Methodological Foundations of Forming Future Music Teacher’s Psychological-Pedagogical Readiness for Conducting Activity and Management of the Children’s Instrumental Ensemble

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Abstract

The article highlights methodological foundations of forming future music teacher’s psychological-pedagogical readiness for conducting activity and management of the children’s instrumental ensemble. The outlined methodological approaches and pedagogical principles constitute the basis of the structural-functional model future music teacher’s psychological-pedagogical readiness for conducting activity and management of the children’s instrumental ensemble, consisting of motivational, musical, organizational and creative components. It is proved that the leading role in the designed methodology play psychological-pedagogical, systems-functional, activity approaches, and ideas of pedagogy of cooperation. Based on these approaches, the use of the following pedagogical principles is substantiated: developmental learning (development of creativity as the basis of the future music teacher’s personality formation); pedagogical modeling (reproduction of children’s instrumental ensemble management functions in the process of future music teachers’ collective music making; axiological expediency of the forms and methods used by the director in working with the ensemble; synergy of teachers and children’s instrumental ensemble members, which consists in obtaining a system-integral result, both at the level of joint musical and intonation actions, and in the plane of interpersonal communication of the director and the members of the ensemble; ergonomics (manifested in the need to exclude from the practice of mass music education physically difficult instruments, to use in future music teachers training such adapted instruments as Orff block flutes and stables (Stabspiel), JsaxNuvo saxophone, simple keyboard synthesizers); consistency (subordination of the process of training with the children’s instrumental ensemble to the algorithm, which begins with mastering of the simplest ensemble functions and follows to the complication of the number of actants of the sound process and sound texture); complementarity (combining group form of classes and individual approach, verbal and nonverbal factors of pedagogical influence, learning the text of a music work and collective improvisation, etc.).
Keywords
Higher education, art education, music education, future music teachers, methodological approaches and principles, psychological-pedagogical readiness, conducting activity, management of the children’s instrumental ensemble

1. Introduction
In modern music education, collective forms of children’s artistic and aesthetic activity acquire special significance, in particular instrumental-ensemble music making, which satisfies the deep need of a modern person for aesthetically motivated communication and has a significant intellectual-developmental, ethical-upbringing and psychological-therapeutic effect. The most commonly used types of ensemble music making in educational practice are brass band, ensemble of folk instruments, jazz and rock ensembles. In each education institution, conditions can be created for the activity of instrumental groups and involvement of schoolchildren in “elementary” (according to K. Orff) collective music making.


In the framework of the functional approach, these scientists consider readiness as: an emotional state that provides the optimal level of efficiency of afferent and efferent systems; one of the mental states; general psychophysiological condition; a certain state of mental functions, in particular, pre-start activation, etc. Within the personal approach, psychological readiness is interpreted as: a stable hierarchical formation; professionally important, stable characteristics of the personality; the result of preparation for a specific activity; structure consisting of certain components (most often – motivational, cognitive and operational).

In the scientific space, psychological readiness is usually understood as the state of mobilization of all psychophysiological and mental systems of the individual that ensure effective implementation of a particular action. It is noted that the state of psychological readiness has a complex dynamic structure and consists of a set of motivational, intellectual, emotional, and volitional qualities of the individual, taking into account external conditions and certain tasks. Among the main psychological components of readiness as a stable characteristic of the personality, researchers identified motives, knowledge, skills and abilities. The issues of readiness for reproductive and creative activities were considered separately, which is important for our study, as the creative nature of the activities of the director of the children’s instrumental ensemble is unquestionable.

2. Research Methods
The article is a theoretical study, which implied the choice of the appropriate research methods. Comparative analysis of scientific sources – to identify methodological approaches, clarify the concepts and theoretical provisions of the study; generalization of experience of creative activity of the outstanding representatives of conducting art, experienced musicians-teachers – to reveal invariant properties of conducting and directing activity of the music teacher; theoretical modeling – to clarify the category of psychological-pedagogical readiness of a music teacher for conducting activity and management of a children’s instrumental ensemble, building a conceptual model of the phenomenon under study.

The aim of the article is to highlight methodological foundations of forming future music teacher’s psychological-pedagogical readiness for conducting activity and management of the children’s instrumental ensemble.

3. Results and Discussion
In our previous studies (Du Hanfeng, 2017; Du Hanfeng, 2019), we described the structural-functional model of psychological-pedagogical readiness of the future music teacher for conducting activity and management of the children’s instrumental ensemble consisting of motivational, musical, organizational and creative components. The component structure of the studied phenomenon corresponds to the main functions of the artistic director of the children’s instrumental ensemble (motivational, musical-developmental, organizational, and artistic-creative) and includes the necessary professional qualities (specific motivational and value orientations and intentions, positive attitude to management of the children’s instrumental ensembles; professional competence in the field of ensemble music making; peda-
gological and organizational-communicative experience; ability to mobilize and realize one’s own artistic and creative potential).

On the basis of the above-mentioned model we have developed the methodology of formation of the future music teacher’s psychological-pedagogical readiness for conducting activity and management of the children’s instrumental ensemble. Its foundations constitute methodological approaches and pedagogical principles.

Among the methodological approaches the main, quite natural and even inevitable is a psychological-pedagogical approach. It is determined by the theoretical concept and practical purpose of the whole study. It is manifested, firstly, in the professional pedagogical orientation of each element of the proposed methodological complex. The future music teacher must be aware of the didactic and educational meaning of each action in the management of the ensemble; every task he sets for the team; every remark he makes to his students, and so on.

Secondly, a highly qualified music teacher must understand and take into account in his work as an artistic director of the music-instrumental ensemble the psychology of the synergistic process of collective music making. Thus, the methodology of future music teachers training should take into account the provisions of the modern social psychology, which studies the motives, interests, volitional orientations, emotional states of people who are engaged in a certain joint work, the effectiveness of which depends on each participant. The psychology of collective action requires from each participant a clear awareness that the worst strategy for the work is selfishness, the desire to obtain the greatest personal gain. As V. Kompaniets noted: “In social psychology, A. Sheriff formulated the concept of achieving an extraordinary goal, when some objectives can be achieved only as a result of psychological interaction of subjects and willingness to sacrifice personal gain and group favoritism (“Everyone will be fine when everyone understands that doing good to others is best for him”)” (Kompaniets, 2012).

In relation to playing in an ensemble, such a selfish benefit may be the desire to stand out, “show oneself”, demonstrate one’s significance, awareness, skill, correct understanding of the musical work, or vice versa – to “hide behind the backs of peers”, work not in full force, try to make one’s party easier, perform it carelessly. These patterns should be clearly revealed in conversations, discussions with students. They can also be vividly illustrated by such socio-psychological tests as Julian Edney’s laboratory psychological game “Nuts” or the analysis of the dilemmas of “road hare”, “two criminals”, “residents of an apartment building” (ibid.).

The psychological-pedagogical approach gives grounds to state that in the process of ensemble-performance training students must clearly understand the causal relationship between the artistic and aesthetic effect of their collective music playing (i.e., beauty, harmony, coherence, order, proportionality, colorful sound) and their ability to coordinated and subordinated joint actions. Given this need, the proposed methodology involves demonstrating both the negative consequences for music of the disorder of joint actions of ensemble members, and the opposite effect of aesthetic appeal, which arises due to the synergy of all members of the ensemble.

Furthermore, the psychological-pedagogical approach involves preparing future music teachers to comprehend and take into account in the work of an artistic director of the children’s instrumental ensemble age psychological characteristics of the ensemble members, which significantly affect not only all aspects of educational work, but also its purely musical aspects (repertoire selection, workload, complexity of tasks, amount of time, emotional tone of the lesson, communication style, etc.). The methodology of training ensemble director should provide knowledge and readiness to take into account the patterns of interpersonal relationships, the psychological nature of artistic and aesthetic activities, the peculiarities of musical thinking of students of different ages. It follows from the above mentioned that each element of the proposed methodological complex of future music teachers training for children’s instrumental ensemble management was understood in terms of its pedagogical orientation and psychological significance.

It should be emphasized that in terms of the systems-functional approach, the ratio of functions of the ensemble director depends on the instrumental composition, age of participants, didactic purpose of classes, working conditions, as well as the personal qualities of students and the conductor.

The most important for the adopted systems-functional approach is the provision on the specific gravity of each of the identified functions. In designing the methodology, it was taken as a basis that the music teacher should not put forward the function of conducting in the first place. This view contradicts the usual practice of preparing a future music teacher to work with children’s orchestras and ensembles, when the main emphasis is made on conducting. Acquisition of conducting skills is carried out at individual lessons, which require a lot of time and effort. Such classes are increasingly being criticized by teachers and students themselves, who do not benefit much from them. As an exception, in the process of assistant practice, the teacher who manages the student orchestra or ensemble, allows his student to work with the collective. This form of work is much more fruitful, although here the attention of the student and the teacher focuses on the functions of conducting (i.e., direct control of the process of collective music making in a real time mode).
Conducting is a special occupation, a special art that gained independence only in the 19th century. Its emergence, once again, is associated with the need to maintain synergistic consistency of sound in the new conditions of increasing the scale of the orchestra and duration of works, a significant complication of composition, texture and orchestration.

However, for a teacher who works with children’s ensembles or orchestras, the outlined conditions are not essential. The teacher can very rarely deal with long, large-scale, complex compositions, which necessarily require special actions to manage the process of performing the work. Usually the main task of the teacher is to prepare the ensemble for making music, mastering the techniques of playing the instrument, mastering a certain thesaurus of works, formation of musical skills and abilities, development of musical consciousness, aesthetic taste and so on. Thus, conducting is not the first, but – on the contrary – the last important function of the teacher. More important is the function of a musician-accompanist, i.e. an experienced master of playing musical instruments. Even more important is, in our opinion, the function of a musician-organizer, leader, art expert. Finally, the most important is the function of educator, the highest authority in the field of art, mentor, senior peer, from whom you can learn artistic activity.

Thus, a music teacher who works with an instrumental ensemble should be, above all, a musician-leader, a leading artist, a role model for all members of the collective. Secondly (from the point of view of purely musical and, at the same time, psychological-pedagogical tasks), the teacher who works with an instrumental ensemble, has to be an accompanist. It is much less important for a future music teacher to prepare for the role of conductor. Thus, the systems-functional approach allows to specify the basic reference point of the developed technique of future music teachers preparation in pedagogical higher education institution. This landmark is the function of a musician-bandmaster or accompanist (in the original sense of the word), i.e. – the best performer, leader of joint activities, whose actions are a model for all participants in the ensemble music making.

Projection of the activity approach provisions to the methodology of the teacher’s work with children’s instrumental ensembles allows allocating the leading line of activity for this type of practice. Let’s recall that the concept of leading activity was proposed by A. Leontiev to determine the type of activity that in certain circumstances is the most important, because it best meets the objectives of the personality development. For forming the future music teacher’s psychological-pedagogical readiness to manage children’s instrumental ensembles, the leading activity, as it has been established above, should be nothing more than playing in an ensemble with his/her students, which provides opportunities to perform other important tasks of this multifunctional activity.

Consequently, the main form of classes with students of music-pedagogical departments, which aim to prepare future teachers to manage children’s instrumental ensembles, should be collective music making. It can be playing in an orchestra, a chamber orchestra, an instrumental ensemble. The greatest benefit, in our opinion, can bring music making in a small ensemble composed of the participants of approximately the same level of musical performance. A large orchestra or small ensemble (duet, trio) has its merits, which contribute to the development of professional musicians. However, when it comes to future music teachers training, these established types of ensemble music making are inferior to small timbre-homogeneous ensembles, which have greater opportunities to activate all the functions of a potential artistic director. Such a musical collective allows organizing work according to the type of creative studio or laboratory (hereinafter this form of work is described as one of the pedagogical conditions for the implementation of the created methodology).

The next approach, which underlies the proposed methodology, can be described as the pedagogy of cooperation. It’s common knowledge that this approach emerged in the last quarter of the last century “on the wave” of a powerful pioneering movement in the pedagogy of secondary school. Authors and proponents of this concept – S. Lysenkova (1988), V. Shatalov (2002), M. Shchetinin (1986), S. Amonashvili (1996) and others – set educators the task: “to make child our (adults’ – teachers’, educators’, parents’) voluntary colleague, like-minded in his/her own upbringing, education, training, formation, make him/her an equal participant in the pedagogical process, caring and responsible for this process, for its results” (Pedagogy of cooperation, p. 47). Of course, this goal is even more relevant and natural for the professional education of student youth. However, the pedagogy of cooperation requires from teachers of higher education institutions a democratic, collegial, friendly attitude to students, the appropriate style of communication with them, the ability to create and maintain the educational regime of joint activities.

This approach is characterized by interactive learning technology. According to I. Pidlasyi, the main methods of the pedagogy of cooperation are conversations, discussions, debates, cognitive games, methods of programmed learning, practical method, educational control. I. Pidlasyi considers illustration, demonstration and work with the book as auxiliary methods (Pidlasyi, 2010, p. 286). We’d like to note that the concept of the pedagogy of cooperation is very organic for music education. Teaching music in its simplest forms, practiced in folk pedagogy, has always relied and now relies on the close interaction of teachers and students, often – on their joint music making.

The choice of the above mentioned concept as the basis of the developed methodology strengthens the thesis about
the need to involve the future music teacher in joint musical activities with students in the ensemble. All necessary psychological bases and pedagogical skills of the teacher should be formed in this activity, in particular his/her ability to understand children and stimulate their motivation of ensemble music making, collegial communication skills, deep knowledge of cognitive “mechanisms” of musical performance and musical improvisational actions.

First of all, it is assumed that the educational purpose of future music teachers professional training in the process of ensemble music making is not only acquisition of certain skills and knowledge by students, not only achievement of certain music-performance results, but also development of personal qualities necessary for professional activities. Such properties include, first of all, developed musical-intonational hearing, ability to productive sound perception, high sensorimotor reactivity, ability to concentrate, persistence, communicative and organizational skills, developed aesthetic taste and artistic creativity.

The idea of creating a deductive mental attitude of participants in the educational and developmental process is also taken into account. The explication of this idea to the problem of instrumental ensemble music making and formation of the teacher’s readiness to manage this type of educational activity means, in particular, that students and teachers in their work focus on understanding of the highest artistic and developmental goals. From this understanding (for example – from understanding of the synergistic essence of the ensemble music) is derived the whole set of hierarchically ordered tasks and means of their achievement.

The methodology also takes into account the provisions developed by L. Vygotsky on the “zone of immediate development”, which obliges the teacher to take into account the natural sequence and speed of stage changes (qualitative jumps) in the ontogenesis of the personality. Since each learner (pupil or student) has its own pace and nature of personal development stages, the teacher must be attentive to this aspect of learning and able to take into account the “zones of immediate development” of each learner or certain spontaneous groups in their music and pedagogical work (Vygotsky, 1991).

Having revealed methodological approaches we consider it expedient to turn to the pedagogical principles that specify these approaches and form the basis of the proposed methodology.

The principle of pedagogical modeling. The Latin word “model” (literally – sample, norm) has a very wide meaning in the modern system of scientific knowledge. In the broadest sense, a model is an image of a certain object (its diagram, layout, description, etc.), which serves to study the object, because under certain conditions it replaces this object. The term “pedagogical modeling” is also very broad and can have different meanings. This verbal phrase can be understood, for example, as “modeling of pedagogical phenomena and processes” (Ovchynnikova, 2006, p. 6). K. Ovchynnikova – the author of the above mentioned definition – rightly notes that “the problems of the current state of the education system put forward a specific professional order – creation of special information and communication learning technologies. Modeling of pedagogical phenomena and processes is based on general didactic principles and laws of pedagogical system functioning, that consider the pedagogical phenomenon from positions of the systems approach” (Ovchynnikova, 2006, p. 11).

However, it is possible to give the term “pedagogical modeling” another meaning. We assume that modeling is “a scientific method of learning phenomena and processes by reproducing their characteristics on other objects – specially created for this purpose models” (Volovych, 1998, p. 337). Thus, if the object of theoretical and practical development of the future music teacher is management of a children’s instrumental ensemble, then the pedagogical (or educational) model of this process can be management of a student instrumental ensemble in terms of professional education in the higher education institution.

The next fundamental principle for our methodology is axiological expediency of those forms and methods that a director uses in working with the ensemble. This principle should be quite clear to future music teachers. They must not only rationally comprehend it, but also feel its importance in their own experience.

By axiological expediency we mean the correspondence of forms and methods of teaching to the artistic expectations of the ensemble members. If you look deeper, such expectations and hopes are based on the fundamental spiritual needs and motives of the ensemble members. Of course, students’ spiritual needs are a rather abstract concept. They are individually unique personality traits and can vary greatly from members of the same band. At the same time, the future director of the children’s instrumental ensemble needs to know about certain typical motives and needs due to psychological factors. For example, the motives, spiritual needs, interests and values that influence the work of the children’s instrumental ensemble, largely depend on the age and psychological characteristics of the ensemble members.

Obviously, in relation to music education in general, and future music teachers training in particular, the synergy can be understood in at least two ways. First, the learning process itself can be considered as a simultaneous action of the student (students) and the teacher. The actions of these actants of the educational process can be of any kind: weak or strong, unanimous or divergent, consistent or contradictory, and so on. The best result is provided by the synergistic interaction of students and teachers. Thus, synergy is one of the universal and most important principles of pedagogy.
In the field of music education, the principle of synergy is of particular importance. The history of music shows that the earliest forms of human musical activity were collective singing and dancing accompanied by special sound instruments – primitive musical instruments. There is no doubt that the motive and reason for these primary types of music making was satisfaction of synergistic collective actions, which had as their “product” synergistically coordinated sound and plastic movements. It should be mentioned that activities of modern choirs, ensembles and orchestras are subject to the principle of synergy of musicians and the ideal of synergistic sound [in this perspective, the phenomenon of musical synergy is considered in the dissertations of I. Yerhiiev (2016), Huang Jia (2015), Cao Hongkai (2017)]. This gives grounds to state that one of the regulatory principles of the methodology of future music teachers training to work with the children’s instrumental ensembles is the principle of musical synergy.

According to Huang Jia, musical synergy is a systemic result of joint (synchronous) work: a) several interconnected mechanisms of sound formation (physical and biomechanical, biopsychic); b) several musicians in the process of ensemble music making; c) several elements, aspects and properties of the sound form that affect figurative thinking of the recipient and are perceived by him as a meaningful form of art” (Huang Jia, 2015, p. 75). For our study, the second aspect of synergy mentioned above is of greatest importance, which combines psychological-pedagogical and musical-ensemble directions of training future music teachers. The principle of synergy is emphasized by interpretation of the concept of an “ensemble”, which was formulated by Huang Jia, and which is proposed to learn by future music teachers during their preparation for the management of the children’s instrumental ensembles (Huang Jia, 2015, p. 78).

The principle of creative activity is obviously one of the most important and most specific for art education. This principle is the basis of the world-famous and widespread (especially in the European countries) music-educational system “Schulwerk”. Its founder, the prominent composer and educator Carl Orff, described the use of the principle of creative activity as follows: “My pedagogical idea consisted in teaching students to compose music and accompagnment to the movement, at least in the most modest form. The nature of music for these instruments was born from the very playing. The improvisational technique that emerged on this basis was important. These improvisational exercises allowed the student to express him/herself directly in music” (Orff, 1990, p. 54).

The principle of creativity actualizes a wide range of teaching methods, which are classified as “productive”. According to O. Rudnytska: “… a reproductive method orients the student to stereotypical assimilation and use of knowledge and skills, productive – to a critical attitude to them and an attempt to have their own view, to introduce elements of new, to find ways to solve difficulties and problems” (Rudnytska, 2002, p. 164).

The principle of ergonomics of music performance applies to the main requirements for instruments and performance techniques of the children’s instrumental ensemble music making. The term ergonomics was proposed in 1857 by Polish scientist W. Jastrzębowski. The term comes from the Greek words ἔργον – work and νόμος – law. In the original sense, ergonomics means the efficiency of a tool or a system of production. Efficiency means maximum performance with the lowest probability of user error. Today, within ergonomics as a new scientific discipline, this term is used in a broader sense. It indicates the degree of convenience of an item, as well as its effectiveness in terms of saving time and energy when using it.

Ergonomics of children’s ensemble instruments is an important property that should be taken into account by the theory and practice of children’s ensemble music making. The ergonomics of a musical instrument is interpreted in the context of our study as the musical-intonational efficiency of its use under the condition of the greatest psychophysical comfort. Comfort here means: a) absence of awkward movements that provide sound producing; b) lack of significant physical effort required to enhance the biomechanical process of playing the instrument; c) psychophysical convenience of self-control (it concerns, first of all, audio-visual control of performance).

Of course, the principle of ergonomics does not contradict the other two principles that must be met while playing musical instruments, namely: the principle of aesthetics of sound material obtained by a specific mechanical or electronic device; the principle of plasticity of sound material, i.e. its ability to variable metamorphoses (changes in volume, duration, pitch, tone articulation).

The principle of complementarity is one of the basic principles of modern science. In the context of our study this principle determines: a) acceptance and observance of pedagogical condition of combining a group form (including a small group) with individual approach to every member of the ensemble (with sporadic use of the form of individual employment); b) the use of verbal and nonverbal means of communication as interacting factors of pedagogical influence; c) combination and alternation of elements of learning the text of a musical work with the method of collective game-improvisation, etc.

4. Conclusions

The expediency of the systems-functional approach is explained by the need to clearly differentiate the functions in the system-integral activity of a music teacher. It has been fount out that conducting is not the main function of a music...
teacher who works with the children’s instrumental ensemble. The teacher rarely deals with long, large-scale, complex compositions that require his/her special masterful actions to manage the process of performing the work. Instead, the main task of the teacher is to prepare the ensemble for making music, mastering the techniques of playing, mastering a certain thesaurus of works, formation of musical abilities and skills, development of musical consciousness, aesthetic taste and so on. Thus, more important for the future music teacher are the functions of an accompanist (master of playing musical instruments), an organizer (manager), art expert and educator (mentor, senior comrade, moral authority).

The activity approach inherent in art education allows identifying the “leading activity” (according to A. Leontiev) of a teacher who works with the children’s instrumental ensemble. Such activity is playing in an ensemble with its members, which provides opportunities to perform all other tasks of this multifunctional activity. Thus, the main form of classes with students of music and pedagogical faculties, which aim to prepare future teachers to manage the children’s instrumental ensemble, is to play in an orchestra or chamber ensemble.

The pedagogical principles that specify the adopted pedagogical approaches and form the basis of the proposed methodology include, first of all, the principle of developmental learning, which is one of the most significant for modern music education, as it directs it to the development of creativity as the basis of the personality. According to this principle, the educational purpose of training future music teachers in the process of ensemble music making is not only acquisition of certain skills and knowledge by students, but also development of personal qualities necessary for professional activity (developed musical-intonation hearing, ability to productive sound representation and concentration, sensorimotor reactivity, communication and organizational skills, fine aesthetic taste and artistic creativity). The adopted theoretical position on the “zone of immediate development” allows taking into account the sequence and speed of stage changes in the ontogenesis of the personality, orient methods and forms of work on the developmental result and attention to individual characteristics of each student.

Other methodological principles are pedagogical modeling, i.e. model reproduction of children’s instrumental ensemble management functions in the process of collective music making of future music teachers (in orchestra, chamber ensemble), which is most fully embodied in the method of didactic play; axiological expediency of the forms and methods used by the director in working with the ensemble (their compliance with artistic expectations, spiritual needs, motives of the ensemble members); synergy of teachers and children’s instrumental ensemble members, which consists in obtaining a system-integral result, both at the level of joint musical and intonation actions, and in the plane of interpersonal communication of the director and the members of the ensemble; ergonomics (under the ergonomics of a musical instrument we mean the musical-intonation efficiency of its use under the condition of the greatest psychophysical comfort, psychophysical comfort, i.e. absence of awkward movements and considerable effort, ease of self-control), which is manifested in the need to exclude from the practice of mass music education physically difficult instruments, to use in future music teachers training such adapted instruments as Orff block flutes and stables (Stabspiel), J saxNuvo saxophone, simple keyboard synthesizers; consistency implies subordination of the process of training with the children’s instrumental ensemble to the algorithm, which begins with mastering of the simplest ensemble functions (rhythmic relief and background) and follows to the complication of the number of actants of the sound process and sound texture; complementarity involves combining group form of classes and individual approach, verbal and nonverbal factors of pedagogical influence, learning the text of a music work and collective improvisation, invariant and variable components of psychological-pedagogical readiness of future music teachers to conducting activity and management of the children’s instrumental ensemble.

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