

On the Leadership Training of Chinese music teachers -- Taking Teacher A as an example

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Abstract. With a unique system of symbols, the music art is a special form of art. The symbolic system based on the musical structure cannot find its prototype in the real life of the human. It is different from the symbolic system of the literature and poetry with the established system of language words as well as that of the plastic art with the concrete medium in the real life. Hence, the room for imagination, experience and comprehension created by the appreciation of music works is much broader and freer than that of the appreciation of literature, poetry and painting. Although it can not provide us with a concrete view of the real world just like the language art, it can still present a world of infinite broadness and richness in the emotional realm. In other words, it can trigger an emotional change in a rapid and direct manner. The strong emotional experience can give us an in-depth reflection on the life and ourselves.

Keywords: music art, teacher, appreciation of works.

1. Introduction

The author has to mention Ingarden(1961) who is a Polish phenomenological philosopher in the contemporary world. In the 1930s, he once put forward a profound aesthetic viewpoint. In his opinion, music works are just like literary works. It can be seen as an object of intentionality. To be more specific, it has a number of uncertain points to be filled. Based on the subjective experience and understanding of their own, those readers can fill them and thus make the limited imaginary world of music works more concrete. In this process, the listeners will create a complete and filled object with a series of intentional activities, thus revealing the music as a pure object of intentionality. Compared with other forms of art, it has occupied a special position in the emotional world of the human.

The person who wrote this article used to perceive that the music lesson as something merely relevant to the music. But she have changed her opinion about it. It is more than a form of aesthetic education. More importantly, it aims to teach those students how to deal with those problems in the real life, build up their confidence and shape their optimistic attitude towards the life through a variety of musical activities. The education and life should be complementary to each other. From this perspective, it is not hard to understand that the music education can be seen as a series of artistic activities featured by the vigor, charm, emotion, comfort, growth, development, creation and passion.

2. Some development status and questions on the music education in Chinese schools

In the writer's opinion, the music education in Chinese schools is faced with many problems.

Firstly, the teaching mode has been outdated and overly simple. At present, some music teachers, especially those old teachers, are still opposed to the new curriculum and thus not willing to change the original teaching mode. The means and thoughts of education are outdated and too simple. The concept that music class equals singing class is deeply rooted in the hearts of teachers and students. Many teachers ignore the teaching of music culture. In some regions of China, music education is rarely paid attention to, and in some schools it is not even. For the traditional music education in some elementary or middle school, the music lesson still focuses on the teaching of songs. Learn a new song in each music class, and use various forms of solo, chorus and group singing to consolidate the learning results until you learn it. In this process, there should be teaching links of appreciation and spectrum recognition, but many times, teachers only teach the tune of songs, and students study

mechanically, which is boring and has no fun. Many high schools put the college entrance examination in the first place. In order to win more learning time for students, schools cancel only one music class every week or every two weeks, which greatly shortens the time of music education. Therefore, it can not meet the requirements of the new curriculum, let alone ensure the teaching quality.

Secondly, the teaching effect has been far from satisfactory due to the poor design. The ill-designed curriculum will not hold the attention of those students in class and even result in the poor discipline. For example, if the whole lesson is devoted to teaching theoretical knowledge, it will not be interesting enough to appeal to those students. Instead of finding pleasure in the music education, those students may even develop a negative feeling towards it. The curriculum design requires the complicated technology. It also demands the knowledge on psychology and pedagogy. The educational theory and teaching experience will be also reflected. Most students in the elementary school or middle school have a strong thirst for knowledge and always embrace new things. However, they have a weak self-discipline and tend to be distracted. Therefore, the teachers must adjust the teaching content and objective to their actual condition. By adopting the appropriate form of educational organization, the teacher should make efforts to create a classroom environment suited to those students of all ages and filled with musical charm.

Thirdly, the means of teaching, such as the multi-media, has been used improperly. With the aid of modern technologies, the teacher can enrich the content of music education and also utilize a variety of educational resources. By combining the text, animation and music, it can make the classroom teaching more lively and appealing. It can not only motivate those students to study on their own initiative but also infuse vitality into the music education. However, due to the weak professional ability, some teachers are overly reliant on the courseware available and fail to interact with those students effectively. It has greatly weakened the educational quality. In order to make the best of multi-media teaching, some teachers have blindly pursued the novelty of the courseware, which will draw those students' attention away from the music itself. As a result, it has been a great waste of the time and energy of those teachers. More seriously, it will have a negative effect on the experience and thinking of those students as well as weaken the teaching quality. It should be pointed out that the key to a successful lesson lies in the teacher rather than the tool.

The key to improving the teaching quality and pushing forward the development of new curriculum reform is to enhance the disciplinary quality of those teachers. The disciplinary quality is a comprehensive ability gained during the process of study and teaching. It has included the basic quality, knowledge, experience and skill related to the music. It should be the overall reflection of all-around qualities rather than the simple addition of various elements.

Music, as an art, attracts people with special forms. Music teachers should have good moral quality, psychological quality with "love", professional music accomplishment, innovative concept of education, teaching and classroom management and scientific research innovation and lifelong learning ability to adapt to the needs of modern music education.

3. The qualities of a professional music teacher (leader)

3.1 Good moral quality

Teachers' moral quality is their ideological and moral cultivation, including their ideology, moral character and professional character. In the structure of teachers' quality, teachers' moral quality plays a guiding role and provides power, which is the soul of teachers' quality. There is an old saying that "A man without morality is not a teacher". It can be seen that teachers' professional ethics are the most important criterion of their behavior and a good teacher educates the students imperceptibly. An excellent music teacher is the embodiment of beauty in the hearts of the students. On the contrary, if music teachers are specious, unlearned and lack the noble moral sentiment, focusing on the appearance, but neglect to shape the beauty of the soul, they will not be able to set an example for

students. Therefore, the harmonious unity of the external beauty and inner beauty is the ideal goal of self image of music teachers.

Music is an emotional art, belonging to the category of aesthetics, and its characteristic is emotional aesthetics. Therefore, the education method of music curriculum with music as the teaching content must also be emotional and aesthetic education. As an important field of humanities, music teaching is an important way to implement aesthetic education. Its purpose is to cultivate humanistic spirit, enrich people's emotion, improve people's aesthetic ability, cultivate sentiment and establish a correct outlook on life and values through the implementation of humanistic care. Only when students have rich emotional experience can they have rich and colorful life perception, correct value judgment, positive and optimistic life attitude and creative and dynamic life performance. As a music discipline, the main embodiment of its educational effect should be more emotional things such as edification, purification, infection and understanding, rather than just the acquisition of knowledge and the mastery of skills.

3.2 The psychological quality with "love"

As a qualified music teacher, to love music and to drive students to love music are the most basic requirements. Only by loving music education, being responsible for their career and the students, teaching with their love of music, can music teachers concentrate on music education and influence the students with their love of music, impart knowledge unreservedly to the students.

"For art, especially music, moral content is its soul and its significance", says Soviet music educator, Kabalevsky(1987)." In music education, love music, love students, and moral education come first. The Soviet educator Sukhomlinskii(1960) said: "This (music education) do not train musicians, which trains people first." Teacher is a special occupation to directly educate people. The teacher's words and deeds have direct impacts on the growth of students. Teachers love music and their love is directly revealed in the classroom, which can influence students to love music and comprehend music. Music education and moral education promote and influence each other, so teachers should make the best of the music as a special emotional art in music teaching to promote moral development of students. As the Japanese educator Shinichi Suzuki(1995) said: "the main purpose is not to teach children music, but to cultivate them to have soul beauty."

I love music, not only love the beautiful music itself, but also love it which brought me endless happiness and self-confidence. So I am willing to put my years of accumulated experiences and feelings to share with my students, I hope they also love music, let the music become an indispensable part of their lives. In my own teaching experience, I have taught a seven-year-old girl, her control of the beat is not very good, often can not feel the melody rhythm. Once she needed to play a triple time piece, but she was bouncing hard and the melody could not swing. So I let her leave the piano, standing in the center of the classroom, let her eyes closed, imagine wearing a very beautiful dress with a large skirt standing in the middle of the dance floor. I slowly took her to start walking in the classroom, and then sing the melody which she could not play well. Then gradually accelerate the pace of melody and our footsteps, I watched her body slowly from the tension and stiffness to become relaxed, and later can own dancing. Then we went back to the piano, repeated the previous song, she became confident, began to want to express her own ideas through the music. After this piano lesson, she began to listen to different types of music actively, do some imitation and adaptation of them, for different musical styles to grasp the ability to greatly improve.

It is impossible to pretend to love at any time, and students will eventually find that the teacher's heart is not on the subject of teaching or research. For this reason, it is essential for teachers to love music, want to teach their works to students, and love students and enjoy working with students(Gilbert,1950). This love for students and music works creates the energy and willingness of teaching to some extent. Love will also play a role in the two roads from teachers to students and from students to teachers.

3.3 Professional music accomplishment

3.3.1 Solid professional skills

American music educator Reimer(1992) believes that in twenty-first Century, the school music education not only provides students with good performance opportunities, but also strives to meet the needs of more people's music experience. In his view, the music education in twenty-first Century should focus more on the improvisation of music as a way of creating music, which puts forward stricter requirements for the professional skills of music teachers. For example, a music teacher should first be a performer, a singer, a conductor, a composer and a music theorist.

3.3.2 Profound theoretical foundation

Music teachers should actively expand their horizons of knowledge so as to achieve a broader knowledge level. Specifically, they should adhere to the following three points: first, their knowledge of music should be more abundant and deeper than before. Second, it is not enough for music teachers to grasp only the relevant knowledge of music, but also to know more about its relevant extended knowledge. Third, the music teachers should grasp the basic knowledge of the inquiry learning, including the knowledge of teaching materials in the general music education and the integrated knowledge of the subject. To guide students to learn music knowledge and skills is only the process of teaching, but not the purpose of teaching. The purpose of music teaching is to make students form the correct values and world outlook in the process of music education and cultivate the innovative spirit and practical ability. The integrated knowledge of the subject includes the comprehensive knowledge in the field of music teaching and the comprehensive knowledge of other non art courses. As one of the important way to implement aesthetic education, music education should embody the aesthetic principle of fusion, with aesthetic activities as the center, in accordance with the laws of beauty, in order to realize the synergistic effect of music education and to achieve the overall effect of education.

4. The abilities of a professional music teacher (leader)

4.1 Innovative concept of education

It is not enough to have a solid knowledge of educational psychology and educational theory in order to be a good teacher with a high level of teaching methods. In addition to solid basic theoretical knowledge of music, music teachers should master the comprehensive teaching skills and methods. Teaching skills include strong teaching ability, ability of correct understanding and rational organization of teaching materials, vivid and attractive language expression skills, strong ability to solve problems flexibly, teaching management methods for extracurricular activities and new academic and research methods. Emile Jaques-Dalcroze(1948), a Swiss music educator, once said, "Teaching method is a kind of art and art is the most active educator".

4.1.1 Method of impromptu teaching

The music teacher must master the basic theory of music teaching method and use the teaching method flexibly to cultivate ability of impromptu teaching. As good music teachers in the new period, they should be bold and innovative, brave to try, be good at learning from others to make up for the shortcomings and gradually form their own teaching methods to better apply to music teaching. The writer has seen a music class of Grade 1 of junior high school. The course content was to appreciate. In the process of appreciation, the two students naturally played with the music scene of the song which called *Liangzhu*. The teacher's original teaching plan did not design this part. Subsequently, the teacher put the initiative to the students. Each student was actively involved. The teacher not only activated the classroom atmosphere, but also completed the teaching plan, receiving excellent teaching results. In the course of teaching, there will be many unexpected situations. As music teachers, they should better integrate teaching methods with classroom teaching environment to continue to accumulate teaching experience.

4.1.2 Method for guiding students

Music teachers should know how to get along with students for better individualized teaching. Disciplinary characteristics of music pedagogy is based on feeling cultivation of sound art, time art, performing art, emotion art and the shaping of music image. Therefore, in the teaching of music, teachers should be good at using the image, humorous language to attract students to learn in a relaxed atmosphere. Teachers should encourage students to boldly explore innovation, let them free like a bird flying in the sky of music, which is not only helpful for friendly relationship between teachers and students, but also helpful to establish the prestige of teachers so as to better guide teaching.

Music teachers need to create a variety of music practical activities for students, stimulate students' interest in learning, and make students consciously apply music knowledge, skills and skills to music practical activities such as performance and creation, so that students' music can be developed. In music teaching, it is emphasized to combine students' existing life experience, train students' sense of music by means of language, action, dance, performance and music games, guide students to explain and reproduce music with actions, and introduce students into the music hall naturally and skillfully.

I went to primary school during the internship process when I was in university, I had observed a marvelous music lesson. In order to build a good learning environment, the music teacher mounted a picture on the blackboard which including mountains, forests, streams, grass, rivers, flowers and their beautiful campus on it. Teachers' lecture according to the need to paint the scene handy, linked with the teaching content, often produce novel artistic effect. When the lesson began, the teacher said to the children, "Today we have some distant guest, let us call the deer on the mountain to welcome our guests." The children immediately relieved slow breathing, issued a soothing long tone with "wu". The teacher said, "The frogs of a small stream want to jump over and play with us." The children immediately made short jumps and sing the melody with stagato. The Teacher continue to guided, "Our guests do not have time to visit the campus, what can we do to help them?" The children immediately took over, "We sing a song for the guests, 'beautiful campus'." This series of sound practice and review song activities, vivid, interesting, natural, smooth, beautiful songs connected to the piece of beautiful picture, I can not help but admire, "what a beautiful music class!"

In music teaching, activity is an important link to complete the task of music education. All emotional experiences need to get direct experience in the process of students' participation and feeling. The cultivation of students' mind and the establishment of aesthetic outlook need to be based on aesthetic experience and the accumulation of rich aesthetic experience. Only by actively participating in specific practical activities can the soul be cultivated and the aesthetic outlook be established. Therefore, teachers should mobilize their enthusiasm in music teaching and make them actively participate in various music activities. Coordinate the operation of mind and body with the flow of music to promote the physical and mental development of students.

4.1.3 New education and research methods

In modern education, the old teachings and music classes lacking in creation and practice will be difficult to adapt to the growing development of music education, even if they do not run into snags and are not foiled for the time being.

China is deeply ordinary school music education compared with other countries have significant gaps. The most prominent is the lack of our music class art teaching design, resulting in the lack of teaching fun, pleasure and beauty. As we all know, good teaching design is the basis of a lesson. The lack of artistic teaching design, will directly affect the teaching results, teachers in the form of teaching music, the actual does not convey the true meaning of music to the students heart; students on the surface of art, but teaching methods can not make them resonate, aesthetics and stimulate the creation enthusiasm. The author learned some Orff's teaching methods at the university, and collected many books, literature and video materials. It can be clearly seen that both teachers and students can gain a lot in Orff's music class.

The Orff method combines music, movement, drama and language into a curriculum that resembles the world of children's play. These courses not only stimulate the basic concepts of music,

such as rhythm and tempo, but also stimulate the aesthetic quality of music. It awakens the child's overall consciousness.

The Orff method guides the children to discover, because everything about it is open. It is all about exploring and creating, whether it is from the platform movement and from the movement aspects to create their own melody factors, the melody pieces, put them together to discover a new melody. The whole process is a journey of discovery. Students learn to make music. They start with what they know and move them to a new field. They enter a new arena that is a skill, ask a teacher and they start to explore just a little bit further each time. This is the way children learn to practice collaboration, communication, critical thinking and creativity.

In the Orff - Schulwerk classroom, the children themselves create their own ideas and movements, which may be called "spiritual habits". They have three habits: First, with their peers, they practice a lot, make music more comfortable. Second, solve the problem and become the key problem solvers, so they can push it to other areas. Third, they become creative and know that they are creative and that they can move forward with them.

Orff's traditional musical instruments were extended to include harps, harps and various percussion instruments. These instruments allow different types of communication to become reality, and children can "talk" or interact with the instrument itself, with another child or therapist. You can set the link where the distance between players is close or not. This progress allows children to practice social skills and improve their behavior. In addition to musical instruments, non-musical materials such as marble, balls and scarves from everyday life can be used. They provide a multi-sensory experience for children in the context of music (G. Orff 1980; M. Voigt 1999).

4.2 Teaching and classroom management

The process and method of learning in music teaching is very important to the art discipline because each of the student's music practice is the process of feeling, experiencing and expressing the beauty of music. This is not only the characteristics of music teaching, but also the main features that distinguish it from other disciplines. Therefore, we need to think about how to inspire students' thinking more scientifically, make music classes more vivid and interesting, and better show the beauty of music. Teachers' teaching will directly affect the students' learning, aesthetic and cognitive methods, which are related to the students' feelings and experiences of the music image, the deepening and sublimation of aesthetic emotion and the recognition of the beauty implied thereof.

It is also important to pay close attention to the state of teaching and to carry out effective dynamic management. Teachers are in the face of dozens of students in the classroom, and communicate equally with them, for the collision of thinking and emotional interaction, which is a complex dynamic process where multi factors influence and constrain each other. Therefore, teachers should promptly analyze and grasp the deviation between the teaching objectives and the present situation of classroom management and pay close attention to students' learning state of mind and classroom atmosphere. At the same time, teachers should try to regulate emotions, with their own wisdom and charm, to determine various instructions of classroom management in the light of its general trend.

This term we have the opportunity to practice in primary schools in the UK, from the initial worry and fear, to the last can be more confident to deal with all the circumstances in the classroom, this process is not easy, I am proud of myself.

A complete music lesson in addition to clear objectives, content, interesting music activities, but also need a lot of factors. First of all, self-confidence. As a teacher, you must be confident. Confidently convey your own ideas and activities instructions. For the author, it is difficult to teach in a non-native language without being familiar with the UK music teaching system. But in the classroom, we still need to show how calm we are and forget about the nervous. Secondly, to clear our role in the classroom. In the trio of teaching groups, we arranged for each section to have a person as the leader, the other two people work together to help the leader, the fact that such an arrangement is very correct, we can help each other to achieve good teaching results. The writer thinks we should put that cooperative learning as a part of our learning and training content. In helping each other, the

goal of this process together, we can brainstorming, avoid weaknesses, to maximize the effectiveness of teaching and work together.

In teaching content and teaching methods, first need is a flexible and complete teaching plan. This is necessarily. A good music lesson requires a lot of time after the teacher to spend time to prepare, this can ensure that the various activities in the classroom in an orderly manner. We did a very detailed teaching plan for the first visit, exactly how many minutes each activity would take. In the classroom we are very strict in accordance with the implementation plan, and not too much consideration and attention to students in the process of feedback. The second lesson because of the previous experience, so on the basis of the original hope that the teaching plan can be more perfect. So we made a bigger more detailed and more flexible plan. In addition to the basic content, we also take into account the classroom there may be uncontrollable factors. This proved to be very helpful because it is necessary to consider the willingness and difficulty of students to participate in this activity. Sometimes not everyone has the willingness to participate in the same activity. The face of different age groups of students, this problem is particularly evident. Because it is impossible to use the same teaching objectives and teaching activities to treat students of different ages. For example, year 2 students like shoes activity, and year 4 students feel that there is not much interest. In short, through this semester of theoretical study and teaching practice, the harvest is very large, there are many aspects of the lack of teaching process, need to constantly sum up experience and lessons learned from time to time to be able to have more long-term progress.

4.3 Scientific research innovation and lifelong learning ability

We are in the era of knowledge explosion, with accelerated aging of knowledge, frequent replacement of information and intensified social change. No one can have enough knowledge once and for all. Therefore, lifelong learning is the only way to develop and adapt to the career.

The cultivation of teachers' lifelong development and innovation ability has a long-term significance to the growth of teachers. The main way to cultivate this ability is to enhance the teachers' awareness of teaching and research and to create a good atmosphere and environment for scientific research. In modern society, music teachers should not only have solid teaching ability, but also have excellent scientific research ability. The American scholar R. Smith said: "the so-called innovative teachers are those who are good at absorbing the latest achievements in science education, use them actively in teaching, have unique insights, and are able to find new effective teaching methods."

Music as an art and knowledge system of multi class humanities, it is closely related with a series of disciplines such as philosophy, aesthetics, art, history, ethnology, anthropology, psychology, sociology. In Chinese music education sector, progress and achievements of related theoretical disciplines are not paid enough attention to and little is known; even among different age levels of teaching in the subject of music education, correlation is often neglected. Each stays in its own field. In serious cases, they are isolated with no contact, which is not conducive to the development of the whole discipline of the music education. For us, this is actually a problem to expand our academic horizons. It is significant to expand the horizon of the music education, make music education draw nourishment from other related humanities, and realize mutual penetration between different sub disciplines of music education. In particular, under the circumstances where the various sub disciplines of the humanities and music education have been developing rapidly, it is more important and urgent to expand the academic field of music pedagogy. If we are only confined within the discipline, even confined to sub disciplines, we may neglect or even abandon the new growth point between different disciplines and the edges and the cross points of different sub disciplines for academia. Therefore, it is very difficult to achieve real innovation and breakthrough in the field of music education. Hence, music educators should open their eyes in the academic, broaden their horizons and always pay attention to related fields of the humanities and the new achievement and information in the various sub disciplines, which is crucial undoubtedly. As everyone knows, innovation is important in academia and it is especially difficult and arduous to achieve innovation on the basis of the existing music education theory. Only fully aware of our own problems in this

area, it is possible for us to move forward our music education research and to create conditions for the real discovery and innovation. Therefore, to have good scientific research ability is the need of the reform and development of music education as well as the need for teachers to improve their own teaching level. Music teachers should pay equal attention to teaching and scientific research in order to adapt to the continuous development of music education in the new era.

The art of music is expressive, ambiguous and non-semantic in nature, and its influence on people is more subliminal. Music learning cannot, in principle, rely on lectures, which are an outside-in approach, relying on external definitions and the input of others' feelings into the student. The correct way of learning music should rely on one's own experience and feelings, creating some kind of experience from within, which leads to the shaping of personality, from the inside out. For aesthetic education, many pedagogical goals are embedded in the learning process, so sometimes the emphasis on the process seems more important than the outcome.

There is a complete body of knowledge and skills in any subject, and this is certainly true of music. If music is compared to a treasure trove, then mastering this knowledge is the same as having the key to open the door to the treasure trove. When teaching music knowledge and skills, teachers should pay attention to the ways and means, and should not simply pursue the mastery of knowledge and skills while neglecting emotional attitudes and interests, but should guide students' emotional attitudes, methodological abilities and knowledge and skills to develop simultaneously under the guidance of a correct educational philosophy.

Music teaching and music, is full of creative art, music teaching design requires emotional sowing, hard watering, warm cultivation, in order to gain happiness. Throughout many excellent teaching cases, all reflect the creative and artistic music teaching. Good music is art, good music teaching is also art, the need for music teacher art design. Just bring the sound into the classroom does not mean to spread the music culture, but also need to carefully arrange the art of instructional design and operation, to make music into the hearts of students, to play its incomparable charm.

Teaching is a great profession, teaching is a hard and happy work. As excellent music teachers, we should bear in mind "A good music teacher is much more important than the command in the opera house", as the Hungarian music educator Kodaly(1954) said. With the rapid development of the society, teachers should constantly enrich and improve themselves to achieve higher standards of teaching, in order to fully meet the needs of modern music education, which helps to improve the overall level of art education and to guarantee the overall implementation of quality education.

The content and perspectives in this paper are currently more limited to a review of existing research literature and the author's own music teaching experiences. In the future, the author will combine advanced music education concepts and music teaching methods, use school music curriculum standards at all levels as a reference, take students' development as the curriculum goal, and conduct top-down school music education teaching practices and experiments.

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