

# *Research on Cultivating Psychological Healing Competence in Music Teachers within the Framework of "Dual-Qualified" Art Education*

Lan Mi

*Affiliated Middle School, Lanzhou University of Technology, Lanzhou, 730050, Gansu, China*

**Keywords:** Psychological Healing Competence; Music Teachers; Role Reconstruction; Music Education

**Abstract:** Against the backdrop of contemporary educational ecosystem transformation and the increasingly prominent mental health needs of young people, and in line with the national emphasis on teachers possessing both theoretical and practical teaching abilities, this paper takes the role reconstruction of “dual-qualified” art educators as a starting point. It systematically examines the theoretical integration of music therapy and music education, analyzes the evolving role of music teachers in modern times, and highlights the shift from being mere skill instructors to becoming composite educators with psychological healing functions. A cultivation framework centered on psychological healing competence is proposed. The study suggests a three-dimensional progressive model—“theoretical foundation, standard establishment, and path innovation”—to promote the transition of music teachers from “skill executors” to “nurturers of the soul.” Ultimately, this aims to develop a new type of teaching staff that combines artistic professionalism, educational science, and humanistic care.

## 1. Introduction

In the context of profound changes in the contemporary educational ecosystem, music teachers are undergoing a role transformation from being mere skill instructors to composite educators with psychological healing functions. This transformation is not only an adaptation to external changes such as the digitalization of teaching methods and the globalization of teaching resources but also a response to the growing social demand for youth mental health. Based on the role reconstruction of “dual-qualified” art educators, this paper explores the cultivation pathways for psychological healing competence in music teachers. It systematically reviews the theoretical integration of music therapy and music education, analyzes the evolving role of music teachers in modern times, and constructs a cultivation framework centered on psychological healing competence, covering dimensions such as curriculum design, competence standards, and cultivation methods. This research not only helps promote the transition of music teachers from “skill executors” to “nurturers of the soul” but also meets the growing psychological health needs of students, fosters educational innovation, and enhances the quality and effectiveness of education.

## 2. Methodology

### 2.1 Definition and Development of Music Therapy

Music therapy emerged as an independent and complete discipline in the United States in 1940. It is an interdisciplinary field integrating music, medicine, and psychology, representing an application and development of music beyond its traditional realms of artistic appreciation and aesthetics. Music therapy is applied to diverse populations, settings, and therapeutic goals, employing a corresponding variety of methods. Traces of music therapy can be found as early as prehistoric societies, typically used for individuals believed to be possessed by "demons," with musical elements like chants and drums often incorporated into the healing rituals. As human society progressed, forms of music therapy began to appear in the treatment and care provided by medical practitioners. Later, as music therapy training programs developed in several colleges and universities, the Music Teachers National Association (MTNA) established specific programs to apply music therapy in schools and hospitals, leading to the founding of the National Association for Music Therapy (NAMT). In China, the first systematic scientific introduction to music therapy occurred in 1980 through a lecture series at the Central Conservatory of Music delivered by Professor Liu Bangrui, a Chinese-American music therapy professor from Arizona State University, USA. This series subsequently played a catalytic role in the development of the discipline within China.

### 2.2 Music Therapy in the Field of Music Education

Music therapy constitutes a complex system. Influenced by various elements during its development, such as medicine, psychology, musicology, and pedagogy, it has evolved different models. These include models within the field of music education, models within psychotherapy, and models within the medical field.

Within music education, three significant figures emerged: Carl Orff, Emile Jaques-Dalcroze, and Zoltán Kodály[1].

In Orff's approach to music teaching and therapy, the fundamental elements of music are central to his educational philosophy. His method employs multiple senses in the classroom, stimulating students through touch, hearing, sight, and kinesthetics to achieve the goal of deep personal experience, feeling, and self-expression. As a member of a group, students can use music to communicate and connect with their own feelings, with classmates, and with the teacher. Through different forms of musical experience, they can gradually achieve communication and release.

Dalcroze considered solfège, improvisation, and eurhythmics (musical movement) to be of great importance. Students experience music through movement and kinesthetic awareness. By integrating body, emotion, and music, students can better perceive themselves.

Kodály emphasized that learning about music should begin with exposure and experience early in life. His method can be summarized in four aspects: singing, folk music, solfège, and movable-do solfège. His principles in music education are also applicable to music therapy, as the multisensory experiential approach is beneficial for music therapists.

Bodily engagement through activities like body percussion can activate the vestibular system, thereby alleviating stress symptoms such as test anxiety.

Cultural embedding is another important aspect of music education. Adapting local folk songs into psychodrama allows students to build psychological resilience through the process of cultural identification. In music therapy practice, singing culturally distinctive songs can enhance an individual's sense of belonging and self-identity. For example, in some regions, integrating indigenous folk songs with psychodrama enables students to explore themselves deeply within a

culturally rich local atmosphere, healing psychological trauma and strengthening pride and belonging in their own culture.

### **3. Results and discussion**

#### **3.1 The Three-Dimensional Model for Cultivating Psychological Healing Competence in Music Teachers**

##### **(1) Curriculum Design: From Disciplinary Teaching to Cross-Boundary Integration**

Within the three-dimensional model for cultivating psychological healing competence in music teachers, curriculum design, as a foundational and crucial component, is undergoing a profound shift from disciplinary teaching to cross-boundary integration. The aim is to construct a comprehensive, systematic, and innovative curriculum system that supports music teachers in their transition from being mere skill instructors to composite educators who also possess psychological healing functions. This paper proposes a "pyramid-style" curriculum system consisting of three tiers—the foundational tier, the core tier, and the expansion tier—each bearing different teaching tasks and objectives.

The foundational tier comprises three courses: Introduction to Music Therapy, Developmental Psychology, and Abnormal Psychology, which together form the cornerstone for cultivating psychological healing competence in music teachers. Introduction to Music Therapy equips teachers with the basic concepts, theories, and application scenarios of music therapy, helping them build a bridge between music and psychological healing. Developmental Psychology allows teachers to gain an in-depth understanding of the processes and characteristics of human psychological development, thereby better comprehending the psychological needs of students at different ages. Abnormal Psychology explores the manifestations, causes, and treatment methods of psychological disorders, providing theoretical support for the application of music therapy in psychological intervention.

In addition to the pyramid curriculum system, this paper also innovates teaching formats, taking situational simulation and community practice as examples. Situational simulation utilizes virtual reality technology to reconstruct traumatic scenarios, allowing music teachers to confront and process traumatic memories within a safe virtual environment, thereby enhancing their psychological intervention capabilities and their ability to handle complex situations. Community practice involves teachers stepping outside the campus to collaborate with mental health centers on "Music Prescription" projects, applying music therapy techniques in community mental health services and providing personalized music healing plans for those in need. This practice-oriented teaching approach not only strengthens teachers' practical abilities but also deepens their understanding of the social value and significance of music therapy.

The construction of the pyramid curriculum system and innovative teaching formats provides a comprehensive, systematic, and innovative framework for cultivating psychological healing competence in music teachers. This not only helps music teachers systematically acquire the knowledge and skills required for psychological healing but also enables them to better apply this knowledge and skills in practical teaching, offering strong support for students' physical and mental health as well as their overall development.

##### **(2) Competency Standards: From Skill Lists to Competency Mapping**

Within the three-dimensional model for cultivating psychological healing competence in music teachers, competency standards, as key indicators for measuring teachers' professional competence, are also undergoing a profound transformation from skill lists to competency mapping, supporting music teachers in their transition from mere skill executors to composite educators possessing psychological insight and emotional care. This paper proposes the "ICE" (Instrumental Competence,

Clinical Literacy, Emotional Intelligence) competency model, consisting of three aspects: instrumental competence, clinical literacy, and emotional intelligence. Each aspect carries different teaching tasks and objectives, collectively supporting the pyramid of psychological healing competence in music teachers.

In terms of instrumental competence, music teachers are required to master at least two therapeutic instruments, such as the hang drum (handpan) or rainstick, as their unique timbres and playing methods are widely used in music therapy. The ethereal sound of the hang drum aids in relaxation, while the rustling sound of the rainstick can mimic natural sounds, inducing a sense of calm. Mastering these instruments not only allows teachers to incorporate more diverse elements into music teaching but also enables them to implement psychological healing activities more effectively, helping students express emotions and relieve stress through music.

Regarding clinical literacy, it emphasizes that music teachers must adhere to strict ethical guidelines when implementing psychological healing and continuously improve their clinical practical abilities through case supervision. Music therapy ethics assessments ensure that teachers respect students' privacy and autonomy in practice, avoiding secondary harm. Case supervision, through regular review and analysis of therapy cases, helps teachers summarize experiences and lessons, optimizing treatment plans and improving therapeutic outcomes.

The construction of the "ICE"[2] competency model and the implementation of evaluation innovations enable the cultivation of psychological healing competence in music teachers to become more systematic and scientific. This helps music teachers systematically enhance the knowledge and skills required for psychological healing and allows them to better apply these in actual teaching, providing strong support for students' physical and mental health as well as their overall development. Furthermore, it promotes the leap of music teachers from "skill executors" to "nurturers of the soul," laying a solid foundation for cultivating a new type of teaching staff that combines artistic professionalism, educational science, and humanistic care.

### **3.2 Cultivation Methods: From Knowledge Impartation to Ecological Empowerment**

Cultivation methods, serving as the bridge connecting theory and practice, are also undergoing a profound transformation from knowledge impartation to ecological empowerment. The goal is to build a diverse, open, and innovative cultivation system that supports music teachers in transitioning from passively receiving knowledge to actively constructing their professional ecology. This paper develops a "Four-Dimensional Synergy" cultivation pathway, consisting of four dimensions: academic immersion, clinical training, digital empowerment, and cultural feedback. Each dimension carries different cultivation tasks and objectives, collectively supporting the ecosystem for cultivating psychological healing competence in music teachers.

The implementation of the "Four-Dimensional Synergy"[3] cultivation pathway makes the cultivation of psychological healing competence in music teachers more comprehensive and in-depth. It breaks away from the traditional knowledge-impartation model, emphasizing practical application, technological empowerment, and cultural transmission, providing music teachers with diverse development spaces and an ecologically nurturing environment. This cultivation pathway not only helps music teachers systematically enhance the knowledge and skills required for psychological healing but also enables them to better apply these in actual teaching, providing strong support for students' physical and mental health as well as their overall development. It also promotes the leap of music teachers from "skill executors" to "nurturers of the soul," infusing new vitality into the cultivation of a new type of teaching staff that combines artistic professionalism, educational science, and humanistic care.

### 3.3 Practical Breakthrough from Theoretical Conception to Educational Settings

#### (1) Classroom Transformation: From "Knowledge Transmission" to "Emotional Resonance"

In the exploration of cultivating psychological healing competence in music teachers, achieving a practical breakthrough from theoretical conception to educational settings is a crucial step. The aim is to translate abstract theories into concrete educational practices, providing music teachers with operable, assessable teaching methods and systemic support.

Classroom transformation is a significant manifestation of this practical breakthrough. Traditional music classrooms often focus on knowledge transmission and skill development, neglecting emotional cultivation and spiritual nourishment. To change this situation, teaching units such as "Music Psychodrama" can be designed, using the integration of music and drama to foster students' emotional resonance and psychological growth. In the "Music Psychodrama" unit, students are encouraged to compose personal growth narratives on the staff. Through musical elements like melody, rhythm, and harmony, students transform their experiences and emotions into musical language, achieving emotional expression and release. Additionally, voice-modulation software is utilized to allow students to experience different personality states, helping them gain a deeper understanding of themselves and others, and fostering empathy and inclusivity. Collective healing serves as the culminating stage of the "Music Psychodrama" unit, where real-life events like school bullying are adapted into therapeutic operas. Through collective performance and creation, emotional resonance and healing among students are promoted. During the performance, students can not only appreciate the charm of music but also deeply experience the power of unity, friendship, and mutual support.

#### (2) Systemic Support: From Individual Exploration to Institutional Backing

To achieve classroom transformation, systemic support is also essential. It is recommended that educational authorities introduce relevant policies to provide systematic support for cultivating music teachers' psychological healing competence. For example, incorporating a music therapy module into the teacher qualification certification exams would ensure that music teachers possess basic knowledge and skills in music therapy. Alternatively, establishing a specialized promotion pathway for "Psychologically Healing" senior teachers could encourage music teachers to delve deeper into the research and application of music therapy techniques, enhancing their professional competence and practical abilities. Furthermore, providing teachers and students with music therapy teaching aids offers the necessary material support, ensuring they can smoothly conduct music therapy activities.

Classroom transformation and systemic support are complementary. Classroom transformation provides music teachers with specific teaching methods and practical platforms, enabling them to translate theory into practice and improve students' mental health. Systemic support, in turn, offers robust backing for classroom transformation, ensuring that music teachers possess the necessary knowledge and skills and have sufficient resources and conditions to carry out music therapy activities.

## 4. Conclusion

The cultivation of psychological healing abilities in music teachers is, in essence, a return to humanized education. Only when teachers can understand adolescent loneliness through Chopin's nocturnes, resolve interpersonal conflicts in improvisational drum circles, and reshape cultural identity through the adaptation of folk songs, can education truly fulfill its ultimate mission of "cultivating individuals through aesthetics and enlightening them through culture."

## References

- [1] Gao Tian, *Basic Theories of Music Therapy*[M]. Beijing:World Publishing Corporation Beijing Company,pp.60-80, 2007.
- [2] Rumapea M E M. *Tantangan pembelajaran musik pada era digital*[J]. *Gondang*, 2019, 3(2): 101-110.