

The Importance of Building Students' Good Singing Psychology

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Abstract: *Vocal learners often face various psychological problems in the process of singing. These problems are common and have a long-term impact on students' learning effects in the process of vocal teaching. Establishing a good singing psychology is not only crucial for vocal learning of vocal students, but also has a far-reaching impact on their learning of other subjects. A good singing psychology can improve students' singing performance, enhance their self-confidence, and thus promote their growth and development in vocal art. This paper clarifies the importance of a good singing psychology in vocal singing and believes that it is one of the foundations of successful singing. The study analyzes various factors that affect the construction of singing psychology, including personal psychological quality, the influence of the external environment, the teacher's teaching method, and the interaction of peers. Through an in-depth discussion of these factors, this paper aims to provide practical guidance for vocal educators to help them understand and solve the psychological barriers of students in the learning process.*

Keywords: *vocal music; singing psychology; construction*

1. Introduction

A good singing psychology is a key factor in ensuring the stability of singing voice. All activities performed by students during singing will be reflected in a certain psychological state, which not only affects their singing effect, but also directly reflects the overall performance and external style of the performer. A good singing psychology can effectively stimulate learners' learning motivation, making them full of confidence and enthusiasm when facing singing[1]. On the contrary, a bad singing psychology may become a burden in the learning process, affecting students' performance and progress. Many students experience emotional reactions such as tension, anxiety, and even brain blankness when singing. These psychological states often reflect their lack of confidence in their own singing ability and lack of flexibility in regulating their own singing psychology. Such negative emotions will not only affect their singing state, but also limit the development of their musical potential. In the absence of a good psychological state, even if they have solid singing skills, it is difficult to fully demonstrate their true singing level when singing[2].

Therefore, it can be said that the success of students' singing is closely related to their singing psychology to a large extent. Building a good singing psychology not only helps to enhance their self-confidence and singing expression, but also helps them maintain a positive attitude when facing challenges, so as to better cope with various pressures in the singing process. In order to improve their singing level, students should pay attention to the cultivation and improvement of psychological quality during vocal training, and learn how to effectively manage and regulate their emotions so that they can perform at their best when singing. In short, the good construction of singing psychology is an indispensable part of the vocal learning process, and has an important impact on students' singing performance and the development of their overall artistic quality[3].

2. The significance of good singing psychology in vocal music singing

Singing psychology often plays a leading role in the singing process and has a profound impact on the singer's performance. In vocal music classes, teachers need to promptly identify and channel the psychological factors faced by students to prevent them from having a negative impact on singing results. Singers who maintain a good singing mentality can usually present better singing results, which is closely related to their psychological state. On the contrary, singers whose mental state deviates from normal often lack confidence in their singing abilities and are prone to negative emotions such as

tension and anxiety. This psychological state may cause them to have disorders in pitch, rhythm, and emotional expression, thereby affecting the overall singing quality. Bad singing mood will make it difficult for the singer to devote himself wholeheartedly to the emotional expression of the song during the singing process, but will distract his attention to the external environment and potential negative thoughts. In this case, the singer's sensitivity and recognition of his own stage effects are reduced, which ultimately leads to a significant decline in singing effects. Therefore, teachers should pay special attention to students' psychological state during the teaching process and provide effective psychological support and guidance to help them overcome negative emotions and achieve better singing results[4].

In the process of vocal music learning, students often face a singing bottleneck period. This phenomenon is relatively common. However, under the influence of bad singing psychology, students may develop a negative, lazy and slack learning attitude. Some students may even feel that vocal music learning is too abstract and difficult, and thus choose to avoid it. In this case, the enthusiasm and initiative of learning are seriously affected, and students may stagnate on the road of vocal learning. Vocal music learning is a long practice, which emphasizes the process of qualitative change through continuous practice and accumulation. When students' singing abilities fail to improve significantly, they may feel bored and disappointed when faced with boring exercises without a sense of accomplishment. If this kind of neglect lasts for too long, it will not only affect students' enthusiasm for learning, but may also cause them to be afraid of vocal music learning and choose to give up. Therefore, in vocal music teaching, it is particularly important to help students build a good singing psychology[5].

Through positive psychological guidance and incentives, teachers can help students build confidence and understand that challenges and difficulties in the learning process are part of growth. In this way, when students face the bottleneck period, they can respond with a more positive attitude and constantly adjust their learning strategies to achieve higher learning effects. In short, a good singing psychology is not only the key to improving singing results, but also an important guarantee to ensure that students maintain a positive attitude and continuous motivation during the vocal music learning process[6].

3. Main reasons affecting the construction of singing psychological quality

3.1 Overloaded thoughts

A good singing psychology plays an irreplaceable and important role in the practice of vocal learning. Singing is not only a display of physical skills, but also a comprehensive manifestation of complex psychological activities. The skills used by singers and the emotions expressed in the singing process are always closely related to their psychological state[6]. When singers bear too heavy mental burdens in the singing process, it will make it difficult for them to perform at their usual singing level. The sources of this mental burden are multifaceted, and common factors include immature singing skills, weak basic skills, insufficient preparation before singing, and excessive attention to success and failure during singing. Specifically, immature singing skills often make singers feel at a loss when facing complex repertoires, while weak basic skills may cause them to be unable to accurately control pitch and rhythm when singing. Insufficient preparation before singing will also make them lack confidence on stage, which will affect the singing effect. At the same time, paying too much attention to gains and losses will cause singers to have unnecessary psychological pressure when singing, which will lead to the tightness of their voices and stiffness of their performance. These manifestations of psychological tension not only reduce the quality of the singer's performance, but may also affect the audience's perception and understanding of the work[7].

Therefore, teachers must pay great attention to students' psychological state during vocal teaching. Through proper guidance and support, teachers can help students identify and understand the sources of these mental burdens, and then adopt effective strategies to reduce these burdens[8]. For example, psychological counseling and emotional management techniques can be used to help students build self-confidence and enhance their sense of identity with their own abilities. In addition, teachers should encourage students to prepare adequately before singing to reduce nervousness during stage performance. In this way, students can not only better master singing skills, but also psychologically lay a solid foundation for successful performances[9].

3.2 Lack of correct and objective self-evaluation

In the process of vocal learning, it is particularly important to make gradual progress and choose works that match one's own abilities. When learning vocal works, many students often lack a correct and objective understanding of their own singing ability, and tend to choose vocal works with high technical difficulty and high range. Although this tendency reflects the students' positive attitude of eager to challenge themselves, in fact, this unrealistic choice often leads to frustration and depression during singing, affecting their learning experience. Especially in the absence of sufficient preparation and self-confidence, students are prone to "fear" on stage, and then have voice problems such as unstable breath, tense vocal cords, and abnormal laryngeal position[10]. These problems will not only affect their singing effect, but may also further undermine their self-confidence, forming a vicious circle, making them feel more powerless and confused in vocal learning. Therefore, teachers shoulder important responsibilities in the teaching process and must guide students in a timely manner to help them establish an objective and accurate understanding of their own singing ability. Teachers should encourage students to choose appropriate vocal works according to their actual abilities, which can not only improve the pertinence and effectiveness of learning, but also stimulate students' interest in learning and sense of participation. By choosing appropriate works, students can better master vocal skills, gradually enhance their self-confidence, enjoy the process of vocal learning, thus gaining a greater sense of accomplishment in singing, and ultimately improving their overall vocal ability.

3.3 Insufficient stage experience

Inadequate stage experience is a common problem for many vocal learners. Students who lack actual artistic practice often feel strong psychological and physical tension when performing on stage. This state of tension makes their ability to perform on stage appear relatively weak. Specifically, this kind of tension may lead to mistakes such as forgetting words and being unable to keep up with the accompaniment during singing, thus affecting the overall performance effect. This not only makes students feel embarrassed during singing, but may also create a negative impression in front of the audience, thus affecting students' self-confidence and understanding of the stage.

In order to effectively improve this phenomenon, students need to actively participate in a variety of artistic practice activities on the basis of mastering solid singing skills. For example, they can sing many times in piano rooms, observation halls, concert halls and other occasions, and accumulate rich stage experience through continuous practice. The accumulation of this kind of practice not only helps students gradually reduce their nervousness and pressure when going on stage, but also significantly improves their self-confidence in stage performances. Through multiple stage performances, students will be able to better integrate into the role, deeply understand and interpret musical works, and thereby improve their artistic expression. In addition, participating in various performance activities can also cultivate students' on-the-spot adaptability, allowing them to be more calm and calm when facing emergencies. Ultimately, this continuous accumulation of stage experience will lay a solid foundation for students' vocal music learning and singing skills improvement, allowing them to show a higher level and confidence in future performances.

3.4 Lack of self-confidence

Confidence plays a vital role in a singer's performance. A good psychological state can not only significantly improve a singer's singing performance, but also enable them to perform beyond their usual capabilities on stage. Relatively speaking, lack of self-confidence will lead to tight voices and uncomfortable performances, thereby limiting their expressive ability and artistic appeal. Therefore, in the process of learning vocal works, students need to enhance their self-confidence through solid basic training and careful preparation of works to ensure that they can present the works easily and freely during performances. Specifically, students should focus on the training of basic skills when preparing to sing, including breath control, tone adjustment, and a deep understanding and emotional grasp of musical works. Strengthening in these aspects can not only improve their singing skills, but also effectively enhance their self-confidence. In addition, psychological control before playing is also crucial. Singers need to develop a controllable mental state to adapt to different performance environments and audience reactions. Through methods such as positive psychological suggestions, deep breathing exercises and visual performance scenes, students can calm down their nervousness and enter the best mental state before going on stage.

It is worth emphasizing that excellent singers are not created overnight, but gradually grow through

continuous stage practice and psychological adjustment. With the accumulation of performance experience, the singer's mental state will continue to improve, so that he can perform more confidently and calmly in future performances. Therefore, teachers should encourage students to actively participate in various performance activities during the teaching process, allowing them to exercise themselves in a real stage environment and improve their self-confidence. Through these efforts, students will be able to meet every performance challenge with greater confidence and bring out their best singing skills.

4. Strategies for building good psychological quality in singing performance

4.1 Focus attention and reduce psychological burden

Vocal stage performance is a multifaceted art form that intricately weaves together vocal singing and theatrical expression. For singers, the ability to perform with unwavering concentration while transforming the muscle memory developed during regular training into instinctive responses is a significant challenge that must be navigated. Achieving this level of focus requires students to engage not only in honing their vocal techniques and expanding their vocal range but also in seamlessly integrating these skills with the emotional depth required for effective performance. When approaching a new vocal piece, it is essential to undertake a comprehensive background analysis that includes a thorough understanding of the historical context in which the composer created the work. This involves delving into the era's cultural and artistic influences, as well as grasping the composer's intentions and the emotional landscape they aimed to convey through the music. For instance, before performing the aria "A Touch of Sunset" from the opera, the singer must familiarize themselves with the opera's overarching narrative, the specific storyline that unfolds within it, and the intricate character dynamics, particularly focusing on the heroine, Zijun. Furthermore, it is critical to understand the emotional trajectory of Zijun throughout the opera. The singer should analyze the timing and setting of her performance, as well as the evolution of her inner emotions at the moment she sings this piece. By grasping the nuances of her character's journey, including her struggles, aspirations, and emotional states, the singer can more authentically embody the role of "Zijun." This deeper immersion into the character allows for a richer and more compelling interpretation of the music, resulting in a performance that resonates more powerfully with the audience. Ultimately, cultivating a focused mental state and reducing psychological burdens can lead to a more effective integration of technique and emotion. This harmonious blend not only enhances the singer's ability to convey the piece's inherent drama and beauty but also ensures that they can fully engage with the performance, thereby elevating their overall artistic expression on stage.

4.2 Accurate positioning and selecting appropriate goals

Objective cognition of one's own singing ability is the basis for success. When choosing vocal repertoire, students should not "aim too high". For freshmen and sophomores, it is a reasonable choice to take Chinese and foreign art songs as the main learning content. Daily practice should focus on the training of breath, resonance and other basic skills. Only after the singing foundation is solid, can you choose the aria that suits you under the guidance of the teacher. For example, art songs "Three Wishes of Roses", "Teach Me How Not to Think of Him", "Homesickness", etc. are all excellent works suitable for elementary level students to sing. They are moderate in length, the length of phrases is appropriate, and the range is mainly concentrated in the middle and low voice area, which helps students gradually expand from the existing voice area. In addition, for students who lack confidence, teachers need to provide psychological counseling in vocal teaching, help students establish the correct singing psychology in time, encourage them to make appropriate adjustments, so as to accurately position themselves and set realistic learning goals.

4.3 Actively practice and enrich stage experience

Art practice is one of the effective means to build and improve students' stage psychology. Through artistic practice, students can better exert their subjective initiative, stimulate their vocal potential, and improve their stage control ability, which is crucial for the study of vocal students. Students who lack stage experience often feel psychological and physical tension when they go on stage, showing symptoms such as floating breath, hollow voice, and wooden expression, which in turn affects the stability of singing. Therefore, teachers should encourage students to actively participate in various

stage performances to accumulate rich performance experience. In addition, in the process of vocal art practice, students can not only improve their singing ability and performance skills, but also enhance their music appreciation ability and work analysis ability. On the basis of a deep understanding of their own voice, students can actively explore the musical style of the work, improve their enthusiasm for learning, cultivate a sense of innovation, and reasonably create the work for the second time, thereby stimulating their enthusiasm for performance and guiding students to "love" the stage.

4.4 Improve singing memory and enhance self-confidence

The process of learning to sing is actually a process of continuous memorization and repeated practice, in which muscle memory plays a decisive role in the singing effect. In vocal music teaching, teachers should objectively analyze students' strengths and weaknesses, and provide targeted guidance and training requirements. For example, when learning vocal works, students are required to be familiar with the pitch, melody and rhythm of the songs so that they can sing without worries. Through observation and learning among students, mutual exchanges and communication, they can learn from each other's singing and improve their own performance. In addition, students can also use electronic devices to record and videotape to effectively record their singing effects. By watching the video after class, students can calmly analyze themselves, listen repeatedly, identify the difference between piano room practice and stage performance, and clarify the direction and space for sound improvement. This not only effectively improves singing memory, but also enhances students' self-confidence, making them more calm and confident when singing, and improving the overall performance level.

5. Conclusion

In the process of vocal learning, although the mastery of skills is crucial, the guidance and cultivation of a good singing psychology is obviously more important. The regulation of psychological state not only affects the performance of singing itself, but also has a far-reaching impact on the vocalization, basic skills training and the display of singing results. Excellent psychological quality is the key factor for singers to perform normally on the stage. Therefore, while improving students' singing skills and artistic performance, teachers must pay attention to using various effective methods and means to help and guide students to establish good psychological quality. Cultivating students' singing psychological quality requires systematic and targeted training. By establishing a positive psychological environment, teachers can stimulate students' intrinsic motivation and enhance their confidence in vocal learning. In this process, teachers should provide students with necessary support and encouragement to help them maintain psychological stability and confidence when facing challenges. In addition, teachers can also organize practical activities such as stage performances and simulated competitions to allow students to gradually adapt to and overcome nervousness in a real singing environment, thereby improving their psychological quality and singing ability. Through all-round psychological quality training, students can go on stage with a more confident attitude and show more outstanding singing performances. A good singing psychology not only benefits them in the process of vocal learning, but also lays a solid foundation for their future artistic path. Ultimately, only by organically combining skills with psychological qualities can students walk more steadily and confidently on the road of singing art and show more perfect musical charm.

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