

Retraction

Retracted: The Application of the Gestalt Theory in Music Psychotherapy for Piano

Occupational Therapy International

Received 3 October 2023; Accepted 3 October 2023; Published 4 October 2023

Copyright © 2023 Occupational Therapy International. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

This article has been retracted by Hindawi following an investigation undertaken by the publisher [1]. This investigation has uncovered evidence of one or more of the following indicators of systematic manipulation of the publication process:

- (1) Discrepancies in scope
- (2) Discrepancies in the description of the research reported
- (3) Discrepancies between the availability of data and the research described
- (4) Inappropriate citations
- (5) Incoherent, meaningless and/or irrelevant content included in the article
- (6) Peer-review manipulation

The presence of these indicators undermines our confidence in the integrity of the article's content and we cannot, therefore, vouch for its reliability. Please note that this notice is intended solely to alert readers that the content of this article is unreliable. We have not investigated whether authors were aware of or involved in the systematic manipulation of the publication process.

In addition, our investigation has also shown that one or more of the following human-subject reporting requirements has not been met in this article: ethical approval by an Institutional Review Board (IRB) committee or equivalent, patient/participant consent to participate, and/or agreement to publish patient/participant details (where relevant).

Wiley and Hindawi regrets that the usual quality checks did not identify these issues before publication and have since put additional measures in place to safeguard research integrity.

We wish to credit our own Research Integrity and Research Publishing teams and anonymous and named external researchers and research integrity experts for contributing to this investigation.

The corresponding author, as the representative of all authors, has been given the opportunity to register their agreement or disagreement to this retraction. We have kept a record of any response received.

References

- [1] F. Cai, "The Application of the Gestalt Theory in Music Psychotherapy for Piano," *Occupational Therapy International*, vol. 2022, Article ID 2119111, 12 pages, 2022.

Research Article

The Application of the Gestalt Theory in Music Psychotherapy for Piano

Fukun Cai 

School of Music, Jingzhong University, Jinzhong, 030619 Shanxi, China

Correspondence should be addressed to Fukun Cai; lijiang01@tyut.edu.cn

Received 7 April 2022; Revised 10 May 2022; Accepted 12 May 2022; Published 3 June 2022

Academic Editor: Sheng Bin

Copyright © 2022 Fukun Cai. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

This paper presents an in-depth study and analysis of the application of the Gestalt theory to music psychotherapy for piano. The paper focuses on how to apply the “whole and part” and “epiphany” perspectives of the Gestalt learning theory to singing and music appreciation lessons. In addition, the Gestalt school’s ideas of developing creative thinking, creating problematic situations, and transferring learning were demonstrated through the implementation of teaching cases. There are differences in the effects of different music on the distribution of body surface temperature; there are differences in the effects of yang music on the Directing Vessel compared to the effects of yin music on the Directing Vessel, and the effects are following the hierarchical model of thinking; there are individual differences in the magnitude of the effects of the same music on the body surface temperature of different people, and the identification of music needs to be combined with the three factors. The wavelet energy entropy (WEE) characteristics of EEG signals were extracted as the input of the designed and optimized deep belief network model, and the average emotional classification accuracy of EEG signals in the left and right brain regions could be obtained as 84.20% and 83.07%, respectively, under the condition of distinguishing brain regions and different music environments. Compared with the classification accuracies of DBN, restricted Boltzmann machine (RBM), and K nearest neighbor (kNN) algorithms in mixed music environments, the classification effects were improved by about 3.49%, 12.89%, and 7.24%. Relying on the ability-poor theory and Weiner attribution theory, different types of secondary school students, their psychological characteristics, and their causes were pointed out. Combined with the psychological characteristics, the case study illustrates the positive effect of music therapy on psychological support.

1. Introduction

The relationship between disciplines has never become as close and complex as it is now. From the field of music analysis, the intersection and integration with other disciplines are also obvious, especially after the reform and opening; with the further expansion and growth of foreign exchanges, the discipline of music analysis is also constantly absorbing the essence of other disciplines to make its development. Therefore, I believe that interdisciplinary research is very necessary. Currently, psychological research has become a popular phenomenon [1]. The discipline of music not only has a long history but has also evolved with the times. For the discipline of music analysis, interdisciplinary research with other disciplines has been one of the directions that have allowed it to enrich and develop [2–5]. We know that all musical activities are inextricably linked

to the human psyche. The interdisciplinary study of music analysis and psychology, because of the intervention of psychology, has undoubtedly added a new dimension and vitality to music analysis. It not only provides a basis for the theoretical study of music analysis but also provides guidance and methods at the practical level, drawing and enriching nutrients from the source for the discipline of music analysis, which is originally somewhat “esoteric” for the listener, such as the “white snow of the sun.” For the listener, the interpretation of psychological elements can be profound and easy to understand, which can kill two birds with one stone, and at the same time produce some radiation effects on the composition theory and practice [6–9]. This study is of great relevance to musicians because it can broaden their horizons, enlighten their minds, and improve their abilities, and it is also of great value to psychologists because of its wide scope and application.

Gestalt psychology originated from the study of the phenomenon of human visual perception. A psychologist named Max Wertheimer noticed that the light seemed to be moving when he passed by the railway crossing on his way to the train and this visual illusion led him to study the phenomenon of seeming motion. To prove his idea, he drew some abstract lines and changed the elements of these lines to find the cause of people's visual errors [10]. As the Gestalt theory continued to develop, the field of application was gradually broadened and it was Kafka and Arnhem who made the Gestalt theory shine in the field of art and aesthetics. Since its birth, the Gestalt theory has been widely applied to various fields, such as education, sports, economics, and other fields, especially the study of art and design theory [11]. As an emerging art and design discipline in recent times, increased potters, environmental art designers, sculptors, architects, and so on will join the work chain of environmental ceramics design, both at home and abroad, because the design of environmental ceramics requires interaction between multiple parties and its creation is closely related to the environment, as well as with the architecture, landscaping, graphic decoration, or other types of art installations in the field [12]. It is also closely related to the architecture, landscaping, graphic decoration, or other types of art installations in the field, to produce better artistic effects.

Music is an intangible art that can directly express emotions and has an important impact on human emotions. Due to the activity of the autonomic nervous system, when the body is in a certain emotional state, a series of physiological changes occur within the body, which are measured as indicators of emotional physiology. These include electrical skin response, pulse wave, blood pressure, respiration, vascular volume, phonogram analysis, brain waves, and biochemical indicators. Compared to other emotion-inducing materials (e.g., pictures and videos), music is a unique medium and has a good crosscultural consistency, which can lead to a better emotional experience [13]. Research related to the emotion evoked by music has become a hot topic in the field of cognitive neuroscience and psychology. In music therapy, music interventions have been shown to promote health, reduce stress, relieve illness, enhance memory, and improve communication. However, different styles of music stimulate different areas of the brain with different intensities and induce different emotional experiences in individuals. In music therapy, by listening to music or the music therapist creating a special musical background atmosphere, the patient can not only achieve improved therapeutic effects on mental illness but also improve the ability to focus and maintain concentration for a long time [14]. Deterministic discrete models include a wide range of mathematical tools such as holistic planning, graph theory, response theory, and network flow can be used to build discrete models in addition to differential equation models. There are three main methods of detecting emotions: subjective experience, behavioral manifestations, and physiological changes. Quickly and accurately detecting changes in a patient's mood is a key step in healthcare [15–20]. In daily life, many patients may conceal their true emotions during the consultation for various reasons, so it is difficult to accurately ana-

lyze the patient's current emotions through subjective experience questionnaires or facial expressions and verbal movements in behavioral performance. In contrast, the advantage of physiological change detection compared to the first two is mainly in the control of the peripheral autonomic nervous system (ANS), such as an electrocardiogram (ECG), electromyogram (EMG), respiration, and pulse. Therefore, using the response of biosignals as an indicator to estimate the emotional state often provides more detailed and complex information. By comparing multiple bioelectrical signals, it was found that using EEG signals to analyze emotions is a more accurate and reliable reference model.

2. Method

2.1. Theory. It emphasizes the holistic nature of experience and behavior, rejecting the popular constructivist elementalism and behaviorist "stimulus-response" formulas, and arguing that the whole is not the sum of its parts, that consciousness is not a collection of sensory elements and that behavior is not a cycle of reflex arcs. The starting point for the term Gestalt was the study of the visual field [21–29]. Psychologists studied experiments on the "seeming motion" of human visual illusions through the drawing of simple lines. Although Gestalt began in the field of visual perception, as psychologists continued to dig into the field, its application was broadened to cover not only the limits of perception but also the processes of human mental activity such as volition, thought, memory, and learning. The reason is that the structure of the human body is balanced and symmetrical, and human limbs and inner habits always pursue the inner balance to the greatest extent, for example, someone's hat is crooked, someone's clothes buttons are not right, or the collar is rolled, and so on, which will cause the body to pursue the psychological drive of balance. It is out of the pursuit of balance and order that the human auditory perception always processes the received information uniformly according to what it considers to be a "simple and appropriate" form, and the process always ignores the redundant parts that are larger than the form. The Gestalt therapy is more concerned with the existence of the whole individual and the integration of all the physical, mental, emotional, and sensory processes that occur in the here and now than with the analysis of symptoms, emphasizing self-responsibility, helping individuals to accept themselves and reintegrate denied or split personality components.

Gestalt psychology believes that what is perceived is greater than what is seen by the eye, that each component of an experienced phenomenon is connected to the other components, that each component has its own identity because it is connected to the other components, and that the whole thus constituted is not determined by its elements, but that local processes depend on the intrinsic characteristics of the whole. A complete phenomenon has a complete character of its own; it cannot be broken down into simple elements, but its character is contained within the elements [30]. Gestalt is not equal to the simple sum of its parts. In almost all the various mental faculties of man, there is a role for the mind because the many mental faculties of a man are

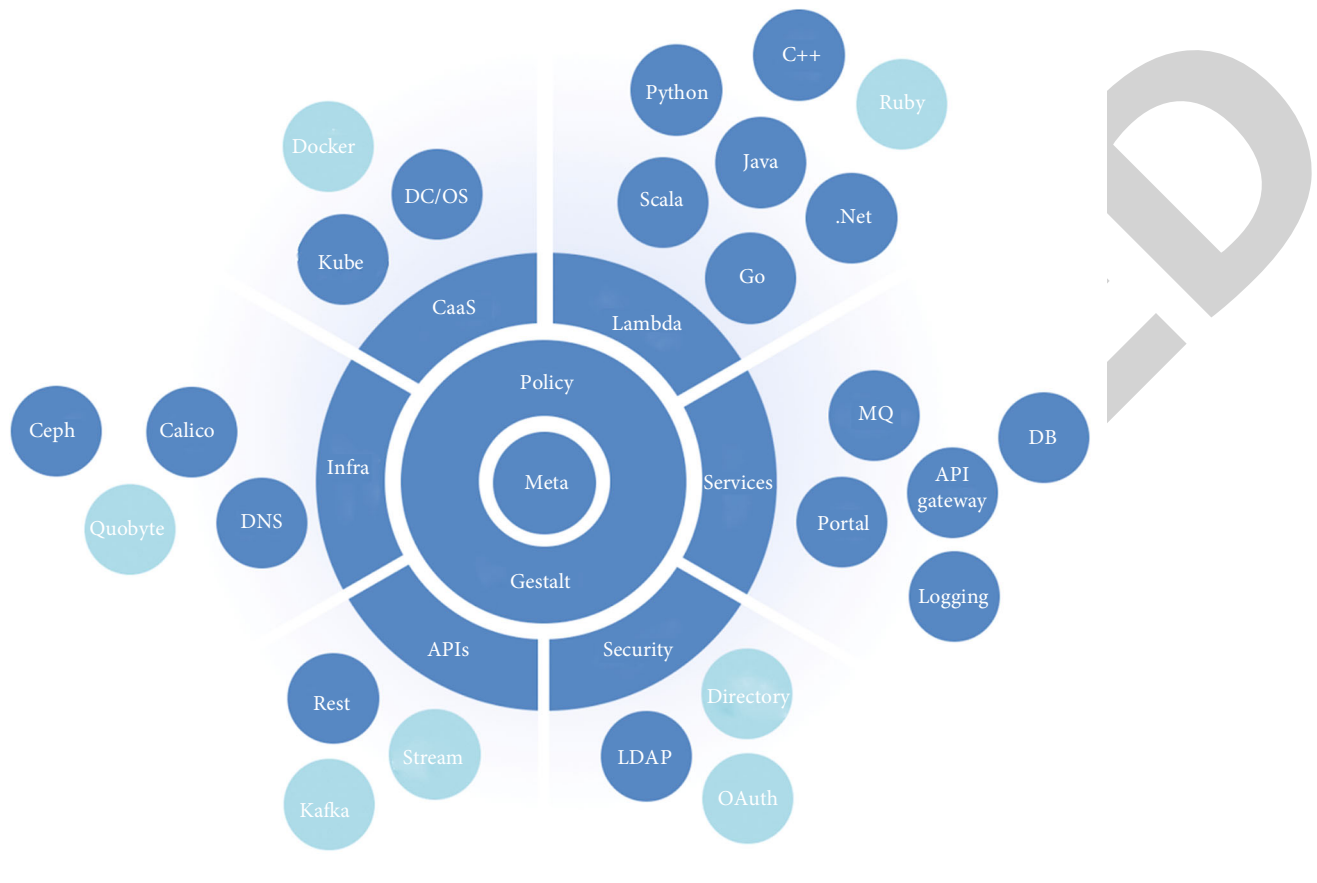


FIGURE 1: Gestalt theory framework.

always act as a whole; in all perception, there is thought; in all reasoning, there is intuition; in all observation, there is creation.” In other words, Gestalt’s holistic theory places more emphasis on the organic cooperation between the parts to form a complete whole and highlights the innovation in this whole, as shown in Figure 1.

Gestalt completeness creates the necessary conditions for completeness, and it is the completeness of Gestalt that allows the psychological mechanism of human creativity to emerge. In literary creation, it is interesting to create a concrete and vivid image for the reader but leaving an abstract and unknown space for the reader’s imagination makes the work more intriguing, which is also an important condition for aesthetic acceptance. The beauty of the blank euphemism in literature and art has been mentioned by ancient Chinese literary scholars many times.

After a lot of practical analysis by the Gestalt school, Gestalt psychologists have pioneered the publication of the Gestalt learning concept and formed the corresponding theoretical model, which laid the foundation for modern cognitive thought [31]. Gestalt theory emphasizes the holistic nature of experience and behavior, rejecting the popular constructionist elementalism and behaviorist “stimulus-response” formulas of the time, arguing that the whole is not the sum of its parts, that consciousness is not a collection of sensory elements, and that behavior is not a cycle of reflex

arcs. No school of thought is perfect, and there are inevitably some flaws in the learning theories proposed by the Gestalt school that are difficult to conceal. However, gold always shines, and in today’s teaching practice, the school’s ideas have had a great impact on the teacher’s ability to efficiently promote the improvement of students’ thinking, transforming the teacher’s knowledge transfer from traditional indoctrination to theoretical practice [32]. The Gestalt school of learning theory breaks the traditional disadvantages of our country, which only pays attention to students’ proficiency in detailed knowledge but not to the overall grasp of the essence of things, and has important implications for educational reform [33]. The author hopes to illustrate the effective role of the Gestalt learning theory in the transmission of musical art knowledge from the perspectives of its connotations, purposes, and claims. In addition to attempting to analyze the significance of the Gestalt learning theory in music teaching from a theoretical perspective, the paper also explores it from a practical perspective, making a detailed feedback analysis of the implementation of the teaching cases, as shown in Table 1. This study hopes to provide a meaningful reference for secondary school music teaching and to cause more researchers to explore the combination of psychological learning theory and music teaching.

Following the laws of perception in the auditory arts is the advice given by the new standard textbook. The aural

TABLE 1: Matching table of the five elements of music.

Emotion	Base line		Pre-GQ		Post-GQ		Recovery	
	FFG	CG	FFG	CG	FFG	CG	FFG	CG
Anger	7.8	8.7	9.0	2.6	2.5	9.6	6.7	2.1
Depression	1.3	2.3	1.6	1.7	2.2	2.3	1.0	1.1
Fatigue	2.6	5.9	6.5	6.6	4.8	2.0	3.1	4.4
Vigor	5.4	4.9	6.3	6.6	6.7	5.2	5.8	5.5
Tension	22.1	19.5	12.6	14.8	13.5	18.9	22.1	21.3
Confusion	1.2	0.9	5.0	2.6	2.3	1.0	1.1	1.8

TABLE 2: List of basic terms in the analysis method [36] (reproduced by Hoeschele et al., under the creative commons (attribution license/public domain)).

No.	Term	Definition
1	Beat	The underlying pulse, or unit of time, in music
2	Entrainment	The ability to perceive a beat in music and align bodily movement with it
3	Melody	A sequence of tones defined by its pitch patterning and rhythm
4	Meter	The recurring pattern of stressed and unstressed beats in music
5	Musicality	The capacity that underlies the human ability to perceive, appreciate, and reduce music
6	Pitch	A perceptual attribute related to the fundamental frequency that enables comparisons of sounds as higher or lower
7	Prosody	Rhythm, loudness, pitch, and tempo of speech
8	Rhythm	A nonrandom repetitive temporal auditory pattern

experience is the basis of all activities, or it can be understood that music learning is inseparable from aural experience. In the music classroom, teachers' attempts to instill their perceptions into students with language are contrary to the laws of perception in the art of music.

Learning to appreciate music is the main content of music teaching activities, and appreciating music is also the first step in learning music, so in teaching activities, teachers should cultivate students' appreciation ability [34]. Teachers should try to let students listen to music as much as possible in teaching, and after listening to it, teachers should analyze the music and highlight the rhythm, strength, and rhythm of the music, so that students can feel the meaning of music in the process of expression. The teacher can then describe the music listened to according to these words so that students can have a deeper experience of the rhythm of the music. In addition, in listening, students can feel the fierce galloping of the horse race and will be deeply infected by the music. In terms of the development of the discipline of music itself, the subdisciplines of music history, music aesthetics, ethnomusicology, music sociology, music psychology, and music rhythm did not exist from the very beginning, but as research continued to deepen, certain issues intersected with certain fields of humanities and natural disciplines such as history, philosophy-aesthetics, anthropology, sociology, psychology, mathematics, and physics, and thus, the theories and methods of the neighboring disciplines were organically integrated into the search and solution of music-related problems. This has led to the formation and establishment of the aforementioned crosscutting subdisciplines of musicology, which have gradually developed into corresponding research areas and relatively complete systems.

The richness and diversity of the content of a musical work determine the combination of melody, rhythm, texture, harmony, and other elements that make up the musical expression [35]. In the overall structure of a musical work, to better shape the musical image and express the connotation of the work, an appropriate and complete form is needed to organically integrate the elements of musical expression and performance and singing techniques and the logical means of the composition structure of the work play a greater role. These combinations drive the formation of the composition structure and make the content and form of the music work achieve overall unity and balance, as shown in Table 2.

In the entry on music analysis, we can find that the definition of "analysis" according to Bennett is described in two lines: synthesis and history, and in "synthesis," there are three aspects: the status of analysis in music research, the nature of music analysis, and the role of method in music analysis. The history of music analysis is presented in chronological order. Psychology encompasses all aspects, and the various schools of psychology that have developed to the present day can be said to be colorful, with different schools having their commonality and directionality, or it can be said that different schools of psychology look at the world differently. The interdisciplinary study of music will promote the integration and improvement of research methods in music history, music aesthetics, and technical analysis in both theory and practice and promote the further expansion and deepening of research in the breadth and depth of their respective disciplines, resulting in a broader research horizon, more diversified research methods, more detailed research processes, and more objective research conclusions, thus promoting the further expansion of the overall study of

musicology in China in terms of breadth and depth. In the author's opinion, there are various classifications of psychology, which at first glance seem to be a bit dazzling. From the core ideas of each psychology, Gestalt psychology is by no means the only psychological element in music analysis; cognitive psychology, behaviorist psychology, and humanistic psychology are all related to music analysis, and the details will be further explained in the later chapters. We will focus on the psychological content related to this thesis which will mainly involve general psychology, Gestalt psychology, psychoanalysis, cognitive psychology, and other related theoretical terms.

2.2. Applications. The four elements of music: melody, rhythm, harmony, and timbre, can be described in this section as an introduction to the perception of musical elements, which are also important clues to grasping the style of music in music analysis. The introduction of "pitch" includes melody and harmony, and there are many correlations between pitch and frequency [37]. With the development of cognitive psychology, the role of pitch, in addition to frequency, on the perception of music in a particular context, has been proposed, in which the potential perception of pitch relationships is not only related to the perceived information itself but also our experience, and some experiments have confirmed the existence of this multidimensional perception of pitch. For example, our perception of stability and instability in music, interval, and tonal color perception is all multidimensional perception of music. Auditory scene analysis is also presented, incorporating the Gestalt psychological theory, the process by which all auditory evidence from a single environmental source is combined over time into a single perceptual unit [38]. For example, in learning music, students always have certain learning needs, learning attitudes, and emotions, triggering a specific learning motivation and are driven by it, through their own perception, thinking, imagination, memory, and behavioral responses, accepting all kinds of influence exerted by educators, thus mastering music knowledge and skills, forming and developing their own ideological and moral character and ability and personality quality. Combining auditory, psychological auditory, and cognitive processes, sounds are experienced in groups, which is the same process as in music analysis. Finally, the same problem in the music analysis approach is also raised: most studies of pitch perception have been on tonal music and less on post-tonal music perception.

The sonata form is a very good example of psychological expectations at the structural level. For example, the main part and the subpart in the presentation section, due to the tonal contrast, increase or keep the anticipation of the main part in the subconscious while the subpart is present until the subpart is subordinated to the main part in the recapitulation section, allowing the potential anticipation to be realized. So, in fact, the thought of sonata-style opposition and unity is the embodiment of the mental process of expectation satisfaction, which is suitable for the listener's listening psychology [39]. The author believes that all musical works have their models, which can be further analyzed by combining specific parameters of the music following the "classi-

cal" model and explaining the psychological phenomena generated by these parameters with psychological elements, as shown in Figure 2.

The flow of human visual activity is a complex process that can be completed quickly and instantaneously. The main principle is that light enters the human eye, is refracted by the lens in the lower retina, and is transformed by the cells of the lower retina into signals that can be received by the visual nerves of the brain. Since the activity of the visual nerve is like that of the brain, it provides the theoretical basis for "visual perception." The physiological activity of vision is composed of two main components, namely, visual perception and visual sensation. In general, we understand visual perception as a momentary sensation that occurs instantaneously, subconsciously, and instinctively [40]. Visual perception, on the other hand, is a more complex perceptual mental activity because the human visual nerve is the only nerve in the brain that originates from the outside of the skull, so visual perception has some functions; it can recognize the size of objects, the intensity of light, and the relationship between colors and other functions and can process complex visual information.

Through the creation of scenarios, students can deepen their memory and get "never forget learning," which can achieve twice the effect with half the effort. Since students do not have much experience watching Peking Opera in their lives, creating a Peking Opera classroom environment in the introduction session can help students get deeper into the atmosphere of Peking Opera. Based on the theories and methods of psychotherapy, music psychotherapy uses the unique physiological and psychological effects of music to enable treatment seekers to experience music through a variety of specially designed musical acts with the participation of music therapists, with the aim of eliminating psychological barriers and restoring or enhancing physical and psychological health.

In the new lesson, the students were guided to discuss the historical stories behind the Peking Opera, which confirmed the Gestalt learning theory of "learning transfer:" by understanding the historical and cultural background of the Peking Opera repertoire, the students could better grasp the emotions of the repertoire by going deeper into the characters' personalities. The design of this activity is to develop students' ability to learn and exchange knowledge cooperatively [41]. While students are answering questions, the teacher can encourage other groups of students to make additions and summarize key knowledge points. The above-mentioned steps revolve around psychological elements; they are also the author's interpretation of music analysis with psychological elements, as well as some insights into the learning and analysis process, which cannot be said to be an analysis theory, but an analysis step, whose role is to better combine the perceptual understanding of music with rational analysis for a relatively perfect interpretation. We know that human musical activity is inseparable from psychological activity. The function of the psychological element has never become as powerful as it is now. Changes in the psychological activity of the listener greatly enrich the vitality of musical activity, as shown in Table 3.

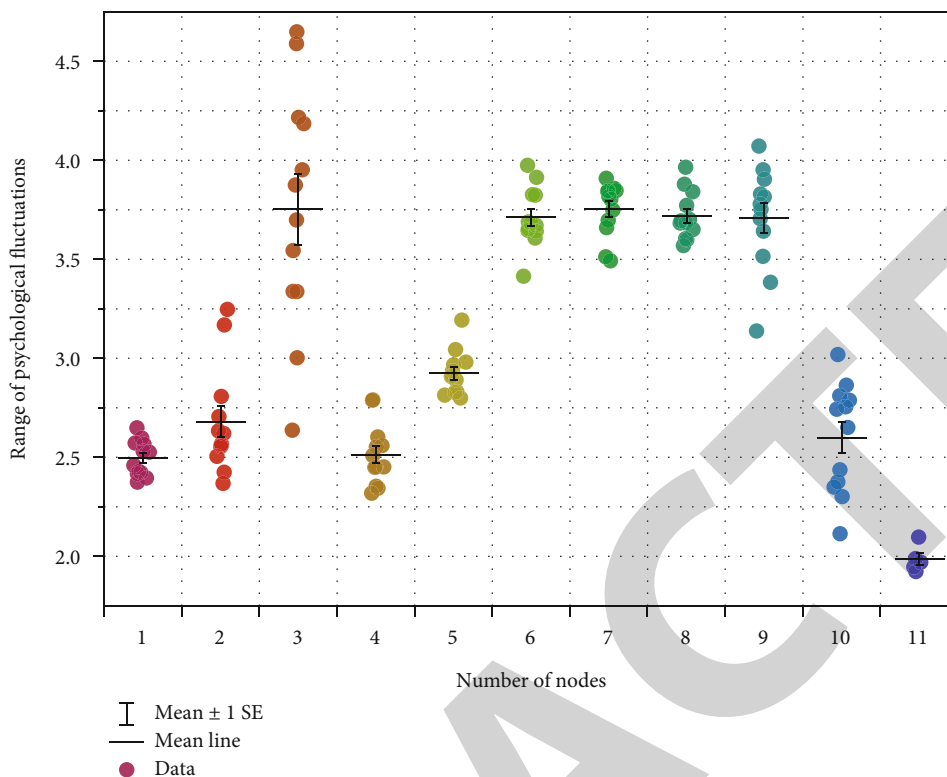


FIGURE 2: Mental curve.

TABLE 3: Arousal and potency statistics collated.

Musical environment	Awakening			Validity		
	Max.	Min.	Avg.	Max.	Min.	Avg.
Peaceful	8	1.32	6.3	5	2.63	4.5
Positive	7	1.45	5.6	7	4.2	6.0
Negative	9	1.28	7.8	7	3.2	6.2

A comparative evaluation of the application of psychological elements among the four music analysis methods, as seen from what has been mentioned previously, shows that all four analysis methods have their characteristics, with their different advantages and disadvantages. For designers, Gestalt can help to understand how users perceive specific visual stimuli and how they derive visual meaning from their environment, effectively controlling the visual communication of information. In addition to interface and logo design, Gestalt plays a powerful role in other areas (space, photography, industrial products, perception of ideas, etc.). From the point of view of psychological elements, Mayer not only gathered the best of the psychological schools of his time but also bettered the strengths of each discipline with aesthetics, musicology, and music analysis. In the traditional analysis, the author believes that it, even more, can show the advantages of psychological elements but did not become a system in the traditional analysis, mostly in the stage of only can be understood but not spoken.

When comparing the mean values, the arousal and potency values obtained in the positive music environment

were higher than those obtained in the negative music environment; the arousal and potency values obtained in the music stimulation were significantly different from those obtained in the calm and relaxed environment. Therefore, the analysis of the behavioral data suggests that the arousal and potency of the SAM table can be used as an evaluation criterion for emotion and provide an auxiliary basis for subsequent emotion classification.

Under positive music stimulation, the prefrontal left-brain EEG data collected in the FP1 channel had a higher variance, i.e., higher fluctuations, demonstrating higher brain activity, while the variance of FP2 was smaller, indicating that the data were less up and down at this time and lower right brain activity. Similarly, under negative music stimulation, the variance statistics of the FP2 channel were larger than those of the FP1 channel, indicating that the right brain had higher brain activity than the left brain when negative music was played. Environmental ceramics, as opposed to shelf ceramics, works together with the space, rather than simply the physical ceramic material itself. It also serves the public rather than the individual and conveys an open, inclusive, shared, and nonhierarchical belief in art. From the creation process, to the presentation of the work, to the interactive feedback of the user's experience, environmental ceramics exhibits distinctive artistic characteristics of companionship, presence, interaction, localization, and serendipity.

The work starts from bar 107, the subpart of the theme unfolds, and the right hand is connected with successive triads and even seventh chords, and in the case of dense note

voices, the melodic voices need to be highlighted and the melodic voices here are the high voices and the fingerings used in the high voices are the 3rd, 4th, or 5th fingers. In daily practice, the chord support should be practiced and the lateral connection and breathing of the melodic voices should be examined aurally so that the phrase can be heard as a “whole.”

In this study, the TMI-W-6.0 thermogram software was used in the analysis state, each infrared thermogram has an image array of 1096×996 , each pixel carries the temperature data of that location, and the software was used to automatically obtain the highest, lowest, and average temperature of the observed area or acupuncture point and record the data for backup. Image storage collect and save the infrared thermogram of each subject according to the unified storage format. Each image is required to be about 100 KB. Finally, save the image to disk for backup.

Most of the students have a clear orientation of themselves and choose to attend secondary school according to their actual situation. Through learning in school, they can master certain vocational skills and have certain social adaptability, to prepare for future employment. This proves that most secondary school students have clear study purposes and clear motivation. Music itself has a particularly strong ennobling effect on people; it inspires them to strive and to move forward. It should be said that knowing music is the only way to understand life better. Therefore, the music of life needs to be more beautiful, so that life can be more meaningful. In the process of learning music, memorizing music is very beneficial to exercise people's thinking ability. Playing piano not only exercises the flexibility and coordination of the left and right hands but also exercises the brain and enhances memory and intelligence. Learning to dance not only exercises the body but also develops the beauty of one's movements, temperament, and rhythm.

Most secondary school students still attach great importance to their current study and understand that their primary task at present is to improve their study and learn technology, but due to their poor foundation (58% of students chose this in the survey) and weak self-management ability, they are easily affected by the negative factors in the general environment, so their learning attitude is not very correct and their learning enthusiasm is not high. Of course, here, we should also note the important influence of the construction of the campus culture environment and the improvement of teachers' teaching level on students. Forty-four percent of the students choose to have no perfect study plan for their study, 11% choose to have no study plan, and 19% choose others, which means that most of the students do not master good study methods and do not develop good study habits. In the learning process, most students pay more attention to technical practice and less to theoretical knowledge, which makes students only grasp shallow learning knowledge, but not through learning to establish a theoretical system and solidify their hearts.

3. Result

3.1. Analysis. The third time that it appears in the recapitulation section, the whole piece is nearing its end and the key

returns to the original G minor, where the composer also uses *menu mosso* (a little slower) as a cue, echoing the two previous themes. Therefore, in the actual performance, the melody of these three parts should be slightly different in terms of intensity and inner emotion. The fourth measure is a continuation of the previous one, with the same notes in the first and second phrases, and even with the two eighth rests, the phrase does not stop there. “The latter phrase is a continuation of the previous phrase, and the former phrase has a retracted meaning, touching the keys but not floating, while the latter phrase touches the keys deeply and continues backward.

The phrase that often appears in Chopin's works is also very technically demanding for the player, who must ensure the granularity of each note while maintaining the emotional expression of the entire phrase. This phrase is played with attention to the outline of the entire phrase, with the sensitivity of one joint of the finger, the tightening of the fingertips, the half-touching of the keys to play a string of melodic and clear tones, with attention to the principle of articulation, the practice of lifting the three joints of the fingers as much as possible, and finally the practice of reducing the lifting of the three joints and the lowering of the keys in one go, without too much force. To achieve this acoustic effect, in your daily practice, you can slow down the speed and listen to the texture of each note, then experience the overall effect of the phrase and make reasonable use of the fine-tuning ability of one joint of the fingers. Based on the music syllabus for primary and secondary schools, this course explains the aims and tasks of music teaching and the principles of textbook selection, examines the laws of music teaching, and discusses the steps and methods of teaching music theory, sight singing, singing, instrumental music, and music appreciation. The main task is to train teacher trainees and in-service teachers to apply the principles of pedagogy and psychology as well as music professional knowledge and skills to the practice of music education.

In this part of the melody, there are three-octave progressions in the right hand. When playing this type of octave, open the palm and fix it as much as possible, support the 1st and 5th fingers, avoid too low or too high wrist movements, relax the arm, adjust the whole arm state, keep it, move the bodyweight with the arm, use the inertia of playing to finish the whole phrase connection, and feel the horizontal connection between the octave melody tones with the sense of hearing. The phrases should be played with a clear sense of direction, avoiding the rigid individual notes played by the small arm directly up and down, establishing the coherence and breadth of the phrase, and adjusting the fingering if necessary.

The left-hand octave background in the middle line, although it takes up only one line of space, is an important part of the main theme of the reproduction part, connecting the front and back of the different densities of the phrase running; therefore, the left-hand octave of this phrase has a layer of progression; when playing should keep the sound quality clear and even, divide the rhythmic accents at the third and sixth beats of each bar and separate another layer

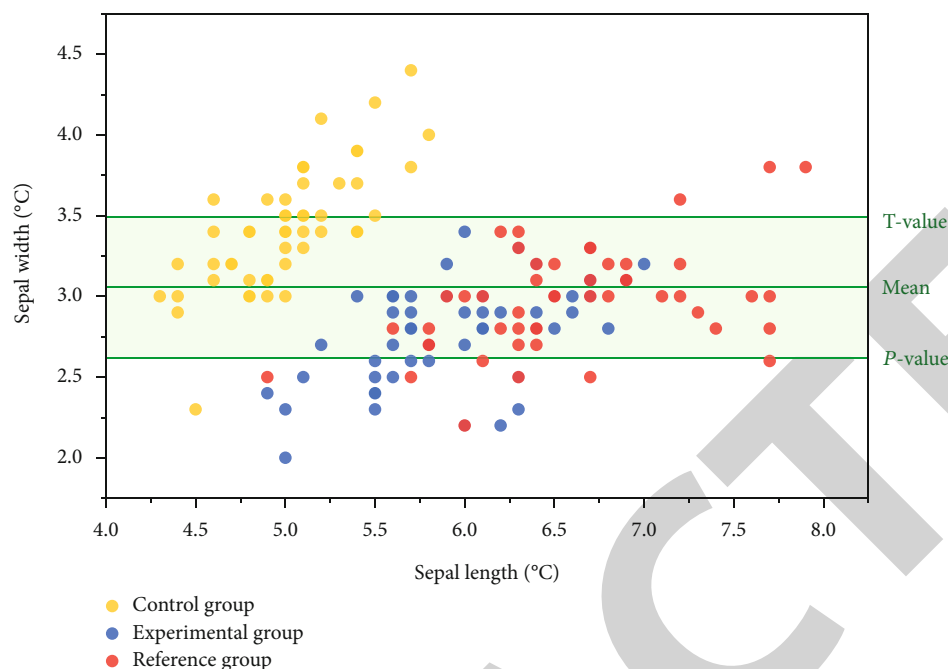


FIGURE 3: Comparison of the temperature difference between the two groups of dashi points.

composed of accents. The progressive melody which takes with a progressive trend in the background of the entire left hand, together with the accent prominence, would represent the firm pace implied by the tense atmosphere, corresponding to the composer's complex patriotic emotions, as shown in Figure 3.

If the same weave form is the same and occurs several times, this will be highlighted with the help of individual emphasis of accents to relieve the playing pressure. At the beginning of this part, we should adjust the relative relaxation of the arm, and when the accent appears, we should use the body weight to drive the arm and transfer the arm power from the shoulder to the fingertips, to achieve the acoustical effect of outstanding power. In daily practice, it is necessary to strengthen the hand support and enhance the hardness of finger joints to reduce the excessive loss caused by weak joints and muscles in the process of force transmission, which affects the chord tone color.

It is clear from the abovementioned analysis that the view of Gestalt psychology corresponds to the structure and integrity of musical works and that the completion of a work is not only the completion of the performance technique and the completion of the structure of the work but also the extension of musical emotion and the ultimate meaning of the musical expression. The study of the combination of Gestalt and piano works in this paper tells us that in the study of a musical work, it is particularly important to have a grasp of the music, a grasp that appears before the performance and throughout the practice and performance process, both as an end and as a means. The piano player should perceive the work, the emotion, and the performance and obtain from them the appropriate and reasonable means and techniques to interpret the work more closely. This is an inspiration for us to learn to start from the details of a musi-

cal work, to start from the parts, to build up a holistic conception of the acoustic symbols of music and human inner emotions, and to reflect and guide the piano performance to a certain extent. Through this study, the author also provides greater inspiration in the analysis, performance, and teaching of piano music works, greatly enriching the theoretical knowledge in all aspects.

3.2. Effects. The power analysis of EEG signals in the right and left brain regions in the negative music playing environment revealed that the power distribution of beta rhythm in the right brain was higher than that in the left brain when participants listened to negative music and the PSD of the alpha wave in the left brain was significantly higher than that in the right brain. It indicated that the right brain has higher activity and stronger emotion sensing, while the left brain has lower activity and weaker emotion sensing.

Sensitivity accuracy statistics of power spectrum analysis were performed for EEG signal data detected in the deep database for 32 participants under 9 positive and 8 negative music stimuli and EEG signal data acquired in the calm state for 32 participants in the self-collected dataset. It was specified that those that met the conclusions of the abovementioned example analysis were considered accurate; otherwise, they were counted as inaccurate. The obtained statistical mean results are shown in Figure 4.

The statistical accuracy of the power spectrum analysis was higher in the calm state and positive music environment and lower in the negative music environment. The highest sensitivity accuracy of 90.33% was obtained in the calm state, 87.92% in the positive music environment, and 85.88% in the negative music environment, and the percentage of accuracy was higher than 79.16% in all three states. Therefore, it can be shown that the variability obtained from

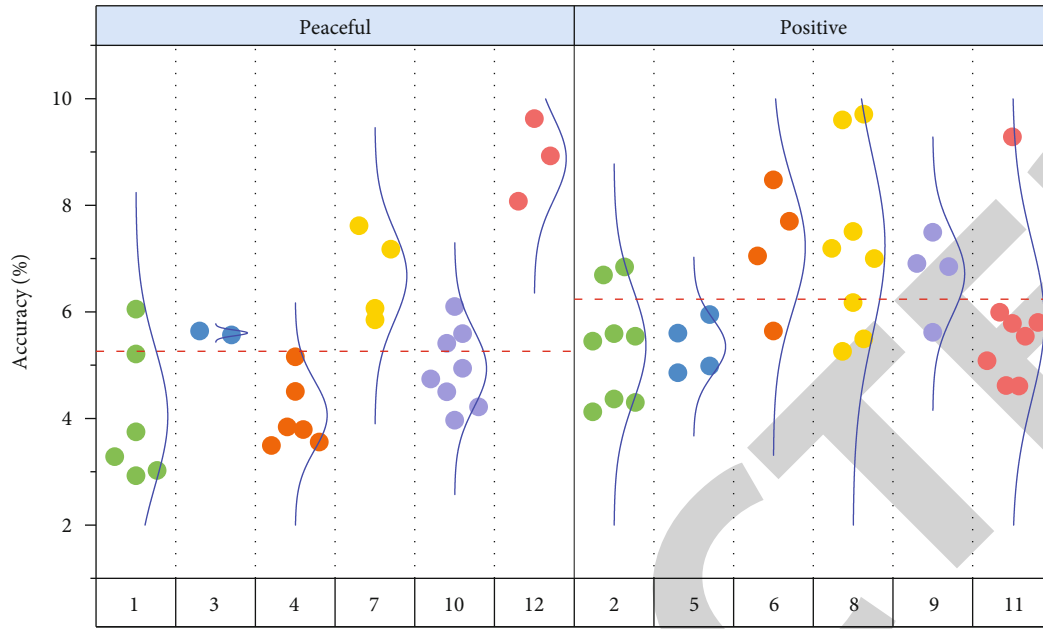


FIGURE 4: Statistical graph of sensitivity accuracy.

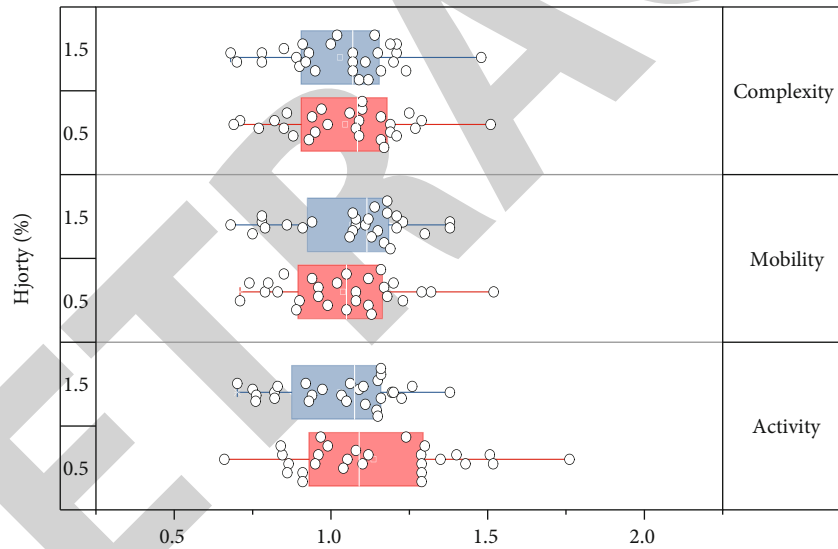


FIGURE 5: Mean values of Hjorth calculated in various states.

the power spectrum analysis of the left and right brain EEG signals in different environments can, to some extent, reflect the differences in the sensitivity of different brain regions to music.

The corresponding Hjorth parameter values were extracted from the left and right brains of all participants in the calm state as well as in the case of positive and negative musical stimuli, respectively. In the process of data extraction, it was found that, after effective noise reduction, the calculated activity, mobility, and complexity values of participants in the same musical environment and the same brain regions did not differ significantly and there was a clear distinction between the three values. Therefore, in the data processing, the mean values of 1152 Hjorth parameters

in different environments and brain regions were used for comparison and analysis and the statistical results are shown in the bar chart in Figure 5.

From the results of the bar graph, we can see that the activity and mobility of the FP1 channel are significantly greater than those of the FP2 channel under positive music stimulation and the value of complexity is smaller than FP2; under negative music stimulation, the activity and mobility of the FP2 channel are greater than those of the FP1 channel and the value of complexity is smaller than that of the FP1 channel; the complexity of FP1 and FP2 channels in the calm state is most prominent than that in other states and is close to that of FP1 and FP2. The complexity values in the calm state are higher than those in other states and close to one.

The high activity indicates that the variance is large, the EEG signal deviates from the central position more often, and the fluctuation is large; therefore, the left brain activity detected by FP1 is larger than the right brain activity detected by FP2 under positive musical stimulation; similarly, the right brain activity detected by FP2 is larger than the left-brain activity detected by FP1 under negative musical stimulation. The large mobility indicates that the relative slope of the EEG signal waveform is larger and fluctuates drastically; as shown by the bar graph results, the mobility values of the Hjorth parameter are greater in the left brain than in the right brain in the positive musical environment and in the negative musical environment. Good emotions play a positive role in the prevention and treatment of any disease, and conversely, bad emotions play a negative role in one's health, so the key to human health lies in good emotional changes. Most people possess such negative emotions as self-blame, guilt, obsession, shame, jealousy, resentment, and complaining. Some people complain everywhere and see everything in a bad light. Complaining about society, units, family members, etc., and complaining is a negative emotion, and often, negative emotions predispose health to disease. The opposite conclusion can be obtained.

The closer the complexity is to 1, the more regular the EEG signal waveform is, close to a sinusoidal waveform; in Figure 5, the complexity value of the EEG signal detected in the calm state is closest to 1, followed by the complexity value calculated for the FP2 channel under positive musical stimulation, and the FP1 channel under negative musical stimulation is closer to 1, indicating that the EEG waviness at this time is more inclined to stability.

4. Discussion

With the accelerated pace of life and the influence of multiple pressures, the performance of mental subhealth problems is becoming increasingly prominent. The advancement of technology and the smart era have made EEG a hot spot for a new generation of academic research. In recent years, research on the organic integration of EEG signals with music and emotions has been playing an important role in the treatment of psychological disorders and music therapy. In the past, the analysis of EEG signals under music stimulation was mostly studied on a mixture of EEG signals collected from the left and right brains, without a clearer and more accurate discussion of the differentiation of brain regions; in performing emotion classification, there was no differentiation of the effect of emotion classification in different types of music environments while differentiating the left and right brains.

In performing emotion classification, the optimized DBN model was used as the classifier and the extracted EEG signal features were input into the network separately for training and learning. After the experimental comparison study, it is demonstrated that the classification accuracy of emotion classification obtained by using the WEE features as the input of the optimized DBN under the conditions of split-brain regions and split music environments is signifi-

cantly improved than that of the DBN, RBM, and kNN algorithms under mixed music environments.

5. Conclusion

The Gestalt school learning theory has laid a solid foundation for the modern cognitivist learning theory and summarized many teaching practice experiences, to put forward the corresponding theoretical guiding ideas, which also play a very important reference role for the current stage of basic education in China. However, based on the two sides of the coin, a multifaceted analysis should be conducted. Although the Gestalt learning theory attaches great importance to the study of human cognition, there are some flaws in the theory that are difficult to conceal, such as the lack of perfection in the theory of epiphany. Therefore, we should take a dialectical approach to the Gestalt learning theory, make use of its strengths, and avoid its weaknesses to improve the effectiveness of education and teaching. The thesis was studied with enthusiasm for the disciplines of music analysis and psychology. The content of the thesis is evaluated concerning the relevant methods of criticism and then teaching, and some visions of the application of psychological elements in music analysis are presented at the three levels of music analysis, music psychology, and technical theory of composition, while talking about other disciplines closely related to this discipline from their professional disciplines. In addition, the psychological aspect is not covered and it is hoped that this will be further studied in the future. As can be seen, this paper is concerned not only with each music analysis method itself but also with the practical application of psychology in music analysis.

Data Availability

The data used to support the findings of this study are included within the article.

Conflicts of Interest

The author declares that there are no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Acknowledgments

The work of this paper was supported by key projects of the Shanxi Federation of Social Sciences 2020–2021, research on the innovative integration of Jin opera music and chamber music (SSKLZDKT2020175).

References

- [1] S. Van Zyl, "Audiation, aural training and the visually impaired pianist in South Africa," *Journal of the Musical Arts in Africa*, vol. 15, no. 1-2, pp. 119–130, 2018.
- [2] R. Elkoshi, "Perception of the ternary arch-form in Western concert music: evidence from college music education," *Music Education Research*, vol. 22, no. 4, pp. 388–407, 2020.

- [3] C. Bourgault du Coudray, "Theory and praxis in experiential education: some insights from gestalt therapy," *Journal of Experiential Education*, vol. 43, no. 2, pp. 156–170, 2020.
- [4] A. Korenjak, "From moral treatment to modern music therapy: on the history of music therapy in Vienna (c. 1820–1960)," *Nordic Journal of Music Therapy*, vol. 27, no. 5, pp. 341–359, 2018.
- [5] J. Kursell, "Coming to terms with sound: Carl Stumpf's discourse on hearing music and language," *History of Humanities*, vol. 6, no. 1, pp. 35–59, 2021.
- [6] J. Kursell, "Listening to more than sounds: Carl Stumpf and the experimental recordings of the Berliner phonogramm-Archiv," *Technology and Culture*, vol. 60, no. 2S, pp. S39–S63, 2019.
- [7] N. Jacoby, E. H. Margulis, M. Clayton et al., "Cross-cultural work in music cognition," *Music Perception*, vol. 37, no. 3, pp. 185–195, 2020.
- [8] M. Mannone, "cARTegory theory: framing aesthetics of mathematics," *Journal of Humanistic Mathematics*, vol. 9, no. 1, pp. 277–294, 2019.
- [9] J. Kursell, "From tone to tune—Carl Stumpf and the violin," *19th-Century Music*, vol. 43, no. 2, pp. 121–139, 2019.
- [10] D. G. Springer and B. A. Silvey, "The role of accompaniment quality in the evaluation of solo instrumental performance," *Journal of Research in Music Education*, vol. 66, no. 1, pp. 92–110, 2018.
- [11] A. M. Belfi and P. Loui, "Musical anhedonia and rewards of music listening: current advances and a proposed model," *Annals of the New York Academy of Sciences*, vol. 1464, no. 1, pp. 99–114, 2020.
- [12] M. Lawes, "On improvisation as dreaming and the therapist's authentic use of self in music therapy," *British Journal of Music Therapy*, vol. 34, no. 1, pp. 6–18, 2020.
- [13] N. Potvin, J. Bradt, and C. Ghetti, "A theoretical model of resource-oriented music therapy with informal hospice caregivers during pre-bereavement," *Journal of Music Therapy*, vol. 55, no. 1, pp. 27–61, 2018.
- [14] N. C. Hansen, H. E. Kragness, P. Vuust, L. Trainor, and M. T. Pearce, "Predictive uncertainty underlies auditory boundary perception," *Psychological Science*, vol. 32, no. 9, pp. 1416–1425, 2021.
- [15] B. Bogunović, "Creative cognition in composing music," *New Sound International Journal of Music*, vol. 53, no. 1, pp. 89–117, 2019.
- [16] R. dos Santos, A. Teixeira, and R. Puchalski, "Developing a tool for music theory placement: an emphasis on implicitly learned abilities," *Journal of Research in Music Education*, vol. 69, no. 1, pp. 43–61, 2021.
- [17] R. Parncutt and G. Hair, "A psychocultural theory of musical Interval," *Music Perception: An Interdisciplinary Journal*, vol. 35, no. 4, pp. 475–501, 2018.
- [18] E. Hernandez-Ruiz, "How is music processed? Tentative answers from cognitive neuroscience," *Nordic Journal of Music Therapy*, vol. 28, no. 4, pp. 315–332, 2019.
- [19] M. Bensimon, "Relational needs in music therapy with trauma victims: the perspective of music therapists," *Nordic Journal of Music Therapy*, vol. 29, no. 3, pp. 240–254, 2020.
- [20] M. J. Silverman, "Change mechanisms in patient-preferred live music: an exploratory interpretivist study," *Journal of Music Therapy*, vol. 58, no. 3, pp. 310–344, 2021.
- [21] S.-A. Kim, "Historical and contemporary perspectives on the development of analytical music therapy training," *Nordic Journal of Music Therapy*, vol. 30, no. 3, pp. 219–237, 2021.
- [22] M. Antović, "Multilevel grounded semantics across cognitive modalities: music, vision, poetry," *Language and Literature*, vol. 30, no. 2, pp. 147–173, 2021.
- [23] C. P. Shimp, "Science shapes the beautiful: shaping moment-to-moment aesthetic behavior," *Psychological Record*, vol. 68, no. 3, pp. 359–364, 2018.
- [24] B. A. Silvey and D. Gregory Springer, "The role of accompaniment quality in band directors' evaluations of solo instrumental performance," *Journal of Research in Music Education*, vol. 67, no. 4, pp. 481–493, 2020.
- [25] P. V. Ghom and A. George, "Dynamics of performing aesthetics in architecture: a critical study," *VITRUVIO-International Journal of Architectural Technology and Sustainability*, vol. 6, no. 2, pp. 82–101, 2021.
- [26] D. Tan, "'Dynamic dualism': Kurth and Riemann on music theory and the mind," *Music Theory Spectrum*, vol. 42, no. 1, pp. 105–121, 2020.
- [27] R. J. Weijers, B. B. de Koning, and F. Paas, "Nudging in education: from theory towards guidelines for successful implementation," *European Journal of Psychology of Education*, vol. 36, no. 3, pp. 883–902, 2021.
- [28] R. Tsur, "Acoustics and resonance in poetry: the psychological reality of rhyme in Baudelaire's 'Les Chats'," *Studia Metrica et Poetica*, vol. 8, no. 1, pp. 7–39, 2021.
- [29] M. Huberth, S. Davis, and T. Fujioka, "Expressing melodic grouping discontinuities: evidence from violinists' rubato and motion," *Musicae Scientiae*, vol. 24, no. 4, pp. 494–514, 2020.
- [30] S. E. Hosseini and S. A. Hosseini, "Therapeutic effects of music: A review," *Report of Health Care*, vol. 4, no. 4, pp. 1–13, 2018.
- [31] A. S. LeRoy, "The myth of tobacco road," *Human Arenas*, vol. 3, no. 4, pp. 435–445, 2020.
- [32] R. Bourotte and S. Kanach, "UPISketch: the UPIC idea and its current applications for initiating new audiences to music," *Organised Sound*, vol. 24, no. 3, pp. 252–260, 2019.
- [33] C. Gaebel, S. Rittner, M. Stoffel et al., "Study protocol of the MUSED study: a randomized controlled trial to evaluate the psychobiological effects of group music therapy in women with depression," *Nordic Journal of Music Therapy*, vol. 30, no. 2, pp. 131–156, 2021.
- [34] V. Santarcangelo and R. Wanke, "The early stage of perception of contemporary art music: a matter of time," *Organised Sound*, vol. 25, no. 2, pp. 130–141, 2020.
- [35] M. Mannone, F. Favali, B. di Donato, and L. Turchet, "Quantum GestART: identifying and applying correlations between mathematics, art, and perceptual organization," *Journal of Mathematics and Music*, vol. 15, no. 1, pp. 62–94, 2021.
- [36] M. Hoeschele, H. Merchant, Y. Kikuchi, Y. Hattori, and C. ten Cate, "Searching for the origins of musicality across species," *Philosophical Transactions of the Royal Society B: Biological Sciences*, vol. 370, no. 1664, 2015.
- [37] V. Tkaczyk, "Archival traces of applied research: language planning and psychotechnics in interwar Germany," *Technology and Culture*, vol. 60, no. 2S, pp. S64–S95, 2019.
- [38] L. Pitombeira, "Compositional systems: overview and applications," *MusMat-Brazilian Journal of Music and Mathematics*, vol. 4, no. 1, pp. 39–62, 2020.

- [39] J. L. H. Yeow, "Musical moments in the creative practice of family therapy," *Australian and New Zealand Journal of Family Therapy*, vol. 39, no. 4, pp. 528–532, 2018.
- [40] G. Athanasopoulos and M. Antović, "Conceptual integration of sound and image: a model of perceptual modalities," *Musicae Scientiae*, vol. 22, no. 1, pp. 72–87, 2018.
- [41] P. Rozin and A. Rozin, "Advancing understanding of the aesthetics of temporal sequences by combining some principles and practices in music and cuisine with psychology," *Perspectives on Psychological Science*, vol. 13, no. 5, pp. 598–617, 2018.

RETRACTED