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Music philetics and its use with students

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

Introduction

Within the pedagogical and educational process, we cannot often mention music therapy, because often music therapy is not a therapeutic process. However, situations occur where it is necessary to apply music therapy activities and techniques that should be named and presented. The preferred term is the term of music philetics¹.

Music philetics

As mentioned by Počtová², music could not only inspire, cultivate and develop the young people and students within their education process but also serve as a support while solving the issues in their lives and as a prevention of mental or social problems. Music is used relatively wide at schools and in leisure activities, the problem occurs when it is not possible to connect the real interest of the student with the music or the offered music activities so that one can open oneself to music – so the music can address, influence and inspire one. The music then comes to the student “from the outside”, it is closed, inacces-

¹ L. Holzer, *Celostní muzikoterapie v praxi obecně*, [in:] *Celostní Muzikoterapie v institucionální výchově*, Olomouc 2012, p. 141.

² L. Počtová, *Muzikofiletika jako prostředek prevence*, [in:] *Poruchy socializace u dětí a dospívajících. Prevence životních selhání a krizová intervence*, Praha 2015, p. 325.

sible and misses the target within his engaged activity. By this, it loses the potential for musical experience and opportunities to grasp its valuable content and learn how music can contribute to an individual's life. The chance that music supports mental health and well-being and thus serves as a tool for positive prevention, disappears.

Holzer³ defines the term music philetics as a term 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 mission of the Greek drama author, writer, educator and teacher Filet (Philéas) from Kos. In his works, we observe the characteristic aspects of the philetical approach – relaxed, artistic creative expression, experience and reflection towards education.

According to Kusý⁴, we can define music philetics as an artistic – pedagogical discipline with a very close relationship with music therapy. It tries to create its own, new ways, procedures that have a basis in music therapy but require a different procedure and approach in their implementation. Music philetics is a newly created discipline positioned on the border of music education and music therapy. It is beneficial in schools where teachers use different methods of working with music, rhythm and voice. Music philetics is a creative and experiential application of music therapy techniques usable in the field of education⁵.

As mentioned by Géringová, Drlíčková and Pejčochová⁶, music philetics can be defined as an art-pedagogical discipline that is close to music therapy. It creates new, own procedures that require a different approach. The combination of expression and reflection makes it possible to define the boundaries between traditional music education and music philetics, at the same time bringing music philetics closer to music therapy. Considering its character, it seems to be closer to music education. It deals with the application of musical activities in the development of knowledge of the world and oneself among people. It emphasizes the personal, social or humane dimension of education through a specific medium – music and its reflection.

Počtová⁷ defines music philetics as an artistic-pedagogical discipline focusing on the educational use of music for personal and social development, thus helping students to prevent mental disorders or problems in social relationships.

³ L. Holzer, *Celostní muzikoterapie v praxi obecně*, [in:] *Celostní Muzikoterapie v institucionální výchově*, Olomouc 2012, p. 142.

⁴ P. Kusý, *Quo vadis muzikoterapia a muzikofiletika na Slovensku?*, „Psychiatria–psychotherapia–psychosomatika“ 2019, nr. 26, p. 20.

⁵ J. Gevendová, *Metodika práce asistenta pedagoga*, Olomouc 2015, p. 38.

⁶ J. Géringová, S. Drlíčková, H. Pejčochová, *Artefiletika a muzikofiletika jako cesta k sebepoznání*, Ústí nad Labem 2010, p. 33.

⁷ L. Počtová, *Muzikofiletika jako prostředek prevence*, [in:] *Poruchy socializace u dětí a dospívajících. Prevence životních selhání a krizová intervence*, Praha 2015, p. 330.

This concept mostly because it is focused on the student's personality and is consistently based on student experience and possibilities, has excellent preconditions to arouse students' natural interest in music using the principles of expression, typical to different types of art. 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 unique way of personal and social education based on music and other expressive activities. It shows common elements with music therapy, while it remains entirely in the field of education

As pointed out by Kusý⁸, in contrast to music therapy, the term music philetics is very little used and known in Slovakia. Music therapy is aimed at treatment and therapy; music philetics work in a more supportive, prophylactical and educational way. We can also define music philetics as an art-pedagogical discipline with a very close relationship to music therapy. It does not use traditional pedagogical and educational procedures; it tries to create its own, new ways, based on music therapy, but requiring a different approach when being implemented.

We can also understand music philetics as a creative, reflective and experiential concept of expressive education based on the use of musical and other artistic means of expression to support the healthy personal development of children. Music philetics as an art-pedagogical discipline stands between music education and music therapy. It strives to develop the positive in humans; it works in the field of prevention of socio-pathological phenomena. It stresses out the pleasant experiences of music and one's artistic work. We can also define music philetics as a borderline discipline between pedagogy and music therapy. It uses music therapy techniques to support and develop the student in the educational process⁹.

According to Drlíčková, Friedlová, Kantor¹⁰, music philetics is an artistic-pedagogical discipline that does not use classical pedagogical procedures; it creates new, own ones, which, have a basis in music therapy. It requires a different approach in the implementation; the goal is a music philetics effect bringing to education new constructivist-oriented methods that are inspired by music therapy. The combination of reflection and expression brings the delineation of the boundaries between ordinary music education and music philetics,

⁸ P. Kusý, *Quo vadis muzikoterapia a muzikofiletika na Slovensku?*, „Psychiatria–psychotherapia–psychosomatika“ 2019, nr. 26, p. 20.

⁹ L. Holzer, *Celostní muzikoterapie v praxi obecně*, [in:] *Celostní Muzikoterapie v institucionální výchově*, Olomouc 2012, p. 143.

¹⁰ S. Drlíčková, M. Friedlová, J. Kantor, *Specifika skupinové muzikoterapie u klienti se speciálními potřebami*, [in:] *Dimenzia muzikoterapie v praxi, výskume a edukácii, zborník z medzinárodnej konferencie*, Bratislava 2015, p. 118.

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, the aim of which is to develop the psycho-emotional, artistic and general cultural potential of students, to develop their social skills and also to prevent psychosocial failure. It is implemented without therapeutic and diagnostic intent. Its concept is reflective, feedback with a strong tendency to optimistic mood and positive meaning. There are no therapies in regular schools; when working with children, it uses only individual elements of music therapy, or we work in a music philetics way. If the therapy has to be agreed to by the student or his legal representative, the music philetics does not need such consent, takes place within the educational process, works at a general level, techniques are not used as therapeutical ones, but also not to diagnose the individual¹¹.

Šperka¹² writes that if we imagine a space where music stands on one side and the opposite 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 as well as amateurs. Listening to music means passive reception of concert or reproduced music, music education serves to develop the aesthetic perception of the world and to develop the harmonic personality of the individual. We use special music education wherever we work with students with SEP, 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 then understand music philetics as a creative and experiential application of music therapy techniques, the aim of which is to develop students' social skills, prevent psychosocial failure and risky behavior, but also to create a healthy relationship with music. The concept of music philetics is reflective, feedback, with a strong tendency to optimistic mood and positive meaning.

Počtová¹³ states that the characteristics of the music philetics activity are:

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

¹¹ L. Holzer, *Celostní muzikoterapie v praxi obecně*, [in:] *Celostní Muzikoterapie v institucionální výchově*, Olomouc 2012, p. 142.

¹² M. Šperka, *Muzikofiletika v predškolskom a mladšom školskom veku*, [in:] *Expresívne terapie vo vedách o človeku – Biodromálny aspekt liečebnej pedagogiky*, Bratislava 2016, p. 72.

¹³ L. Počtová, *Vliv hudby na rozvoj osobnosti a využití muzikoterapeutických technik a prvků v pedagogické praxi*, Praha 2014, p. 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.

According to Kusý¹⁴, music philetics deal with the application of musical activities and activities in the development of knowledge about the surrounding world, society and, at the same time, about oneself in society. The essential intention and goal of music philetics is reflective feedback, improvement and development of the individual in the academic, psycho-emotional, artistic and cultural field (all-round development of competencies) with the help of music philetics activities, exercises and games. If we understand music philetics as an artistic – pedagogical discipline, then it leads to the educational use of music for the social and personal development of the student.

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 in-depth knowledge of the content of the work and, at the same time, to a more in-depth knowledge of himself and others¹⁵.

Music philetics has common elements with music therapy, but it remains positioned in the field of education. It can be applied as a discipline enabling the connection of knowledge and experience of music therapy with the field of personal and social activity in education. While pointing out 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 “perpetuate” (the content of experiences). Impersonation means that the expressive activity in which the student has personally engaged should bring the most for him that only can be used for self-knowledge, self-regulation, self-development and self-improvement, in opposite to analyzing what cultural and social phenomena have emerged¹⁶. According to Počtová, music philetics is a part of education, its goals and the management of the musical-experiential process are of an educational nature. The student is not looking for a way to get rid of problems; he should be led to get to know the world, nature, culture and

¹⁴ P. Kusý, *Quo vadis muzikoterapia a muzikofiletika na Slovensku?*, „Psychiatria–psychoterapia–psychosomatika“ 2019, nr. 26, p. 21.

¹⁵ S. Drlíčková, M. Friedlová, J. Kantor, *Specifika skupinové muzikoterapie u klienti se speciálními potřebami*, [in:] *Dimenzia muzikoterapie v praxi, výskume a edukácii, zborník z medzinárodnej konferencie*, Bratislava 2015, p. 118.

¹⁶ L. Počtová, *Muzikofiletika jako prostředek prevence*, [in:] *Poruchy socializace u dětí a dospívajících. Prevence životních selhání a krizová intervence*, Praha 2015, p. 330.

himself in different contexts. Self-knowledge, which is a common goal with music therapy in music philetics, does not lead to treatment, but to deepen the understanding of its existence and various aspects of personality, including social relationships, value attitudes, a unique position in culture and among other people. The point is that through musical activities, the student can realize and better understand essential life topics – existential concepts – the student is allowed to think about them through dialogue with other people.

The emergence of the concept of music philetics and related professional activities can solve the issues associated with the fact that personal and social education based on expression includes some features together with expressive therapies because it aims at self-knowledge and training of competencies to be valuable among people. Music philetics create their particular types of tasks and methods and their application, which can be inspired by music therapy because, like music therapy, music philetics is based on the principle of personal and social involvement of the participant in musical expression. Music is intended to encourage students to look for connections between personal experiences or attitudes and broader cultural contexts. Methodologically, this approach is based on the connection of expression with reflection, specifically on the connection of musical experience with its reflection and reflective dialogue. For music philetics activities, it is necessary to find such uses of music, musical elements and music therapy elements, which means that they must affect the students in a certain way to be able to increase their interest. The use of music philetics techniques during school teaching has positive effects on students. For students with special needs, it is mainly the relaxation, relieving tension, emotional experience, communication. Students should feel good in the classroom, relaxed and stress-free. Therefore, we can also use the techniques of music philetics to create a favorable atmosphere in the classroom. It is essential to create a safe, friendly environment where students will enjoy every second that ultimately has high demands on teachers in particular. Teachers should have such a degree of empathy to create a safe environment. He should be able to experience joy and sadness with students. The teacher should be able to relieve the tension in the classroom, support the students and help them to express the emotions they need to express. A musical ritual, sing-along activity, relaxing while listening to reproduced or teacher-created music, playing musical instruments together can help create such an atmosphere (playing drums is good for relieving tension, if one does not have them, one can use anything)¹⁷.

Počtová thinks¹⁸ that an essential aspect of music philetics is the effort to develop a person's positive qualities. Therefore, music-philetic-oriented activi-

¹⁷ L. Jetmarová, *Využití muzikofiletiky v edukačním procesu na základní škole speciální a její vliv na klima třídy*, [in:] *Diplomová práce*, Brno 2018, p. 20.

¹⁸ L. Počtová, *Vliv hudby na rozvoj osobnosti a využití muzikoterapeutických technik a prvků v pedagogické praxi*, Praha 2014, p. 43.

ties 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 prioritizing over the content of the story. Music philetics activities can be carried out in shorter blocks (30–120 min), but also in longer daily and weekly programs. Unlike music therapy, which is 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.

According to Počtová¹⁹, the music philetics teacher/lecturer should have:

- background preferably in pedagogical, psychological or other humanities education and also in music therapy at least at the introductory and experiential level,
- it is essential to have one's own experience not only with music therapy techniques at least on a fundamental theoretical and experiential level,
- experience not only with music therapy techniques but in particular with various aspects of the process taking place in an individual's personality during various musical activities,
- experience with the process and its dynamics taking place in the group.

Through music philetics activities, we also develop visual and auditory perception, memory and attention. Playing musical instruments is beneficial for motoric skills and coordination of the upper limbs. Playing the body function, similar to music and movement activities, develop motor skills and coordination of the whole body. Singing is essential for the development of speech and vocabulary. Music philetics also helps to develop communication in students with impaired communication skills. Listening to and singing songs develops an understanding of speech. The lyrics of the songs can be supplemented with a graphic representation – pictures of people, objects and the story itself. Songs can be supplemented with physical activities; students learn to respond to verbal encouragement or express the story through movement. Song lyrics develop an active vocabulary. Singing songs, breathing, rhythmization is very beneficial for students with impaired speech²⁰.

A teacher/lecturer in music philetics should be prepared for the diversity of students' experiences, respect their needs, recognize when the process of music philetics reaches the therapeutic level and exceeds personal and professional competencies. An essential prerequisite for the successful implementation of music philanthropy is a certain level of musical skills, singing, instrumental, improvisational skills. Music philetics activities should not be used without prior training and experience. Just as music therapy has its contraindications, music techniques in the hands of experimenters can do more harm than good.

¹⁹ Ibidem, s. 146.

²⁰ L. Jetmarová, *Využití muzikofiletiky v edukačním procesu na základní škole speciální a její vliv na klima třídy*, [in:] *Diplomová práce*, Brno 2018, p. 21.

There is still a risk of injury, even if avoiding the therapeutic level and action. Therefore, the teacher/lecturer should have an essential awareness of the effect of music on a person and the possible adverse effects of inappropriate use of music, or inappropriate, simple dilution of group activities. Each lecturer/teacher himself creates specific techniques. Gradually he builds up his portfolio. The personality of the lecturer/teacher is a significant driving force of the whole educational and music philetic process. His role should be a partnership; he should be part of the group in the experiential and reflective part, which means that together with the circle of participants, he not only perceives or actively creates music, he shares his experiences and his understandings. The teacher's authenticity supports others and acts as a role model. His openness, humanity, understanding significantly affects the overall atmosphere of the group.

Počtová²¹ says that in music philetics, the participants need to be open to spontaneous motivation; it is necessary to use the hobby of young people in music and various genres. The use of music, which students bring themselves, can evoke the sincerity of communication and trust between the student and the teacher, music can be used for mutual experience, analysis, creation, conversation.

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²¹ L. Počtová, *Muzikofiletika jako prostředek prevence*, [in:] *Poruchy socializace u dětí a dospívajících. Prevence životních selhání a krizová intervence*, Praha 2015, p. 336.

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Summary

Personally engaging musical experiences can be a driving moment, a motivating force in the development of the student. Their use in education and prevention can be of great importance. The emergence of music philetics theoretically makes it possible to anchor the issue of music experience in connection with music creation and to use inspiration from music therapy in the educational process, focus music experiences on the personal and social development of students and offer practical solutions for the implementation of music experience methods developing and enriching personalities of particular individuals. The concept of music philetics is not yet clearly defined and practically used. Further development will show its need in society and viability.

Filetyka muzyczna i jej zastosowanie w pracy z uczniami

Streszczenie

Naznaczone osobistym zaangażowaniem doświadczenia muzyczne mogą być siłą napędową w rozwoju ucznia. Ich zastosowanie w edukacji i profilaktyce może mieć duże znaczenia. Pojawienie się filetyki muzycznej teoretycznie daje możliwości połączenia muzycznych doświadczeń z kreacją muzyczną, użycia inspiracji z terapii muzycznej w procesie edukacyjnym, wykorzystania doświadczeń muzycznych w rozwoju osobistym ucznia. Koncepcja filetyki muzycznej nie doczekała się jeszcze jasnej definicji i praktycznego zastosowania. Dalszy jej rozwój powinien ukazać przydatność dla społeczeństwa owej koncepcji.

Słowa kluczowe: muzyka, uczeń, terapia muzyczna, filetyka muzyczna.