

PSYCHOLOGICAL ADJUSTMENT OF PIANO PLAYERS UNDER THE INFLUENCE OF DIFFERENT ENVIRONMENTAL FACTORS

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Background: In the process of piano performance, players are vulnerable to many external and internal factors such as external environment and their own mental quality, and their own mental quality is the most influential and key for players. With a good attitude, players can play their real level, even super level. Therefore, we should learn to adjust our own mental and mental state to the best, so as to make the piano performance full of expressiveness and appeal.

Objective: Piano performance is closely related to people's mental activities, and the performer's mental quality has a great impact on the performance effect. Piano performance is the same as other performing arts, that is, the performer needs to perfectly present the results of his usual practice on the stage. In a short time, it contains a series of mental activities, such as performance motivation, performance desire, emotional expression and memory, imagination and control. The player's mental state and mental quality directly affect the performance effect.

Subjects and methods: 1. Research on the mental problems of piano players. One is to analyze the mental in the process of performance practice. The practice of piano performance is not only a purely technical practice, but also has complex mental changes in the process of performance. For students who are beginning to learn piano, there will be narrow scope of attention, busy and uncoordinated movements due to the influence of tension in the process of daily practice; After a period of study, students' performance skills have reached a more coordinated stage. To a certain extent, they can adjust and control nervous emotions. Although a few actions are not coordinated enough, the mutual interference between actions is much reduced, and the whole performance process is relatively coordinated; In the skill familiarity stage, the decomposition action will be more and more coordinated, so as to make the whole performance process more unified and complete performance works; Finally, at the mature stage of skills, the piano performance learning has formed a very complete system. In the process of performance, it is more controlled and adjusted by the player's hearing and kinesthetic, and there is no need to control through the player's vision. It can play on the piano in a chain reaction only by each coordinated action, At this time, the player's consciousness control is reduced, and his skillful skills make his attention distribution more extensive, his memory more clear, his actions accurate and highly coordinated, and his playing process smooth and complete. The second is the concrete manifestation of mental reaction. Because the piano itself has the characteristics of complexity, the study of piano is destined to be a long and arduous process. Every learner will have ups and downs in various states in long-term learning, which also causes some mental reactions that are not conducive to learning. The first is inferiority complex and fear. This feeling is especially strong for students who start late in piano learning. On the contrary, they think that there is a big gap between themselves and others, and they want to improve their level as soon as possible. This kind of eager for success violates the objective law, and haste is less than speed.

2. Research on bad mental problems of piano players. First, the player is nervous and stage fright. Nervous mental problem is a special mental state caused by many complex reasons. It usually refers to an imagination that affects human normal mental activities and brain's loss of control over the body. There are mainly four types of reasons for players' nervous mental in piano performance: the first is the players' technical tension. They adopt wrong technical requirements and wrong training methods in their daily practice, and do not understand the basic law of the formation of skills used in performance. The second is the mental tension caused by the different personality types of piano players. Introverted people are more likely to have stage fright, because they value their personal image, resist external influence, show reluctance to communicate their inner experience with others, and are more sensitive to possible setbacks. A person of such character. Extroverts generally have less stage fright, cheerful and lively temperament, because they like to communicate with the outside world, have a strong desire to play, and are good at dealing with and confident in any situation. For the vast majority of people, it is the middle type with both. The third is the mental tension in the face of different environments. Some first-time performers pay too much attention to their on-the-spot play due to their limited playing ability and lack of confidence, resulting in the transfer of attention, resulting in the failure of performance. The fourth is the player's physiological reasons. When the physical condition is in the best state, it is not easy to have stage fright. On the contrary, it is easy to have tension and stage fright. The second is the players' inferiority and anxiety. Often feel that they are inferior to others, and exaggerating the gap between themselves and others also belongs to inferiority complex. They are used to comparing their shortcomings with the advantages of others, so they cause various unnecessary mental obstacles to themselves. The

third is the performer's mental barrier. Some are caused by the player's own tension, and some are caused by the player's limited performance technology, but there are forced performance effects. Mental obstacles will make the player more and more nervous when playing, becoming shortness of breath, panic, brain blank, muscle tension, rhythm confusion, and finally may lead to the failure of performance.

Results: 1. Mental regulation before piano performance. The first is the distribution and regulation of attention. When playing, piano players need to devote themselves to the process of performance, not only to interpret the beauty of interpretation, but also to fully show the player's inner aesthetic experience, which requires the player to keep a high concentration of attention. Players should not only maintain the stability of attention before performance, but also be good at allocating attention appropriately, so as to serve the coordination of all parts of the body. This distribution is based on the object of attention. On the one hand, it needs more attention, while on the other hand, it reaches a more skilled level. Therefore, players should cultivate their attention distribution ability, not only fully perform and interpret works, but also soberly command their performance in the process of performance. The second is the regulation of emotional control before performance. This ability is a kind of player's ability to retract and play freely. Before playing, players should deeply understand the internal meaning of the playing works, more accurately grasp the emotional embodiment of the works, and then control the intensity and length of emotion in the process of playing, so as to make the music more sincere and emotional more real. The performer can regulate the emotion from the following two aspects: first, grasp the emotional tone of the work, experience, convey and express the emotion in the music performance, so that the emotional flow between the subject and object can blend and interact with each other, without affecting the overall and formal beauty of the music work. Second, the performer should give play to imagination and Association for emotional expression. Before performing, the performer should further grasp the rich connotation and profound artistic conception of the work, as well as the overall image of sound dynamics. Deepen the experience of the artistic conception of music works and make the image in the mind more vivid. The third is the regulation of the player's willpower. Willpower has the driving force of strong creative desire, and the obstacles of players' skills need the regulation of willpower. A strong willed performer can overcome the unfavorable factors of external conditions. If you want to successfully perform in artistic practice, a strong will and indomitable spirit are necessary. Fourth, players should cultivate music memory. In daily practice, players deepen their memory of music works by reciting music, which is the easiest and most unreliable way to recite music. In the process of playing, the neural inertial system will be interrupted immediately, so that the player suddenly forgets the content to be played next. Therefore, this way of memory is not desirable, and it should not be advocated for beginners to recite music in this way. Very few gifted students have extraordinary memory ability to never forget the works they play. This is a kind of visual memory ability. It requires the performer to be extremely familiar with the score and keyboard and have the ability to change at any time. In real life, some musicians are willing to recite music through auditory memory, and many novice piano students are also very willing to use this method.

2. Mental regulation in piano performance. First, establish a harmonious and rational playing state. Piano performance is a strong process of self-awareness. In the process of performance, this feeling includes rational analysis, understanding, integration and control. Therefore, in the process of performance, the performance form of reading music scores should be adopted to avoid forgetting music scores, so as to ensure a more rational performance state. The second is to control the overall concept of the performance works. In the process of performance, every detail of the performance should be an organic whole. The details of the works should be processed in place, including the performer's treatment of music, the improvement of technology, and various requirements in other related aspects. Only by organizing the details of the performance, can the music works be better interpreted. In the usual study, teachers should also eliminate the distractions that may occur in the process of playing, let the students go to the battle with light clothes, and let them understand that nothing is perfect, which will reduce the mental burden in the process of playing. At the same time, it also avoids the mental shadow left by the performer when I make mistakes. Third, the player's physical strength should be very abundant. If the player wants to hold a piano concert, abundant physical strength is very important, because in the whole performance process, physical and mental work is huge. For a piano player, in addition to practicing the piano on weekdays, he should actively exercise his body in his spare time and participate in meaningful sports activities. In addition, the performance desire of the performer is also very important. The performer can only infect more audiences through his own enthusiasm. This requires full, exaggerated and bold performance.

3. Mental regulation after piano performance. First, after the performance is successful, the performer will be filled with satisfaction, a happy mood and a sense of excitement. Most of these mental activities will play a benign role in promoting future learning and artistic practice. The performer will study harder, improve his technical skills more urgently, and yearn for high-level performance activities in the future. At the same time, it has established a relatively solid sense of self-confidence. However, the sense of

superiority of success will also make a small number of players too arrogant and arrogant, so they can't see their own shortcomings and shortcomings. In the future study, they will have too high evaluation of their own level, which will directly affect the future study. It can be seen that the mental regulation after successful performance is also particularly important. Players should clearly understand which should continue to carry forward, which should be avoided as far as possible and which need to be improved. Only by clearly understanding their own shortcomings can they improve themselves to a greater extent. Secondly, after the performance fails, it will bring negative emotions such as depression, distress, unhappiness and even loss of confidence to the players. It may also produce jealousy and coldness to the partners of the performance or the contestants. When these negative emotions are amplified to a certain extent, it will make the players give up the idea of continuing learning. Therefore, after the performance fails, we must objectively and fairly evaluate the performance results, draw lessons from them, summarize experience, overcome our own shortcomings, face future learning with a positive attitude, and finally achieve the goal of successful performance through unremitting hard practice.

Conclusions: In short, piano players will be affected by various subjective or objective factors when playing. The performer's sufficient preparation before performance, the ability of mental adjustment on the spot and the mental state during performance will directly affect and determine the success of performance. Therefore, in addition to skillful performance skills, players must also have good mental control ability. In daily life, they should gradually strengthen the training of mental control ability, minimize the "mistakes" of piano performance, show the real level and good spiritual outlook of the players, so that the audience can enjoy beautiful piano music and convey confidence Elegant spiritual power.

Key words: mental - piano players - regulation

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ANALYSIS OF INNOVATION AND ENTREPRENEURSHIP EDUCATION MODEL IN COLLEGES AND UNIVERSITIES BASED ON EDUCATIONAL PSYCHOLOGY

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Background: Educational psychology is an applied psychology discipline, which focuses on the educational and teaching situation in the school and explores the basic psychological phenomena and laws of learning and teaching. It has formed branches of moral education psychology, aesthetic education psychology and so on Mental health education is an important part of school quality education. Mental health education course has become one of the main forms of mental health education Psychology of mental health education aims to explore the psychological activities and basic laws of students and teachers in the teaching situation of school mental health education. As the cradle of cultivating modern talents, colleges and universities should adapt to the call of the times and cultivate innovative and entrepreneurial talents who can adapt to economic and social development. For how to implement the talent power strategy and promote innovation and entrepreneurship education in Colleges and universities, some scholars suggest taking the road of school enterprise alliance, some scholars suggest giving full play to the subjective initiative of student organizations, and some scholars suggest choosing the project driven mode. This paper holds that both the school enterprise joint model and the project driven model should follow the law of educational development and should not deviate from the cognitive category of teachers and students. Therefore, this paper tries to theoretically explain the choice of innovation and entrepreneurship education mode in Colleges and universities from the perspective of educational psychology.

Objective: From the perspective of cognitive form, innovation and entrepreneurship education reflects the unity of direct perception and indirect perception of educators and educates; From the perspective of cognitive psychological mechanism, innovation and entrepreneurship education reflects the common attention of educators and educates to the current educational information stimulation in Colleges and universities; From the perspective of cognitive Yuan Zheng, innovation and entrepreneurship education will strengthen the declarative knowledge and procedural knowledge of educators and educates about innovation education and entrepreneurship education. The cognitive development level of educates, non intellectual factors, teachers' role identity and literacy all affect the choice of innovation and entrepreneurship education mode. The choice of innovation and entrepreneurship education model should strengthen the information stimulation of the educates perception of innovation and entrepreneurship, highlight the procedural knowledge education, and pay attention to stimulating the educates non intellectual factors.