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Application of some kinesiology methods in teaching wind instruments

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Abstract. The aim of the research. To study the impact of using various methods of educational kinesiology in the process of learning to play a wind instrument. Materials and methods. Analysis of the formation of the kinesiological direction in the context of its historical development. Adaptation of exercises, which are borrowed from educational kinesiology to the system of music education. Results. The emergence of musical kinesiology as a separate branch of kinesiology. Consideration of its positive impact on the process of learning to play a wind instrument and, as a result, an increase in the quality of training of musicians. Conclusion. The use of kinesiological methods helps to diversify classes in musical institutions and helps to increase interest in the profession of a performer. Conflict of interest. The authors declare the absence of obvious and potential conflicts of interest associated with the publication of this article.

Key words: educational kinesiology, musical kinesiology, the Brain-Gym method, the Music-Gym.

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Since the 50s. in the twentieth century, European education in teaching to play a musical instrument began to adhere to the principle according to which a performance is considered as a kind of entertainment that does not involve any effort and stress from students. Western methods at the initial stage of mastering playing the instrument recommend focusing on pleasure, which leads to the emergence of a large number of interesting discoveries in the field of facilitating the perception of the educational process and increasing its attractiveness.

Brain-Gym is based on educational kinesiology and belongs to such methods. It is little known in Russia, but is increasingly being introduced into the educational process abroad. Brain-Gym promotes the disclosure of inner potential, especially for people of creative professions. It is a system of 26 exercises based on the principle of combining knowledge in “neurophysiology, neuropsychology, applied kinesiology, practical psychology, developmental ophthalmology, as well as oriental practices and dance techniques” [1, p.11].

Separate direction called musical kinesiology was born on this basis. It involves the creation of a technique for playing wind instruments “using various physical, communicative and psychological exercises”, successfully combined with direct playing [1, p.2]. The author of this technique is Furugh Karimi. She was able to apply the

scientific knowledge gained in the course of research in the field of the brain to the practice of training performers. As a result, the quality of learning musical compositions increases. Performers create expressive, stress-free interpretations while playing on stage.

Music-Gym has been successfully used in the practice of training musicians of various ages and levels for more than twenty years. The introduction of some principles of musical kinesiology into the educational process in Russia will attract more performers and help overcome internal constraints when playing in public.

References

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