

work and make it difficult to play its role. Therefore, in daily work, teachers need to help students with psychological counseling as their own responsibility, pay more attention to the talents of psychological counselors, and use regularly held lectures to provide a good platform for students' psychological counseling, so that students can relax more discuss your difficulties in learning, life and interpersonal communication. Teachers should look at problems from the perspective of students, help students change their thinking, and enhance their self-confidence. Fourth, family is very important to students. The family of origin will even affect the subsequent development of students. Many unexpected events in society are caused by the family of origin. Therefore, in the process of integrating moral education and psychological education in colleges and universities, it is necessary to increase the understanding of students' families of origin and combine specific Situation analysis of students' behavior and ideological construction.

**Result:** Schools are required to cooperate with parents to effectively provide students with a good family atmosphere, so that students can feel family affection and relieve the pressure of life in the subtle process. In addition, the school can establish a parent committee to provide parents with some knowledge materials on a regular basis, so that parents can correctly guide their thoughts and behaviors in the follow-up work of students, relieve pressure, and create a good environment for students' all-round development.

**Conclusion:** In the process of practicing the above strategies, it is found that it can effectively meet the needs of the society for talents and further promote the all-round development of college students. It can be seen that the following conclusions can be drawn: in the follow-up work, the university should increase the integration of moral education and mental health education, help students establish a correct ideology, and lay a good foundation for the follow-up social life. In addition, it is necessary to pay more attention to students' thoughts in daily work, so as to improve the comprehensive quality of college students.

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## **OVERCOMING NERVOUSNESS ON THE IMPORTANCE OF IMPROVING THE MUSIC PERFORMANCE SKILLS**

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**Background:** Music psycho-pedagogy is an emerging course that focuses on the psychological activities of people in music education from a psychological perspective. This includes, among other things, the psychological activities (Tension, anxiety and psychological disorders) of students as they learn to perform music. According to research, students' psychological activities have a significant impact on music performance skills, and this impact is gradually increasing. Therefore, in the process of music appreciation, teachers must provide the right guidance to students' psychology (Tension, anxiety and psychological disorders), so that they can identify certain psychological rules and engage in guiding educational activities.

In recent years, with the continuous reform of the education system, many universities in China have gradually begun to attach importance to music education, and continue to move towards a connotative development. In order to conform to the current concept of music education in colleges and universities and to meet the needs of the music education model, many colleges and universities pay great attention to the guidance of the psychological aspects of students. The Encyclopaedia of Music and Dance has a clearer explanation of music education psychology, stating that music education psychology is used to study the psychological activities of people in music education, and that it is the use of psychological methods and theories to study the interrelationship between music and various psychological imaginations of human beings, and to accurately find out the regularity of existence. The psychology of music education is based on psychology, while combining theories related to biology and physics. Through continuous psychological guidance, the student's inner activity is smoothed and the student's skills in music performance are eventually improved gradually.

**Objective:** The importance of musical performance skills is evident in music education. It often reflects a student's level of musical attainment and also implies a different depth of education. Through a

detailed overview of the psychology of music education, this study builds on previous research to maximise the depth of integration between the psychology of music education and music performance skills, giving more meaning to both and analysing the interaction between the two to explore the ways in which the psychology of music education and music performance skills can be integrated. The integration between music education psychology and music performance skills is effectively achieved by grasping the psychological activities and behavioural characteristics of students in the teaching process. It is hoped that through the correct guidance of students, patterns of inner activity will be found. By strengthening meaningful guidance for students, they will be able to have a more stable state of mind and continue to hone their musical performance skills. With the right psycho-educational guidance, students will gradually enrich their movement skills, for example, by using a set of body movements to express emotions during a performance, or by using a set of body movements to operate a particular instrument and then to express emotions through a particular instrument.

**Subjects and methods:** In order to continuously guide students' mental activities, this paper is based on a theoretical perspective of psychology, and the research process is always student-centred, mainly investigating and studying students' behavioural psychology in performing skills, and analysing how to improve students' musical performance skills, proposing flexible and meaningful guidance methods and application strategies, advocating a student-centred guidance concept, and considering students' psychological needs in terms of The aim is to promote a student-centred approach to music performance skills and to improve students' performance skills through the continuous guidance of students' psychology.

Improving pitch of the many musical performance techniques, intonation is the first and most critical issue to address. Many students are unable to grasp intonation from the very beginning, resulting in large fluctuations in post-learning psychology, which largely affects the improvement of musical performance skills. There are two main aspects of intonation in music performance. These are absolute pitch and the vertical harmonic and horizontal melodic intervals. It is only by constantly improving the student's sense of music, by establishing a standard of harmony and coherence within the student, by comparing his or her own hearing with the melodies of others in the performance process, and by constantly adjusting the student's inner mental activity. When the student has developed a correct concept of intonation, he or she will be able to reasonably identify any errors.

Sight-reading is the process of seeing and understanding a piece of music. It is a test of the co-ordination of all parts of the body, including the eyes, hands and ears. By improving the sight-reading, the student is able to create a predetermined acoustic image and gain a sense of the music before performing it through the score. This is then expressed through the various body parts and finally tested by the ear, all at the same time. By improving the sight-reading aspect, the pupil is able to develop a quick understanding of the notation and a quick ability to summarize it, which is also quickly transformed into a certain imagination in the pupil's mind, forming an abstract concept of the notation system. By improving the sight-reading aspect over a long period of time, students can gain a three-dimensional inner sense of hearing and thus continue to acquire more performance skills.

Before a musical performance, most teachers ask students to relax, as only a certain degree of inner relaxation can ensure that the subsequent musical performance will not be stressful. How to make students truly relaxed is therefore a key issue in music education today. In the area of relaxation, there is also a specific mental aspect. Many students often perform very well in familiar surroundings. Once they leave the familiar environment and are surrounded by people watching, they often become very nervous and are unable to perform to the level they should, eventually failing to perform, which has an impact on the student's psyche and causing a blow to their confidence levels. To overcome this problem, students themselves need regular awareness training. Get yourself used to being in a variety of different environments or surfaces in front of a crowd, so that you can quickly adapt to various performance situations and exclude all kinds of negative emotional activity. To gradually relax oneself mentally and focus on the musical mood one has created.

Musical integrity is based on fluency. Fluency is based on the internal coordination of the student's movement. Many students, in the course of their usual musical performance training, try to improve their abilities quickly, leading to a misplaced perception of their own abilities, forgetting that they are still in the initial practice phase of the process. As a result, over a long period of time, this can lead to the formation of a habitual fear within the student and a gradual build-up of tension, which eventually leads to a serious limitation of their own performance level. To overcome this psychological barrier, students need to temporarily abandon the desired goal of complete expression. At the same time, all attention should be given to strengthening the basic technique, consolidating the deficiencies until the inner activity and the body movements are harmonized and the correct physiological memory is formed, thus ensuring the fluency and completeness of the performance and the development of a strong self-confidence.

**Result:** The concept of intonation does not appear at the outset, but is acquired only through long periods of training or through professional technical training.

By strengthening the sight-reading aspect, students can enhance their mastery of the various instruments and grasp the spatial sense of each movement in the performance process. For example, the distance between each key on the piano and the pitch of each note on the violin. Students develop a unique physiological memory for each instrument, which allows them to automatically generate accurate responses during performance, thus improving their playing skills.

As part of the relaxation process, it is appropriate to allow some, but not all, of the muscles to become tense when the student has completed a particular movement. If the whole body is tense, there is a certain amount of internal resistance and a certain amount of mental fatigue. Ultimately, this affects the sensitivity of the student's movements and the coordination of the body. Therefore, during the relaxation phase, students' muscles need to be given the opportunity to relax and rest in order to lay a good foundation for subsequent performances.

In order for students to perform more fluently and completely, they need to develop their mental activity and be given more opportunities to perform, and to help them stabilize their emotional state of mind before they go on stage, so that they can find their usual training. This will not only help the students to relax, but will also help to harmonies their physiological functions and avoid any nervousness that could lead to incomplete performances.

**Conclusion:** In conclusion, a deeper understanding of music psychology has been achieved through a specific presentation of music psychology. Students are often influenced by their inner emotions in the performance process, resulting in many negative emotions that can lead to serious psychological disorders. This is why it is important to strengthen the intonation training of students to help them gain a better sense of musicianship. Training in sight-reading is also needed to improve mastery of the instrument. Teachers need to provide students with the right psychological guidance to help them relax and reduce their tension. This will ensure that the performance process is more complete and fluid, ultimately enhancing the students' musical performance skills and promoting their overall development.

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## THE COMMUNICATION STRATEGY OF RED SPORTS SPIRIT BASED ON THE AUDIENCE'S MENTAL HEALTH

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**Background:** In the context of social development, the dissemination of the red sports spirit mainly relies on the propaganda and introduction of words. The red sports spirit is the ideology summed up by party in sports activities in the 1930s. Someone once pointed out: "We must strengthen training, play field exercises well, exercise well, and then overcome the enemy's encirclement." At this stage, the red sports spirit not only helps the army to improve its combat effectiveness, but also promotes the ideological training of young people, so that they can form an inner spirit of tenacity, tenacity, self-improvement, and hard work.

**Objective:** The red sports spirit provides the foundation for country's path of socialism with Chinese characteristics. In the past, due to the backward economic level, many sports venues and equipment were relatively rudimentary, and it was difficult to meet the conditions for sports activities, which also seriously hindered the practice of the red sports spirit. Today, in order to further promote the development of socialism with Chinese characteristics, it is necessary to further increase the spread of the red sports spirit. However, in the specific work, because the form of communication does not satisfy the audience's mental health, the communication effect of the red sports spirit cannot achieve the expected effect. This is because young people mainly use the form of network communication to understand the content, and this form of text push is not suitable for the promotion of the red sports spirit, and does not meet the needs of the audience's mental health. In addition, from the point of view of information dissemination, the promotion of sportsmanship needs to go through more than two codings. On the one hand, it needs to use pictures and texts for publicity, and on the other hand, it needs to deepen the content. Really understand its connotation, which also seriously hinders the quality and efficiency of the red sports spirit of dissemination. At the same time, in the context of the rapid development of the Internet, only vivid pictures and delicate text can resonate with the masses. Therefore, in the early editing process, it is necessary to improve the vividness of information as much as possible.