

The opponent's report of diploma dissertation by Shu Yang
Music Therapy, history, models, tests with Chinese instruments

Diploma work gives a clear and fairly comprehensive look at selected issues. Already in the preface it is a clear personal commitment of the author. She grew up in the environment which is very close to the topic. Now, the author combines in her work the knowledge and skills gained in a European environment with the traditions of Chinese music and she wants to use this synthesis in practice. The author's aims are very high: to bring Music Therapy to every Chinese school on all levels.

The dissertation has a clear structure; it follows the process from a solid theoretical foundation to the main problem. I very much appreciate the detailed definition of Music Therapy and the differences in concept of Discipline and Profession. It is clear that the author studied carefully the literature to characterize exhaustively the phenomenon. The chapter about history of Music Therapy in turn, is very thorough. The author starts even with primitive peoples and cultures, gives examples of where music had a therapeutic significance for humans. Shu Yang, however, provides examples of ancient civilizations, where music filled the cleansing and accompanying role in religious ceremonies. People here perceived music as a specific reflection of the cosmos, the music meant something like a prayer, which had undoubted influence on the human psyche and therefore on physical health. This function of music was not so evident in the Middle Age, that is why the author devotes much less this time. However, references about music in the Renaissance, the inspirations of Renaissance musicians and physicians experienced in the Greek music, especially the experience of Zarlino, are certainly very interesting. The author follows in detail the history of music therapy in the 19th and 20th Centuries, and specifically deals with the history of music therapy in China. Main principles of music therapy are explained very intelligibly. The same is valid for basic functions of music in the therapeutic process, for social role and for emotional effects. Very inspiring ideas are examples of thinkers Li Zehou and relationship between beauty and human health. The author presents very correct relations between music therapy and other branches, above all different kinds of education. The most interesting are: Music Therapy for Growth and Music Psychological Science. The author describes in the context of the literature attempts to influence different types of music on living organisms – plants. These experiments were conducted in the 70 the last century and demonstrated the aggressive influence of rock on the cells. The author thoroughly elaborated models and methods of music therapy: Guide Imagery and Music, Improvisational Music Therapy, Creative Music Therapy, Free Improvisational Therapy, Singing with Discussion. However, it is very interesting that models related to music education are used with therapeutic aims. The author describes Orff-Schulwerk used for the healing of autistic children, Kodaly method, Dalcroze method with eurhythmics as very effective program for mental and physical coordination and Suzuki method. Then the author describes very precious forms of music therapy, musical means in therapy techniques and she analyses musical activities (aims, effects of them) in the healing process. She pays special attention of compositions and interpretation and shows, musical activities are one of the elements on the best way to the development of healthy population. The author does not forget that also the listening is a special kind of activity. The 10th chapter is connected with musical and therapeutic practice. I consider it to be very interesting. The author describes musical instruments originated in early China. And it is known very well; especially all percussion instruments influence the psychical stage very closely. The 11th chapter is connected with therapeutic practice as well. The author presents her own concepts of educative music therapy.

This concept was established by taking into account all the elements, presented by

professional literature, the author of that process adapted it to the school environment. She gives to reader the material form and the appropriate therapy for a game here and presents detailed methodology for the implementation process. The author outlines 6 different activities with therapeutic objectives; I think that is enough for showing that the theory is able to draw a decisive impetus for his own practice. I find it useful that the author has applied some of its procedures in practice in the form of the test. It examined the possibility of understanding of Chinese music in the European environment. The procedure was a thoughtful, systematic, and has shown that the understanding of Chinese music in Europe is possible that apparently relies on the input elements of meaning, but it obviously cannot be as accurate as in China, where human contact with pentatonic consistent. However, he test also showed that Czech pupils and students are far less disciplined, they are not ashamed of rude speech or that they do not understand the music and don't want to understand.

In connection with this test I have following questions:

1. How to apply music therapy in the own author's practice?
2. Do there exist programs for its support at schools, in China?

Considering the topic, form and careful process of job I propose the evaluation of diploma dissertation as excellent.

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