

Reform and Development of School Music Education Based on Psychology

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Abstract: To further deepen the reform of school music teaching and apply psychology to music education, the improvement of teaching quality has become the goal of the reform and the key to measure the success of the reform. This article organically integrated psychology with music education, and applies the theoretical perspective to the actual teaching of music. On the basis of sorting out the development of cognitive psychology, humanistic psychology and positive psychology, this paper probed into their enlightenment on music teaching theory and practice, as well as their interrelation. This paper put forward suggestions from the psychological level in combination with music teaching methods, and put forward a point of view for the current reform and development of music education and teaching. The experimental results show that after the reform of music education, 40% of the students said they had improved their interest in music learning, 24% of the students had improved their creativity and expressiveness, and 27% and 19% of the students said they had acquired basic music knowledge and skills, respectively. Therefore, it is not difficult to see that the music education reform based on psychology has a great help to students' music learning, and has also promoted the reform of music teaching methods and the development of education.

1. Introduction

In recent years, economic development has greatly improved the people's material life. People began to focus on the needs of spiritual life instead of material life, and the attention of music and art has increased significantly. Education is the basis of all social problems. Through the role of education, people's ideas can be changed and their mental state can be changed. Therefore, in modern education, the scientific concept of education is highly advocated. The scientific education content includes moral, intellectual, physical, aesthetic, and labor, so that students can develop well in all fields. The education departments and schools have been paying more attention to music

education, the overall quality of teachers has been gradually improved, the improvement of music teaching equipment and the diversification of extracurricular music activities have made great achievements in various music research.

As a compulsory course of compulsory education, music has been paid more and more attention. White R emphasized that the target of school music education is all students, rather than training professional music talents [1]. Major showed that music teaching can effectively improve people's aesthetic ability, enhance people's ability to control emotions, and thus promote communication between people [2]. Holochwest SJ believed that in music teaching, students must master basic music knowledge and cultivate their music appreciation ability, so that they can have certain music quality [3]. Abril J E research showed that students have low interest in music courses, school music education was not paid attention to, and the teaching effect was not ideal [4]. Wang S found that many teachers overemphasized the richness of teaching methods and ignored the accumulation of music knowledge and the cultivation of music ability [5]. With the continuous development and improvement of school music education, it can be seen that due to the lack of scientific guidance, music education has not been truly and effectively developed in an all-round way.

Education is a social practice that has a systematic impact on future generations, while psychology is a science that studies the laws of human psychological activities. Dong H said that the principles of psychology were applied in music teaching, so that students could better understand what music is and let music aesthetics keep pace with the times [6]. Armbruster L emphasized that the development of education needed the support of many disciplines, among which psychology was particularly closely related to education [7]. MD Porto showed that positive psychological factors can form a positive way of thinking in the music classroom, allowing students to learn in a positive classroom atmosphere [8]. Zhang J pointed out that the teaching concept of humanistic psychology was an educational exploration based on the psychological law of human beings, and the application of this method in teaching practice was of great help to students' music teaching [9]. Bolduc J pointed out that the current music teachers should constantly think about the problems existing in the current music teaching, and at the same time combine the research results of psychology to teach music education [10]. The research based on psychology can be carried out from the essence of music and the cultivation of students' ability, which can provide strong support for the reform and development of school music education.

At present, the application of psychology in music education is in constant exploration and practice. The content of its research is reflected in all stages of music education, which is conducive to the innovative reform and sustainable development of school music education. The innovation of this paper is to apply cognitive psychology, humanistic psychology, positive psychology and other core concepts similar to music education to teaching. The research content is mainly based on cognitive psychology, humanistic psychology and positive psychology. By applying these psychology to music teaching in schools, it was hoped to create a positive, lively, free and personalized music education environment, change the traditional music education model, and actively explore the path of change and corresponding development strategies.

2. Deep Analysis of Psychology and School Music Education

2.1 School Music Education

Music is an emotional art, which can be said to be based on life. However, many schools' music appreciation courses have separated it from reality and turned it into pure technical music theory analysis and knowledge accumulation. This has led to a gap between students' music learning in the classroom and their music feelings in the real world [11]. In the classroom, because of the closed mood, music teachers only simply explain the boring theory and mechanically enjoy music, making

the teaching process more simple. However, according to the new curriculum standard, the basic concept of school music teaching is divided into five parts, as shown in Figure 1.

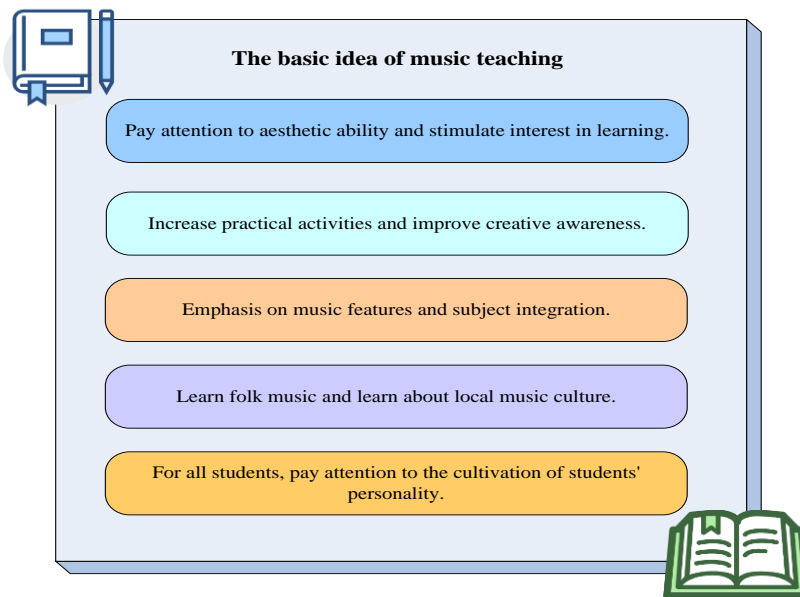


Figure 1. Basic concept of school music teaching

As shown in Figure 1, the basic idea of school music teaching is to attach importance to students' aesthetic ability and cultivate their interest in learning. The main contents of quality education are moral, intellectual, physical, aesthetic and labor. The aesthetic education mentioned in the new curriculum standard is related to the physical and mental health of students. Teachers should pay attention to cultivating students' aesthetic awareness in teaching, so that they can understand, discover and understand beauty, broaden students' horizons and cultivate their creative potential. It should strengthen practice and cultivate the sense of innovation. In all aspects of music curriculum, students' practical operation should be emphasized, including improvisation, instrument playing, song singing, etc. [12]. Teachers should play a leading role in music practice, cultivate students' interest in music practice by creating richer and more interesting teaching activities, and guide them to participate actively. The practical activities of playing musical instruments on the music teaching site are shown in Figure 2.



Figure 2. Live Musical Instrument Performance in Music Teaching

As shown in Figure 2, students are the main participants of the activity. Under the guidance of teachers, they should personally participate in music teaching, feel the charm of live instrument playing and song singing in teaching, so as to promote the development of their music literacy. Through teaching practice, students can learn to communicate and cooperate with each other, which is helpful to cultivate students' sense of teamwork. Because the music course is open to all students, attaches importance to the development of students' personality, and fully reflects the fairness of education, so that every student has the opportunity to learn music. Through music courses, students' interest in music and their musical potential can be cultivated, so that they can understand the basic knowledge of music and improve their sense of participation [13-14]. Because different students have different characteristics and different thinking methods, it should fully consider the characteristics of different students and teach students in accordance with their aptitude in the teaching process.

In the process of music creation, music works not only integrate the cultural connotation of different periods, but also integrate the spiritual thoughts of cultural promoters and artists, with a certain degree of humanity. Therefore, in teaching, teachers should give full play to their humanistic, aesthetic, practical and other characteristics, and let students compare various arts to find the similarities and differences between them, so as to deepen their understanding of art and broaden their artistic vision. The particularity of music course requires students to participate in various teaching activities under the guidance of teachers, so that music courses can be effectively carried out. It should learn national music and understand the music culture of different regions [15]. In music class, teachers can adopt the teaching mode of combining traditional teaching with multimedia to integrate instrumental music and music class. Through the combination of vision, hearing, touch and other senses, students can have a deeper understanding of folk music and stimulate their interest in learning. The classroom teaching of folk music and multimedia is shown in Figure 3.



Figure 3. Classroom teaching combining folk music and multimedia

As shown in Figure 3, teachers can teach students about national music, improve their patriotism and national pride, and enable them to experience the charm of national music. In music teaching, the teacher is a very key role. Teachers should correctly guide students to understand that national music should be open rather than closed. National music is both history, present and future.

2.2 Inspiration of Psychology on Music Teaching

(1) Enlightenment of Cognitive Psychology on Music Teaching

Cognitivism is a learning theory based on cognitive psychology to study the changes in learners' internal mental processes. Now it has become a mainstream discipline to study cognitive processes [16-17]. It is quite different from behaviorism in the past. The object of its research is the psychological process generated when people make behavioral representations. The origin of cognitivism was mainly Gestalt psychology, which believed that the essence of cognition is actually a process of perceptual fusion. The theoretical basis of the Horizon Plan in the 1960s is cognitive psychology, which means that cognitive psychology has expanded into the field of art. The research focus of this plan is on human perception and cognitive potential, the respective characteristics of symbol information processing between ordinary people and geniuses, and many related research projects run through every period from preschool education to university education. The theory of multiple intelligences derived from Horizon Plan has had a great impact on pedagogy, psychology and art education [18]. What's more, the birth of this theory has greatly changed people's understanding of music, development and education. The theoretical basis of this perspective is cognitivism.

Psychological process is to reflect the psychological state of people, and psychological characteristics include some factors with personality characteristics, such as people's hobbies and personality. The development of music education from the perspective of psychology integrates the relevant theories of psychology and musicology. The purpose of this research is to master people's music behavior, find out the relevant behavior principles, and clarify and explain people's music behavior. With the continuous development of society and the improvement of school education, the study of school music education has gradually risen to a new height. The relationship between psychology and music teaching is complementary, mutual influence and promotion. The basic process of music art practice is the process of human psychological activities. During the actual teaching, the relevant teachers should know how to use these basic theoretical knowledge, combine the stage characteristics of students' psychological and physiological development, selectively provide good teaching methods, and guide the actual teaching process by combining the cognition and feeling of music. This can promote the continuous improvement of music teaching. The relationship between cognitivism and school music education is shown in Figure 4.

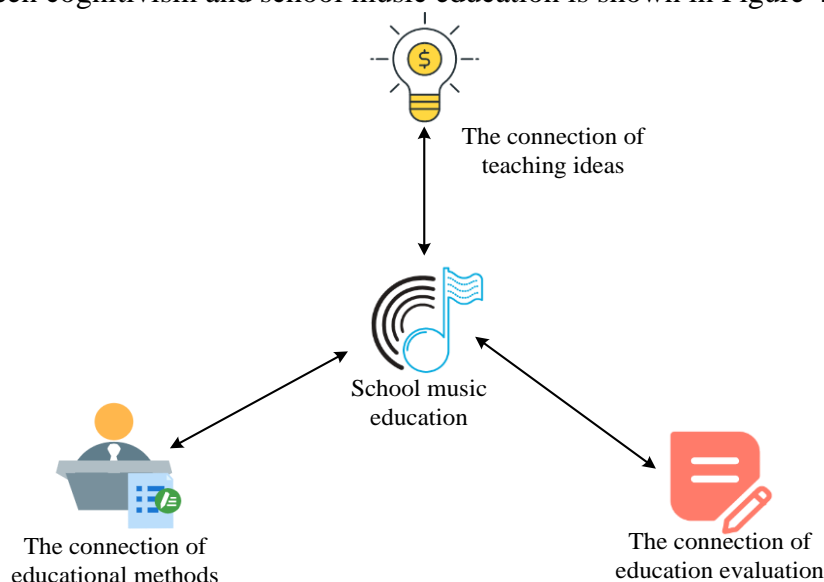


Figure 4. The relationship between cognitivism and school music education

As shown in Figure 4, the relationship between cognitivism and the teaching concept of music courses is mainly manifested in the fact that teaching theories are proposed to achieve certain

educational goals. The theory of cognitivism was put forward to achieve the general goal of human education - training innovative talents. The cognitive theory emphasizes that according to people's cognitive process, different cognitive activities are arranged at different stages to cultivate students' innovation and practical ability, and guide students to develop the habit of active thinking. This theory also conforms to the goal planning of education and has a positive guiding role in school music education. The new curriculum reform emphasizes the main position of students, and also sets the teaching goal of cultivating innovative talents. It is of positive practical significance to combine cognitive theory with the development of school music education.

In music teaching, if people want to improve students' ability effectively, it should adopt scientific education methods. The evaluation of music education can show the effect of teaching, so as to give appropriate encouragement and guidance in teaching. The purpose is to enhance students' initiative, create a good teaching environment, and promote communication between students. Unscientific evaluation methods are likely to damage students' enthusiasm for learning, making them lose their motivation and direction of learning, and seriously losing their interest in music. Therefore, the evaluation of music teaching is a link that every teacher should pay attention to [19]. Evaluation from the perspective of cognitivism can reveal the overall problem by measuring items, contents and standardization emphasized by psychology. From the perspective of measurement objects, each student has its unique intelligence composition and unique knowledge structure system, so there is no widely applicable evaluation method. Therefore, the evaluation of music education needs to adopt multi-channel evaluation to fully understand students' abilities at different levels and emphasize students' individuality and subjectivity.

(2) The Enlightenment of Humanistic Psychology and Positive Psychology on Music Teaching

Humanistic education aims to create a person who is creative, whose behavior conforms to the rules but is not controlled by others at will, and has freedom of autonomy and selectivity [20]. In learning, students combine emotion and wisdom organically. This way of acquiring knowledge is valuable and meaningful. However, this learning mode is not easy for teachers who are accustomed to the traditional teaching mode. The teacher characteristics of the student-centered teaching mode are shown in Figure 5.

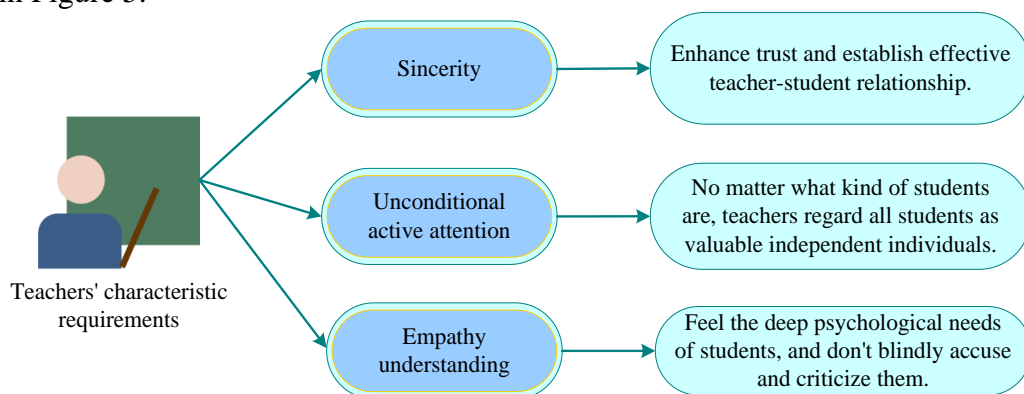


Figure 5. Requirements for teachers' characteristics based on student-centered teaching model

As shown in Figure 5, teachers should actively and unconditionally pay attention to students, rather than treat them according to their academic achievements, which means that students should be respected and valued no matter what their personality characteristics are. Teachers should not directly blame and criticize students under any circumstances, but should try to understand their nuclear psychological needs and show good intentions to students. In the traditional music teaching, students only need to accept music knowledge to complete their learning. However, in the student-centered music teaching, students have the ability to choose their own learning content.

It should combine teaching with humanistic psychology. The application in teaching practice is a teaching mode that focuses on the combination of emotion and cognition, personal development, interpersonal relationship and social environment, and empirical research. The teaching mode of integration teaching is different from that of humanism, and integration teaching pays more attention to integration. The teaching value of integrated education is a complex and comprehensive teaching concept. It includes teacher-student relationship, teaching background, emotional exchange, personal development, freedom, mysticism, teaching process and other aspects, reflecting its educational ideas of mutual connection, integration and development. Therefore, it is very meaningful to advocate multiple relationships in teaching and emphasize the relationship between all things.

The goal of positive psychology is to make people's psychology reach a healthy, even happier state, and advocate and stimulate people's creativity, cooperation spirit and development interest. Students' psychology and living conditions, learning conditions and teaching conditions complement each other and promote each other to form a beautiful spiral picture, which is also expected by school music education. Positive psychology believes that people should establish positive self motivation, get rid of the confused psychology in the past, and control their life soberly. Positive self has two characteristics: self-esteem and self-efficacy. Due to the influence of society, family and other factors, many students and teachers have low self-esteem and self-efficacy. The way to improve self-esteem and self-efficacy is unconditional self-identity. Positive motivation is a kind of internal motivation, which can help people get rid of external motivation and external evaluation, control their own life, tap their potential and obtain positive self through internal motivation and internal evaluation system. If teachers want to achieve good teaching results in the classroom, they should stimulate students' internal motivation and conduct objective self-evaluation of students, so as to form a benign learning cycle. Therefore, the introduction of the concept of positive psychology in music classroom teaching is of great significance to improve the personality of teachers and students.

In the process of music teaching, students' sense of psychological fluency has nine elements, including a clear purpose for each step, a balance between challenges and skills, a combination of behavior and consciousness, no disturbance, no fear of failure, no self-awareness, forgetting time, and behavior with goals. However, in order to achieve a smooth experience, the relationship between skill and difficulty is crucial. The more difficult the challenge is, the more anxious and anxious people would be. The less difficult it is, the more boring it is. When the difficulty of the challenge exceeds its own limit and people feel they can complete it, they would have a strong desire and interest to challenge. The influencing factors of smooth experience are shown in Figure 6.

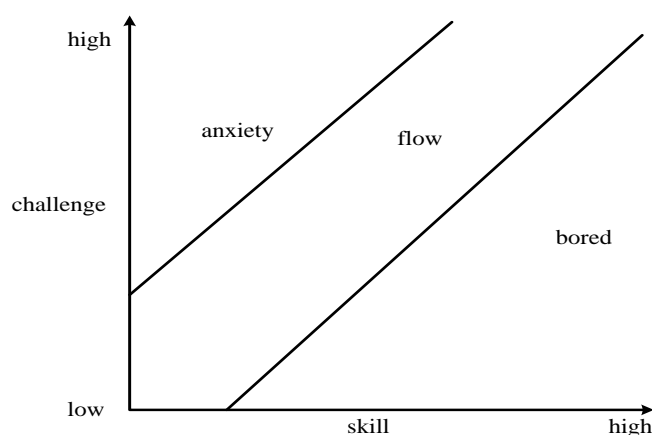


Figure 6. Influential factors of smooth experience

As shown in Figure 6, in the process of music appreciation, psychological fluency experience is easy to occur, and teachers can actively create an environment that can enable students to have a sense of psychological fluency. However, this does not mean that both teachers and students should experience this smooth experience. It just makes the classroom more lively and interesting, not the ultimate goal. In the music classroom, different students have the same discrimination in music, but there are also different levels. Therefore, teachers can provide them with different levels of music and knowledge according to different situations.

2.3 Teaching Reform and Development Countermeasures

(1) Positive influence mechanism from the perspective of psychology

With the development of economy, the world is more closely connected, and the development of culture is also changing with each passing day. Music is an art form that has no national boundaries. Under the trend of global economic integration, the integration of music has become an inevitable trend. This has also created a good environment for the transformation of school music teaching and laid a foundation for the development of music teaching mode. In music teaching, music teachers should avoid falling into the mistaken area of pure technical training. The goal of music teaching is not to cultivate a large number of musicians, but to improve the overall quality of students through music learning, so as to improve the overall national quality. In the teaching mode of solfeggio and ear training, teachers should pay attention to integrating the cultural content of music into the teaching process, so that students can feel the influence of culture, internalize cultural factors into students' internal quality, and achieve the goal of "teaching and educating people".

It should start from combining reality and give play to our own characteristics. The teaching objectives can also be diversified. After all, the needs of the society for talents are diversified. Therefore, in the process of teaching, it can not only carry out special training in one aspect, but ignore the training in other aspects. Therefore, when formulating teaching objectives, it should start from the perspective of cognitivism and combine with the actual situation to formulate as many diversified objectives as possible. That is to say, it should consider the students' mastery and application of basic music knowledge and basic music skills, and also pay attention to the shaping of students' character and the impact on values. The theory of music teaching should be actively combined with teaching practice to make a real contribution to music teaching. The teaching mode combined with teaching practice is changing students' understanding of music learning, and ultimately realizing the teaching goal of changing from perceptual teaching to cognitive teaching. Students also know more about their understanding of music by stepping onto the platform, which increases the practicability of music learning and promotes the communication between students and teachers. Adopting the idea of positive psychology, the teaching evaluation method does not tend to the students singing more songs, students scoring higher, students singing intonation, etc. Students' performance depends on their activity in music class and their willingness to participate. The content of student evaluation should not only focus on improving students' comprehensive quality, but also on the change of students' emotional attitude towards music learning. Teachers should let students create their own music, such as playing a song for students in the music classroom, letting them arrange their own roles, or using musical instruments to score and sing. When evaluating students, it can take students' enthusiasm, participation, willingness to participate and other factors as evaluation indicators to stimulate their enthusiasm.

(2) Suggestions on teaching methods

One should create an active music classroom and attach importance to the teaching process. Teachers should use flexible teaching methods, which is an effective way to achieve music classroom teaching. Emphasizing the process does not mean negating the teaching goal, but not

taking the completion of the goal as the only purpose, which is an effective way to protect classroom teaching. Music teachers can make use of excellent and positive works to immerse students in the atmosphere of music, let them speak freely, express their views, express their feelings through group discussions, let them open their hearts with collective strength, and then gradually cultivate their open emotional ability.

Teamwork: The teacher can divide the students in each class into groups of three to four. The teacher would constantly ask questions in class, exchange music feelings, and answer questions about music. At last, a representative would be selected from each group, or flexible grouping would be carried out according to different themes.

Split classroom: The central idea of split classroom teaching is to give half of the time in class to teachers and the other half to students' own interests, which requires teachers to dare to break through the tradition and establish a trust relationship between teachers and teachers. The split classroom is similar to the student-centered teaching method, which enables students to take the initiative in the classroom. Teachers can choose 1/4 of the courses for teaching practice in a semester, and give 20 minutes of lectures on the theme of music. The next 20 minutes are decided by the students themselves. However, they should make full preparations a week in advance, and adjust the teaching methods in a timely manner according to the students' feedback.

Music games: games can greatly relax students' body and mind, make students' emotions more active, and make students' brains more active. Frequent addition of music games in the classroom can make students' thoughts more free, more focused and more flexible, which is good for breaking the restrictions of conventional thinking. Teachers can add interesting activities in class according to the number of students and learning content, so as to improve the teaching effect.

The above teaching methods may cause teachers to worry about the disordered order of the music class, which requires teachers to gradually carry out on the basis of the past teaching and not be impatient. In addition, music teachers also need to have a happy and normal attitude, improve the teaching purpose, and make students no longer stick to the growth of certain knowledge. One should change our teaching attitude, cultivate a friendly attitude towards others, get along with students equally, stimulate creativity and explore more teaching methods in an open communication environment.

3. Teaching Before and After Reform of Music Education

3.1 Investigation on Teaching Status

The research of this paper is aimed at the reform and development of school music education system. Therefore, based on the analysis of school music, the following takes a middle school as an example to investigate students, teachers and school leaders. There were 345 questionnaires, 300 of which were from students, 40 from teachers, 5 from school leaders, and 345 were effective. The effectiveness of the questionnaire was 100%. The questionnaire data was authentic and effective.

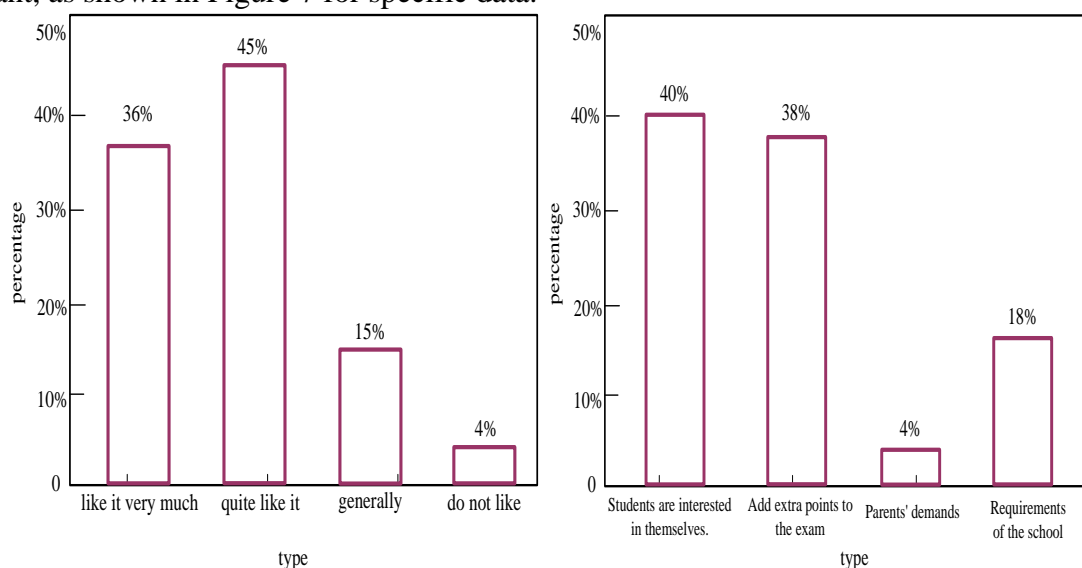
This survey objectively analyzes the current situation of school music education, and deeply explores the problems existing in the current school music education. The goal of education should meet the specific and practical requirements of education, and should be adjusted in time according to the development and changes of the times. First of all, the importance of music lessons compared with other disciplines in the eyes of students, teachers and school leaders is investigated, as shown in Table 1.

Table 1. The importance of music class compared with other disciplines

	Equally Important	Higher Than Other Disciplines	Lower Than Other Disciplines
Student	28%	4%	68%
Teacher	17.5%	0	82.5%
School Authority	40%	0	60%

As shown in Table 1, compared with other disciplines, the number of students who think music courses are lower than other disciplines accounts for 68%. Only 4% of students think music courses are more important than other disciplines, and 28% of students think music courses are equally important. Among teachers, 17.5% thought that music courses were as important as other subjects, and most of them thought that music courses were less important than other subjects, accounting for 82.5%. 40% of school leaders believe that the importance of music courses is the same as that of other disciplines, and 60% of school leaders believe that the importance of music courses is lower than that of other disciplines. The above survey results show that the importance of music education in the minds of teachers, students and school leaders is generally not high, and the current importance of music education needs to be strengthened.

Secondly, it learned about the students' interest in music learning and designed two related questions, namely, how much they like music lessons and why they think music lessons are important, as shown in Figure 7 for specific data.



(a) How much students like music lessons (b) Why students think music class is important

Figure 7. Students' interest in music learning

As shown in Figure 7 (a), 36% of the students said they liked music very much, and 45% of the students liked music very much, accounting for 81% in total. This result shows that most students have a strong interest in music. As shown in Figure 7 (b), the main reasons why students think music lessons are important are that they are very interested in it and add points to the exam, accounting for 40% and 38% respectively. The reasons for parents' requirements and schools' requirements account for 4% and 18% respectively, accounting for 22% in total. This situation

shows that many students learn music lessons on their own, and they also think that music lessons are very important, so it is relatively easy to carry out music education in schools. Finally, after understanding the degree of students' interest, the students' attitudes towards participating in music teaching activities are investigated, as shown in Figure 8.

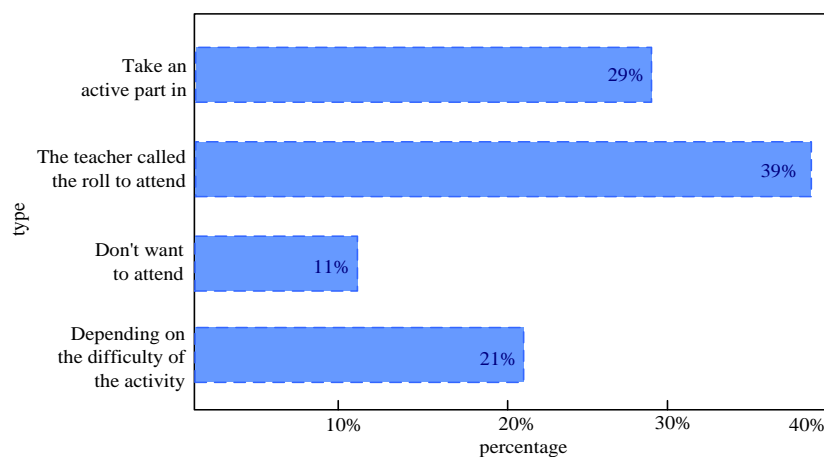


Figure 8. Attitude of students towards participating in music teaching activities

As shown in Figure 8, in the class activities organized by teachers, 29% of the students actively participated, and 11% of the students said they were unwilling to go. The remaining 60% of the students participated in the activity according to the requirements of the teacher or the difficulty of the activity. This kind of students accounted for a large proportion. Their awareness of participation is not strong enough and needs to be strengthened. This kind of student group is the goal that music teachers need to focus on. Teachers should fully consider the development characteristics of this kind of students in teaching, and make appropriate design in teaching to guide them to participate.

3.2 Comparison of Teaching Effects Before and After the Reform

In the current music teaching, the teaching mode of solidifying thinking of teachers is more prominent, while the perceptual and artistic characteristics of music education itself are not well reflected. To meet the requirements of modern music education, it must reform the school music teaching system, so that students can get better music education. The research conducted a teaching experiment lasting for 6 weeks.

After the reform, another survey was conducted on the importance of music lessons compared with other disciplines in the eyes of students, teachers and school leaders, as shown in Table 2.

Table 2. The importance of the reformed music course compared with other disciplines

	Equally Important	Higher Than Other Disciplines	Lower Than Other Disciplines
Student	45%	5%	50%
Teacher	50%	0	50%
School Authority	75%	0	25%

As shown in Table 2, after the reform of music education, the number of students who think that music courses are lower than other disciplines has dropped to 50%, and the number of students who

think that music courses are equally important has risen to 45%. The change of teachers' attitude is the most obvious. Before the reform, only 17.5% of teachers thought that music lessons were as important as other disciplines. After the reform, the proportion of this option rose to 50%. 75% of school leaders believe that the importance of music courses is the same as that of other disciplines, and 25% of school leaders believe that the importance of music courses is lower than that of other disciplines. The above survey results show that after the educational reform, the importance of music education courses in the minds of teachers, students and school leaders has increased to varying degrees.

In addition to the adjustment of educational policies and objectives, teaching methods and contents, the music education reform should also be carried out at the same time. During the music education reform, the middle school has added a lot of music facilities, as shown in Table 3.

Table 3. Survey of music facilities before and after the reform of music education

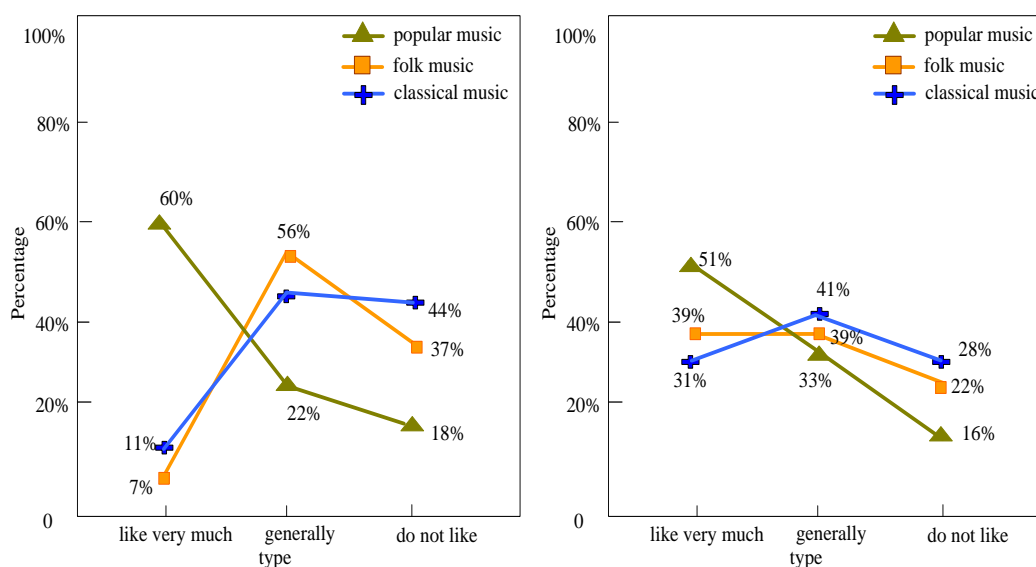
	Before education reform	After the education reform
Multifunctional Music Classroom	1	3
Staff Board	3	6
Electric Piano	7	16
Multimedia Teaching Equipment	1	5
Costumes	2	9
Performance Props	2	9
Supporting Audio Equipment	0	3

As shown in Table 3, before the educational reform, there was only one multi-functional music classroom in the school, and after the reform, there were three. There were only 3 staff boards before the reform and 6 after the reform. After the reform, the number of electric pianos increased from 7 to 16, and the number of multimedia teaching equipment increased to 5. Before the reform, there were only 2 sets of performance costumes and props. After the reform, the school purchased 9 sets of performance costumes and props. Before the reform, there was no supporting sound equipment. After the reform, there were three sets. It can be seen from this that before the music education reform, there were few music teaching equipment and hardware facilities, and the equipment was also very backward, which could not meet the needs of teaching. After the teaching reform, the number of hardware facilities related to music teaching has greatly increased, which would greatly help students to improve their music literacy, and also help teachers to carry out relevant teaching arrangements and practical activities.

After a series of music teaching and activity design, students' liking for different music types was also investigated. The music types were divided into three categories, pop music, national music and classical music. The specific data are shown in Figure 9.

As shown in Figure 9 (a), before the reform, 60% of the students said they liked pop music very much, only 7% liked national music very much, and 11% liked classical music. The students did not know enough about music culture, and the types they liked were single. 37% of the students said they did not like national music and 44% of the students said they did not like classical music, and

half of the students said they did not like these two types of music. As shown in Figure 9 (b), through the reform of music education, it can be seen from the survey and comparison of students' liking for different music forms that after the teaching reform, students' music literacy has been greatly improved. Among them, the number of students who said they liked folk music rose to 39%, and the number of students who liked classical music rose to 31%.



(a) Students' liking of different music types before the reform

(b) Students' liking for different music types after the reform

Figure 9. Students' liking for different music types

On the whole, students' musical literacy has been greatly improved, which is mainly related to the development and reform of educational reform and the improvement of teaching quality. In music teaching, teachers are the guides and boosters of students. Teachers' own music teaching level, teaching content, teaching methods, etc. would have a certain impact on students' teaching. Finally, based on the results achieved by students after the reform of music education, statistics are made. Students can choose more than one educational effect. The survey results are shown in Table 4.

Table 4. Effects achieved by students after the reform of music education

	Percentage
Increased interest in music learning	40%
Develop a positive attitude	17%
Improve creativity and expressiveness	24%
Enrich the emotional experience of life	7%
Enhance the sense of cooperation and collective awareness with others	15%
Learn the basics of music	27%
Learn the basic skills of music	19%

As shown in Table 4, after the educational reform, it can be seen that students' learning effect in music education is very good. 40% of the students said they had improved their interest in music learning, 17% said they had developed a positive learning attitude, and 24% of the students had improved their creativity and expressiveness. In all kinds of music teaching practice activities, 15% of students think that they have enhanced their sense of teamwork. 27% and 19% of the students said they had gained a lot of basic knowledge and skills of music, respectively.

4. Conclusions

The development of psychology is closely related to the fate of human beings. The study of music behavior and the development of education are inseparable from the support of psychology. Therefore, in school music education, it must grasp the basic psychological laws, which plays a positive role in music education. The innovation of this paper lies in the combination of cognitive psychology, humanistic psychology, positive psychology and the field of school music education from the perspective of psychology to find out the common ground and put forward some suggestions for the long-term development of music education and the reform of teaching measures. These theories have certain guiding significance. The ultimate goal of actively exploring scientific and innovative teaching mode is to better complete the purpose of education and improve the overall quality and artistic self-control of students. The experimental results show that after the reform of music education, the importance of music courses in the minds of teachers, students and school leaders has increased to varying degrees, and the hardware equipment related to music education has also increased, which is conducive to teachers' teaching arrangements and practical activities. The most important thing is that the students' music quality has been generally improved. Most of the students say that they have acquired skills and qualities that traditional education cannot obtain in music education. However, the details of the paper and the arrangement of practical activities need to be improved, and would continue to be studied in depth in the future.

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If any, should be placed before the references section without numbering.

Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflict of Interest

The author states that this article has no conflict of interest.

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