instruments in the hands of a professional.

The main objective of children's role-playing games is to not introduce any restrictions, but give children the opportunity to phantasise, feel the joy of creativity, free themselves and acquire cognitive and communicative experience. Among the exercises used for early musical development, the "Conductors" game stands out: children gesture down and up beats while reciting verses or singing songs (for example, raising their hands up and down). It is useful to imitate a concert when children perform in front of the public.

5. CONCLUSION

Musical games accompanied by instruments allow perceiving music by different senses: through tactile contact, muscular sensations, hearing or sight. Classes with children based on the principle of "learning in action" guarantee a greater result in acquiring new knowledge. In the modern musical practice, sound-driven cognitive methods for children become more widespread and are used in art-therapeutic programs. Creating music through one's movements (stroking, shaking, tapping on the object with a palm, fingers or some other object), differentiating sounds and admiring them are important methods of developing emotional responsiveness, empathy, a creative attitude to the world, hearing and rhythm. While playing simple instruments, children develop their musicality, subtle perception, associativity and phantasy. Linen bags, boxes and iron jars filled with small objects and various materials (croup, sand, pebbles, nuts, grain, etc.) can become musical instruments that children will shake while reciting poetry. Such song-games teach children to be surprised, find new aspects in usual things, relax and enjoy games, and the freshness and unexpectedness of these sounds causes a lot of associations and positive emotions. Self-made instruments can form the whole ensemble to improvise on any proposed topic.

Instrumental improvisations are possible when different instruments are gathered in the "orchestra" and play under the conductor's direction (like in a concert). In this case, the teacher shows the order of leading singers and instrumental groups, with children able to choose tonal characteristics. Any improvisation should have a theme, for example, "Autumn rain" ("Kap-kap, kap-kap, mokrye dorozhki. Vse ravno poidem gulyat, nadevai galoshki!" // "Drip-drop, drip-drop, wet paths. We will still go for a walk, put on your rubber overshoes!"), "Clock" ("Tak-tik-tak! Tak-tik-tak! Kto v chasakh stuchitsya tak?" // "Tick-tock! Tick-tock! Who is striking in the clock?"), or "Snow" ("Belyi sneg pushisty v vozduzhe kruzhitsya i na zemlyu tikho padaet, lozhitsya" // "White fluffy snow whirls in the air and softly falls down to the ground"). One can think up

and play other instrumental improvisations. Tasks for musical improvisation can also suggest using available musical instruments to imitate trains, horse tramping, buzzing bees, chirping birds, falling raindrops. It is also exciting to melody some poem, to come up with an intonation or a musical phrase to the chosen text, image or picture.

Musical art-therapeutic technologies also develop singing and instrument playing skills, teach methods of independent and collective work, improve harmonic and melodic hearing, form singing breathing, artistic abilities and the speech apparatus of a child [2; 12; 13; 14]. Musical creativity teaches children to better understand and express their feelings, helps to overcome muscle clamps, forms high moral qualities and aesthetic taste of students, mould their perseverance, endurance, hard work, dedication, will, discipline, initiative, curiosity, ability to interact with the team and increases the need for creative activities. Creative tasks help develop mental and physical abilities, cognitive intentions and enthusiasm, individual musical abilities of children, strengthen emotional responsiveness, instill love for the world around and create the need for communication, create a comfortable psychological climate, a favourable situation of joy, success of each child.

REFERENCES

- [1] Elkonin, D.B. (2001). *Psikhologiya igry [Psychology of games]*. Moscow: Vados.
- [2] Shchetinin, M.I. (1998). *Dykhatel'naya gimnastika Strelnikovoi [Strelnikova's respiratory gymnastics]*. Moscow: Metafora.
- [3] Dmitrieva, L.T. (1982). Tvorcheskoe razvitiye shkol'nikov na uroke muzyki [Creative development of children during music lessons]. In O. Apraksina (Ed.), *Muzikalnoe obrazovanie v shkole: Collection of articles*. Issue 15. Moscow: Myzuka.
- [4] Dmitrieva, L.T., Chernouvanenko, N.M. (2000). *Metodika muzykal'nogo vospitaniya [Methods of musical education]*. Moscow: Akademia.
- [5] Alparova, N.N. and Nikolaev, V.A. (2002). *V zimnem lesu: muzykalno-igrovoi material dlya doshkobnikov i mladshikh shkol'nikov. [In winter forest: musical games for preschool children and junior pupils]*. Moscow: Vados.
- [6] Zinkevich, T.D., Mikhailov, A.M. (1996). *Teoriya i praktika skazkotterapii [Theory and practice of fairy-tale therapy]*. Saint Petersburg: Smart.
- [7] Zimina, A.N. (2000). *Narodnye pesni s peniem [Folk songs and singing]*. Moscow: GNOM i D.
- [8] Koroleva, E.A. (1994). *Muzyka v skazkakh, stikhakh i kartinkakh [Music in fairy-tales, verses and picture]s*. Moscow: Prosveshchenie.
- [9] Naumenko, G.M. (2011). *Russkie narodnye detskie pesni i skazki s napevami [Russian folk songs and fairy tales with chants for children]*. Moscow: Tsentr-poligraf.
- [10] Anufrieva, N.I., Kamenets, A.V., Pereverzeva, M. V., Bikbulatova, A.A., Korsakova, I.A. (2017). *Igrovye tekhnologii v protsesse readaptatsii i sotsializatsii detei s OVZ [Game techniques in readaptation and socialisation of physically challenged children]*. Student's book. Moscow: Publishing house of the Russian State Social University.
- [11] Sergeeva, G.P. (2000). *Praktikum po metodike muzykal'nogo vospitaniya v nachalnoi shkole [Methods on musical education in junior school]*. Moscow: Akademia.
- [12] Apraksina, O. (2001). *Iz istorii muzykal'nogo vospitaniya [History of musical education]*. Moscow: Myzuka.
- [13] Gladusheva, O.O. (2010). *Teoriya i metodika obucheniya kompozitsii i improvizatsii [Theories and methods in teaching composition and improvisation]*. Student's book. Moscow: Sputnik.
- [14] Emelyanov, E.V. (2007). *Razvitiye golosa. Koordinatsiya i treniny [Voice development. Coordination and training]*. Saint Petersburg: Lan; Planeta muzyki.