

Development of a Short-term Education Curriculum to Enhance the Psychology of Music Teaching Competency for Music Major Students

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Abstract

China is prioritizing the development of quality students, emphasizing the importance of morality, and cultivating individuals at the National Education Work Conference in Beijing. This study aimed to investigate and enhance the competency of music teaching psychology among undergraduate music major students through the development and evaluation of a short-term education curriculum. The research objectives included the following: 1) To investigate the status of education psychology competency problems for music major students. 2) To develop a short-term education curriculum that will enhance the competency of music teaching psychology for students majoring in music. 3) To investigate the effectiveness of a short-term education curriculum in enhancing the competency of music teaching psychology for students majoring in music. The study employed a mixed-methods approach that included a questionnaire to assess student satisfaction and needs, interviews with experts in music teaching psychology, and the implementation of a tailored short-term curriculum with pre- and post-tests. Participants included fourth-year students from Xinghai Conservatory of Music, Dongguan Institute of Technology, and Guangzhou Urban Construction Institute. Findings revealed significant improvements in students' theoretical knowledge and overall academic performance post-cursus. High levels of student satisfaction and positive self-evaluations underscored the curriculum's effectiveness in meeting educational objectives. Expert validation supported the curriculum's design and implementation strategies, emphasizing the integration of theory and practice. The study concludes that the developed short-term curriculum in music teaching psychology effectively enhances students' competencies and prepares them for future careers in music teaching. Recommendations include ongoing curriculum refinement based on feedback and the incorporation of diverse teaching methods to sustain student engagement and learning outcomes.

Keywords: Music teaching, the psychology of music teaching, the competency of music, and short-term education curriculum.

1. Introduction

China has been prioritizing the development of comprehensive quality students, with the National Education Work Conference in Beijing highlighting the importance of establishing morality and cultivating people. Music teaching has gained more attention and development, and as a result, there is a growing demand for professional music teaching talents. As China's national conditions and employment situation improve, more music graduates are choosing the teaching profession, leading to an expansion of the music teaching personnel team. The psychology of music teaching has become a popular field for researchers, with a series of research results forming over the past decade. A music teaching psychology curriculum for music majors is essential for improving professionalism, employment levels, and the quality of primary and secondary music teaching. However, the music teaching psychology curriculums offered by different universities differ significantly, with some colleges and universities not realizing the importance of the curriculum, uneven teacher levels, confusing content, and a single teaching method. This study conducts an objective evaluation of student satisfaction in the university's educational psychology curriculum to better understand the development and setting of the curriculum for music majors in China. The author aims to identify current problems and solutions, promote future curriculum construction, design a short-term syllabus for music teachers to improve their competence in the psychology of music teaching, and design a test to assess its effectiveness. This study combines textual analysis and case studies to investigate the educational psychology curriculum of music majors in local colleges and universities in Guangdong Province, which holds both theoretical and practical significance.

Theoretical significance

From the perspective of students' satisfaction with the curriculum objectives, curriculum content, curriculum implementation, and curriculum evaluation, this study analyzes the problems and proposes optimization countermeasures of the current educational psychology curriculum for music majors in local colleges and universities in Guangdong Province. This approach contributes to the enrichment of the theory in the music teaching psychology curriculum. The current educational psychology curriculum for music majors in China has ample room for development. This study examines the educational psychology curriculum for music majors in local colleges and universities in China from the perspective of students, and proposes to build a comprehensive music education system. Combining the theories of educational psychology and the Taylor Curriculum led to the development of the teaching psychology curriculum, which represents a significant advancement in the field of music education psychology.

Practical significance

This study is conducive to enhancing the professionalism of music majors engaged in the teaching profession and improving their employment competitiveness. The educational psychology curriculum can equip students with professional knowledge of the subject, a foundational understanding of the subject knowledge system, and the ability to apply and master these professional knowledge and skills in both theoretical and practical aspects of teaching, thereby enhancing the professionalism of music majors in the teaching profession. In terms of job requirements, the educational psychology program contributes to the development

of music majors' quality and ability to engage in basic music teaching. If you, as a future music teacher, lack knowledge of the psychology theory related to student learning, the laws of teaching psychology, and the psychological characteristics and laws of students of all ages, you will struggle to be competent in the teaching profession. Teachers demonstrate their competitiveness in the job market through their professionalism, extensive teaching experience, and mastery of systematic educational psychology. This study is conducive to promoting the quality of education for music majors in colleges and universities. The initial employment rate of college graduates is one of the important indices to measure the quality of colleges and universities. As a popular career choice for music graduates, the employment status of music teachers is good, suggesting that the school's cultivated music teaching talents can effectively adapt to the market, school, and social needs. Simultaneously, this study objectively assesses the design and implementation of the music teaching psychology curriculum in colleges and universities, with a focus on the curriculum's teaching quality. This approach contributes to improving the quality of education for music majors at these institutions.

This study is conducive to the development of music education in China. In China, school music teaching and social music teaching are the primary methods for the public to learn music. To ensure the quality of music teaching, both primary and secondary school music teaching and social music teaching require a large number of professional music teaching talents. As an indispensable curriculum for cultivating professional music teaching talents, the psychology of music teaching plays an important role in practical teaching. Music teachers have a thorough grasp of the theory and practical knowledge of music teaching psychology, which is conducive to improving the overall quality of the music teaching classroom and promoting the development of music teaching in China.

Research Objectives

- 1) To investigate the status of education psychology competency problems for music major students.
- 2) To develop a short-term education curriculum that will enhance the competency of music teaching psychology for students majoring in music.
- 3) To investigate the effectiveness of a short-term education curriculum in enhancing the competency of music teaching psychology for students majoring in music

2. Literature Review

The foreign documents of psychology of music teaching

The psychology of music teaching is a field that examines the psychological aspects involved in music teaching, evolving through different psychological paradigms such as behaviorism, cognitivism, humanism, and beyond. Behaviorism, which emerged in the early 20th century, viewed learning as a process of stimulus and response. In music teaching, this translated into highlighting the importance of teacher stimuli and feedback in shaping student learning behaviors. John B. Watson, often regarded as the father of behaviorism, revolutionized psychology with his seminal work "Psychology as the Behaviorist Views It." Watson advocated

for a radical shift in psychology, emphasizing the study of observable behavior rather than introspective processes. Watson's behaviorist principles found application in the field of music teaching, particularly in understanding the learning process and shaping instructional strategies. By employing behaviorist principles, music educators can design effective teaching methods that reinforce desired behaviors and skills in students. Cognitivism psychology gradually supplanted behaviorism, conceptualizing learning as an active, internal cognitive process. Researchers applied Piaget's theory of cognitive development to music teaching, exploring the cognitive development of music comprehension among students and proposing corresponding teaching strategies. Piaget's theory has profoundly influenced our understanding of how children learn, including in the domain of music teaching. By applying Piagetian principles to music teaching psychology, educators can design more effective and developmentally appropriate instructional strategies to support students' musical growth. Gardner (1983) introduced the theory of multiple intelligences, which categorized intelligence into several independent dimensions, including musical intelligence. This theory significantly influenced research in music teaching psychology, prompting educators to pay more attention to individual differences among students and adopt diverse teaching methods to accommodate various learning needs. Gardner's theory of multiple intelligences has transformed music teaching by acknowledging the diversity of students' talents and providing a framework for personalized instruction. By embracing the principles of multiple intelligences theory, music educators can create inclusive learning environments that cater to all students' needs and strengths. Humanism emphasizes individual self-actualization and self-expression, introducing novel concepts to the psychology of music teaching. This framework views music teaching as a process that fosters emotional expression and self-identity. Carl Rogers (1951) proposed a humanistic theory emphasizing the importance of teacher understanding and support, as well as the value of creativity and self-expression in music learning. Rogers' work laid the foundation for humanistic principles in various domains, including education. Humanistic principles are used in music teaching to guide educators in creating supportive and nurturing environments that foster students' emotional expression and creativity. Educators adopt a person-centered approach, valuing students' autonomy, self-expression, and intrinsic motivation. By providing opportunities for students to explore their musical identities and preferences, educators empower pupils to develop a deeper connection with music and cultivate their unique musical voices. Humanism has significantly influenced music education psychology by emphasizing students' emotional well-being, autonomy, and self-expression. By embracing humanistic principles, music educators can create inclusive and empowering learning environments that celebrate students' individuality and foster their musical growth and fulfillment. As psychology has evolved, music teaching psychology has integrated various theories and perspectives, creating a diverse research landscape.

The Chinese documents of psychology of music teaching

Music teaching psychology is a cross-discipline that studies psychological phenomena in music practice, including perception, memory, thinking, emotion, interest, and ability. It focuses on learning, teaching, and educational management in music teaching, helping teachers apply music pedagogy effectively by uncovering students' psychological patterns. There are two main areas of research in music teaching psychology: psychological problems on the part of students and psychological problems on the part of teachers. Psychological issues among students often

involve the psychological analysis of music learning across various age groups. The development of musical auditory perception is crucial for overall musical ability, and effective music teaching, especially instrumental learning, is crucial for rapid improvement in pitch discrimination. Harmony, familiarity, and complexity are important factors influencing musical response, and music teaching is an important environmental factor in the formation of musical aesthetic interest. Music teachers face psychological problems in their mental structures, as they are messengers of aesthetic education, spreading the beauty of music to students. They need a solid cognitive foundation, comprehensive knowledge in humanities, sciences, education, and music, emotional balance, moral values, empathy, determination, adaptability, decisiveness, creative thinking, aesthetic sense, and effective teaching methods. Basic competencies for music teachers include professional competence, teaching ability, listening and appreciation skills, and reflective and evaluative abilities.

The documents of Taylor's curriculum theory

Taylor's "Taylor Principle" is a fundamental paradigm in curriculum research, guiding the development of educational goals, selecting learning experiences, organizing them effectively, and evaluating their effectiveness. The principles include achieving educational goals through students, contemporary social life, and subject matter experts; ensuring satisfaction; allowing students to practice behaviors; and ensuring the desired responses are within students' capabilities. Taylor's instructional evaluation process consists of four steps: establishing goals, determining contexts, designing methods, and utilizing results. Taylor's principle emphasizes scientific rationality, the pursuit of scientific evidence and experimentation, and the emphasis on scientific methods. He employed behavioral science research methods, emphasized clear definitions of research content, and stressed objectivity. This study emphasizes the importance of integrating theories from different psychologists and Taylor's curriculum theory in music teaching practice. Research in China has explored music competency, particularly in the educational context. Thailand frames music competency within broader educational standards that prioritize critical thinking, creativity, and cultural literacy. Studies often reference the OECD's Definition and Selection of Competencies project, which emphasizes competencies such as information management, creative problem-solving, and interpersonal skills in music teaching. This dual approach ensures that students master technical skills and develop interpretative and expressive abilities. The conclusion is that the competency of music encompasses a wide range of skills, from technical proficiency and theoretical knowledge to creative expression and cultural appreciation. China reflects this by developing specific models that aim to enhance students' holistic musical abilities. In Thailand, the integration of traditional and modern music teaching frameworks supports comprehensive musical development. Internationally, the focus on broad educational competencies aligns music teaching with critical thinking and creativity, preparing students for diverse musical and non-musical challenges.

3. Research Methodology

Population and sample group

500 fourth-year students from Xinghai Conservatory of Music, Dongguan Institute of Technology, and Guangzhou Urban Construction Institute participated in a questionnaire study to assess the current state and needs of the music teaching psychology curriculum. The questionnaire used random sampling or lottery to select a portion of the target population. Interviews with experts in the field of music teaching, including Zhang Zheng, Peng Ke, and Yu Yi, were conducted using purposive sampling. A short-term education curriculum experiment was designed for 30 fourth-year students with a background in music teaching psychology. Five experts from the area of music teaching were invited to evaluate the validity of the research instruments, providing valuable input and advice to ensure the design and implementation of the research instruments align with professional standards and best practices.

Tools for collecting data

Questionnaire For Status Of Education Psychology Curriculum Of Music Students

The questionnaire was used to evaluate the music teaching psychology curriculum among music majors at three universities. The questionnaire was designed based on Cheng Jing's "Satisfaction of College Students' Employment Guidance Curriculum" and Yu Yajuan's "Survey Research on Curriculum Satisfaction in Colleges and Universities Based on IPA Theory." The questionnaire was designed to assess student satisfaction, identify curriculum issues, and gather feedback for optimization. The study involved about 500 fourth-year students from Xinghai Conservatory of Music, Dongguan Institute of Technology, and Guangzhou Urban Construction Institute. The questionnaire was semi-structured with four survey sections, focusing on curriculum objectives, implementation, and effectiveness. The results were rated on a scale of 1 (very dissatisfied) to 5 (very satisfied).

Outline of an interview for experts

This interview sought advice from experts in the field of music teaching psychology to design a three-day short curriculum for undergraduate senior students. The objective was to identify the objectives, content, approach, and evaluation methods of the curriculum to ensure it effectively imparts knowledge about the psychology of music teaching and develops students' competencies and skills. The curriculum is intended for undergraduate senior students pursuing careers related to music teaching. The interview dimensions included curriculum objectives, content organization, teaching methods, and evaluation methodology. The interview subjects were Yu Yi, Peng Ke, and Zhang Zheng, three experts in music teaching psychology. The survey was conducted using semi-open-ended interviews, with the outline validated by the International Organization for Music Education (IOC) before implementation.

Data collection

A study was conducted to create a short-term music curriculum syllabus for 500 fourth-year students. Data was collected through questionnaires, expert recommendations, and pre- and post-test assessments. The study used quantitative and descriptive analysis to analyze relationships between variables, determining differences in curriculum satisfaction. The literature and interviews of experts were used to synthesize a comprehensive syllabus. Quantitative and descriptive analysis were used to quantify the effectiveness of the curriculum,

student satisfaction, and self-evaluation questionnaires to understand student perceptions and performance.

4. Research Results

1. To study status of education psychology competency problem for music major students
A questionnaire was utilized to assess the current state of the music teaching psychology curriculum for music major students.

Table 1 Basic information

Basic descriptive analysis			
Variant	Categorisation	Frequency	Percentage
Students	Xinghai Conservatory of Music	180.00	37.60
	Dongguan Institute of Technology	155.00	32.60
	Guangzhou Urban Construction Institute	141.00	29.80
Distinguishing between the sexes	Male	232.00	48.80
	Female	244.00	51.20

Source: Jiaying Hong(2024)

The study surveyed students at three schools: Xinghai Conservatory of Music, Dongguan Institute of Technology, and Guangzhou Urban Construction Institute. The highest number of students was Xinghai Conservatory of Music, accounting for 37.60% of the total. The study found a near average gender ratio of 48.80% males and 51.20% females, with slightly more female students. This suggests that students in different schools or grades may respond differently to classroom satisfaction. Understanding the exact proportions for each classification can help identify significant differences and explore the reasons behind these differences.

Xinghai Conservatory of Music has the highest overall curriculum score of 21.55, indicating the highest student satisfaction with the curriculum. Dongguan Institute of Technology has the highest overall score of 20.15, while Guangzhou Urban Construction Institute has the lowest overall score of 17.97. The highest satisfaction scores are for teaching faculty (8.31), instructors (7.36), and staff (6.40). To increase student satisfaction, Guangzhou Urban Construction Institute needs improvements.

Table 2 Tests for differences in the status of curriculum implementation on schools (M±SD)

	Xinghai Conservatory of Music1	Dongguan Institute of Technology 2	Guangzhou Urban Construction Institute3	F	P	LSD
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Degree of modal normality	3.59±1.11	3.44±1.07	3.21±1.17	4.903	0.008	1,2>3
Level	3.83±0.94	3.4±1.21	2.96±1.19	25.551	0.000	1>2>3
Satisfaction with curriculum implementation	3.74±0.8	3.42±0.95	3.06±0.9	24.395	0.000	1>2>3

Source: Jiaying Hong(2024)

A study comparing satisfaction with curriculum implementation across different schools found that Xinghai Conservatory of Music had the highest satisfaction score in terms of normality of approach, level of sophistication, and satisfaction with curriculum delivery. The study also found that Guangzhou Urban Construction Institute and Guangzhou Urban Construction Institute had the lowest satisfaction scores. The degree level was also significantly higher at Xinghai Conservatory of Music, with a score of 3.83 ± 0.94 , indicating high satisfaction with the level of curriculum delivery. The level extent of Xinghai Conservatory of Music was significantly higher than Dongguan Institute of Technology, which in turn had a higher-level extent than Guangzhou Urban Construction Institute. In summary, Xinghai Conservatory of Music performed best in terms of normality of approach, level of sophistication, and satisfaction with curriculum delivery, followed by Dongguan Institute of Technology, while Guangzhou Urban Construction Institute performed relatively poorly in these areas.

Table 3 Tests of differences in the current status of curriculum effectiveness on schools
(M±SD)

	Xinghai Conservatory of Music1	Dongguan Institute of Technology2	Guangzhou Urban Construction Institute3	F	P	LSD
Theoretical foundation	3.72±1.09	3.38±1.12	3.12±1.1	12.397	0.000	1>3
All levels of practice	3.32±1.27	2.95±1.24	2.8±1.24	8.093	0.000	1>2,3
Both willingness to learn	3.43±1.32	3±1.27	2.89±1.2	8.594	0.000	1>2,3
Satisfaction with curriculum Effectiveness	3.48±0.99	3.09±0.88	2.93±0.88	16.025	0.000	1>2,3

Source: Jiaying Hong(2024)

A study comparing satisfaction with curriculum effectiveness across schools found that Xinghai Conservatory of Music had the highest mean theoretical foundation score (3.72 ± 1.09), followed

by Dongguan Institute of Technology (3.38 ± 1.12) and Guangzhou Urban Construction Institute (3.12 ± 1.1). The study also found that Xinghai Conservatory of Music had the highest mean degree of practice (3.32 ± 1.27), willingness to learn (3.43 ± 1.32), and satisfaction with curriculum effectiveness (3.48 ± 0.99). The study concluded that Xinghai Conservatory of Music performed the best in terms of theoretical foundation, degree of practice, willingness to learn, and satisfaction with curriculum outcomes, followed by Dongguan Institute of Technology. The study reveals that students at Xinghai Conservatory of Music and Dongguan Institute of Technology are more satisfied with the curriculum objectives, content, and organization, with higher expectations for practicality and career development. However, they have slightly higher dissatisfaction with homework assignments. The findings can guide the development of a short music teaching curriculum, focusing on students' needs, reasonable content arrangement, and continuous improvement.

Three experts in music teaching and educational psychology were interviewed to provide professional advice on a short-term curriculum. The interview text contains an introduction, textual presentation, and analysis of the interviews, ensuring the data's validity and authenticity.



Figure 1: YU YI Source: Yu Yi (2024)

Yu Yi, a music teaching PhD holder from China Conservatory of Music, is a postdoctoral fellow at Beijing Normal University. She has participated in the National 12th Five-Year Plan for Educational Science and led a key project on Chinese Excellent Traditional Culture. She has published numerous academic papers and is a member of both the International Society for Music Teaching and the Chinese Society for Music Pedagogy.



Figure 2: PENG KE Source: Peng Ke (2024)

Peng Ke, a renowned music educator and psychologist, studied under Prof. Liu Pei. He is a key figure in Guangdong Province's music classroom teaching reform. Ke has a doctoral thesis on cognitivism differences between Chinese and Western music cultures. He has participated in over 10 national, provincial, ministerial, and municipal projects, including the National Social Science Foundation of Education, the Ministry of Education's Centre of Curriculum and Teaching Material Development, and numerous academic papers.



Figure 3: ZHANG ZHENG Source: Zhang Zheng (2024)

Zhang Zheng, a teacher at Shenzhen No. 2 Special Education School, has received academic

guidance from Cai Qiaozhong, Dana Li, Liu Pei, and Liu Pei. He is an examiner at Xinghai Conservatory of Music and a member of the Chinese Musicians Association's Orff Professional Committee. He is currently presiding over a special music teaching project.

2. To develop a short-term education curriculum to enhance the competency of music teaching psychology for music major students

Teaching and learning implementation of short-term curriculum

The short-term curriculum aims to teach students about the psychology of music teaching, its concepts, and practical application. It aims to develop students' creative thinking, problem-solving skills, communication, teamwork, and creativity. Through practical activities and comprehensive evaluation, students will demonstrate mastery and growth in their teaching practice. The curriculum content is based on the syllabus's design and includes photographs of the experimental procedure. The IOC evaluation form for my short-term music teaching psychology curriculum syllabus, which consists of 10 exam questions and has been scored by experts with a mean score of over 0.5, confirms its validity for teaching practice.

Table 4 Item Objective Congruence (IOC) Assessment Form for Syllabus - Summary

Items	IOC
1. How would you determine if the objectives outlined in the music teaching syllabus are clearly communicated and easily understood by both instructors and students? The following are some of the key issues that should be addressed	0.8
2. Could you assess whether the syllabus adequately covers a wide range of relevant topics in the psychology of music teaching, including theory, practice, performance, and pedagogy?	1.0
3. Does the curriculum include the components on music competency - teaching competency and the psychology of music teaching?	0.8
4. Does the curriculum include theoretical knowledge about the teaching competency?	0.6
5. How would you evaluate the clarity and accuracy of the instructions provided within the syllabus?	1.0
6. From your perspective, how accessible are the resources mentioned in the syllabus, such as textbooks, online materials, and supplementary resources?	0.8
7. What is your opinion on the variety and effectiveness of engagement strategies incorporated into the syllabus, such as interactive lectures, group discussions, hands-on activities, and technology integration?	1.0
8. Could you assess the appropriateness and effectiveness of the assessment methods outlined in the syllabus, including tests, quizzes, projects, and performance evaluations?	0.6

9. How flexible and adaptable do you find the syllabus in accommodating diverse learning needs, teaching styles, and classroom dynamics?	0.8
10. Overall, how satisfied are you with the music teaching syllabus? Could you identify its strengths, weaknesses, and areas for improvement to enhance its overall effectiveness?	0.8

Source: Jiaying Hong(2024)

The curriculum I designed is the result of thoughtful and systematic research. During the design process, I not only relied on the professional pedagogical advice from three music pedagogy experts, but also thoroughly explored relevant psychological theories and information on curriculum design and design forms from various literature sources. I utilized these authoritative sources comprehensively throughout the design process. I am committed to enhancing the scholarship, authority, and effectiveness of the short curriculum through the use of resources. The above table shows that all items have an IOC greater than 0.8, qualifying them and indicating that the outline has good content validity for use in future experiments.

3. To study the efficiency of short-term education curriculum to enhance the competency of music teaching psychology for music major students

The study involved 30 fourth-year students from Xinghai Conservatory of Music, Dongguan Institute of Technology, and Guangzhou Urban Construction Institute who aspired to pursue music teaching careers. The researchers tested the Short-term Education Curriculum Syllabus and collected data from pre-tests, post-tests, satisfaction surveys, and self-evaluation questionnaires. The pre-test assessed mastery of music teaching psychology, with higher scores indicating greater mastery. To ensure authenticity, students were not informed of pre-test results or correct answers after the pre-test was completed. The study aimed to demonstrate the effectiveness of short-term teaching practices.

Table 5 Pre- and post-test tests of theoretical knowledge

	Pre-test		Post-test		t	p
	M	SD	M	SD		
Multiple-choice question	24.33	11.86	36.20	7.88	-9.636	0.000
Topic of discussion	66.17	14.78	78.83	8.97	-7.346	0.000
Totals	90.50	25.44	115.03	16.07	-9.545	0.000

Source: Jiaying Hong(2024)

The study found that students' theoretical knowledge of the psychology of music teaching significantly improved after a short-term education program. The post-test scores were significantly higher than the pre-test scores, with a mean score of 36.20 on the multiple-choice section, 66.17 on the expository questions, and a mean total score of 90.50 on the post-test. The students' overall theoretical knowledge also significantly improved. The paired samples t-test

showed that the enhancements were highly statistically significant. The mean score on the multiple-choice section was 36.20, the mean score on the expository questions was 66.17, and the mean total score of the post-test was 115.03. These results show that the short-term education program has significantly improved students' theoretical knowledge of the psychology of music teaching.

Table 6 Frequency distribution of pre and post-test total score segments

	Fail (below 90)	Pass (90-104)	Good (105-119)	Excellent (120-150)
Total score on pre-test	7	15	6	2
Total score on a post-test	0	8	14	8

Source: Jiaying Hong(2024)

The short-term education program has significantly improved the performance of students in various categories, including those who scored below 90 points, those who scored between 90 and 104 points, those who scored between 105 and 119 points, and those who scored between 120 and 150 points. The program has enabled all students to move out of the "failing" category, and some students have made further gains into higher bandings. Students' overall performance has increased, with more students reaching the "good" and "excellent" levels. The short-term education curriculum has significantly enhanced the general qualities and knowledge of students teaching music psychology.

Table 7 The result of Questionnaire for student satisfaction

Curriculum Satisfaction Survey		
Dimension (math.)	Average value	(Statistics) Standard deviation
Satisfaction with curriculum objectives	3.81	0.45
Curriculum content satisfaction	3.81	0.58
Satisfaction with curriculum implementation	3.69	0.48
Teacher satisfaction	3.75	0.45
Overall satisfaction	3.77	0.36

Source: Jiaying Hong(2024)

The study found that students were generally satisfied with all aspects of the short-term education curriculum, with a high satisfaction score of nearly 4 out of 5. They were also satisfied with the curriculum's objectives, content, implementation, teachers, and overall curriculum. The average value for these aspects was 3.81, with a standard deviation of 0.45. The satisfaction level with the program implementation was slightly lower at 3.69, indicating room for improvement. Teachers were generally more satisfied with their teaching standards and attitudes, with a standard deviation of 0.45. Overall, students rated the overall curriculum as high and consistent,

with a mean score of 3.77. This indicates that although there is room for improvement in the implementation of the program, students were generally satisfied with all aspects of the program, particularly the objectives and content of the program and the teachers.

Table 8 The result of Questionnaire for student self-evaluation

Self-evaluation survey		
Dimension (math.)	Average value	(statistics) standard deviation
Knowledge-Related	3.86	0.55
Technique	3.58	0.48
Move (emotionally)	3.75	0.43
The overall self-evaluation	3.73	0.29

Source: Jiaying Hong(2024)

The data analysis revealed that students had a high self-evaluation of their theoretical knowledge of music teaching, with a mean score of nearly 4 out of 5. Although they had slight differences in their assessments, they were generally more consistent. Their skill level was slightly lower than the theory of knowledge, but still at a high level. The emotional aspect of their self-evaluation was more positive, with an average value of 3.75, indicating a high level of emotional investment in music teaching. Overall, students had a high level of consistency in their self-evaluation.

The self-evaluation survey data indicates that students have a strong theoretical foundation in music teaching. Technique self-evaluation is slightly lower, indicating confidence in teaching skills. Affective self-evaluation is more positive, indicating emotional investment in music teaching. Overall, students have high self-evaluation, but there is room for improvement in technique. The short-term program significantly improved students' knowledge of the psychology of music teaching, leading to a deeper understanding. The overall performance improvement was also evident, with many students moving from failing to excellent bands. Student satisfaction and self-evaluation surveys showed high levels of satisfaction with the program's objectives, content, and teachers, as well as positive self-evaluations of their theoretical and affective knowledge. Overall, the short-term curriculum has demonstrated its effectiveness in improving students' comprehensive quality and knowledge level.

5. Conclusion, Discussion of Results and Recommendations

1. Conclusion

The short-term education curriculum in music teaching psychology has been evaluated through various methods, including comparative studies, expert evaluations, pre- and post-tests, student satisfaction surveys, and self-evaluation questionnaires. The results show a significant

improvement in students' theoretical knowledge and overall academic performance, with many students moving up to "good" or "excellent" categories post-course. The curriculum effectively meets students' expectations and needs, as evidenced by the high levels of student satisfaction reported. Self-evaluation questionnaires reveal students' positive perception of their progress and learning outcomes, boosting their confidence in their abilities and commitment to professional and personal development in music teaching. Expert validation confirms the curriculum's theoretical framework and practical application methods, emphasizing the close link between theory and practice. Key strategies contributing to the curriculum's success include focusing on students' needs and expectations, diversifying teaching methods, and using continuous feedback and improvement. The curriculum's success underscores its value in enhancing students' comprehensive quality and knowledge level, preparing them for future challenges in music teaching.

2. Discussion

The short-term curriculum in the psychology of music teaching has shown significant success in integrating theoretical knowledge with practical application, employing diverse teaching methods, meeting students' needs, continuous assessment, and improvement, obtaining expert support and validation, and cultivating comprehensive skills and abilities. Constructivist learning theory grounds this integration and aligns it with Kolb's experiential learning theory. Future curriculum designs should incorporate more case studies, practical exercises, and hands-on teaching to further develop students' practical skills. The curriculum also emphasizes the importance of diverse teaching methods, such as problem-driven teaching, case analysis, discussions, and cooperative learning, which improve students' learning outcomes and satisfaction. This aligns with Vygotsky's sociocultural theory and ensures the content remains engaging and practical. Focusing on students' needs and expectations in curriculum design and implementation enhances motivation and satisfaction, aligning with Maslow's hierarchy of needs. Future curriculum development should consider students' career aspirations and personal interests, designing content that is practically relevant. Continuous assessment and feedback mechanisms are critical to the curriculum's success. Expert validation from the field is essential for the accuracy and effectiveness of the curriculum's theoretical framework and practical applications. Future curriculum designs should focus on cultivating comprehensive skills through various teaching activities and practical opportunities.

3. Recommendations

The study on the short-term curriculum in music teaching psychology has identified several limitations and areas for improvement. These include limited practical training, incomplete diversification of teaching methods, standardized curriculum content, inconsistent feedback mechanisms, and limited expert collaboration. To improve the curriculum, recommendations include increasing practical training sessions, diversifying teaching methods, customizing curriculum content, improving feedback mechanisms, strengthening expert collaboration, fostering comprehensive skill development, and increasing accessibility and inclusivity. The short-term curriculum has shown significant progress in enhancing students' theoretical knowledge, teaching practical skills, and overall performance. However, there are still areas for improvement, such as enhancing practical training opportunities, diversifying teaching methods,

and improving feedback mechanisms. To optimize the curriculum further, it is recommended to increase practical teaching internships, explore innovative teaching strategies, and establish more efficient feedback mechanisms. Future research could include long-term tracking studies to assess the long-term career impact of the short-term curriculum, integrating modern technologies like virtual reality and artificial intelligence to design innovative teaching tools, and strengthening international cooperation to compare the effectiveness of music technical psychology education across different cultural contexts. These efforts aim to better understand and harness the potential of the psychology of music teaching competency, providing richer and more effective learning experiences for music educators and students, and advancing the field of music teaching.

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