

CHILDREN WITH DEVELOPMENT PROBLEMS MUSIC EDUCATION AND CORRECTION RHYTHMIC

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Annotation: The article is about the effectiveness of the science of rhythm in conducting correctional work with children with disabilities and the basics of the formation of corrective rhythm as a science.

Keywords: correction, rhythm, correction rhythm, logarithmics, plasticity, music-movement exercises, music reading, kinesitherapy.

МУЗЫКАЛЬНОЕ ВОСПИТАНИЕ ДЕТЕЙ С ОТКЛОНЕНИЯМИ В РАЗВИТИИ И КОРРЕКЦИОННАЯ РИТМИКА.

Аннотация: В статье речь идет о проведении коррекционной работы с детьми с ограниченными возможностями здоровья и основах формирования коррекционной ритмики, как науки.

Ключевые слова: коррекция, ритм, коррекционная ритмика, логаритмика, пластика, музыкально-двигательные упражнения, музыкальный слух, кинезитерапия.

РИВОЖЛАНИШИДА МУАММОСИ БЎЛГАН БОЛАЛАРНИ МУСИҚИЙ ТАРБИЯСИ ВА КОРРЕКЦИОН РИТМИКА.

Аннотация: мақола имконияти чекланган болалар билан коррекцион ишларни олиб боришда ритмика фанининг самарадорлиги ва коррекцион ритмикани фан сифатида шаклланиш асослари ҳақида.

Таянч сўзлар: коррекция, ритм, коррекцион ритмика, логоритмика, пластика, мусиқий-ҳаракатли машқлар, мусиқий уқув, кинезитерапия.

In children with developmental disorders, most mental functions are formed with a delay. The development of communication in children with health problems is qualitatively different from its normal development. It is often difficult for “specific” children to establish emotional contact even with their relatives. In such children, the skills of interaction and communication can be formed as a result of

special labor. Group activities create a positive background, increase activity in children's interactions, and help them adapt to communication. [1]

The practical use of musical movements as a means of development, correction and treatment of children with disabilities in the world began in the early twentieth century during the formation of domestic defectology. During this period, the musical-rhythmic direction, developed by the Swiss teacher, musician Jacques Dalcrose, was widely introduced into the music education system. The formation of rhythm is determined by the harmony of rhythm, music and movement. The idea of “rhythm training through rhythm” was realized through the use of specially designed exercises to develop musical reading (slux), memory, attention, rhythm, plastic expression of movements from preschool children to adults. At the same time, J. Dalkroz considers music to be the core of musical and rhythmic development, implying that in rhythm, music takes on body shapes and changes our body. [2] N.A., who introduced J. Dalkroz’s rhythmic education system in Russia. Alexandrova expanded the scope of the use of rhythm; he emphasized that rhythm is a common point where the paths of the artist, sculptor, musician, conductor, mimeist, dancer and actor are separated. The division into specialties was the first step towards the application of rhythm in different areas of human activity, including the separation of the whole direction - therapeutic rhythm. However, N.A. Alexandrova stressed the importance of differential application of rhythms in both children and adults depending on the age and nature of the disorder. Rhythm is used in working with normally developing children and can perform musical and pedagogical functions, its use in working with children with developmental disabilities (speech, hearing, vision, mental retardation, mental retardation) also determines the corrective tasks. [3]

The first step in the use of rhythm in the treatment of the mentally ill was taken by Professor V. A. Gilyarovsky put. Under his leadership, in 1926, a special system of therapeutic rhythms for children and adults was created at the Solovyov Neuropsychiatric Hospital. In practice, this system was developed by rhythmicist V.A. Used by Griner. Rhythm was systematized as the basis of movement as an

organizational element of music. The purpose of this is to regulate the patient's actions and behavior. In the 1930s, therapeutic rhythms began to be used in speech therapy institutions to conduct rehabilitation work with children with speech disorders, and a whole line - the basis for speech therapy rhythmic in working with children with speech defects.

Since then, rhythm has been actively used in working with children with various forms of disorders: those with central nervous system disorders (N.A. Vlasova, V.A. Gilyarovskiy); deaf and weak hearing (N.A.Rau, E.F.Rau, Z.E.Punina, L.Ya.Brozelo, I.N.Musatov, A.M.Kishtimova, N.P.Zbrueva); have aphasia (Yu.A. Florenskaya, V.A. Griner); ducks (V.A.Griner, N.S.Samoilenko, N.A.Vlasova). The authors stressed the importance of the general pedagogical, aesthetic effect of music, rhythm on the problem child, as well as the ability to correct existing disorders in the field of psychophysics - motor skills, memory and attention. At the same time, it was noted that such exercises are also a psychotherapeutic method of influencing the child, correcting his emotional sphere. [4]

In the 1920s, the first correctional kindergartens for deaf and hard of hearing children were established. The content of their activities includes tactile-vibration, musical reading, visual memory, movement coordination, skills, inner concentration of the child, breathing, sound formation, clear pronunciation of sounds, joints and speech.

1950-1970. E.F Shersheneva, E.F. In his works, Rau emphasizes the importance of music and speech therapy in correcting stuttering in young children, offers specific materials for 2-3 year olds: songs, play exercises, dramatization of short poems, round dances, taking into account the age and neuropsychological characteristics of children.

At the same time, the content and methodology of musical education of hearing-impaired children were developed. Scientists and practitioners (E.F.Rau, S.V.Chesheva, E.F.Shermeneva, G.I.Yashunskaya, etc.) determined the ability to perceive music based on the use of various analyzers. Attention was paid to the

formation of tactile-vibration sensitivity, the development of speech in interaction with music and movement was considered, the methodology of organizing and conducting celebrations in special kindergartens was developed and disclosed (I.N.Musatov, E.F.Rau, E.F. Shersheneva et al.). [5]

A study of the effects of music and movement on problem children was conducted in the 1960s and 1980s. Researchers such as G.A. Volkova, V.A. Erkman, V.S. Lyapidevskiy, B.I.Shostak, N.A. Tugova, V.I. Seliverstov, G.R. Shashkina, A.V. Kruchinin, O.S. Sternik, O.P. Gavrilushkina et al. Demonstrated the potential of musical-rhythmic movements as a method of rehabilitation in the system of speech, vision, locomotor system, upbringing and education of children with intellectual disabilities.

The system of musical-rhythmic movements has a positive effect on the functional activity of the organism. Sechenov described the relationship between hearing and muscle perception and stressed its importance for ontogeny. The system of music-rhythmic education, created in the early twentieth century in Europe by the Swiss musician and teacher J. Dalkroz, confirmed the views of IM Sechenov. The J. Dalcrose method, currently used in working with both normally developing and underdeveloped children, is based on the positive interaction of music and movement. This connection provides children with musical and rhythmic skills (rhythmic, dynamic, timbre music reading, ability to distinguish the shape, character of a musical work), musical memory, attention, coordination of movements, musical expressiveness and the ability to transmit them in various movements in games, dances, exercises . [6]

In the 1960s, Polish logarithmist Aurelia Rosenthal attempted to incorporate elements of rhythmoplasty into speech therapy. A. Rosenthal's program includes rhythmic exercises by J. Dalkroz, which, on the one hand, prevents the occurrence of arrhythmias in the development of speech of stutterers, and when it occurs, stabilizes it, on the other hand, meets the living organism's need for movement and helps to remove positive emotional background tension.

G.I. Yashunskaya's methods of music education for deaf children, developed in 1970-1980, ensured the stability of the child's interest in musical activities, the ability to perceive and feel music, the ability to create a musical-moving image with the help of the teacher, plasticity, expressiveness, orientation in music, coordinates movement. [7]

Research on the development of musical perception of deaf and hard of hearing preschool children, the formation of their sense of rhythm using the rhythmic intonation structure of movements, music and speech L.V. Glubokova, G.V. Korotkova, N.I. Sladkova, N.A.Tutova, A.S. During this period, GV Korotkova developed state programs for the musical education of deaf and hard of hearing children, as well as demonstrated the possibility of developing perception through listening to music elements in deaf and hard of hearing preschool children using electroacoustic equipment. [9]

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///// \\\\\ volume: 1, issue: 5.