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WIND MUSIC TRAINING TEACHING FROM THE PERSPECTIVE OF STUDENTS' PSYCHOLOGICAL NEEDS

Yu Sun

College of Music, Shanghai Normal University, Shanghai 200234, China

Background: Psychological demand is the key to affect students' learning efficiency. It is of great significance to students' growth and development and has become the focus of attention. The psychological needs of students in traditional wind music training have not been paid enough attention. Teachers only teach according to the syllabus, which frustrates students' subjective initiative in wind music training to a great extent. According to the students' psychological situation, it is urgent to grasp the main needs and personality demands in their teaching and form an interesting, practical and open wind music teaching system in the current wind music training and teaching.

Objective: Wind music education occupies an important part in music teaching. However, wind music training and teaching in China is restricted by many factors, which is not conducive to the improvement of students' music level. Wind music training teaching based on students' psychological needs is a common teaching method for music majors in recent years. This paper puts forward the precautions of wind music training teaching based on students' psychological needs from many aspects, in order to provide reference for students' wind music learning.

Subjects and methods: As an important part of students' instrumental music teaching, wind music education takes "aesthetic education" as the teaching concept. Taking playing musical instruments as the basis and cultivating students' ensemble and solo ability as the way. The main purpose is to cultivate students to appreciate and participate in music. The wind music training works are mainly Chinese and Western classical music tracks, which help students feel western culture and inherit national music, so as to improve students' perception of traditional culture and music. In recent years, with the development of quality education reform, people pay more and more attention to the development of students' overall quality. Music curriculum has also become an important curriculum in primary and middle schools. Wind music education, as an important part of music curriculum, is of great significance to cultivate students' sense of Art and participants' team spirit.

Results: (1) Reasonably select teaching materials according to students' needs. With the change of educational environment, students' understanding of teaching has changed greatly. They begin to pursue their core position in learning and hope to be respected and valued in the process of teaching. In the process of wind music training and teaching, teachers should grasp the above students' subjective needs, reasonably set the teaching content, fully combine the students' individualized situation to form targeted teaching materials, so as to fully stimulate the students' talent in wind music. In the process of wind music training, the author pays great attention to the needs of students, often discusses students' views on wind music teaching materials with students after class, and adjusts the teaching materials in combination with students' views, so as to realize the comprehensive optimization of teaching materials and coordinate the teaching materials with students' needs, which improves the teaching quality of wind music training to a great extent.

(2) Create teaching background and realize efficient introduction. In the process of communicating with students, the author found that many students have the problem of "difficult entry", that is, students lack understanding of the primary knowledge of wind music, resulting in follow-up learning obstacles, which seriously affects the quality of students' wind music training. Therefore, in the process of wind music training and teaching, teachers should make all-round settings for classroom introduction, and build interesting, high story and more vivid teaching situations combined with the things that students are interested in, so as to reduce the difficulty of wind music knowledge, enable students to smoothly enter the wind music knowledge teaching and lay a solid foundation for students' follow-up learning. In the process of clarinet training and teaching, the author introduces the "birth" of clarinet into the classroom as the background, shows the production process of clarinet through dynamic video images, and allows students to understand the structure of clarinet during watching the video, so that students can fully master and operate each performance part of clarinet in the process of subsequent clarinet training, Comprehensively, optimize the benefits of clarinet training.

(3) Enrich teaching forms and stimulate students' enthusiasm. In the process of wind music training and teaching, teachers should grasp the development direction of students, implement corresponding teaching adjustment under the personalized development needs of students, do a good job in teaching guidance, constantly enrich the teaching path, stimulate students' enthusiasm for wind music training, make students actively participate in the process of wind music training, and fundamentally improve the quality of wind music training. Classroom collective teaching is an important way for students to obtain wind music knowledge and conduct wind music training. It plays a very good role in promoting students' wind music training. In the process of teaching, teachers should grasp the division of levels in classroom collective teaching, and set teaching tasks to varying degrees in combination with students' individual differences, so as to ensure that students can continuously improve their teaching tasks and realize the improvement of teaching benefits. Multimedia teaching can enrich the classroom content with the help of multimedia pictures and videos, reduce the difficulty of wind music teaching, make students deeply understand wind music knowledge, and greatly improve the classroom capacity of wind music training. It is an indispensable key part of wind music training and teaching in the new era. As a new teaching method of wind music training, group teaching can form targeted training on the basis of students' needs, and form hierarchical groups in combination with students' individual differences, so that students can closely follow the progress of wind music training, complete wind music training tasks with high quality and efficiency, and fundamentally improve the benefits of students' wind music training. In the process of Xiao training, the author forms different difficult training tasks through group teaching, allows students to train freely, learn and help each other in the group, and forms a harmonious group atmosphere, which is of great positive significance to the growth of students.

(4) Build a practice platform and expand training space. In the process of wind music training, teachers should grasp the practice platform in an all-round way, form a targeted platform system on the basis of students' psychological needs, and let students carry out corresponding training, so as to ensure the coordination between wind music training and students' development. In the process of carrying out the above practice, teachers can first let students appreciate the wind music works, let students improve their artistic creation ability in combination with specific wind music content, apply the knowledge and skills in training to the practice process, and comprehensively improve the students' wind music performance level. Secondly, teachers can provide students with corresponding performance platforms, let students understand the shortcomings of their own training in real performance, grasp their own training, and realize the comprehensive optimization of students' knowledge and ability.

Conclusions: Wind music training plays an important role in improving students' music literacy and aesthetic ability. During learning, teachers should guide students to teach systematically and hierarchically, and cultivate students' solid theoretical basis and performance skills, so as to promote the all-round development of wind music teaching in our country.

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EXPLORING THE REFORM OF COLLEGE ENGLISH VOCABULARY TEACHING FROM THE PERSPECTIVE OF COGNITIVE PSYCHOLOGY

Zijian Tang

School of Foreign Language, Jiaying University, Meizhou 514015, China

Background: Vocabulary is the basic unit of language. In the use of language, the use of vocabulary is one of the important standards to measure the language level. Teaching practice shows that the "quality" and "quantity" of students' mastery of vocabulary is an important standard to measure the level of English teaching. With the in-depth development of foreign language teaching research, the importance of vocabulary teaching has been widely recognized. However, in English teaching, students often face difficulties in word memory. Words, as an important part of English learning, restrict the improvement of students' foreign language ability. Many students can't remember words. They basically use the method of rote memorization in middle school to remember words. In order to take CET-4 and CET-6, many students bought vocabulary books related to CET-4 and CET-6. They basically forgot after reading them. Some students threw the books aside after reading them. Some students use a variety of methods to quickly remember a large number of words in a short time, but they forget them soon. Vocabulary teaching is also a headache for foreign language teachers. Usually, the teacher's examination of vocabulary is to urge through dictation, which is based on vocabulary. Therefore, it is not enough to learn words only in class time. We should guide students to learn independently from a cognitive perspective.