

can work with each other to complete the chorus of songs. In choral practice, teachers should pay attention to the natural situation of individual students and the musical strengths of students, and train those who have strengths, while also encouraging students with poorer singing abilities to avoid students' The teacher should also encourage students with lesser singing ability to avoid students having low self-esteem because of their poorer singing ability and to avoid primary school students having negative feelings about singing. Teachers can conduct research on the mental processes of primary school students when they sing, analyse the changes in their mental activities, focus on their auditory memory during singing, determine the representational characteristics and imaginative abilities of different primary school students, and design singing teaching methods that are reasonable according to their perceptual experiences. Music teachers should conduct research on the individual heart-finance of students in each class, analyse in detail the interests and spiritual needs of primary school students, pay attention to the moods and emotions of primary school students, pay special attention to the more introverted and sensitive students in the class, and encourage these students so that all students can be fully engaged in music singing activities.

Conclusion: Primary school music teachers should enrich their theoretical knowledge, take the initiative to study the relevant theories of music psychology, use the theoretical knowledge of psychology in their singing teaching and strengthen the psychological qualities of primary school students through music singing teaching. Teachers should study the psychological state of students in each class in advance, analyse the process of psychological changes in students in the actual teaching process, and enrich the feelings of primary school students with music. Most primary school students are inclined towards sensibility and lack rationality, and music education can make primary school students' rationality and sensibility reach a state of mutual coordination and balance, so teachers should organise singing teaching activities from the level of psychology, and students can In the process of listening to music and appreciating it, they can also analyse the background and thematic ideas of the song from a rational level. Primary school music teachers use their knowledge of music psychology to focus on the development of pupils' listening skills. Music teachers also have to start with primary school students' interests. Most primary school students like music very much and also like to sing, so teachers can make use of primary school students' love of music to innovate the form of singing, such as individual solo singing, group singing, class chorus, singing and dancing combination, etc. Teachers can also choose to have some modern popular songs according to primary school students' preferences, so that primary school students like singing teaching more. Music teachers also pay attention to students' psychological responses in singing teaching, paying attention to students' expressions and movements, judging students' current moods and emotions according to their performance status, so as to adjust the form of singing teaching, paying attention to the analysis of students' individual differences when observing them, adjusting the teaching mode according to the psychological differences of primary school students in singing activities, and upholding the principle of teaching singing according to their abilities.

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PSYCHOLOGICAL ANXIETY COPING STRATEGIES OF TRUMPET PLAYERS IN MUSIC PERFORMANCE

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Background: Music psychology is a discipline formed by the intersection of many disciplines such as musicology, physiology and psychology, and is an important discipline to study the psychological activity of music performers. The development of music psychology in China is relatively short, and there are few research materials, but in recent years, due to the rapid development of China's culture, the music performance industry has also received the attention of society, and more and more art scholars have conducted research on performance psychology, which has led to the good development of music psychology in China in recent years. The trumpet is a soprano brass instrument, and it occupies an important position among musical instruments. In brass instruments, the trumpet is a difficult instrument to play, with strict requirements for mouth shape, breathing and facial expressions, and it plays an important role in the playing team.

Objective: This paper studies the psychological stress of trumpet players during musical performances from the perspective of psychology, as well as the psychological and physiological problems that some players have, so as to propose corresponding scientific regulation methods, improve the physical and psychological qualities of players, enable people to have a deeper understanding of the psychological mechanisms in musical performances, enrich the research on the psychological aspects of trumpet players' musical performances, and provide information for their. The aim is to provide solutions to the psychological problems that occur in trumpet performance, to promote the development and progress of trumpet performance, to improve people's appreciation of art, and to enable players to perform more consistently and carefully.

Subjects and methods: The object of this research is the psychology of musical performance of trumpet players, and the research methods used are survey method, observation method and research method to study and explore the psychology of musical performance of trumpet players.

Result: The study reveals that the psychological study of musical performance is of great significance and provides a variety of bases for the trumpet player to carry out the psychology of musical performance, so that the trumpet player can have a grasp of the psychology of musical performance in performance. This paper is divided into the following sections. The first part introduces the psychology of musical performance and the psychological problems that often occur in trumpet players, as well as the current development of music performance psychology at home and abroad. The second part introduces the psychological problems and manifestations that occur in trumpet players before performance, including the stages of preparation, rehearsal and performance, and explores the trumpet player's memory and the problems and precautions that may arise when mobilising stored memories, and summarises the habits of mind that need to be mobilised when using memory. The third section focuses on the psychology of the trumpet player during performance activities and the manifestations of this psychology. The fourth section focuses on the scientific approach to training the trumpet player prior to performance, as well as the considerations that should be taken into account during performance.

Conclusion: The first stage is due to inadequate preparation and unfamiliarity with the performance environment. The trumpet player should increase practice and overcome this psychological pressure and anxiety by rehearsing several times. This stage is less severe and can be solved in a number of simple ways, such as through psychological suggestion and encouragement from outside. The second stage is more serious, where some players may have other physical manifestations of psychological problems, such as increased blood pressure, increased heart rate, or even slowed brain response, breathing disorders, and reduced hearing and visual abilities, which are not really physical, but can have a serious impact on the performance. The trumpet player will need to be given psychological support so that he or she can quickly adjust to the situation and overcome the psychological barriers, and if he or she is faced with such a situation, the management will need to make adjustments to the programme to avoid the failure of the performance due to the player's psychology. The trumpet player's problems in music performance are mainly caused by the player's unskilled technique, unfamiliarity with the style of music and even inappropriate dressing style, which requires the player to train scientifically and systematically before the music performance, so as to improve their own playing skills and to learn a variety of styles to find the most suitable style for themselves. The performer should pay attention to the dress code before the performance, and try to choose clothes that fit well to avoid accidents on stage due to inappropriate clothing. It is only through more in-depth research that a better methodology can be proposed to improve the trumpet player's stage playing skills and promote the development of trumpet playing.

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ANALYSIS OF THE PROBLEM OF RETRACTED CONFESSIONS BASED ON THE COMBINATION OF LAW AND PSYCHOLOGY

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Background: As a widespread and objective phenomenon in criminal proceedings, retracted confessions often occur for a variety of reasons. In the course of criminal proceedings, retracted confessions are in most cases based on the overturning of incriminating statements by suspects and defendants, a phenomenon that requires a full understanding of the suspect and the person being interrogated, both on a psychological level and on a legal education level. To ensure that the initiative in criminal proceedings can be mastered from a variety of perspectives, it is necessary to grasp the evidence accurately and to ensure that the interrogation