



The Importance Of Music Science To Students With Speech Impairments In The Context Of Inclusive Education

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Annotation: the relevance of musical activities for children with disabilities is that they allow each child, regardless of his abilities and abilities, to reveal and prove themselves, learn to understand and love songs, music, participate in Concert Activities, overcome some deviations in physical and mental development. In this regard, it is possible to highlight the positive role of musical training in improving the physical and spiritual-psychological state of children with disabilities, correcting existing shortcomings in the emotional-voluntary sphere, developing aesthetic perception, etc.

Keywords: students with disabilities, pedagogy, music, quality of Education, style, musical instrument.

Inklyuziv Ta'lim Sharoitida Nutqida Nuqsoni Bo'lgan O'quvchilarga Musiqa Fanining Ahamiyati

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Annotatsiya: nogiron bolalar uchun musiqiy mashg'ulotlarning dolzarbligi shundaki, ular har bir bolaga, uning qobiliyatlari va qobiliyatlaridan qat'i nazar, o'zlarini ochib berish va isbotlash, qo'shiqlarni, musiqani tushunish va sevishni o'rganish, kontsert faoliyatida ishtirok etish, jismoniy va aqliy rivojlanishdagi ba'zi og'ishlarni engib o'tishga imkon beradi. Shu munosabat bilan nogiron bolalarning jismoniy va ma'naviy-psixologik holatini yaxshilashda, hissiy-ixtiyoriy sohadagi mavjud kamchiliklarni to'g'irlashda, estetik idrokni rivojlantirishda va hokazolarda musiqiy mashg'ulotlarning ijobiy rolini ta'kidlash mumkin.

Kalit so'zlar: nogiron talabalar, pedagogika, musiqa, ta'lim sifati, uslub, musiqa asbobi.

Inclusive education is a progressive way of learning, which has great prospects in modern society, gives hope that every child, including those with disabilities, will be able to realize the right to receive high—quality education adapted to their capabilities and needs, find their place in life and realize their life chance and potential. In Russia, the practice of inclusive education is being implemented everywhere. Its priority areas include teaching children with disabilities of the category with severe speech disorders among peers without speech disorders. Correctional work with children with TNR takes place in various educational fields, among which musical activity has a separate role. The musical activity is synthetic, it includes the perception of music, singing, rhythmic, dancing, making music, musical games. The relevance lies in the fact that each type of this activity already contains a corrective developmental potential for the development of a child's speech.

The role of music in the educational process is great. She is able to unite several people with different interests and different levels of speech development into a single friendly team, rally and build effective interaction in their group. It is in the power of music to liberate closed individuals, help them overcome shyness, reveal the speech and motor functional reserves of the body, and develop confident communication. To raise the general mood, to make the work of the team more fruitful is also in the power of music. In addition, musical creativity



has a positive effect on reducing the dependence of the student on many problems caused by the peculiarities of his educational needs, and also leads to an increase in the creative potential of the individual, which contributes to his adaptation and socialization in society.

Musical classes using a set of logorhythmic correctional and developmental games and exercises, as well as speech therapy classes, have common goals - expanding children's vocabulary, working out grammatical topics, automating sounds, developing phonemic perception, with the only difference that all speech material is supported by rhythmic movements or musical-motor exercises. Musical activity includes various elements that are components of language. Music develops the ability to distinguish sounds by ear, develops children's imagination, the ability to express thoughts with words, movements and gestures. The integration of music and speech covers all types of activities: listening to music, singing, moving, playing children's musical instruments. The integration of speech and musical activity increases cognitive interest, promotes the formation of phonetic, lexical and grammatical speech, and serves as an effective means of correctional work (with the help of music, many speech disorders are eliminated, including such complex forms as stuttering, logoneurosis, dysarthria). In an organized inclusive pedagogical process, the development of speech through music occurs in stages, begins at birth and then continues in preschool, school, and professional institutions.

The inclusive vertical provides an individual educational route for a child with disabilities, provides him with constant comprehensive psychological and pedagogical support throughout the entire period of study and promotes his socialization. After upbringing in the family (mainly through the means of children's oral folk art and children's musical folklore), work on speech development is carried out in kindergarten. In music classes, it is organized on the basis of highly artistic educational material and permeates all types of musical activities. Thus, the replenishment of the vocabulary of preschoolers, the formation of monological and dialogical speech, the building of a logical sequence, the imagery of expressing thoughts occurs during conversations



about music, when learning poetic lyrics, in the process of musical and theatrical creativity. The development of the articulatory apparatus, breathing, voice, diction, and orthoepy takes place in singing [2, pp. 5-8]. The corrective effect on speech is provided by musical-rhythmic, logorhythmic exercises, musical-dance and musical-speech games.

Finger games and playing musical instruments solve the issues of the development of fine motor skills and auditory perception — important factors in the formation of active speech. The speech development of preschoolers with TNR in the course of musical activity is carried out in two directions: the understanding of adult speech is improved and independent speech activity is formed. The linguistic nature of music contributes to this in many ways. The features of the structure, intonation capabilities, programmability and colorfulness of musical works allow you to form a rhythmic, timbral, high-pitched and dynamic hearing of a child, a sense of tempo and time, emotional responsiveness.

The knowledge, skills and abilities acquired by children in kindergarten are then skillfully used in school. By that time, children's vocal cords are strengthened, the volume of breathing increases, coordination between hearing and voice improves, and the pronunciation of individual sounds and words becomes more accurate. An in-depth study of the principles of the voice apparatus and the rules for handling organs involved in voice formation allow students to control their voice correctly. However, a number of problems remain: some students are characterized by excessive haste in speech, indistinct pronunciation of words, "swallowing" endings or an excessively slow manner of pronunciation of words. In music lessons, work continues to expand vocabulary, work on articulation and diction, on the development of coherent speech, its prosodic side.

Puzzles, riddles, musical and motor exercises used in the classroom for children awaken creative imagination, memory, logical and imaginative thinking, which leads to the active development of external and internal speech. In professional institutions, the main task of musical and speech development is the formation of speech culture. Since for representatives of many professions the main



requirement is a good knowledge of the language and the ability to use its richness, at this stage of inclusive education, much attention is paid to speech techniques and the development of expressive pronunciation [3, p. 3]. Rhythmic musical, motor tasks and logorhythmic exercises are considered the most effective in working with students [1, p. 71]. To top it off, we emphasize that the systematic use of musical education tools in working with students from TNR at all stages of the vertical of inclusive education contributes to successful correctional work on speech development. The results will be higher if children who have entered an integrative environment at an early age are not deprived of the society of normatively developing peers at any stage of their development. It is also important to organize continuity in the content, tasks, forms and methods of pedagogical work between kindergarten, school and university.

The main purpose of using musical speech exercises is to develop the phonemic and musical hearing of preschoolers

We have set ourselves the following tasks:

1. Teach children to distinguish certain rhythmic and metric relationships through practical actions:
 - perform metric pulsation (in speech exercises, playing musical instruments, in movement, sounding gestures)
 - imitate rhythmic motifs in motion
 - “transfer” the rhythm of words to the instrument and into “sounding” gestures
 - perform simple rhythmic motifs in the game “echo”
 - create rhythmic compositions using texts and noise instruments
 - improvise, creating timbre compositions using noise instruments
 - distinguish between fast and slow tempo, acceleration and deceleration
2. Develop speech motor, hand-eye coordination, spatial orientation
3. Form musical and sensory abilities, promote the development of intonation and speech skills
4. Create conditions for musical and gaming creativity



Carl Orff was convinced that children needed their own special music. This is not pure music, but music inextricably linked with speech and movement: singing and dancing at the same time, shouting a tease and jingling something, alternating speech and singing is as natural for children as just playing. All peoples of the world have such music. Children's elementary music of any nation is genetically inseparably linked with speech and movement.

Several groups of musical and speech exercises have been identified:

- exercises with sticks (rhythm, tempo, automation of sounds, coherent speech)
- exercises with sounding gestures (rhythm, tempo, modulation)
- singing exercises (smoothness, modulation, automation, tempo)
- voice exercises (prosodic side of speech)
- exercises with musical instruments
- rhythmic exercises with tasks for orientation in space

Correcting speech disorders through music is of great importance:

- with the help of music, you can evoke a certain emotional state in children: cheerful, perky, calm, friendly;
- in the process of performing special exercises to music, the development of ideas about space and the ability to navigate in it;
- speech exercises to music create a favorable basis for improving mental functions such as thinking, memory, attention, perception;
- musical and speech exercises develop children's coordination of movement, the ability to switch from one movement to another, plan movements in space, and establish connections between the duration of sound and the intensity of movement.

It is these advantages of musical speech exercises that we use in our classes to correct pronunciation, form speech breathing, develop the rhythmic and melodic side of speech, phonemic and rhythmic hearing, because the rhythmic pattern of a musical work allows us to determine the rhythmic pattern of the word.



The use of musical and speech exercises makes it possible to more effectively correct developmental disorders that children have, which makes it possible to more easily adapt to a preschool environment and successfully develop and learn.

Creative, corrective music lessons with preschoolers have been enriched in our practice with a new section - rhythmic recitation, one of the main elements of the music education system, according to K. Orff, based on the rhythmic relationship of music and speech. Rhythmic declamation can be considered as one of the promising forms of correctional work with preschoolers. Its use in work contributes to the formation of a natural sounding voice, the development of speech and singing breathing, the development of clear diction and expressive performance of moods in speech or musical material.

Rhythmic declamation is the clear pronunciation of text or poetry in a given rhythm; it is a synthesis of poetry and music. According to T.A. Borovik: "Rhythmic declamation can be defined as a musical pedagogical model in which the text is not sung, but rhythmically recited. At the same time, the poetic sound fabric interacts with patterns of musical durations and pauses, which enhances the emotional effect of listening and is an important developmental factor for the child."

A clear rhythmic organization of the musical performing process activates in children the development of attention, concentration, speed of reaction, coordination of hearing, voice and movement, and promotes the intensive development of a sense of rhythm. Removal from singing, on the one hand, simplifies the process of musical intonation (it is easier and more natural for children to speak than to sing), on the other hand, it is aimed at the development of intonational thinking, where musical ear interacts with speech. Until a child hears him speak and learns to control his speech, he will not be able to sing correctly and expressively.

As practice shows, this type of activity opens up opportunities for children to master almost the entire range of expressive means of music at a very early



stage. These are tempo, rhythm, register, timbre, pitch pattern, articulation, dynamics, tessitura, phrasing, accentuation, form.

Why is rhythmic declamation, as a type of musical activity, so popular among all children?

Firstly, the combination of stylistically diverse music (from ancient musical works of the 15th-16th centuries to modern jazz improvisations) and bright poetic texts (from children's nursery rhymes, tongue twisters to highly artistic works of poets of the Renaissance, romanticism, neoclassicism) makes the child feel alive interest encourages one to actively look for appropriate intonations in the voice, expressive characteristic facial expressions, and plastic movement.

Secondly, it is the availability and ease of execution of these models. Reliance on speech intonation makes it possible for all children to participate equally in the process of music-making, despite the singing range of the voice and the level of development of vocal-auditory coordination. Even children with poor hearing-voice coordination do not experience self-doubt. They develop an interest in musical activities, in particular singing. Music begins to captivate, ear for music and coordination of hearing and voice are actively developing. Thanks to the alternation of singing and speech in many rhythmic recitations, the child's vocal muscles have time to rest during the performance process, excessive tension is relieved, thereby protecting the child's voice from fatigue and overstrain.

Rhythmic declamation is learned as a vocal piece. When initially familiarizing themselves with the work, children's attention is focused on the text and plot of the poem; intonation is carried out as an imitation of the teacher's speech patterns. During subsequent returns to the work being studied, attention is drawn to the rhythm and the intonation pattern is clarified. The third stage is distinguished by the free nature of performance with possible independent intonation options, special attention to form and holistic perception of the poetic and musical image.

Reading is possible both individually and in chorus, in a "chain", or in group dialogue. Rhythmic declamation can occur against the background of rhythmic



accompaniment of sounding gestures (claps, clicks, slaps, stamps, etc.), noise instruments, and the sound of a melody. It should be added that in children perception is directly related to motor skills. Therefore, the feeling of expressive elements of musical and poetic language is complemented by gestures, plasticity, and movement, which helps children physically experience the feeling of warmth, dynamics, and rhythm of speech.

The process of choosing both a poem and music for it (or vice versa) is not simple. Attention should be paid to the fullest possible coincidence of the content of the poems with the composer's intention, often expressed in the program title of the play. Rhythmic recitations can include not only music performed on the piano, but also pieces performed on other instruments or by an orchestra. But the teacher's own desire to create should be central. It will guide you in searching for subjects and will help you combine the fascinating world of poetry and music in an original composition.

Thus, performing rhythmic declamation develops in children the whole range of musical abilities: musical responsiveness, emotionality, creative imagination, aesthetic perception of music, a sense of self-confidence, and awareness of one's importance in the group. Children play music with pleasure, getting joy from communicating with music.

Rhythm declamation– synthesis of music and poetry. It can be defined as a musical pedagogical model in which the text is not sung, but rhythmically recited. However, the performance of rhythmic declamation is distinguished by clearer pronunciation and exaggerated intonation. At the same time, the poetic sound fabric interacts with patterns of musical durations and pauses, which greatly enhances the emotional effect of listening and is undoubtedly an important developmental factor for the child. Removal from singing in rhythmic declamation is connected, on the one hand, with the simplification of the intonation process (it is easier and more natural for a child to speak), and on the other, it is aimed at developing the mechanisms of intonation thinking, where musical hearing interacts with speech. Until a child hears himself speak and



learns to control his speech, it is difficult to hope that he will be able to sing correctly and expressively.

Rhythm declamation is learned as a vocal piece, because to create a vivid image, a certain time is needed, during which certain nuances of intonation gradually appear, details and semantic shades are fixed in the mind. There are no opportunities for creativity here.

child: searching for the intonation characteristics of the characters and the individual expressiveness of the work, motor plasticity and facial expressions, as well as attempts to perform with their own accompaniment. Thus, rhythmic declamation is both a speech game that involves creative freedom in the intonation and rhythmic performance of the text, and an exercise for performing the intonation of music. The use of intonation-rhythmic improvisations in speech exercises contributes to the development of acute and active intonation hearing in children, and teaches them to relate meaningfully to various manifestations of intonation. Intonation variation of the text is the main pedagogical task when working on rhythmic declamation.

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