Educational Psychology Practice Research on the Regulation of Students' Emotions by Music

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Abstract: *This study focuses on the educational psychological practical value of music in students' emotion regulation. It centers on key mechanisms such as physiologically and psychologically conduction and educational context interaction, and systematically constructs a diversified practical strategy system including melody awakening ten minutes before class and customized intervention with stratified music sheets. The research is dedicated to clarifying the applicable scenarios and implementation key points of different music intervention models, verifying the actual effectiveness of music in regulating students' emotions, providing theoretical support and practical solutions for schools to carry out targeted emotional education, and thereby facilitating the improvement of students' emotional management abilities.*

Keywords: *Music Emotion regulation, Educational psychology, Practical strategy*

1. Introduction

At present, emotional health has become a key issue concerning the physical and mental development direction of students. After all, the student group is generally under the squeeze of academic pressure and also has to deal with various social confusions, which makes their need for emotional regulation increasingly prominent. Music, which possesses both physiological awakening and psychological resonance attributes, inherently holds an irreplaceable and unique value in the field of emotional intervention. However, from the professional perspective of educational psychology, a systematic and implementer practical path has yet to be formed. Relying on core mechanisms such as musical frequency resonance and melodic narrative projection, exploring emotional regulation strategies that are in line with students' cognitive characteristics is not only a direct response to the practical demands of emotional education in the educational field, but also an important exploration direction for enriching the cross-integration research of music education and emotional psychology.

2. Analysis of the Educational Psychology Mechanism of Music Regulating Students' Emotions

2.1 The physiological-psychological transmission mechanism by which music affects students' emotions

The core path through which music intervenes in emotional regulation lies in the interaction between the physiological and psychological levels. The central nervous system receives signals such as the speed of music rhythm and the ups and downs of melody transmitted by the auditory system. At the physiological level, this triggers corresponding changes in the secretion of neurotransmitters - the release of dopamine and serotonin fluctuates with the differences in musical elements, and this fluctuation is directly related to the intensity and nature of emotional experiences. Music within a specific rhythm range can promote the stable secretion of serotonin. This further weakens the physiological basis of anxiety. Cognitive processing at the psychological level is the key to emotional reshaping. As a concrete auditory stimulus, music can effectively draw attention away from the triggers of negative emotions and reduce the rumination of negative thoughts. In the process of perceiving the melody and structure of music, individuals will also unconsciously carry out cognitive re-evaluation, comparing their own emotional experiences with the emotional tone conveyed by the music, gradually adjusting their cognitive interpretation of emotional events, and ultimately achieving the reconstruction of emotional experiences.

2.2 The interactive mechanism of music regulating emotions in educational Contexts

The interaction of multiple subjects and elements constitutes the core feature of music emotion regulation in educational contexts. The depth of students' active participation determines the regulatory effect, while teachers play a guiding role in the selection of musical materials and the control of emotional guidance directions. The synergy of the two can make musical intervention more in line with students' actual emotions and avoid the blindness of intervention. Teachers' immediate responses to students' emotional feedback can further enhance the targeted nature of regulation. In collective music activities, individual emotional experiences will spread through the atmosphere to form collective emotional resonance. This resonance enables students to perceive the safety of emotional expression and thus actively release negative emotions. At the same time, non-verbal feedback and emotional support among peers can enhance an individual's sense of belonging, and this social support, in turn, will consolidate the effect of emotional regulation. The effectiveness of music intervention is also directly influenced by the degree of alignment between the music content and educational goals. Only when the emotional orientation and cognitive connotations carried by the music are consistent with the current emotional education goals can both emotional regulation and educational significance be achieved simultaneously, avoiding the superficial form of music intervention [1].

2.3 Differences in the emotion regulation mechanisms of different types of music

The different ways in which musical elements are combined create significant boundaries for the emotional regulation mechanisms of various types of music. Soothing music is mostly characterized by gentle rhythms and continuous melodies. This type of music can reduce the excitement of the central nervous system, slow down the physiological arousal level, and at the same time weaken the sense of emotional conflict, guiding individuals' emotions to gradually calm down. The relief of anxiety is precisely achieved by soothing music through its dual soothing effects on both the body and the mind. Strong rhythms and ascending melodic lines are the core components of motivational music. This type of music can rapidly enhance physiological arousal levels, stimulate individual psychological vitality, and the stimulation of vitality will drive the improvement of emotional states, strengthen individual self-efficacy, and ultimately transform into positive behavioral motivation [2]. The regulatory mechanism of ethnic and campus music focuses on the construction of cultural identity. The local cultural elements and emotional symbols related to campus life scenes contained in this type of music can quickly trigger individual emotional connections. Such connections will transform into an emotional sense of belonging, allowing individuals to gain a sense of emotional stability in cultural identity, which is conducive to the emotional comfort of the youth group.

3. Educational Psychological Practice Strategies of Music for Student Emotional Regulation

3.1 Ten minutes of melody awakening before class to anchor a positive emotional starting point

The core essence of melodic pre-awakening lies in using musical stimulation to anchor the baseline of students' positive emotions in advance and lay the groundwork for an appropriate emotional state for subsequent learning scenarios. Before implementation, teachers should first conduct a simple investigation of the overall emotional baseline of the class. Through a short self-assessment questionnaire on emotions focusing on three core negative emotions - anxiety, drowsiness, and irritability (using a 1-5 point Likt scale) on the day before class, the core tone of the leading melody for the week should be determined. Melody selection should follow the core logic of "low wake-up - gradual activation". Pure music with stable rhythm (60-80BPM) and continuous melody should be given priority. Tracks with excessive interval jumps or complex orchestration should be avoided as much as possible. The combination of natural sound effects (such as gentle rain sounds or stream sounds) can help enhance the sense of immersion. If the emotional baseline of the class is relatively high, it is advisable to appropriately add a melody segment with a gradually increasing string effect to gradually enhance the emotional activation level. During the implementation process, teachers need to focus on optimizing the details of the playback environment. Adjust the curtains to a semi-transparent state and keep the volume within the range of 35 to 45 decibels to effectively avoid interference from external noise. When the playback reaches the fifth minute, a 30-second blank space for the melody should be inserted at the right time to allow students to independently experience the changes in emotions. The teacher then completes the initial collection of emotional feedback by observing students' sitting postures and facial expressions, and establishes a "melodic - emotional" association

manual. This has a positive effect on strengthening the anchoring effect. Teachers should record in detail the emotional response characteristics of different classes to various melodies, and gradually form a pre-melody resource library suitable for students of different school stages. The manual records should be anonymized, only marking the emotional baseline type of the class rather than specific class information. The compliance verification of melody copyright should also not be ignored. Public domain music or authorized educational music materials should be given priority [3].

3.2 Hierarchical customized intervention of Le Di'an to meet differentiated emotional needs

Breaking through the "one-size-fits-all" intervention model and providing dynamic music supply based on students' emotional characteristics and immediate needs is the key to customizing stratified music sheets. In the early stage, teachers should establish a "three-dimensional emotional needs assessment system", starting from three core dimensions: emotional stability, emotional triggers, and emotional regulation ability. By combining daily observations, feedback from psychological committee members, and the results of phased emotional assessments, students should be classified into three core groups: stable type, anxiety-prone type, and low-vitality type. The construction of music sheets for different groups should highlight their targeted nature. For stable groups, the focus should be on maintaining emotions. The main body of the music sheet should be a variety of soothing melodies, interspersed with a small number of light and fast-paced songs to prevent emotional fatigue. People prone to anxiety should pay attention to guiding the secretion of serotonin. They should give priority to choosing music mainly in major keys with simple harmony, and pair it with a stable 4/4 time rhythm. They must resolutely avoid minor keys and pieces with sudden rhythm changes. For those with low vitality, the focus should be on enhancing physiological arousal. Tracks with a slightly faster rhythm (80-100BPM) and an uplifting melody are more suitable. Slight percussion elements can be incorporated to boost the sense of motivation. The dual mode of "online self-retrieval + offline fixed-point supply" can be used for the distribution of Le Di'an. Online, it is distributed through the internal emotional support platform of the campus. Students can choose independently based on their emotional state on that day with anonymous accounts. Offline, "Emotion Music corners" are set up in the corners of classrooms and psychological counseling rooms, where players pre-installed with classified music sheets are placed, along with simple emotion selection guidance cards. The music sheet needs to be updated once a month. The proportion of tracks should be adjusted based on students' feedback. It is also necessary to add a "Music Emotion Experience Notes Column" to encourage students to record their emotional changes after listening, providing first-hand information for the optimization of the music sheet. During the update process, it is important to retain classic tracks that have received good feedback from students to avoid emotional adaptation disorders caused by excessive updates in advance.

3.3 Improvisational rhythm Creation Activity: Release hidden psychological pressure

The core value of rhythm improvisation creation lies in enabling students to achieve the concrete transformation and release of hidden psychological pressure through active rhythm creation, which is different from the passive listening emotional regulation mode. Before implementation, teachers should pay attention to lowering the technical threshold and prepare in advance a variety of simple creation tools, such as homemade rhythm sticks cut from PVC pipes, desktop pads, and simple electronic metronomes, etc. For lower grade students, additional cartoon-shaped percussion instruments can be provided to enhance their willingness to participate. The principle of "unevaluated creation" must run through the entire implementation process. Teachers only need to provide the basic rhythm framework (such as simple 2/4-beat rhythm patterns, etc.) and do not impose restrictions on students' rhythm combination methods. First, guide students to perceive their current emotional state and transform their emotions into corresponding rhythm perceptions - for instance, when they are under great pressure, they should correspond to a strong and rapid rhythm; when they are in a low mood, they should correspond to a slow and heavy rhythm. Then, use Musical Instruments to express these rhythms. To make the effect of emotional transformation more significant, a "rhythmic emotion coding" session can be introduced, allowing students to represent their core emotions with specific rhythmic patterns. Through rhythmic dialogues within the group, indirect expression and resonance of emotions can be achieved. The size of the group should be 3 to 4 people. Too many people can easily cause creative suppression. Teachers should walk around among the groups to check and only guide students when they encounter creative pauses or conflicts. The guiding language must be concise and neutral. It is essential to avoid evaluative expressions like "You should make it this way" or "This pace is not good" [4]. After the creation is completed, set aside 5 minutes for collective rhythm integration. Simply

integrate the core rhythm patterns of each group to form a class-specific "emotional release rhythm segment", thereby enhancing students' sense of belonging to the collective. Throughout the entire process, teachers should not judge the quality of the creative outcomes. Instead, they should focus on the students' emotional engagement and release during the creative process.

3.4 Empathetic Interpretation of Classic Musical Passages: Building a Bridge for Emotional Cognition

Teachers should help students establish concrete references for emotional cognition by decoding the emotional connotations of classic musical passages, and build a cognitive bridge from emotional experience to emotional understanding. Before implementation, it is necessary to complete the screening of classic musical segments and the compilation of a decoding manual, taking into account both the clarity of emotional expression and cultural adaptability. Short musical segments from both Chinese and foreign classic music (with a duration controlled within 1-2 minutes) should be given priority, and pieces with strong cultural controversy or ambiguous emotional expression should be avoided. The decoding manual should focus on the core emotional connotation of the musical passage, and analyze the musical logic of emotional expression from the three dimensions of rhythm, melody and harmony. It should avoid overly professional musical terms and can be replaced by common expressions such as "slow rhythm is like the sedimentation of emotions" and "rising melody is like the expansion of emotions". During the implementation process, first, let the students listen to the musical segments blindly without any guidance and record their own emotional feelings. Afterwards, the teacher, in combination with the decoding manual, gradually analyzed how the musical elements of the musical passage conveyed emotions, guiding students to compare the differences between their own feelings and the emotional connotations of the musical passage. On this basis, introduce the guidance of "emotional cognition re-evaluation", allowing students to think about "why the same musical section has different emotional feelings" and "whether their own emotional experiences can be interpreted with similar musical logic", thereby gradually enhancing students' ability to recognize their own emotions. The setting of the "Continuation of Musical Segment Emotions" section can enhance the effect of empathy. Teachers can ask students to imagine the subsequent musical expression of emotional development based on the emotional connotation of the decoded musical segment, and complete the continuation through language description or simple melody humming. Teachers can judge the degree of emotional cognition construction of students through the content of their continuation. Throughout the entire process, the emotional connotations of the musical passages should not be absolutized. Students should be allowed to retain their unique emotional feelings, and the focus should be on cultivating their ability to reflect on emotional cognition.

4. After-class music diary record: Solidify the experience of emotional regulation

The core objective of music experience regression is to use the after-school diary as a medium to help students clarify the emotional ups and downs during the music intervention process, and to complete the integration and solidification of the emotional regulation experience at the cognitive level. Teachers need to design a structured music emotion diary template, covering four core modules - "Music Experience Content of the Day", "Emotional Changes during Listening/Creation", "Perception of the correlation between Emotions and Music Elements", and "Reference Points for subsequent emotion Regulation". The cognitive levels of students at different educational stages vary. The difficulty of the template expression needs to be adjusted accordingly. Fill-in-the-blank templates are suitable for lower grades, while open-ended templates can be used for higher grades. Teachers should be clear about the frequency of diary submission and the feedback method. It is recommended to submit 2 to 3 times a week. The submission channels can be chosen as anonymous online or sealed offline to ensure that students' privacy is not leaked. The focus of teachers' feedback should be on guiding emotional cognition. When students are emotionally confused, question-based feedback (such as "Why do you think this piece of music can make you feel calm?") should be adopted. It can better prompt students to think deeply. To enhance the solidification effect, an "emotion regulation experience file" should be established. Teachers need to sort out the core experiences and progress in students' diaries from it. At the end of each semester, an anonymous experience summary should be provided for students to help them intuitively perceive the changes in their own emotion regulation ability. In addition, you can select common experiences from students' diaries and conduct anonymous sharing within the class (this part requires prior permission from the students), thereby forming a collective accumulation of emotional regulation experience. The diary template should be optimized once every

semester. The module Settings should be adjusted based on students' feedback after use to prevent the experience from remaining superficial due to the rigidity of the template. Throughout the entire implementation process, it is essential to focus on guiding students to truthfully record their own feelings, avoiding the situation of making false descriptions just to meet the task requirements. When sorting out the files, it is necessary to pay attention to retaining students' personalized emotional expressions

5. Summary

Overall, from the research perspective of educational psychology, this study clearly defines the three core mechanisms by which music regulates students' emotions - the physiological-psychological transmission mechanism, the educational context interaction mechanism, and the differential mechanisms of different types of music. To promote the implementation of emotion regulation practices, five practical strategies have been established, namely, melody pre-awakening, layered music sheet customization, rhythm improvisation creation, empathetic decoding of musical segments, and music experience retrospection. These strategies are interlinked, from emotional intervention, differentiated adaptation, stress relief, to cognitive construction and then to experience solidification, forming a complete implementation closed loop, which is conducive to achieving precise matching between musical elements and students' emotional needs. Traditional music emotional intervention mostly adopts the passive listening mode. This study has made a breakthrough in this regard, focusing on strengthening students' active participation and cognitive integration ability during the intervention process, providing a systematic practical solution for campus emotional education. In the future practical promotion, the adaptability of students at different educational stages to various strategies needs to be given special attention. The continuous optimization of strategy details is also indispensable. Only in this way can we better assist in the steady improvement of students' emotional management abilities.

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