



PRACTICAL APPLICATION OF ExAT TECHNIQUES IN TRAINING PROCESS OF WOULD-BE MUSIC ART TEACHERS

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ABSTRACT

The article presents possibilities of effective application of art-therapeutic methodological complex, built on the principles of intermodal approach, in the process of training of future music art teachers. Theoretical provisions on application of the creative self-expression through art therapy (ExAT), which can be used in the process of compiling the curricula, manuals and recommendations for students of higher education institutions. Considerable attention has been paid to the development of the spiritual sphere of a personality in the educational process by means of music therapy. The practical concept is represented by a set of art-

therapeutic methods, the pedagogical potential of which helps future teachers to master the ExAT techniques in the process of studying professional disciplines.

The material given in the article is to facilitate the effective professional development of future music teachers as art therapists, the development of their motivation for creative activity, the mobilization of internal mechanisms of self-regulation and healing, the restoration of mental and physical integrity through the use of creative self-expression therapy by the means of art for the sake of effective professional self-realization.

Key words: professional training, art therapy, intermodal approach, professional musician and creative self-expression through art

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1. INTRODUCTION

1.1. Formulation of the Problem

The system of education and science of Ukraine is in a state of crisis, which negatively affects the development of all spheres of Ukrainian society as a whole. Given the global trends of modern education at all levels, the main content characteristics of which are fundamentalization, democratic principles and humanistic orientation, the priority areas of reforming the national education system should be determined on the basis of the philosophy of anthropocentrism. And it is the accepted leading paradigm in the domestic educational space, the humanistic paradigm of education, which is able to ensure the reorganization of the cultural field of the nation and help an individual as a unique personality in its self-development and spiritual ascent, which is a prerequisite for transformation of the society as a whole [10]. Therefore, the overcoming of the systemic crisis should occur, first of all, through the culture, which has always remained the source of cultural traditions and the center of spirituality of the people and, in particular, through the development of the spiritual component of professional activities of future teachers in the field of art.

Proof of this is the “Osvita” State National Educational Program (Ukraine XXI century.), the National Doctrine of Education of Ukraine in the XXI century, the Law of Ukraine "On Higher Education", the “Concept of aesthetic education of students in conditions of revival of Ukrainian national culture”, the “Concept of general art education ”, and other normative documents on higher and secondary education, which highlight these tasks through the prism of culture and art education. Therefore, the training of present day specialists in the system of professional art education requires a certain reconstruction of its content: the switching from a narrow-profile qualification of a subject teacher to wide artistic and humanistic development of a future art specialist capable of multi-vector application of powerful potential of world culture and music culture in particular [10].

Means to provide just a music teacher with such an opportunity is connected, first of all, with a broader vision of the purpose of training a specialist in the field of music professional education and the tasks of his future professional activity. Consequently, the content of professional training also requires some reconstruction on the basis of formation and development of subjective characteristics of a future professional musician as the foundation for his inner spiritual and creative self-development, self-expression, self-realization, free choice of individual trajectory of professional and creative development [9]. Therefore, a

future music teacher needs not only basic musical training, but some core competencies in other arts as well.

One of the approaches that provides multi-vector training of future music teachers and, in particular, the application of art therapy methods in future professional activities on the basis of interaction of different kinds of art is the intermodal approach. It is the latter that fully promotes creative self-expression of a personality through various arts, and provides future professionals with the opportunity to influence the mental and physical condition of students and youth, to restore integrity of a personality, and to form conditions for its self-realization.

1.2. Background

A large number of researches of domestic and foreign scientists has been devoted to problems of future music teachers training for professional activity. Thus, the issue of improving the professional training of music teachers in the context of modern paradigm of education is highlighted in the works of N. Guralnyk, J. Koloskova, N. Ovcharenko, O. Oleksyuk, G. Padalka, N. Rakityanska, A. Rastrygina, O. Rebrova, and other. The use of art therapy directly in art education is covered in the works of N. Guralnyk, O. Voznesenska, L. Lebedeva, A. Rastrygina, T. Strogal, T. Tiunova, K. Wellsby, and other. [4; 7; 10; 13; 14; 16]. Issues of music psychotherapy and its impact on the emotional sphere of adolescents have been highlighted in the works of V. Burunchanov, S. Vyshegorodtseva, S. Grof, V. Kaloshin, E. Lobanova, B. Lyuban-Plotzza, A. Meneghetti, V. Petrushin, G. Poberezhna, O. Romaeva, T. Tiunova [3; 8; 10; 11; 14]. Zyazyun, O. Kopytin, V. Petrushin, K. Shchedrolooseva and others have dealt with issues of application of art therapy in professional activities of future specialists of artistic direction [5; 6; 18]. Issues of application of creative self-expression therapy by means of art (ExAT) have been actively studied by W. Baer, O. Kopytin, N. Rogers [1; 6; 12].

According to O. Kopytin, the role of art therapy and ExAT, as its practical component, outside our country, where visual arts are used in the field of education, has significantly increased. Art therapists today work in specialized and secondary schools, most often with children who have certain emotional and behavioral disorders and problems in learning as well [6]. It should be noted that the term "art therapy" is closely related to the concept of art pedagogy, the essence of which is its upbringing function, as well as its impact on moral and ethical, aesthetic, communicative and reflexive spheres of a personality [12]. Art pedagogy also contributes to socio-cultural adaptation through art [7]. The use of art-therapeutic methods in pedagogical work with university students provides diagnostic, reflexive, relaxation, expressive, resource opportunities for their creative abilities.

Thus, the application of creative self-expression therapy through the ExAT art is, in our opinion, especially relevant in the context of practical application of these techniques by future teachers of music art.

Therefore, *the aim* of our article is to reveal possibilities of practical application of ExAT techniques on the basis of intermodal approach in the training process of future music art teachers.

2. PRESENTATION OF BASIC MATERIAL

Present-day realities require that future specialists in the field of art, while in the process of studying in a higher education institution (University), should acquire not only purely professional competencies according to the chosen specialty. A modern teacher in the field of art, and a pedagogue-musician in particular, working in institutions of the general secondary education, should employ initiative and creative approach in their professional activities, enjoy the process of teaching and upbringing, solve successfully everyday issues, emerging as

result of increased stress of the school process, excessive overload of learners with information, etc., while maintaining his or her own psychological health. Such contemporary pedagogues and psychologists as U. Baer, N. Guralnyk, I. Zyazyun, A. Rastrygina, T. Strogal, N. Rolgers, K. Shchedrolesova, and other, emphasize the fact that the solution of the problem of overcoming certain negative aspects of the process of education and upbringing is in application of art-therapeutic technologies in the content of training of future specialists in the field of art, including music art teachers.

At present it is quite clear that the specifics of professional activities of a music art teacher is not limited to strictly teaching a subject in the specialty. A pedagogue-musician does not only play the instrument, sing, conduct and talk about music. With the aim to involve students into the world of culture and art he must be well versed in various artistic styles and trends, have drawing skills, dance skills, understand basics of drama in order to study elements of opera, and so on. So, the "Art" subject, currently integrated in the general secondary education institutions, is almost the only one that is aimed not solely at the development of intelligence like all other subjects, but is also meant to develop the emotional, sensual sphere [15], which is the basis for the becoming of emotional intellect of a professional specialist.

In this context, it is the intermodal approach that becomes an effective factor, providing a modern specialist with the opportunity to be not only a professional musician, but also a spiritual and creative personality who possesses means to cognize himself and the world around.

The intermodal approach, which is actively used in psychology and is increasingly becoming the subject of interest of teachers, emerged on the border of art and psychology in the 1970s. The most prominent representatives of this psychological school are Paolo Knill (psychotherapist, founder of the International School of Expressive Art in Switzerland); Stefan Levin (Dean of the Doctoral Program in the United States entitled "Expressive Art"); Sean McNiff (University Professor in the United States, majoring in Art, Expressive Therapy, Art Psychology); Natalie Rogers (psychotherapist, founder of the Institute of Human-Centered Expressive Therapy in the United States); Mala Bethenski (psychotherapist, former University professor in Israel) [12].

Expressive arts therapy (ExAT) has been interpreted by domestic scholars as the "intermodal therapy through expressive arts" with expressive arts" which combines different types of art in a single art-therapeutic space: music, dance, painting, free writing, poetry, drama and modalities (forms), and transitions between them, with the aim of multifaceted development of a human being and its healing [12].

As a component of art therapy, which by I. Zyazyun's definition is a dynamic system of interaction between learners and a teacher (art therapist) [5], the intermodal therapy helps, through creative self-expression of a personality by means of art, to realize the most important functions of education: psychotherapeutic, corrective, diagnostic, developmental, educational, psycho-prophylactic, rehabilitative, etc.

Intermodal expressive arts therapy is based on a phenomenological approach and humanistic philosophy. To understand the specific features of intermodal therapy, representatives of the intermodal approach use certain psychological concepts just in the art-therapeutic aspect.

Thus, scientists avoid the notion of "interpretation" and use the notion of "aesthetic response" instead, that is, the feedback expressed through the language of art. By modality they call such form of expression, which is related to a particular kind of art (dance, drawing, music). This term is associated with the known modalities of perception: visual, auditory and kinesthetic, on the basis of which various types of art emerged. P. Knill singles out the notion of "imagination modality" and emphasizes that the imagination is multimodal by its nature.

She argues that intermodal therapy is based on the basic properties of the psyche and consciousness, among which the ability to intermodal translation, multimodality and imagery of consciousness are major features [12]. The author also takes into account the importance of bodily measurement. Thus, the principle of multimodality, which is inherent in art, ensures the unity of intermodal art therapy, allowing to engage various senses of a personality.

By the term “expressive art” the representatives of intermodal approach call those kinds of art in which general nature of human experience is engraved, not related to certain phenomena, facts or events. These include music, dance, abstract painting, architecture.

The concept of "expressiveness" as the degree of expression of a certain state, emotion, relationship, contains a vivid expression of feelings, moods, thoughts by any artistic means (it can be modulation of an actor's voice, the texture of the stroke, compositional or color, etc.). Thus, expressive art expresses inner feelings through external art forms. The opposite meaning is the concept of "impressiveness", which characterizes a personality as one that is sensory, concentrated on internal rethinking and decoding of the received information, prone to internal experiencing of its own feelings.

Thus, listening to lectures, studying the life and creative path of composers, analyzing music pieces by ear, a student is in impressive state. However, when a student is offered to play, sing, draw, he turns into expressive state.

Expressing personal feeling, emotions, thoughts through creativity, as well as ensuring personal attitude of students to art requires to consider the essence of ExAT, as a trend based on the therapy through art and on the context of future specialists training, and it acquires pedagogical attitude. It is clear that the use of this term (originating from the Latin "terapiya" - to treat) in pedagogy is not related to treatment of diseases literally. In pedagogical sense the "social treatment" of a personality is meant, the change of stereotypes of his behavior by means of artistic creativity, the expansion of his experience through art [13]. The pedagogical method, directed at strengthening mental health of a student, performs psycho-hygienic (prophylactic) and corrective functions, develops artistic and creative potential and natural artistic gift. That is, in scientific-pedagogical interpretation we understand the word combination "expressive art therapy" as caring for the emotional wellbeing and psychological health of learners by means of spontaneous artistic activities, creative self-expression through arts.

The use of ExAT methods in University process of study allows to assimilate academic material more effectively, helps to avoid overload, arouses increased attention, interest and enthusiasm in students due to the latest techniques and technologies. According to T. Tiunova [16], in foreign practice, specialists in the field of education pay special attention to collective work with adolescents, which have behavioral and emotional disorders. It is generally well known and as S.Kurasova has it: "the very possibility of artistic self-expression for children and youth is always associated with improving their mental health and personal development". However, in order to apply in practice such methods of working with children and teenagers, future art teachers and music professionals in particular, should first make these methods their own experience.

In the scientific research of contemporary scientists, the pedagogical trend of art therapy is called "emotional upbringing", "emotional education", "art pedagogy". According to K. Wellsby [17, p.160–181], art therapy is quite effective in working with children, lagging behind in their development, as well as with children from disadvantaged families. M. Essex, K. Frostig, D. Hertz note that psychotherapy through art is the best method for working with underage youth, specific for their deviant behavior, while long-term forms of psycho-correctional work with them can be successfully implemented on the basis of ordinary schools.

According to the above-mentioned authors, the main purpose of implementing ExAT in general secondary education institutions is to adapt children to conditions of educational institution and to prevent school failure and improve their mental health. That is, teachers and art therapists have a number of common long-term goals: to help pupils develop problem-solving skills and ability to cope with stress; improve quality of interpersonal communication and communication skills; to reveal creative potential of each personality, regardless of his or her preferences [16, p. 21]. As we can see, the formation of art-therapeutic educational space in educational institutions corresponds to the main idea of humanistic paradigm of education: to develop creative potential of each personality, his ability for self-development and self-expression, and effective self-realization in his vital activities. Thus, the use of ExAT methods in educational institutions is closely intertwined with socializing, upbringing, developing, psycho-prophylactic and corrective methods in the course of improving every single personality.

However, it should be noted that today in most domestic educational institutions the subject of "art therapy" is still absent, and art-therapeutic methods or methods of creative self-expression by means of art are partly used only by teachers - enthusiasts. In addition, it should be understood that without special training in the field of psychological counseling and art therapy, a teacher is unlikely to be able to achieve significant results. Therefore, the training of future music teachers with relevant competencies in the field of art therapy is now essential and is becoming a task at the state level. We believe that it is the understanding of the fact of how powerful the influence of musical art on spiritual and creative self-development of a personality is, in symbiosis with principles of music education and upbringing and in combination with psychotherapeutic techniques used in art therapy, that allows to psychologically competently build for future professional musicians the program for obtaining art-therapeutic competencies and for realizing them according to the mastered practices of self-expression by art in their own professional activity.

In the context of the problem mentioned in the article regarding the application of ExAT techniques in the process of training future music teachers, each of the students takes various positions on mastering the art in the course of studies.

To master ExAT techniques, students are asked to use various types of art in one therapeutic session: drawing, movement, music or synthesis of all these types. Such approach is based on the opinion of scientists (N. Rogers, V. Sidorova) that a personality does not need to be a master of art, one need not be able to draw, sing, sculpt from clay, dance. It is enough to be sensitive to art, in order to see the line, feel the movement, hear the music [11]. Everyone has the ability to feel, and therefore can create, realize and understand what he creates. Everything born by a person in process of creation is important for him and it just waits for the opportunity to find the way for self-expression in the process of gaining experience of self-expressing. This experience is unique and therefore invaluable.

We agree with the scientific position of the above-mentioned scientists and consider it expedient to apply such an approach in the following format when working with students of the Faculty of Arts. For example, when a student vocalist is working on an expanded aria, technical problems may arise (it is not possible to sing melisma clearly, to intone the sustained notes, etc.). It is clear that the performer's awareness of the emerging problems causes him to feel certain disappointment, frustration, stiffness, which negatively affects the performance of the piece as a whole. In this case, we offer the student, in order to study the work and to fully grasp the artistic image, the technique of plastic intoning. This means not just "singing" the aria, but "picturing" it with the help of a student's own body. Practice shows that involvement of bodily movements not only improves intonation, but also helps the student to understand how to reveal the artistic image, what to pay attention to, and so on. In

addition, with each subsequent lesson, students expand their own emotional and aesthetic experience and develop their ability to think creatively in solving any creative and performing tasks. And the very expansion of emotional and creative experience through art, in our opinion, is the basis for the intermodal approach that produces effective results in the art-therapeutic educational space of higher education institutions.

This is confirmed after V. Sidorova's means N.Rodgers conviction about the need to gain emotional and creative experience as a fundamental basis for intermodal art therapy. Since such an experience causes a conflict (collision) of known and new information, on the basis of which a personality develops an emotional response, decision is made to assimilate and appropriate something new; decentering (volume interaction based on a common rhythm or other); making a product of creation; getting feedback. This, from the point of view of the intermodal approach, contributes to the expansion of the experience of emotional perception of a personality as an active subject, capable not only of using information, but also of its transformation [12].

We believe that the dialectical unity of the conscious and emotional aspects is determined by the peculiarities of perception of musical art, the development of which occurs in the process of awareness of emotional impressions caused by it [4]. That is why students should not only express their own emotional reaction to a piece of art, but also explain their experiences, analyze their own feelings, their emotional state [4]. And the very acquisition of the ability to respond emotionally to the experiences and feelings of another person, which are embedded in the work of art, should become one of the results of the intermodal approach in the process of professional training. Applying this approach, a university teacher motivates students to ask themselves while studying works of art: "What do I feel?", "What feelings did the composer (artist, director) seek to reveal in this work?", "What emotions did I experience during the acquaintance with the work? " etc. Since there is a constant productive communication between a teacher and students, it is appropriate to express teacher's own thoughts at classes in the form of reflection, dialogue or multilateral communication. In addition, it should occur not only verbally, but also with help of self-expression through art: in musical improvisation while playing various instruments, in the use of elements of is therapy, rhythm therapy, plastic art, dance, etc. [13; 14].

One of the small examples of our application of the intermodal approach, which is actively implemented in the studying process the Faculty of Arts named after Anatoly Avdiyevsky, National Pedagogical Dragomanov University, Kyiv, and at the Art Faculty of Volodymyr Vynnychenko Central Ukrainian State Pedagogical University, Kropyvnytskyi, may be a fragment of individual work with a student in the choral conducting class, who was working on the study of L. Revutsky's choral cantata "Khustyna". For practicing over the conductor's gesture the student was asked to create a series of paintings using various colors. So, in order to feel a deep immersion in the chord texture, he was proposed to work with oil paints and watercolors. Heavy strokes coming out from under the student's brush helped him feel the work he was conducting, activating visual modality. After experimenting with various colors, the student was immediately able - at a bodily level - to feel the difference between a deep dramatic gesture (working with oil) and a light horizontal gesture (working with watercolors).

For practical application of the intermodal approach in the process of professional training of future teachers of music art, the author's courses "Psychotherapy by means of art", "Modern techniques of art therapy" and "Music therapy in educational space" [15] have been worked out and introduced into the educational process of educational at "bachelor" and "master" levels. Mastering of these courses would allow future musicians to extrapolate the acquired knowledge and understanding both in their own practical classes while studying

professional disciplines and practical activities in the process of pedagogical practice at school.

During the course "Domestic and World History of Music" teachers together with students selected for listening a number of works from the "adapted" classics, the theme and mood of which correspond to main topics of interest to students. These are, in particular, the themes of the struggle between good and evil, determining one's place in life, love, relationships with other people (enemies and friends), choosing a life path, patriotism, and so on. These works were not from the program of training, but they vividly reflected the mood and emotional attitude, which encouraged students to determine and realize what emotions the composer wanted to put into a piece of music (based on their own feelings). In this way, we encouraged the emergence of a conflict in the minds of students between new and old experiences of musical perception, which was the first stage of their mastery of the intermodal approach.

The next step was to select, together with students, those works of modern and classical music that are close and understandable to young people and have their own cultural-historical and aesthetic value (based on perception of works related in content and subject matter). At the second stage of mastering the intermodal approach, in the course of comparing classical and modern music by students, decentering took place (interaction of the available personal experience of each student to determine the relationship of content and subject matter of known classical and modern works).

During the survey, students wrote their favorite songs (musical works) and identified the trend to which they relate. Thus, a sampling of works of modern art, close and understandable to students, was formed. Teachers and students had the opportunity to share musical experiences on musical works that they mostly listen to. Having identified the themes and emotional direction of classical music, future music teachers drew stylistic parallels and found similar works of modern music, the semantic musical characteristics of which they tried to convey through different arts.

The alternation of activation of intellectual and emotional tension and relaxation of students in practical classes allowed the young organism to regain its strength and better perceive a rather complex and rich educational material. After listening to musical works and comparing them with each other, students created their own creative product - a kind of response to a musical sample: they created a picture, a poem, a sculpture or other (third stage). At this stage, art-therapeutic methods with elements of bibliotherapy, landscape therapy, isotherapy (according to methods of U. Baer and O. Tararina) were used [1]. Each student could choose to express his own emotional state the material that he considered the most appropriate for his self-expression through art.

The study has shown that the activation of students' cognitive interest in various musical genres and styles and the appropriate processing of such material during professional training by means of self-expression through art creates a certain emotional and creative experience and helps improve students' memory, unload their psyche, and not only gives them greater self-confidence in successful practical activities during teaching practice, but also encourages their own attempts to use ExAT techniques in working with students.

The main criterion in selecting music material by students-musicians for their pupils to listen to during pedagogical practice at school was its high aesthetic value for each of them. That is, works of art were chosen by each student by analogy with classical or modern music close to him, in which a student himself found emotional experiences, feelings, aspirations. The work of students during pedagogical practice revealed a wide range of their use of art-therapeutic means of manifestation of their emotional sphere of schoolchildren. For the sake of feedback, students carried out interviews with children, putting questions like: "What experience have you got?", "What impressed you the most?", "What did you like?". They also

used the widespread method of "music graphics" (I. Vanechkina, I. Trofimova) [2], which showed cultural and pedagogical feasibility of studying the integrated subject "Art" in general secondary education. Its essence was to study the drawings created by pupils to music: from individual means of musical expressiveness (melody, harmony, mood, timbre, tempo, texture, dynamics) to the general self-expression through art.

The method of visual embodiment of musical images has shown good results, which is advisable for use in practical work in music lessons. It allows us to confirm the following conclusions of researchers:

- Drawing music is an act of creation that requires independence of thinking and action, activation of attention, which forms conditions for maximum concentration, removes the problem of lack of discipline in the classroom;
- Availability of a psychological guidance to independent further actions in the environment of a play makes perception more sensitive and effective, develops musical and visual imagination and fantasy;
- Interest in learning music, efficiency, as well as depth and strength of knowledge is growing;
- Children's drawings with the content and form of the music piece reflected in them serve as a visually fixed "document" that allows to judge the depth of music acquisition, as well as the typological features of pupils' personalities, which is a special layer of experience of future music teachers.

The research revealed a kind of "feedback" that cannot be achieved by such methods as conversation, questionnaires and surveys. In the drawings of schoolchildren a dynamic process of perception of music folds into a holistic simultaneous image, which confirms the opinion of researchers about patterns of synesthesia (auditory-visual associations) [2], and testifies the importance of using the interaction and unity of different arts at music lessons.

3. CONCLUSIONS

With view at the theoretical provisions presented in the article, expediency of using therapy of creative self-expression through art in modern art-therapeutic educational space of higher education institutions has been proved. It promotes professional becoming of future music teachers, the developing of their motivation for creative activity, mobilization of internal mechanisms of self-regulation and healing, restoration of mental and physical integrity, and ensures effective professional self-realization in the field of art pedagogy.

The introduction of an intermodal approach into educational process of art faculties of higher education institutions gives grounds to claim that intermodal therapy arouses professional interest of future music teachers in understanding multi-track and figurative foundations of consciousness; to acquire deeper knowledge of cultural studies and aesthetics; desire to explore the cultural experience of mankind through art, etc. That is, intermodal art therapy is becoming a syncretic, interdisciplinary trend with inexhaustible possibilities of applied use in education, social work, psychological counseling.

The example of implementing the intermodal approach in the process of professional training of students-musicians and in their practical activities during pedagogical practice at school, presents the results of experimental work, which have proven the effectiveness of using ExAT techniques. In particular, it made it possible, through opposing the known and new information, to encourage students to thinking in support on their own experience and resources; to combine different types of arts in common "therapeutic" space; to encourage future teachers of music art to creative self-expressiveness; to raise the level of "synesthesia interpretation" (T. Strohal) and emotional intelligence of students and helps to find individual

emotional resources and extrapolate the acquired emotional and creative experience in the field of their own quasi-professional activities. Through the use of ExAT techniques, students discover their new inner talents, realize their own spiritual and creative potential, which determines their professional and personal growth and multi-vector self-expressiveness in future professional activities.

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