The Role of Psychological Suggestion Combined With Sports in Music Teaching

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Abstract

To alleviate the psychological burden on students and facilitate the efficient delivery of high-quality teaching information, psychological suggestions can be employed. Psychological suggestion involves subtly influencing the subconscious mind through discussions, expressions, gestures, attire, environmental factors, and a non-confrontational, non-critical, and non-resistant approach. This approach aims to stimulate students' internal psychological needs and potential indirectly, resulting in meaningful changes in their psychological states. In the context of music teaching, utilizing suggestion techniques is valuable for altering students' intrinsic motivations and psychological potential. By reducing the psychological stress students may experience in the classroom, it becomes possible to achieve high-speed, high-quality transmission of educational content. This approach represents a significant strategy for attaining educational objectives. Music classroom instruction, aside from imparting subject knowledge and honing essential skills, places greater emphasis on fostering students' enthusiasm for learning and their ability for self-directed learning. In this experimental study, a total of 100 students participated, including 72 male and 28 female students. The participants were drawn from various academic backgrounds, including four classes of music education majors in the Music Department, 18 students (13 males and 5 females) from the 22nd-grade Music Information Technology Department, 27 students (15 males and 12 females) from the 22nd-grade Music Leisure Major in the Music Economic Management College, and 19 students (9 males and 10 females) from the 22nd-grade Human System Applied Psychology Major. This research utilized teaching experiments, questionnaire surveys, and logical analysis, focusing on students from a music conservatory. The study conducted a comparative experimental investigation involving a Psychological Suggestion Experimental Group and a Normal Teaching Control Group. The TOPS questionnaire was administered during the teaching sessions of the experimental group. Students were asked to complete the questionnaire honestly and anonymously. In the experimental group, which consisted of four classes, there were 28 students in Group 3 (all of whom were male), and 28 students in Group 13 (comprising 6 males and 22 females). Additionally, there were 27 students (15 males and 12 females) majoring in Music Leisure in the School of Music Economics and Management at Grade 22, as well as 19 students (9 males and 10 females) majoring in Applied Psychology in Grade 07. The TOPS scale was distributed to both the experimental and control groups. The average and standard deviation of the eight factors of the TOPS training strategy for male and female amateur students were calculated. Among male students, the highest average score was observed in the "Emotional Control" factor, with a mean score of 3.54. For female students, the "Automation" factor had the highest average score, at 3.34. Conclusion: Integrating psychological suggestion into music education can effectively enhance student engagement and enthusiasm in the classroom. This approach enables students to better connect with their instructors and actively participate in their learning. When compared to traditional music teaching methods, the judicious use of psychological cues aids students in the experimental group in successfully accomplishing their learning objectives. Moreover, this approach assists novice students in developing a habit of actively engaging with music, which contributes to the cultivation of a lifelong appreciation for music.

Keywords: Music Teaching; Psychological Suggestion Combined with Movement; Psychological Suggestion; TOPS Scale

1. Introduction

Psychologist Pavlov has posited that suggestion is the most fundamental and common conditioned reflex in human beings. According to cognitive psychology, when individuals are exposed to the same event, the presence of positive psychological cues coupled with music can lead to active and multifaceted evaluations of the situation. This fosters a flexible thinking mode, enabling individuals to adapt to changes in the external world. Such adaptability can result in more constructive preventive measures and flexible, rational behavioural choices. Music is a comprehensive art that encompasses the physical, physiological, and, most importantly, the psychological

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aspects. In the realm of music education, positive psychological suggestion plays a crucial role in helping students build singing confidence, master singing skills, and assists teachers in successfully fulfilling the fundamental tasks of vocal music instruction. Teachers must recognize the impact of psychological elements on teaching activities and provide students with positive psychological suggestions to enhance teaching efficiency. This, in turn, elevates the standard of music education and students' singing abilities, ultimately achieving improved teaching outcomes with less effort. The function of language suggestion in music teaching is typically influenced by both the overt and implied meanings of language.

In the context of music education, much like singing, employing small technological advancements to offer lavish praise and encouragement is a form of positive psychological suggestion. This approach involves artificially magnifying achievements, serving as both a superficial display of the teacher's positive attitude towards the students' progress and an expression of their unwavering commitment to the students' learning journey. By doing so, teachers convey their optimism about the students' potential for growth. This approach aids in motivating students to regulate their physiological singing functions and enhance their singing techniques, all while fostering a strong sense of enthusiasm for learning. Ultimately, it encourages and propels students to improve their learning efficiency and strive for greater achievements.

While it's true that we all may harbour some irrational thinking patterns in our daily lives, it is entirely possible to establish a positive combination of psychological cues to replace negative ones. This transformation occurs through a deeper understanding of events, involving a process of re-evaluating them objectively, fairly, and scientifically. Gradually, we can discard negative and pessimistic psychological suggestions linked to distress and unwarranted panic. With time, the positive psychological suggestions combined with physical activity will solidify into a constructive and optimistic thought pattern, eventually becoming a well-ingrained thinking habit. Even when facing major events, individuals will be able to confront them with composure and employ appropriate preventive measures and response strategies.

Music education frequently involves singing training, and employing positive, active, reasonable, and effective psychological suggestions can significantly boost students' learning efficiency in this area. Learning can take one of two forms: the recruitment model, where students start with a blank slate and readily accept new concepts, and the renewal model, which necessitates discarding outdated concepts, habits, and thinking patterns to adopt new content. Music teaching is a hands-on, skill-oriented course aiming to express musical art through singing with specific skills (Pomerleau-Turcotte et al., 2023).

This bilateral teaching exchange activity involves music teachers imparting singing skills to vocalists. Its objective is to enable students to master a wide range of singing and vocalization techniques comprehensively, enhance their singing performance, tap into their potential artistic talents, nurture a healthy aesthetic sense, and foster their individual strengths in creating singing aesthetics. This is achieved through in-person skill teaching and training guidance. It is fair to say that the principles of aesthetic beauty in singing and the characteristics of vocal instruction largely dictate the teaching format, content, methods, steps, and training approaches adopted in music courses. The unique aspects of music education also influence and somewhat constrain singing teaching methods.

To alleviate students' psychological burdens in the classroom and facilitate the efficient delivery of high-quality teaching, it's important to alter their internal requirements and tap into their psychological potential. In music education, teachers often employ various techniques such as language, expressions, actions, and demonstrations to subtly introduce positive psychological suggestions to students. This influence shapes students' behaviour and leads them to unconsciously adopt certain concepts or content, particularly in addressing psychological challenges related to singing. These practices enhance vocal music teaching significantly. The principles of aesthetic beauty in singing and the unique characteristics of vocal instruction partially dictate the format, content, methods, steps, and training approaches suitable for music courses, influencing the teaching methods in singing instruction to some extent.

2. Literature review

The concept of suggestion, as proposed by psychologist Pavlov, is regarded as the simplest and most fundamental conditioned reflex in humans. Drawing from cognitive psychology, positive psychological suggestions prompt individuals to positively assess various aspects of an event. This mind-set allows them to maintain a flexible way of thinking, adapt to changes in the external world, and make more positive decisions and reasonable behavioural choices. In the context of music teaching, the combined use of psychological suggestions involves the suggestive person subtly influencing the subconscious of the recipient, without

confrontation, criticism, or resistance. This is achieved through various means like discussions, expressions, gestures, attire, environmental factors, and atmosphere. These actions indirectly affect the psychology and behaviour of the recipient, with the aim of changing their internal needs and stimulating their psychological potential. Ultimately, this process reduces students' psychological burdens in the classroom and facilitates the rapid and high-quality transmission of teaching information, contributing significantly to educational goals. In music classroom instruction, beyond imparting subject knowledge and essential skills, cultivating students' enthusiasm for learning and their ability for self-directed learning is of greater importance.

It's essential to recognize that while combining psychological suggestions with physical activities can be employed as a teaching method, classroom teaching differs from psychological education. This approach can effectively immerse students in the subject matter and alleviate certain psychological barriers. However, it's important to remember that it serves as a teaching method rather than a full substitute for psychological education (Iorio et al., 2022).

3. Methodology

3.1 Subjects

In this experimental research, a total of 195 students were involved, representing various academic majors and grade levels within a college. The participant breakdown is as follows:

1. Music Education Major (Grade 22):

Number of Students: 100
Male Students: 72
Female Students: 28

2. Music Information Technology Department (Grade 22):

Number of Students: 18
Male Students: 13
Female Students: 5

3. Music Leisure Major in the Music Economic Management College (Grade 22):

Number of Students: 27
Male Students: 15
Female Students: 12

4. Applied Psychology Major (Grade 22, Human System):

Number of Students: 19
Male Students: 9
Female Students: 10

5. Journalism Major (Grade 21) in the Department of Journalism and Foreign Languages:

Number of Students: 31
Male Students: 14
Female Students: 17

The study, conducted by Iorio et al. (2022), explores the preliminary application of psychological suggestion combined with sports in the context of teaching music elective courses at colleges and universities. The research draws upon the diverse group of 195 students from different academic backgrounds to investigate the potential benefits of this approach. This study employs a combination of teaching experiments, questionnaire surveys, and logical analysis as research methodologies. The research is centred on students from a music conservatory and focuses on conducting a comparative experimental study between two groups: a Psychological Suggestion Experimental Group and a Normal Teaching Control Group.

3.2 Teaching Experiment Method

The experiment utilized a paired grouping method, which resulted in the creation of two distinct groups: the "Experimental Group" and the "Control Group." The "Experimental Group" was exposed to the experimental factors involving psychological suggestion combined with exercise, aiming to assess the impact of these suggestive factors on this group.

On the other hand, the "Control Group" was designed to maintain a balance with the teaching conditions, which included factors like the curriculum outline, schedule, location, equipment, and timing, aligning with the standard routine teaching practices. This allowed for a controlled comparison between the two groups to evaluate the effects of the experimental intervention.

3.3 Questionnaire Survey Method

According to the reading and learning of the literature, combined with the actual requirements of my thesis research, I used the questionnaire with high validity for the survey. That is Thomas' Sports Performance Strategy Scale.

(1) Reliability and Validity of the Questionnaire

Building on prior research and guided by Bandura's theory, the Sports Performance Strategy Scale (TOPS) comprises eight core dimensions: Attention control, goal setting, representation, relaxation, activation mobilization, self-talk, emotional control, and automation. Originally, the scale consisted of 112 items designed to assess athletes' psychological skills and strategies during both competition and training.

The scale items not only gauge athletes' psychological skills in specific sports contexts but also evaluate how these skills

are put into practice. In the process of refining the scale, feedback was gathered through interviews with athletes and sports psychologists. This feedback prompted the addition or removal of specific items based on their relevance and applicability.

Subsequently, the revised scale and the descriptions of these eight core concepts were distributed to ten sports psychology counsellors. These experts were tasked with assessing the content validity of each item and categorizing them within the appropriate dimension. The consensus among the consultants was that any items lacking relevance or failing to achieve uniform classification by at least six consultants would be removed from the scale.

The initial study encompassed a set of 111 items that were randomly presented to participants. Trainees were instructed to utilize a 5-point scale to assess the frequency of the content contained in these items, with the scale ranging from 1 (never) to 5 (always). The scale emphasized the importance of open and honest responses and reassured participants that there were no right or wrong answers.

The final sample for this study comprised 472 athletes from three different regions, with an average age of 19.25 years and a standard deviation of 6.87 years. This sample included 110 male athletes with an average age of 17.47 years and a standard deviation of 3.30 years, along with 89 female athletes with an average age of 18.97 years and a standard deviation of 22 years from the Australian Conservatory of Music in Canberra. Additionally, there were 117 male students with an average age of 16.10 years and a standard deviation of 1.38 years from private secondary schools in Sydney. Finally, the sample included 100 athletes with an average age of 24.23 years and a standard deviation of 9.85 years, as well as 56 female athletes with an average age of 23.20 years and a standard deviation of 9.68 years in the Brisbane area. The questionnaire employed an exploratory factor analysis approach to assess the dimensions within each subscale. This analysis involved orthogonal rotation, which was used to extract factors based on the correlations between variables. Following the factor analysis, a total of 32 items were retained in the training strategy scale. The TOPS scale has proven to be highly applicable for daily training evaluations and demonstrates a strong correlation with my music classroom teaching and training, as noted in the study by Maslen (2022).

(2) Distribution and Recovery of Questionnaires

A total of 390 questionnaires were distributed in the study. These questionnaires were administered to students from various departments and grade levels within a college, with the following distribution:

1. Music Education Major (Grade 22):

Total Students: 100
Male Students: 72
Female Students: 28

2. Music Information Technology Department (Grade 22):

Total Students: 18
Male Students: 13
Female Students: 5

3. Music Leisure Major in the Music Economic Management College (Grade 22):

Total Students: 27
Male Students: 15
Female Students: 12

4. Applied Psychology Major (Grade 22, Human System):

Total Students: 19
Male Students: 9
Female Students: 10

5. Journalism Major (Grade 21) in the Department of Journalism and Foreign Languages:

Total Students: 31
Male Students: 14
Female Students: 17

In total, 195 students participated in the study. These students were given a second questionnaire every 10 days following the initial questionnaire, as indicated in Table 1. The study involved a diverse group of students from different majors, grades, and gender compositions.

Table 1

Statistics of Distribution and Recovery of Questionnaires

Paid-in quantity	390
Number of recycling	381
rate of recovery	97. 5%
Number of valid samples	380
Efficiency	97. 3%

3.4 Logical Analysis Method

The study involves a comprehensive analysis and discussion of the mathematical statistical results. This analysis is enriched by integrating insights from sports psychology, pedagogy, and music theory.

3.5 Course Design

(1) Teaching Objectives

Incorporating psychological suggestions and sports-related elements into conventional teaching methods aims to create a positive learning environment, boost enthusiasm for practice,

and nurture students' interest in learning. Self-suggestion is used to correct errors, enhancing overall teaching quality. After a semester of this approach, students are expected to view music as a sport, develop musical skills, master dance, adopt healthy habits, and increase self-confidence. Détári and Egermann (2022) research elaborates on this approach and its potential outcomes.

(2) Application of Psychological Suggestion Combined with Sports Teaching in Experimental Group

1) Emotional Control

In instances where students experience unhappiness or heightened tension, it is advisable to consciously guide them in redirecting their focus away from stress-inducing stimuli to other subjects or activities. It is essential to recognize that each student possesses unique learning capacities and aptitudes. Even when exposed to identical instruction from the same teacher, disparities invariably emerge within a class. These disparities are particularly evident in dance education, which hinges on the development of coordination, rhythm, flexibility, and adaptability. Moreover, music instruction often necessitates collaborative engagement. Consequently, throughout the teaching process, students who perceive themselves as lacking the inherent prerequisites and setting high standards may experience feelings of unhappiness or anxiety, particularly when observing peers with superior skills. As educators, it is imperative to address and mitigate any unfavourable teaching conditions.

For instance, when faced with such challenges during teaching practice, educators can consider leveraging music as a teaching aid. By identifying the specific impediments faced by the student, appropriate solutions can be devised. If a student is struggling with skill development, adjusting the music to a slower tempo and rhythm can facilitate gradual skill acquisition. Alternatively, for students grappling with rhythm perception, selecting music with more pronounced and discernible rhythmic patterns can be beneficial. Additionally, varying the musical selections to encompass diverse rhythmic elements can assist students in honing their rhythm recognition skills.

A profound and intrinsic connection exists between one's emotional state and their external expressions, as the adage suggests: "emotion resides within the heart but is exhibited externally." The emergence of emotions is invariably accompanied by a cascade of physiological processes that manifest in external expressions, such as facial gestures and body postures. For instance, elation is often expressed through dancing and exuberant movements, while anger may manifest in furrowed brows, intense eye contact, and clenched fists. Similarly, feelings of sadness or depression are mirrored in one's slouched posture and despondent countenance.

Considering the strong link between emotional states and outward expressions, altering external expressions can influence one's emotional state. In music class instruction, the learning environment is equipped with sound systems and mirrors, recognizing the interplay between dance and music. Mirrors serve as a valuable tool for students to self-assess and improve their dance postures. Throughout teaching, students are prompted to be aware of their dance postures and facial expressions.

This comprehensive approach, as discussed by Karkou et al. (2022), contributes to the continual enhancement of students' physical appearances, body contours, and postures as they progress in their artistic endeavours.

2) Activation Mobilization

During the teaching process, the experimental class utilizes verbal cues. Students are encouraged to take a one-minute break to relax naturally before commencing with activation and mobilization. The goal is to ensure that students are in a state of complete relaxation before transitioning to a focused and energized state, ready to engage in music learning. At this point, students are guided to visualize themselves as accomplished dancers, executing graceful, deliberate movements. This includes maintaining a proper frame, elongated body posture, and moving in sync with the music's rhythm. Specific movements such as forward steps, backward steps, left 180° turns, and right 180° turns are highlighted. Subsequently, students are prepared to practice these movements, focusing on enhancing their execution. They are encouraged to learn from skilled dancers, aiming for smoother transitions, optimized step lengths, precise turn angles, and effective coordination with their dance partners.

3) Appearance

Imagery training involves repetitively mentally visualizing specific movements, guided by suggestion. It aims to enhance motor skills and emotional control. This method helps establish correct action patterns, improve proficiency, and deepen memory. In training, the positive mental representation of successful movements motivates and boosts students' confidence, enabling them to reach their optimal performance state. In music teaching, students recall successful movements, focusing on details, and practice these actions in their minds to enhance future performance.

4) Daily Standard Setting

Goals represent a desire to achieve specific standards within a set timeframe. Goal setting in music education enhances students' psychological well-being and music skills, leading to improved learning outcomes. Following Rocky's mechanical theory, goal setting in sports has four

key effects: (1) Guidance: Goals focus athletes on essential tasks. (2) Energy Mobilization: Goals boost athletes' effort in training. (3) Sustained Effort: Goals prolong athletes' commitment and alleviate practice monotony and (4) Innovation: Goal-driven athletes proactively develop new methods for faster goal achievement.

In music teaching, the teacher sets goals and specifies learning tasks at the start of each class, providing students with clear direction and encouraging active participation under the teacher's guidance.

5) Self-talk

Self-talk refers to the inner dialogue we have with ourselves, encompassing both positive and negative words. When we engage in thought, we are essentially communicating with ourselves. Positive self-talk serves to channel our conscious and subconscious focus toward positivity, creating a sense of inner harmony.

Examples of Self-Talk include: Self-Motivation: "I can excel in dancing and music.", Self-Requirement: "I must dedicate myself to learning music and perfecting my dance.", Self-Praise: "I just delivered a stellar performance; my actions were on point.", Self-Criticism: "I could have done better.", Self-Punishment: "I'll do two extra practice rounds if I make a mistake.", Self-Reminding: "Successful individuals persevere without giving up easily.", Self-Comfort: "I haven't failed; I just need more practice to improve my dancing.", Self-Summary: "Keep refining the dance moves and continue to practice.", and Self-Command: "Let's start dancing right now!"

In teaching, it is beneficial to instruct students to engage in positive self-talk, as outlined in Kane, Neutzling, and St. George (2022). This helps instil a constructive inner dialogue that can enhance their performance and well-being.

6) Automation

Automation in psychology denotes a highly efficient mental processing mechanism that operates devoid of conscious intent, without the need for cognitive resources, and escapes the subject's awareness. This process exhibits four distinctive characteristics: (1) Purposelessness: It operates without a conscious goal or intent, commencing automatically upon exposure to specific triggering stimuli. (2) Unconsciousness: Automation occurs beyond the realm of conscious awareness, with the subject oblivious to this process. (3) Uncontrollability: Once automation initiates, it becomes challenging for the individual to exert control due to its covert nature. (4) Efficiency: Significantly, automatic information processing demands minimal or no attention resources, making it less susceptible to attention resource limitations.

In the context of music learning, repetitive practice fosters skilful execution, particularly in response to familiar and preferred musical compositions. However, introducing novel external stimuli can disrupt this automaticity. To reinforce students' muscle memory and proficiency, instructors continue to provide demonstrations and guide students through practice sessions.

7) Relaxation

Relaxation training is a method that involves focusing attention with specific cues, regulating breathing, achieving muscle relaxation, and modulating the excitability of the central nervous system. In our daily lives, we commonly experience a bidirectional connection between the brain and skeletal muscles. When we become nervous, our skeletal muscles tend to involuntarily tense up, often resulting in phenomena like shivering and an overall sensation of coldness. This interaction between the brain and muscles is not unidirectional; it involves a two-way communication. Nerve impulses travel not only from the brain to the muscles but also from the muscles to the brain. These signals transmitted from motor organs to the brain serve the dual purpose of conveying the body's physical condition and stimulating the brain.

Incorporating preparatory activities lasting approximately ten minutes before each formal teaching session, students are guided through relaxation practices. As a result, the brain enters a unique state characterized by relaxation and tranquillity, often referred to as a semi-awake state of consciousness. During this phase, individuals become highly suggestible, particularly sensitive to words and their associated mental imagery. They are more prone to form behavioural intentions in alignment with the linguistic content they encounter. Following these preparatory activities, instructors use positive language to convey the expectation that students will achieve favourable outcomes when practicing their movements. This approach leverages the suggestibility of students in their relaxed state of mind to enhance the learning experience.

8) Attention Control

Attention refers to the direction and concentration of psychological activities on specific objects. Direction implies the selective orientation of an individual's psychological activities toward particular objects during a given period, while concentration signifies the focused nature of psychological activities on the targeted objects. Direction and concentration are inherently connected and mutually influential aspects of mental engagement.

In the context of music education, it is essential to arrange the venue and equipment thoughtfully to ignite students' interest in learning. Employing descriptive language effectively, instructors can remind students to approach

their studies diligently. Leveraging students' appreciation for beauty and their inherent interests, educators can encourage active practice. Furthermore, diversifying teaching methods and enriching the curriculum content enhances engagement. Adjusting the learning conditions, moderating the standard requirements, and optimizing attention allocation all contribute to effective teaching. The introduction of novel stimuli can capture students' unintentional attention, while simultaneously managing and minimizing potential distractions. Teachers should employ suitable methods to maintain students' attention, expound the learning objectives and tasks clearly, and emphasize the art of questioning in the classroom.

During the teaching process, timely delivery of information is crucial for focusing students' attention. Instructors should pinpoint key aspects while elucidating core content in their classes. Additionally, upholding discipline and self-discipline is imperative. Tailoring instruction to suit each student's unique aptitudes is recommended. Ultimately, cultivating positive character traits, nurturing sustained attention, and kindling students' spirits of diligence and enterprising should be a central goal in the teaching approach, as suggested by Assuncao, Piccolo, and Zaina (2022).

4. Results and Discussion

Table 2 presents the average and standard deviation for amateur male and female students across eight factors of the TOPS training strategy. Notably, among the male participants, the highest average score is observed in the category of emotional control, with a mean score of 3.54. Conversely, among the female participants, the highest average score is in the automation category, with a mean score of 3.34. It is essential to underscore that Table 2 serves as the primary dataset for this experimental study, and its reliability and validity have been duly confirmed by experts.

Table 2

Reference Data of the Mean and Standard Deviation (values in brackets) of Men and Women in TOPS

TOPS	Male	Female
Factor 1: Self talk	3.34(0.81)	3.22(0.88)
Factor 2: Emotional Control	3.53(0.57)	3.24(0.58)
Factor 3: Automation	3.32(0.72)	3.34(0.42)
Factor 4: Goal setting	3.07(0.80)	3.33(0.65)
Factor 5: Appearance	2.85(0.83)	2.89(0.81)
Factor 6: Activation Mobilization	2.97(0.60)	3.12(0.63)
Factor 7: Relaxation	2.64(0.77)	2.58(0.65)
Factor 8: Pay attention to Control	3.41(0.52)	3.25(0.57)

The TOPS questionnaire was administered during the teaching sessions of the experimental group. Students were instructed to complete the questionnaire confidentially and promptly. The experimental group consisted of four classes: Group 3, with 28 students (all male); Group 13, with 28 students (6 male and 22 female); 27 students majoring in music leisure in the School of Music Economics and Management at Grade 22 (15 male and 12 female); and 19 students majoring in applied psychology at Grade 07 (9 male and 10 female). The data on the eight factors of the TOPS scale are detailed in Table 3. In addition, 20 students (all male) were surveyed from 14 groups of music education majors at Grade 05 in the music department of a college. Another 24 students (18 male and 6 female) were surveyed from 14 groups of music education majors at the Grade 05 level in a college of science and technology. Lastly, 31 students (14 male and 17 female) were surveyed from the journalism majors of the Department of Journalism and Foreign Languages at the Grade 06 level. An additional 18 students (13 male and 5 female) were surveyed from the Department of Music Information Technology at Grade 22. All students were required to complete the questionnaire anonymously, honestly, and promptly.

Table 3

Data of Mean and Standard Deviation (Values in Brackets), Mean Age and Age Difference (Values in Brackets) of Experimental Group

TOPS	Experimental Group Male		Female in Experimental Group	
	Standard Deviation of Mean	Average Age Difference	Standard Deviation of Mean	Average Age Difference
Factor 1: Self talk	3.41(0.73)		3.38(0.75)	
Factor 2: Emotional Control	3.65(0.53)		3.52(0.58)	
Factor 3: Automation	3.49(0.67)		3.44(0.49)	
Factor 4: Goal setting	3.28(0.80)	20.3 years old (2.1	3.49(0.58)	19. 8 years old
Factor 5: Appearance	2.96(0.77)	years old)	2.91(0.80)	(1.7 years old)
Factor 6: Activation Mobilization	3.01(0.54)		3.23(0.58)	
Factor 7: Relaxation	2.87(0.73)		2.79(0.77)	
Factor 8: Pay attention to Control	3.51(0.67)		3.42(0.53)	

The integration of psychological suggestions combined with sports into conventional music teaching courses has a discernible impact on classroom instruction. A teacher's appearance often leaves a strong initial impression on students, which can influence their perception of music courses. The words and phrases used by teachers serve as cues for students, and appropriate language can generate positive teaching effects. It is important to note that teachers should exercise a degree of restraint when employing verbal stimuli. While measured verbal encouragement or stimulation is advantageous and can be effectively utilized by students, an excess of repetitive or excessive language can incite resistance and rebellious attitudes among students towards both teachers and the classroom. Hence, teachers should judiciously utilize language for hints and reminders, fostering students' enthusiastic learning while they successfully complete their instructional tasks.

Moreover, it is crucial for teachers to apply emotional control reasonably within the teaching process. In the experimental group, the average emotional control score for boys was higher than that for girls. Given that girls tend to be more sensitive, teachers should be particularly attentive to their use of language to provide guidance during the teaching process. Furthermore, girls exhibit stronger goal-oriented behaviour. When teachers announce the classroom teaching tasks during the preparation phase, girls, as compared to boys, are more inclined to align themselves with the teacher's intended direction. Regarding teacher suggestion activation and mobilization, girls tend to be more cooperative in the teaching environment compared to boys (Ma, et al., 2022).

In the context of routine teaching, the TOPS scale was administered to four classes within the control group. These classes consist of: A group of 20 students from the 14 groups specializing in music education at Grade 05 within the music department of a college (comprising 20 male students), a cohort of 24 students from the 14 groups of music education majors at Grade 05 within a college of science and technology (comprising 18 male students and 6 female students), a class of 31 students majoring in journalism within the Department of Journalism and Foreign Languages at Grade 06 (comprising 14 male students and 17 female students) and an assembly of 18 students within the Department of Music Information Technology at Grade 22 (comprising 13 male students and 5 female students).

In compliance with the research methodology, students were required to complete the questionnaire anonymously, providing truthful and prompt responses. Subsequently, the collected data was organized, and the outcomes are presented in Table 4.

Table 4

Data of Mean and Standard Deviation (Values in Brackets), Mean Age and Age Difference (Values in Brackets) of the Control Group

TOPS	Experimental Group Male		Female in Experimental Group	
	Standard Deviation of Mean	Average Age Difference	Standard Deviation of Mean	Average Age Difference
Factor 1: Self talk	3.22(0.81)		3.19(0.78)	
Factor 2: Emotional Control	3.49(0.66)		3.37(0.62)	
Factor 3: Automation	3.29(0.80)		3.26(0.74)	
Factor 4: Goal Setting	3.17(0.78)	20. 5 years old (1.6 years old)	3.08(0.91)	20.2 years old (0.9 years old)
Factor 5: Appearance	2.79(0.78)		2.74(0.89)	
Factor 6: Activation Mobilization	3.11(0.91)		3.11(0.75)	
Factor 7: Relaxation	3.25(0.64)		2.43(0.81)	
Factor 8: Pay attention to Control	3.23(0.73)		3.15(0.63)	

The adage "interest is the best teacher" holds true in the realm of music education. Fostering students' enthusiasm for learning is a fundamental prerequisite for successful teaching. When students possess a genuine interest in music lessons, they tend to convert music knowledge and skills into their own competencies efficiently.

However, some music classes suffer from a lacklustre and monotonous classroom atmosphere, characterized by rigid and uninspiring teaching methods. This instructional approach inadvertently suppresses the innate allure of music education. Consequently, some students experience feelings of despondency, disinterest, and a lack of passion for music learning, along with a cascade of negative emotions and psychological issues. This situation does not necessarily stem from the students' inadequacy in terms of ability or the complexity of the material. Rather, it is often rooted in psychological barriers to learning. Moreover, educators who prioritize knowledge dissemination and skill enhancement while neglecting the activation of students' sense of engagement may fail to galvanize their

enthusiasm for learning. This results in students losing their zeal for music education, thereby hampering the effectiveness of instruction.

Hence, in the teaching process, it is imperative to leverage psychological suggestion, complemented by sports-related elements, to indirectly influence students' psychological states. This approach aims to stimulate students' untapped psychological potential, alleviate negative emotions, and eliminate psychological barriers to learning (Sondakh et al., 2021).

Motivation within the fusion of psychological suggestion and sports involves two key dimensions: external motivation and internal motivation. External motivation pertains to creating conditions like rewards, encouragement, and evaluations to enhance students' learning motivation. Internal motivation focuses on optimizing individual psychological factors, including stimulating curiosity, interest, a sense of success, self-esteem, and self-confidence to bolster learning motivation. External motivation serves as an external catalyst that facilitates internal motivation. The core purpose of combining psychological suggestion and sports is to stimulate internal motivation and tap into students' inner needs. Notably, the emotional states of students within the classroom are the most critical factor affecting the psychological primacy system and closely related to the effectiveness of teaching and training.

Neglecting the understanding and cultivation of students' emotions during teaching will inevitably compromise the effectiveness of instruction and hinder the overall teaching progress. Therefore, in the realm of teaching, the amalgamation of psychological suggestion with sports assumes the role of emotion induction. Its primary aim is to encourage students to foster a positive outlook on music education. This positive attitude equips students to confront the myriad challenges in music learning with optimism and confidence, ignites their proactive learning spirit, and helps them surmount the adverse effects they may encounter during their musical journey. Teachers, in their teaching practice, should adeptly harness the classroom learning environment and various incentives to nurture students' positive emotional experiences. Employing suggestive techniques such as words, gaze, and gestures, teachers can effectively evoke students' emotions, prompting them to cultivate a proactive and enterprising attitude, ultimately fostering students' genuine interest in learning.

Unconscious psychological tendencies form the foundation for integrating psychological suggestion with physical activity. Research on this fusion underscores the necessity of aligning even the most robust ideas with an individual's unconscious psychological inclinations, as well as their personal attitude, motivation, interests, and the characteristics of their emotions, intelligence, willpower, and needs. In teaching, it is vital to harness not only conscious faculties but also the unconscious elements to unify both realms, tapping into students' psychological potential and enhancing the learning outcomes. The amalgamation of psychological suggestion with physical activity acknowledges the presence of unconscious psychological processes and effectively utilizes them in education to achieve superior results (Stock-Homburg, 2022).

Psychological suggestion plays a vital role in assisting students in developing a systematic approach to vocalization. The nature of sound is such that it remains invisible, and currently, no instrument exists for the precise measurement of sound quality. Similarly, the intricate movements of the vocal organs in the human body during singing and their harmonious coordination are not visually observable. To enable students to acquire a scientific approach to pronunciation, it becomes imperative to guide them in comprehending and aligning the movements of muscles and cavities related to sound through the teacher's explanations, comparisons, and suggestions. This process allows students to master singing techniques effectively, albeit imperceptibly.

5. Discussion

Psychological cues are instrumental in guiding students towards the development of scientific breathing techniques. Phrases such as "Three points sing, seven points Qi" and "a good singer must first adjust its qi" underscore the significant role of breath in singing. Ensuring that students acquire a firm grasp of scientific breathing methods stands as a paramount objective in vocal music instruction. Achieving this teaching goal relies significantly on the integration of psychological guidance.

Singing primarily necessitates abdominal breathing, with the core principle being the utilization of the diaphragm's strength to support singing. Teachers frequently instruct students to "breathe deeply" and "a little lower." This psychological guidance serves to redirect students' focus from chest breathing, preventing the inhalation of air into the chest area rather than the abdominal cavity.

Another illustrative example is teachers instructing students to "sigh" and noting that "the higher the pitch, the more air should go down." While the exhalation process does not literally involve sighing or descending movement, this guidance serves as a positive cue to discourage chest breathing and objectively enhance the strength of the lower abdomen. Consequently, it facilitates better diaphragmatic control, leading to improved singing performance.

6. Conclusion

The author's focus is primarily on the impact of psychological suggestion combined with sports on music technology and learning interest. However, the implications of this approach are multifaceted, with influences extending to various aspects of learning. Self-hinting, for example, can assist students in multiple ways. For instance, when working on dance steps that lack smoothness or precision, using phrases like "practice twice more" can be self-motivating and help enhance skills. Additionally, maintaining good physical condition is essential for sustained dance training, and self-encouragement phrases such as "get up," "hold on," and "keep going" can be employed to self-motivate.

It's essential to recognize that hints have their limitations. The number of hints should be gradually reduced as students' progress in their proficiency and as their ability to cope with psychological challenges improves. After all, the primary purpose of hints, as a tool, is to facilitate skill improvement. Excessive hints can be counterproductive and distracting. For example, when a player reaches a certain level of proficiency, mistakes occur less frequently, making constant self-hinting unnecessary. Self-suggestions should be employed only when errors occur sporadically, as they can be effective under these circumstances. It's important to note that the effectiveness of suggestion methods depends on students accepting them. Teachers should apply various suggestion methods flexibly and creatively, as it is both a science and an art. In music teaching activities, the majority of psychological suggestions are provided by the teachers as the primary facilitators.

Hence, the effectiveness of employing suggestion techniques depends on several critical factors, such as the students' receptivity to the implied content, the alignment of the implied content with the intended purpose, and the immediate awareness of the individuals. Various factors including mental and emotional states can substantially influence the impact of suggestions. Therefore, a thorough examination and judicious utilization of psychological suggestion in music teaching can hold immense importance in enhancing and refining vocal music teaching methods.

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