

**P. V. Menshikov¹, G. K. Kassymova², R. R. Gasanova³, Y. V. Zaichikov⁴,
V. A. Berezovskaya⁵, A. V. Kosov⁶, M. R. Arpentieva¹, M. E. Kirichkova⁷**

¹Tsiolkovskiy Kaluga state university, Kaluga, Russia;

²Abai University, Satbayev University, Almaty, Kazakhstan; Universitas Negeri Yogyakarta, Indonesia;

³Faculty of Pedagogical Education, M. V. Lomonosov Moscow State University, Moscow, Russia;

⁴M. M. Speranskiy Law Institute of the Vladimir State University named after A. G. and N. G. Stoletovs, Russia;

⁵A. P. Chekhov Taganrog Institute (branch), Rostov State Economic University, Taganrog, Rostov, Russia;

⁶Emergency Psychological Aid Department "Telephone Trust", Kaluga Complex Center
for Social Services "Zabota", Kaluga, Russia;

⁷European Association for Psychotherapy (EAP), Center for Professional Communications, Moscow, Russia.

E-mail: mariam_rav@mail.ru, g.kassymova@satbayev.university

ARTISTIC AND AESTHETIC EDUCATION AND MUSICAL PSYCHOTHERAPY OF A SPECIALIST'S TRAINING

Abstract. A special role in the development of a pianist as a musician, composer and performer, as shown by the examples of the well-known, included in the history of art, and the most ordinary pianists, their listeners and admirers, lovers of piano music and music in general, are played by moments associated with psychotherapeutic abilities and music features. The purpose of the study is to comprehend the psychotherapeutic aspects of performing activities (using pianists as an example). The research method is a theoretical analysis of the psychotherapeutic aspects of performing activities: the study of the possibilities and functions of musical psychotherapy in the life of a musician as a "(self) psychotherapist" and "patient". For almost any person, music acts as a way of self-understanding and understanding of the world, a way of self-realization, rethinking and overcoming life's difficulties - internal and external "blockages" of development, a way of saturating life with universal meanings, including a person in the richness of his native culture and universal culture as a whole. Art and, above all, its metaphorical nature help to bring out and realize internal experiences, provide an opportunity to look at one's own experiences, problems and injuries from another perspective, to see a different meaning in them. In essence, we are talking about art therapy, including the art of writing and performing music - musical psychotherapy. However, for a musician, music has a special meaning, special significance. Musician - produces music, and, therefore, is not only an "object", but also the subject of musical psychotherapy. The musician's training includes preparing him as an individual and as a professional to perform functions that can be called psychotherapeutic: in the works of the most famous performers, as well as in the work of ordinary teachers, psychotherapeutic moments sometimes become key. Piano music and performance practice sets a certain "viewing angle" of life, and, in the case of traumatic experiences, a new way of understanding a difficult, traumatic and continuing to excite a person event, changing his attitude towards him. It helps to see something that was hidden in the hustle and bustle of everyday life or in the patterns of relationships familiar to a given culture. At the same time, while playing music or learning to play music, a person teaches to see the hidden and understand the many secrets of the human soul, the relationships of people.

Key words: art, music, piano, musician, composer, performer, psychotherapist, music therapy, music therapy, catharsis, self-realization.

Introduction. Each type of art is associated with the process and results of human consciousness. Being a special form of cognition of reality, art reaches its goals with various means of influence: music reaches its goals with sounds. Musical art, which directly and strongly affects a person, already in the first years of his life, occupies a large place in his general cultural development. Many writers, composers, musicologists have repeatedly emphasized that work on musical artistic and aesthetic education must be carried out systematically. It should be a mandatory part of the activities carried out by teachers to educate a harmoniously developed person in a manger, kindergarten, school, college, university. Modern scientists, teachers unanimously believe that the level of musical culture of the younger generation nowadays largely depends on solving the problem of organizing a holistic process of training, education

and development on an integrated musical, aesthetic and humanitarian basis. Musical art is a bright and irreplaceable means of forming a person as an original, holistic, authentic person, partner and professional. It is important to not only teach to expressively and cleanly sing, move to music, but also to provide conditions for the formation of a persistent need, the desire to communicate with music, create the opportunity to "reason" in it, since understanding music is a specific cognitive process that stimulates all types of human activity. This is the educational and aesthetic aspect of musical education. Music has great cognitive spiritual and moral significance (B. V. Asafiev, Yu. B. Aliev, E. Almazov, V. M. Bekhterev, T. S. Babadan, O. N. Varshavskaya, N. A. Vetlugina, A. I. Katinene, A. V. Keneman, D. B. Kabalevsky, A. Karasev, A. N. Leontiev, T. Lomova, N. A. Metlov, C. Orff, O. P. Radynova, M. A. Rumer, B. M. Teplov, K. V. Tarasova, V. N. Shatskaya, S. T. Sholomovich, G. A. Fortunatov, C. Fauzi and others). It is also a significant means of educating humanity and respect for oneself and people, including people of other cultures, international and national experiences and perceptions. Music developed an interested and enthusiastic attitude. If man or women admire the beautiful, kind, expressed in music, then it solves the main task of spiritual and moral education. It is successfully formed a variety of personal, social and professional qualities and skills. The fact is that in the process of musical artistic and aesthetic education, the creative side of man is activated. The essence of the cultural function of art is that it awakens, activates, and forms the spiritual activity of man and of community. "Spiritual and spirituality itself are defined as such a state and quality of consciousness that accumulates the highest life values (humanism, creativity, freedom and the motives and motivating creative forces corresponding to this level - selflessness, faith, asceticism" (Didenko, 2012: 13). The aesthetic education should not be only training in the technique of art under any circumstances. The aesthetic education simply should awaken in the soul experiences and representations of an aesthetic quality. First, it is necessary to place a person in such an environment that would always be beautiful. Then he himself must show grace in his personality, in wearing with others, in his studies and professional activities. All this can be achieved in the process of harmonious development of the soul - art. Musical education, musical activity - one of the central components of aesthetic education - plays a special role in the comprehensive development of a person, which is determined by the specificity of music as a form of art, the specifics of each age and the tasks of a life situation, as well as the goals of communicating with music.

The great importance of music in the music therapy system for mentally ill patients and psychological counseling of healthy people was noted by Alexander Yarotskiy, Sergey Korsakov, Vladimir Bekhterev, Sergey Konstorum, and others. The foundations of music therapy are also in the works of Matvey Mudrov, Sergey Botkin, Lev Brusilovskiy, Vladimir Zavyalov, Alex Pontwick, Helen Boni, Paul Nordof and Clive Robbins, Christoph Schwabe, Elena Galinsky, and other scientists of the past and the last century, which became the basis of modern practical, applied and theoretical researches (Petrushin, 1999). However, very few special studies have been devoted to studies of the role of the performer as simultaneously a "patient" and "psychotherapist", even if such a specialty as "musical rehabilitation" has existed and developed for a long time - treatment with music and singing various diseases, restoration of health after injuries (Shushardzhan, 2005). In our opinion, the lack of extensive and integrative work in this area is a serious omission: the separation of musical psychotherapy into active (playing and composing music) and passive (listening to music) is clearly not enough to understand the processes and effects that arise in the preparation and activities of musicians. At the same time, the study of the features and possibilities of the musical psychotherapeutic aspects of the activities of music performers (including pianists) is important not only for optimizing the educational and professional activities of musicians, but also for developing the theory and practice of psychotherapy.

The purpose of the study is to comprehend the psychotherapeutic aspects of performing activities (using pianists as an example).

The research method is a theoretical analysis of the psychotherapeutic aspects of performing activities: the study of the possibilities and functions of musical psychotherapy in the life of a musician as a "(self) psychotherapist" and "patient"

The results of the study. Aspects related to the psychotherapeutic capabilities and functions of music are important in the development of the pianist as a musician, songwriter and performer. This is well shown by the examples of the well-known, who have gone down in the history of art, and the most ordinary, ordinary pianists, their listeners and admirers, and connoisseurs of piano music and music in

general (Ayvankhov, 1992: 18). For almost any person, music acts as a way of self-understanding and understanding of the world, a way of self-realization, rethinking and overcoming life's difficulties - internal and external "blockages" of development, a way of saturating life with universal meanings, including a person in the richness of his native culture and universal culture as a whole (Brusilovskiy 1985: 262). Art and, above all, its metaphorical nature help to bring out and realize internal experiences, provide an opportunity to look at one's own experiences, problems and injuries from another perspective, to see a different meaning in them (Swain, 2016: 9). In essence, we are talking about art therapy, including the art of writing and performing music - musical psychotherapy. However, for a musician, music has a special meaning, special significance. Musician - produces music, and, therefore, is not only an "object", but also the subject of musical psychotherapy. The musician's education includes the training and education of him as an individual and as a professional, preparation for performing functions that can be called psychotherapeutic: in the works of the most famous performers, as well as in the work of ordinary teachers, the psychotherapeutic effects and aspects of activity sometimes become key. These effects can be divided into two main groups:

1) Playing and listening to music as an active musical psychotherapy of the performer himself, the practice of helping to solve the problems of development, personal and professional development of the pianist. In the role of "patient" is the performer himself;

2) Performance of music as an event of psychotherapeutic assistance to listeners as "patients". In the role of "patients" are listeners.

Most often, however, the performance of music is studied as an event of psychotherapy in the context of "ordinary musicians playing", performance outside a concert, educational or other professional situation, outside the context of "performer - listener".

As a result, the first aspect, as we have already noted, has been studied quite fully and variably. As a special case of "playing music in general", a professional performer cannot but feel the healing influence of music; it is extremely important for his personal and professional formation. However, the second aspect, the conscious and directed psychotherapeutic influence of the performer on his listeners, remains in the shadows: psychotherapy is not the target function of the musician's work; it was seen more as an "artifact" (characteristic of the performing skills of the greatest, such as Ferenc Liszt, Anton Rubinstein, Joseph Hoffmann, Sergey Rachmaninov, Vladimir Horowitz, etc.) than "fact".

At the same time, it should be noted that the achievements of modern musical psychotherapy are very significant. Piano music and performance practice sets a certain "viewing angle" of life, and, in the case of traumatic experiences, a new way of understanding a difficult, traumatic and continuing to excite a person event, changing his attitude towards him. It helps to see something that was hidden in the hustle and bustle of everyday life or in the patterns of relationships familiar to a given culture. At the same time, while playing music or learning to play music, a person teaches to see the hidden and understand the many secrets of the human soul, the relationships of people. Music, including in the process of singing and in dancing, affects a person in many ways, for example, researchers believe that under the influence of images generated by people when listening to music, catharsis occurs - the response to mental injuries experienced in childhood and adulthood is activated natural tendency and resources for self-healing. Therefore, in a variety of schools and traditions of musical therapy, a pronounced cathartic effect of listening and performing music is noted. It is celebrated even when it comes to the "magic" of the greatest pianists of the past and present.

In modern music therapy, several schools stand out.

The Swedish school is based on the ideas of psychoanalysis and implements the concept of psychoresonance of a person, his condition and music: a specialist using music brings the client to catharsis, facilitating his condition. Alex Pontwick and many other researchers note the phenomenon of psychoresonance: the deep layers of human consciousness resonate with sounding harmonic forms and are available for understanding. Based on the views of Carl Gustav Jung, his understanding of the "collective unconscious", developed ideas about how to reveal the deepest layers of the psyche through the relationship of sounds (Pontvik, 1955: 31). Ira Maximilian Altshuler discovered physiological changes in patients, adequate to certain types of musical influence (Altshuler, 1945: 17). She created a psychotherapeutic approach to "fine-tuning" the patient, initiating dialogue and building relationships with the person she called the izo-principle of music therapy (Davis, 2003: 248).

The British and American tradition is very rich in a variety of studies. Among the most popular areas are those that are devoted to mechanisms and technologies for working with people with different characteristics, diseases and deviations in development, behavior, etc., including with disabilities: children, adults, and the elderly. So, from the mid-twentieth century, Paul Nordoff and Clive Robbins have been studying the impact of music on children with disabilities, including in special education: first in the UK and then in the USA, they introduced programs for children with mental disorders, developmental delays and others disadvantages (Nordoff, Robbins, 2004: 3-4). The approach of these authors is based on the belief that everyone is able to find meaning and benefit from musical experience. The focus is on treatment through the creation of music by both a psychotherapist for a client and jointly by a specialist and client (Aigen, 2005: 14).

In addition, known is the method of music educator and psychotherapist Hellen Bonnie or the guided imagery in music (GIM) method. It was developed by her (Bonny, 2001: 174) based on the ideas of humanistic and transpersonal psychology. Guided images are used in traditional and alternative medicine, which involve the use of mental images to help with physiological and psychological disorders in patients. Usually a relaxing and focusing image is offered, and a person, using his imagination and discussing its results and processes, seeks to find constructive solutions to solve his problems. Music is used as a means to bring the patient to a higher state of consciousness, healing and constructive understanding of himself and the world. Music is a "co-therapist." GIM with children can be used in an individual or group setting and includes techniques of relaxation, identification, exchange of experiences and ideas, improvisation to reveal oneself and stimulate growth.

Music is also used as a "coping strategy" (music as a coping strategy), for coping with stress (Labbe, 2007: 167). A coping strategy is any technique or practice designed to reduce or overcome the negative effects associated with stress. Harmonious development of personality is impossible without understanding the harmony of sounds, rhythms, as music develops the sphere of feelings, promotes self-knowledge. Responsiveness to music, sensitivity to it is one of the most important musical abilities. Studies by scientists indicate that people growing up in conditions of emotional dissatisfaction associated with a lack of proper human attention to them, care and love, in most cases develop flawed. Musical art to some extent allows you to overcome stresses and injuries, neutralize the negative emotional background, enrich life with new positive impressions, feelings and perceptions (Arpentieva, Kassymova, Lavrinenko, Tyumaseva, Valeeva, Kenzhaliyev, Triyono, Duvalina, Kosov, 2019; Arpentieva, 2015; Kassymova, Stepanova, Stepanova, Menshikov, Arpentieva, Merezchnikov, Kunakovskaya, 2018; Kassymova, Tokar, Tashcheva, Slepukhina, Gridneva, Bazhenova, Shpakovskaya, Arpentieva, 2019; Kassymova, Tyumaseva, Valeeva, Lavrinenko, Arpentieva, Kenzhaliyev, Kosherbayeva, Kosov, Duvalina, 2019; Kassymova, Kosherbayeva, Sangilbayev, Schachl, Cox, 2018; Kassymova, Valeeva, Stepanova, Goroshchenova, Gasanova, Kulakova, Menshikov, Arpentieva, Garbuzova, 2019). It is known that elevated stress levels can lead to conditions such as mental illness, cardiovascular disease, eating disorders, gastrointestinal complications, sexual dysfunction, and skin and hair problems.

Although there are hundreds of different coping strategies, using music is one of the most effective and specific examples of coping (Jiang, 2013: 204), which is used to combat the negative effects of stress:

- 1) aimed at re-evaluating, changing values or patterns of understanding, behavior;
- 2) problem-oriented - focused on the causes of stress, including the elimination or adaptation to the stressor;
- 3) aimed at experiences and other reactions under stress (meditation, distraction or release of experiences), increased awareness, and reflection.

Music relieves stress by reducing or altering the response to it or mitigating some of the physiological effects of the stress response (McCaffrey, Edwards, Fannon, 2011: 188).

Many researchers, for example, Christoph Schwabe, distinguish the retrospective and prospective phases of music therapy (Schwabe, 1972: 58). Retrospective helps to survive the need for active disclosure of internal conflict. Listening and playing music leads to a confrontation of a person with his inner life, feelings, fears, etc. Unconscious or partially conscious conflicts remaining up to this time are transformed into concrete representations, necessity and desire collide. In the prospective phase, two approaches are possible: 1) discharge of mental stress, harmonization and restoration, correction of dysfunctional organ disorders; 2) the development of the need to listen and play music, expanding the range of experiences and

stabilizing balanced well-being, developing a person as a person and soul (Jiang, 2013: 204). Performing and listening to music serves to overcome painful manifestations, self-esteem disorders, and ambivalent behavior. Christoph Schwabe gives a detailed description of the music of various composers and its psychotherapeutic capabilities. In this context, he follows the American tradition of creating large catalogs of healing musical works of various genres and styles, taking into account the stimulating or calming therapeutic effect. Christoph Schwabe believes that the main task of music therapy as part of piano music performing practice is to penetrate into the deeper realm of the personality. Where it is impossible to penetrate with the help of the word: the performance and listening to music is based on the unchanging laws of nature, on the transcendental and therefore unknowable and inexplicable "world sound". This is especially evident in the works of folk music, as well as in such music as the choirs of Johann-Sebastian Bach, the works of Wolfgang-Amadeus Mozart, Ludwig van Beethoven and others (Schwabe, 1972).

The German school believes that the moment of human psychophysical integrity is important, directing efforts to the development of various forms of the integrated use of the healing effects of various types of arts. Carl Heinrich Maria Orff and Gunilda Kitman proposed a different approach (Orff schulwerk / schoolwork, Orff approach, "school work" or "schooling" music) in working with children with developmental problems, delays and disabilities (Orff and Keetman, 1954, 1960), relying on the music of C. Orff. The child needs a musical education oriented specifically to him ("child-centered way of learning"), music is a system similar to language, just like every child can learn a language without formal learning, every child can learn music in a caring and friendly atmosphere, maybe create ("the creation of elementary music», "elemental music making") (Shamrock, 1997: 42). After World War II, Theodor Helbrügge developed a holistic view of music as a synthesis of words, sounds and movements, the use of both music and game improvisation as a creative incentive for a child to explore himself and the world. The multisensory aspects of music used by the psychotherapist to meet the special needs of the child, and the different possibilities and limitations of different instruments were also studied (White, 2015: 46). In music therapy, within the framework of "social pediatrics", social integration and the involvement of parents in the therapeutic process are also important. The basis is "responsive interaction": the therapist meets the child in his world and reacts in accordance with his initiatives, combining humanistic acceptance and developing support.

The Swiss school is also psychoanalytic (the school of maieutics,) uses vocal therapy and psychotherapeutic performance (mainly on flutes because of their great impact on the psyche due to tessitura, as well as the inclusion of breathing in the process of psychotherapy (Mastropaolo, 1990: 3-4). Mastropaolo examines the process of musical psychotherapy in the context of the research of Sigmund Freud and his followers: music activates and gives way to unconscious aspirations, harmonizes the relationships of personality substructures, as well as personality and society.

The role of catharsis is also noted in Polish music therapy. One of the leading researchers in music therapy, Bogdan Dzemidok sees the catharsis function in that singing helps to "clear" of layered negative experiences, to embark on a new path of relations with the outside world (Dzemidok, 1974: 32). Another well-known researcher, music psychotherapist E. Galinskaya in music therapy distinguished:

- 1) methods aimed at responding, relaxing and activating;
- 2) training behavioral methods of teaching skills and communication;
- 3) creative methods in the form of instrumental, vocal, motor and complex improvisation;
- 4) psychedelic, ecstatic, aestheticizing, contemplative;
- 5) musical sensitivity training to develop the ability to see the manifestations and echoes of the life of music (Galińska, 1990: 77).

In Russian works, including the works of Vladimir Bekhterev, the beneficial effect of receptive (passive) and active (performing) music therapy was examined: the harmonizing and stimulating effect of music on the central nervous system and other body systems (Bekhterev, 1916). Scientists and teachers note that the catharsis effect is present due to the fact that in a person immersed in everyday life and losing its integrity in it, when a work of art lives. There is a way out of the bustle, disharmonious states (Kagan, 1996: 56), and the internal unity, a person experiences the expediency of the world and its significance, embeddedness in the world, "cleansing itself" of chance and fragmentation, alienation, everyday life (Kuznetsov, 1980: 235). In this case, catharsis occurs both at the level of physiological functions, and at the psychological and spiritual levels of man. One of the leading music educators in Russia, Sergei

Shushardzhan, notes the importance of developing non-specific adaptation reactions and the overall harmonization of a person. Following him, we believe that the soul of a person chooses or composes music that she needs, which expresses precisely her experiences (Shushardzhan, 2005: 133). However, since a musical text, like any other text, can be “read” in a variety of ways, even if the “educational reading” speaks a lot about the student to the teacher and students, much allows you to express and - along the way - correct - in your understanding of yourself and the world - to the student himself (Shushardzhan, 1998: 24). Music as a sphere of harmonies makes it possible to harmonize your world and the world of listeners. It shows how such harmony can be found and realized, how dissonances can and must be overcome, and how they arise and grow if a person does not make efforts to harmonize and / or behaves incorrectly - in relation to himself and the world. In order to maximize the use of the potential that has arisen while listening to or performing music, as in all other cases of the application of psychotherapeutic practices, it is very productive to recognize and speak out the intention and problem that we would like to strengthen or resolve (Arpentieva, 2017: 407-408).

Valentin Petrushin integrates well-known ancient and modern theories and technologies (techniques), prompting the client to recover immediately in all respects (Petrushin, 1999: 25), including values and worldview. At the beginning of this century, Alexander Klyuyev develops ideas about music therapy as an integrated method of helping people (Klyuyev, 2012). On the example of the work of such a physician as Rushel Blavo (Khaimov), one can see in his music therapy albums compositionally complex music recorded using modern technologies, taking into account the contents of various treatment programs (Blavo, 2003: 7-8). R. Blavo compositions include such therapeutic mechanisms of music therapy as catharsis and discharge, harmonization and correction of experiences, increasing sensitivity and accessibility for conscious experience of psycho- and sociodynamic processes, increasing the social activity of students, acquiring new means of expression, optimizing the conditions for learning and understanding, the transformation of new and restoration, renewal of old relationships, attitudes, attitudes (in particular, through the development of aesthetic their and moral needs) (Blavo, 2010: 11).

In general, in addition to the practice of training professional musicians, educators in Russia and the USSR attached great importance to music in education and development. “Listening to music, a person knows himself, and knows, first of all, that he, a person, is beautiful, born in order to be beautiful, and if there is something bad in him, then this bad must be overcome; music helps to feel bad in oneself”, “music straightens a person’s soul” (Sukhomlinskiy, 2001: 6), - V.A. Sukhomlinskiy, “... Music is the most favorable background against which a spiritual community of educator and children arises. It seems to open the hearts of people.

Listening to music, a person knows himself, and knows, first of all, that he, a person, is beautiful, born to be beautiful, and if there is something bad in him, then this bad must be overcome; music helps to feel bad in oneself” (Sukhomlinsky, 2001: 6). An ordinary listener is satisfied with a minimal semantic understanding of music. However, when trying to comprehend its internal, and not only external, meanings, specific cultural values and traditions behind the seeming “universal” musical “text”, a person is most often a professional musician, performer. He is include into dialogue with the author and performer of music and, through them, with the whole culture at a particular moment in its development. Understanding the music, the performer and the listener together study and reconstruct the authors' ideas about life and about themselves, about God, about people and their relationships with them. They can answer the question of what the music carries joy or suffering, despair or an attempt to gather, sadness or rage, etc. They can compare “your path” and the path of the music hero, your life, their circumstances - cultural, religious, and social, etc. The listener learns how to survive and transform difficulties, sharing or not sharing them with the heroes of music, rejects and accepts for themselves those value-semantic contexts that contain certain musical works. Performer - transfers these methods to him, understood by him and reconstructed by him during preparation for the concert and during the concert itself, direct contact with the audience as a group of “patients”, individual or group “patient” (client).

Musical performance practice is a practice of human development. Dialogue with music is for the pianist - teacher or performer - a way to harmonize and enrich their own lives and the lives of those around them: it is no coincidence that orchestrations and other arrangements, variations and remakes of some, affecting the deep emotions of people of different cultures and times, musical works, are so numerous and in demand. The very comparison of orchestrations and arrangements, arrangement and new

arrangement of music are one of the forms of music therapy, one of the types of dialogue. Even the teaching of musical psychotherapy acts as one of the most interesting areas of dialogue between teacher and student, allowing the student to penetrate into the deeper layers of musical creativity, organize his dialogue with music and text, as well as the dialogue of culture with culture, that harmony and integrity, those “cultural scientists”, which are inherent in music. Music as one of the most democratic forms of art is especially close to the concept of "folklore." Actually folk, folklore musical works, and musical hits, gaining the status of folk, are addressed to such "culturologists", fixing the leading values for each of the cultures: love, honor, strength, simplicity, etc. The “cultural pathogens” hidden in each such work both preserve and activate the values of cultures and peoples, allowing them to live happily and dignifiedly, cope with difficulties and develop, sometimes contrary to circumstances. They introduce the performer and his listeners to the horizons and world outlook of this or that culture and humanity as a whole, strengthening the “roots” of each individual life, the individual “crown” of which is richer the richer the “roots”. In general, analyzing works with the greatest psychotherapeutic potential, researchers at all schools note:

- 1) folk, folklore national = specific music, including songs and dances of each ethnic group, nationality;
- 2) author's classical music (which includes numerous works of the past);
- 3) music specially created for psychotherapy (“relaxation”, “spiritual development”, etc.) (“New Age” and its hybrids with ethical and spiritual-religious music).

Obviously, these groups sometimes intersect very closely, which indicates areas of music with the greatest healing potential.

According to many domestic and modern researchers, performing music acts as a practice of creative development of the personality of the musician and his listeners. Piano as an instrument requires from the person not only good technique, but also a huge personal commitment, a deep and complete understanding of life experience, an understanding of oneself and the world, without which it is impossible to become a real pianist - pianist, whose play becomes part of his life and the life of his listeners. In their “higher forms”, both the performer and the listener act as co-creators and co-performers of musical art. The performer affirms - broadcasts the ideal to the audience and the cultural values associated with it at the individual, personal, socio-historical and universal-cosmic levels. The listener, filling the work with an individual personal sense, reproduces the being of a work of art at the moment in a given space - within the framework of a certain culture, confirming it as a cultural value. A striking example is the description of Evgeny Trubetskoy, who talks about a radical revolution in his worldview from materialism to religious Christian philosophy, which was really realized in the process of listening to the IX symphony of Ludwig van Beethoven performed by a symphony orchestra conducted by Anton Rubinstein (Trubetskoy, 2011). Not some distant verbalizations of the meanings of the musical text, but specific sounding “cultural genes” broadcast by the performer and the meanings comprehended by the listener, make a spiritual revolution. Moses Kagan very precisely notes this moment: “music is a way of knowing the human spirit” (Kagan, 1996: 56). No less accurate is another observation: “Music was created to serve a holy purpose, to direct thoughts to that which is pure, noble, sublime, and to awaken devotion and thanksgiving to God in a person’s soul. What a huge difference between the use of music in antiquity and that far from noble purpose, which it often serves today!” (Kuznetsov, 1980: 240).

Conclusion. Of great importance in the formation of a musician-performer, which we see on the examples of many great pianists, as well as in the practice of concert performing and educational activities, is the musical-psychotherapeutic aspects and the functions of the training and labor activity of (future) professionals. The training and improvement of musical and performing personnel should be specifically aimed at understanding the psychotherapeutic functions of music, its performance and listening, with emphasis on the role of the performer as a practical psychologist - a “psychotherapist”. This emphasis suggests the importance of development, improvement as a person and a professional, the performer himself, relating to the public as a potential “patient” the leading meanings of human life and culture. Classical music possesses the greatest psychotherapeutic potential, harmoniously combining cultural-specific and spiritual-religious aspects, addressed to higher experiences and ideas about a person, the meaning of his life, and his love of life.

П. В. Меньшиков¹, Г. К. Касымова², Р. Р. Гасанова³, Я. С. Зайчиков⁴,
В. А. Березовская⁵, А. В. Косов⁶, М. Р. Арпентьева¹, М. Е. Киричкова⁷

¹Циолковский атындағы Калуга мемлекеттік университеті, Калуга, Ресей;

²Абай атындағы Қазақ ұлттық педагогикалық университеті, Satbayev University, Алматы, Қазақстан;
Ягьякарта мемлекеттік университеті, Индонезия;

³Педагогикалық білім беру факультеті, М. В. Ломоносов, Мәскеу, Ресей;

⁴Заң институты және М. М. Сперанский, Владимир мемлекеттік университет және
А. Г. мен Н. Г. Столетовтар, Владимир, Ресей;

⁵Таганрог институты және И. П. Чехов (филиал), Ростов мемлекеттік экономикалық университеті
(RSEU / RINH), Таганрог, Ресей;

⁶«Телефон трасты» жедел психологиялық көмек бөлімі, Калуга «Қамқорлық» халыққа әлеуметтік қызмет
көрсету орталығы, Калуга, Ресей;

⁷Европалық психотерапевтер ассоциациясы (ЕПА), Кәсіби байланыс орталығы, Мәскеу, Ресей

МАМАНДЫҚТЫҢ ОҚЫТУЫНА АРТИСТИКАЛЫҚ ЖӘНЕ ЭСТЕТИКАЛЫҚ БІЛІМ ЖӘНЕ МУЗЫКАЛЫҚ ПСИХОТЕРАПИЯ

Андатпа. Музыкант, композитор және орындаушы ретінде пианисттің дамуындағы ерекше рөлді өнер тарихына танымал еткен және мысалға келтірілген қарапайым кәдімгі пианисттер, олардың тыңдаушылары мен әуесқойлары, фортепиано музыкасы мен жалпы музыканы бағалаушылар психотерапиялық қабілеттермен және сәттермен байланысты етіп ойнайды. Музыканың ерекшелігі бар. Зерттеудің мақсаты - іс-әрекеттің психотерапевтік аспектілерін түсіну (мысал ретінде пианисттерді қолдау). Зерттеу әдісі орындаушылық іс-әрекеттің психотерапевтік аспектілерін теориялық талдау болып табылады: музыканттың психотерапиясының мүмкіндіктері мен функцияларын зерттеушінің «(өзін-өзі) психотерапевт» және «пациент» ретіндегі өмірі. Музыка дерлік кез-келген адам үшін өзін-өзі тану және әлемді түсіну тәсілі, өзін-өзі тану, өмірдің қиындықтарын қайта қарастыру және еңсеру тәсілі - дамудың ішкі және сыртқы «тосқауылдары», өмірді жалпыға ортақ мағыналармен қанықтыру әдісі, оның ішінде өзінің туган мәдениеті мен жалпыға бірдей мәдениетті болу. Өнер және, ең алдымен, оның метафоралық табиғаты ішкі тәжірибені шығаруға және жүзеге асыруға көмектеседі, өз тәжірибесіне, проблемалары мен жарақаттарына басқа көзқараспен қарауға, олардағы басқа мағынаны көруге мүмкіндік береді. Негізінде, арт-терапия туралы, оның ішінде музыканы жазу және орындау өнері - музыкалық психотерапия туралы қарастырылады. Алайда музыкант үшін музыканың ерекше мәні, ерекше мағынасы бар. Музыкант - музыканы шығарады, демек, бұл тек «объект» ғана емес, сонымен қатар музыкалық психотерапия тақырыбы. Музыканттың дайындығы оны жеке тұлға ретінде және психотерапевтикалық деп атауға болатын функцияларды орындауға дайындауды қамтиды: әйгілі орындаушылардың шығармаларында, сондай-ақ қарапайым мұғалімдердің жұмысында психотерапевтік сәттер кейде басты рөлге ие болады. Фортепиано музыкасын орындау практикасы өмірдің белгілі бір «көру бұрышын» белгілейді, ал жарақат алған жағдайда қиын, травматикалық түсіну мен адамға оқиғаны қозғауды жалғастырудың жаңа тәсілі. Бұл күнделікті өмірдің кептелісінде немесе мәдениетке таныс қатынастарда жасырылған нәрсені көруге көмектеседі.

Музыкалық және орындаушылық кадрларды даярлау және жетілдіру арнайы музыканың психотерапиялық функцияларын, оны орындау және тыңдауды түсінуге бағытталған болуы керек, орындаушының практикалық психолог - «психотерапевт» ретіндегі рөліне баса назар аудару керек. Классикалық музыка үлкен психотерапиялық потенциалға ие, ол мәдени-рухани және діни аспектілерді үйлестіре отырып, адам туралы жоғары тәжірибе мен идеяларға, оның өмірінің мәні мен өмірге деген сүйіспеншілікке бағытталған. Сонымен қатар, адам музыканы ойнағанда немесе музыка ойнауды үйрену барысында адам жасырын нәрсені көруге және адам жанының көптеген сырларын, адамдардың қарым-қатынасын түсінуге үйретеді.

Түйін сөздер: өнер, музыка, фортепиано, музыкант, композитор, орындаушы, психотерапевт, музыкалық терапия, музыкалық терапия, катарсис, өзін-өзі тану.

**П. В. Меньшиков¹, Г. К. Касымова², Р. Р. Гасанова³, Я. С. Зайчиков⁴,
В. А. Березовская⁵, А. В. Косов⁶, М. Р. Арпентьева¹, М. Е. Киричкова⁷**

¹Калужский государственный университет им. К. Э. Циолковского, Калуга, Россия;

²Казахский Национальный педагогический университет имени Абая, Satbayev University, Алматы, Казахстан; Джокьякартский государственный университет, Индонезия;

³Факультет педагогического образования, Московский государственный университет им. М.В. Ломоносова, Москва, Россия;

⁴Юридический институт им. М. М. Сперанского Владимирского государственного университета им. В. Г. и А. Г. Столетовых, Владимир, Россия;

⁵Таганрогский институт имени А.П. Чехова (филиал), Ростовского государственного экономического университета (РГЭУ / РИНХ), Таганрог, Россия;

⁶Отделение экстренной психологической помощи "Телефон Доверия",

Калужский комплексный центр социального обслуживания населения "Забота", Калуга, Россия;

⁷Европейская ассоциация психотерапевтов (ЕАР), Центр профессиональных коммуникаций, Москва, Россия

ХУДОЖЕСТВЕННО-ЭСТЕТИЧЕСКАЯ ПОДГОТОВКА СПЕЦИАЛИСТА И МУЗЫКАЛЬНАЯ ПСИХОТЕРАПИЯ

Аннотация. Особую роль в развитии пианиста как музыканта, сочинителя и исполнителя, как показывают примеры известных, вошедших в историю искусства, и самых обычных, рядовых пианистов, их слушателей и почитателей, ценителей фортепианной музыки и музыки в целом, играют моменты, связанные с психотерапевтическими возможностями и функциями музыки. Цель исследования – осмысление психотерапевтических аспектов исполнительской деятельности (на примере пианистов). Метод исследования – теоретический анализ психотерапевтических аспектов исполнительской деятельности: изучение возможностей и функций музыкальной психотерапии в жизнедеятельности музыканта как «(само)психотерапевта» и «пациента». Практически для любого человека музыка выступает как путь для самопонимания и понимания мира, путь самореализации, переосмысления и преодоления жизненных трудностей – внутренних и внешних «блокад» развития, путь насыщения жизни общечеловеческими смыслами, включения человека в богатство его родной культуры и общечеловеческой культуры в целом. Искусство и, прежде всего, его метафоричность помогают вывести наружу и осознать внутренние переживания, дают возможность взглянуть на собственные переживания, проблемы и травмы с другой стороны, увидеть в них другой смысл. По сути, речь идет о терапии искусством, в том числе искусством написания и исполнения музыки – музыкальной психотерапии. Однако для музыканта музыка имеет особый смысл, особое значение. Музыкант – производит музыку, и, значит, является не только «объектом», но субъектом музыкальной психотерапии. Подготовка музыканта включает подготовку его как личности и как профессионала к выполнению функций, которые можно назвать психотерапевтическими: в работах наиболее известных исполнителей, также как и в работе обычных педагогов, психотерапевтические моменты подчас становятся ключевыми. Фортепианная музыкально-исполнительская практика задает определенный «угол рассматривания» жизни, а в случае травмирующих переживаний – новый способ понимания тяжелого, травмирующего и продолжающего волновать человека события, меняя отношение к нему.

Обучение и совершенствование музыкального и исполнительского персонала должно быть конкретно направлено на понимание психотерапевтических функций музыки, ее исполнения и прослушивания, с упором на роль исполнителя как практического психолога-«психотерапевта». Классическая музыка обладает наибольшим психотерапевтическим потенциалом, гармонично сочетая культурно-специфические и духовно-религиозные аспекты, адресованные высшим переживаниям и представлениям о человеке, значении его жизни и его любви к жизни. Она помогает увидеть то, что было скрыто в суете повседневности или в привычных для данной культуры шаблонах отношений. Вместе с тем, исполняя музыку или участь исполнять музыку, человек учит видеть скрытое и понимать многочисленные тайны человеческой души, отношений людей.

Ключевые слова: искусство, музыка, фортепиано, музыкант, композитор, исполнитель, психотерапевт, музыкотерапия, музыкальная терапия, катарсис, самореализация.

Information about authors:

Arpentieva M.R., Grand doctor (Grand PhD) of psychological Sciences, associate professor, corresponding member of the Russian academy of Natural History (RANS), Academician of the International educational Academy, professor of the department at the development and education psychology, Tsiolkovskiy Kaluga state University, Kaluga, Russia; mariam_rav@mail.ru; <https://orcid.org/0000-0003-3249-4941>

Berezovskaya V.A., Senior Lecturer, Department of Choral Conducting, Chekhov Tagantog branch of the Rostov State Economical University, Taganrog, Rostov region, Russia; vasilisa.berezovskaya@yandex.ru; <https://orcid.org/0000-0003-1007-5121>

Gasanova R.R., Candidate(PhD) of Psychology, Senior Lecturer, Department of History and Philosophy of Education, Deputy Dean of the Faculty of Pedagogical Education, M.V. Lomonosov Moscow State University, Moscow, Russia; renata_g@bk.ru; <https://orcid.org/0000-0002-4641-0019>

Kassymova G.K., PhD, Yogyakarta State University, Indonesia; Senior lecturer at Abai Kazakh National Pedagogical University; Satbayev University in Almaty, Kazakhstan; g.kassymova@satbayev.university; <https://orcid.org/0000-0001-7004-3864>

Kirichkova M.E., PhD student, department of the social and organizational psychology, Tsiolkovskiy Kaluga State University, Kaluga, Russia; margaritak05@mail.ru; <https://orcid.org/0000-0003-3448-8852>

Kosov A.V., Candidate (PhD) of Psychological Sciences, associate professor, social worker, Emergency Psychological Aid Department "Telephone Trust", Kaluga Complex Center for Social Services "Zabota", Kaluga, Russia; sanslav@kaluga.net; <http://orcid.org/0000-0002-1691-8487>

Menshikov P.V., Candidate (PhD) of Psychological Sciences, Associate Professor, and Associate Professor of the Department of Psychology of Development and Education, Tsiolkovskiy Kaluga state University, Kaluga, Russia; edeltanne@list.ru; <https://orcid.org/0000-0001-6547-6032>

Zaichikov Y.V., Senior Lecturer of the Civil Law and Civil Procedure Department of M. M. Speranskiy Law Institute of the Vladimir State University, Vladimir, Russia; yaroslav_zaichikov@mail.ru; <https://orcid.org/0000-0003-3741-0559>

REFERENCES

- [1] Aigen K. (2005) *Being in Music: Foundations of Nordoff-Robbins Music Therapy*. Barcelona Publ. 410 p.
- [2] Altshuler I.M. (1945) The past, present, and future of musical therapy. *Educational Music Mag.*, Vol. 24, N 16, P. 16–54.
- [3] Arpentieva M. R., Kassymova G.K., Lavrinenko S.V., Tyumaseva Z.I., Valeeva G.V., Kenzhaliyev O.B., Triyono M.B., Duvalina O.N., Kosov A.V. (2019) Environmental education in the system of global and additional education. *Bulletin of National Academy of Sciences of RK*. Vol. 3, (379). P. 158–168. <https://doi.org/10.32014/2019.2518-1467.82>
- [4] Arpentieva M.R. (2015) Academic socio-psychological counseling and teaching of psychology. Kaluga: K.E. Tsiolkovskiy Kaluga state univ. publ. 670 p. (in Russ.).
- [5] Arpentieva M.R. (2017) Rol' muzykal'noy psikhoterapii v protsessakh vnutrenney zhizni cheloveka [The role of musical psychotherapy in the processes of the inner life of a person]. In: E.I. Chernyak (ed.) *Etyudy kul'tury-2017: Materialy Mezhdunarodnoy nauchno-prakticheskoy konferentsii studentov, aspirantov i molodykh uchenykh, Tomsk, 20 aprelya 2017 g* [Etudes of Culture-2017: Materials of the International Scientific and Practical Conference of Students, Postgraduates and Young Scientists, Tomsk, April 20, 2017]. Tomsk: Publishing House of Tomsk State University, P. 406-417 (in Russ.).
- [6] Ayvankhov O.M. (1992) *Muzyka i peniye v dukhovnoy zhizni* [Music and singing in the spiritual life]. Moscow: Prosveta. 20 p. (in Russ.).
- [7] Bekhterev V.M. (1916) Voprosy, svyazannyye s lecheniyem i gigiyenicheskim znacheniyem muzyki [Issues related to the treatment and hygienic value of music]. *Obzor psikhiatricheskoy, nevrologicheskoy eksperimental'noy psikhologii* [Review of Psychiatric, Neurological Experimental Psychology], N 1-4, 124 p. (in Russ.).
- [8] Blavo R. (2003) *Istseleniye muzykoy* [Healing music]. St. Petersburg: Peter. 192 p. (in Russ.).
- [9] Blavo R. (2010) *Muzyka zdorovogo pozvonochnika. Istelyayushchaya sila zvuka* [Music of a healthy spine. The healing power of sound]. M.: RIPOL Classic. 176 p. (in Russ.).
- [10] Bonny H.L. (2002) Body listening: A new way to review the GIM tapes. *Nordic Journal of Music Therapy*. Vol. (2), P. 173-177. DOI: 10.1080/08098130209478060.
- [11] Brusilovskiy L.S. (1985) Muzykoterapiya [Music Therapy]. In: Rozhnov V.Ye. (ed.) *Rukovodstvo po psikhoterapii* [The Guide to Psychotherapy]. Tashkent: Medicine, P. 256-275. (in Russ.).
- [12] Davis, W.B. (2003) Ira Maximilian Altshuler: psychiatrist and pioneer music therapist. *Journal of Music Therapy*. Vol. 40. N 3, P. 247–263.
- [13] Didenko V.D. (2012) *The spiritual meaning of art (philosophical and aesthetic analysis)*. Moscow. 332 p.

- [14] Dzemidok B. (1974) *O komicheskom* [On the comic] Moscow: Progress. 223 p. (in Russ.).
- [15] Fauzi C., Basikin1, Duisenbayeva Sh., Kassymova G. (2020) Exploring efl student teachers readiness and gender differences of learner autonomy. *Bulletin of National Academy of Sciences of the Republic of Kazakhstan*. Vol. 1, (383). P. 288-299. <https://doi.org/10.32014/2020.2518-1467.34>
- [16] Galińska, E. (1990) Muzykoterapia w schizofrenii. *Zeszyt Naukowy Akademii Muzycznej we Wrocławiu*. Wrocław. N 48, P. 76–77 (in Poland).
- [17] Jiang J. (2013) The effects of sedative and stimulative music on stress reduction depend on music preference. *The Arts in Psychotherapy*. Vol. 40(2), P. 201–205. doi:10.1016/j.aip.2013.02.002.
- [18] Kagan M. (1966) *Muzyka v mire iskusstv* [Music in the world of arts]. St. Petersburg: Publ. "Ut", 232 p. (in Russ.).
- [19] Kassymova G.K., Stepanova G.A., Stepanova O.P., Menshikov P.V., Arpentieva M.R., Merezchnikov A.P., Kunakovskaya L. A.. (2018) Self-development management in educational globalization. *International journal of education and information technologies*. Vol. 12(12). P. 171-176.
- [20] Kassymova G.K., Tokar O.V., Tashcheva A.I., Slepukhina G.V., Gridneva S.V., Bazhenova N. G., Shpakovskaya E.Yu., Arpentieva M. R. (2019) Impact of stress on creative human resources and psychological counseling in crises. *International journal of education and information technologies*. Vol.13(1). P. 26-32.
- [21] Kassymova K.G., Tyumaseva Z.I., Valeeva G.V., Lavrinenko S.V., Arpentieva M.R., Kenzhaliyev B.K., Kosherbayeva A.N., Kosov A.V., Duvalina O.N. (2019) Integrative model of student and teacher stress coping: the correction of relations in educational, professional and personal interaction. *Bulletin of National Academy of Sciences of the Republic of Kazakhstan*. Vol. 3, (379). P. 169-179. <https://doi.org/10.32014/2019.2518-1467.83>
- [22] Kassymova K.G., Valeeva G.V., Stepanova O.P., Goroshchenova O.A., Gasanova R.R., Kulakova A.A., Menshikov P.V., Arpentieva M.R., Garbuzova G.V. (2019). Stress of the innovation and innovations in education. *Bulletin of National Academy of Sciences of the Republic of Kazakhstan*. Vol. 6. P. 288-300. <https://doi.org/10.32014/2019.2518-1467.173>
- [23] Klyuev A.S. (2012) Muzykoterapiya kak metod muzykal'noy pedagogiki [Music therapy as a method of musical pedagogy]. *Iskusstvo i obrazovaniye* [Art and education]. № 4 (78), P. 106-109. (in Russ.).
- [24] Kuznetsov B.G. (1980) *A. Eynshteyn. Zhizn', smert', bessmertiyе* [A.Einstein. Life, death, immortality]. M., Science. 675 p. (in Russ.).
- [25] Labbe, E. (2007) Stress and Coping: The Effectiveness of Different Types of Music. *Applied Psychophysiology and Feedback*. Vol. 32(3), P. 163–168. doi:10.1007/s10484-007-9043-9
- [26] Mastropaolo, G. (1990) *Musiktherapie und Bambusflöten*. Zürich : Musikhaus Pan, Cop., 1990. 201 p. (in German).
- [27] McCaffrey T., Edwards J., Fannon D. (2011) Is there a role for music therapy in the recovery approach in mental health? *The Arts in Psychotherapy*. Vol. 38(3), P. 185–189. <https://doi.org/10.1016/j.aip.2011.04.006>
- [28] Nordoff P., Robbins Cl, (2004) *Therapy in Music for Handicapped Children*. Barcelona Publishers, 280 p.
- [29] Orff C.G.M., Keetman G. (1966) *Orff Schulwerk: Music for Children* (5 vol.). Mainz: Schott Music Inter-l. 1200 p.
- [30] Petrushin V.I. (1999) *Muzykal'naya psikhoterapiya. Teoriya i praktika* [Musical psychotherapy. Theory and practice]. Moscow: Vlados. 176 p. (in Russ.).
- [31] Pontvik A. (1955) *Heilen durch Musik*. Zürich: Rascher. 230 p. (in German).
- [32] Schwabe C. (1972) *Musiktherapie bei Neurosen und funktionelltn Storungen*. Jena, Gustav Fischer Verlag. 210 p.
- [33] Shamrock M. (1997) Orff- Schulwerk: An Integrated Method. *Music Educators Journal*. Vol. 83(6), P. 41–44. <https://doi.org/10.2307/3399024>
- [34] Shushardzhan S.V. (2005) *Rukovodstvo po muzykal'noy terapii* [Guide to music therapy]. M. 450 p. (in Russ.)
- [35] Sukhomlinskiy, V.A. (2001) *O vospitanii* [About education]. M.: QUANTA +. 436 p. (in Russ.).
- [36] Swain J.P. (2006, 2016) *Historical Dictionary of Sacred Music*. Oxford: Scarecrow Press 2006; Oxford: Rowman & Littlefield Publishers, 2016. 402 p.
- [37] Trubetskoy E.N.T. (2011) *Smysl zhizni* [Meaning of life]. M.: Institute of Russian Civilization. 656 p. (in Russ.).
- [38] White E.G. (2015) *Messages to young people*. New York: CreateSpace Independent Publ. Platform. 420 p.