

PhDr Helena Orieščiková PhD

Catholic University in Ružomberok

MUSIC THERAPY OR MUSIC PHILETICS IN SCHOOL? MUZYKOTERAPIA CZY FILETYKA MUZYCZNA W SZKOLE?

Abstract

The paper is focused on explaining the concepts of music therapy and music philetics at school. Music philetics is defined as an artistic - pedagogical discipline with a very close relationship with music therapy. It tries to create his own, new ways, procedures with the basis in music therapy, but require a different procedure and approach within the implementation. Music philetics is a newly emerging discipline standing on the border of music education and music therapy. It is beneficial in schools where teachers use different working methods with music, rhythm, and voice. The text deals with comparing concepts and explanations of the primary missions of both music therapy and music philetics in the educational process.

Keywords: music therapy, music philetics, student, school.

Streszczenie

W artykule skupiono się na wyjaśnieniu koncepcji muzykoterapii i filetyki muzycznej w szkole. Filetyka muzyczna jest definiowana jako artystyczno-pedagogiczna dyscyplina, pozostająca w ścisłym związku z muzykoterapią. Stara się tworzyć własne, nowe sposoby postępowania, które mają podstawę w muzykoterapii, ale wymagają innej procedury i podejścia w realizacji. Filetyka muzyczna to nowo powstająca dyscyplina, stojąca na pograniczu edukacji muzycznej i muzykoterapii. Jest korzystna w szkołach, w których nauczyciele używają różnych metod pracy z muzyką, rytmem i głosem. W artykule porównano koncepcje i wyjaśnienia podstawowych misji muzykoterapii i filetyki muzycznej w procesie edukacyjnym.

Słowa kluczowe: muzykoterapia, filetyka muzyczna, uczeń, szkoła.

Introduction

As pointed out by Počtová¹, music could inspire, cultivate and develop students and young people in education, and serve as a support in life's problems and prevent mental or social problems. Music is used relatively well at school and in leisure activities; the issue occurs when it is not possible to connect the

¹ L. Počtová, *Muzikofiletika jako prostředek prevence [w] Poruchy socializace u dětí a dospívajících. Prevence životních selhání a krizová intervence*, Praha, 2015, s. 216.

real interest of the student with the music or the offered musical activities so that the student can open himself to music so that music can address, influence and inspire him. The music then comes to the student “from the outside”, it is considered „closed“, he is inaccessible and does not meet his activity engagement. By this, it loses the potential for musical experience and opportunities to grasp its valuable content.

After enrollment into the school educational process, music continues to be a part of a child’s life, thanks to music therapy coordination and physical “I”. A remarkable place also belongs to vocal expression, playing musical instruments, reproduced music in the form of receptive activation and reproduced music in the form of receptive relaxation. Despite the school duties, the child still needs to escape from the real world to the world of stories, fictional characters or stories about himself. One of the music therapy methods applied at the younger school-age is playing a musical instrument. In this case, we do not differentiate between the musical instruments based on age but based on personal preferences. The child can choose which instrument he will use for the game, whether he will create it by himself and what music he will play using it. For example, it is appropriate to offer tools from other cultures, which children do not usually know and thus do not have the opportunity to use them often. Another suitable method is the musical improvisation. Musical improvisation is a spontaneous musical expression, a reflection of the child’s inner world, thanks to which the child connects with itself, can explore and express the feelings in a safe and pleasant environment. It allows you to analyze a problem child of school age based on his musical expression, choice of instrument or the way the child uses it. Improvisation allows the child to be “itself”. Music therapy’s intervention process is thus closely connected with the diagnostic process, considered a never-ending process. Even during the intervention process, important factors and elements are revealed to direct the music therapy process towards the child’s perception of its complexity and authenticity².

Music therapy

Music therapy is unique therapy (healing through music) - a therapeutic method, systematically controlled and purposefully using interpersonal sound space and music to improve, stabilize or even restore health. Through music therapy, we can affect physical, mental, emotional and social problems in healthy individuals and those with disabilities, disruptions and threats. We understand music therapy on several levels: perceptual - sensory perception, the child responds emotionally to sound stimuli (feeling, emotions, affect), emotions stimu-

² M. Beníčková, *Specifické poruchy učení a chování z pohledu metodiky hudby těla* (2. díl). *Speciální pedagogika*, ročník 20, číslo 2, 122–135

late physical movement or social interaction. If the child can verbally describe the musical experience – it also develops the cognitive level – the area of cognition. Music therapy goals are adequately adapted to the child's issues; they are realized using musical means. Music therapy has a positive effect on melody, rhythm, harmony and evoking pleasant experiences and ideas. Rhythmic education is essential for all children showing particular delayed development of motoric skills and social development. Music has a positive effect on physiological processes and helps to heal. It helps to relax, saturate emotional needs, find a way to others through shared experiences. It offers new possibilities of communication – through sounds, tones and rhythm, thus opening up opportunities for self-expression. Music therapy can specifically correct stuttering, attention deficit disorder, emotional disorders and many other difficulties. Music therapy – music therapy – is a therapeutic method systematically controlled and purposefully using interpersonal sound space and music to improve, stabilize or restore health. It addresses physical, mental, emotional and social issues in healthy individuals with disabilities, specific issues and individuals at risk.

Music therapy is a creative therapeutic process centered on an unspoken sound event - non-verbal experience - during listening and perception of sounds or music and non-verbal acting during a sound or musical game - improvisation³.

Music therapy's receptive form is used mainly in medicine (e.g., functional music therapy, palliative music therapy). It focuses on the regulation of physiological phenomena through rhythmization and timbre effects.

Active (expressive) music therapy is a collective name for all types of music therapy in which the client works directly with a musical instrument or voice. The character is close to the natural vitality and spontaneity of individuals. It appeals to the action method, the form of the game, experimenting with sound, and discovering musical material. It comprehensively stimulates impaired client functions through their controlled creative-productive activities.

Active music therapy uses sound play - improvisation to achieve the therapeutic goal. Active music therapy differs from other non-verbal therapies in that the sound does not come from the therapist but a musical instrument or its body. Therefore, sound mediates the formation of a relationship (this phenomenon is used mainly in communication with individuals with autism, impaired communication and speech. The chosen musical instrument selects sounds similar to the human voice: low, high, loud, quiet, resonant, sharp etc. Sounds and tones can be modulated, shaped, combined. Thanks to the non-verbal approach, it can be a relatively expressive process. Active music therapy also uses other artistic elements such as movement, dance, dramatization, artistic expression, poetics. The connection of speech, movement, dance, music and dramatic expression is based on a natural syncretic principle, appearing in early development. The play's me-

³ M. Pekariková, *Význam ticha v pedagogickom diele M. Montessoriovej a jeho aplikácia do hudobnej výchovy. Múzy v škole*, 2003, 8, č. 3–4, s.13–17.

dium is a musical instrument or one's own body as a resonant corpus and voice. Music therapy games are not conceived just by effort or willingness; the therapist offers them the specifics of individual or group dynamics, a specific situation, topic, and therapeutic goal. After each game, as it is perceived in active music therapy as a therapeutic medium, there should be enough space and time to reflect on what has happened and experienced in the game. How did I feel playing? Whom did I contact? What did I like and what did I not like? What else would I need? With similar questions, the experience is anchored in the child's consciousness and some new positive experiences can be integrated into his experience⁴.

Music therapy is mainly about the therapeutic use of musical means with a specific goal, rehabilitation and resocialization of the affected individual, and positive effects in his bio-psycho-social health. Thus, music therapy can be understood not only as a "treatment" by music but above all as a "treatment" with music support. According to Škoviera⁵, music therapy can be divided into:

- *individual* – therapist, client and music,
- *group* – for example, group listening to music, but in active music therapy in the relationship between therapist, client and music,
- *mass-work* with a larger group, where the music has a therapeutic effect.

Music therapy has a general focus from specific learning disabilities to psychiatric indications. Its goals are mainly therapeutic and educational, but also psychotherapeutic supportive. Professional works with a selected individual or group⁶.

Music therapy is one of the therapeutic and pedagogical intervention means, which, as Fábry Lucká⁷ writes, offers the child the opportunity to understand its own behavior and gain compensatory strategies to increase the quality of its own life. In the school environment, we can work with music therapy either within the framework of various complications or help children with their issues. These most often belong to special needs, interpersonal relations, harmonious development, etc. Music therapy is asked to clarify whether we lead the therapeutic process or support the pedagogical process. Regular engagement in musical activities improves the level of cognitive abilities and especially attention. The possibilities of the application are almost unlimited. Music therapy approaches can significantly help children with unsuitable brain plasticity. The reeducation of learning disabilities through music depends on the choice of methods, the intensi-

⁴ J. Gajdošíková Zeleiová, Muzikoterapia a psychoprofylaxia. In *ŠKOLA A ZDRAVÍ 21, 3/2008 Sociální a zdravotní aspekty výchovy ke zdraví. MSD* : Brno, 2008. s. 81–93

⁵ A. Škoviera, *Kapitoly zo špeciálnej výchovy hudbou*. Bratislava : Metodicko – pedagogické centrum, 2006. s. 13.

⁶ Ibidem. s. 14.

⁷ Fábry Lucká, Z. *Terapeutické intervencie a človek s viacnásobným postihnutím*. Bratislava, Musica Liturgica. s. 18.

ty of exercise, the child's music therapist, and cooperation with the child's family, age, and mental level. In corrective exercises, music provides a wide application in auditory perception, especially in distinguishing sound and silence, while differentiating the color of sound, determining the acoustic space, perception, etc.. To develop rhythmic and motion skills, it is appropriate to use playing the body, playing musical instruments, vocal exercises, music and motion activities. Another of the musical activities for individuals with specific disorders of developing school skills is a suitable musical interpretation, composition, and performance in public. These activities require continuous and focused work, perseverance, attention⁸.

Music therapy can be included among experiential forms of therapy. The child communicates during therapy differently than in everyday life. Therapy begins at the sensory level and then perception continues in the auditory channel. However, perception is also closely linked to the child's emotions. Emotions are stored in memory in a verbal form as unorganized experiences. Music therapy is characterized by self-perception, subsequently activating communication. Music therapy's effectiveness is closely linked to the correct indication, conditioned by the appropriate choice of music offer corresponding to the child's issues. Individual issues must identify a specific problem and then choose the most appropriate solution. Singing or playing a musical instrument is not a prerequisite for using music therapy. A good determinant is a positive attitude towards music. Its effectiveness is the sound forming the medium's function and creates a protective barrier between the child and the therapist. The different pitch frequencies emitted by the individual instruments create the possibility of penetrating the child's subconscious. However, the possible risk lies in the child remembering the unpleasant experiences. Music therapy has the most significant effect on children with communication problems⁹.

According to Osvaldová (2015), Beníčková (2011), music therapy intervention includes three levels that can overlap and complement each other. The first is coordination - the level of music therapy intervention with the techniques and procedures of a coordinating nature to be primarily used. The music therapist coordinates the monitored areas of students with specific disorders in the development of school skills, the areas of the interaction relationship, through coordination, fulfills the primary partial and related goals of the music therapy intervention. Communication is the level of music therapy intervention, with the

⁸ M. Osvaldová, *Muzikoterapia ako intervenčný dynamizmus u osôb s postihnutím*. Iris, Bratislava, 2015. s. 83.

⁹ R. Polakovičová. *Účinnosť diverzitných terapií pre deti so špeciálnymi výchovno-vzdelávacími potrebami*. https://www.researchgate.net/publication/292143229_Effectivene_ss_diversity_therapy_for_children_with_special_educational_needs/link/56aa162b08ae2df82166c1e2/download; A. Siedlaczek-Szwed, *Multidisciplinary Aspects of Logopaedics*, In: *What will be the next, special educational system?* Ed. H. Oriescikova, EDUCatt, Milano 2015, s. 75–101. ISBN 978-88-6780-767-3.

techniques and procedures of a communicative nature primarily used. The music therapist communicates with the student/group and leads them to mutual communication, establishes a therapeutic relationship, and fulfills the primary partial and related goals through communication. Confrontation is the level of music therapy intervention with techniques and procedures of a confrontational nature being used. The confrontation takes place after a particular exercise technique at the end of a music therapy session. It includes fulfilled or unfulfilled primary partial and related goals of the music therapy intervention^{10, 11}.

Music therapy can be used to practice and differentiate sounds to aid in the development of receptive, expressive speech and language skills. It also intervenes in understanding the language of communication, helps develop children, and the areas of specific developmental learning disorders. Music can be used as a mnemonic device to teach specific information such as telephone number, address and other factual information. Customized music therapy activities for practicing specific skills (e.g., learning the letters of the alphabet) can also be created for the family using lyrics and CDs to motivate fun music compositions to practice and control the understanding of skills. Besides, the music structure itself provides predictability, motivation and captivation, leading to increased compliance and behavior within the tasks. Music therapy is effective in improving hand, eye, and fine motoric coordination through playing instruments. It is not easy to choose specific tools to solve the tasks for individuals. For example, if a child has difficulty following and catching balls, a drum (held by a therapist) and a stick (held by a child) may be presented at various locations around the child and the child must watch and hit the drum when moving. Music therapy can also solve the problems of coordination by providing stable impulse synchronizing the movements. Musical and motion activities can include simple directions in the song (clapping hands, stomping feet).

Every child – healthy, disabled, handicapped, but also at risk – has a rich creative potential that needs to be stimulated, thus creating space for the transition from latency to openness. Creativity is connected with the children and therefore, the child can manifest itself, for example, in discovering and inducing various sounds. Likewise, the child likes to listen to the different sounds and assigns them a special meaning. This playful way of communication is used in the educational, leisure and therapeutic process. The child's interaction with other children in musical – verbal, musical – movement or instrumental games positively stimulates and harmonizes its personality¹².

¹⁰ M. Osvaldová, *Muzikoterapia ako intervenčný dynamizmus u osôb s postihnutím*. Iris, Bratislava, 2015. s. 85.

¹¹ M. Beníčková, *Muzikoterapie a specifické poruchy učení*. Grada, Praha. 2011. s. 59.

¹² Autor neznámy, nedatované. Bližšie dostupné na: <https://novepribehy.webnode.cz/news/muzikoterapia/>

Kantor¹³ states that music therapy has a positive effect on:

- *communication*: receptive and expressive component of communication, motivation to communicate, but also non-verbal communication,
- *cognitive functions*: spatial orientation, cognition of relatives, memory, the concentration of attention, thinking,
- *sensorimotor functions*: perceptual functions such as sight, hearing, touch, sensory integration, all types of motoric skills,
- *emotions*: feelings, self-confidence, creativity, unconscious conflicts
- *social skills*: self-reflection, awareness of the environment, family relationships, self-identity, control of aggression,
- *behavior*: elimination of unwanted behavior, motivation, adaptability,
- *relaxation and anti-stress abilities*: stress and mental stress management strategy, acceptance of disability,

A musical relaxation is a form of passive, receptive perception of music. Using unique means and procedures, a state of mental and somatic relaxation is purposefully and systematically induced. This condition should eliminate adverse and stressful effects and bring the impaired nerve and muscle function back to typical performance¹⁴.

Musical relaxation should take place in an acoustically isolated room, with dim lighting and stereo music. Body position and comfort are essential. The basis is a suitably chosen song, eyes closed in an acoustically isolated room, with dim lighting and stereo reproduced music. Body position, comfort is essential. The basis is a suitably chosen song, eyes closed¹⁵.

Music philetics

Holzer¹⁶ defines the term music philetics as a word consisting of two words - music and philetics. Music: *músikos* comes from Greek and means musical. Philetics: is a term also derived from the Greek word *filein* - to love, to like. It is related to the personality and message of the Greek playwright, writer, educator and teacher Filet (Philéas) from Kos. In his works, we follow the distinctive aspects of the filetical approach - relaxed, artistic and creative expression, experience and reflection towards education and manners.

According to Kusý¹⁷, we define music philetics as an artistic - pedagogical discipline with a very close relationship with music therapy. It tries to create his

¹³ J. Kantor, M. Lipský, J. Weber, et al. *Základy muzikoterapie*. Praha : Grada, 2009. s. 32.

¹⁴ Z. Mátejková, S. Mašura, *Muzikoterapia v špeciálnej a liečebnej pedagogike*. Bratislava : Slovenské pedagogické nakladateľstvo, 1992. s. 115.

¹⁵ *Ibidem*. s. 121.

¹⁶ L. Holzer, *Celostní muzikoterapie v praxi obecně*, [v:] *Celostní Muzikoterapie v institucionální výchově*, Olomouc, 2012, s. 142.

¹⁷ P. Kusý, *Quo vadis muzikoterapia a muzikofiletika na Slovensku?*, „Psychiatria-psychoterapia-psychosomatika“ 2019, nr. 26, s. 20 .

own, new ways, procedures with the basis in music therapy, but require a different procedure and approach within the implementation. Music philetics is a newly emerging discipline standing on the border of music education and music therapy. It is beneficial in schools where teachers use different working methods with music, rhythm, and voice.

It is handy in schools where teachers use different working methods with music, rhythm, and voice. Music philetics is a creative and experiential application of music therapy techniques usable in the field of education¹⁸.

According to Géringová, Drlíčková and Pejčochová¹⁹, we can define music philetics as an art-pedagogical discipline close to music therapy. It creates new, own procedures requiring a different approach. The combination of expression and reflection makes it possible to define the boundaries between ordinary music education and music philetics, at the same time bringing music philetics closer to music therapy.

According to Počtová²⁰, we can define music philetics as an artistic-pedagogical discipline focusing on the educational use of music for personal and social development, helping to prevent mental disorders or problems in social relationships. This concept is mostly focused on the student's personality and is consistently based on student experience and possibilities. It has good preconditions to increase students' natural interest in music using expression principles, typical of different art types. We can also understand music philetics as a constructivist-oriented approach within music education, allowing the connection of knowledge and principles of several artistic disciplines. According to the author, we can also understand music philetics as a particular way of personal and social education based on music and other expressive activities. We observe the elements common with music therapy while it remains entirely in the field of education.

We can also understand music philetics as a creative, reflective, and experiential concept of expressive education based on musical and other artistic means of expression to support children's healthy personal development. Music philetics as an art-pedagogical discipline stands between music education and music therapy. It strives to develop the positive in humans, works in the field of prevention of socio-pathological phenomena. It brings to the fore pleasant experiences of music and its own artistic work. We can also define music philetics as a margin discipline between pedagogy and music therapy. It uses music therapy techniques to support and develop the student in the educational process²¹.

¹⁸ J. Gevendová, *Metodika práce asistenta pedagoga*, Olomouc 2015, s. 38.

¹⁹ J. Géringová, Drlíčková, S., Pejčochová, H. *Artefiletika a muzikofiletika jako cesta k sebepoznání*, Ústí nad Labem 2010, s. 33.

²⁰ L. Počtová, *Muzikofiletika jako prostředek prevence,[w] Poruchy socializace u dětí a dospívajících. Prevence životních selhání a krizová intervence*, Praha, 2015, s. 330.

²¹ L. Holzer, *Celostní muzikoterapie v praxi obecně, [v:] Celostní Muzikoterapie v institucionální výchově*, Olomouc, 2012, s. 143.

According to Drlíčková, Friedlová, Kantor²², music philetics is an artistic-pedagogical discipline that does not use classical pedagogical procedures, but it creates new, its own, which, however, have a basis in music therapy. It requires a different implementation; the goal is a music and philanthropic activity that brings new constructivist-oriented methods into education, inspired by music therapy. The combination of reflection with expression brings the setting up of the boundaries between traditional music education and music philetics and, at the same time, brings music philetics closer to music therapy. The boundaries between music therapy and music philetics are very individual and subtle. Music philetics is a creative, experiential application of basic music therapy techniques to develop the psycho-emotional, artistic and general cultural potential of students, develop their social skills, and prevent psychosocial failure. It is implemented without therapeutic and diagnostic intent. Its concept is reflective, feedback like with a strong tendency to optimistic tuning and positive meaning.

Šperka²³ writes that if we imagine a space in which music stands on one side and the opposite side is taken by music as well, we can fill this space with other content that is located between both sides: music - listening to music - music education – special music education – music philetics – music therapy. The item music includes creation, realization, interpretation, teaching; it is dealt with by professionals and amateurs and beginners. Listening to music means passive reception of concert or reproduced music; music education serves to develop the world's aesthetic perception and develop its harmonious personality. We use special music education wherever we work with SEP students, where standard procedures are not suitable. Music philetics serves to support the educational process with the use of some special basic music therapy techniques and procedures. Based on the above, we understand music philetics as a creative and experiential application of music therapy techniques to develop students' social skills, prevent psychosocial failure and risky behavior, and create a strong relationship with music. The concept of music philetics is reflective, feedbackwise, with a strong tendency to optimistic tuning and positive meaning.

Počtová²⁴ writes that the characteristics of the music philetic activity are:

- music philetics is non-directive but process-oriented,
- focuses on educational goals, especially personal development,
- uses musical means and techniques that can be based on music therapy,
- is focused on practice and experience, not theory,

²² S. Drlíčková, M. Friedlová, J. Kantor, *Specifika skupinové muzikoterapie u klienti se speciálními potřebami* [v:] *Dimenzia muzikoterapie v praxi, výskume a edukácii, zborník z medzinárodnej konferencie*, Bratislava, 2015, s. 118

²³ M. Šperka, *Muzikofiletika v predškolskom a mladšom školskom veku*, [v:] *Expresívne terapie vo vedách o človeku – Biodromálny aspekt liečebnej pedagogiky*, Bratislava, 2016, s. 72

²⁴ L. Počtová, *Vliv hudby na rozvoj osobnosti a využití muzikoterapeutických technik a prvků v pedagogické praxi*, Praha 2014, s. 145

- the primary means is expression and reflection,
- is based on the personal themes and experiences of the participants themselves,
- the overall effect should have a positive tuning,
- musical activities can be combined with other expressive methods
- music philetics has practically unlimited use and application.

Music philetics aim to develop the psycho-emotional, intellectual, artistic and general cultural potential of the individual. It seeks to develop the positive aspects of an individual's personality and life. The personal experience associated with the artistic process can lead the individual to a more profound knowledge of the content of the work and, at the same time, to a more profound knowledge of himself and others²⁵.

Music philetics has common elements with music therapy, but it remains entirely in the field of education. It can be applied as a discipline enabling the connection of knowledge and experience of music therapy with personal and social activity in education. Within the emphasis of education on the personal or social development of the student, two main educational functions of expressive activities are applied, which "personify" (experience) and "eternalize" (the content of experiences). Impersonation means that the expressive activity in which the student has personally engaged himself, he should make the most of what can only be used for his self-knowledge, self-regulation, self-development and self-improvement. Eternalization means analyzing what cultural and social phenomena have emerged²⁶.

For music-philetic activities, it is necessary to find such uses of music, musical elements and music therapy elements so that it is necessary for them to touch the students themselves in some way to be able to increase their interest. The use of music philetic techniques during school teaching has positive effects on students. It is mainly about relaxation, relieving tension, emotional experience, and communication for students with special needs. Students should feel good in the classroom, relaxed and stress-free. Therefore, we can also use music philetics to create a pleasant atmosphere in the classroom. It is crucial to create a safe, friendly environment where students will enjoy their time. It puts high demands on teachers in particular. They should have such a degree of empathy to create a safe environment. They should be able to experience joy and sadness with their students. The teacher should relieve the tension in the classroom, support the students, and help them express the emotions they need to express. A musical ritual, singing together, playing the body, relaxing while listening to reproduced or teacher-created music, playing musical instruments together can

²⁵ S. Drlíčková, M. Friedlová, J. Kantor, *Specifika skupinové muzikoterapie u klienti se speciálními potřebami*, [v:] *Dimenzia muzikoterapie v praxi, výskume a edukácii*, zborník z medzinárodnej konferencie, Bratislava, 2015, s. 118

²⁶ L. Počtová, *Muzikofiletika jako prostředek prevence* [w] *Poruchy socializace u dětí a dospívajících. Prevence životních selhání a krizová intervence*, Praha, 2015, s. 330.

help create such an atmosphere (playing drums is good for relieving tension; if we do not have them, we can use any other object)²⁷.

According to Počtová²⁸, an essential aspect of music philetics is an effort to develop positive human qualities. Therefore, music-philetic-oriented activities should have an overall optimistic attitude; the final reflection should significantly lead to a positive message. A suitable, but not the only, option is to work with stories that use music and musical means primary over the story's content. Music philetic activities can be carried out in shorter blocks (30–120 min), but also in longer daily and weekly programs. Unlike music therapy performed by a qualified therapist, music philetics can be performed by a trained special pedagogue, educator, teacher, social worker and other workers in helping professions.

Conclusion

The process of music production also enables an individual with a disability and disorder to get rid of unwanted manifestations and lead him to maximum concentration. In the active component of music therapy, the individual should learn to adapt successfully, manage life situations and realize his undiscovered creative abilities. The active component of music therapy is focused primarily on the individual's sensorimotor skills - hearing, movement, touch, through which music therapy provides a sense of security. Therefore, various games and exercises accompanied by music play an essential role for individuals with disabilities²⁹. Music therapy is based on the harmonious mutual action of other music-related verbal, movement, visual, and dramatic art elements. Through non-verbal and verbal media and receptive components of music therapy, it is possible to prevent individuals with disabilities and risky different age categories.

Bibliography

- Autor neznámý, nedatované. [cit.2019.01.28.] Dostupné na internete: <https://novepr.ibehy.webnode.cz/news/muzikoterapia/>.
- Beníčková M., *Specifické poruchy učení a chování z pohledu metodiky hudby těla (2. díl). In Speciální pedagogika*, ročník 20, číslo 2, s. 122–135.
- Drlíčková S., Friedlová M., Kantor J., *Specifika skupinové muzikoterapie u klienti se speciálními potřebami*, [v:] *Dimenzia muzikoterapie v praxi, výskume a edukácii, zbornik z medzinárodnej konferencie*, Bratislava, 2015, s. 118.

²⁷ L. Jetmarová, *Využití muzikofiletiky v edukačním procesu na základní škole speciální a její vliv na klima třídy* [w] *Diplomová práce*, Brno, 2018, s. 20.

²⁸ L. Počtová, *Vliv hudby na rozvoj osobnosti a využití muzikoterapeutických technik a prvků v pedagogické praxi*, Praha 2014, s. 43

²⁹ Z. Mátejková, *Základy teorie a praxe muzikoterapie*. Bratislava : UK, 1993. s. 52

- Fábry Lucká Z., *Terapeutické intervencie a človek s viacnásobným postihnutím*. Bratislava, Musica Liturgica, s. 84.
- Gajdošíková Zeleiová. J., Muzikoterapia a psychoprofylaxia. In *ŠKOLA A ZDRAVÍ 21, 3/2008 Sociální a zdravotní aspekty výchovy ke zdraví. MSD* : Brno, 2008. s. 272.
- Géringová J., Drličková S., Pejčochová H., *Artefiletika a muzikofiletika jako cesta k sebepoznání*, Ústí nad Labem 2010, s. 33.
- Gevendová J., *Metodika práce asistenta pedagoga*, Olomouc 2015, s. 38.
- Holzer J., *Celostní muzikoterapie v praxi obecně* [v:] *Celostní Muzikoterapie v institucionální výchově*, Olomouc, 2012, s. 142.
- https://www.researchgate.net/publication/292143229_Effectiveness_diversity_therapy_for_children_with_special_educational_needs/link/56aa162b08ae2df82166c1e2/download
- Jetmarová L., *Využití muzikofiletiky v edukačním procesu na základní škole speciální a její vliv na klima třídy*, [w] *Diplomová práce*, Brno, 2018, s. 20.
- Kantor J., Lipský M., Weber J. et al., *Základy muzikoterapie*. Praha : Grada 2009, s. 118.
- Kusý P., *Quo vadis muzikoterapia a muzikofiletika na Slovensku?*, „Psychiatria-psychoterapia-psychosomatika“ 2019, nr 26, s. 20.
- Mátejová Z. – Mašura S., *Muzikoterapia v špeciálnej a liečebnej pedagogike*. Bratislava: Slovenské pedagogické nakladateľstvo, 1992, s. 183.
- Mátejová Z., *Základy teórie a praxe muzikoterapie*. Bratislava : UK, 1993, s. 10.
- Osvaldová M., *Muzikoterapia ako intervenčný dynamizmus u osôb s postihnutím*. Bratislava : Iris, 2015, s. 253.
- Pekariková M., *Význam ticha v pedagogickom diele M. Montessoriovej a jeho aplikácia do hudobnej výchovy*. *Múzy v škole*, 2003, 8, č. 3–4, s. 13–17.
- Počtová L., *Vliv hudby na rozvoj osobnosti a využití muzikoterapeutických technik a prvků v pedagogické praxi*, Praha 2014, s. 145
- Počtová L., *Muzikofiletika jako prostředek prevence* [w:] *Poruchy socializace u dětí a dospívajících. Prevence životních selhání a krizová intervence*, Praha 2015, s. 325.
- Polakovičová R., *Účinnosť diverzitných terapií pre deti so špeciálnymi výchovno-vzdelávacími potrebami*.
- Škoviera A., *Kapitoly zo špeciálnej výchovy hudbou*. Bratislava : Metodicko – pedagogické centrum, 2006, s. 35.
- Šperka M., *Muzikofiletika v predškolskom a mladšom školskom veku* [v:] *Expresívne terapie vo vedách o človeku – Biodromálny aspekt liečebnej pedagogiky*, Bratislava, 2016 , s. 72.