



Journal Website:
<https://theusajournals.com/index.php/ajsshr>

Copyright: Original
content from this work
may be used under the
terms of the creative
commons attributes
4.0 licence.

USING RHYTHM-FORMING EXERCISES TO ELIMINATE STUTTERING

Submission Date: October 06, 2023, Accepted Date: October 11, 2023,

Published Date: October 16, 2023

Crossref doi: <https://doi.org/10.37547/ajsshr/Volume03Issue10-07>

Shokhista U. Abutova

Lecturer, Speech Therapy Department Of Tashkent State Pedagogical University Named After Nizomi
Tashkent, Uzbekistan

ABSTRACT

The article discusses the issue of psychological and pedagogical support and assistance to children with stuttering, one of the most severe speech defects. The recommended exercises for eliminating stuttering consist in mastering and developing a rhythmic pattern, mastering the ratio of the duration of rhythmic work and pauses.

KEYWORDS

Severe speech disorders (ONB), stuttering, formation of the ability to distinguish and observe pauses, rhythmic exercises.

INTRODUCTION

Stuttering is caused by muscle spasms of the speech apparatus. Seizures can occur in some children in the articulation department, in others - in the voice or breathing departments. Three forms (or types) of stuttering are distinguished according to the type of seizures that occasionally appear in the process of oral

communication in different parts of the peripheral speech apparatus: clonic, tonic, mixed.

As the main means of developing rhythmic abilities, the method of moving sampling is used, that is, adaptation to a certain rhythmic structure. K.V. Tarasova emphasizes that the rhythmic sense develops in the following sequence: the development of tempo (fast,

medium, slow), then the development of metrical relationships (simple two-, three- and four-part measures), and then - mastering a rhythmic pattern (simple and complex structure, simple rhythms consist of equal durations, and complex ones consist of unequal rhythmic units). It is appropriate to train children in clapping, mastering, differentiating and expressing rhythms with voice, playing musical instruments, and their movements.

The main results and findings

"Signalers". Materials. Signal flags (two per child), phonogram of a French folk tune, adapted by W. Witlin.

Game process. Children stand in a row facing the teacher. Imitating it, they make hand movements: alternately turning the hands to the sides means "long" sound, raising the hands sharply above the head - "short" sounds.

"Music corridors". Materials. Magnetic board (easel), rectangles and squares cut from velvet paper with magnets attached to the back.

1 mode of the game. On the blackboard, the teacher creates a visual representational scheme of rhythmic patterns, in which rectangles show "long" (half-tone, quarter-tone) sounds, and squares - "short" (half-tone) sounds. Children model this sequence on their mats. Through direct simultaneous imitation, the teacher encourages children to sing a rhythmic pattern based on a particular vowel sound.

It is very important that the child's singing is reinforced by the movement of the hand along the chain of rectangles and squares: moving the finger along the rectangle, the child makes a sound and pronounces that sound for a long time, put the finger on the square and yib makes the sound short.

2 ways to play. The teacher sings a rhythmic pattern in a vowel sound in accordance with the duration, children model a visual-visual scheme using rectangles and squares.

Rhythmic game "Cloud"

Text	Description of actions
Big cloud was crying:	A speech therapist pronounces the text
- How unlucky I am	
Clap-clap-clap, clap-clap.	Children alternately beat their knees rhythmically with the palms of one hand, then with the other.
I'm sitting on the porch sadly,	A speech therapist pronounces the text.
On a hill near the river.	

Clap-clap-clap, clap-clap.	Children hit their knees with the palms of their hands.
I cried for a long time near the forest, Then I disappeared completely.	A speech therapist pronounces the text.
Clap-clap-clap, clap-clap.	Bolalar kaftini kaftiga urishadi.

Later formed rhythmic directions are transferred to speech material. All work on the text is carried out according to the following scheme:

1. Listening to the rhythm of the poem (text).
2. Clap to the beat.
3. To match the rhythm.
4. Simultaneous clapping and stomping to the rhythm.
5. Clap your hands, tap your feet, pronounce the rhythm.
6. Listening to the words of the poem (text).
7. Expressing the text with actions.
8. Expression of the text without actions.

CONCLUSION

Proper organization of work on the development of a sense of rhythm based on the synthesis of music, movement and speech allows children to master not only elementary rhythmic structures, but also the necessary conditions for mastering the phonetic side of speech based on them (words allows to create rhythmic structure, verbal, logical emphasis,

modulations, pauses), as well as to improve the spatio-temporal organization of the speech-movement process.

REFERENCES

1. Abidova, N. Z. (2023). ISSUES OF DEVELOPMENT OF INCLUSIVE COMPETENCE OF FUTURE LOGOPHYSES. PEDAGOGS magazine, 1(1), 713-713.
2. Abidova Nilufar (2021). Inclusive education of children with special educational needs. The American Journal of Social Science and Education Innovations, 74(1), 476-480.
3. Abidova Nilufar (2021). Organization Of The Work Of The Logo Teacher With Children With Disabilities In The Conditions Of Inclusive Preschool Practice. Turkish Journal of Physiotherapy and Rehabilitation, 3 (32), 33382-33398.
4. Abidova, N. Z. (2013). Peculiarities of the Formation and Development of Vocabulary in Children with Vision Disorders. European Researcher, (2-3), 475-479.