

THE SELF-REGULATION ABILITY OF FUTURE MUSIC TEACHERS': STUDENTS' INSIGHTS

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Abstract: With society's continuous progress and development, people's pursuit of life is no longer limited to the material purpose; more and more people are yearning for high-quality spiritual life. Music is an essential part of the art category. The audience in the world is increasing. Music education provides a professional foundation for the spread of music. As the inheritor of music art, future music teachers, that is, music education students, shoulder the important task of laying the foundation of music and exploring the cultivation of outstanding artistic talents. At the same time, they also face the challenge of how to improve their professional quality better. In the face of national, social, and future students and other different aspects of pressure, future music teachers need to do an excellent job of self-regulation. This research will interview music education students through consulting various materials, formulates a semi-structured interview questionnaire of qualitative research. In the case of collecting the questionnaire and ensuring that the questionnaire meets the needs, this paper discusses the situation of self-regulation in the training of music students in school through qualitative analysis and puts forward some suggestions and methods of self-regulation from the aspects of system and individual.

Keywords: self-regulation, future music teachers, training, stage fright

Introduction

The theory of self-regulation was put forwarded by Bandura (1986) in the 1970s and 1980s. It is derived from the view of social cognition. It refers to the ability of individuals to speculate whether they are competent for a particular behavior. The result of speculation affects the choice of individual behavior, the degree of effort, and the duration of time. Bandura (1986) divides self-regulation into broad self-regulation and narrow self-regulation. The former refers to how people set standards of behavior for themselves and strengthen, maintain or change their behavior with self-controlled rewards and punishments. The latter refers to self-sustainment and reinforcement, which is when people meet their standards of conduct, the process of strengthening and maintaining their behavior with self-controlled rewards (Bandura,1986). Bandura's social cognitive theory holds that self-regulation interacts with three factors: individual, behavior, and environment. He believes that self-regulation requires self-control, behavior skills, knowledge, and individual motivation to operate these skills in relevant situations. In Bandura's (1997) view, self-regulation is the process of self-generating thoughts, emotions, and behaviors to set and gradually achieve individual goals.

However, Scholars in different fields put forward their views on the definition of self-regulation. Them, Based on Skinner's behaviorist theory, it was considered that self-regulated learning behavior is also an essential operational behavior. The cause of the behavior is determined by the stimulation of the individual's past and future environment. The phenomenological point of view attaches great importance to the psychological mechanism and internal influencing factors of self-regulation. It is

believed that individuals always respond to the outside world by self-experience and self-perception (self-concept) of their characteristics and abilities. Baumeister, Vohs, & amp., Tice (2007) believe that self-regulation refers to the ability to control or change one's thoughts, emotions, impulses, and behaviors, In particular, the achievement of the standards of ideals, values, morals, and social expectations through such changes, In order to gradually achieve their long-term goals (Baumeister., Vohs., & Tice, 2007). At present, it is generally accepted to understand self-regulated learning in social cognitive theory.

According to R. Kirliauskienė (2017): "Each teacher perceives the emotional experiences characteristic of being in front of the audience." However, good speaking skills are relevant for a future music teacher, and managing the musical skills that occur while performing is also significant. "Music teaching profession is attributed to professions with a greater degree of emotional tension, because it is constantly accompanied by concerts, causing varying degrees of mental stress (Kirliauskienė, 2017)." Informal occasions such as music professional examinations or competitions, performers or performers often experience a "nervous" psychological phenomenon. This nervous psychological phenomenon will affect the player's brain thinking ability and neural regulation, resulting in the player's performance during the performance. Many problems occurred in the performance, and the performance did not achieve the expected results. How to make them better control their nervousness and do an excellent job of self-regulation before the exam or competition (Li, 2019). Thus, self-regulation is critical in future music teachers' training. D. Goleman (2015) states that emotions are influenced by biological impulses, which are much more far away from the borders of one's control, while caused emotions are not, thus, when emotions strongly influence the person, they cannot be ignored – they must be carefully managed. It is called self-regulation, the sign of emotional intellect, which frees from belonging to such stimuli. T. Michiyuki (2011), in his book, *I Never Thought I Could*, believes that we should not shrink from encountering fear, but should accept fear by changing our minds and find suitable methods to cope and self-regulate through different ways of fear. Improve your self-confidence in the process of continuous self-regulation training. Religious fields and psychologists have stated that people have all kinds of desires: physical desire, safety desire, desire for belonging, desire for self, self-esteem (self Existence is recognized, and the importance of oneself is recognized), the desire for self-realization (Michiyuki, 2011). If these are not satisfied, it will cause fear.

During the research (Kirliauskienė, 2017), the following reasons for the emergence of stage fright have been highlighted: lack of self-confidence and preparation, stage experience, and personal qualities. Therefore, this research aims to reveal the concept of self-regulation of future music teachers' in Lithuanian and Chinese students' attitudes. R. Li (2019) agree with this view, she mentioned that: "if you want to make your self-regulation ability better, there is a more important aspect, that is, the stage preparation ability, the improvement of performance technology, and the accumulation of stage practical experience are all conducive to establish self-regulation ability better." Only when the piano performance level of music teachers reaches a certain level can they satisfy more needs of the teaching practice in the classroom and let the students acquire more music knowledge.

Therefore, the object of the research is training and development of self-regulation ability of future music teachers. This research aims to reveal the concept of self-regulation of future music teachers' in Lithuanian and Chinese students' insights.

The category of self-regulation includes self-regulation of emotion, self-regulation of behavior, and self-regulation of desire.

Current Situation of Music Education in China and Lithuania

In order to better promote the development of music full-time teachers' professional level, China has begun to make many attempts to train music teachers in the future and has constantly put forward music education professionals who are more suitable for the needs of society.

According to J, H, Guan (2012), the three stages of the primary development trend of the Chinese music curriculum and teaching research since the reform and opening up are as follows: the first stage is the recovery period from 1979 to 1989, the second stage is the construction and reflection period from 1990 to 1997, and the third stage is the transition period from 1998 to 2015.

According to J, Gao (2019): Since the 21st century, with the further development of the essential music education curriculum reform, there have been many changes and innovations in the content and form of music teaching in primary and secondary schools, and new requirements and tasks have been put forward for the music education major in ordinary schools. In the course guidance program of an undergraduate major in music teacher education issued by the Ministry of Education in 2004, it is clear that the goal of training is to cultivate moral, intellectual, physical, and all-round aesthetic development, master the basic theory, basic knowledge and basic skills of music education, and have innovative spirit. According to J, Gao (2019): Practical ability and particular educational and teaching research abilities of high-quality music education personnel. In order to further promote the construction and development of music education specialty in colleges and universities, the Ministry of Education has identified more than 40 pilot schools in ordinary colleges and universities throughout the country, which has played a leading role in promoting the construction of music education discipline (Gao, 2019).

According to the Circular of the Ministry of Education on the issuance of the National Programme for the Guidance of Undergraduate Courses in Musicology (Teacher Education) in Colleges and Universities (2005): To be a qualified music teacher, Students majoring in music education must have a solid theoretical basis. In addition, there is also a need for rich training and practical experience. In the National Programme of Guidance for Undergraduate Courses in Musicology (Teacher Education) in Colleges and Universities, Students majoring in music education are required to participate in four practical activities: social practice (entrance education, military training, labor education, social investigation, graduation education, employment guidance), Educational practice (10-12 weeks), One to two weeks, Internship 8-10 weeks), Art practice (6 weeks), Semesters 2,3,4,5,6,7, 7th-semester one-week graduation report), Scientific research practice, four weeks). that means, The future music teacher will learn a lot of theory and basic knowledge of music. It is necessary to apply the knowledge learned to practice. These practical activities will be carried out in the form of training, class, presentation, summary, and so on.

According to J, H, Guan (2012): China's requirements for future music teachers can be reflected in policy and various forms of competition for music education majors. Since 1999, China has established the "National College Music Education students basic skills Competition" to hold the "National College Music Education undergraduate students basic skills Exhibition" in 2018, which

has been 20 years. The event is held every two years and has been held for ten consecutive sessions. In 2019, the General Office of the Ministry of Education held the first national exhibition of basic skills of music education teachers in colleges and universities, which was closely related to the new requirements of the reform and development of higher regular education in the new era (Guan, 2012).

One of the main goals of Lithuanian music teaching within the general education system is to preserve and maintain Lithuanian culture, heritage, and traditions. Preserving national identity is often seen as the primary goal within a Lithuanian music education system. The subject of music consists of three areas: musical expression (singing, playing musical instruments, composing, improvising, and arranging); listening to music; musical literacy and music cognition in the social and cultural environment (the applying of musical knowledge on social, cultural activities. Singing, including choral (joint) singing, is vital across Baltic countries (Lasauskiene, & Sun, 2019).

According to J. Lasauskiene, Y, D, Sun (2019), the musical education of primary school pupils in Lithuania is distinguished by various forms of activities. They include involvement in music (singing, playing various rhythmical and melodic instruments), knowledge of musical notation, creation of music (experimenting with sounds, improvisation, and composition), listening to music, and evaluation. Participation in the choir is optional, although every school has a choir. In Lithuania's secondary schools, music is organized around specific music activities (singing, instrumental performing, composing, listening, and understanding music). A more holistic approach to music education is adopted (Lasauskiene & Sun, 2019).

For example, Lithuanian University of Educational Sciences. According to A. Rauduvaite, Y, D, Du (2018): The aims of study programs of music teacher education (Bachelor) shows that the study program of music education aims to train a music educator, who has completed higher education studies and possesses a theoretical understanding of music education based on newest results of scientific research; who is able to organize high-quality music education creatively, to communicate and collaborate when implementing it, to consider the diversity of learners (in terms of their abilities, social or economic background, etc.) and individual needs of every learner; who has obtained foundations for continuous personal and professional improvement and demonstrates a solid determination and motivation to work in music education. As for the Master degree, the aim is that to prepare a competent music pedagogue, a researcher, a leader with obtained knowledge of musical education, which is based on the fundamental and applied researches; who possesses musical expression, artistic leadership, and managing competencies, who can evidently support and improve the practice of formal and non-formal music education (Rauduvaite, & Du, 2018).

Literature Review

Gao (2019) believes that music education in colleges and universities is in the cradle of cultivating qualified music teachers in primary and secondary schools and plays an essential role in higher music education and primary music education. The aim of music education in colleges and universities is to serve basic education and train excellent music teachers in primary and secondary schools. Music education in primary and secondary schools needs all-around music teachers, which requires them to have solid professional teaching skills and music theory foundation and to have higher comprehensive literacy and strong teaching practice ability (Gao, 2019). G, Biao (2019) pointed out that music teachers and educators should have extensive knowledge and profound humanistic background,

master the basic theory of music education, the professional knowledge of music subject, classroom teaching skills, and teaching research ability, and meet the basic requirements of music teaching teachers in the field of primary education. Therefore, practical teaching needs to coordinate the logical relationship of knowledge, skills and ability, and accomplishment in the process of talent training, and organically combine different forms and different types of practical teaching, such as art practice, teaching practice, scientific research practice, and social practice, in order to an important role in the specific education of music education (Biao, 2019).

Daucianskaite., V, Zydziunaite (2020) by consulting a large number of documents, the local training requirements of Lithuania are standardized to the training requirements of music education students in developed regions and proposed: As a professional practitioner, a musician must not only excel as a performer but also as a teacher, leader and creative collaborator across a range of styles and genres. Music performers should learn how to teach from the outset of their training, pass on their knowledge and engage with musical discourse on as many levels as possible (Daucianskaite. & Zydziunaite, 2020).

A. Rauduvaite., J, Lasauskiene (2013) point out that future music teachers relate their professional decisions to their positive past musical experiences, individual musical abilities, teacher authority, promotion, and support of relevant decisions and professional goals. Future music teachers' professional choices and motivation are highly impacted by student self-evaluation, personal and professional expectations, value-related beliefs, emotional experiences, a professional vision, and professional relationships (Rauduvaite. & Lasauskiene, 2013). They also sum that It is predetermined by external necessity, i.e., by requirements imposed by the environment, as well as by internal motivation, determination of a person himself or herself or by the conscious perception of a targeted choice of the profession and objective evaluation of own abilities in professional activities, identification of possible career opportunities, planned and systemic improvement of own professional activities (Rauduvaite., & Lasauskiene, 2015).

R, Kirliauskienė., J, Abramauskienė (2019) ascertained if the schools devote sufficient amount of funds to equip music classrooms with teaching (learning) means and if school administration encourages and financially supports initiatives of music teachers in organizing school's musical life and conditions created in the school ensure the responsibility of music teachers for the quality of music education. Music teaching (learning) in school is organized purposefully to meet the learners' experience and skills and their dispositions (Kirliauskienė., & Abramauskienė, 2019).

Materials and Methods

Methods of research and sample: analysis of scientific literature sources, interview. Based on R. Kirliauskienė (2018) and R. Kirliauskienė (2017), The semi-structured (oral) interview was employed. Qualitative research data are described applying content analysis. The scheme of categorization was not planned in advance, and it was devised based on the received data. With the help of the open written questionnaire, 30 future music teachers were interviewed. Fourteen students were from Northwest University of Nationalities, two students from Zhejiang Conservatory of Music, one student from Chinese Music Conservatory, two from Shandong University, and 11 future music teachers from Vytautas Magnus University.

The research was on the subjective opinion of the informants about some complex questions: what kind of abilities should future music teachers possess? What do you think is the concept of self-regulation? What causes your stage anxiety? What are your ways to self-regulate? What kind of training do you think is conducive to improving your self-regulation? The survey consisted of four questions, presented in research findings and their discussion.

Data analysis. The method of content analysis was used for the analysis of qualitative data. The data were transcribed and depersonalized. The participants' responses were read many times, and later the research data were grouped into subcategories and categories according to their meanings, interpreted, and empirical data-based conclusions were formulated (Cohen, Manion, & Morrison, 2007).

Results and Discussion

Table 1: The Abilities that Future Music Teachers Should Possess According to Students

Category	Subcategory	Proving statements
The abilities that future music teachers should possess	Musical performance	<p>“The music performance is the basic skill of the profession and is essential <...>”.</p> <p>“As a teacher, an intuitive demonstration allows students to understand your abilities and trust you, or to teach the students about your technical or emotional requirements <...>”.</p>
	Piano play skills	<p>“Piano performance is more intuitive, students can feel the emotional and technical aspects of the processing more specific <...>”.</p> <p>“It is more helpful for me to show my students in class <...>”.</p> <p>“The piano has a wide range of sounds, can play a lot of instrumental or vocal music works, the application in the classroom is very suitable, every music teacher should master <...>”.</p>
	Speech ability	<p>“Vivid speeches can attract students and stimulate their interest in learning <...>”.</p> <p>“A good speech can enliven the classroom atmosphere and give students a sense of substitution so as to better understand the emotions and thoughts of the music <...>”.</p>
	Musical theory	<p>“Theoretical knowledge is the premise of performance, which can help to understand the meaning of the work <Total 2 students>”.</p> <p>“Teaching students enough theoretical knowledge helps to deepen their understanding of music <Total 3 students>”.</p> <p>“Whether instrumental or vocal or dance, theoretical knowledge is interlinked and basic <Total 1 students>”.</p>
	Improvisation	<p>“Music activities in music schools often require accompaniment and performance, and students need to experience them intuitively in class <...>”.</p> <p>“Impromptu accompaniment can arouse students'</p>

	enthusiasm, make students worship teachers more and arouse students' interest in music learning <...>”.
Communication skills	<p>“Good communication skills can understand students' needs and prepare courses according to their needs, thus making music courses more smooth and effective <...>”.</p> <p>“Through communication with my parents, I can achieve the common goal of both sides, which can help me to better educate and accompany my children <...>”.</p>

Table 1 shows the abilities that future music teachers should possess according to students: Musical performance, piano play skills, speech ability, musical theory, improvisation, and communication skills. Most of the interviewees mentioned the importance of piano playing. They think that piano is widely used in class because of its wide range and so on. It is a skill that every teacher must master and will bring students a more intuitive music experience. Because of its wide application, piano accompaniment, such as vocal music or instrumental music, is necessary for many music activities, reflecting the importance of impromptu accompaniment emphasized by some interviewees. Second, the interviewees also mentioned that excellent musical performance could easily enable students to understand teachers' emotional and technical requirements. Some interviewees mentioned that the above-described abilities should be acquired based on a wealth of theoretical knowledge. To sum up, the excellent speech ability to attract students and communication skills to understand the needs of students will have a good effect on the control of the classroom, in educational activities, communication with parents and children is necessary. Through communication, we can understand the reality of students, understand the needs of students, and through cooperation with parents, we can provide children with better education and companionship.: "Through communication with my parents, I can achieve the common goal of both sides, which can help me to better educate and accompany my children <...>".

Table 2: Concept of Self-regulation According to Students

Category	Subcategory	Proving statements
Concept of self-regulation	Positive attitude	<p>“A positive attitude is fundamental to success <... >”.</p> <p>“Self-regulation taught me to accept fear, to admit that fear is a part of my body, to comfort fear, to tell myself that nothing is going to happen and that everything will be better <...>”.</p> <p>“It's a process of giving-confidence <...>”.</p>
	Ability to relax	<p>“It is an instinct to relax when you are nervous <...>”.</p> <p>“It's a self-control, a motive that controls my behavior <...>”.</p> <p>“Self-regulation is more in the performance link to relax their body and mind, and can be well into the music performance <...>”.</p>
	Mind control	<p>“Stage performance will be tense, appropriate tension is conducive to performance, can arouse the attention of performers to the work, but not excessive, on this basis to add appropriate ideological control, will make the performance towards a positive state of development <...>”.</p> <p>“Mind control is the control of psychology and thought <...>”.</p> <p>“I need to control my mind and adjust myself to a comfortable</p>

level in low or negative mood <...>”.

“I tend to be nervous on stage and need to restrain my imagination <...>”.

Table 2 shows the concept of self-regulation according to students. Most interviewees pointed out that as a future music teacher, stage performance is indispensable. Stage performance will inevitably produce tension. In order to achieve better teaching effect or quality, future teachers must have self-control. This self-control is reflected in the concept of self-regulation. The interviewees stressed that the essence of self-regulation is relaxation, a positive attitude, and the ability to control yourself: "Self-regulation is more in the performance link to relax their body and mind, and can be well into the music performance <...>". Relaxation is people's instinct to adjust their psychology or physiology to a comfortable level in extreme situations, and the process of adjustment requires a positive attitude to guide and control their minds. This process can give the interviewees more self-confidence and make the performance develop towards a positive state.

Table 3: Reasons for Emergence of Stage Fright According to Students

Category	Subcategory	Proving statements
Reasons for emergence of stage Fright	Lack of preparation	<p>“Less practice under the stage will make me worry about going on stage and making mistakes. To let yourself down and become self-doubt <...>”.</p> <p>“The lack of understanding of what the composer wanted to express, the lack of skill in practice, the lack of sleep the day before going on stage, will make me in bad shape and make me lack confidence <...>”.</p>
	Lack of stage experience	<p>“Not used to the feeling of going on stage, different from the practice on the stage, afraid of making mistakes on the stage <...>”.</p> <p>“When I am fully prepared, it is more of a stage experience factor, which requires many times on stage to adapt to the stage feeling <...>”.</p> <p>“The unfamiliar environment and atmosphere made me breathe quickly <...>”.</p>
	Lack of confidence	<p>“Worried about technical mistakes on the stage and doubting yourself <...>”.</p> <p>“The audience on stage is strange, will have the pressure feeling, fears oneself obtains the bad appraisal <...>”.</p> <p>“Too good people around me can put pressure on me <...>”.</p>
	Personal qualities	<p>“I am very introverted, do not like to show myself to others, in the face of too many people I am very stressed, will affect my real level of play <...>”.</p> <p>“I prefer to practice and play on my own rather than on stage there is no restraint <...>”.</p> <p>“I am the perfect person, I will do a lot of practice under the stage, if the stage performance mistakes, I will have self-doubt <...>”.</p>

According to students, table 3 showed the reasons for the emergence of stage fright: Lack of preparation, lack of stage experience, lack of confidence, and Personal qualities. Most respondents

said that inadequate preparation and less practice would make them very worried about making mistakes on the stage. Too good people around them would make performers stressed, afraid of nasty comments and bad results from others. This leads to self-doubt, and too much concern is consistently unable to engage in music performance. Some interviewees stressed that the reason for more stage fright under well-prepared conditions was the lack of stage experience because the atmosphere on the stage was different from the usual practice field. However, with the accumulation of stage experience, This situation will improve. In addition, some interviewees mentioned that personal quality is a vital subcategory. For introverted or extreme people, performance will give them pressure, affect the actual level of play. Moreover, the stage is binding, and many performers do not like the feeling of being bound.

Table 4: Ways of Self-Regulation According to Students

Category	Subcategory	Proving statements
Ways of self-regulation	Breathing exercise	“Repeated deep breathing and breathing can slow my nervous heartbeat <...>”. “The moment I breathe I feel focused <...>”.
	Positive self-suggestion	“I would imply that there is no one on the stage, separating myself from the audience and focusing only on music <...>”. “Repeatedly smiling in front of the mirror and saying you're the best <...>”. “The teacher will guide me and tell me that I am the best on stage <...>”. “Before I play, I will tell myself that there will be something I like after the game, as long as it is done, there will be a good return <...>”.
	Being alone and focusing	“Being alone can give me time to recall the work I prepared, so that I will not be affected by the emotions of the outside world, and the behavior and language of the outside world may make me more nervous <...>”. “Being alone can make me quiet and have plenty of rest time <...>”.
	Do a lot of practice	“A lot of practice allows me to predict and control my abilities and make me more confident <...>”.
	Meditation	“Before go on stage, I'll empty myself out of thinking about anything, including performance <...>”. “Empty myself, do not think, can let me breathe relax, more calm <...>”.
	Imagination training	“Imagine yourself on the stage, taking into account all possible situations on the stage, rehearsing the process in your mind, and dealing with emergencies <...>”. “Repeat the stage performance process in your mind and adapt yourself to the stage environment <...>”.

Table 4 showed the ways of self-regulation according to students are the following: Breathing exercise, positive self-suggestion, being alone and focusing, do much practice, imagination training, meditation, divert attention. According to the interviewees, positive self-suggestion is an essential

way of self-regulation. Make positive psychological cues before performing, such as praising yourself and encouraging yourself (which should also be guided by teachers. Constantly encourage learners' self-confidence), or suggest that the end of their performance will have good things happen, giving performers a sense of security that everything will be better as long as it is done. Another group of respondents mentioned breathing training and doing a lot of technical exercises. They think breathing training not only helps to relax but also can concentrate on this activity, and technical exercises make them more fully prepared. Before performing, they often distract themselves by contacting others or doing entertainment, so they do not focus too much on acting.

In contrast, many respondents mentioned the self-regulation of solitude and concentration, and they did not want to be influenced by external emotions. They give themselves enough space to think about the aspects of performance. At the same time, some interviewees put forward the self-regulation of imagination training. In the absence of stage experience, they often imagine the atmosphere and every link on the stage, considering all the possible situations on the stage. Exercise process in mind, and emergency handling methods to adapt to the stage. It is worth mentioning that the interviewees also mentioned the method of meditation, in their view, only to empty themselves, nothing to think about, to make themselves calmer, the performance will not be mixed with too much irrelevant content.

Table 5: Training is Conducive to Improving Self-regulation

Category	Subcategory	Proving statements
Training sessions	Performance ability competition	<p>“The competition includes the competition of teaching ability as well as the competition of performing ability, and the exercise is more comprehensive <...>”.</p> <p>“The first ability contest made me under pressure because of my grades, but through the summary of my results, I strengthened my practice of weak links and made me perform better and better later <...>”.</p>
	Stage performance	<p>“A lot of stage practice made me used to playing on stage <...>”.</p> <p>“Stage practice is very direct to practice my ability <...>”.</p> <p>“Experience can give me plenty of confidence <...>”.</p>
	Cooperative inquiry	<p>“Learning more about other people's ways and sharing your experiences can improve faster <...>”.</p> <p>“A person's ideas are limited, through cooperative discussion can broaden my knowledge, enrich my experience <...>”.</p>

Table 5 shows that the Training is conducive to improving self-regulation: Performance ability competition, stage performance, and cooperative inquiry. Most interviewees said that stage performance is more helpful to their self-regulation ability. They think that the practice of experience can directly exercise their ability and accumulate self-confidence from this process. In addition, respondents said that competency competition is also essential, that they can find their ways through evaluation and results, and that the initial results put some respondents under pressure. However, through the practice of weak links, their ability is getting stronger and stronger. The discomfort also weakens with progress. At the same time, the interviewees also mentioned the cooperative inquiry

with others. After mastering all kinds of experience, knowledge, and technology, they need to share their knowledge through cooperation with others.

Moreover, through the knowledge of others to enrich their own experience. After all, a person's ideas are limited. Only in this way can we improve faster.

In summary, The data of qualitative research reveal the attitude of future music teachers to self-regulation skills. The aim is to develop further practical and effective self-regulation ability in education to make teachers in future music education more professional. In the opinion of respondents, They believe that self-regulation needs more practical exercise, psychological construction, and guidance in the process of education in order to achieve substantial improvement and development. At the same time, the training process should be combined with each person's different use of reasonable teaching methods — such as personality, educational experience, and conditions.

Discussion

Our study will reveal the self-regulation concept of future music teachers' in Lithuanian and Chinese students' insights. We first present the results of literacy narratives that illustrate the importance of self-regulatory capacity in future music teacher education. Through literature reviews, we provide an understanding of the concept of self-regulatory capacity. Next, we conducted column-related questions with some future music teachers through semi-structured interviews, uniformly collated and analyzed the questions, and obtained preliminary conclusions that represent a high level of description as well as actual design activities. The research was on the subjective opinion of the informants about five complex questions. The survey consisted of four questions, presented in research findings and their discussion.

In the research process, the essential skills that must be possessed as a future music teacher are highlighted: piano playing ability, theoretical knowledge, improvised accompaniment, and communication ability. As the most commonly used and intuitive instrument in educational activities, Piano should be paid more attention to. Every music teacher should master piano playing skills after having a reasonable theoretical basis. At the same time, communication skills are also very important; respondents said that only after understanding the needs of students and parents can students be better educated and accompanied.

In the course of the research, we emphasized the causes of stage fright: lack of self-confidence and preparation, lack of stage experience, and personal qualities. According to the respondents, self-confidence is the guarantee of success, so without confidence, stage performance will not be ideal. They mentioned that the source of confidence depends on early preparation. Therefore, adequate preparation can enhance the confidence of performers. The lack of stage experience can not make people relax and experience the joy of performing on the stage, but through long-term practice, more and more music and stage experience have been obtained, and the quality and happiness of performing on the stage will also be improved. Assessment and support are critical to compassionate people, and the cause of personal character is also a significant cause of stage fright. Alternatively, because of introverted personality and inability to show their actual level, it often leads to various unexpected things.

According to the respondents, the concept of self-regulation is revealed by relaxation, positive attitude, and mind control. During the teacher's activities — singing, playing, directing, etc., self-regulation is necessary. According to the students' point of view, relaxation is a kind of instinct that people adjust under extreme conditions and the essence of self-regulation. The process of adjustment needs to be assisted by a positive attitude to guide and ideological control. This process can give respondents more self-confidence and make performance develop towards a positive state.

Respondents believe that self-regulation was based on breathing exercises, positive self-suggestion, being alone and focusing, imaginative training, doing a lot of exercises, meditation, and diverting attention. Breathing exercises help to relax and guide thinking away from negative emotions while focusing on exercise performance and activities. Respondents believe that positive mental control is one of the ways to self-regulate, giving themselves a sense of security before the performance and overwhelming negative thoughts about future performance. The distraction before the performance made the interviewees not focus too much on the pressure of the performance. At the same time, some interviewees put forward the self-regulation of imagination training. They practiced the atmosphere and every link on the stage in their minds to adapt to the feeling of the stage. It is worth mentioning that the respondents also mentioned the method of meditation, in their view, nothing to think about, to make themselves calmer.

Research shows that in the course of training, respondents are more inclined to practical experience training. They think that these training can give themselves more stage accumulation over time, more conducive to self-regulation of confidence-building. The evaluation system allows them to find their shortcomings and strengthen their training. At the same time, the interviewees said that the development of psychology courses could also enable them to understand what they need and apply it to practice.

As a result of combining these various opinions, we concluded that the self-regulation of future music teachers needed some improvements.

1. In the early stage of music teachers' good self-regulation, they should first receive comprehensive and good primary piano education while exercising their communication ability. Contemporary educational institutions should strengthen their training in both aspects.
2. Students should be regularly encouraged to encourage, establish and strengthen students' self-confidence and through the stimulation of students' initiative to stimulate self-confidence. At the same time, schools or institutions should increase the opportunities for students to perform on stage, so that students can get the happiness of sharing during the stage performance and constantly accumulate stage experience.
3. Schools can add courses on psychology and allow students to relax through practical training, such as breathing training, meditation, etc., which can help students gain confidence.
4. Research shows that respondents prefer practice experience training so that schools can add more practical experience to training programs such as competitions, performances, basic skills training, etc.

Conclusion

The data of qualitative research reveal the insights of future music teachers to self-regulation skills. The aim is to develop further practical and effective self-regulation ability in education to make teachers in future music education more professional. The limitation of the study is that the results of this study may suggest, on the other hand. However, an excellent and comprehensive training mechanism has a specific role in promoting students' learning. It may not necessarily improve students' learning efficiency. It is not easy to achieve a significant impact on the self-regulation ability of future music teachers. In the opinion of respondents, They believe that self-regulation needs more practical exercise, psychological construction, and guidance in the process of education in order to achieve substantial improvement and development. At the same time, the training process should be combined with each person's different use of reasonable teaching methods — such as personality, educational experience, and conditions, to explore everyone's potential under the maximum conditions.

Declaration of Interest Statement

The authors declare that they have no conflict of interests.

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