

On Consciousness and Psychological Regulation in Drum Set Playing

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Abstract

Drum kit is a difficult instrument to play. In the process of playing, it is extremely susceptible to the influence of external environment. Whether in practice or stage practice, performers need to overcome their nervousness in order to form a high-level musical instrument performance. This paper studies the consciousness and psychological regulation in drum kit performance. Through psychological regulation, the player's inner feelings can be expressed, so as to overcome problems, achieve the purpose of relaxation, focus attention and improve the overall performance quality.

Keywords

Drum Kit; Consciousness; Psychological Regulation.

1. Introduction

In the playing of drum kit, we need to constantly adjust our psychology in order to adapt to the stage well. In the whole performance process, both consciousness and psychological exercise are taken into account, and the works are performed perfectly, so that emotions can be effectively highlighted. For drum kit players, in case of emergency, they need to adjust their own consciousness in order to adapt well to the changes of the external environment and make the performance go smoothly.

2. The Consciousness and Psychological Regulation in the Process of Drum Kit Connection

2.1. The Consciousness and Psychological Regulation in the Practice of Works

For players, When you come into contact with a new drum set, Inevitably, I am not very familiar with the content, so I should know enough about the music score and the relevant contents in the music score. After reading and recognizing the music score, I will have a complete preview in my mind, which will be illusory in my mind and imagine the future performance process, so that I can deeply understand the work and analyze the content of the work. The level is closely related to reading spectrum, and the degree of connection between them is closely related. In the process of playing, let the eyes and hands coordinate with each other, so as to cooperate closely, provide conditions for the subsequent playing, and make the visual spectrum playing more smoothly and accurately. To control the content of the work, the player needs to be familiar with the drum rhythm. Drum beat is the core problem in drum kit performance. If you know the rhythm of drums together, it will be more effective to perform drums. In the aspects of emotion and thought, we should enhance our understanding and show the content of our works more incisively and vividly. When practicing a work, it should be based on psychological regulation. Only when the performers have enough psychological adjustment skills can they adapt well to the scene environment and express the cultural connotation of the work in depth. For the performers, after completing the practice of watching the score, they need to practice the difficult problems in the whole score. Only by breaking through the difficult problems can

the whole performance be completed smoothly. Difficult problems are also the key points, which are the problems that players need to focus on in their daily training and drills.

2.2. The Consciousness and Psychological Regulation in the Practice of Technical Difficulties

Generally speaking, the exercise method can include the following three steps, which can be summarized as separation, classification and decomposition. First of all, for separation, the technical difficulties are separated from the music score, and targeted exercises are carried out to form a more effective practice effect. Through separation, difficult problems are prominent, so as to achieve targeted understanding. Separation divides the same type of rhythm, and then carries out unified practice. By using classification, key management and control can be realized and technical problems can be reduced. It also weakens the psychological burden of researchers and makes performers cope with the difficult problems in performance well.

First of all, we need to sort the difficulties and know the key points of each difficulty, and then arrange the scientific process step by step to solve the difficulties one by one. Only by doing the above steps well can we make psychological control more effective, and practice basic knowledge when solving problems. The player is the main body in performance. Overcome technical difficulties, make the whole performance process more efficient, and achieve the scheduled performance goal. In the process of constantly overcoming problems, great changes will occur in psychology. Through psychological regulation and control, meeting the challenges will help the performers to complete the predetermined goals and improve their performance strength.

3. The Exploration of the Emotion of Drum Set Music Works

3.1. The Emotion in Music

For emotional control in drum set music, we can start from two aspects. The first is to grasp the emotional connotation. The so-called emotional connotation is to organize the content and express the player's intention through playing. To interpret the emotions in the works, it takes the efforts of the performers to show them. The second is to control the emotion in music works. For players, they should be able to stimulate the emotions in the repertoire, integrate them into their own works, take emotions as the basis, resonate with the audience, and improve their performance level. Emotion is the basic content of music, and it is also an essential factor of music. If you want to have a benign interaction with the audience, you must pay attention to the emotion in drum set music, let the emotion become a kind of sustenance, and build the connection between the player and the audience. In the process of emotional transmission, the player and listener are connected with each other, so as to better show the connotation of the work and form a benign interaction.

3.2. The Player's Emotional Exploration of the Work

For performers, it is necessary to dig deep into the emotions in their works and do a good job in stages. It can be divided into the following two aspects. First, in the preparation stage, drum players need to be more familiar with the contents of the works and have a comprehensive understanding of the relevant contents of the works, including the creation age and intention of the works. Different creative factors will endow the works with profound connotations. For example, in different times, the same work has different use intentions, so it is necessary to control the peripheral information tightly. Through the peripheral information, get familiar with the emotional application of drum kit. In the preparation stage, understand the emotion contained in it and effectively stimulate the emotional factors in the work. The second stage is the emotional exploration stage. It requires high ability of players. Explore the content of music score in depth and experience it in a deeper level. For players, emotions can be aroused through

repeated practice. Performers' emotions are involved in the works, thus giving the works a deeper layer of vitality and letting their emotions be vented. Emotional stimulation is also an important part of music works. At present, emotional stimulation can include the following three types: direct audio association, complex cross-channel association and conditional association.

4. The Psychological Regulation in the Performance Process of the Shelf Encouragement Stage

4.1. The Causes of Tension and Psychological Regulation

For players, they often encounter tension in the process of playing. Nervous psychology is a common problem among actors, which will directly affect the whole performance effect. In the process of playing, some players will show a state of excitement. If this state of excitement can not be adjusted in time, it will cause bad consequences and form nervous behavior. For players, tension is an unavoidable problem. But pay attention to the degree. Slight tension is acceptable, and it cannot form very exaggerated tension. In the process of playing, only by controlling the content of the work enough can we reduce the tension. Therefore, in the process of playing, it is necessary to focus on the difficulty of music. When playing difficult works, make full preparations and reduce tension. If the atmosphere at the scene is poor, it is easy to give birth to tension, which makes the performers unsuitable for online conditions. Therefore, playing needs to have a sense of summary, and summarize how to face the complex environment through daily stage experience. Mastery of the repertoire is sufficient, so as to relieve the tension of the atmosphere. In the process of playing, one's own emotional tension is inevitable. However, through psychological adjustment, it is convenient for players to adjust their inner problems. In the process of playing, intensive practice can reverse psychological problems.

For performers, there are three ways to effectively relieve tension, namely, impact method, exposure method and relaxation training method. Three methods can alleviate the discomfort. The so-called impact method is mainly aimed at the performers with insufficient stage experience or fear, so as to avoid forcing them to perform on the stage, relieve the inner fantasy of the performers, make them have a deeper understanding of their own abilities, and avoid excessive tension. The exposure rule is aimed at the players who tend to be higher in personality tension, so that the players can conform to the psychological law, start from a lower level, solve problems bit by bit, and start from solving small problems. The relaxation training rule is aimed at stage players. Relax from the arms until the muscles involved in playing find a relaxed state and adjust the self-playing process.

4.2. The Psychological Regulation of Attention in the Original Process

In the whole playing process, the psychological adjustment of attention is inevitable. When a drum player goes on stage, there will be a problem that he can't devote himself to the performance process. Mainly because attention will be distracted, when playing, you will be nervous, which makes the original playing rhythm confused and difficult to adapt to environmental changes. Therefore, I want to change the problem fundamentally, and make great efforts in attention, so that the performer can focus on research instead of other things. The best way is to improve the player's concentration, devote himself to the works, develop good habits and adapt to the changes of the external environment.

5. Conclusion

Drum kit performance must start from the aspect of consciousness, determine the site conditions, and know fairly well. For performers, it is necessary to be familiar with the content of the works, focus on the music score, and strengthen the analysis of the music score content.

In the process of emotional pursuit, do the following two things. The first is to pay attention to the emotion in music. The second is to explore the emotion in the works, so as to better control the music works. In the process of adjustment, we should pay attention to tension, understand the causes of tension, adopt targeted solutions, improve self-attention and face problems effectively.

References

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