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RESEARCH ON ON-THE-SPOT PSYCHOLOGICAL ANXIETY AND COPING STRATEGIES IN PIANO PERFORMANCE FROM THE PERSPECTIVE OF PSYCHOLOGY

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Background: Psychological theory points out that physiological reaction will produce psychological reaction, and psychological reaction is caused by physiological reaction in a great probability. The causes of clinical anxiety of piano players can be attributed to the following three points: subjective factors, objective factors, and the relationship between subjective factors and objective factors. Performers are prone to psychological obstacles in the process of performance, mainly because they have not experienced the purposeful training of performing on stage and practicing off stage. When the player is facing the stage, the compound field information stimulation will lead to the player's psychological anxiety, which will lead to psychological anxiety. The subjective factors of the player's anxiety are mainly three points: the player's own motivation is too strong, the player's personality is different, and the player's own psychological quality. Apart from subjective factors, there are three main objective factors causing anxiety, namely, the player's consumption of concentration and attention in advance, the factors of playing music and the influence of external environment. But the player's anxiety is usually not a single subjective or objective factor. Generally, it is caused by subjective and objective factors. Although the two are not necessarily related to a certain extent, they will act on the player's state during the performer's performance.

The research on the response mechanism of piano performance is mainly reflected in the following aspects: the psychological response, physiological response, physiological response, psychological response and the interaction of stressors. When selecting performance tracks, players can choose the tracks they can control according to their proficiency. Due to the great difference between daily training and performance, players need to avoid the training of more difficult tracks in the training process and try to take more time for effective training. At the same time, when selecting tracks, it is necessary to avoid tracks that are not suitable for public performance. We also need to be careful when targeting different audiences, and the selected tracks should not be too profound and intense. The objective factors causing on-the-spot anxiety mainly include three aspects: the players spent too much concentration and attention in advance, the reasons for playing music, and the influence of the external environment. In order to pursue the performance effect, there may be a big gap between the repertoire selected by the performer and their own real level, which makes it difficult for the performer to maintain a relaxed psychological state in the performance. To solve these problems, the coping strategies of clinical anxiety in piano performance are as follows: select reasonable repertoire, improve the understanding ability of music score, build psychology and cultivate concentration, step-by-step scientific training and strengthen music score memory.

Objective: This paper analyzes the alleviating effect of on-the-spot psychological anxiety and coping strategies on players' anxiety in piano performance from the perspective of psychology, in order to alleviate the phenomenon of players' on-the-spot anxiety and provide theoretical guidance and suggestions for players' performance ability.

Subjects and methods: 500 piano players from five regions were selected as the research objects. According to the digital random grouping method, they were divided into control group and experimental group. The control group adopted the conventional on-the-spot anxiety mitigation strategy. On this basis, the experimental group intervened with on-the-spot psychological anxiety and coping strategies in piano performance from the perspective of psychology. The experimental cycle lasted for 6 months, and all research objects participated in the whole experimental process. Sarason Test Anxiety Scale (TAS) was used to analyze the anxiety of players in on-the-spot performance. The research uses particle swarm optimization algorithm to classify the anxiety level of players, and sets the level as no anxiety, mild anxiety and severe anxiety. The anxiety rate is the ratio of the number of people with severe anxiety and mild anxiety to the total number of people. In order to ensure the accuracy of the results, the data results obtained in the study were reviewed by the same psychological expert, and the final results were the average value of each group of subjects.

Methods: Through the new statistical analysis software PEMs, this paper analyzes the mitigation effect of on-the-spot psychological anxiety and coping strategies on the players' on-the-spot anxiety in piano performance from the perspective of psychology.

Results: Table 1 refers to the on-the-spot anxiety of piano players in the experimental group during the experiment. Under the intervention of on-the-spot psychological anxiety and coping strategies in piano

performance from the perspective of psychology, the clinical anxiety of the players in the five regions of the experimental group has been greatly improved. Six months later, the anxiety rate of the experimental group was 47.6%.

Table 1. On the spot anxiety of piano players in the experimental group during the experiment

Area	Before	After 1 month	After 3 months	After 6 months
Area 1	82.0	74.0	60.0	48.0
Area 2	78.0	76.0	58.0	52.0
Area 3	84.0	70.0	56.0	48.0
Area 4	86.0	72.0	60.0	46.0
Area 5	88.0	68.0	58.0	44.0

Conclusions: From the perspective of psychology, the on-the-spot psychological anxiety and coping strategies in piano performance proposed by the research can greatly improve the anxiety phenomenon of players in on-the-spot examination, which makes an important contribution to the real level of players. In the future, this model can be applied to the control of on-the-spot anxiety of players of other art types.

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RESEARCH ON IMPROVING THE SCIENTIFIC LEVEL OF PARTY CONSTRUCTION IN HIGHER VOCATIONAL COLLEGES FROM THE PERSPECTIVE OF EDUCATIONAL PSYCHOLOGY

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Background: Educational psychology is an important branch of applied psychology. It is an interdisciplinary subject of pedagogy and psychology. Its main research content is the basic psychological laws of middle school and teaching in the stage of education and teaching. However, different from college psychology, there are significant differences in the research focus of educational psychology, and most scholars have given a clear identification scope. The focus of educational psychology is to analyze theoretical work, and the focus of school pedagogy is to engage in school and related specific affairs. Educational psychology is based on psychology and involves teaching design, educational technology, special education and classroom management. Its purpose is to guide teachers to complete teaching work. The research trend of educational psychology under the continuous development of the times is learners' subjective initiative, the action mechanism in the learning process, the influence of situational environment on learning results, teaching mode and so on. Generally speaking, educational psychology is all the sciences involved in the process of learning and teaching, including teaching methods, students' characteristics and teachers' characteristics. According to the type of subject, teachers can adopt different teaching schemes. At present, the relevant research of educational psychology mainly focuses on the active challenges faced by students in the process of growth, learning initiative, the change of teaching methods and the design of teaching courses. Under the background of the continuous development of educational psychology, the scientific construction of the party in higher vocational colleges is imminent.

The scientific construction of the party in higher vocational colleges needs to do the following: first, we should pay attention to the exhibition of archives in the process of archives publicity. Carry out special exhibitions on red memory, such as going into archives to see the Yellow River, ancient city history archives, going into archives to keep the original heart, so as to provide guarantee for the cultivation of students' red memory education system. Second, strengthen the compilation and research and development of archives in the development and utilization of red resources. Look for valuable materials of revolutionary activities in the new democratic period, including picture materials, literature materials, special materials, research materials, etc., specifically including research results of revolutionary history, conference articles of parties or insiders of revolutionary history, historical documents, etc. Third, play the role of patriotism education base in the process of building a civilized city. We should actively promote the red search files into classroom activities, and establish a platform for WeChat official account and online exhibition hall to provide students with a deeper understanding of red culture. Fourth, highlight the sense of mission of red archives in classroom education. Carry out the publicity and education of students through the compilation,