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Correctional Rhythmic Method in Musical Education of School-Age Children with Intellectual Disabilities

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Abstract: This is a methodology for applying rhythmic correction to the musical education of children in schools. It contains a review of various correction methods in the basic provision of music and preschool children, on possible problems, processes and stages of correction processes. This study explores the use of correctional rhythmic methods in the musical education of school-age children with intellectual disabilities. It emphasizes the importance of rhythm as a tool for developing coordination, emotional responsiveness, and cognitive abilities through movement and music. The paper examines approaches such as logorhythmics, phonetic rhythmics, and music therapy, highlighting their corrective potential. Special attention is given to the Dalcroze method, which supports the coordination of neural and motor processes. The study underlines the need for an individualized and systematic approach in correctional work. Overall, musical-rhythmic activities contribute not only to musical development but also to social adaptation and emotional well-being of children.

Keywords: Musical-rhythmic activities, children with disabilities, rhythm.

Introduction: Teaching dance movements develops expressiveness and emotionality in students, forms a beautiful figure and graceful behavior. Improvisations carried out through dance games enrich students with vivid images, create an environment of emotional relaxation, develop fantasy and imagination, and graceful behavior. Improvisations carried out through dance games enrich students with vivid images, create an environment of emotional relaxation, develop fantasy and imagination.

For children with health problems, including not only children with disabilities, but also other children with temporary or permanent defects in physical and (or) mental development and who need to create special educational conditions.

The purpose of musical and rhythmic education is:

- to get pleasure and joy from any creative process, regardless of the result obtained.

Musical-rhythmic movements or rhythmics are one of the types of musical activity in which the content of music, its character, is expressed in movements.

The determination of the essence of expressiveness of movement has found its expression in music, dance pedagogy, rhythmic gymnastics, psychology, and physiology.

Musical-rhythmic movements or rhythmics - one of the types of musical activity in which the content of music, its character is expressed in movements. The basis of this type of activity is rhythm, various improvisations, rhythmic and dance exercises, choreographic compositions, plot-figurative movements are used as a means of its deeper perception and understanding. Movements under music include two groups of skills:

• musical-rhythmic - the ability to express the means of musical expressiveness: rhythm, tempo, dynamics, form, the character of a musical work through movements;

• expressive dance movement skills that children master through games, dances and psychogymnastic exercises. Determining the essence of expressiveness of

movement is reflected in music, dance and rhythmic gymnastics, psychology, physiology.

Expressive movements in music pedagogy

• dance pedagogy (choreography) - its tasks are to teach dance skills;

• music pedagogy (musical-rhythmic education), which is aimed at developing musical abilities (sense of rhythm, musical hearing, sensitivity to music)

• corrective music pedagogy (corrective rhythmics), the scope of its tasks is limited to movement exercises and movement correction, cognitive and emotional-volitional processes, which allow correcting impaired skills and automating new ones;

• music therapy - is engaged in helping a person solve personal problems. Music plays an auxiliary role by activating a person's emotions and enhancing the processes of "experiencing" and "playing" existing difficulties. It is from this system that corrective rhythmics, logorhythmics and phonetic rhythmics, movement and dance therapy were formed.b, among which the following can be distinguished:

• dance pedagogy (choreography) - its tasks are to teach dance skills;

• music pedagogy (musical-rhythmic education), which is aimed at developing musical abilities (sense of rhythm, musical hearing, sensitivity to music)

• corrective music pedagogy (corrective rhythmics), the scope of its tasks is limited to movement exercises and movement correction, cognitive and emotional-volitional processes, which allows you to correct impaired skills and automate new ones;

• music therapy - deals with helping a person solve personal problems. Music plays an auxiliary role by activating a person's emotions and enhancing the processes of "experiencing" and "playing" existing difficulties.

• gymnastics - its task is to strengthen a person by performing exercises of different pace and nature. Music is used only as a catalyst for motor activity.

Currently, the Dalcroze system is widely used in the field of therapeutic pedagogy. Its essence is to develop rhythm and coordination between the nervous and muscular activity of a person, which helps to achieve automatism in the most complex movements. It is from this system that corrective rhythmics, logorhythmics and phonetic rhythmics, movement and dance therapy were formed.

From Dalcroze's "gesture-speech system" and the method of developing a rhythmic sense, logorhythmics (speech rhythmics) emerged, that is, rhythmics for speech patients, in which speech, music and movement are closely interconnected. Sometimes this method is also called rhythmic speech (rhythmic speech), because a person performs movements and pronounces words in accordance with the rhythm of a musical work.

Phonetic rhythmics - rhythmics designed for working with the deaf. Unlike logorhythmics, in rhythm music, movements are performed that correspond to the image of a particular phoneme. Phonetic rhythm was successfully used by N. A. Vlasova in her work, and is currently actively used as one of the leading tools of a teacher engaged in corrective rhythmics in working with children with disabilities, its tasks are as follows:

• to form a reflexive understanding of one's own kinesthetic sensations, since this concept is not formed or is lost in many;

• to teach children to voluntarily regulate and control emotional and muscular activity (control the tone of movements);

• to correct all types of coordination at the level of movement construction: static, dynamic, eye-hand, symbolic;

• to form the skill of performing movements in accordance with a non-verbal (musical) or verbal image;

• to form the skill of performing movements in accordance with the rhythm and speed of any (verbal, non-verbal) auditory stimulus;

• to teach free control of one's own body at the level of emotional expression and creative self-expression.

An important aspect of correctional rhythmic education is its interdisciplinary nature, as it integrates elements of pedagogy, psychology, physiology, and art. This integration allows for a комплексli influence on the child’s development, ensuring not only the formation of musical skills but also the improvement of higher mental functions. In practice, musical-rhythmic activities should be organized systematically, taking into account the child’s individual abilities, level of intellectual development, and specific educational needs. The use of games, repetition, and structured

exercises enhances motivation and supports the gradual acquisition of new skills. Moreover, group-based rhythmic activities promote social interaction, cooperation, and communication among children, which is especially important for their inclusion and adaptation. Thus, correctional rhythmics serves as an effective means of both educational and developmental support.

The system of work aimed at developing the expressiveness of musical-rhythmic activity and movements in school-age children with disabilities is grounded in the fundamental principles of correctional pedagogy. One of the leading principles is the unity of correction and development, which implies that any corrective intervention must be closely connected with the overall developmental process of the child. Correctional work is not carried out in isolation, but is based on a thorough clinical, psychological, and pedagogical analysis of both internal and external factors influencing the child's development. This approach ensures that age-related characteristics and the specific nature of developmental disorders are fully taken into account.

Closely related to this is the principle of unity of diagnosis and correction. Effective correctional work can only be organized on the basis of a comprehensive, systematic, and dynamic assessment of the child. Continuous observation and evaluation allow educators to monitor progress, identify changes in the child's condition, and adjust intervention strategies accordingly. In this sense, the correctional process itself becomes a source of diagnostic information, contributing to a deeper understanding of the child's individual needs.

An essential component of this system is the use of rhythmics, including conductive gymnastics and kinesiotherapy, which are particularly effective for children with musculoskeletal disorders. These methods facilitate the development of general motor skills, improve coordination, and help children master basic movements and body control. At the same time, logorhythmics plays a crucial role for children with speech impairments, as it integrates movement, rhythm, and speech, thereby stimulating the articulatory apparatus and supporting the formation of rhythmic speech patterns.

Phonetic rhythmics is another important direction, especially for children with hearing impairments. Through specially designed movements corresponding to phonetic elements, children are able to "feel" and internalize sound structures, compensating for auditory limitations. In addition, integrative movement-based music therapy creates opportunities for children with intellectual disabilities to engage in non-verbal communication through musical instruments and coordinated movements. This approach not only enhances emotional expression but also fosters social interaction and cooperation among peers.

The effectiveness of correctional rhythmic work is further strengthened by an optimistic pedagogical approach. Creating a supportive "environment of success" is essential for building the child's confidence and motivation. Even the smallest achievements are recognized and encouraged, which helps to reinforce positive emotional experiences and sustain active participation in the learning process.

Finally, the principle of sequence ensures that correctional work is carried out in a structured and gradual manner. Typically, it is implemented in three stages, each with clearly defined objectives. These stages are designed collaboratively by the correctional rhythmics specialist and the music teacher, ensuring consistency and continuity in the educational process. Such a systematic and step-by-step approach allows for the effective development of musical-rhythmic expressiveness while simultaneously addressing the individual developmental needs of children with disabilities.

Summarizing the above, it can be noted that the use of various technologies of corrective rhythmics differs depending on the specific developmental needs and impairments of children, while each approach has its own corrective potential and pedagogical significance. Rhythmics, including conductive gymnastics and kinesiotherapy, is primarily applied in working with children who have musculoskeletal disorders. These methods contribute to the effective development and correction of general motor skills, improve coordination, and help children master basic movements as well as develop the ability to consciously control their own bodies.

Corrective rhythmics in the form of dance and

movement-based music therapy is especially beneficial for blind and partially sighted children. Through movement, rhythm, and spatial orientation exercises, such children develop a better sense of their body in space, improve balance and coordination, and gain greater confidence and freedom in movement. This, in turn, enhances their independence and social adaptation.

Logorhythmics is widely used in working with children who have speech impairments or are non-speaking. By combining music, movement, and verbal elements, it helps to structure speech rhythmically, stimulate the articulatory apparatus, and support the gradual formation of speech skills. The rhythmic organization of speech plays a key role in improving pronunciation, fluency, and overall communicative ability.

Phonetic rhythmics is an effective method for children with hearing impairments. It enables them to perceive and “feel” the phonetic structure of sounds through specially coordinated movements. This approach compensates for the lack of auditory input by engaging kinesthetic and visual channels, thereby facilitating the development of speech perception and production.

Finally, integrative movement-based music therapy is particularly important for children with intellectual disabilities. It creates a unique environment in which children can engage in musical activity, express emotions, and interact with others through non-verbal means, such as playing musical instruments and coordinated movements. This approach not only supports emotional and creative development but also fosters communication, cooperation, and social inclusion.

Thus, each technology of corrective rhythmics is characterized by its specific focus and application, but together they form a comprehensive system aimed at the holistic development, correction, and social adaptation of children with various developmental challenges.

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