

## Intuition in music education

**Rasa Kirliauskiene\***, Faculty of Education, Lithuanian University of Educational Sciences, Studentu St. 39,  
LT-08106 Vilnius, Lithuania

**Jolanta Abramauskiene**, Faculty of Education, Lithuanian University of Educational Sciences, Studentu St. 39,  
LT-08106 Vilnius, Lithuania

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### Abstract

This article analysed the role of intuition in music education. Since success needs insight and quick perception, otherwise called intuition, this article aimed to reveal how it is possible to achieve music teacher's activity. Also, the content of the role of a contemporary music teacher was identified and five aspects were distinguished: significance as an educator and as an authority, the importance of teacher's personality, creativity and value-based aspects. The research content of the role of a contemporary music teacher justifies the possibilities for intuition in music education and extends its boundaries. The content of the role of a contemporary music teacher revealed during the research substantiates possibilities of intuition in music education and expands its boundaries. The analysis of the research results is meaningful for the improvement of music education.

**Keywords:** Music education, the role of a contemporary music teacher, intuition.

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\* ADDRESS FOR CORRESPONDENCE: **Rasa Kirliauskiene**, Faculty of Education, Lithuanian University of Educational Sciences, Studentu St. 39, LT-08106 Vilnius, Lithuania. *E-mail address:* [rasa.kirliauskiene@leu.lt](mailto:rasa.kirliauskiene@leu.lt)

## 1. Introduction

Human relationship with music is based on intuition, which stimulates unconscious experience and creative impulses (Rinkevicius, 2009). Intuitive thinking is the mobile thinking of subconsciousness, which is impossible to monitor or control directly and to perceive, but such thinking is a crucial moment of music creation, which guarantees for a music perceiver a kind of music perception, which is not analytical, but holistic (Jusfinas, 2006). Music (Rinkevicius, 2009), while training intuitive thinking, expands stereotypes of intellect, it dynamises the activities of subconsciousness and mechanisms of creative intuition. He emphasises that perfected intuitive thinking helps to discern the meaning of things that cannot be revealed depending on the logical knowledge. Intuition (Roethlisberger, 2008), is information which is regularly transmitted to us through a particular language of symbols (i.e., images, sensations, smells, sudden bursts of thought, sounds, etc.). Intuitive senses and perceptions turn into invaluable gifts, when beginning to rely on them, they affect relationships with people and inspire them. Intuition is direct, not discursive, and is not based on reflection's cognition, some kind of a phenomenon's or a complex process' essence perception and at the same time that which is most important of all. The notion of intuition comes from the Latin *intuitio*, which means persuasion, foreboding, inspiration, suddenly occurred idea, perception based on foreboding. Perception of inspiration is called intuition. Musical communication is based, first of all, on intuitive intonational thinking. Thus (Rinkevicius, 2009), it is quite natural that appropriate use of music may efficiently stimulate intuitive thinking, reserves of unknown to us subconsciousness, and through them, those of consciousness, that is why music, more than other arts helps to improve the spiritual powers, intellect. The teacher usually follows intuition and recognises pupils' aesthetic perception through 'hearing', which is sound expression extracted through the student's instrument (Venslovaite, 2013). Search for the phenomenological music perception method has clearly showed that music is self-sufficient, intuitive and unyielding to any logic and overflowing of musical feelings differs from other emotions in their intensity and depth, because human, when hearing music, always experiences the feeling, and this experience becomes a criterion of spontaneous relationship with music (Venslovaite, 2011).

Of course, to distinguish the boundaries of where is the experience, which, which indicates the need to do it in one way, and not otherwise, or provisions which prevent deviation, or it is just intuition, there is no single answer, but this is the path of the search, which is based on various researches (Cloninger, 2006; Dunn, 2006; Kampmeier, 2007) and philosophical thinking (Налчаджян, 1972; Levinas, 1995; Waks, 2006; Фейнберг, 2004).

### 1.1. Purpose of study

The aim of the research is to reveal the importance of intuition in music education.

#### 1.1.1. Research objectives

To present theoretical insights for the question under analysis; to determine music pedagogy's undergraduate programme students' attitude towards music teacher's nature of activities.

### 1.2. Methods of research and sample

The analysis of scientific literature sources and interview. Qualitative research data are described applying the content analysis. The scheme of categorisation was not planned in advance and it was devised on the basis of the received data. The research was carried out in October 2015 and January 2016. The people related to the analysed problem (key informants) were chosen in the first stage of the research: six teachers with sufficient pedagogical experience working at school. The semi-structured (oral) interview was employed. The focus of this stage of research was on subjective opinion of the informants about importance of intuition in music education. They also were asked in what way, according to the informants, intuition is manifested in their work as a phenomenon.

Attempts were also made to identify the musical activities, where use of intuition is evidenced. The second stage of the research included 28 fourth-year (full-time and part-time) students. The semi-structured interview (written) was used in this stage. The question about importance of intuition in musical education was not presented to future teachers of music with the acquired sufficient knowledge of pedagogy, psychology and other theories, speciality-related abilities and skills of observational and performance practices. They were asked to express their opinion about the content of the role of a contemporary music teacher. The question about significance of intonation was not presented to the informants making attempts to envisage the vision of the young generation (i.e., music teachers to be) about what a school teacher should be like and then the researcher searched for certain links to substantiate own theory.

## 2. Research data and its discussion

To reveal the significance of intuition in music education a semi-structured interview was used. Applying the content analysis method, informants' responses were divided into categories and subcategories. Table 1 provides statements which justify intuition's importance in music education.

**Table 1. Teachers' attitude towards the importance of intuition in music education**

Category	Subcategory	Proving statements
Importance of intuition	Frequently behave according to intuition	<i>'Very frequently follow the intuition'. 'Most frequently I am behaving irrationally, but being led by intuition'. 'Only intuition most frequently rescues me in difficult situations with pupils, when it seems that I will burst, suddenly comes an idea of how I can solve the problem'.</i>
	Change plans with appearance of an idea	<i>'Yes, I plan everything and then suddenly comes an idea, I throw away the whole plan and give up for the newly occurred idea'. 'Intuition helps a lot, to continue singing, or to end, I think it is more a matter of intuition, rather than experience'. 'Most frequently inner foreboding tells me what I must do, in order to interest pupils during music lesson, so I am waiting for an inspiration and constantly change my plans'.</i>
	Allows to set in the engulfing impulse of creativity	<i>'Suddenly comes an idea and everything succeeds, the idea draws you in more and more, takes you farther away and you cannot stop'. 'I don't know, but that impulse of creativity, which captures me, does not allow me to stop, as if it overwhelms me'.</i>

Teachers state that the manifestation of intuition in music education is quite distinct. Frequently, encouraged by the inner intuition they resolve the formed situation: *'Only intuition most frequently rescues me in difficult situations with pupils, when it seems that I will burst, suddenly comes an idea of how I can solve the problem'*. Not rarely, thanks to the rational thinking, foreseeing, having planned that on that day a particular class should do some particular tasks, inner voice visits and suddenly changes everything: *'Most frequently inner foreboding tells me what I must do, in order to interest pupils during music lesson, so I am waiting for an inspiration and constantly change my plans'*. Informants also claimed that they allowed manifesting the creative impulse that occurred during the lesson: *'Suddenly comes an idea and everything succeeds, the idea draws you in more and more, takes you farther away and you cannot stop'*.

During the research, it was intended to find out which music activities intuition manifests the most (see Table 2).

**Table 2. Manifestation of intuition in music activities from teachers' point of view**

Category	Subcategory	Proving statements
Manifestation of intuition in music activities	Music creation	<p><i>'There is a lot of space for the intuition to manifest, when the creation begins, everyone gets involved'.</i></p> <p><i>'All disputes end, creation takes place, only the eyes are shining and they keep asking: -teacher, is this good, is this sound suitable here, maybe faster or higher?'</i></p> <p><i>'They create intuitively, only give them freedom, they will think up so much'.</i></p>
	Listening to music	<p><i>'Especially pupils are able to visualise what they heard'.</i></p> <p><i>'I am trying to ask younger class' pupils to express music with motion, so it is fun to watch their intuitive feeling of music'.</i></p> <p><i>'Sometimes I integrate drawing into listening to music, without mentioning the name of the piece, and succeed in finding great examples of intuitive perception'.</i></p>
	Music playing	<p><i>'While playing music, there is a lot of space for intuition to manifest, it is encouraged, I would say'.</i></p> <p><i>'Music playing together with friends gives pupils joy, you see that they would want more, however not always they can do more, they lack skills'.</i></p> <p><i>'Music is exceptional in a way, that it can help to reveal the meaning of communication and music playing together and it is the space of intuition'.</i></p>
	Musical thinking	<p><i>'Intuitive musical thinking which cannot be controlled directly, however it is a moment of music creation'.</i></p> <p><i>'True, after all, music perceiver as well relies on intuitive thinking'.</i></p> <p><i>'Undoubtedly, it is mostly the thing of subconsciousness'.</i></p>

Research results showed that intuition manifests the most in music creation: *'There is a lot of space for the intuition to manifest, when the creation begins, everyone gets involved'*, while listening to music: *'sometimes I integrate drawing into listening to music, without mentioning the name of the piece, and succeed in finding great examples of intuitive perception'*, while music playing: *'music is exceptional in a way, that it can help to reveal the meaning of communication and music playing together and it is the space of intuition'*, in musical thinking: *'intuitive musical thinking which cannot be controlled directly, however it is a moment of music creation'*.

Five aspects were distinguished, revealing the essence of the content of the role of a contemporary music teacher: significance as an educator and as an authority, the importance of teacher's personality, creativity and value-based aspects. Applying the content analysis method, respondents' answers were also divided into categories and subcategories.

**Table 3. Students' attitude towards the content of the role of a contemporary music teacher: educator**

Category	Subcategory	Proving statements
Education for humanity	Humanity	<p><i>'For me, music teacher is that educator, which relies not only on knowledge of his speciality &lt;...&gt;'.</i></p> <p><i>'First of all, the pupil is a human. For this reason humanity should be inseparable part of everyday activities'.</i></p> <p><i>'Overall everything, what is happening at school, should be focused on the education of humanity'.</i></p>

Communication	<p><i>‘Most important – communication. Thanks to music, pupils and teacher communicate through different tasks, which insensibly sort of bring those people together’.</i></p> <p><i>‘Music teacher should be easily communicating with pupils and other teachers’.</i></p>
Playing music together	<p><i>‘Music is exceptional in a way, that it is characterised by the diversity of methods, which can help to reveal the meaning of communication, playing music together’.</i></p> <p><i>‘Music playing with various instruments together with friends gives pleasure’.</i></p>

In the next research stage, it was aimed to reveal the future music teachers’ attitude towards the content of the role of a contemporary music teacher (see Table 3). While analysing the research results, the respondents thought that *‘music teacher, first of all, is a personality which lives in music’*, and should be singled out. Subjects, while analysing the music teacher’s role, distinguish teacher’s, as an educator, significance; however, first of all the emphasise was not on the importance of music education, but on humanity’s education by humaneness, communication and playing music together.

In Table 3, we can see the data reveal a teacher’s, as an educator, role. Analysing statements, which confirm education for humanity, have distinguished that, *‘first of all, the pupil is a human <...>’* and majority of respondents indicate that *‘most important is communication’*, and this is reinforced by playing music together: *‘music is exceptional in a way, that it is characterised by the diversity of methods, which can help to reveal the meaning of communication, playing music together’.*

When the data is further analysed, the analysis of the content of the role of a teacher distinguishes the importance of authority (see Table 4).

**Table 4. Students’ attitude towards the content of the role of a contemporary music teacher: authority**

Category	Subcategory	Proving statements
Competent specialist	Example for school learners	<p><i>‘Music teacher should be an authority, an example for pupils’.</i></p> <p><i>‘Music teacher also should be an example, which would show with actions all that he says with words’.</i></p> <p><i>‘Creativity, sincerity, perspicacity are certain qualities, which help the teacher to be a good example for his learners’.</i></p>
	Profound knowledge of study subject	<p><i>‘Teacher must know how to play various instruments, be able to sing, use technologies, know the structure of the lesson, and arrange the tasks in a way, so that pupils would get as much information as possible’.</i></p> <p><i>‘Good music teacher must be educated in the field of music. I think he should know a lot of musical subjects, i.e., sing, improvise, play more than one instrument &lt;...&gt;’.</i></p> <p><i>‘I think that music teacher first of all must understand musical culture, history, have a great musical taste and by using his experience, by deeds educate pupils in music lesson’.</i></p> <p><i>‘Music teacher first of all should be very well knowledgeable in his work’s specificity, psychology, should be able to use various teaching methods’.</i></p>

Universality     ‘Music teacher must be well knowledgeable not only his own subject, specialty, but many other subjects as well (literature, mathematics, ethics, arts, etc.) This will help him to qualitatively conduct a lesson’.  
 ‘Teacher must be universal, so he would always be able to get out of tricky situations, should know how to discipline, control the class without becoming a dictator or an enemy for the pupils’.  
 ‘It is important that the teacher would know how to get out of tricky situations’.  
 ‘Music teacher, first of all, must be universal and contemporary’.

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While analysing the distribution of statements in Table 4, which confirm the competent specialist’s category, it was noted that the most relevant is a profound knowledge of the subject, which relates not only to the theoretical knowledge: ‘music teacher first of all should be very well knowledgeable in his work’s specificity, psychology, should be able to use various teaching methods’; ‘<...> must understand musical culture, history’ etc., but also with practical skills: ‘teacher must know how to play various instruments, be able to sing, use technologies <...>’; ‘<...> should know a lot of musical subjects, i.e., sing, improvise, play more than one instrument <...>’. It is very important that the teacher would be an example for the pupils, and his words would not differ from the deeds, also are emphasised teacher’s universality and contemporariness, which occur from knowing not only his or her specific subject, but other subjects as well.

In the following research stage (see Table 5), it was aimed to reveal the importance of teacher’s personality.

Table 5 presents distinguished teacher’s personality-related aspects. In the subject’s opinion, the most important is to attract pupils and interest them: ‘it is important that the music teacher presents his lessons interestingly and would involve pupils, then, they would not lose the motivation for learning, their interest in music’. A teacher needs to be able to be a friend, flexibly make decisions and be charismatic: ‘the teacher should have a charismatic personality, psychologically ready, which could affect his learners and inspire them’.

**Table 5. Students’ attitude to content of the role of a contemporary music teacher: the importance of teacher’s personality**

Category	Subcategory	Proving statements
Aspects of teacher’s personality	Ability to arouse learner’s interest	‘I think one of the main characteristics of a good teacher is the ability to attract a child with his personality <...>’. ‘It is important that the music teacher presents his lessons interestingly and involves pupils, then, they would not lose the motivation for learning, their interest in music’. ‘Music teacher, I think, must be the one who, overall, in pupils’ education, activities, cannot be indifferent, must do everything with confidently and especially thoughtfully. He must strive for the pupils; leave the footprint in the pupils’ learning process’.
	Ability to be a friend	‘For the teacher it is also very relevant to be able to be “a teacher-friend” and “teacher-guide” to maintain friendly contact with the pupils, but also be an authority’. ‘Music teacher should not only be the spreader of a qualitative music, but also a friend for the pupils’.

Teacher's charismatic personality	<p>'&lt;...&gt; it is essential that a good teacher would be charismatic &lt; ...&gt;'.                  'The teacher should have a charismatic personality, be psychologically ready, which could affect his learners and inspire them'.                  'Music teacher should be charismatic, "kindled" teacher, who would not stop to improve himself'.</p>
Flexibility	<p>'It is important that the music teacher would be flexible (would not stop at one or another method of education)'.                  'Always the situation should be assessed adequately and decision making should be flexible'.</p>

The analysis of the results showed that the vast majority of subjects indicate creativity as a necessary component in the music lesson (see Table 6).

**Table 6. Students' attitude towards the content of the role of a contemporary music teacher: creativity**

Category	Subcategory	Proving statements
Manifestation of creativity	Teacher's creativity	<p>'The teacher should also be creative, so that he could present the lessons in an interesting way, creatively and pupils would easier remember the essential things, so that it would not be boring and pupils would not lose their motivation for learning, their interest in music'.                  'Music teacher should be creative, original &lt;...&gt;'.                  'I understood by observing the lessons of other teachers, that the "old" theoretical knowledge did not interest pupils, to them, music does not seem to be interesting, so I think that only a creative teacher can change the situation'.                  'Music teacher – a generator of ideas'.</p>
	Ability to develop students' creativity	<p>'Another one of the important music teacher's abilities is to be continually cultivating pupils' creativity &lt;...&gt;'.                  'Music teacher – motivator of creativity'.                  'The teacher should encourage children's creativity by creating favourable for them conditions'.                  'Allow children's creativity to express itself during music lessons'.</p>
	Improvisation	<p>'Music lesson can be turned into creative work, improvisation's lesson'.                  'During the lesson it can be deviated from the theoretical material, adding creative work, improvisation, concert viewing (video, clip) and later come back to certain things'.                  'In my music lesson I would use more creative, improvisation methods. I would be able to interest children so that they would not want to leave my music lesson'.</p>
	Revelation of students' personality through creative expression	<p>'The teacher should be able to come up with such activities, through which pupils could express themselves, disclose and develop various human values'.                  '&lt;...&gt; let them unfold, get involved in the taught subject and interest them'.                  'The teacher has to raise the interest of students, otherwise, the lesson - failure. To interest means to do so that the child could join the lesson, not only to participate in it, but also could reveal himself'.</p>

While analysing the statements (Table 6) related to creativity, the expressions were distinguished into subcategories: teacher's creativity, the ability to develop student's creativity, improvisation and revelation of student's personality through creative expression. It is relevant that the teacher would be creative, would not only follow the textbook and would generate new ideas: 'music teacher should

*be creative, original <...>'; '<...> the "old" theoretical knowledge did not interest pupils, to them, music does not seem to be interesting, so I think that only a creative teacher can change the situation'. Respondents noted that it is very important that the music teacher would be able to encourage children's creativity: 'music teacher –motivator of creativity' and would be able to reveal the student's personality through creative expression: 'the teacher should be able to come up with such activities, through which pupils could express themselves, disclose and develop various human values'. Also, the subjects distinguished the importance of improvisation: 'in my music lesson I would use more creative, improvisation methods. I would be able to interest children so that they would not want to leave my music lesson'.*

In the next stage of the research, it was aimed to reveal the importance of value-based aspects from the students' attitude to content of the role of a contemporary music teacher (see Table 7). The category of *value-based aspects* is divided into subcategories: enlightener of students' souls, nurturer of beauty of life, spreader of the time's value, provision of sense to new impressions and expression of emotions.

**Table 7. Students' attitude towards the content of the role of a contemporary music teacher: value-based aspects**

Category	Subcategory	Proving statements
Value-based aspects	Enlightener of students' souls	'Music teacher is a person who should shed light on pupils' souls through music and this is achieved through intuition'. 'Music teacher is a rich person in his or her spirit, abilities and characteristics'. 'Music teacher is not only a person, educator, who is trying to impart knowledge to pupils, but who is trying to educate pupils spiritually by using musical means'.
	Nurturer of the beauty of life	'The teacher should help to identify and realise not only the beauty of music, but also the beauty of life'. 'It is a person, who makes the world at least a little bit better'. 'Music teacher in good faith seeks to change the new generation's life, attitude to it and helps to open their eyes and see more colours in life, inspire others to seek and change the world for the better'.
	Spreader of the time's value	'Music teacher should show the way for pupils how to give meaning to their time. Demonstrate that with their own activities can be brightened other people's moods, thoughts'. 'I would also like to mention the fact that music teacher should not spare their extra time to be with their pupils'. 'After school, pupils should be directed to such activities, which in fact are meaningful and related to music: perhaps the pupils themselves do not really know about such activities'.
	Provision of sense to new impressions Expression of emotions	'While music playing a lot of new things are discovered'. 'Music teacher should know how to interestingly, visually and accessibly for each student present new knowledge'. 'While music playing the "here" and "now" emotions are experienced'. 'Teacher while music playing and teaching children how to play, sing, listen to music, tries to convey to pupils different feelings and emotions'. 'While observing the lessons of the teachers and their pupils' reactions, emotions and moods, I realised the need to try to interest pupils, provide and allow them to feel the joy of music'.



The category of *value-based aspects* is divided into subcategories: enlightener of students' souls, nurturer of the beauty of life, spreader of the time's value, provision of sense to new impressions and expression of emotions (Table 7). It was found out that subjects see many aspects in the content of the role of a contemporary music teacher, which we cannot measure with direct parameters and it is often based on intuition: *'music teacher is a person who should shed light on pupils' souls through music and this is achieved through intuition'*. Subjects claim that the teacher nurtures the beauty of life: *'music teacher in good faith seeks to change the new generation's life, attitude to it and helps to open their eyes and see more colours in life, inspire others to seek and change the world for the better'*. During the research it was revealed that subjects believe that a music teacher can teach children how to spend time in a meaningful way and avoid using alcohol or drugs: *'after school, pupils should be directed to such activities, which in fact are meaningful and related to music: perhaps, the pupils themselves do not really know about such activities'*. According to the subjects, music playing brings joy and distracts from meaningless spending of time: *'while observing the lessons of the teachers and their pupils' reactions, emotions and moods, I realised the need to try to interest pupils, provide and allow them to feel the joy of music'*; *'while music playing the "here" and "now" emotions are experienced*. In summary, it can be claimed that intuition plays an important role in music education: according to music teachers, daily teaching activities are often based on intuition. By revealing the future music teachers' opinions about the content of the role of a contemporary music teacher, it was discovered that in many aspects intuition plays a distinct role.

### 3. Conclusion

The analysis of scientific literature sources allows us to state that musical communication is based on, first of all, intuitive intonational thinking; thus, appropriate use of music may efficiently stimulate intuitive thinking, reserves of unknown to us subconsciousness, and through them, those of consciousness and therefore music more than any other kinds of art facilitates spiritual power and intellect, whereas music education, which is based on music playing, creates favourable conditions for the development of intuition.

The research revealed that music teachers frequently act under the influence of intuition, change plans when new ideas emerge and get overwhelmed with an impulse of creativity. According to them, manifestations of intuition in music activities are mostly expressed in music creation, listening to music, music playing and musical thinking.

The research data identified the content of the role of a music teacher pointing out its five aspects: educator (education for humanity: humanity, communication and playing music together); authority (competent specialist: example for school learners, profound knowledge of study subject and universality); importance of teacher's personality (aspects of teacher's personality: ability to arouse learners' interest, ability to be a friend, teacher's charismatic personality and flexibility); creativity (manifestations of creativity: teacher's creativity, ability to develop students' creativity, improvisation and revelation of students' personality through creative expression); and value-based aspects (enlightener of students' souls, nurturer of the beauty of life, provision of sense to new impressions and expression of emotions).

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