



THE DEVELOPMENT OF A PIANO CURRICULUM FOR PROMOTING HOLISTIC CHILD
DEVELOPMENT AMONG ELEMENTARY SCHOOL-AGED CHILDREN IN NORTHERN
JIANGSU PROVINCE, CHINA.

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A Dissertation Submitted in Partial Fulfillment of the Requirements
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Faculty of Fine Arts, Srinakharinwirot University

2025

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BY
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This study, titled "The Development of a Piano Curriculum for Promoting Holistic Child Development among Elementary School-Aged Children in Northern Jiangsu Province, China", aims to: 1) analyse the current state and existing issues of piano education for children aged 3-6 in northern Jiangsu; 2) design and develop a piano curriculum suitable for children in northern Jiangsu based on this analysis; and 3) empirically demonstrate the significant reference value and guiding significance of the piano curriculum for children's comprehensive development and education. To achieve these objectives, this study employed a mixed-methods research approach. Data collection included distributing questionnaires to parents of children learning piano in the northern Jiangsu region. A total of 375 questionnaires were distributed, yielding 150 valid responses. Questionnaires were also distributed to piano teachers, with 150 distributed and 60 valid responses obtained. Additionally, in-depth interviews were conducted with professors from Jiangsu Normal University and Jiangnan University, and the principal of Xuzhou Economic Development Zone Kindergarten. Children aged 3-6 from two kindergartens in Northern Jiangsu were selected as the sample. The investigation revealed that piano education should prioritise cultivating musical perception, while premature technical training may hinder children's natural development. The results also showed that a lack of comprehensive developmental capabilities, and the neglect of musical appreciation cultivation of impede children's holistic development, and reduce learning to mechanical repetition. The findings indicate that piano curriculum provides significant reference points for children's holistic development and education. They enrich early childhood piano teaching practices, lay a solid foundation for lifelong learning, and promote children's holistic development in social, psychological, intellectual, and physical health.

Keyword : piano courses, preschool children, holistic development, music education, competency assessment

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As my doctoral journey at Srinakharinwirot University draws to a close, looking back upon these years reveals a path woven from curiosity, practice, and reflection. Closing the book and reflecting, this journey was less an academic ascent than a profound dialogue with self, with knowledge, and with diverse souls. At this moment, my heart is filled not with relief, but with profound gratitude.

My foremost tribute is to my advisor. Assistant Professor Dr. Nuttika Soontorntanaphol, you have been a meticulous navigator, steadfastly guiding my course through the mists of thought. Your unwavering commitment to scholarly rigour and pursuit of theoretical depth laid the bedrock upon which this research was built. Assistant Professor Dr. Rawiwan Wanwichai, meanwhile, has been a companion imbued with empathy. You have keenly discerned the faintest sparks within my research, igniting them with your wisdom and fervour. I am especially grateful that together you have cultivated a space for free yet protected contemplation, enabling me to translate seemingly intuitive artistic practices into an academic language worthy of scholarly discourse. This profound recognition remains etched in my memory.

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Should this thesis shed any light, may it reflect the genuine and moving radiance that emerges when art and education converge. With deepest gratitude, to all the silent companionship and steadfast support.

MA YANLIN

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

There are many types of pre-school children's comprehensive development, different angles, different research purposes have different divisions. According to UNICEF, comprehensive development requires all programmes and policies that demonstrate children's rights to health, nutrition and protection, including cognitive and psychosocial development. Dewey emphasizes the concept of "learning by doing," an interactive yet social process in which children will be given many opportunities to maximize their potential. The e Harvard researchers noted that early childhood is a critical stage in a child's physical, intellectual, emotional, social, moral and spiritual development and well-being. Bose believes that 0-8 years of development is rapid, so holistic development covers the child's physical, educational, psychological, sociological, historical, philosophical, and health-related needs. It focuses on the comprehensive development of preschool children from the field of psychology, including the physical health, intellectual, psychological and social development of children.

The all-round development of human being is a process of full development of human potential, full integrity of human personality, and continuous transformation from one-sided to comprehensive. The process of children's all-round development is the germination of human's all-round development. If it can have a good germination trend, it will lay the foundation for its own growth and is conducive to the improvement of self-quality. The importance of the comprehensive development of young children has been growing for a long time, both at the international and national levels. At the local level, families and communities place great emphasis so that they can help children start a better life. At the national level, governments are committed to investing in the provision of quality early education, and the importance of early childhood education policies reflects the commitment of national and international organizations, such as UNESCO

and the World Bank. Policymakers are aware of the fact that educational investments in early education yield the highest returns. Many believe that it is not enough for early childhood programs to focus only on children's future contributions to society, but it is equally important to focus on promoting children's overall development and promoting the current development of their lives, families and communities. Another consideration of brain development by early childhood researchers argues that a shift from "child care" to "child development, socialization, and learning," because children constructing their own meaning through socialization with people, places, things, and environments will contribute to their development, rather than treating them just from a care perspective. In this regard, many projects have been launched, such as the Centre for the Development of Children and Families, the Integrated Health Programme, such as Children Matter, Ideas Matter, promoting active and meaningful participatory activities, rather than just developing their pre-requisite skills or abilities for school entry (Zhu, 2015).

This study on early childhood education is crucial in manifolds. First, it intends to explore the significant changes in education and particularly in the early years' education occur at global level with the 'No Child Left Behind' policy (2001). Secondly, it enables government of Pakistan's commitment to invest in improving teachers' education in the early years as most of early childhood teachers enter in teaching profession with little systematic and quality teacher education (ECED Teachers Guide, 2011). Thirdly, it is critical to review the implementation pedagogies in the early years as all children deserve the best possible to begin their lives which assures their holistic development (Jumani & Saeed, 2019).

Music itself is not only a talent education, but a kind of learning and cultivation that everyone can reach, and a kind of art carrier that accompanies people at any time in their life. Music should not only be a form of education for children, it can be said that music is a kind of life in society, school and family. The present music education content is narrow, the music teaching method is single; The teaching focuses on the imparting and training of skills, one-sided emphasis on the learning of music knowledge and skills

while ignoring the development of children's ability. In the piano class, people always focus on students' technical problems, and little time is spent on dealing with the emotions in the music. It is generally believed that the processing of music expression and music understanding is still lack of depth, which weakens children's emotional resonance and has a negative impact on the formation of children's creativity and aesthetic ability. Music art should bring positive, significant and sustainable benefits to learners, but if children are allowed to live in such an educational situation, it is easy to kill children's musical nature, but it will cause them to resist music, which is not conducive to the development of their overall ability. With age, children lose interest in music, doubt the usefulness and importance of music, and eventually give up music. Therefore, the age of children in this study is set at 3-6 years old. Through analyzing the problems and difficulties faced by children's piano education, the development of children's piano education curriculum is carried out, and the four aspects of social (cooperation ability), psychological (concentration), knowledge (aesthetic ability) and health (fine motor) abilities of young children are improved through piano learning.

1.2 Research Questions

1. What are the current situation and problems of piano teaching for children aged 3-6 in northern Jiangsu Province?
2. What kind of piano courses can improve students' all-round development ability?
3. Can the new piano course improve children's all-round development ability and what ability can it improve?

1.3 Research Objectives of the Study

1. The current situation and problems of piano teaching for children aged 3-6 in the northern Jiangsu area of Jiangsu Province.
2. On this basis, design and develop piano courses suitable for Jiangsu piano children.

3. Experiments have proven that piano courses provide reference and reference for children's all-round development and education.

1.4 Scope of the Study

1.4.1 Content Scope

Develop a piano course, and then use the piano course to teach 3-6 years old students in Xuzhou Youth Palace and Lianyungang Harmony Piano School. The brief content is as follows: 1. Use Rhythm for concentration exercises, such as clapping your hands according to the different rhythms you hear and singing the melody. 2. Practice piano instruments to cultivate students' hand-eye coordination and aesthetic ability. 3. Four-hand piano practice to cultivate students' cooperation ability.

1.4.2 Demographic range and sample population in the study

The population used in this study is 68 students aged 3-6 from Xuzhou Youth Palace and Lianyungang Harmony Piano School. The method of selecting 15 people with a purposeful sample was adopted. Screening was conducted using the Developmental Behavior Assessment Scale for Children aged 0-6. The preliminary assessment results showed that the children scored low and their intelligence was within the normal range. The children and their parents agreed to participate in the study.

1.5 Conceptual Framework of Research

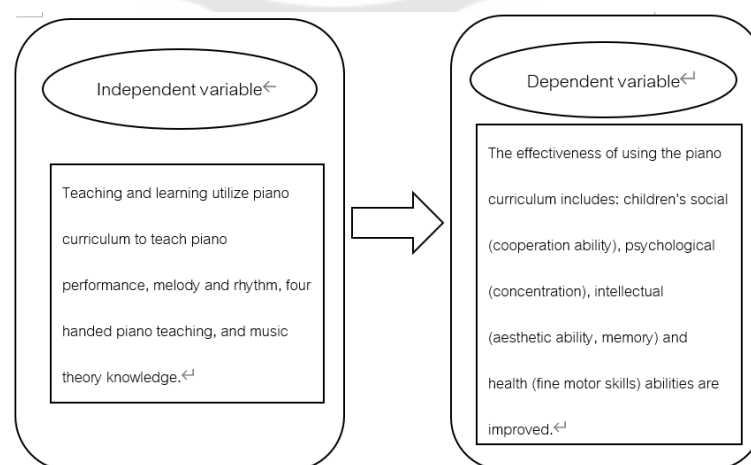


Figure 1 Conceptual framework of research

1.6 Significance of the Study

The results of this research will help improve children's physical health, intellectual, social and psychological abilities. After using this piano course, a guide is provided for the overall development of the child in line with their potential and needs, and information is provided for the further development of the child's other abilities.

1.7 Definition of Terms

Academic performance: refers to students' performance in piano performance, melody and rhythm after receiving piano lessons.

Post-learning rating: Assessment of the all-round development of children aged 3-6 years after the use of piano lessons.

Holistic-development is an educational and personal growth philosophy that emphasizes the consideration and promotion of all aspects of an individual's development, not just one aspect. This concept believes that people's life and growth is multi-dimensional, including physical health, psychological, social, intellectual cognition and other aspects.

Good health: To improve children's fine motor ability, fine motor mainly refers to the movement of small muscles of the hand, emphasizing the cooperation of psychological and other aspects, and generally has the characteristics of coordination, small amplitude and fine, which has high requirements for the accuracy of individual movements. Fine motor ability refers to the movement of small muscles or small muscle groups of the hand, fingers and other parts, including hand-eye coordination. Good motor skills seem to be much more important for teachers at this stage than the other learning areas (Bautista et al., 2016). It is not only an important aspect of the early development of individuals, but also an important basis for the development of other aspects of individuals.

Psychology: Concentration refers to the state of attention in which a child's psychology is fully directed and concentrated on the piano within a certain period of time. Attention: children concentrate on their own activities in piano learning; Accompanying language: children accompany the language related to the construction

activity during the activity process; Thinking: children show behaviors related to activity tasks through expressions, actions and other behaviors; Attention distraction: The behavior of young children who turn their attention to things unrelated to the activity during the activity.

Social: Cooperation is a type of behavior that social animals have, that is, two or more individuals work together to accomplish an activity. The goal is the same, coordinate with each other. The cooperative behavior in this study refers to a series of common negotiation behaviors that children need to work with others to complete the determined goals based on interests or tasks in the process of piano learning.

Intelligence: The ability to have aesthetic needs is one of the natural characteristics of children. There is no lack of beauty in daily study and life, and people can find and perceive beauty everywhere. Children and adults differ greatly in their views and perceptions of external things. Adults start from the perspective of long-term life experience accumulation and then make objective understanding of beauty analysis and judgment. Children, on the other hand, can intuitively capture the beauty of the object, and can freely and passionately participate in various forms of artistic activities, showing their vigorous vitality and childlike creativity. Childhood is a critical period of physical and mental development, children from 0 to 7 years old is a key period of physical development, they use the touch of the body to explore the world, so children in this period are particularly lively and active. With the improvement of children's language ability, the increase of activity content, and the gradual enlargement of the scope of activity, children's intelligence will be rapidly developed, and then they are the period of learning with willpower.

Piano course: Combining the four elements of the course proposed by Taylor's principle, namely, course objectives, course content, course organization and course evaluation, this study defines piano course design as: In order to promote the development of 3-6 year old children, teachers complete the teaching work plan, the process of planning and designing curriculum programs, including the formulation of curriculum objectives, the selection of curriculum content, the selection of curriculum

organization forms and educational teaching methods, and the design of curriculum evaluation programs.

Rhythm: Rhythm consists of the organization of the length of each tone during the musical process, and also includes the alternation of strong and weak rhythms, intensity and speed. In preschool children's kindergarten music teaching, although the form of musical rhythm is constantly changing, the basic elements of rhythm mainly include four aspects: speed, beat (strong and weak), time value (ratio between rhythm length and rhythm length) and rhythm organization form. The interaction between these dimensions is an integral part of the cultivation and improvement of preschool children's musical rhythm ability.

Melody: refers to the melodic musical fragments or whole works created through piano performance. These melodies are usually composed of a series of notes, presented in a certain rhythm and musical structure, with a clear theme or leitmotif clue, capable of eliciting emotional resonance and reverberation from the listener. In piano playing, the melody is usually played by the right hand, while the left hand may be responsible for the chords, accompaniment, or foil. Piano melody is very important in children's piano teaching, it can not only help children establish music foundation and skills, but also cultivate their emotional expression ability and music understanding ability, laying a solid foundation for the development of their music road.

Piano performance: Piano performance is an important music event that bears a burden of building a bridge between music creators and appreciators. An excellent piano recital can give new life to the works (Xuebin, 2020). The performance ability in the stage of enlightenment is the most basic piano performance skill, which includes the basic posture part and the basic performance part. The basic posture includes correct sitting posture, foot placement, good hand shape, finger touch keys and fingers; The basic performance ability has gravity playing method, non-linking, linking, jumping these three basic playing methods and the comprehensive use of these three playing methods. Through the training of basic performance ability, children's fine motor ability and hand-eye coordination ability can be improved. It is still difficult for preschool

children to master, and it is easy for teachers to fall into a kind of repetitive preaching and boring circular exercises. To avoid this, design some game-like exercises. Through the step-by-step breakdown of playing skills, teachers can arrange etudes or music targeted at each playing skill to continuously consolidate and master these playing abilities.

Four-hand piano: As a form of piano ensemble, four-hand piano can maximize the change of the piano's strength and timbre, so that the piano performance can get similar to the general sound effect of the band. Players in addition to solo skills and musical expression, but also need excellent spirit of cooperation and balance and self-control, not only to reflect the player's personality, but also to reflect the harmonious beauty of the performance, so as to exercise the performance of hearing ability, coordination ability, control ability, balance ability, communication ability, and make the performer's artistic quality, temperament cultivation to improve. The four-hand combination is an excellent form of teaching, performance and stage practice. The most valuable point of studying the application of four-handed piano in children's piano teaching is that cooperative learning enables children to face their own problems, negotiate to solve problems, learn to compromise and compromise, cultivate children's sense of identity with others, and provide children with mutual learning skills, communication, cooperation and self-control. And the opportunity to experience emotions and carry out artistic cognitive activities.

CHAPTER 2

LITERATURE REVIEW

In this study, the researchers promoted the overall development of children aged 3-6 years through the development of piano courses. To understand what the study was about, the researchers studied the following documents and related studies.

2.1 Children aged 3-6 years

2.1.1 The meaning of all-round development of children aged 3-6

2.1.2 Current situation and problems of children aged 3-6

2.1.3 Assessment of the comprehensive development of children aged

3-6

2.2 Comprehensive Development

2.2.1 Body

2.2.2 Intelligence

2.2.3 Psychology

2.2.4 Society

2.3 Music

2.3.1 Music teaching theory

2.3.2 Piano performance

2.3.3 Piano four hands

2.4 Curriculum Development

2.4.1 Definition of curriculum development

2.4.2 Theory of curriculum development

2.4.3 Elements of curriculum development

2.4.4 Course development steps

2.4.5 Piano Course evaluation

2.1 Children aged 3-6 years

2.1.1 The meaning of holistic development of children aged 3-6

In June 2021, UNICEF released the Early Childhood Development Index (ECDI2030), which states that children who receive good health, adequate nutrition, early stimulation, learning opportunities, care and protection in the first years of life tend to achieve better cognitive, linguistic and psychosocial development. The test asks three - and four-year-old children 10 questions in four areas: numeracy, physical condition, learning ability and social emotion. As the custodian agency for indicator 4.2.1, the United Nations Children's Fund (UNICEF) led methodological work to design the Early Childhood Development Index 2030 (ECDI2030), a measurement tool intended to be used in household surveys to generate globally comparable population data on ECD outcomes (Petrowski et al., 2023). China currently lacks nationally representative data on the measurement of early childhood development, and it is recommended that this module be used to collect relevant data and localize specific questions as appropriate in accordance with the Ministry of Education's Learning and Development Guide for Children aged 3-6.

In September 2018, UNICEF released "Early Childhood Education", UNICEF's early childhood development program focuses on the holistic development of children, that is, helping each child to achieve multiple dimensions of physical, social, emotional, thinking and language development. The early developmental activities and experiences of children aged 3-6 in kindergarten stimulate their intellectual curiosity, increase social interaction and enhance self-confidence, thus laying the foundation for lifelong learning.

In 2012, the Ministry of Education of China issued the Guide to Learning and Development for Children aged 3-6, which describes children's learning and development in five areas: health, language, society, science and art (Fang, 2021). The goal part puts forward reasonable expectations of what children should know, what they can do and what development level they can achieve at the end of the three ages of 3 to 4 years old, 4 to 5 years old and 5 to 6 years old respectively, and points out the specific direction of children's learning and development.

In 2012, China Education Daily published "Respecting the Law of Children's Development and Improving the quality of Preschool Education", which put forward the following three aspects in the field of health: children's physical and mental status, movement development, living habits and living ability, emphasizing three points: First, children's positive and healthy physical and mental status is not only physical health, but also mental health; The second is the development of body movements and hand fine movements; Third, they have good living and health habits, basic self-care ability and self-protection ability. From the two aspects of interpersonal communication and social adaptation, the social field emphasizes three points, one is to cultivate children's communication desire and communication ability, the second is to learn self-esteem, autonomy and self-confidence, the third is to care for and respect others, gradually adapt to group life, and comply with basic norms of behavior. In the field of art, from the two aspects of feeling and appreciation, expression and creation, the emphasis is on letting children learn to discover and feel the beauty of nature and life, allowing them to appreciate a variety of art forms and works, and germination of feelings and experiences of beauty. Encourage and support children's spontaneous artistic expression and creation, and cultivate their initial artistic expression ability and creative ability. Special attention should be paid to: from the perspective of promoting the comprehensive development of children, pay attention to the mutual penetration and integration between various fields and goals, promote the coordinated development of physical and mental health of children, and must not unilaterally emphasize and pursue the development of children in one aspect and several aspects(Yang).

In 1999, the "Dictionary of Health Science" of Huaxia Publishing House pointed out that preschool children refer to such children from the age of 3 to before entering school. Broadly speaking, it is a child who receives the most basic education from birth to the age of six or seven, and in a narrow sense, it is a child aged 3-6. Preschool childhood is an important stage of children's physical and mental development, and it is also the focus of children's health and hygiene work. The child has a good state of

physical, mental and social adaptation, including physical, mental and social health. Pre-school children refer to children aged 3-6 years before they enter school.

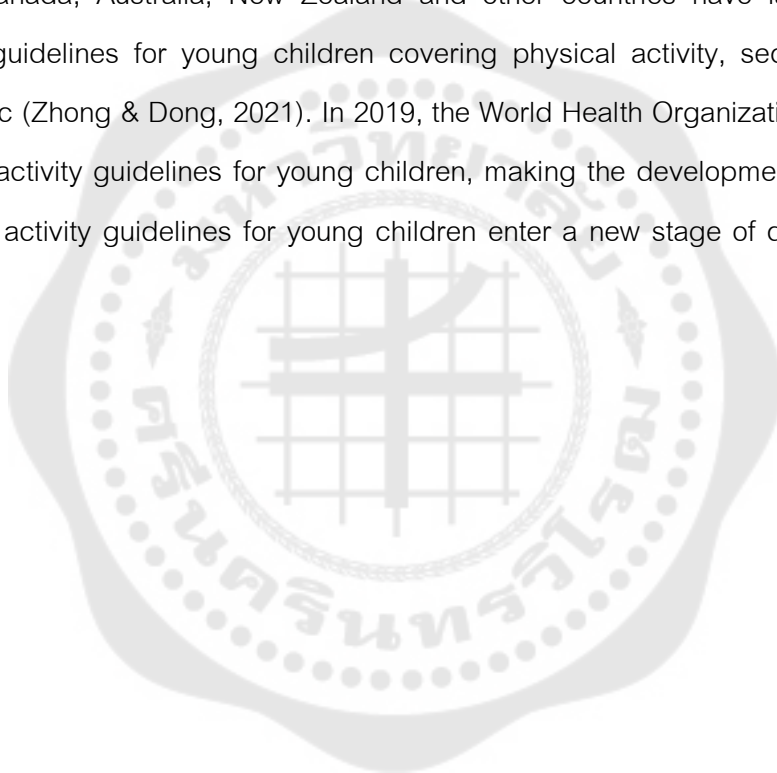
Chen Shi (Master's thesis, East China University of Science and Technology, 2022), the inner influence of 3-6 years old is profound, and it is a key stage in the formation and establishment of order, language, social norms, space, sensory, property rights, culture and other sensitive periods; At the age of 3, children's spiritual consciousness is in the awakening period, that is, they begin to shift from the exploration of the external material world to the exploration of internal relations. At the age of 3-6, the neuronal connection in the brain of children tends to be empirically established, and the establishment of children's self-consciousness begins from this stage, and involves the cultivation of children's personality characteristics, which lays the foundation for the formation of an internal independent and complete self-esteem system. Therefore, the effective development of children at this stage will affect multiple aspects of self-esteem levels, interpersonal relationships, and behavioral regulation.

In medicine, children aged 0-14 years old are studied in seven periods: The fetal stage (from the formation of the fertilized egg to about 308 days before birth), the neonatal stage (from the umbilical cord ligation to the full 28 days after birth), the infant stage (from 28 days after birth to one year old, also known as lactation), the infant stage (from one year old to three years old), the preschool stage (3-6 years old), and the school age stage (6-13 years old). In the Encyclopedia of Chinese Preschool Education, Psychological Development Volume, it is interpreted as children before entering school, usually 3-6 years old.

2.1.2 Current situation and problems of children aged 3-6

According to the Guide on Learning and Development for Children aged 3-6, issued by the Ministry of Education in 2012, children's learning and development is described from five areas: health, language, society, science and art. According to the division of each field in the Guide, the current situation and problems of children aged 3-6 are explored.

Be in good health: In recent years, with the improvement of China's economic and social development level and the awakening of people's health awareness, young children's physical activity has received unprecedented attention in China. Among the driving factors: rising rates of childhood obesity and myopia and declining physical health. Since 2002, international industry associations and governments have produced nearly 20 physical activity guidelines for children under the age of 6, in response to a similar trend of rising obesity rates in young children. Since 2016, Canada, Australia, New Zealand and other countries have launched 24-hour activity guidelines for young children covering physical activity, sedentary behavior, sleep, etc (Zhong & Dong, 2021). In 2019, the World Health Organization also launched 24-hour activity guidelines for young children, making the development of international physical activity guidelines for young children enter a new stage of development (see Table 1).



List of international physical activity guidelines for young children in the 21st century		
The year of the release	Release institution	Guide name
2002	The American Association of Sports and Physical Education (NASPE)	Positive Start: Position Statement of Physical Activity Guidelines for Children aged 0-5
2009	The American Association of Sports and Physical Education (NASPE)	Positive Start: Position Statement of Physical Activity Guidelines for Children aged 0-5 Years (# 2)
2009	The Australian Department of Health and Pension	The National Physical Activity Guide for Australians: A Physical Activity Recommendation at ages 0-5
2011	The American Medical Association (IOM)	Obesity Prevention Policy for Early Children,
2011	The UK Department of Health and Social Security	Early Physical Activity Guidelines (Under 5 Years"
2012	Canadian Sports Physiological Association (CSEP)	Early Physical Activity Canada (0-4)
2012	Japanese Ministry of Education and Sports	Exercise Guide for Early Children
2013	Irish Ministry of Health	Let Ireland move! Guidelines for Children and Young People (ages 2-18)
2013	The Health Promotion Agency of Singapore	National Guidelines on Physical Activity for Children and Youth Under 18)
2016	The Finnish Ministry of Education and Culture	Be Happy, Play and Do Together: Early Physical Activity Advice
2016	The Canadian Sports Physiology Association	24-hour activity guidelines in Early Canada (0-4 years): Integrating physical activity, sedentary behavior, and sleep)
2016	Department of Health, Denmark	Physical Activity Suggestions: Children ages 1 to 4
2016	German Ministry of Health	National Suggestions for Physical Activity and Physical Activity Promotion
2016	The Swiss Federal Office of Public Health, the Federal Sports Bureau, etc	Health Promoting Activities for Babies, Toddlers and Preschoolers: Swiss Recommendations
2017	New Zealand Health Capital	Sit less, Move more, sleep well: 5 key below active play to be a guide)
2017	The Australian Department of Health	National Child Physical Activity, Sedentary Behavior, and Sleep Recommendation (Age 0-5 Years)
2019	World Health Organization	S Guide to Physical Activity, Sitting Behavior and Sleep in Children
2020	Beijing Sport University, Capital Institute of Pediatrics, Institute of Sports Science of General Administration of Sport of China	Exercise Guide for Preschool Children (3-6 years old)

Figure 2 List of international physical activity guidelines for young children in the 21st century

"Posture", also known as body posture, is one of the important contents of evaluating children's physical health, and is of great significance to children's growth and development and learning life. In recent years, with the change of residents' lifestyle, the number of sedentary people is expanding, and children have become one

of the sedentary people. Due to insufficient effective supervision by parents, children are exposed to electronic products too early, and maintain poor sitting, standing and walking posture for a long time in learning and entertainment, resulting in children's healthy posture being eroded constantly. Based on the obtained literature, the common bad posture includes neck forward extension, high and low shoulders, round shoulders, hunchback, pelvis forward, O-shaped legs, X-shaped legs, OX legs, knee joint hyperextension, etc., and most of the bad posture problems in adolescents and adults are gradually formed in the early childhood stage. According to statistics, the detection rate of poor posture of children in some areas of the country is 63.0%~86.7%, of which the detection rate of neck forward extension is more than 30%, the detection rate of high and low shoulders is more than 40%, the detection rate of pelvic forward tilt is more than 30%, and the detection rate of leg abnormalities is more than 50%. It can be seen that the problem of poor body shape of children is increasingly emerging, but parents of young children have not yet realized the seriousness of the problem, and most kindergartens have not paid too much attention to such problems, and the problem of poor body shape of young children needs to be solved urgently.

Overweight and obesity have become an important public health problem affecting the physical and mental health of children and adolescents in our country. In order to effectively strengthen the prevention and control of obesity in children and adolescents, effectively curb the epidemic of overweight and obesity, and promote the healthy growth of children and adolescents, the NHC, together with the Ministry of Education and other six departments, has formulated the Implementation Plan for the Prevention and Control of Obesity in Children and Adolescents (hereinafter referred to as the "Plan"). The plan pointed out that in order to prevent overweight and obesity in children and adolescents, close cooperation between families, schools, communities and medical and health institutions should be promoted to cultivate children's active physical activity habits. Motor qualities are considered important for the physical, mental and social evolution of children and may even be the foundation of an active and healthy

lifestyle, as many studies have shown a positive association between good motor skills and higher levels of physical activity (Szabo et al., 2020).

Adaptability: According to the investigation and research on the learning adaptability of freshmen in the first grade of primary school, children are facing huge changes from kindergarten to primary school, both physically and psychologically. Whether they can smoothly change from "children" to "primary school students" will have a profound impact on the formation of children's learning habits and learning attitudes, and even lifelong education. However, studies show that between 16 and 35 per cent of pre-school children do not meet the required level of entry. Practical investigation and research show that school adaptation will affect the development of children's core qualities: on the one hand, it restricts students' learning progress, resulting in loss of self-confidence, boredom and other emotions; On the other hand, it also affects the healthy development of students' psychological quality. [These maladaptions lead to certain difficulties in students' study and life at school, affect children's attitude towards study and life, and even affect their future academic and social achievements, resulting in differences between classmates. How to solve the problem of adaptability of primary school freshmen is urgent.

Body balance and movement coordination:In December 1998, the Ministry of Education of China issued the Action Plan for the Revitalization of Education for the 21st Century, emphasizing: "It is necessary to strengthen the quality education of children, to use scientific methods to enlighten and develop children's talents, to promote the formation of children's health and physique, to promote children's personalized development, and to cultivate children's good living habits and strong learning drive." However, the "Fifth National Physical Fitness Monitoring Bulletin" issued by the National Physical Fitness Monitoring Center in 2022 shows that compared with the monitoring results in 2014, the average level of these three test indicators has decreased for both male and female children, reflecting the continuous jump of both feet that reflects the sensitive quality, the forward bend of the seated body that reflects the flexibility quality and the standing long jump that reflects the strength of the lower limbs.

Some children are often distracted, distracted, learning difficulties and other obstacles in the learning process, and there are also problems in life such as poor communication with people and poor social adaptability. It was found that the emergence of various behavioral problems in children was associated with Sensory Integration Dysfunction (SID) to some extent. Sensory integration disorder is more common in children, which is caused by abnormal regulation of the nervous system, and some scholars classify it as children's social disease. According to the statistics of the Chinese Journal of Mental Health, there are 2-3 groups of children in every 10 families with different degrees of sensory integration disorders, and the incidence of sensory integration disorders in children of school age and preschool children remains high. Sensory integration ability is the ability of all senses to transmit to the brain all kinds of different stimulus changes felt when the body is in the external environment, so that it can integrate and process these stimuli and produce adaptive responses. Studies have shown that planned, targeted interventions can improve balance in children aged 3-6(Liang & Chun, 2020).In this process, the brain plays an important role, only through the comprehensive processing of the brain, human beings can complete the correct cognitive and reaction activities. There is a close connection between the brain and the body, and the interaction between them can promote each other's development, but if there is a lack of effective coordination between them, it will lead to an imbalance in perceptual ability. It is mainly manifested in vestibular balance sensory disorders, tactile defense disorders, body movement coordination disorders (also known as proprioceptive disorders), structural space perception disorders, audio-visual language disorders, and affected by a variety of factors. Children's sensory integration disorder will cause varying degrees of damage psychologically and physically, resulting in a decline in children's ability to act and learn, reducing children's interest in learning new things and their awareness of protection. Children's motor coordination ability and the degree of neurodevelopment are mutually controlled and jointly promoted, and the coordination of the body will be affected by the degree of brain neurodevelopment, and will also promote the neurodevelopment and development of children(Hai, 2023). Although some scholars

believe that sensory integration ability will gradually improve with the increasing maturity of the body, showing a "self-healing" state; However, more scholars believe that sensory integration disorder has a profound and lasting impact on individuals. If it is not paid attention to and solved at the early stage, it will bring many obstacles to future study and life.

Strength and endurance:"Research on the Improvement of Upper body Strength Quality of children in large Classes" 2018: According to the analysis of numerous research results, the development status of upper body strength of 3-6 children in China shows the following status: First, the upper body strength of 3-6 children shows a downward trend with the increase of age; Second, the upper body strength of urban children is generally weaker than that of rural children. It can be seen that the current decline in the upper body strength of children in our country has become a universal problem of national significance (Liu, 2018).

According to two research reports, "Chinese Students' Physique and Health-related Behavior Survey Study" and "Chinese Students' Physique and Health Survey Study 2021", "In the past three decades, from the overall form, physical fitness indicators such as strength, speed, endurance, flexibility and agility have a significant decline trend." Similarly, He Ling and Ren Hong also mentioned in "Research on the Physical Health of Contemporary Urban Adolescents and Young Children" that according to several large-scale national physical measurement data, the physical indicators of Chinese adolescents and young children are different, and there are various problems in body size growth, physical decline and physical function. The physical problems of children prompt us to reflect that we should not simply focus on the IQ of children.

The hand movements are flexible and coordinated: Throughout the framework of global preschool education curriculum, requirements have been put forward for the cultivation and education of children's early motor ability. For example, the United States K-12 curriculum standards put forward that children should be able to show the corresponding basic ability in different motor skills and movement modes. In

the Finnish education system, pre-school education is intended for six-year-old children. Participation in pre-school education is voluntary for children (Niikko & Havu–Nuutinen, 2009). The National Core Curriculum Standards of Preschool Education issued by Finland emphasizes that the curriculum should adopt the game teaching method, and proposes that children should gain rich activity experience and physical participation in the game, and form a healthy and stable lifestyle. Singapore's "Early Childhood Curriculum Framework" details the training standards for children's gross motor and fine motor development. It can be seen that at present, countries around the world attach great importance to the development of children's early motor ability, so the first step in the pursuit of preschool education quality improvement, it is necessary to pay attention to the development of children's basic motor ability, of which fine motor ability as an important part of basic movement has also been proposed.

In 2016, the General Office of the Central Committee of the Communist Party of China and The State Council promulgated the Outline of the Healthy China 2030 Plan, further reflecting the country's emphasis on the health promotion of young children. The Guidelines for Kindergarten Education, the Guidelines for the Learning and Development of Children aged 3-6 and the Regulations for Kindergarten Work put forward the development requirements in the field of health, emphasizing that health is an important part of the five areas of kindergarten, taking the coordination and flexibility of movement development as the guiding points, and paying more attention to respecting children's interests in education and teaching. It can be seen that fine motor, as an important aspect of individual early development, plays an important role in the development of preschool education in China, but how to implement the goal and take effective measures to achieve the educational goal still needs to be further explored.

Living and health habits and self-care ability: Professor Gu Rongfang pointed out that life education is health education for pre-school children, which runs through every link of daily life such as washing, eating, cleaning, sleeping, exercise and games, so that children can exercise themselves and acquire self-care skills. For a long time, many foreign scholars have paid great attention to the independence and

autonomy of children's self-care ability, and fully affirmed the value of cultivating self-care ability. Montessori said: "The highest purpose of educating children is that they can live independently, do not need to rely on their parents spiritually and materially, and can take responsibility for their own actions."

American educator Dr. Robert once put forward the ten goals of modern early childhood education. The primary goal of early childhood education is to cultivate children's independence. In order to achieve this goal, children need to have good self-care ability, so it is necessary to attach great importance to the cultivation of self-care ability. Ray Maloney proposed that self-care ability is the best way for children to grow, and excessive protection will prevent children from learning experiences and lessons from practice. Cultivating self-care ability can enable children to get more training opportunities, constantly face various challenges, and gain satisfaction, confidence and independence through continuous attempts, which has a very positive impact on children's growth and development. Only 59.26% and 51.02% of preschoolers in Shima City gargled after meals and checked their mouths regularly. Preschool children have a high rate of poor eye health habits: up to 58.18% of children often spend a long time on the Internet and watching TV. Children are less aware of washing their hands at home: only 20% of children wash their hands voluntarily, and 12% require adult assistance.

Self-care ability is the basic point to measure the individual growth of children, and it is also the basic quality that children need to have in the growth process, and children's life and learning(Hai, 2023).There are close links in all aspects. The pre-school stage is the key period to cultivate children's good health habits, but there are still problems in the process of children's health habits, such as weak health awareness, insufficient education and lack of health equipment. First of all, due to the limited level of cognitive development, children lack awareness of the importance of health habits and the consequences of bad habits, and lack reflection on their own health habits. Secondly, in the kindergarten health habit formation education, the training goal is not clear, the method is single, the lack of coherence and system. There is a disconnect between the theory and practice of habit formation education. Finally, the lack of

sanitation facilities in some areas or households makes it difficult for children to practice and develop hygienic habits.

Psychological health: Although mental health education has been carried out in China for a certain period of time, early childhood mental health education has also received unprecedented attention today. However, early childhood mental health education is still in a new stage and can only be discovered and solved through exploration. Due to the insufficient accumulation of relevant knowledge, only scattered books can be used to support early childhood education work, lacking systematic theoretical knowledge (Li, 2024). The overall development level of children aged 3-6 who adhere to and focus on learning quality is not ideal (Zhang, 2020). Every young child is an independent individual, and their innate genetic qualities and temperament types vary greatly, which leads to differences in their personality, behavior, and development level. There are differences in the innate temperament of different young children, including lively and active bloodthirsty children, straightforward and enthusiastic bilious children, as well as relatively calm and introverted mucinous children, and delicate and sensitive depressed children. Different temperament types lead to vastly different performances of young children in terms of persistence and focus on learning qualities. Interest is the best teacher for children. Whether young children are interested in activities directly affects their persistence and concentration level during the activities. If young children have a strong interest in the activities they engage in, their natural persistence and concentration level will be relatively high.

From the overall situation of mental health, as children age, their mental health level gradually improves, with the fastest development occurring in the middle to large classes. However, different dimensions of mental health exhibit different development trends. Children can pay attention to interesting and vivid objects for a long time, but find it difficult to maintain attention to dull and boring objects. Overall, the stability of young children's attention is relatively poor and it is more difficult to sustain and stabilize intentional attention (Fang, 2006).

2.1.3 Assessment of the comprehensive development of children aged 3-6

2.1.3.1 The physical health of children aged 3-6

In 2012, the Ministry of Education of China issued the Guide to the Learning and Development of Children aged 3-6, which put forward three requirements and suggestions in the field of physical health of children aged 3-6.

Physical and Mental status: 3-4 years old with appropriate height and weight. Reference standard: Boy height: 94.9~111.7 cm, weight: 12.7~21.2 kg. Girls height: 94.1~111.3 cm, weight: 12.3~21.5 kg. Can sit and stand up straight naturally when reminded. 4-5 years old with appropriate height and weight. Reference standard: Boy height: 100.7~119.2 cm, weight :14.1~24.2 kg. Girl height :99.9~118.9 cm, weight :13.7~24.9 kg. Be able to stand, sit and walk correctly when reminded. 5~6 years old, suitable height and weight. Reference standard: Boy height :106.1~125.8 cm, weight :15.9~27.1 kg. Girl height :104.9~125.4 cm weight :15.3~27.8 kg. Always stand, sit, and walk correctly.

Have a certain ability to adapt: 3-4 years old: 1. Ability to work in hot or cold outdoor environments. 2. When changing the new environment, the mood can be quickly stable, sleep and diet are basically normal. 3. Can adapt to group life quickly with help. 4-5 years old :1. Can be active in a hot or cold outdoor environment for about half an hour. 2. Less discomfort occurs when you change to a new environment. 3. Can quickly adapt to changes in the interpersonal environment. If you change a new teacher can adapt quickly. 5-6 years old: 1. Can be active continuously in a hot or cold outdoor environment for more than half an hour. 2. Less cold when the weather changes, can adapt to the car, boat and other transportation caused by slight bumps. 3. Can quickly integrate into the new interpersonal environment. If changed to a new kindergarten or class can quickly adapt.

Motor development: Have a certain balance ability, coordination, sensitive movement. 3 to 4 years old: 1. Can walk a distance along the ground in a straight line or on a narrow, low object. 2. Able to alternate feet up and down stairs. 3. Able to jump forward smoothly with both feet. 4. You can avoid collisions when you run apart. 5. Can

throw the ball up with both hands.4-5 years old: 1. Able to walk smoothly for a distance on narrow, low objects. 2. It can drill and climb in a variety of ways, such as crawling and hanging on the knees. 3. The ability to jump over a certain distance or height in a running stride. 4. Can play chase and dodge games with others. 5. Can continuously throw and catch the ball.5-6 years old; 1. It can walk smoothly on slopes, swing Bridges and objects with a fixed interval. 2. Able to safely climb a jungle gym, net, etc., on hands and feet. 3. Can skip rope continuously. 4. Dodging balls or beanbags thrown by others. 5 Can bounce the ball continuously. Coordination is one of the most important indicators of the quality of movement in young children, and is an important part of promoting healthy physical and mental development. Any physical activity for young children depends on the coordination of the body's coordination and balance systems. Good motor coordination is the key to completing motor skills, mastering motor skills, and developing motor qualities(Zhang, 2023).

Have a certain amount of strength and endurance:3-4 years old 1. Can hold the bar with both hands and hang for about 10 seconds. 2. Can throw a sandbag forward about 2 meters with one hand. 3. Can jump forward about 2 meters on one foot continuously. 4. Can run about 15 meters faster. 5. It can walk continuously for about 1 km (it can stop properly on the way).4-5 years old: 1. Can hold the bar in the air for about 15 seconds. 2. Can throw a sandbag forward about 4 meters with one hand. 3. Can jump forward about 5 meters on one foot continuously. 4. Can run about 20 meters faster. 5. It can walk about 1.5 kilometers continuously (it can stop properly on the way).5-6 years old: 1. Can hold the bar in the air for about 20 seconds. 2. Can throw a sandbag forward about 5 meters with one hand. 3. Can jump forward about 8 meters on one foot continuously. 4. Can run about 25 meters faster. 5. It can walk more than 1.5 kilometers continuously (it can stop properly on the way).

The hand movements are flexible and coordinated:3-4 years old :1. Can draw with a pen. 2. Can eat with a spoon skillfully. 3. You can cut it in a straight line with scissors. The edges match.4-5 years old: 1. Can draw a simple figure along the edge line relatively straight, or can fold the edge line basically aligned. 2. Can eat with

chopsticks. 3. It can cut out a simple figure composed of straight lines along the outline line, and the edges are consistent. 5-6 years old: 1. Can draw the graph according to the need, the line is basically smooth. 2. Able to use chopsticks skillfully. 3. It can cut out a simple figure composed of curves along the contour line, and the edges are consistent and smooth. 4. Able to use simple working tools or utensils. According to Montessori, the famous Italian educator, 'The first stage of a toddler's life is a period of creativity from birth to the age of 6, and the period of personality formation from 3 to 6 years of age is especially important as it is a period of sensitivity to various senses. In this sensitive period, parents can incorporate fine motor training into their children's lives, which is also a very good training time for children to develop self-care skills, and this is also a very important aspect for the development of children's personalities (Wei, 2017).

Living habits and living ability: Have good living and hygiene habits. 3-4 years old :1. When reminded, go to bed and get up on time, and can stick to naps. 2. Like to participate in sports activities. 3. Under the guidance, no partial food, picky food. Like to eat fruits, vegetables and other fresh food. 4. Willing to drink boiled water, not greedy for drinks. 5. Do not rub your eyes with dirty hands, watch TV continuously for no more than 15 minutes. 6. As a reminder, brush your teeth in the morning and evening and wash your hands before and after meals. 4-5 years old: 1. Go to bed and wake up at the same time every day, and be able to insist on naps. 2. Like to participate in sports activities. 3. No partial food, picky food, not overeating. Like to eat fruits, vegetables and other fresh food. 4. Often drink boiled water, not greedy for drinks. 5. Know to protect your eyes, do not read books in too strong or too dark light, and watch TV continuously for no more than 20 minutes. 6. Brush your teeth every morning and evening, wash your hands before and after meals, and the method is basically correct. 5-6 years old :1. Make it a habit to go to bed and wake up at the same time every day. 2. Take the initiative to participate in sports activities. 3. Eat slowly and slowly. 4. Take the initiative to drink water, do not drink drinks. 5. Actively protect your eyes. Do not read in a place where the light is too strong or too dark, and watch TV continuously for no more than 30 minutes. 6. Take the initiative to brush your teeth every morning and evening, wash your

hands after using the toilet before meals, and the method is correct. 2000 years ago, Confucius already put forward the concept of 'habit', that is, 'Fewer things are like nature, and habit is the norm'. Since then, the Modern Chinese Dictionary has also elaborated on the term 'habit', that is, a tendency or trend of behaviour that has been gradually developed over a long period of time and is not easy to change. After that, scholars and experts in China have discussed the classification of habits. According to Mr Chen Fengming, habits cover three aspects: moral habits, living habits and learning habits. The strengths and weaknesses of habits not only affect students' physical and mental health, but also limit the development of their overall qualities (Cao, 2023).

Have basic self-care ability: 3-4 years old :1. Can put on and take off clothes or shoes with help. 2. Can put toys and books back in their place. 4-5 years old: 1. Can put on and undress, shoes and socks, button themselves. 2. Able to organize their belongings. 5-6 years old :1. Can know how to add or lose clothes according to heat and cold. 2. Can tie his own shoelaces. 3. Able to organize your belongings by category.

Have basic safety knowledge and self-protection ability: 3-4 years old :1. Don't eat from strangers. Don't go with strangers. 2. Can pay attention to safety when reminded, do not do dangerous things. 3. If you are lost in a public place, you can give simple information such as your name and phone number to the police or relevant personnel. 4-5 years old :1. Know to be alone in public without being out of sight of adults. 2. Know common safety signs and be able to follow safety rules. 3. Active avoidance of danger during exercise. 4. Know easy ways to get help. 5-6 years old :1. Don't open the door to strangers without an adult's permission. 2. Be able to comply with basic safety rules and traffic regulations. 3. Exercise can pay attention to safety, do not cause danger to others. 4. Know some basic knowledge of disaster prevention.

According to the Manual of National Physical Fitness Measurement Standards (Infant Part) implemented in China since 2003, children's physical health in this study includes 2 dimensions and 9 corresponding test indicators, as shown in figure 2. Body shape refers to the shape characteristics of the body and the external parts of

the human body. In this study, height and weight, which reflect the external morphological characteristics of the body, and the derived index body index (BMI) were selected. (2) Physical fitness refers to the physical function ability of an individual in the labor or exercise of daily life, including strength, balance, sensitivity and flexibility (Pan, 2020). In this study, six test indexes were selected: 10-meter return run (agility), standing long jump (explosive power), tennis long throw (upper limb muscle strength), continuous jump of both feet (lower limb muscle strength), sitting forward bend (flexibility) and balance beam walking (balance ability).

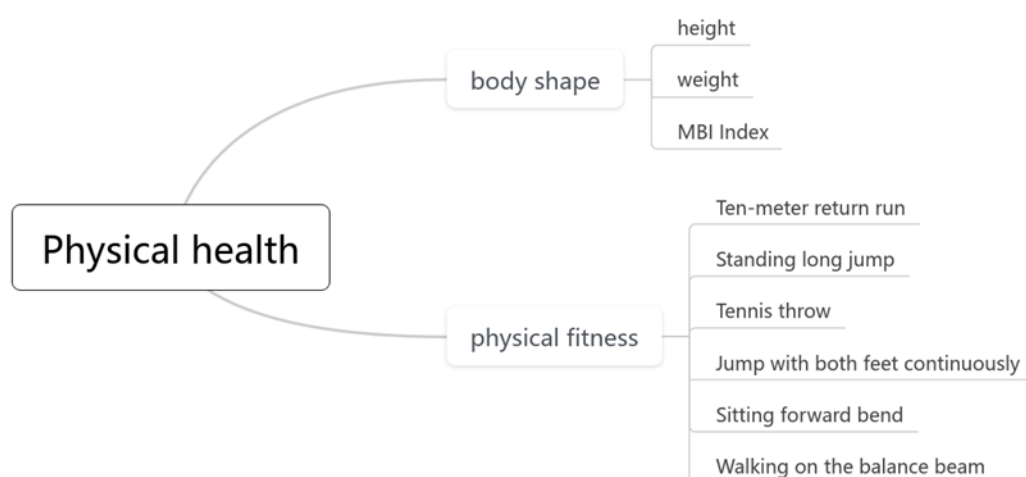


Figure 3 Physical health National Physical Fitness Measurement Standards (Infant Part) implemented in China

The World Health Organization believes that health refers to being in good physical, mental, and social condition. Preschool health refers to the normal development of various organs and tissues in early childhood, the ability to engage in appropriate exercise and use tools, good coordination ability, ability to resist various diseases, outgoing personality, optimistic emotions, no psychological barriers, and quick adaptability to the environment.

2.1.3.2 The psychological health of children aged 3-6

In 2012, the Ministry of Education of China issued the Guide to the Learning and Development of Children aged 3-6, which put forward the following requirements and suggestions in the field of mental health of children aged 3-6:

Happy and calm mood:3-4 years old: 1. She is emotionally stable and rarely cries over trivial matters. 2. When there is a relatively strong emotional reaction, it can gradually calm down under the comfort of adults.4-5 years old: 1. Often maintain a happy mood, when unhappy can be quickly relieved. 2. When there are relatively strong emotional reactions, they can gradually calm down under adult reminders. 3. Be willing to tell your emotions to people close to you, share happiness or seek comfort together.5-6 years old :1. Always be cheerful. Know what's causing your emotions and work on mitigating them. 2. You express your emotions in a moderate way and don't lose your temper. 3. Ability to shift mood and focus as the activity demands.

According to the World Health Organization, "Mental health not only refers to the absence of mental illness or abnormality, not only refers to the good adaptation of individual social life, but also refers to the perfection of personality and the full play of psychological potential, that is, under certain objective conditions, the personal mood to play into the best state."

Introduction to Mental Health Education (2006), edited by Wu Xinchun, pointed out that mental health refers to the coordination of physiological, psychological and social aspects and the maintenance of good mental function in the process of adapting to the environment. Children's mental health refers to the psychological development to the normal level of children of the corresponding age group, positive emotions and cheerful personality, no psychological disorders, and a rapid ability to adapt to the environment.

1.3.3 The social development of children aged 3-6

In 2012, the Ministry of Education of China issued the Guide to the Learning and Development of Children aged 3-6, which put forward the following requirements and suggestions on the social field of children aged 3-6:

Interpersonal communication: Be willing to interact with people.3-4 years old: 1. Willing to play games with children. 2. Willing to do activities with familiar elders.4-5 years old 1. Like to play with children, often play with friends. 2. Like to talk with elders, something willing to tell elders.5-6 years old; 1. I have good friends and I like to make new friends. 2. Be willing to ask questions from others. 3. Have happy or interesting things to share with you.

Ability to get along well with peers:3-4 years old :1. Ask nicely when you want to join a partner's game. 2. Under the guidance of adults, do not compete, do not dominate the toy. 3. Conflict with peers, able to listen to adult advice.4-5 years old :1. Join a partner's game using simple techniques such as introducing yourself and swapping toys. 2. Be able to share things that we all like together. 3. Conflicts with peers can be resolved peacefully with the help of others. 4. Be willing to accept opinions and suggestions from peers during activities. 5. Don't bully the weak.5-6 years old: 1. Can find ways to attract peers to play with them. 2. When doing activities, I can cooperate with my peers and overcome difficulties together. 3. Negotiate and resolve conflicts with peers. 4. Know that other people's ideas are sometimes different from their own, can listen to and accept others' opinions, and explain why they cannot accept them. 5. Do not bully others, do not allow others to bully themselves.

Have self-respect, confidence and autonomy:3-4 years old: 1. Be able to choose games or other activities according to your interests. 2. Be happy with the results of your good actions or activities. 3. Be willing to do what you can for yourself. 4. Like to take on small tasks.4-5 years old :1. Ability to play games or other activities as you wish. 2. Know some of your strengths and strengths and be happy with that. 3. Try to do your own things, do not want to rely on others. 4. Dare to try difficult activities and tasks.5-6 years old: 1. Be able to take the initiative to initiate activities or come up with ideas and solutions in activities. 2. Want to do better after you've done something good or achieved success. 3. Do your own things, will not be willing to learn. 4. Take the initiative to undertake tasks, and be able to persist when encountering difficulties rather than easily ask for help. 5. Dare to stand up for yourself and say why you disagree with

others. The definition of 'autonomy' differs between the old and new versions of the Dictionary. The old version of the Dictionary considers 'to act in one's own right without interference from the assistance of others' as 'autonomy'. However, the new edition considers 'to make one's own decisions without being dominated by others' as 'autonomy'. The author finds that although there is a slight difference between the two references to 'autonomy', both of them emphasise the subject's rule over his own thoughts and actions, and there is no difference in fact. Therefore, this article defines 'autonomy' as 'being in charge of oneself rather than being dominated by others.' The Soviet psychologist I. Shay Cohen suggests that there are two criteria for autonomy: one is the right to freedom, independence and self-control rather than external coercion. The second is the ability to exercise choice rationally in comparison with objective reality(Bai, 2022).

Care and respect others:3-4 years old: 1. Listen carefully when elders speak, and listen to the requirements of elders. 2. Show sympathy to people around you when they are sick or unhappy. 3. Can be reminded not to disturb others.4-5 years old: 1. Express your requests and ideas to elders in a polite manner. 2. Be aware of the emotions of others and show concern and consideration. 3. Know the occupation of parents, can appreciate the parents to raise their own hard work.5-6 years old: 1. Ability to interact with people in a polite manner. 2. Be attentive to the emotions and needs of others, and be able to help when you can. 3. Respect the people who provide services for everyone and cherish the fruits of their labor. 4. Accept and respect people whose lifestyle or habits are different from your own.

Social adaptation: Enjoy and adapt to group life.3-4 years old: 1. Interested in group activities. 2. Curious about the life of kindergarten, like to attend kindergarten.4-5 years old: 1. Be willing and active to participate in group activities. 2. Willing to participate in community activities with parents.5-6 years old: 1. Be active and happy in group activities. 2. Have curiosity and yearning for primary school life

Follow basic rules of conduct:3-4 years old: 1. Be able to follow the rules of games and public places when reminded. 2. Know that you can't take other people's

things without permission, and return things you borrow. 3. Take care of toys and other items when reminded by adults. 4-5 years old 1. Feel the meaning of the rules, and can basically follow the rules. 2. Don't take things that don't belong to you. 3. I know it's wrong to lie. 4. Know that you have to work hard to complete the task. 5. In the reminder, can save food, water and electricity. 5-6 years old :1. Understand the meaning of rules and be able to formulate rules for games and activities in consultation with peers. 2. Take good care of things, and know how to take care of other people's things. 3. Admit when you've done something wrong, don't lie. 4. Be able to complete the assigned task seriously and responsibly. 5. Take good care of the environment around you and pay attention to saving resources.

Have an incipient sense of belonging: 3-4 years old: 1. Know the family members who live with you and your relationship with you, and feel that you are a member of the family. 2. Can feel the warmth of family life, love parents, close and trust elders. 3. Be able to tell the name of the street and community (town, village) where your home is located. 4. Know the flag, know the national anthem. 4-5 years old: 1. I like my kindergarten and class and actively participate in group activities. 2. Be able to name the province, city, county (district) where your home is located, and know the local representative property or landscape. 3. I know I'm Chinese. 4. It can automatically stand when the national anthem is played and the national flag is raised. 5-6 years old: 1. Willing to work for the group, happy for the collective achievement. 2. I can feel the development and change of my hometown and feel happy about it. 3. Know their own nationality, know that China is a multi-ethnic family, all ethnic groups should respect each other, unity and love. 4. Know some important achievements of the country, love the motherland, and feel proud to be Chinese.

Gardner first proposed the concept of interpersonal intelligence, which is the sensitivity to others' feelings, speech, gestures, and actions, as well as the ability of individuals to perceive, experience, and respond appropriately to others' emotions and emotions. Some researchers also believe that social skills refer to the ability or skill level that a person possesses when it is necessary to participate in social cognitive

processes and perform social behaviors, which is beneficial to others and can promote social interaction, such as cooperating with others, comforting and helping others. Ability to behave appropriately in conflict and non-conflict situations, etc. Iarocci, Yager, and Elfers defined "social competence" as the ability to flexibly use available resources to meet social needs and achieve social goals in specific types of social interactions (e.g., parent-child relationships, peer relationships) and in specific contexts (e.g., family, school).

3-6 years old is the key period of children's social development, which has an important impact on their own growth and social adaptation. Sociality refers to the social cognition, social skills, social adaptability, self-concept, self-control ability and moral character formed by people after birth in group life out of the need of social interaction with other (Chen, 1994). Social development of young children means that in the process of integrating into social life, young children gradually form knowledge, skills, emotions and attitudes that meet social expectations, learn their own words and deeds according to social norms, learn and experience social roles, and establish initial interpersonal relationships.

2.1.3.4 The intellectual development of children aged 3-6

In 2012, the Ministry of Education of China issued the Guide to the Learning and Development of Children aged 3-6, which put forward the following requirements and suggestions on the field of art for children aged 3-6:

Feel and appreciate: Love the beauty of nature and life.

3-4 years old:

1. Like to watch flowers and trees, sun, moon and starry sky and other beautiful things in nature.
2. Easy to be attracted by the sound of birds in nature, wind, rain and so on.

4-5 years old:

1. When appreciating beautiful things in nature and living environment, pay attention to its color, shape and other characteristics.
2. Like to listen to a variety of good sounds, perceive the height of the sound, length, strength and other changes.

5-6 years old:

1. Be willing to collect beautiful things or tell others about beautiful things you find.
2. I am willing to imitate the characteristic sounds in nature and living environment, and produce corresponding associations.

Enjoy a wide variety of art forms and works:3-4 years old:1. Enjoy listening to music or watching dance, drama and other performances. 2. Enjoy looking at paintings, clay sculptures or other art forms. 4-5 years old:1. Can concentrate on watching their favorite artistic performances or works of art, have the desire to imitate and participate in. 2. When you look at a work of art, you will have corresponding associations and emotional responses.5-6 years old:1. Art appreciation often uses expression, action, language and other ways to express their understanding. 2. Willing to share and exchange their favorite works of art and aesthetic experience with others.

Performance and creation: Like artistic activities and bold expression.3-4 years old: 1. Often hum or sing to yourself or imitate funny movements, expressions, and tones of voice. 2. Paint, stick and have fun.4-5 years old: 1. Often sing and dance, willing to participate in singing, rhythm, dance, performance and other activities. 2. Often use painting, kneading mud, handmade and other ways to express their own vision and thought.5-6 years old: 1. Actively participate in art activities, have their own favorite forms of activity. 2. Use a variety of tools, materials or different expression techniques to express their feelings and imagination. 3. Artistic activities can cooperate with others, but also independent performance.

Have initial artistic expression and creative ability:3-4 years old: 1. Can imitate and sing short songs. 2. Can follow familiar music body movements. 3. With sound, movement, posture to simulate the natural things and life scenes. 4. I can draw roughly the person or thing I want to draw with simple lines and colors.4-5 years old: 1. Can sing with basic accuracy in a natural, moderately loud voice. 2. Be able to express yourself by impromptu humming, improvising or making up words to familiar songs. 3. Use body movements such as clapping, stepping or tapping objects to tap the beat and basic rhythm. 4. Be able to use painting, hand-making, etc., to express what you have observed or imagined.5-6 years old: 1. Able to sing with a fairly accurate rhythm and key. 2. They can express their emotions or natural situations with rhythm or simple dance movements. 3. Be able to compose and act out your own stories, and choose

and match simple costumes, props or sets for the performance. 4. I can decorate the environment and beautify my life with my own art works.

Taylor et al. summarized the research on the connotation of creativity into four systems: first, focusing on achievements and attaching importance to works; Secondly, focusing on the process, the emphasis is on the psychological process of creation; Third, focus on the creator, pay attention to the performance of the creator's personality; The fourth is to focus on the environment, pay attention to the cultural and physiological background. Professor Yuan Zhangdu, who served as the first and second president of the China Creation Society, believes that creativity refers to the ability of the subject to synthesize all aspects of information, form a certain goal, then control or regulate the object, and produce unprecedented new results with social value. The results must have two characteristics: novelty (unprecedented) and progress (socially valuable and conducive to social progress). Early childhood is a very important period for the development of children's creativity. Epstein (2008) has stated that creativity enhances children's academic performances, learning processes, and lifelong learning and highlighted the increasing importance of creativity, imagination, and deviationism in the process of education. Thus, both parents and educators are encouraged to provide optimal environments in which children can improve and enhance their creative skills (Şakrucu et al., 2023). To sum up, creativity of children refers to the ability of children to produce ideas, concepts, methods and works that are novel to their own past, unique to other children and valuable to their own life and study, as well as the psychological qualities such as will and perseverance required by them in daily life situations. And we believe that under the influence of appropriate education, with the physical and mental development of children and the accumulation of knowledge and experience, this potential will continue to develop and transform to a higher level of creativity.

2.2 Comprehensive Development

2.1.1 Body

Body refers to the whole physical form of a person or animal, including parts such as the head, trunk, limbs and organs. It is a biological structure made up of

tissues, cells, and intercellular material that supports, protects, and performs various physiological functions, such as movement, sensation, digestion, breathing, and reproduction. The body is also the main medium through which humans interact with the external environment, through which they can perceive, understand and interact with the world around them.

The body has an ontological philosophical significance, which contains two aspects of educational implications(Zhou & Cheng). One is the ontological significance of being a natural being. From the point of view of materialist dialectics, the body is material, fresh, active, perceptual, consciousness depends on the body and exists, the body and consciousness are unified, one, the body is the fundamental of human beings, is a natural existence. It can be concluded that the body is the source of the existence of the world, is able to think independently, take the initiative to acquire, and the external environment can produce nonlinear mutual relations, is the convergence of consciousness and behavior, the body here is a single body and mind. The second is the ontological significance of life existence. The existence of life is always the existence of the body, whether it is viewed from the existence of life or from the ontology of life.

2.1.2 Intelligence

Intelligence is a construct of notable impact in our sociocultural context, related to a wide range of conceptual and operational definitions which originate positions that highlights cognitive and abstract elements and emotional and social skills, as well was perspectives that are focused on processes underlying the intelligent performance, such as in the case of executive functions , which are configured as cognitive processes that make it possible the self-regulation (Pino Muñoz & Arán Filippetti, 2019).

Intelligence refers to people's ability to recognize and understand objective things and to solve problems with knowledge and experience, including memory, observation, imagination, thinking and judgment. It refers to the ability to know and understand objective things and use knowledge and experience to solve problems. Intelligence involves not only the acquisition and application of knowledge, but also the processing of information and the exertion of thinking ability. The development of

intelligence is influenced by many factors such as genetics, environment and education, and is a general term for the ability of individuals to solve and cope with various challenges and problems. The development of children's intelligence is a gradual process, and children will go through different stages and milestones in their growth. Intellectual development is influenced by many factors such as heredity, environment, family education and school education. The nurturing and development of a child's intelligence is crucial to his or her lifelong development and success. Therefore, it is essential to provide a good educational environment, stimulate children's interest and potential in learning, and provide them with appropriate guidance and support.

2.1.3 Psychology

Psychology refers to the general term of human mental activities, including thinking, emotion, consciousness, memory, learning, cognition, personality, behavior and other aspects of activities. It involves the internal thought, emotion and behavior process of the individual, as well as the interaction and influence with the external environment. Psychology is the inner motivation and expression of human behavior and experience, which regulates and reflects the relationship between individuals and the outside world through the processes of perception, thinking, emotion and consciousness. In the article "Children's Psychology and the Method of Educating Children" in 1921, Chen Heqin first summarized the psychological characteristics of children as "four hearts" : the heart of love, the heart of imitation, curiosity, and the heart of play(Huang, 2023).

Children's psychology refers to the various psychological activities and characteristics of children in the process of psychological development. It includes children's cognition, emotion, social interaction, behavior and so on. The psychological development of children is a complex process, which is influenced by many factors such as heredity, family environment, social environment and education. In the process of children's psychological development, they will go through stages such as emotional cognition, language development, social interaction, self-cognition, and so on. Each stage has its specific characteristics and developmental tasks. Understanding

children's psychology can help parents, teachers, and others who care about children's development better understand and support their development and promote their health, happiness, and overall development.

2.1.4 Society

Social interaction refers to the behavior and process of interaction, communication and cooperation between individuals in the social environment. It involves the mutual influence, communication, cooperation, competition and other aspects between people, and is an important means to build social relations, establish social networks and meet social needs. Social activities include verbal communication, non-verbal communication, cooperative behavior, emotional expression, etc., which can occur between individuals, small groups, or large-scale social organizations.

Children's socialization refers to the behavior and process that children interact and communicate with others in the social environment. This includes interactions with various members of society, such as family, peers, teachers, and friends. The development of children's social skills is crucial to their overall development and their ability to adapt to society. Through socializing, children learn skills such as working with others, sharing, expressing emotions, and resolving conflicts, while also building important social relationships and support systems. In the process of children's social development, parents, teachers and other people who care about children's growth play an important role in providing support, guidance and a positive social environment to promote the development and improvement of children's social skills.

2.3 Music

2.3.1 Music teaching theory

Orff method: The basic idea of Orff's music education is "personal participation, appeal to sensibility and return to humanism", which is completely different from ordinary people's cognition of the existence of music education. He starts from the origin and essence of music, so it is also called "original music". His early influences were Renaissance and Baroque music, and he developed his influential musical theories at the Güntherschule, the school he founded with Dorothee Günther. Moreover, his interest

in antiquity and classical languages made great influence on his music. He used classical languages as an absolute means of expression in his musical language (Göktürk Cary, 2012). Orff believes that the original music is not an isolated part, but should be combined with language expression, body movement and other ways. In fact, students in the specific learning activities, instinctive playing, singing, dancing is not high difficulty, which represents their own comprehensive level, such instinctive response is in line with human nature. There is no need to worry about "not learning" and get into trouble, and you will get a certain satisfaction. It also helps to stimulate students' own overall creativity. Because of the increase in overall literacy and self-confidence, they maintain an excellent state in music activities. In the specific teaching work, they belong to the basic guiding subject, but also belong to the corresponding participating subject.

Rhythm and melody exercises: 1. Start with recitation and extract the "rhythm cornerstone". Find their favorite melodies or catchy lyrics from children's favorite nursery rhymes and nursery rhymes, and use them as teaching materials to enhance students' familiarity with rhythm, so as to dispel students' defensive heart and make them more relaxed into the teaching atmosphere of music courses. 2. "bluff" teaching; Various body languages can be introduced into the teaching, such as hand clapping, leg clapping and other physical activities to participate in the learning of the course, so that they can get their own musical experience in the physical activities, which will make them curious about every melody of the music and stimulate their desire for expression. 3. Play an instrument without a fixed pitch or a fixed bar. Through the display and experience of various Musical Instruments, students can further develop their cognition and attention to rhythm, deepen their accurate grasp of music and rhythm in repeated training, and cultivate their musical expression.

Teaching of basic body movements: 1. Response training. In order to improve the students' ability to express themselves with movements, various movements should be trained to strengthen their familiarity. 2. Gymnastics training. Gymnastics training can make students more flexible and can prepare them for rhythm practice, instrumental

playing and conducting practice.3.action training. Reinforce the memory of the whole exercise by repeating the exercise.4.Variations and combinations of movements. Strengthen the arrangement and combination of various types of actions, so that students can enhance the diversity of their expressions.5. Action games. Use games to deepen action memory and enhance students' interest.6.Improvisation. Through impromptu exercises, students are induced to make various unconscious movements to enhance their motivation for forming conscious shapes.

Kodaly method: The philosophical foundations of the Kodály Method: 1. If a person can read and write words, he is also capable of reading and writing music. The ability to read and write music should be learnt and mastered by all, and all people have the right to learn and enjoy music, not just a few. 2. Everyone has the ability to sing, and this is our own innate instrument. Singing is the most convenient and the best way to express one's feelings. Children's ability to sing should be cultivated so that musical knowledge can be grasped by children through singing, and everything gained through singing will be deeply embedded in children's brains and bodies.3 Early childhood music education is the most important stage of musical learning in a person's life, and the age range of 3-7 years old is the most important stage of receiving musical learning. Music education for young children must begin as early as possible, as early as when the foetus is still in the mother's womb. 4. Folk songs of the local ethnic groups should be the main content of children's music learning, and the combination of the mother tongue with music, the vocabulary and tones of the mother tongue, can improve children's expressive ability, deepen their understanding of the connotations of the national culture, and cultivate their ethnicity. 5. Music has a comprehensive impact on human beings, and is irreplaceable in terms of cultivating emotions, aesthetics and enhancing intellect, and needs to be strengthened in school education. Music has a comprehensive impact on human beings and is irreplaceable in cultivating emotions, aesthetics and enhancing intellect (Bai, 2022).

The Kodaly teaching method attaches great importance to early music education. The Kodaly Method is a child approach where they learn their mother tongue

through song which according to Kodaly was the foundation of all music education (Lierse, 2010). According to Hungary's practical experience in early childhood education, children under the age of two have a significant advantage in language and music learning when they enjoy a lot of music. 3-6 years old children are in the stage of development and growth, strong ability to accept, music education is conducive to the cultivation of students' innovative ability; It can also help them cultivate noble moral sentiments, so that they can develop morally, intellectually, physically and aesthetically in an all-round way. In terms of the arrangement of teaching materials and teaching order, children's acceptance ability and characteristics should be fully considered, whether it is the basic rhythm or the corresponding melody. Kodaly teaching method emphasizes the principle of grasping the teaching order first and then the difficult. At the beginning of teaching, the teaching materials must be selected in line with the actual situation of students, which is easy for them to master.

Early childhood piano education theory, as an interdisciplinary field that integrates developmental psychology, educational neuroscience, music aesthetics, and child development studies, provides a profound theoretical foundation and practical framework for the development of piano curricula that promote children's holistic development. This theoretical framework fundamentally breaks free from the limitations of traditional skill-training paradigms, instead constructing a music education ecosystem centred on children's holistic growth. Its core principle is that piano learning should not be merely mechanical finger training but rather a comprehensive educational process that stimulates aesthetic perception, cultivates creative thinking, promotes social interaction, and nurtures emotional development. Based on Piaget's cognitive development theory, the preschool stage (3-6 years old) is characterised by the sensorimotor stage and preoperational stage, where learning relies on embodied cognition and multi-sensory experiences. Children in this stage have short attention spans but highly active imitation and imagination abilities. Therefore, course design should utilise contextualised, gamified, and story-based approaches to transform musical elements into tangible, movable, resonant experiences. For example, through

Dalcroze eurhythmics, children can use body movements to express pitch fluctuations and rhythmic tension; through Orff ensemble percussion and language rhythm games, collective collaboration and structural perception abilities can be cultivated; or by drawing on Kodály's mother tongue music education philosophy, familiar nursery rhymes and singing can be used to establish pitch and tonal awareness, making music a natural language for children to express emotions and understand the world. At the keyboard technique foundation level, teaching theory emphasises the principle of 'relaxation rather than force, feeling rather than discipline.' Through the 'weight playing method,' children are guided to explore tonal changes using the natural weight of their entire arms (e.g., using the metaphor of 'small clouds drifting down' to describe staccato played with relaxed arms, and 'a bear walking' to illustrate the weight transfer in legato playing), avoiding premature finger shaping and mechanical repetition to protect the development of young children's delicate hand muscles and bones. Technical exercises are also embedded in musical contexts, making technique a means of expressing emotions and storytelling rather than an end in itself. The cultivation of musical literacy follows the principle of 'sound before symbols,' connecting familiar melodies with visual symbols only after accumulating extensive auditory experience and keyboard exploration, making sheet music a tool for recording musical imagination rather than a collection of abstract rules. This theory particularly emphasises the synergy between music learning and the development of children's non-musical abilities: hand coordination and visual tracking in piano activities promote sensory integration and corpus callosum development; rhythm training strengthens time perception and spatial organisation skills; improvisation and variation exercises cultivate divergent thinking and problem-solving abilities; and ensemble and performance activities help build self-confidence, empathy, and social interaction skills. More importantly, piano courses are viewed as vehicles for emotional and aesthetic education. Teachers create a safe, positive, and inclusive learning environment, interacting with young children as 'musical partners' rather than authoritative evaluators. They employ techniques such as musical picture books, improvisational storytelling with music, and associations between

emotions, colours, and timbres to help children identify and express emotions and develop emotional regulation skills. In terms of curriculum content selection, the focus is on aligning with children's cultural context and life experiences, integrating Chinese and foreign nursery rhymes, natural soundscapes, animated music, and adaptations of classic masterpieces, making music a bridge connecting the self with the world. Ultimately, a piano course based on a holistic development philosophy no longer evaluates children solely on the accuracy of their playing or their exam pass rates. Instead, it focuses on the curiosity, creativity, concentration, cooperative spirit, and emotional resonance that children demonstrate through music, truly achieving synergistic progress in cognitive, emotional, social, and physical development through piano education, laying the foundation for lifelong learning and a happy life in the future.

2.3.1 Piano performance

Playing itself needs fingers, arms, bodies and other limbs to carry out certain movements, and the training of playing movements is the training of the control ability of these limbs. In fact, the movements needed to play the piano can be done without training as long as normal people. The movement of raising and dropping fingers in legato is like the movement of opening our hands when we pick up something, the movement of raising and dropping hands in staccato is like the natural drop of our hands when we sit down lazily, and the movement of raising and dropping fingers in jumping is like the movement of withdrawing quickly when we are frightened. The only difference is that we usually do it unconsciously, and now there is something unnatural when we do it intentionally. The same goes for speed exercises. Regarding the movement of playing the piano, we must first make it clear that although there are various marks on the score, there are only three basic movements: one is legato, the second is staccato, and the third is jumping. Legato in the score is denoted by lines, staccato is not connected, skip is not connected, but marked by hops and stops. As long as you carefully distinguish, you will soon be able to distinguish all the musical notation used.

The following describes the requirements for playing the piano:

1. Hand type: Relax the arm and hang down naturally, keep the shape of the hand and lift it on the piano keys, which is the hand type required for playing the piano. This puts your hands in the most relaxed and natural state possible. Be careful not to place five fingers on each of the five keys. Because the state of playing the piano is to maintain the state of nature, in the process of playing the piano, no matter how difficult the music, how complex the score, how large the span, must be regarded as a test of the state of nature. If the student's hand is relatively large, it is naturally the position of five keys on the piano keys, without special requirements. If the student's hand is relatively small, instead of dividing the fingers among the five keys, it will inevitably cause the hand to be stiff. The result is that the hand is already stiff before it starts playing, which is equivalent to artificially creating obstacles to playing the piano. And if you keep the natural state of the hand, you can let the finger fall with the direction of the center of gravity, there is no problem of center of gravity movement. In fact, the shift of the center of gravity itself is to find the most natural state of the hand.
2. Staccato: While keeping the hand shape unchanged, lift the hand from the keys, fall freely, and raise it again after playing the note. The key of staccato playing is to keep the hand shape unchanged and the wrist supple.
3. Legato: While keeping the wrist and hand shape unchanged, only move the palm joints, raise the fingers, and fall at a constant speed. Keep your wrist steady.
4. Jumping: The principle is the same as staccato, but the action is opposite. With your wrist in a steady position, play the keys and raise them quickly. It should be noted that no matter what kind of movement needs to be relaxed control.

The existing theories on piano performance for young children are primarily based on research findings in child development psychology, music education, and neurocognitive science. The core principle of these theories is that piano learning for young children should transcend mere technical training and instead emphasise a comprehensive musical education centred on auditory guidance, physical experience, and emotional expression. This theoretical framework critiques traditional teaching models centred on sheet music replication and mechanical finger training, advocating

instead an approach aligned with the developmental patterns of young children, such as Piaget's stages of cognitive development. It proposes incorporating methods like Dalcroze eurhythmics, Orff rhythm education, and Kodály singing education, transforming musical elements into perceptible physical movements, gamified scenarios, and narrative expressions. This enables young children to internalise the rhythm, melody, and structure of music before even touching the keyboard. Music notation instruction follows the principle of 'sound before symbols,' linking visual symbols with existing musical impressions only after children have accumulated sufficient auditory memory and keyboard exploration experience, thereby making sheet music a tool for recording musical imagination rather than a collection of abstract rules. Additionally, the theory places particular emphasis on the creative and emotional dimensions of performance. Through activities such as improvisation, composing music for picture book stories, and exploring emotional timbres, children are encouraged to view the piano as a medium for self-expression and aesthetic experience, ultimately achieving the synergistic development of technical proficiency, musical literacy, and personal abilities.

2.3.3 Piano four hands

The four-handed play originated in England in the late 16th century and early 17th century. According to relevant historical records, the four-handed piano was developed from the three-handed piano. In the Baroque period, the three-hand combination was mainly used in teaching, in which the more advanced players were allowed to cooperate with the beginners to play, so as to achieve the multi-faceted training of the beginners' hearing, skills and coordination ability. In the book Baer's Basic Course, we can still see the work of the three-handed version." Two Sonatas for Two players playing on a piano or harpsichord was published in 1777. The historical value of this work has far exceeded its musical value in the history of western piano, and its appearance makes people begin to explore the novel form of four-hand piano.

In the middle of the 18th century, the four-hand piano played in tandem entered its heyday, and Mozart first introduced the four-hand piano to the public stage. Before

that, the four-handed piano ensemble had been played privately as a form of chamber ensemble, and was also an indispensable part of piano teaching. As the Oxford Companion to Music writes, "The glorious period of piano duos began with Mozart." According to relevant historical records, on May 13, 1765, Mozart and his sister Maria Anna held the first four-handed concert in the history of Western piano in Hicksford Music Hall, London, using a two-keyboard harpsichord made for Frederick the Great. Since then, under the promotion and publicity of Mozart, the four-handed joint bomb has become rapidly popular in Europe and the United States (Ma, 2019).

The four-handed piano was favored by many pianists during the Romantic period. Schubert is the composer who composed the most four-handed piano works, and he chose the four-handed piano works in his first concert as a musician. During Schubert's four-handed career, he played mostly with "Schubert experts" at Schubert Society nights. At the same time as Schubert, Mendelssohn, the Czech pianist Ignatz Moscheles, and the famous female pianist Clara also played four hands in the concert. In addition, Chopin and Liszt also played four hands together in Paris.

In our country, the creation of children's four-handed piano is still in the initial stage of development, and the subject matter of the works is mainly children's songs and folk songs at home and abroad. In terms of musicality and composition layout, most of these pieces have the characteristics of exquisite short length, smooth musical melody, single form structure and so on. In the stage of music enlightenment, children are also in the stage of cultural cognition and shaping. Learning and edifying "Chinese style" music is crucial to cultivating and establishing children's "mother tongue" culture and identity. Composers adopt Chinese themes, take advantage of the characteristic growing environment and background of The Times, and give full play to the function of "mother tongue culture" of music. In the environment of mother tongue, they develop children's musical ability through the form of four-handed piano ensemble, especially the musical ability of piano ensemble. In the form of music, the practice of playing in pairs can not only improve children's music recognition and playing skills, but also improve children's awareness and ability of cooperation.

When teaching young children to play four-hand piano pieces, the focus should first be on cultivating a sense of cooperation. Through gamified activities, children should be helped to understand the meaning of 'co-creation,' avoiding an excessive emphasis on individual technical precision. The selection of pieces should align with the cognitive level of young children, prioritising adapted nursery rhymes or simplified classical works with distinct melodies, regular rhythms, and clear vocal dialogue. This ensures that children can handle their own parts and gain a sense of accomplishment. During instruction, a stable rhythm and clear musical expression should serve as the foundation, guiding children to learn to listen, wait, and respond rather than mechanically playing. Technical challenges should be broken down into practice segments and gradually combined, with particular emphasis on maintaining rhythmic unity and coordinating phrasing and breathing. Most importantly, the activity should remain engaging, using story-based scenarios to stimulate children's enthusiasm for participation. Timely positive feedback should be provided to protect their confidence in musical expression and enjoyment of collaboration, ultimately fostering comprehensive musical abilities through cooperative learning.

2.4 Curriculum Development

2.4.1 Definition of curriculum development

Curriculum and teaching have accompanied the creation of educational activities for a long time, and claims and discussions about curriculum have existed for a long time. At the beginning of the 20th century, people began to carry out systematic research on curriculum. In the educational literature, there are various definitions of curriculum, which are summarised in the following four views:

The first view is that curriculum is a written document or a plan of action, represented by Taylor and Taba. According to Taylor, there are four basic questions in curriculum studies: what educational goals should schools achieve? What educational experiences can be provided to achieve these goals? How can these educational experiences be organised effectively? How can we be sure that these goals are being achieved? Taylor's linear view of the curriculum is expressed as a reflection of a plan in

which the objectives, processes and strategies of the curriculum are pre-designed in a certain order.

The second view is that there are different levels of curriculum, represented by Goodlad and others. Curriculum exists as ideal curriculum; formal curriculum; comprehended curriculum; operational curriculum and experiential curriculum, and that understanding and analysing the curriculum at different levels leads to different insights. Thus curriculum studies are based on different levels.

The third view of curriculum as a treatment of experience is represented by the likes of Caswell and Campbell. This view understands curriculum in a broader sense and believes that what happens inside and outside the school is an important part of the curriculum and that the curriculum is all the experiences that learners gain under the guidance of teachers.

The fourth view sees the curriculum as a socio-cultural choice, represented by Loudon and others. According to Lawton, teachers play an important role in developing and implementing the curriculum, and factors such as their own cultural background, social background, and level of knowledge influence their choice of curriculum and its organisation. Teachers have curriculum choice to organise and implement the curriculum selectively, and curriculum choice determines the different curricula implemented in the classroom. As a matter of fact, teachers in the implementation of the curriculum make curriculum judgements and curriculum decisions accordingly to their own understanding of the curriculum.

By sorting out different understandings of the curriculum, it is possible to recognise and understand different levels of the curriculum according to their manifestations. Goodlad's classification of curriculum levels helps us to understand and grasp the curriculum in its entirety. In fact, there is a covering relationship between the different levels of the curriculum: the formal curriculum is the material vehicle of the ideal curriculum; the operational curriculum is to a certain extent a reflection of the curriculum of perception and experience (Meng, 2019).

2.4.2 Theory of curriculum development

2.4.2.1 Constructivism theory

Constructivism learning theory and constructivism teaching model are related to each other, both of them are student-centered, and teachers play a role in helping students complete cognitive construction. Basically, constructivism is a theory founded on observation and scientific study about how people learn. The major theme is that learning should be an active process in which learners construct new ideas or concepts based upon their current or past knowledge. With roots in philosophy, psychology, sociology, and education constructivism is founded on subsets of research within cognitive psychology and social psychology (Brandon & All, 2010).

Constructivism has gone through three main stages: germination, establishment and development. Some researchers believe that constructivism can be traced back to 1710, the Italian thinker Ba. The constructivism proposed by Vico, but there was no elaboration of this claim at the time." Later, Kant, the founder of German classical philosophy, "radically" believed that "all knowledge is constructive." However, none of these studies systematically elaborated constructivism until the Swiss psychologist and biologist Piaget further established the concept of constructivism.

The core ideas of constructivism are in line with the theory of stages of cognitive development, so contemporary constructivism originated from Piaget's theory of stages of children's cognitive development." In Piaget's theoretical research, he believes that the process of establishing cognition (i.e.construction) is more important than the result of cognition, and he divides the process of cognition into two processes: assimilation and adaptation. Children's existing cognition and acquisition of new information is a process of constantly finding a balance between "assimilation" and "adaptation", that is, when children's existing cognition and new cognition reach the same, children themselves are in a cognitive equilibrium state, when the existing cognitive level can not "assimilate" new knowledge, children must strive to build a balance between the two, to achieve "adaptation". Children construct their own cognition in the process of "assimilation" and "adaptation".

The main viewpoints of constructivism learning theory are as follows:1. Learners will perceive current things according to previous cognition, and have the motivation to actively construct the meaning of concrete things;2. Knowledge does not necessarily accurately describe the real world, it is only the construction of one's historical experience and current cognition;3. The construction of knowledge is a process of collective consultation, adjustment and revision, which has historical limitations and is affected by the social conditions at that time;4. The construction of each person's knowledge is not uniform, it is affected by the learner's own experience, and has individual particularity.

To sum up, constructivism pays attention to the self-construction of students' cognition, the process of learning and the individual experience of students. "Education is not instilling, but lighting the flame", the core of constructivism is first to help students build enthusiasm and motivation for learning, teaching should not be "spoon-fed", the teacher should not only transfer knowledge itself, but to guide learners to self-acquisition, guide learners to learn how to complete the leap of understanding.

2.4.2.2 Multiple intelligences theory

The theory of multiple intelligences has been proposed as early as the 20th century. It points out that the intelligence possessed by human beings is not only one but consists of eight or more intelligences, which are independent of each other and have no special dependence (Li, 2022).

In his published monograph, Professor Gardner pointed out that intelligence is the creative ability of specific individuals to solve problems or produce manufactured products in a specific cultural reference context or in an actual social process. The ability to solve problems can be combined with the specific specific goal that you want to accomplish, and explore the right path to solve this goal. The ability to create and produce products requires the ability to effectively acquire knowledge, spread intelligence, and correctly express personal opinions and feelings. That is to say, individual intelligence cannot be based solely on the results of academic intelligence tests. The theory of multiple intelligences proposes to take students' development as the

main body, vigorously mobilize and stimulate students' subjective initiative to participate in class, advocate students to explore learning activities through cooperation and communication, and then change teachers' classroom roles and the comprehensive way of combining teaching and learning. In the field of education and teaching theory and teaching practice have produced a very large effect. With the help of a large number of scientific research results, Professor Gardner confirmed that the intelligence result of each of us is not a single intelligence, as we have traditionally recognized, with language and logic intelligence as the core intelligence, but a group of interdependent, independent and multi-form intelligence, which is composed of eight kinds of intelligence. Gardner also pointed out that everyone has different degrees of these eight levels of intelligence, just because individuals have different levels of intelligence, resulting in the performance of individual intelligence is different. Education under the guidance of the theory of multiple intelligences is aimed at the differences among individual students. It not only reflects the certain differences among students in some aspects, but also plays a positive role in helping students to develop effectively and comprehensively. It enables those students whose intelligence in a certain aspect is not language or logic intelligence to give full play to their strengths. Achieve success in areas other than academic achievement.

2.4.3 Elements of curriculum development

The elements of curriculum development mainly include the following aspects:

1. Learning objectives: Determining the learning objectives of the course is the first step in piano course design. The learning objectives should be clear and specific in order to assess whether students have achieved the expected learning outcomes.
2. Course outline: Develop a curriculum outline, including course structure, content overview, learning activity arrangement, etc., to ensure the organization and completeness of piano courses.
3. Teaching methods: Choose teaching methods and strategies that are suitable for the characteristics of students aged 3-6, including lectures, discussions, practice, and collaboration between two individuals, to promote student participation and learning outcomes.
4. Teaching materials and resources:

Select and prepare teaching methods, scores, and multimedia equipment suitable for children aged 3-6 to enhance their learning and understanding.5. Assessment and feedback: Choose appropriate evaluation methods and tools to assess students' learning outcomes and progress. As students are young, collect feedback and opinions from parents, adjust and improve course design and teaching methods in a timely manner to improve the quality and effectiveness of the course and provide timely and effective feedback.6. Teaching environment: Ensure the provision of a good teaching environment, including classroom facilities, network support, learning resources, etc., to promote student progress in a modern way.

2.4.4 Curriculum development steps

The curriculum development process is understandable to ensure that all the reforms are according to the requirement of the market and that nothing is against the standard of education. In contemporary times, curriculum the development has become a challenge because many countries are working to develop better curriculum strategies to ensure that students are learning appropriately (Seda Koç, 2022).

The steps of curriculum development can be summarized as follows:1. Needs analysis stage: At this stage, determine the objectives and learning needs of the course, understand the characteristics and background of children aged 3-6, as well as their learning goals and needs. This includes conducting surveys of target groups, needs assessments, and relevant literature research to determine the content, scope, and focus of the course.2 Design stage: In the design phase, develop a curriculum outline and teaching plan, determine the structure, content, and learning activity arrangement of the course. This includes setting course objectives, setting teaching objectives, writing teaching outlines, selecting teaching methods, selecting and using sheet music, and music resources.3. Development stage: In the development phase, according to the plan and requirements of the design phase, create teaching materials and resources, including sheet music, multimedia materials, multimedia equipment, etc., to support piano teaching activities and student learning.4. Implementation stage: During the implementation phase, carry out course teaching activities according to the plan and

requirements of the design phase. This includes teaching by teachers, learning and participation of children aged 3-6, and the use and management of teaching resources.5. Evaluation and feedback stage: In the evaluation and feedback stage, use classroom and after-school student record forms to evaluate and provide feedback on the implementation effectiveness of the course, collect feedback and opinions from parents, evaluate student learning outcomes and teaching effectiveness, and provide timely and effective feedback and improvement suggestions.6. Improvement and update stage: In the improvement and updating stage, based on the results of evaluation and feedback, adjustments and improvements are made to the piano curriculum, including adjusting teaching methods and strategies, updating teaching content and resources, improving the teaching environment, etc., in order to improve the quality of the curriculum and the comprehensive development ability of children.

2.4.5 Piano Course evaluation

2.4.5.1 Diverse evaluation indicators

In general piano lessons, some teachers will give students certain indicators and feedback. These indicators are usually expressed in the form of a grade, and the feedback usually includes how well the student performs, whether there is progress, whether they need to review, and so on. After a few simple comments and feedback from teachers, students may not be able to understand and take the initiative to correct these assessments. In this case, the feedback is still only the teacher's own words and has no effect on students.

At the same time, because some teachers lack the observation of students' independent learning, the dynamic changes of students may be ignored by teachers. Therefore, teachers may not be able to give feedback to students correctly, resulting in students sometimes suffering disappointment and frustration (Guo, 2014).The evaluation index of the new piano course is diversified, it is a dynamic, natural and continuous development evaluation, focusing on the process, and conducting a comprehensive evaluation of students' performance, effort, result record, ability development and progress in each learning link.

2.4.5.2 Evaluation process complexity

In a typical piano lesson, the teacher's evaluation often centers on the outcome of a piece—whether the notes were correct, the rhythm steady, and the dynamics observed. This results-oriented feedback, while useful in certain contexts, tends to simplify the learning process into a binary of success or failure. It neglects the importance of the journey: how the student practices, how they overcome technical or musical challenges, and how they develop critical thinking and self-reflection skills along the way.

The new piano course model, however, integrates evaluation throughout the entire learning process. It values and documents not only the final performance but also the steps taken to get there. For example, teachers may assess how students break down difficult passages, use metronome practice effectively, or experiment with different interpretive ideas. This ongoing assessment allows instructors to identify learning patterns, offer timely interventions, and tailor their guidance to each student's unique needs. Additionally, tools such as practice journals, video recordings, and student self-assessments are incorporated to make the evaluation process more transparent and participatory. By emphasizing reflection and metacognition, this approach helps students become more independent and mindful learners.

2.4.5.3 Comprehensive purpose of assessment

Traditional evaluation methods in piano education often reflect a teacher-centered mindset. Assessments are based on whether the student has met predefined technical or musical objectives—such as mastering a specific piece at target tempo, maintaining proper hand position, executing rhythms accurately, or achieving dynamic contrast. While these are important aspects of musical training, this unilateral goal-setting can sometimes be arbitrary and misaligned with the student's current abilities, interests, or developmental stage.

When goals are imposed without consideration of individual differences, students may experience unnecessary pressure and disappointment. For instance, demanding perfect hand shape from a young child whose motor skills are still

developing, or insisting on interpretive maturity from a beginner, can hinder motivation and joy in learning. The new piano course shifts toward a more student-centered and developmentally informed approach to assessment. It recognizes that learning music involves not only technical and musical growth but also cognitive, physical, and emotional development. Therefore, evaluation criteria are expanded to include areas such as physical coordination, creativity, concentration, ear-training ability, collaborative skills, and emotional expression. The purpose of assessment thus becomes more comprehensive: it aims to support the overall development of the student as a musician and learner, rather than merely checking off predetermined technical requirements.

In summary, the new piano course moves away from fragmented and judgmental forms of evaluation toward a structured yet flexible system that values the learning process, adapts to individual progress, and nurtures holistic musical growth.

2.5 Related Research

The Art Curriculum Standards for Compulsory Education (2022 Edition) establish the educational goal of the art curriculum as being oriented towards “core literacy”, which specifically includes four aspects: aesthetic perception, artistic expression, creative practice, and cultural understanding. It emphasizes that art education should “insist on cultivating people through beauty, attach importance to artistic experience, and highlight the integration of the curriculum”, pay attention to students' physical and mental development and individual differences, and through rich art practice activities, stimulate innovation and creativity, and enhance aesthetic and humanistic literacy. The design of the curriculum content should follow the growth laws of students, pay attention to the connection with life, society, and science and technology, and stress the promotion of the Chinese aesthetic education spirit and the understanding of diverse cultures (China, 2022). It has significant guiding significance for the educational connection of the preschool stage, advocating laying the foundation for the development of core literacy in the context of perceptual art experience.

Young children's learning is based on direct experience and takes place through play and daily life. Adults should cherish the unique value of play and life, create a rich educational environment, and support and meet children's needs to gain experience through direct perception, practical operation and personal experience to the greatest extent. Premature education and intensive training that force children to grow too fast are strictly prohibited. The core principle of implementing the "Guidelines" is to respect individual differences in children's development, understand their learning styles and characteristics, and attach importance to the cultivation of their learning qualities, such as curiosity, persistence and initiative (Li & Feng, 2013). This provides fundamental educational and behavioral guidelines for the development of any preschool curriculum.

Art education should not merely be about imitation and skill learning. More importantly, it should provide a relaxed and innovative psychological environment for children, allowing them to make mistakes and express their ideas at their own pace and in their own way. This kind of art-based experience has a positive transfer effect on children's overall cognitive and emotional development. This study explores the influence of art education on young children's creativity through empirical methods. The results show that an immersive art education environment that encourages free expression can significantly promote the development of children's divergent thinking, originality and imagination (Zhou, 2012).

At present, the supply of high-quality preschool education resources is insufficient and unevenly distributed. The "urban-centered" curriculum model leads to a disconnection from children's life experiences. One of the proposed paths for reform lies in developing "local adaptability" courses, making full use of local culture, natural resources and community environment to build a curriculum system that is truly suitable for children and integrated into their lives. This is of great significance for promoting educational equity and improving the quality of preschool education (Qin, 2017).

Music can significantly enhance children's intellectual development, including improving language skills, reading and writing abilities, reasoning skills and memory. On an individual level, it helps to enhance confidence, regulate emotions, and provide a positive outlet for self-expression. Hallam (2010) believes that when all children can receive music education, regardless of their socioeconomic background, these benefits will be the greatest, highlighting the potential role of music education in supporting fair and all-round children's development.

Research has found that children's spontaneous music games are a profound form of cultural participation and meaning creation. Through music games, children negotiate relationships, express emotions and explore thoughts. Research suggests that effective early childhood music education must attach importance to and integrate children's own cultural resources and play tendencies. It should create space for their voices and creativity, rather than merely imposing adult-defined musical structures. This approach respects children as active cultural creators and ensures that music learning has profound significance and is linked to their life experiences (Barrett, 2016).

Gordon's Music Learning Theory (MLT) holds that music learning should run parallel to language acquisition. It emphasizes the importance of auditions, that is, the ability to hear and understand music in the brain without physical sounds, which is the foundation of all musical development. For young children, this means immersing themselves in a rich and diverse musical environment through listening, singing and movement before formal instrumental music teaching begins (Gordon, 2013).

CHAPTER 3

RESEARCH METHOD

This study aims to (1) investigate the current situation and problems of piano teaching for children aged 3-6 in the northern Jiangsu area of Jiangsu Province; (2) design and develop piano courses suitable for Jiangsu piano children; and (3) prove that piano courses provide reference and reference for children's all-round development and education. In order to provide a comprehensive and in-depth answer to the research questions, this chapter will systematically elaborate on the adopted research design, research objects, research instruments, research procedures, data collection and data analysis, as well as ethical considerations and informed consent. The selection of research methods takes into account scientificity, operability and interpretability, in order to ensure that the obtained conclusions not only have practical guiding value but also can provide references for the theoretical research on early childhood music education.

3.1 Research design

This study adopts a **Mixed Methods Research Design**, which is widely applied in educational and social science research to combine quantitative data with qualitative analysis, thereby achieving a more comprehensive understanding of the research problem. Specifically, the study first employed a questionnaire survey to collect large-scale quantitative data, depicting the current situation of children's piano learning, as well as parents' and teachers' perceptions of curriculum and ability development, and identifying major challenges. This phase provided a macro-level view of the general patterns and trends of children's piano education. Subsequently, semi-structured interviews were conducted to explain and enrich the quantitative results, with the aim of uncovering the mechanisms, causes, and specific manifestations underlying the observed phenomena. Finally, a focus group interview was used to determine the curriculum design content, which was then implemented and evaluated through a case-

based experiment to assess the effectiveness of the current intervention in children's piano education. Questionnaires capture objective data and illustrate broad trends (Denscombe, 2014), while interviews and case studies provide rich contextual insights and in-depth analysis, thereby offering a multi-layered explanation of the findings (Patton, 2015). In addition, the triangulation of quantitative and qualitative data strengthens the reliability and validity of the results and minimizes the potential biases inherent in using a single method.

In terms of methodological implementation, this study emphasizes both sequentiality and explanatory orientation: the quantitative phase not only describes the current situation but also informs the selection and focus of the qualitative inquiry. In this way, the two strands of data complement and integrate with each other, ensuring that the research conclusions are both scientifically rigorous and practically meaningful.

3.2 Research objects

3.2.1 Population and sample

The target population of this study comprised piano learners aged 3–6 in northern Jiangsu Province and their parents, as well as frontline piano teachers. The research area encompassed five prefecture-level cities—Xuzhou, Lianyungang, Suqian, Huai'an, and Yancheng—to ensure regional representativeness (insert reference on administrative divisions). To guarantee both diversity and feasibility, a combination of stratified purposive sampling and convenience sampling was employed.

A total of 150 parents were selected as the sample for the first questionnaire survey. The survey captured information regarding children of varying ages, genders, durations of piano study, and family backgrounds. For the teacher questionnaire, 60 frontline piano teachers were selected through the same institutional channels, providing insights into common practices, challenges, and issues in piano instruction, thus supplementing the quantitative analysis from a teaching perspective.

In addition, three children were purposively selected from the child population to participate in a pre-test–intervention–post-test experimental design using

standardized scales. This small experimental sub-sample was intended to explore the effects of piano learning interventions on children's ability development.

3.2.2 Participants

Three experts in early childhood music education and child development were purposively selected to participate in this study. The selection criteria included extensive professional experience, knowledge of curriculum design, and familiarity with young children's holistic development. All three experts were from the same professional group, ensuring consistency in expertise and perspective.

Semi-structured interviews were conducted with these experts to obtain in-depth insights into the current state of piano education, effective teaching strategies, and considerations for fostering children's overall development. Additionally, a focus group discussion was held with the same group of experts to review and refine the proposed curriculum design. This collaborative process allowed the research team to incorporate expert recommendations, ensuring that the curriculum was pedagogically sound, developmentally appropriate, and aligned with best practices in early childhood music education.

Table 1 Expert List

No.	Affiliation	Position / Title	Expertise	Focus Group Role
Expert 1	Jiangsu Normal University	Professor, Master's Supervisor	Piano performance and teaching	Chairman
Expert 2	Jiangnan University	Associate Professor	Piano performance and teaching	Member

Expert 3	Xuzhou Development Zone First Kindergarten	Principal, Senior Preschool Educator	Preschool education	Member
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3.3 Research instruments

This study employed multiple well-established research instruments. First, in the questionnaire design, the parent survey included children's basic information (age, gender, duration of piano study), practice habits, parental educational beliefs, and observational assessments of children's abilities, such as fine motor skills, attention, coordination, and creativity (see Appendix C). The teacher survey utilized a five-point Likert scale to evaluate teachers' perspectives on teaching content, suitability of instructional materials, learning environment, and the emphasis placed on developing students' abilities (see Appendix C). Prior to full-scale distribution, both questionnaires were pilot-tested with a small sample of 30 respondents to assess reliability, ensuring that the Cronbach's alpha values for each instrument items met the threshold of 0.7.

Second, for the interview instruments, a semi-structured interview guide was developed for the expert interviews, focusing on themes such as the current state and challenges of piano education, core objectives for children aged 3–6, and suggestions for curriculum optimization. The semi-structured interview approach allowed for in-depth exploration of expert insights and experiences while maintaining focus on the research topics, thus generating high-quality qualitative data.

Additionally, a focus group discussion was conducted with the same group of experts to review and refine the proposed curriculum design. This collaborative process enabled the incorporation of expert recommendations, ensuring that the curriculum was pedagogically sound, developmentally appropriate, and aligned with best practices in early childhood piano education.

Following this the focus group interview, the piano curriculum was developed and revised according to expert recommendations, ensuring that the program was pedagogically sound, developmentally appropriate, and aligned with best practices in

early childhood piano education (see Appendix B). The curriculum was design based on ISD Model: Instructional Systems Design This is a systematic approach to planning, developing, implementing, and evaluating educational and training courses. It consists of five main stages: Analysis, Design, Development, Implementation and Evaluation.

Finally, the case-based intervention employed the standardized “Child Development Comprehensive Assessment Form” (see Appendix D) to conduct pre- and post-intervention assessments, enabling the quantification of children’s developmental progress and changes. The assessment form was published by the National Health and Family Planning Commission of the People's Republic of China in 2018. The scale describes in great detail the abilities required of children in each month of age, and contains a total of 261 indicators. It specifies the assessment contents, measurement methods, developmental reference ranges, and the use of the scale, and is suitable for assessing the developmental and behavioural levels of children aged 0 to 6 years. Children’s piano performance was systematically evaluated using classroom and after-school learning record sheets. A total of six assessments were conducted throughout the intervention period. The first assessment, administered during the initial class, provided a comprehensive baseline evaluation of each student’s piano abilities, including sight-reading, technical performance, expressiveness, creativity, and musical appreciation. Subsequent assessments were conducted at the conclusion of each teaching unit (second through sixth), enabling ongoing monitoring of students’ progress. Each assessment was structured around six primary domains: visual reading, performance technique, expressiveness, creativity, musical appreciation, and aesthetic perception. These domains were further subdivided into multiple secondary indicators, scored using multi-point scales ranging from 1 to 3 or 1 to 4 points, depending on the specific skill. Average scores across all students were calculated to allow for quantitative comparison over time. The systematic scoring and repeated measures approach provided objective data to evaluate both individual development and overall effectiveness of the piano instruction.

To ensure content validity of the questionnaires, focus group instruments, and assessment scales, five experts evaluated each item using the Item-Objective Congruence (IOC) index, retaining items with $\text{IOC} \geq 0.7$, thereby guaranteeing the scientific rigor and applicability of the instruments.

3.4 Research procedures

The implementation of this study was carried out in four consecutive phases, each carefully designed to ensure methodological rigor and comprehensive data collection.

Phase 1: Preparation. This phase involved a thorough systematic literature review to clarify the research questions, identify relevant theoretical frameworks, and inform the study design. Based on the literature and identified research gaps, research instruments were developed, including parent and teacher questionnaires, expert interview guides, and case observation records. These instruments were pilot-tested and validated to ensure their reliability, content accuracy, and appropriateness for the target population. Special attention was given to aligning questionnaire items and observation protocols with the study's objectives, ensuring that both quantitative and qualitative data could be effectively captured.

Phase 2: Quantitative Data Collection. Parent and teacher questionnaires were distributed via an online survey platform during October and November 2024. The parent questionnaire collected information on children's demographics, practice habits, parental beliefs, and observations of children's abilities, while the teacher questionnaire assessed instructional practices, teaching resources, and perceptions of student ability development. After data collection, preliminary cleaning, coding, and descriptive analyses were conducted to identify the core status of children's piano learning, parents' and teachers' main concerns, and key issues in the existing curriculum. This phase provided a foundation for the subsequent qualitative exploration.

Phase 3: Qualitative Data Collection. Building on the quantitative findings, five experts in early childhood music education were purposively selected for in-depth semi-structured interviews conducted between November and December 2024. These

interviews explored the underlying mechanisms, challenges, and potential solutions related to the observed survey results. In the same time, the same group of experts participated in a focus group discussion to collaboratively review and refine the proposed piano curriculum.

Phase 4: Case-Based Quantitative Intervention. The fourth phase involved a 1.5-month case-based intervention conducted from December 2024 to February 2025 with three children. Pre- and post-intervention assessments were administered to quantify the effects of the piano program on children's developmental progress and piano learning abilities. These assessments provided objective data to evaluate individual development and the overall effectiveness of the instructional strategies, complementing the findings from the previous quantitative and qualitative phases.

3.5 Data collection

In this study, quantitative data were primarily collected through questionnaires, completed anonymously by parents and teachers to protect participants' privacy and reduce social desirability bias. The parent questionnaire gathered information on children's demographics, practice habits, and parental observations of their children's abilities, while the teacher questionnaire collected data on instructional practices, curriculum suitability, and the emphasis placed on student skill development. The questionnaires were distributed and collected between October and November 2024. Following collection, data were cleaned and coded to remove incomplete or anomalous responses before being imported into SPSS for statistical analysis, providing a foundation and guiding framework for subsequent qualitative research.

Another group of quantitative data were collected for three children with varying personalities and piano learning characteristics. Standardized assessments were conducted before and after the curriculum intervention to quantify changes in fine motor skills, attention, coordination, and creativity. The intervention was carried out from December 2024 to February 2025. During the intervention, researchers conducted detailed classroom observations, recorded behavioral performance, and monitored practice attitudes and interactions. These qualitative observations were integrated with

quantitative data from the standardized “Child Development Comprehensive Assessment Form” to provide multidimensional evidence of children’s developmental progress.

Qualitative data included expert interviews, focus group discussions, and case study records. Expert interviews were conducted with participants’ consent, audio-recorded in full, and transcribed verbatim to ensure data completeness and traceability. Interviews were conducted between October and November 2024. The focus group discussion, scheduled during the same period, aimed to gather feedback and suggestions on curriculum design, leveraging group interactions to capture diverse perspectives.

3.6 Data analysis

In this study, Quantitative data analysis began with the processing of parent and teacher questionnaire responses, including data cleaning, coding, and removal of outliers. Descriptive statistics were then conducted for all variables, including frequencies, percentages, and means, to characterize the sample, illustrate children’s piano learning status, and summarize parents’ and teachers’ perceptions of the curriculum and skill development. For the case study children, pre- and post-intervention data on piano learning abilities were analyzed using a combination of descriptive statistics and case analysis. Scores in domains such as fine motor skills, attention, coordination, creativity, and expressiveness were compared to visualize changes resulting from the curriculum intervention and to provide concrete reference points for qualitative analysis.

Qualitative data analysis focused on the content of expert interviews and the focus group discussion and was conducted using thematic analysis. The process involved open coding, categorization, and integration of codes to generate preliminary themes or specific recommendations for curriculum development. Through iterative review and discussion, core themes and practical guidelines for curriculum design were distilled.

3.7 Ethical Considerations and Informed Consent

This study strictly adhered to established academic ethical standards throughout its design and implementation. Prior to participation, all participants were provided with detailed information regarding the purpose of the research, the procedures involved, potential risks, and the measures taken to ensure confidentiality and data protection. Written informed consent was obtained from all participants, ensuring that their participation was fully voluntary. Participants were explicitly informed of their right to withdraw from the study at any time, without any negative consequences.

To safeguard participants' privacy and well-being, all collected data were anonymized. Audio recordings of interviews and corresponding transcripts were accessible only to the research team and were handled with strict confidentiality. Upon completion of the study, all sensitive materials were either securely stored or destroyed according to ethical guidelines. These measures were implemented to protect participants' rights, maintain their trust, and uphold the highest standards of ethical research practice. Additionally, the study was designed to minimize any potential psychological, social, or emotional risks to participants while maximizing the value of the research findings.

The research protocol and procedures were reviewed and approved by the Ethics Committee of Srinakharinwirot University (protocol code: SWUEC-672501), ensuring compliance with institutional and international ethical standards for research involving human participants.

CHAPTER 4

DATA ANALYSIS RESULTS

4.1 Data Analysis of the Current Status and Issues in Piano Teaching for Children Aged 3-6 in Northern Jiangsu Province

1. Survey Questionnaire on Children's Piano Learning for Parents of 3-6 Year Old Piano Students in Northern Jiangsu Province.

Item 1. Your relationship with your child.

In this survey, among the 150 participants, fathers accounted for 52.67% and mothers accounted for 47.33%.

Table 2 The relationship with the children

Relationship to Child	Frequency	Percent (%)
Father	79	52.67
Mother	71	47.33

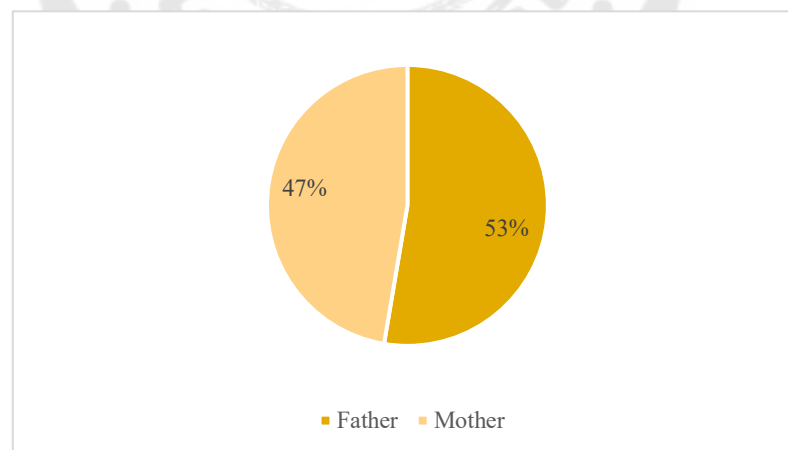


Figure 4 Relationships with the children

Item 2. Is that the age of your child?

The age range of the children in the parents' homes was mainly concentrated in 3 and 6 years old and 6 years old children

Accounted for 30.67%, and 5-year-old children accounted for 28.00%. 3 and 4 years of 19.33% and 22.00%, respectively.

Table 3 Age range

Age	Frequency	Percent (%)
3 years old	29	19.33
4 years old	33	22
5 years old	42	28
6 years old	46	30.67

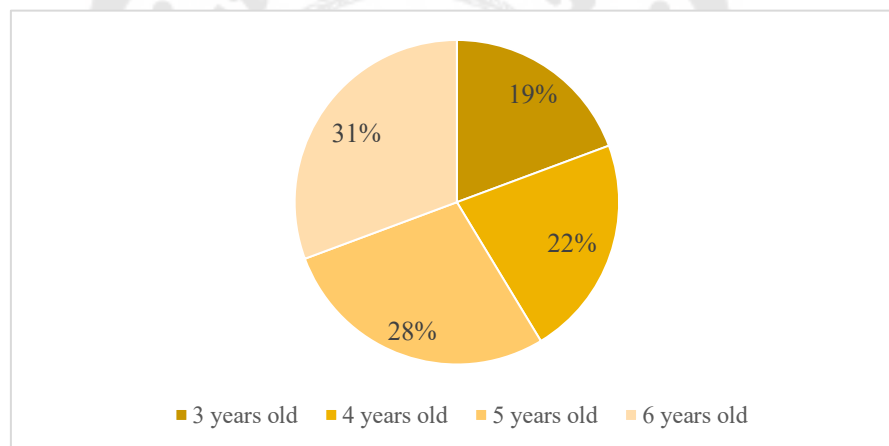


Figure 5 The age range

Item 3. The ender of your child?

In the gender distribution of children in the survey, boys accounted for 55.3% and girls accounted for 44.7%.

Table 4 Distribution of the gender

Gender	Frequency	Percent (%)
Boy	83	55.3
Girl	67	44.7

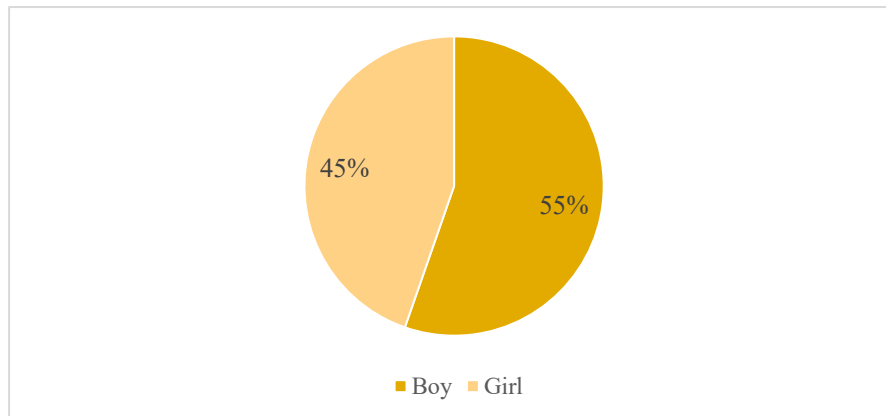


Figure 6 Sex Distribution

Item 4: Your child's practice time every day

In the survey, the distribution of children's practice time every day is relatively balanced. Half an hour of piano practice time accounted for the highest proportion, reaching 20.67%. It was followed by one hour and less than half an hour, both accounting for 16.67%. In addition, about 16 percent of children practice for two hours or more a day, while 14.67 percent of parents said their children cannot guarantee to practice the piano every day.

Table 5 Children practice the piano every day

Daily Practice Time	Frequency	Percent (%)
Half an hour	31	20.67
One hour	25	16.67
Less than half an hour	25	16.67
Two hours	24	16
More than two hours	23	15.33
Cannot guarantee daily practice	22	14.67

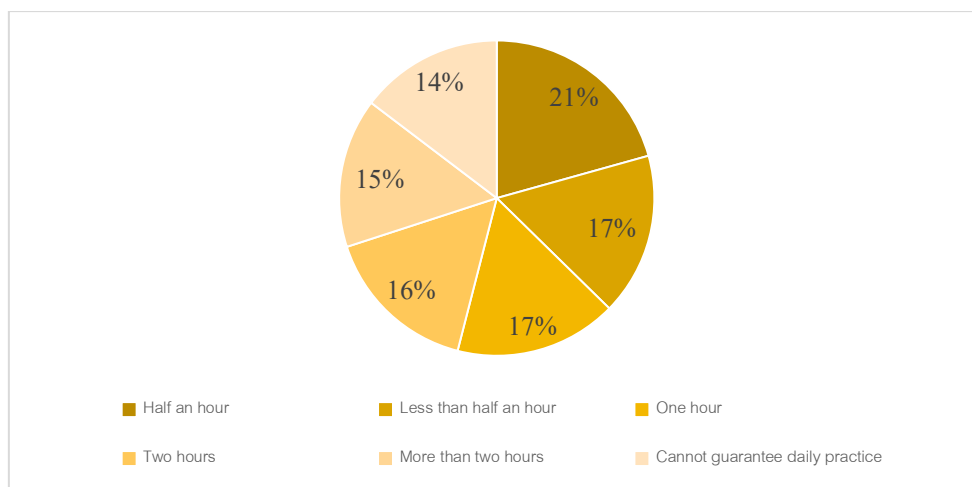


Figure 7 Children practice the piano every day

Item 5. Whether your child has ever used electronic equipment to help learn the piano.

According to the survey results, most children use electronic devices to help learn the piano less frequently. The proportion of minimal use of electronic devices for assisted learning was the highest, reaching 26.67%. In addition, 21.33 percent of parents said that their children had never used electronic devices to help learn the piano, and 21.33 percent said that their children used it more frequently. The percentage of occasional and frequent electronic devices was low, at 16.67% and 14.00%, respectively.

Table 6 Whether the child has used electronic devices to assist in piano learning

Has your child used electronic devices to assist in learning piano?	Frequency	Percent (%)
Very rarely	40	26.67
Quite often	32	21.33
Never	32	21.33
Occasionally	25	16.67

Frequently

21

14

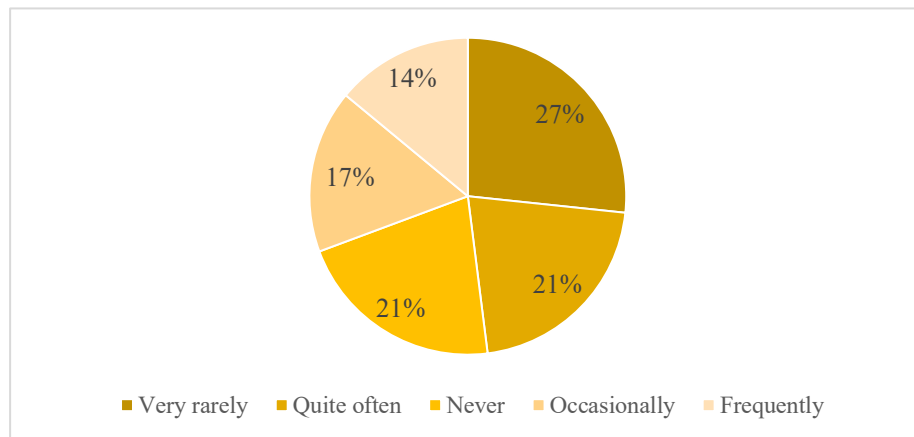


Figure 8 Whether the child has used electronic devices to assist in piano learning

Item 6. Your partner with the child's participation in learning the piano.

The survey results show that parents' participation in children's piano learning shows a diversified distribution. Occasional company, accounting for 34.67%. Secondly, 18.67 percent of the parents had little company. In addition, more accompanied and frequent accompanied parents accounted for 16.67% and 16.00%, respectively. 14.00% of parents said they never participated in the training partner.

Table 7 Children's participation in pianist training

Involvement in Your Child's Piano Learning	Frequency	Percent (%)
Occasionally accompanying	52	34.67
Very rarely accompanying	28	18.67
Quite often accompanying	25	16.67
Frequently accompanying	24	16
Never accompanying	21	14

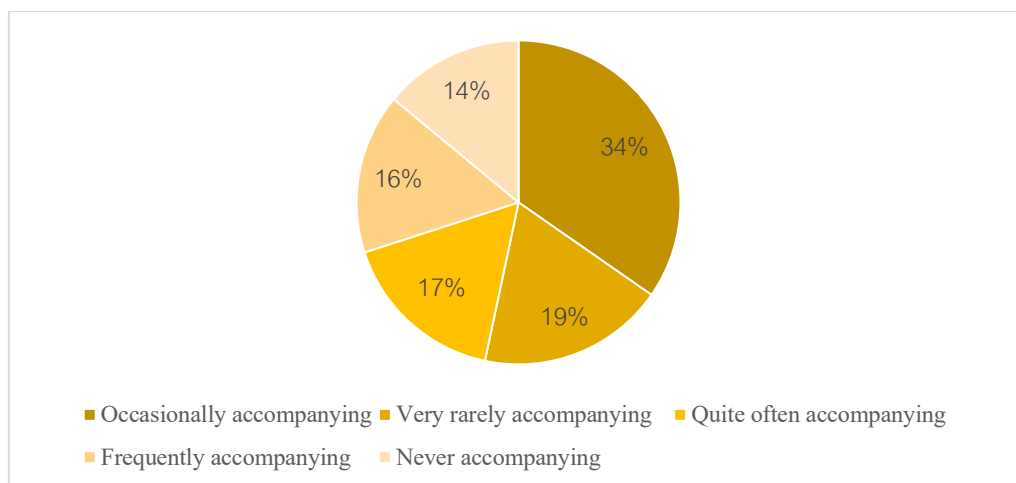


Figure 9 Children's participation in learning the pianist's partner

Item 7. How is your child is interested in the piano?

According to the survey data, about 31.33% of the children said they have no interest in the piano, 24.00% of them like the piano, and 18.00% said they like the piano very much. However, about 14.67% of children showed low interest in piano learning and said they were forced to learn, and 12.00% said piano learning was indifferent.

Table 8 The degree of children's current interest in the piano

Child's Current Interest in Piano	Frequency	Percent (%)
General	47	31.33
Likes	36	24
Really likes	27	18
Forced to learn	22	14.67
Indifferent	18	12

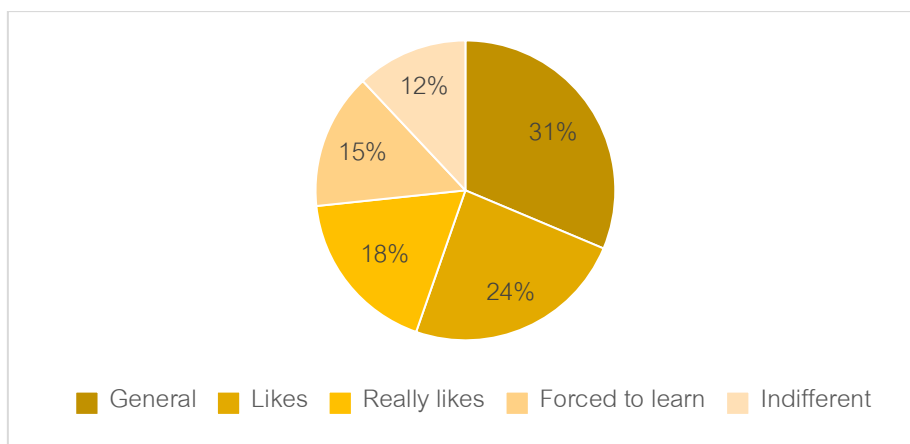


Figure 10 The child's current interest in the piano

Item 8. Do you think the current piano lessons have improved the child's interest in music?

According to the survey results, about the impact of piano lessons on children's music interest, most parents think that the curriculum has an impact on children's interest. Among them, 28.67% of the parents believed that the curriculum had decreased slightly, and 19.33% thought that the music interest was significantly decreased. At the same time, about 18.67% of parents said that their children's interest has not changed, 17.33% of parents think that piano lessons have somewhat improved their children's interest, and 16.00% of parents think that their children's interest in music has been significantly improved.

Table 9 Whether the piano lessons improve the child's interest in music

Do you think the current piano lessons have improved your child's interest in music?	Frequency	Percent (%)
Slightly decreased	43	28.67
Significantly decreased	29	19.33
No change	28	18.67
Some improvement	26	17.33
Significant improvement	24	16

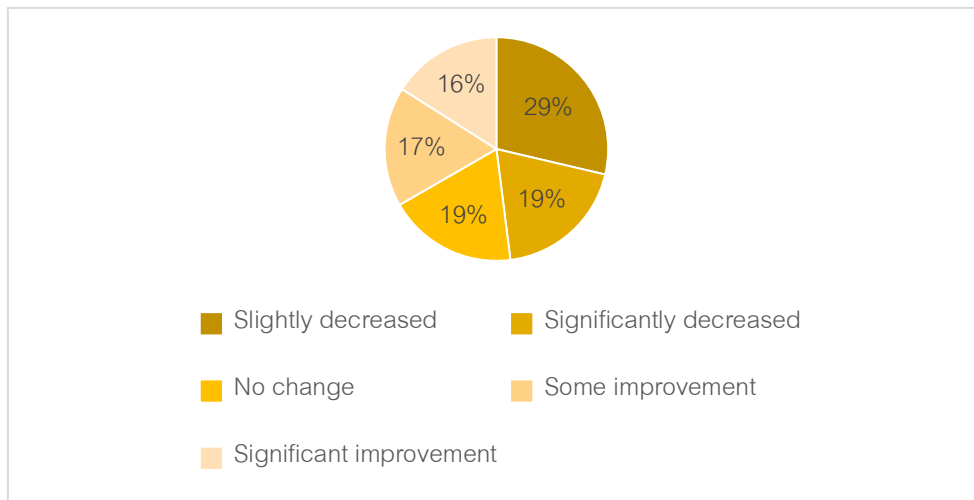


Figure 11 Whether the piano lessons improve the child's interest in music

Item 9. What do you think of the child's practical ability?

According to the survey results, 38.67% of parents believe that their children's practical skills are average, 22.00% believe they are poor, 16.00% believe they are good, 8.67% believe they are very good, and 14.67% believe they are very poor. These data indicate that most parents hold neutral or low opinions of their children's practical skills.

Table 10 Practical ability of the child

How do you think your child's hands-on ability is?	Frequency	Percent (%)
Average	58	38.67
Poor	33	22
Good	24	16
Very poor	22	14.67
Very good	13	8.67

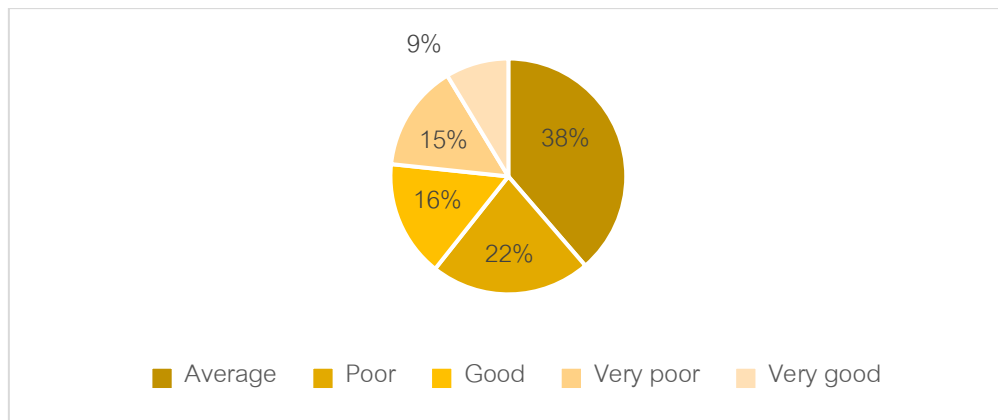


Figure 12 Children's hands-on ability

Item 10. What do you think of the child's hand-eye coordination ability?

30.67% of parents think that their children's hand-eye coordination is poor, 22.67% think it is general, 20.67% think it is better, and 12.00% think it is very good. About 14.00% of the parents think that their children's hand-eye coordination ability is very poor. Children's hand-eye coordination ability is widely distributed, but most parents think that children's hand-eye coordination ability is weak.

Table 11 Hand-eye coordination of the children

How do you think your child's hand-eye coordination is?	Frequency	Percent (%)
Poor	46	30.67
Average	34	22.67
Good	31	20.67
Very poor	21	14
Very good	18	12

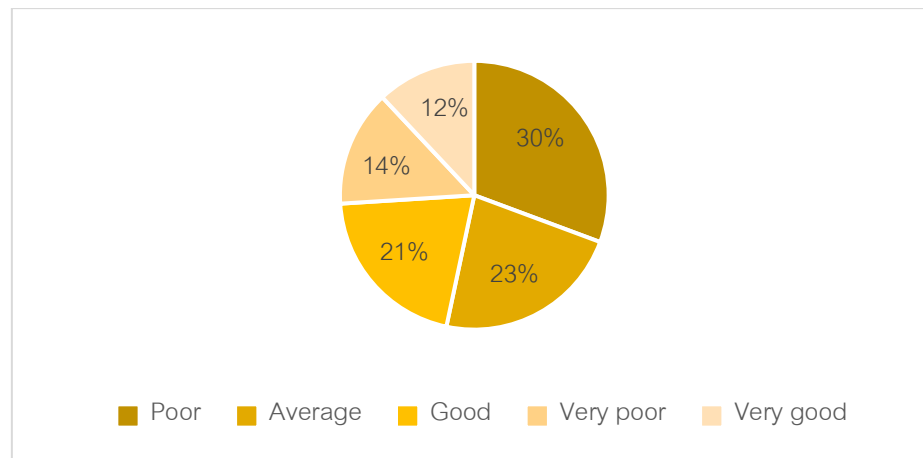


Figure 13 Children's hand-eye coordination ability

Item 11. How do you think of the child's communication ability?

32.00% of parents think their children's communication ability is good, 25.33% think general, 18.00% think poor, and 11.33% think very good. About 13.33% of the parents think that their children's communication skills are very poor. This suggests that most parents think that their children's communication skills perform well or generally.

Table 12 The communication skills of the children

How do you think your child's communication ability is?	Frequency	Percent (%)
Good	48	32
Average	38	25.33
Poor	27	18
Very poor	20	13.33
Very good	17	11.33

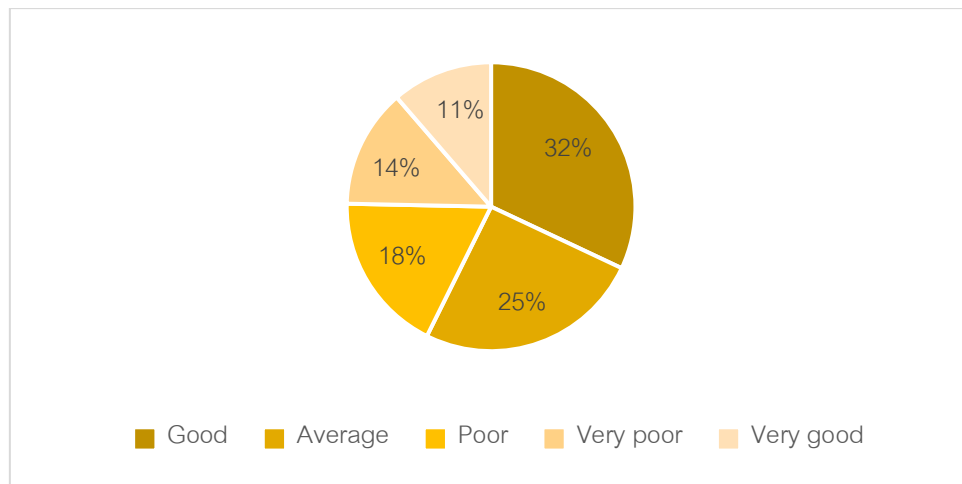


Figure 14 The child's communication skills

Item 12. How do you think of your child's ability to cooperate?

According to the survey results, 35.33% of parents believe that their children's cooperation skills are poor, 20.00% believe they are average, 15.33% believe they are good, and 15.33% believe they are very good. Approximately 14.00% of parents believe that their children's cooperation skills are very poor. This indicates that most parents have a moderately low opinion of their children's cooperation skills.

Table 13 Cooperative ability of the children

How do you think your child's ability to cooperate is?	Frequency	Percent (%)
Poor	53	35.33
Average	30	20
Good	23	15.33
Very good	23	15.33
Very poor	21	14

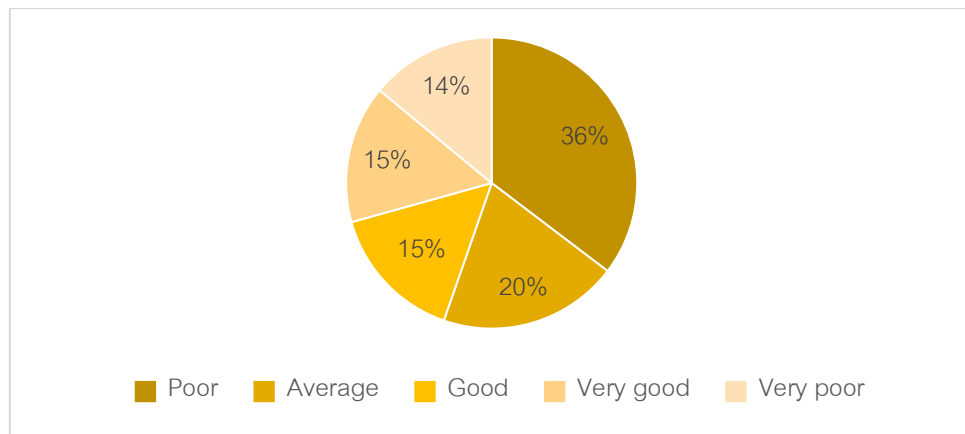


Figure 15 Children's ability to cooperate

Item 13. Your child knows clearly what he wants to do, has a sense of goal, and can make corresponding behavior plans under the guidance of the goal.

According to the survey results, 28.00% of parents think that their children are poor in the sense of goal and behavior plan, 20.00% think their children are average, 18.00% think it is good, 18.00% think it is very good, and 16.00% think it is very bad. Most parents believe that their children are mediocre or weak in setting goals and making action plans accordingly.

Table 14 Children clearly know what they want to do, have a sense of goal, and can make corresponding behavioral plans

Does your child clearly know what they want to do, have a sense of purpose, and make corresponding action plans?	Frequency	Percent (%)
Poor	42	28
Average	30	20
Good	27	18
Very good	27	18
Very poor	24	16

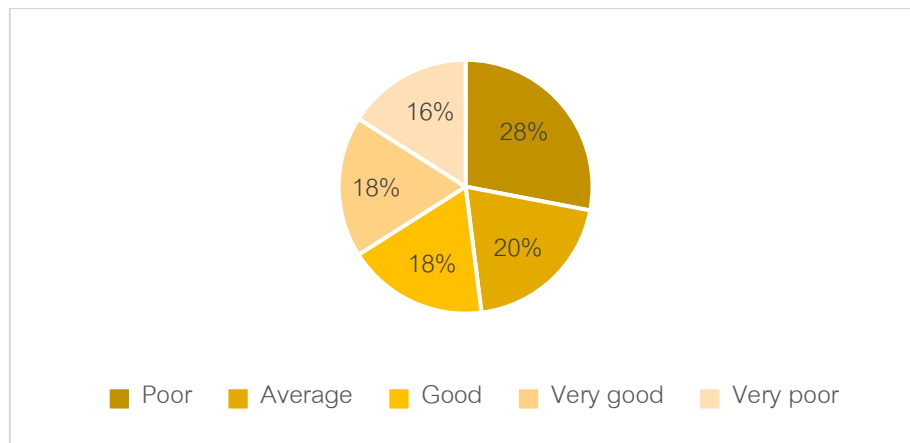


Figure 16 The child clearly knows what he wants to do, has a sense of goal, and can make corresponding behavioral plans

Item 14. How do you think of the child's concentration?

24.67% of parents believe their children have average concentration, 24.00% believe it is poor, 18.67% believe it is very poor, 16.67% believe it is good, and 16.00% believe it is very good. Overall, parents' evaluations of their children's concentration are relatively low, with a majority of parents believing their children's concentration is at an average or poor level.

Table 15 Children's concentration

How do you think your child's ability to focus is?	Frequency	Percent (%)
Average	37	24.67
Poor	36	24
Very poor	28	18.67
Good	25	16.67
Very good	24	16

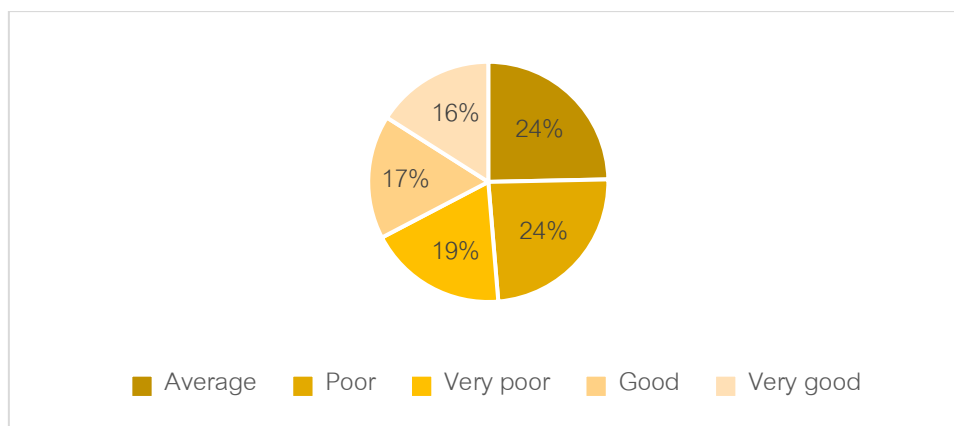


Figure 17 A child's concentration

Item 15. Your children can clearly remember all kinds of fragmented memories in your life.

According to the survey, 25.33% of parents think that their children's ability to remember fragmented memory is poor, 20.67% think it is general, 18.00% think it is very bad, 18.00% think it is very good, and 18.00% think it is good. In general, most parents believe that their children have some difficulty in memorizing fragmented information, with moderate or poor performance

Table 16 Children can clearly remember the various fragmented memories in their life

Can you clearly remember various fragmented memories in daily life?	Frequency	Percent (%)
Poor	38	25.33
Average	31	20.67
Very poor	27	18
Very good	27	18
Good	27	18

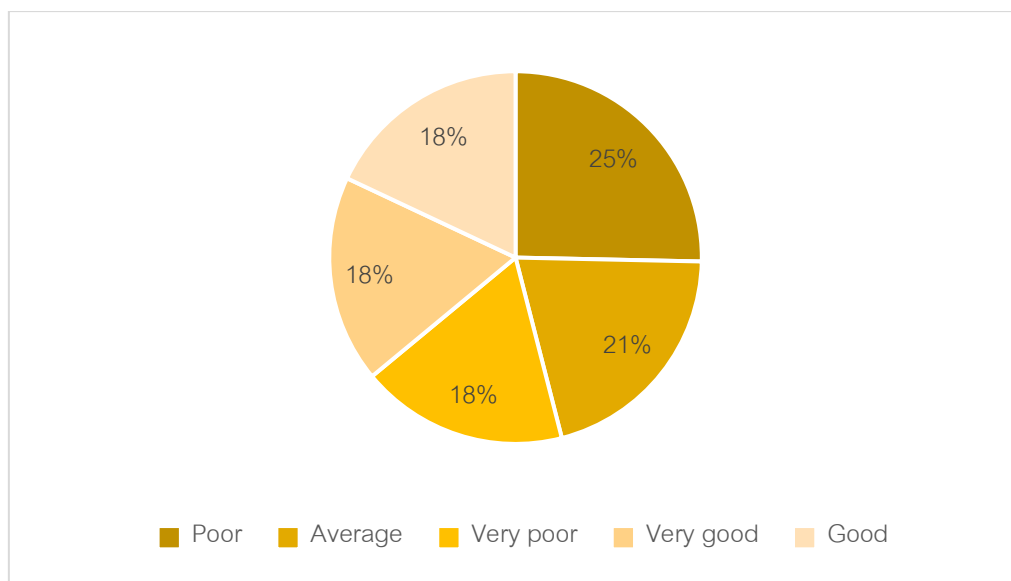


Figure 18 Children can clearly remember all kinds of fragmented memories in their life

Item 16. How do you think your child's memory is?

The results of the survey show that 34.00% of parents think their children's memory is average, 21.33% parents think better, 17.33% parents think poor, 12.67% parents think very good, 14.67% parents think very poor. This suggests that parents generally believe that their children's memory is at a medium or low level.

Table 17 Memory of the children

How do you think your child's memory is?	Frequency	Percent (%)
Average	51	34
Good	32	21.33
Poor	26	17.33
Very poor	22	14.67
Very good	19	12.67

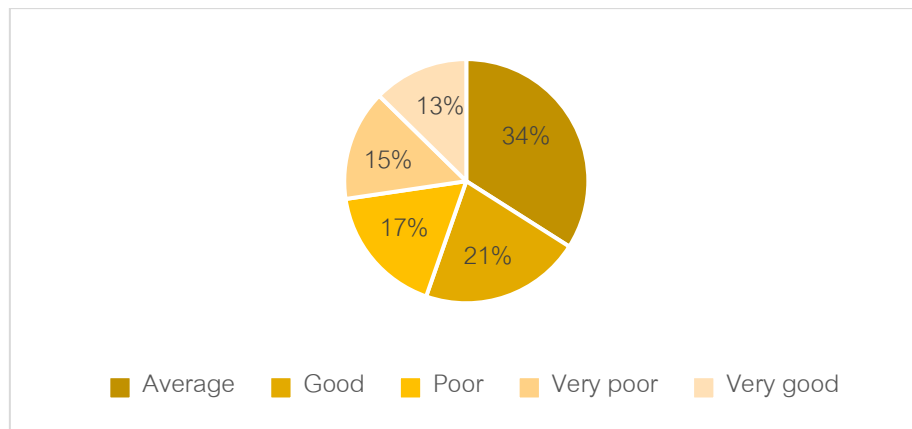


Figure 19 Children's memory

Item17. How do you think a child can perceive beautiful things?

According to the survey results, 31.33% of parents think their children's perception of beauty is average, 22.00% think it is bad, 18.67% think it is good, 16.67% think it is very good, and 11.33% think it is very bad. This shows that parents have a more dispersed view of their children's perception, and most parents think that their children's perception is average or poor.

Table 18 Children's ability to perceive beautiful things

How do you think your child's ability to perceive beauty is?	Frequency	Percent (%)
Average	47	31.33
Poor	33	22
Good	28	18.67
Very good	25	16.67
Very poor	17	11.33

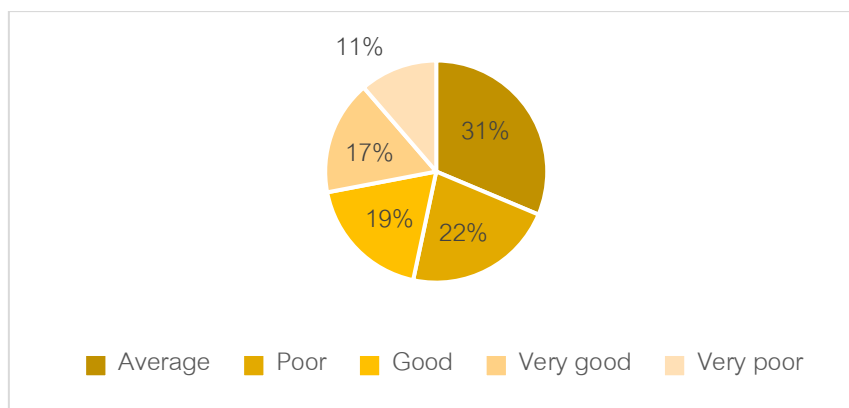


Figure 20 Children's ability to perceive beautiful things

Item 18. What do you think of the child's aesthetic ability?

According to the survey data, 27.33% of parents think their children's aesthetic ability is poor, 19.33% of parents think it is very good, 18.67% of parents think it is good, 16.67% of parents think it is general, 18.00% of parents think their children's aesthetic ability is very poor. Overall, most parents hold a moderate or poor evaluation of their children's aesthetic ability.

Table 19 Children's aesthetic ability

How do you think your child's aesthetic ability is?	Frequency	Percent (%)
Poor	41	27.33
Very good	29	19.33
Good	28	18.67
Very poor	27	18
Average	25	16.67

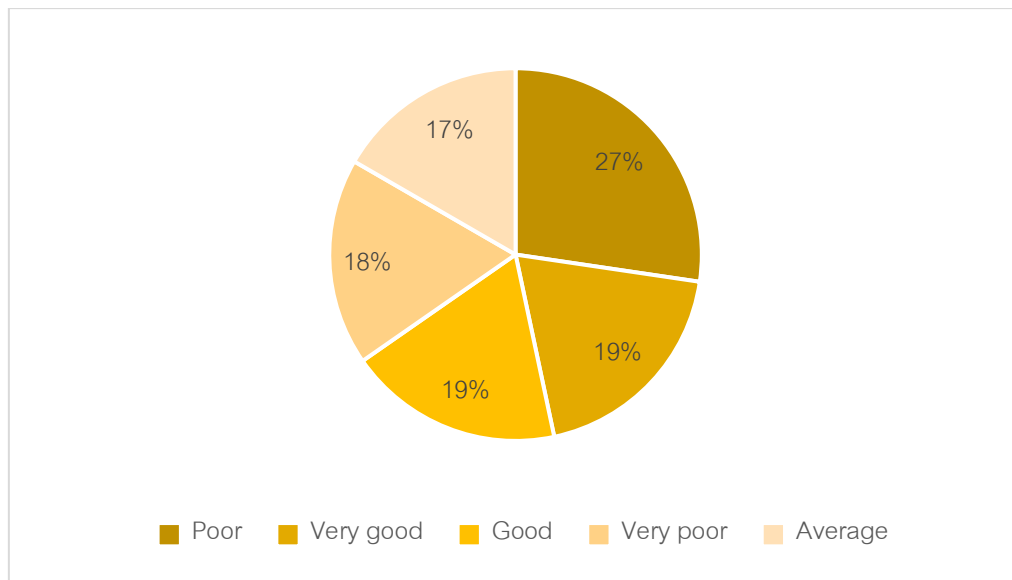


Figure 21 The child's aesthetic ability

Item 19. Your evaluation of children during the piano learning process.

The survey results show that 35.33% parents evaluate their children's process of piano learning well, 22.67% parents are average, 16.67%, 15.33% are poor, and 10.00% are very poor. This indicates that most parents have a positive attitude towards their children's piano learning process.

Table 20 Evaluation of children during piano learning

How do you evaluate children's progress in learning piano?	Frequency	Percent (%)
Good	53	35.33
Average	34	22.67
Very good	25	16.67
Poor	23	15.33
Very poor	15	10

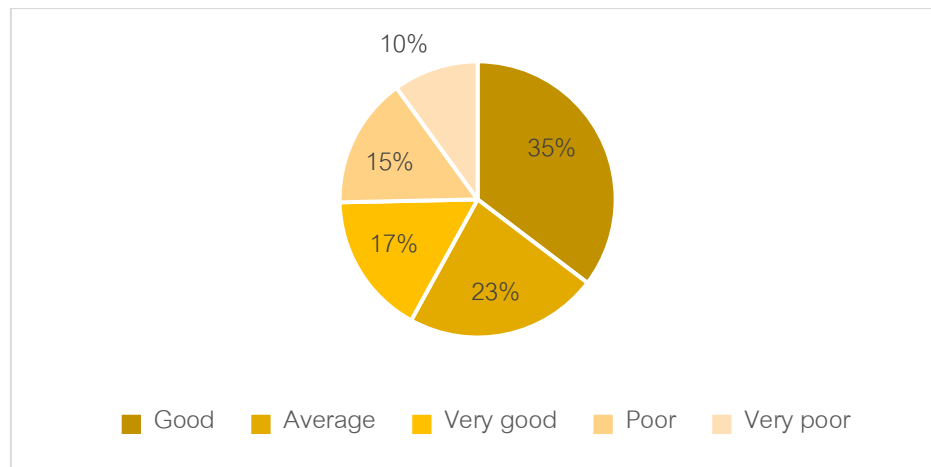


Figure 22 Evaluation of children during piano learning

Item 20. Do you attach importance to your child's professional technical skills?

According to the survey data, 26.00% of parents said they pay more attention to their children's professional technical skills learning, 20.67% of parents said they pay great attention, 18.67% of parents said they do not pay attention, 18.00% of parents said they did not pay much attention, 16.67% of parents said they pay general attention. This shows that parents attach great importance to their children's professional and technical learning.

Table 21 Whether parents attach great importance to the learning of their children's professional and technical skills

How much do you value your child's learning of professional skills?	Frequency	Percent (%)
Relatively valued	39	26
Highly valued	31	20.67
Not valued at all	28	18.67
Not highly valued	27	18
Generally valued	25	16.67

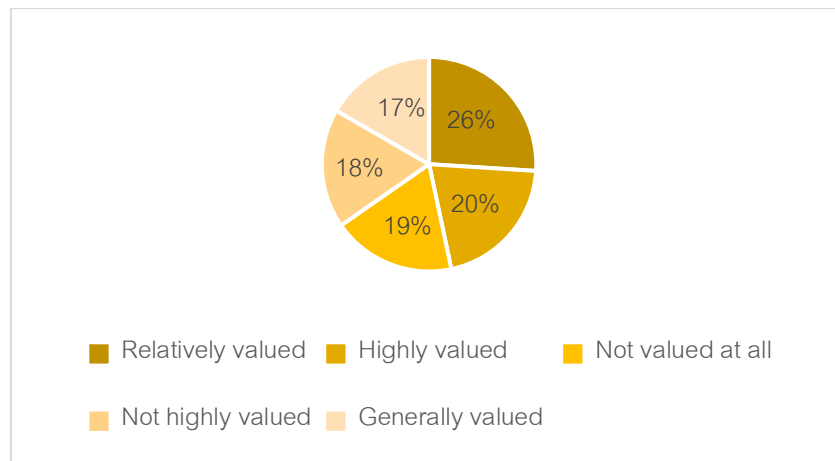


Figure 23 Whether parents attach great importance to the learning of their children's professional and technical skills

Item 21. You want your child to learn the piano for your own purpose.

According to the survey results, 42.00% of parents want their children to learn the piano is to cultivate interest, 39.33% of parents hope to improve the child's personal comprehensive development ability, 38.67% of parents want their children to participate in the piano distinction, 17.00% of parents want their children engaged in the piano career, 14.67% of parents hope to promote entrance through piano learning.

Table 22 Purpose of wanting children to learn the piano

Purpose of Learning Piano for Your Child	Frequency	Percent (%)
Cultivate interest	126	42
Improve overall personal development	118	39.33
Take piano exams	116	38.67
Pursue a career in music	51	17
Academic advancement	44	14.67

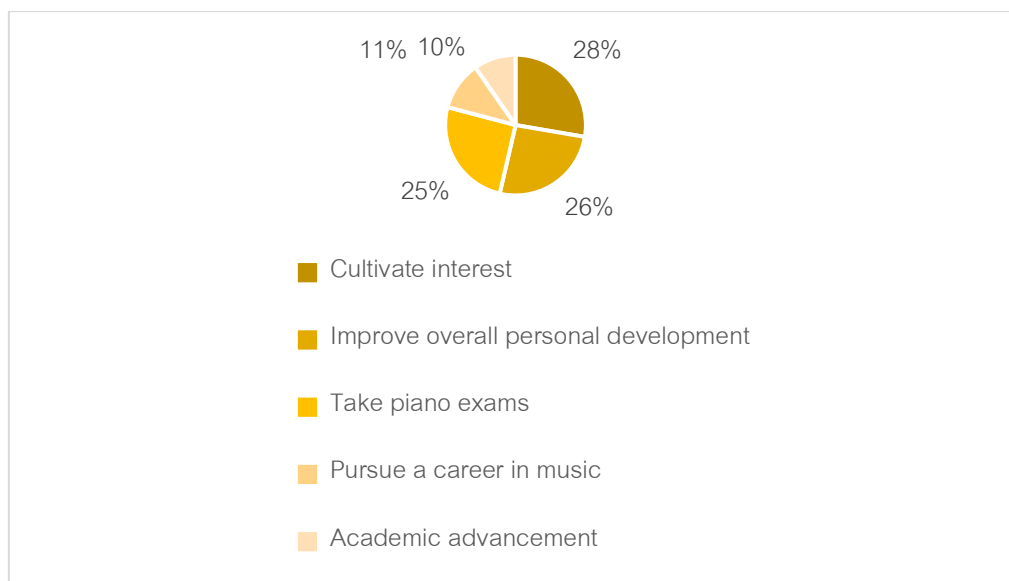


Figure 24 The purpose of wanting children to learn the piano
Item 22. Your idea about choosing a piano teacher.

According to the survey, 47.33% of parents think that piano teachers introduced by acquaintances are more reliable, 43.67% of parents tend to choose teachers from children's palace, piano shop or music school, 21.00% of parents think that they can find teachers casually, and 17.33% of parents think that children's enlightenment education stage is very important, so they should carefully choose teachers.

Table 23 Parents' ideas about choosing a piano teacher

Your thoughts on choosing a piano teacher	Frequency	Percent (%)
Reliable if introduced by acquaintances	142	47.33
Youth palace, music stores, music schools	131	43.67
As long as they can play, they can teach	63	21
Early childhood education is important, need to be careful in selection	52	17.33

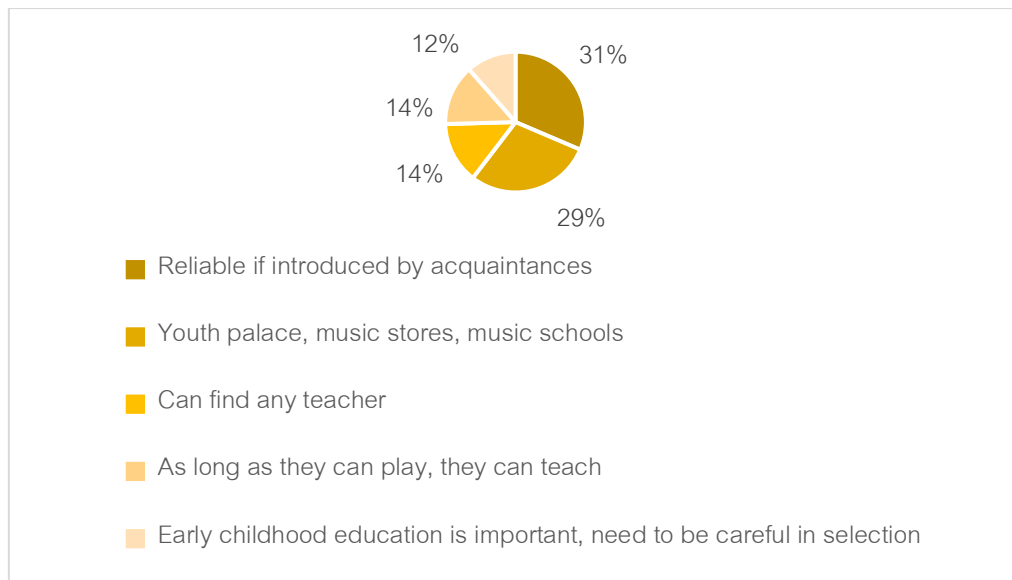


Figure 25 Parents' ideas about choosing a piano teacher

Item 23. You think of the shortcomings of piano education.

According to the survey results, the main disadvantages of piano education include focusing on developing children's personal ability (32.67%), teaching methods (31.00%), classroom mode and subject materials (28.33%). At the same time, 27.33% of parents think that the learning and communication in piano learning needs to be improved, 14.00% of parents think that education is outdated, 12.00% of parents think that teaching time is insufficient.

Table 24 The shortcomings of parents in piano education

Aspects you think need improvement in piano education	Frequency	Percent (%)
Focus on developing children's personal abilities	98	32.67
Teaching methods	93	31
Classroom model	85	28.33
Subject textbooks	85	28.33
Learning exchange	82	27.33

Educational philosophy	42	14
Teaching time	36	12

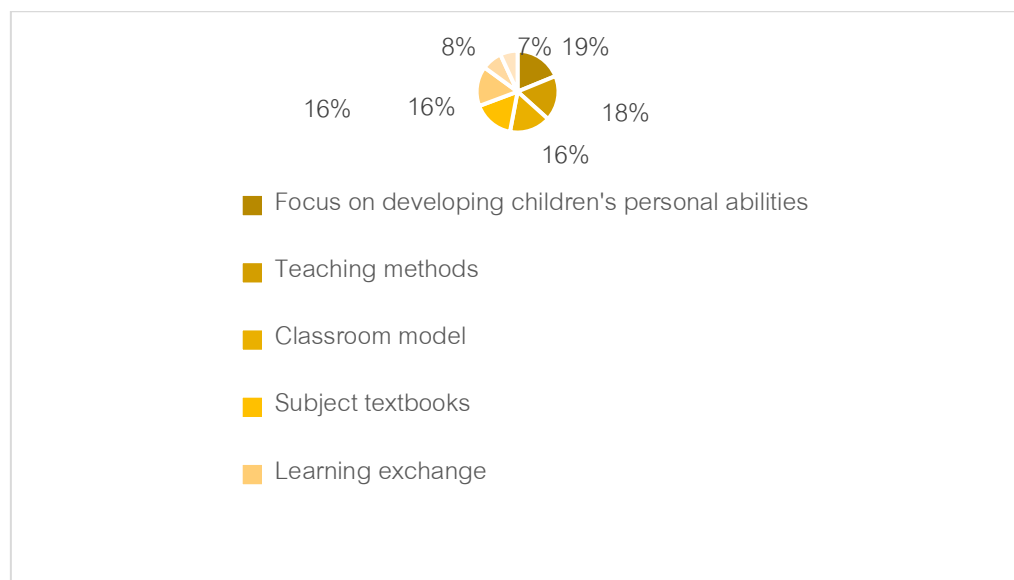


Figure 26 Parents think of the shortcomings of piano education

Item 24. What do you think is that piano education needs to be improved?

Parents believe that the contents of piano education needs to be improved mainly focus on the outdated educational ideas (40.33%), insufficient attention to personal ability (36.67%), the single teaching method (36.00%) and so on. The insufficient application of information technology and the irregular use of textbooks are also considered by a certain proportion of parents to be in need of improvement.

Table 25 What parents believe that piano education needs to be improved

Deficiencies you think exist in piano education	Frequency	Percent (%)
Outdated educational philosophy	121	40.33
Insufficient emphasis on personal abilities	110	36.67

Monotonous teaching methods	108	36
Insufficient use of information technology	49	16.33
Improper use of teaching materials	43	14.33

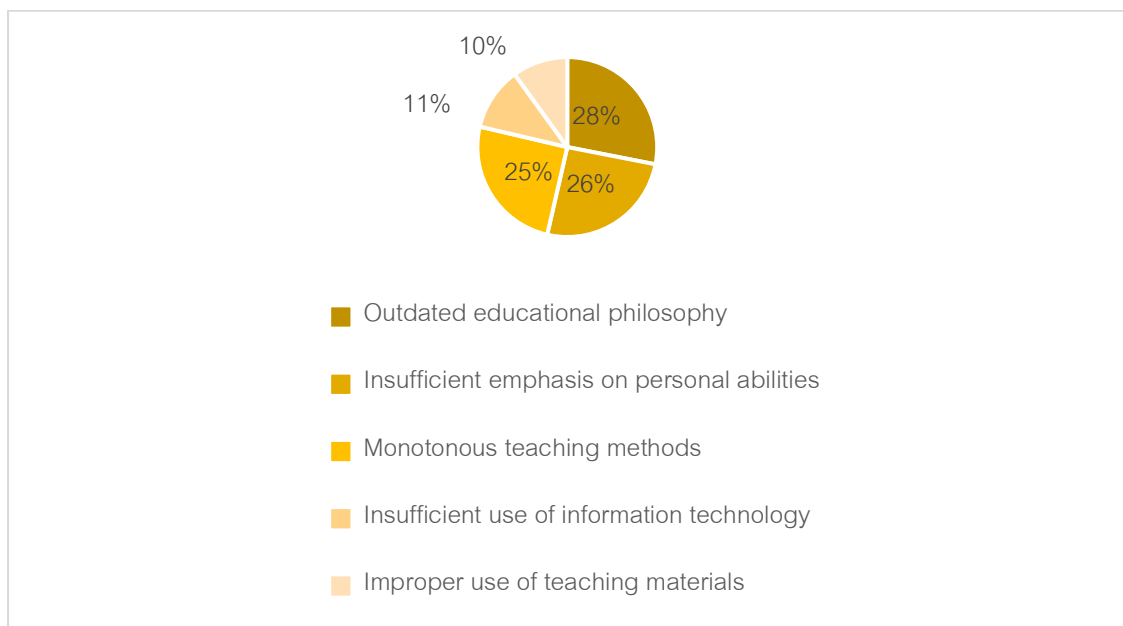


Figure 27 What parents think is that piano education needs to be improved

The questionnaire showed that the overall level of children in terms of hands-on ability, concentration, memory and aesthetic ability was in the "average" range, indicating that these abilities were acceptable, but there was still room for improvement.

Children's communication ability scored the highest and was rated as "good", indicating that most children performed well in communication and expression. However, the abilities in other dimensions were weak, such as hand-eye coordination, cooperation, sense of purpose and behavior planning, and the clarity of fragmented memory, which were rated as "poor".

Regarding the impact of piano lessons on children's interest in music, there was a slight decline in interest among children, with only a small proportion of parents

reporting a significant increase. This finding suggests that while piano learning may enhance musical interest in some children, for others, the curriculum design or practice methods may lead to a decline in interest, warranting further attention. Overall, while some children are able to maintain regular piano practice and learn with parental accompaniment, there is a divergence in the level of interest and the impact of piano lessons on musical interest, indicating that piano education still has room for improvement in fostering children's interest and maintaining their motivation.

In terms of children's overall development, their hand-eye coordination, cooperative abilities, concentration, memory, and aesthetic perception are relatively weak. This may be related to family education methods, learning environments, and piano training methods, and can be improved through piano courses to enhance children's overall ability development.

Most parents have a positive attitude towards their children's piano learning and hope that their children will acquire certain professional skills, but their learning objectives vary. Parents are cautious in their choice of teachers, often relying on recommendations from acquaintances or professional institutions, but some parents still have low requirements for teacher qualifications. This indicates that in the process of promoting piano education, it is necessary to further enhance parents' understanding of scientific teaching methods and long-term learning plans, guiding them to make decisions that better align with their children's needs.

Parents in the Subei region believe that piano education does not sufficiently emphasise the development of children's individual abilities, indicating that some parents expect piano education to align with contemporary development and prioritise personalised cultivation. Additionally, the integration of information technology with teaching concepts is a concern for some parents, reflecting their desire to utilise digital tools more extensively to enhance teaching effectiveness in modern educational environments.

4.2 Attitudes and suggestions of teachers in northern Jiangsu province regarding the promotion of children's comprehensive development through piano curriculum.

1. The current teaching content does not conform to the development of students

According to the results of 60 questionnaires, most respondents believed that there is some deviation between the current teaching content and the development of students. 28.33% of the respondents agreed with this view, and 25% strongly agreed that the teaching content did not meet the development needs of the students. In contrast, 18.33% of respondents strongly disagreed, believing that the teaching content was suitable for student development, while 15% disagreed. In general, the respondents generally believed that the current teaching content did not fully meet the development needs of the students.

Table 26 The current teaching content does not conform to the development of students

Response	Frequency	Percent (%)
1 (Strongly disagree)	11	18.33
2 (Disagree)	9	15
3 (Agree)	17	28.33
4 (Somewhat agree)	8	13.33
5 (Strongly agree)	15	25

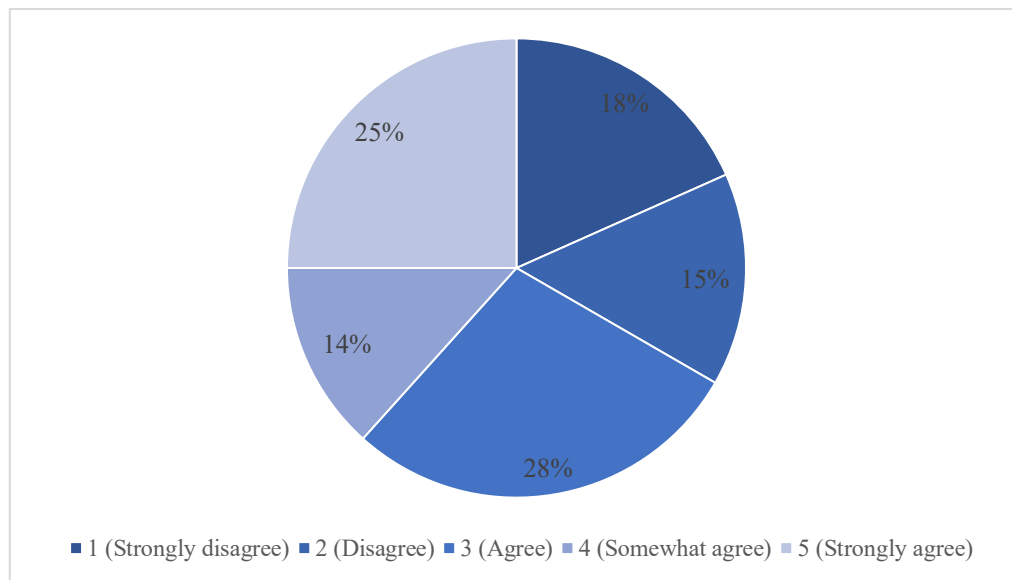


Figure 28 The current teaching content does not conform to the development of students

The current course content is appropriate

The survey showed that most respondents felt that the difficulty of the course content was not entirely appropriate. Specifically, 35% of respondents agreed that the difficulty of the course was moderate, while 28.33% * * disagreed that the course was too difficult or too simple. 18.33% of respondents strongly disagreed that the difficulty of the course content did not meet the needs of students. Ten percent of the respondents agreed that the course content was adapted, while 8.33% strongly agreed with this view. In general, the majority of respondents believed that the difficulty of the course content was not completely appropriate and there were areas to be improved.

Table 27 The difficulty of the current course content is appropriate

Response	Frequency	Percent (%)
1 (Strongly disagree)	11	18.33
2 (Disagree)	17	28.33
3 (Agree)	21	35
4 (Somewhat agree)	6	10

5 (Strongly agree)

5

8.33

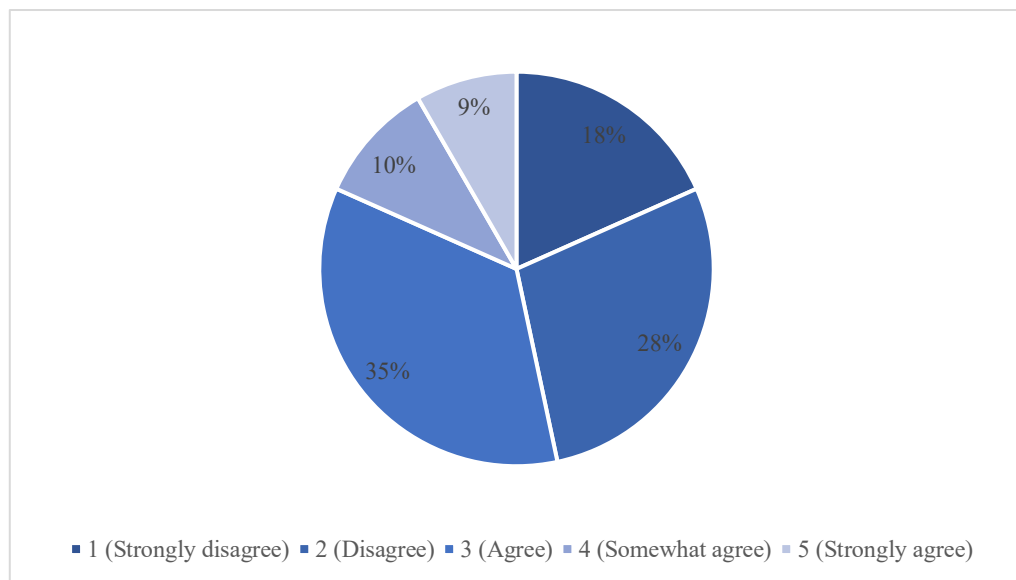


Figure 29 The difficulty of the current course content is appropriate

The content of the piano course can be more comprehensive and perfect

The survey results showed that most of the respondents believed that the piano course content could be further improved. Specifically, 28.81% of the respondents agreed that the course content could be improved, while 22.03% of the respondents strongly agreed that the course content could indeed be more perfect. 20.34% of the respondents agreed that there was still room for improvement in the course content. In contrast, 16.95% of respondents strongly disagreed that the course content needed no improvement, and 13.56% disagreed that the course content did not need more improvement. Overall, the majority of respondents believed that the piano course content needed further improvement and perfection in some aspects.

Table 28 The piano course can be improved

Response	Frequency	Percent (%)
1 (Strongly disagree)	10	16.95
2 (Disagree)	8	13.56

3 (Agree)	12	20.34
4 (Somewhat agree)	17	28.81
5 (Strongly agree)	13	22.03

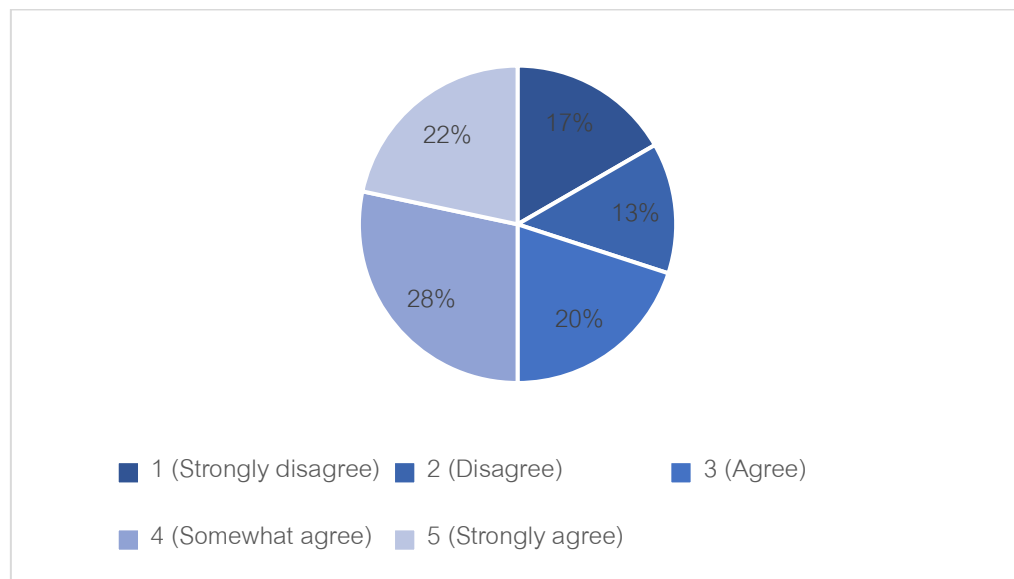


Figure 30 The content of the piano course can be more comprehensively improved

It is hoped that the course content can promote the overall development of students

The findings showed that most of the respondents believed that the course content should contribute to the overall development of the students. Specifically, 38.33% of the respondents strongly agreed that the course content can effectively promote the all-round development of students, and 25% of the respondents agreed that the course content has a certain role in promoting the development of students. 11.67% of the respondents agreed that the course content is conducive to the all-round development of students to some extent, while 13.33% * * of the respondents strongly disagreed that the course content is not enough to promote the all-round development of students. 11.67% of respondents disagreed that the course content could not effectively promote the overall development of students. In general, the vast

majority of the respondents believed that the course content should better support the overall development of the students.

Table 29 hopes that the course content can promote the all-round development of the students

Response	Frequency	Percent (%)
1 (Strongly disagree)	8	13.33
2 (Disagree)	7	11.67
3 (Agree)	15	25
4 (Somewhat agree)	7	11.67
5 (Strongly agree)	23	38.33

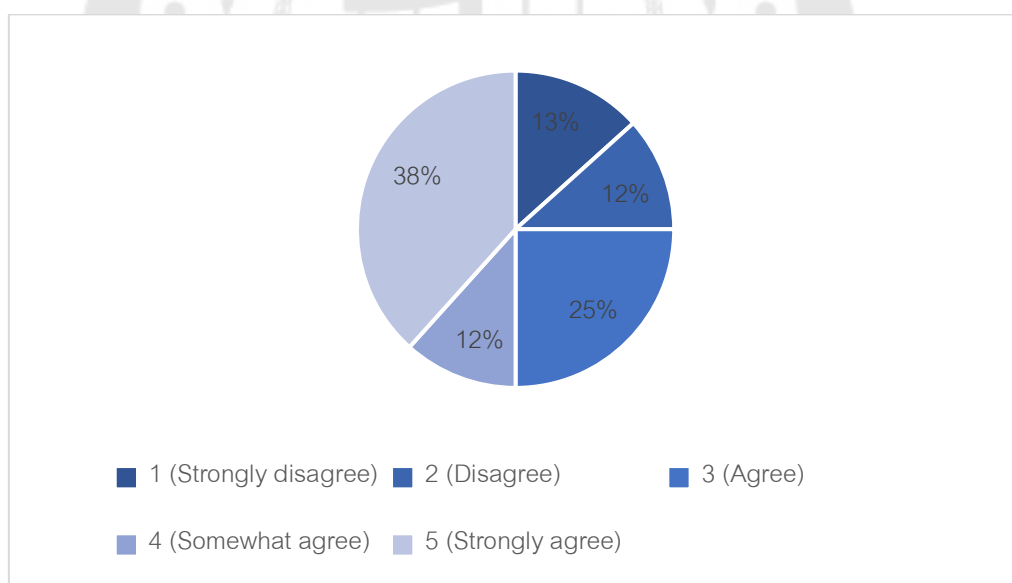


Figure 31 It is hoped that the course content can promote the all-round development of students

2. The current difficulty of using the teaching materials is appropriate

The survey results showed that the majority of respondents thought the textbook was moderately difficult. Specifically, 29.31% of the respondents thought that the difficulty of the textbook was suitable for the students and agreed, while 22.41% agreed that the difficulty of the textbook was basically appropriate. 18.97% of the respondents strongly agreed that the difficulty of the textbook was very suitable, while 17.24% and 15.52% of the respondents disagreed and strongly disagreed respectively, believing that the textbook was too difficult or too small.

Table 30 The current difficulty of using teaching materials is appropriate

Response	Frequency	Percent (%)
1 (Strongly disagree)	9	15.52
2 (Disagree)	10	17.24
3 (Agree)	17	29.31
4 (Somewhat agree)	13	22.41
5 (Strongly agree)	11	18.97

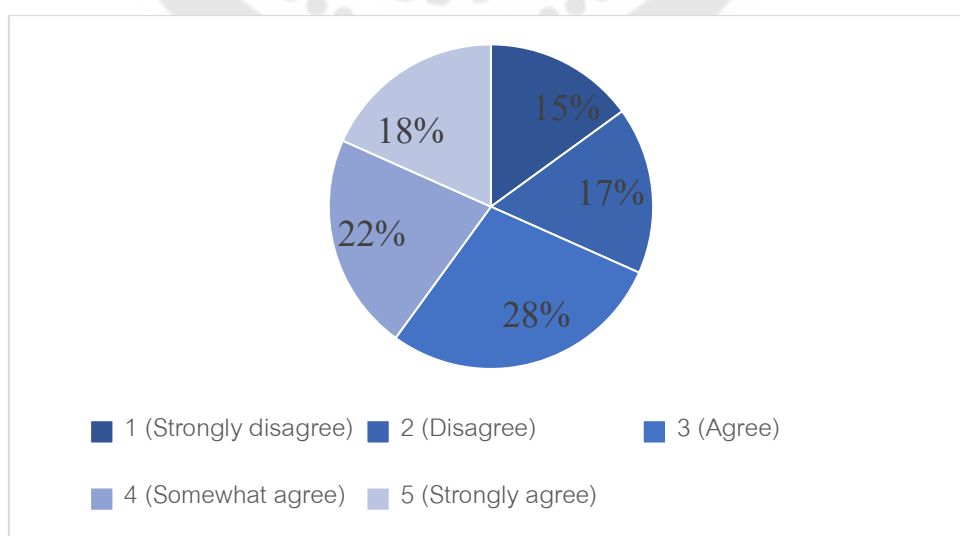


Figure 32 The current difficulty of using the textbook is appropriate

The content of the current textbook is very rich and interesting

The survey results showed that the respondents' opinions on the richness and interest of the textbook content were scattered. 27.27% of the respondents did not agree, believing that the content of the textbook was not rich or interesting, and 25.45% strongly disagreed, believing that the content of the textbook was very uninteresting or rich. 21.82% of the respondents thought that the content of the textbook was suitable and agreed; 18.18% agreed that the content of the textbook was rich and interesting, and 16.36% strongly agreed that the content of the textbook was very interesting and rich.

Table 31 The current textbook content is very rich and interesting

Response	Frequency	Percent (%)
1 (Strongly disagree)	14	25.45
2 (Disagree)	15	27.27
3 (Agree)	12	21.82
4 (Somewhat agree)	10	18.18
5 (Strongly agree)	9	16.36

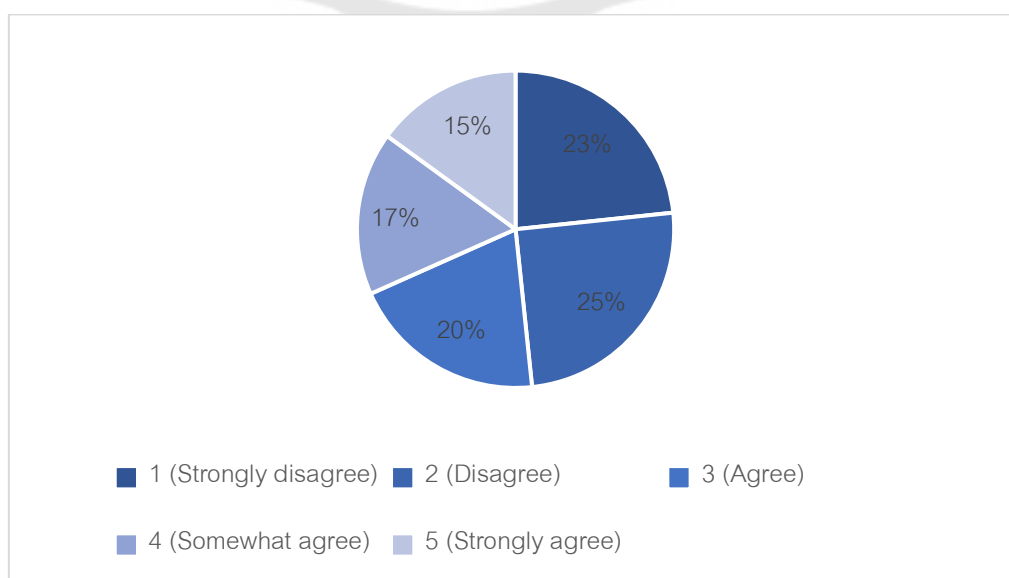


Figure 33 The current teaching material is very rich and interesting content

The teaching environment is comfortable

The findings showed that most respondents thought the teaching environment was more comfortable. 29.31% of the respondents agreed that the teaching environment was relatively comfortable, 18.97% agreed that the teaching environment was suitable for learning, and 12.07% strongly agreed that the teaching environment was very comfortable. In contrast, 25.86% of the respondents disagreed, believing that the teaching environment was not comfortable enough, and 17.24% strongly disagreed, believing that the teaching environment was very unsuitable for learning.

Table 32 The teaching environment is comfortable

Response	Frequency	Percent (%)
1 (Strongly disagree)	10	17.24
2 (Disagree)	15	25.86
3 (Agree)	11	18.97
4 (Somewhat agree)	17	29.31
5 (Strongly agree)	7	12.07

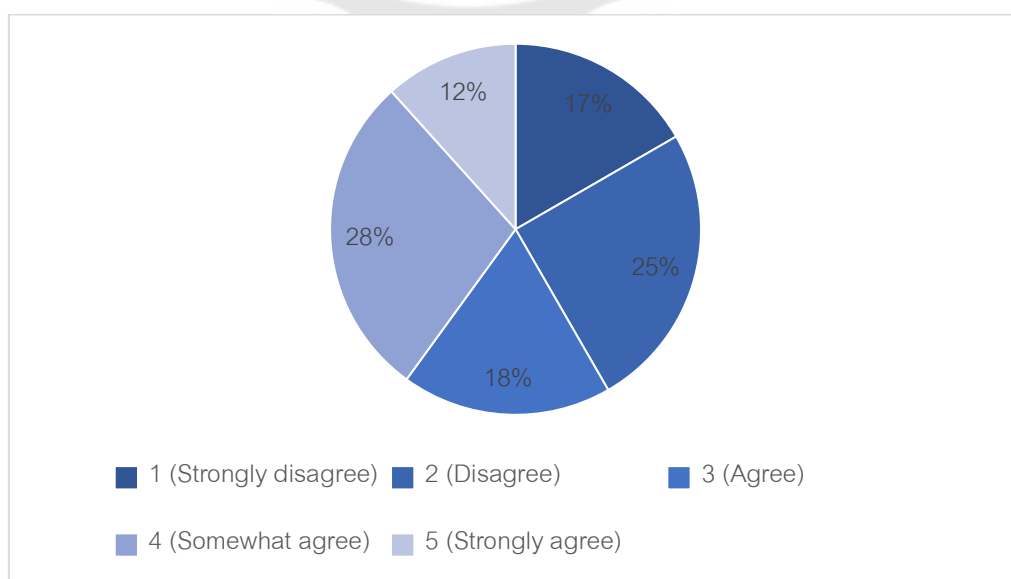


Figure 34 Comfortable teaching environment

Hope to use multimedia electronic devices in the teaching

The survey results showed that the respondents had scattered opinions about whether to use multimedia electronic devices in teaching. 26.32% of respondents agreed that multimedia electronic devices should be properly used in teaching, 24.56% agreed that the use of multimedia devices would help teaching, and 17.54% strongly disagreed that multimedia equipment was not necessary. 24.56% of the respondents disagreed, saying that they did not want to use the multimedia electronic devices, while 12.28% strongly agreed that the multimedia electronic devices could effectively improve the teaching experience. Overall, the majority of respondents supported the use of multimedia electronics in teaching.

Table 33 hopes to use multimedia electronic devices in the teaching

Response	Frequency	Percent (%)
1 (Strongly disagree)	10	17.54
2 (Disagree)	14	24.56
3 (Agree)	14	24.56
4 (Somewhat agree)	15	26.32
5 (Strongly agree)	7	12.28

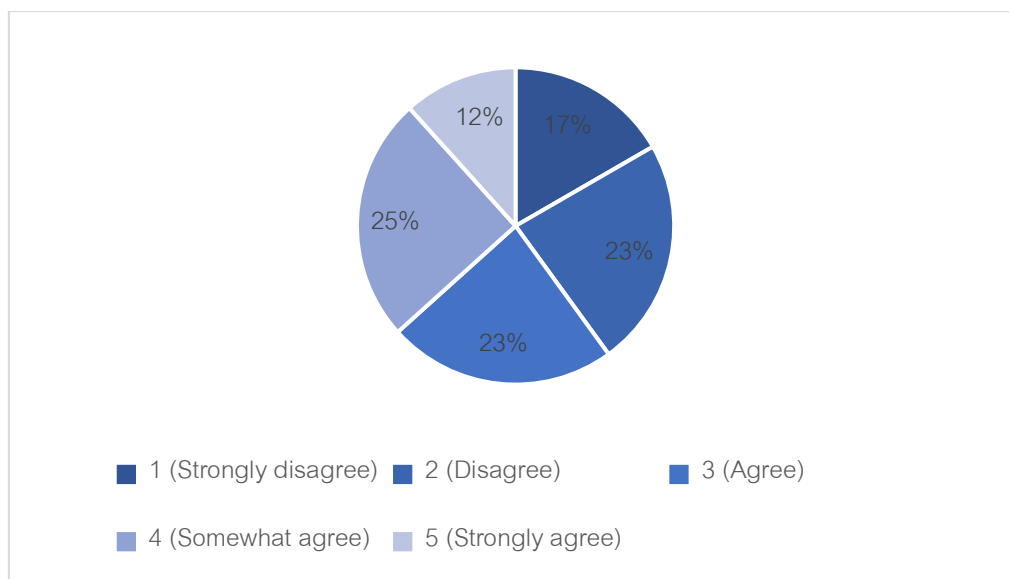


Figure 35 Hope to use multimedia electronic equipment in teaching

3. It is hoped that the teaching process will evaluate and evaluate the students' performance

The results showed that the respondents had scattered opinions on whether they wanted to evaluate and evaluate the students'; performance during the teaching process. 28.33% agreed that assessing student performance was essential to the teaching process, and 21.67% disagreed that special student performance assessments was not required. Twenty percent of the respondents strongly disagreed that no assessment was needed during the teaching process, 10% agreed that the assessment was beneficial, and 20% * * strongly agreed that assessing student performance was necessary to improve the quality of teaching. Overall, the findings showed that the majority of respondents rated the assessment and evaluation of student performance during the teaching process as worthwhile.

Table 34 hopes that the teaching process will evaluate and evaluate the students' performance

Response	Frequency	Percent (%)
1 (Strongly disagree)	12	20

2 (Disagree)	13	21.67
3 (Agree)	17	28.33
4 (Somewhat agree)	6	10
5 (Strongly agree)	12	20

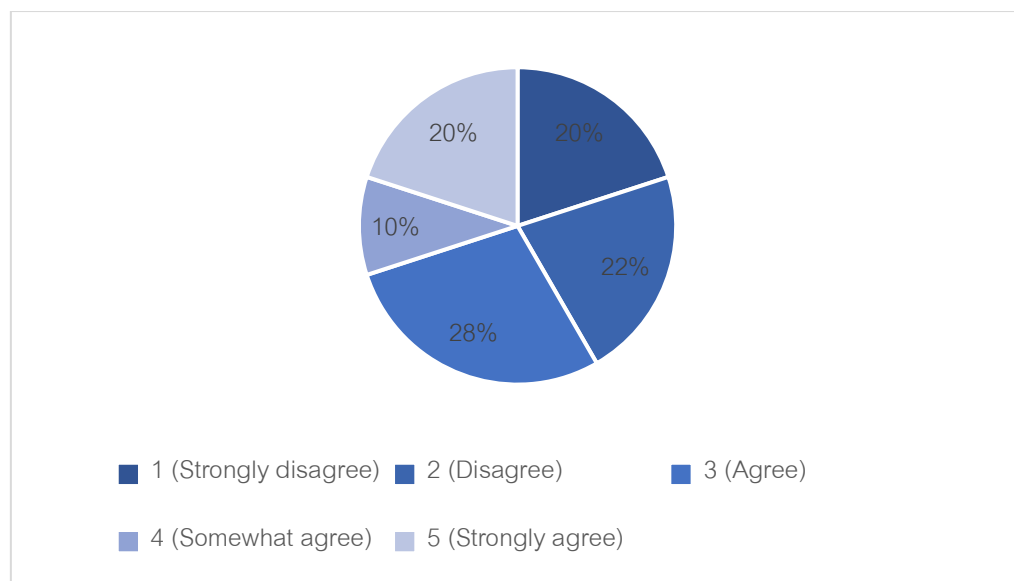


Figure 36 hopes that the teaching process will evaluate and evaluate the students';
performance

Hope to use a more reasonable evaluation method

The findings showed that most respondents wanted a more rational way of assessment. 32.14% of respondents agreed that using a more reasonable evaluation method was beneficial to students, 26.79% disagreed that the current evaluation method was reasonable enough, 21.43% agreed that the evaluation method could be further optimized, 16.07% strongly agreed and fully supported the use of a more reasonable evaluation method, and 10.71% strongly disagreed and believed that the evaluation method did not need adjustment.

Table 35 hopes to use a more rational way of assessment

Response	Frequency	Percent (%)
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1 (Strongly disagree)	6	10.71
2 (Disagree)	15	26.79
3 (Agree)	18	32.14
4 (Somewhat agree)	12	21.43
5 (Strongly agree)	9	16.07

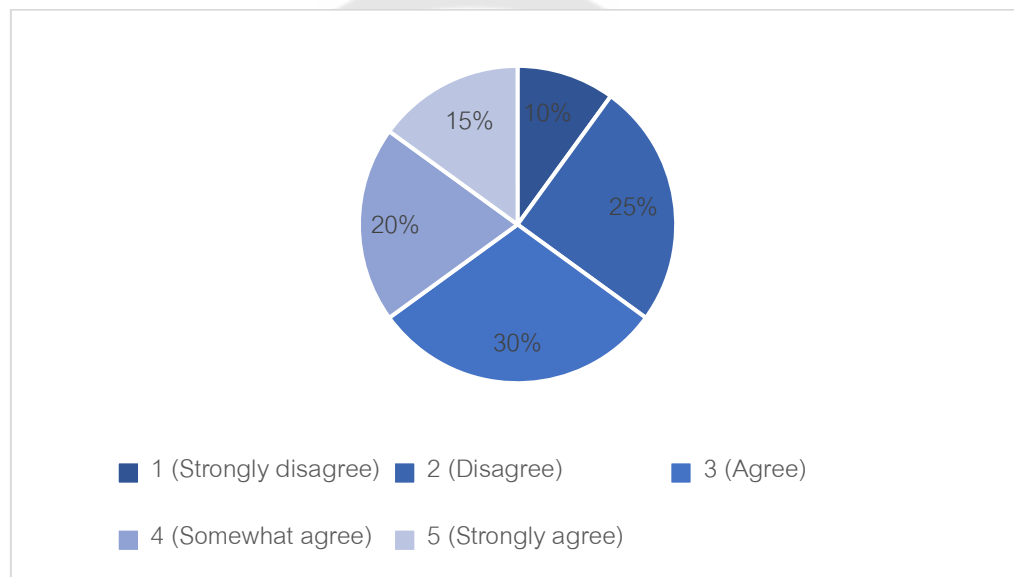


Figure 37 Hopes to use a more reasonable evaluation method

Students will benefit from teacher evaluations

The survey results indicate that the majority of respondents believe that teachers' evaluations are very important for students. 54.39% of respondents strongly agree that students can benefit from teachers' evaluations, 17.54% of respondents agreed, stating that teachers' evaluations help students improve, 15.79% of respondents somewhat agreed, believing that students can receive assistance from teachers' evaluations, 12.28% of respondents disagreed, believing that teachers' evaluations do not impact students, and 5.26% of respondents strongly disagreed, believing that teachers' evaluations are not beneficial to students.

Table 36 Students will benefit from the faculty evaluation

Response	Frequency	Percent (%)
1 (Strongly disagree)	3	5.26
2 (Disagree)	7	12.28
3 (Agree)	10	17.54
4 (Somewhat agree)	9	15.79
5 (Strongly agree)	31	54.39

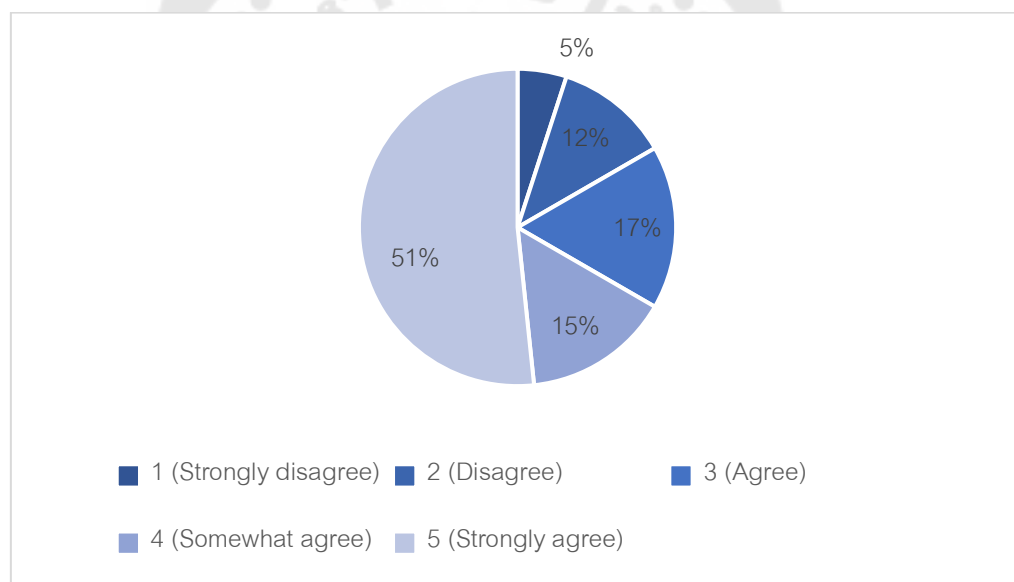


Figure 38 Students will benefit from the teachers evaluations

Hope that the course objectives will be consistent with the course evaluation

The findings showed that respondents had strong support for the consistency of course objectives and assessments. 32.73% of respondents agreed that course objectives and assessments should be consistent, 21.82% strongly did not agree, 18.18% agreed that agreement was beneficial, 18.18% strongly agreed that course objectives and assessment were very important, and 18.18% disagreed that consistency was unnecessary.

Table 37 Students will benefit from the faculty evaluation

Response	Frequency	Percent (%)
1 (Strongly disagree)	12	21.82
2 (Disagree)	10	18.18
3 (Agree)	10	18.18
4 (Somewhat agree)	18	32.73
5 (Strongly agree)	10	18.18

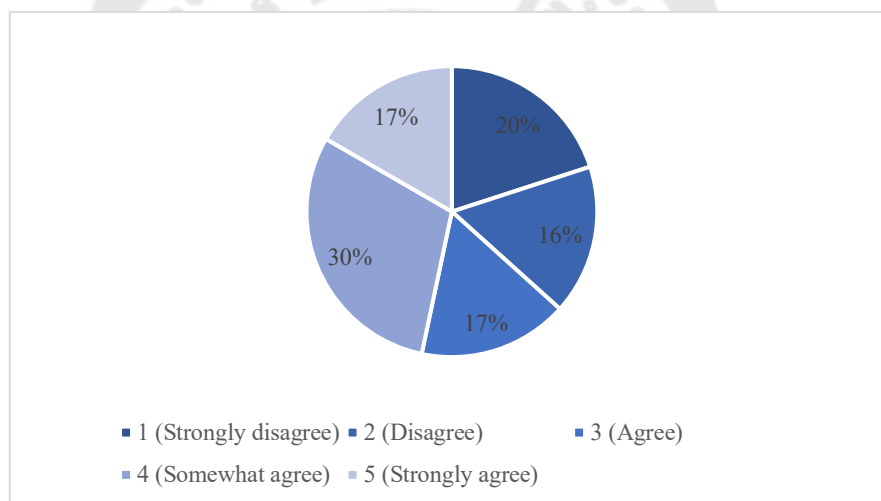


Figure 39 Students will benefit from the teachers evaluations

4. Hope that the piano course can better promote the comprehensive development of students

The results showed that the majority of respondents believed that evaluation and evaluation during the teaching process were necessary. 22.58% of respondents strongly disagreed that assessing student performance was not required during the teaching process, and 21.31% disagreed, indicating that assessment and evaluation were not necessary. 22.58% agreed that conducting an assessment of student performance during the teaching process helped student development, 11.48% agreed

that assessing student performance was appropriate, and 19.67% strongly agreed that assessing student performance was important.

Table 38 hopes that the piano course can better promote the overall development of students

Response	Frequency	Percent (%)
1 (Strongly disagree)	11	18.64
2 (Disagree)	13	22.03
3 (Agree)	14	23.73
4 (Somewhat agree)	7	11.86
5 (Strongly agree)	15	25.42

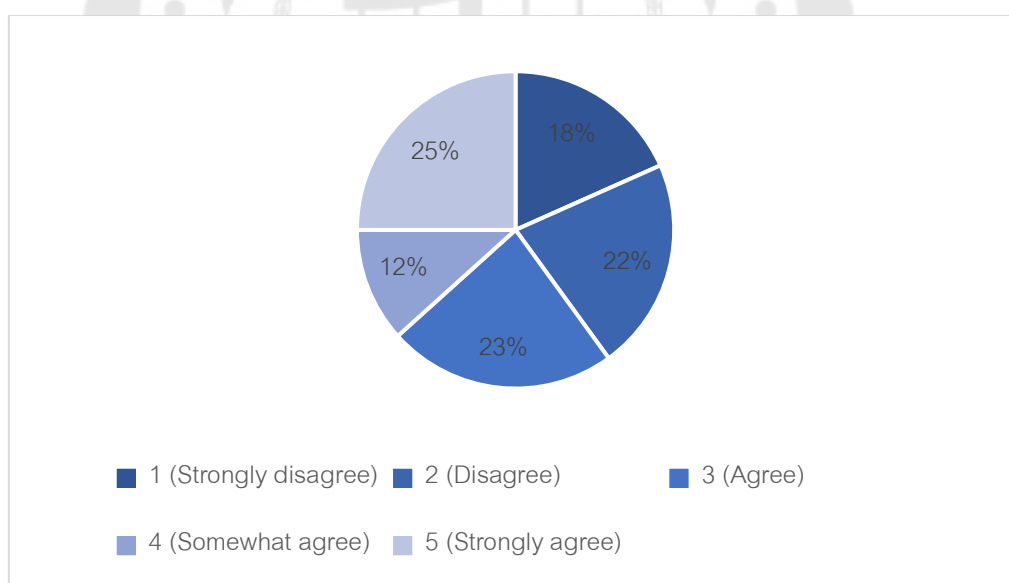


Figure 40 hopes that piano courses can better promote the comprehensive development of students

Table 39 Current teaching activities are rich and interesting

Response	Frequency	Percent (%)
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1 (Strongly disagree)	4	7.02
2 (Disagree)	22	38.6
3 (Agree)	11	19.3
4 (Somewhat agree)	4	7.02
5 (Strongly agree)	19	33.9

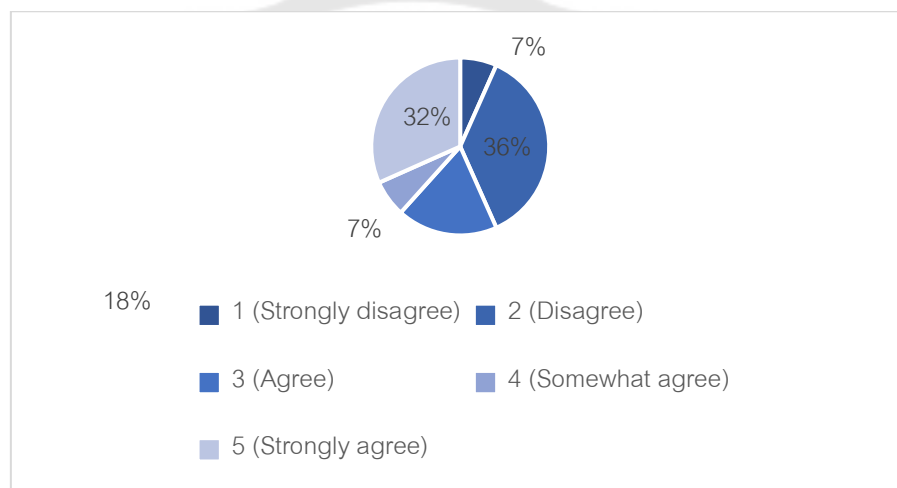


Figure 41 The current teaching activities are rich and interesting

Teaching activities should be innovative

The survey results indicate that the majority of respondents believe that teachers' evaluations are very important for students. 54.39% of respondents strongly agree that students can benefit from teachers' evaluations, 17.54% of respondents agreed, stating that teachers' evaluations help students improve, 15.79% of respondents somewhat agreed, believing that students can receive assistance from teachers' evaluations, 12.28% of respondents disagreed, believing that teachers' evaluations do not impact students, and 5.26% of respondents strongly disagreed, believing that teachers' evaluations are not beneficial to students.

Table 40 Teaching activities should be innovative

Response	Frequency	Percent (%)
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1 (Strongly disagree)	12	22.22
2 (Disagree)	13	24.07
3 (Agree)	9	16.67
4 (Somewhat agree)	16	29.63
5 (Strongly agree)	10	18.52

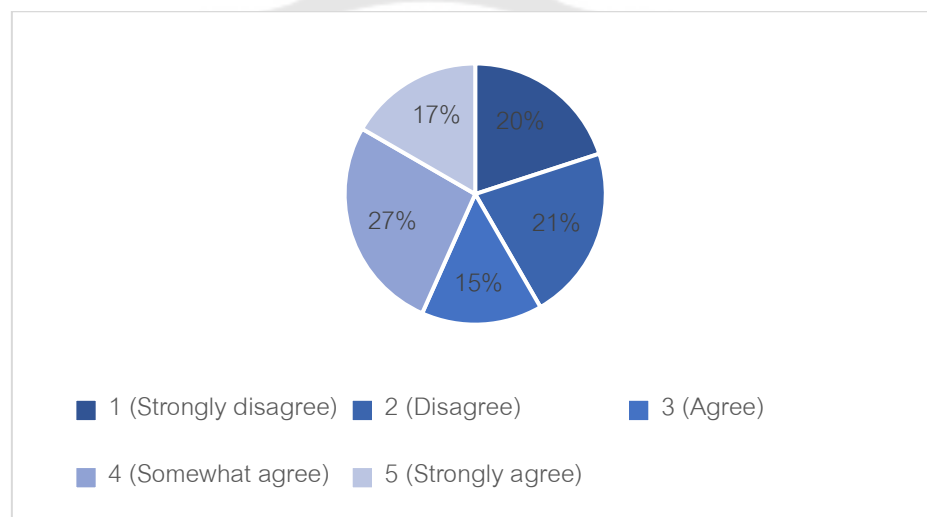


Figure 42 Teaching activities should be innovative

Teachers should pay more attention to the cultivation of children's personal ability in piano teaching

The findings showed that respondents had strong support for the consistency of course objectives and assessments. 32.73% of respondents agreed that course objectives and assessments should be consistent, 21.82% strongly did not agree, 18.18% agreed that agreement was beneficial, 18.18% strongly agreed that course objectives and assessment were very important, and 18.18% disagreed that consistency was unnecessary.

Table 41 Teachers should pay more attention to the cultivation of children's personal ability in piano teaching

Response	Frequency	Percent (%)
1 (Strongly disagree)	10	16.67
2 (Disagree)	14	23.33
3 (Agree)	14	23.33
4 (Somewhat agree)	5	8.33
5 (Strongly agree)	17	28.33

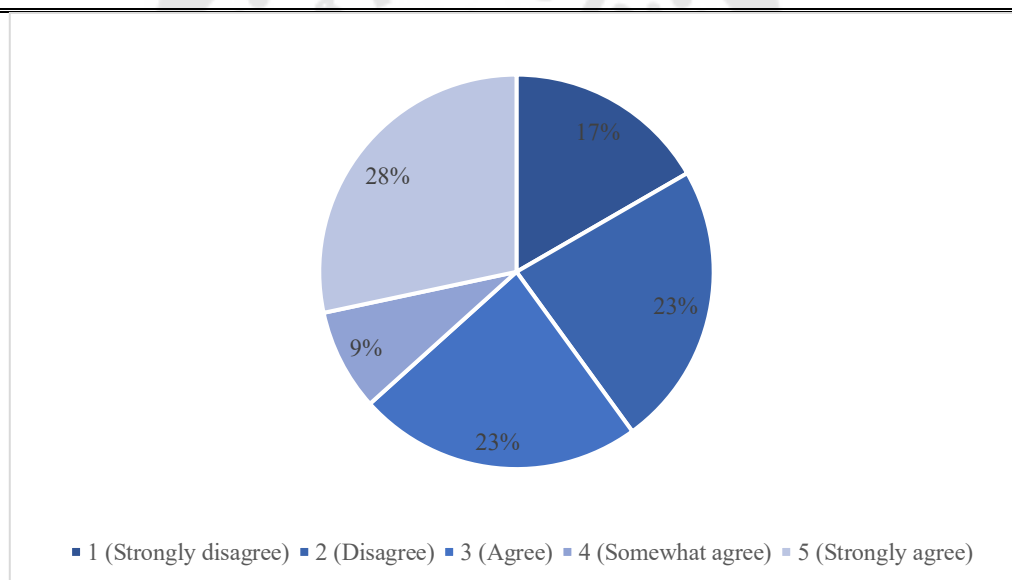


Figure 43 Teachers should pay more attention to the cultivation of children's personal ability in piano teaching

5. At present, children's health problems deserve attention.

The survey results showed that the majority of respondents believed that young children's health problems should receive more attention. 24.14% of the respondents agreed that children's health problems need more attention, 22.41% of the respondents strongly agreed that children's health problems are very important, 20.69% strongly disagreed that the current health problems are insufficient, 18.97% of the respondents agreed that children's health problems deserve some attention. 17.24% of the respondents disagreed, believing that children's health problems are not serious.

Table 42 The current health problems of young children deserve more attention

Response	Frequency	Percent (%)
1 (Strongly disagree)	12	20.69
2 (Disagree)	10	17.24
3 (Agree)	14	24.14
4 (Somewhat agree)	11	18.97
5 (Strongly agree)	13	22.41

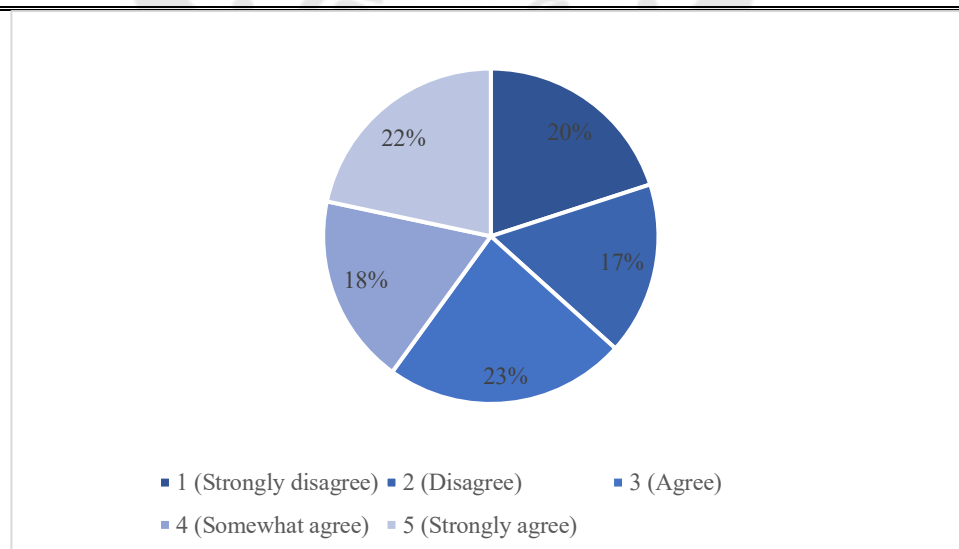


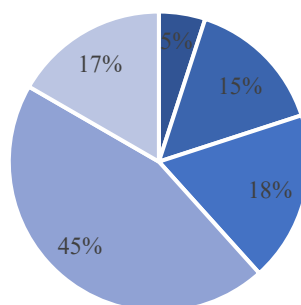
Figure 44 The current health problems of young children deserve attention

The development of children's hand-eye coordination and finger fine movement ability is very important.

The results showed that the vast majority of respondents crucial the development of hand-eye coordination and fine finger movement in young children. 49.09% of the respondents agreed that the development of these abilities is very critical, 20% of the respondents agreed that its development is very important for children, 18.18% of the respondents strongly agreed that the cultivation of these abilities is very important, 16.36% of the respondents disagreed, that the development is not so urgent, 5.45% of the respondents strongly disagreed that its development is not important.

Table 43 The development of children's hand-eye coordination and finger fine movement ability is very important

Response	Frequency	Percent (%)
1 (Strongly disagree)	3	5.45
2 (Disagree)	9	16.36
3 (Agree)	11	20
4 (Somewhat agree)	27	49.09
5 (Strongly agree)	10	18.18



■ 1 (Strongly disagree) ■ 2 (Disagree) ■ 3 (Agree)
 ■ 4 (Somewhat agree) ■ 5 (Strongly agree)

Figure 45 The development of children's hand and eye coordination and finger fine movement ability is very important

Hope that more attention will be paid to the relationship between piano lessons and children's hand-eye coordination and finger fine movement ability.

The vast majority of respondents believe that piano lessons should pay more attention to the relationship between children's hand-eye coordination and fine finger movement ability. 35.38% of respondents strongly agreed that piano courses should pay more attention to this aspect, 29.23% disagreed that piano courses had paid enough attention to these abilities, and 12.31% agreed that the curriculum could do better in this regard, 9.23% agreed that appropriate attention to these abilities was necessary, and 6.15% strongly disagreed that piano courses did not require special emphasis on hand-eye coordination or fine finger movement ability.

Table 44 hopes that more attention should be paid to the relationship between piano lessons and children's hand-eye coordination and fine finger movement ability

Response	Frequency	Percent (%)
1 (Strongly disagree)	4	6.15
2 (Disagree)	19	29.23
3 (Agree)	6	9.23
4 (Somewhat agree)	8	12.31
5 (Strongly agree)	23	35.38

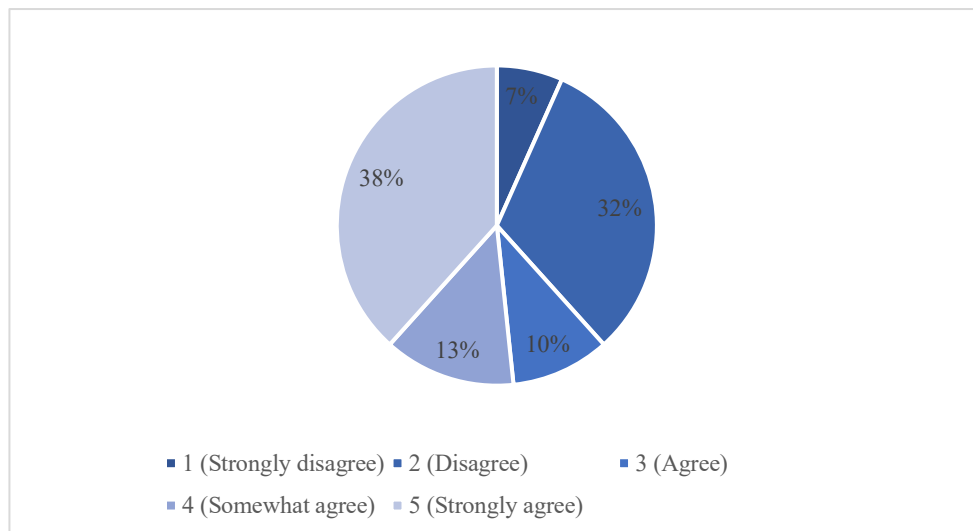


Figure 46 hopes that more attention should be paid to the relationship between piano lessons and children's hand-eye coordination and fine finger movement ability

6. At present, children's intellectual development is worth paying attention to.

The results showed that most of the respondents believed that intellectual development in young children should be a concern. 29.41% of the respondents agreed that children's intellectual development needs to be paid attention to, 21.74% of the respondents disagreed, believing that intellectual development does not need too much attention, and 17.65% of the respondents strongly agreed that the importance of children's intellectual development should not be ignored. 10.14% of the respondents strongly disagreed, believing that the issue of children's intellectual development does not need too much attention, and 8.82% of the respondents agreed that this issue deserves some attention.

Table 45 The current problem of children's intellectual development deserves attention

Response	Frequency	Percent (%)
1 (Strongly disagree)	7	10.14
2 (Disagree)	15	21.74
3 (Agree)	20	29.41
4 (Somewhat agree)	6	8.82

5 (Strongly agree)

12

17.65

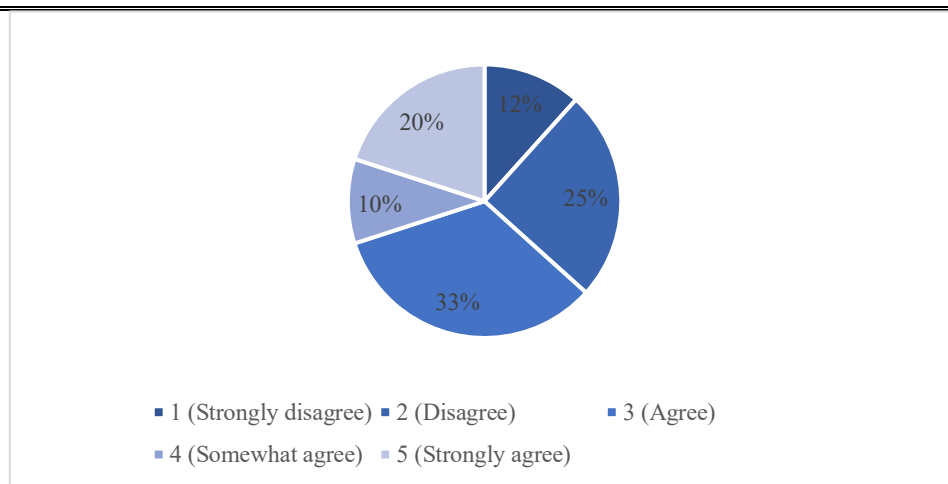


Figure 47 The current problem of children's intellectual development deserves attention

The development of children's aesthetic ability and memory is very important

The findings showed that the vast majority of respondents believed that aesthetic ability and memory development are crucial. 27.42% of the respondents agreed that the cultivation of aesthetic ability and memory is very important, 20.97% of the respondents agreed that the cultivation of these abilities is very important for children, and 16.13% of the respondents strongly agreed that these abilities play an important role in the growth of children. 19.35% of respondents disagreed that the development of these competencies was not important enough, and 12.9% strongly disagreed that the development of these competencies was not a top priority.

Table 46 The development of children's aesthetic ability and memory is very important

Response	Frequency	Percent (%)
1 (Strongly disagree)	8	12.9
2 (Disagree)	12	19.35
3 (Agree)	13	20.97
4 (Somewhat agree)	17	27.42

5 (Strongly agree)

10

16.13

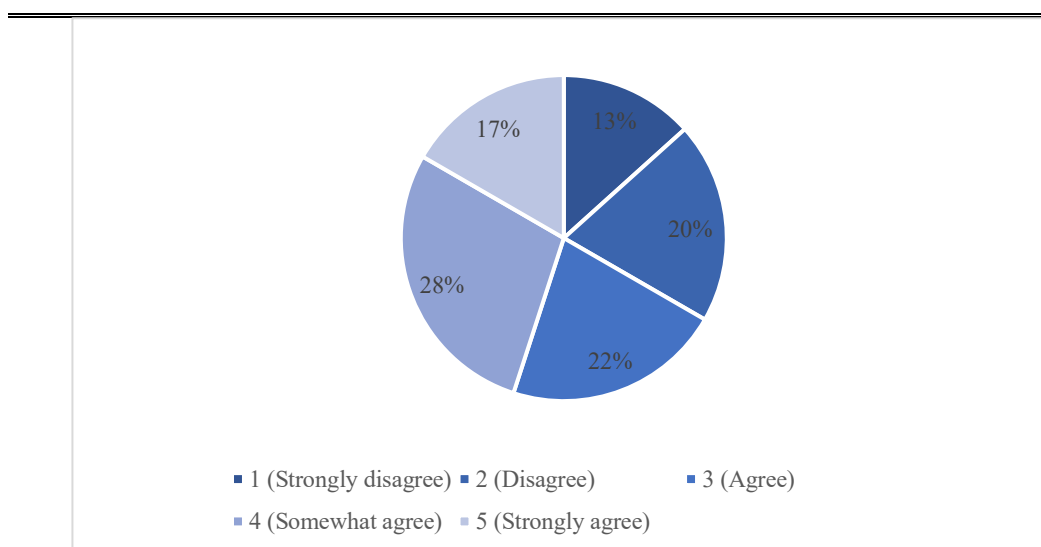


Figure 48 The development of children's aesthetic ability and memory is very important

Hope to pay attention to the relationship between piano curriculum and children's aesthetic ability and memory

The survey results show that most respondents support piano lessons and should pay more attention to children's aesthetic ability and memory. 37.7% of the respondents agreed that the relationship between piano curriculum and children's aesthetic ability and memory deserves more attention. 19.67% of the respondents agreed that piano curriculum is helpful to the cultivation of these abilities, and 14.75% of the respondents strongly agreed that piano curriculum can effectively promote the development of these abilities. In contrast, 14.75% of respondents disagreed that piano lessons should not pay particular attention to these competencies, and 11.48% strongly disagreed that piano lessons were not related to these competencies.

Table 47 hopes to pay attention to the relationship between piano curriculum and children's aesthetic ability and memory

Response	Frequency	Percent (%)
1 (Strongly disagree)	7	11.48
2 (Disagree)	9	14.75

3 (Agree)	12	19.67
4 (Somewhat agree)	23	37.7
5 (Strongly agree)	9	14.75

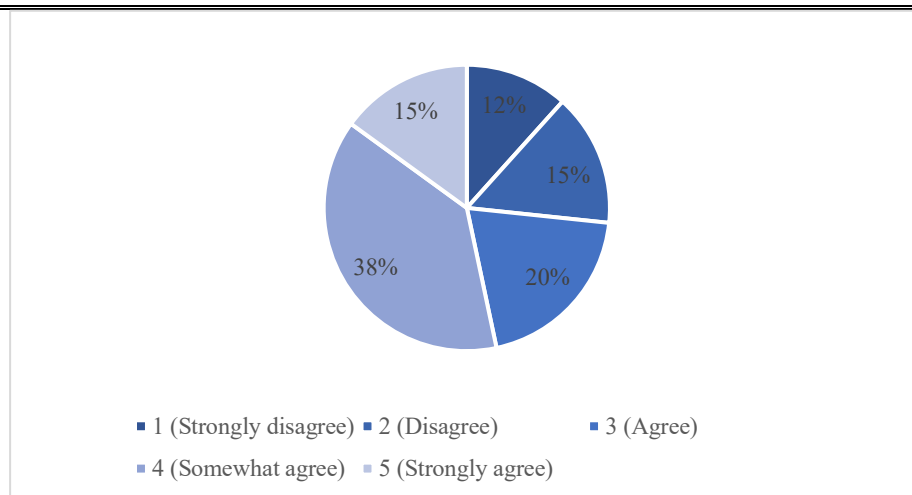


Figure 49 Hope to pay attention to the relationship between piano curriculum and children's aesthetic ability and memory

7. At present, children's mental health problems deserve attention.

The results show that the majority of respondents believe that children's mental health problems should receive more attention. 38.33% of respondents strongly agreed that children's mental health problems are very important, 16.67% of respondents strongly disagreed, believed that mental health problems do not need excessive attention, 16.67% of respondents agreed that the current attention to mental health issues is enough, 15% of respondents agreed that mental health problems deserve attention, 13.33% of respondents agreed that such problems need to cause enough attention.

Table 48 The current mental health problems of young children deserve more attention

Response	Frequency	Percent (%)
1 (Strongly disagree)	10	16.67

2 (Disagree)	10	16.67
3 (Agree)	8	13.33
4 (Somewhat agree)	9	15
5 (Strongly agree)	23	38.33

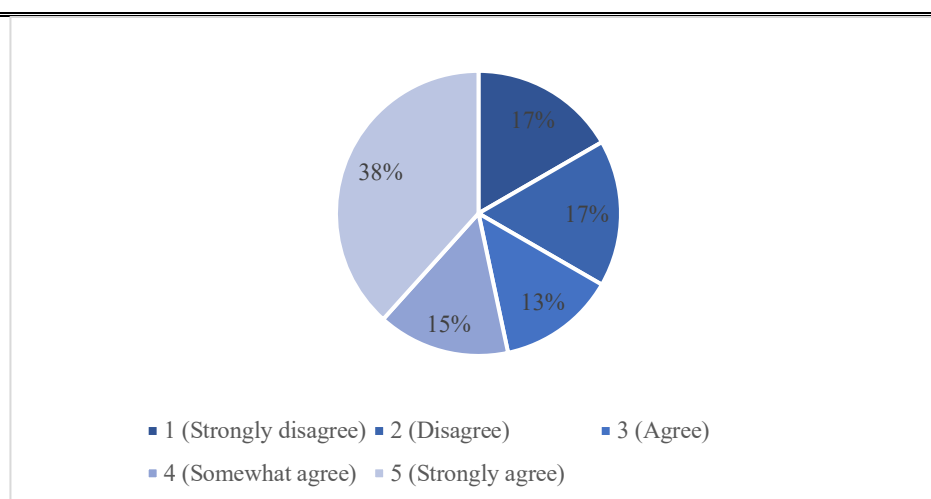


Figure 50 The current children's mental health problems deserve attention

The development of children's concentration and interest cultivation are very important.

The survey results showed that the vast majority of respondents believed that children's focus and interest development is crucial. 30.65% of the respondents agreed that the cultivation of focus and interest is very important, 20.97% of the respondents strongly agreed that it is of great help to the growth of children, 20.97% of the respondents did not agree that the cultivation of focus and interest should not be overemphasized, 14.52% of the respondents strongly disagreed, that this is not a priority, 9.68% of the respondents agreed that the cultivation of focus and interest need more attention.

Table 49 The development of children's concentration and the cultivation of interest are very important

Response	Frequency	Percent (%)
----------	-----------	-------------

1 (Strongly disagree)	9	14.52
2 (Disagree)	13	20.97
3 (Agree)	6	9.68
4 (Somewhat agree)	19	30.65
5 (Strongly agree)	13	20.97

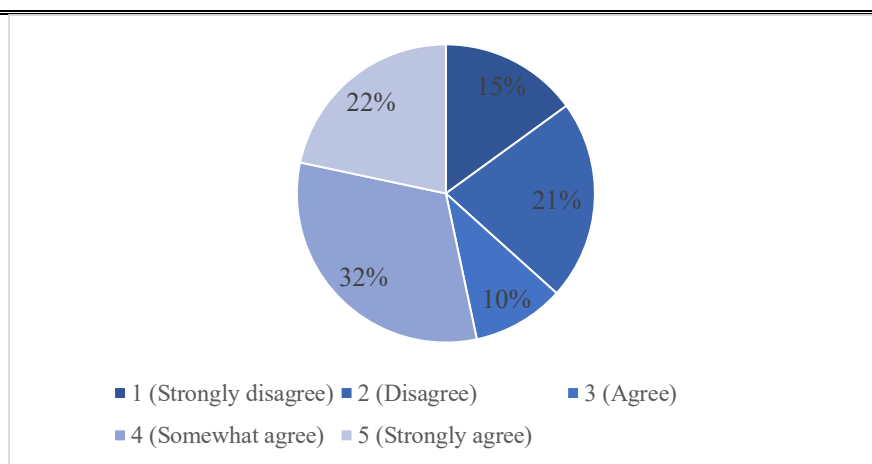


Figure 51 The development of children's concentration and the cultivation of interest are very important

Hope to pay attention to the relationship between piano curriculum and children's concentration and interest.

The results showed that the majority of respondents believed that piano lessons should pay more attention to young children's concentration and interest. 45.1% of the respondents agreed that piano courses play an important role in cultivating focus and interest, 25.49% of the respondents strongly agreed that piano courses can significantly promote children's focus and interest, 17.65% of the respondents strongly disagreed that piano courses do not need to pay attention to these aspects, 15.69% of the respondents disagreed that piano courses do not need to pay special attention to focus and interest, and 13.73% of the respondents agreed that piano courses can indeed promote the development of these abilities to some extent.

Table 50 hopes to pay attention to the relationship between piano lessons and children's concentration and interest

Response	Frequency	Percent (%)
1 (Strongly disagree)	9	17.65
2 (Disagree)	8	15.69
3 (Agree)	7	13.73
4 (Somewhat agree)	23	45.1
5 (Strongly agree)	13	25.49

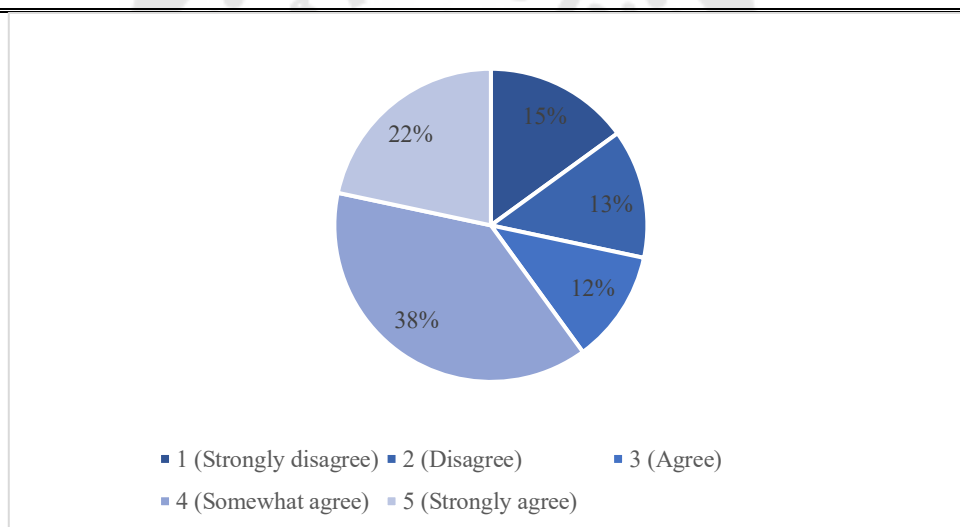


Figure 52 I hope to pay attention to the relationship between piano lessons and children's concentration and interest

8. At present, children's social problems deserve attention.

The survey results showed that the majority of respondents believed that children's social problems should receive more attention. 31.75% of the respondents agreed that social problems is worth attention, 20.63% of respondents do not agree, that the current social problems is not serious, 15.87% of respondents strongly disagree, not excessive attention to social issues, 15.87% of the respondents more agree, that social problems deserve some attention, 11.11% of respondents strongly agree that social problems should get more attention.

Table 51 The current social problems of young children deserve our attention

Response	Frequency	Percent (%)
1 (Strongly disagree)	10	15.87
2 (Disagree)	13	20.63
3 (Agree)	20	31.75
4 (Somewhat agree)	10	15.87
5 (Strongly agree)	7	11.11

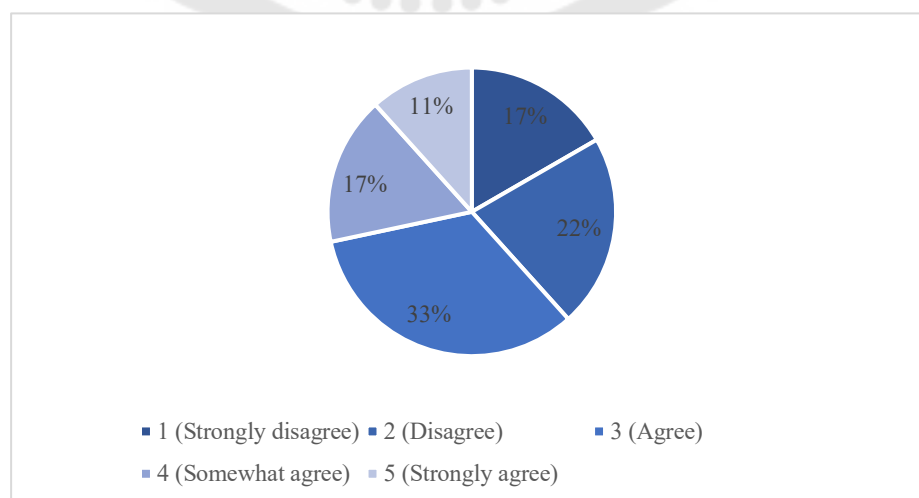


Figure 53 The current social problems of children deserve attention

The development of young children's cooperative ability is very important.

The results showed that the majority of respondents believed that the development of young children's cooperative ability is crucial. 33.85% of the respondents strongly agreed that cooperation ability is very important, 16.92% agreed that cooperation ability is critical to the growth of children, 15.38% strongly disagreed, that cooperation ability development is not so important, 15.38% disagreed, that cooperation ability is not outstanding at this stage, 10.77% agreed that the development of cooperation ability is conducive to the growth of children.

Table 52 The development of young children's cooperative ability is very important

Response	Frequency	Percent (%)
1 (Strongly disagree)	10	15.38
2 (Disagree)	10	15.38
3 (Agree)	7	10.77
4 (Somewhat agree)	11	16.92
5 (Strongly agree)	22	33.85

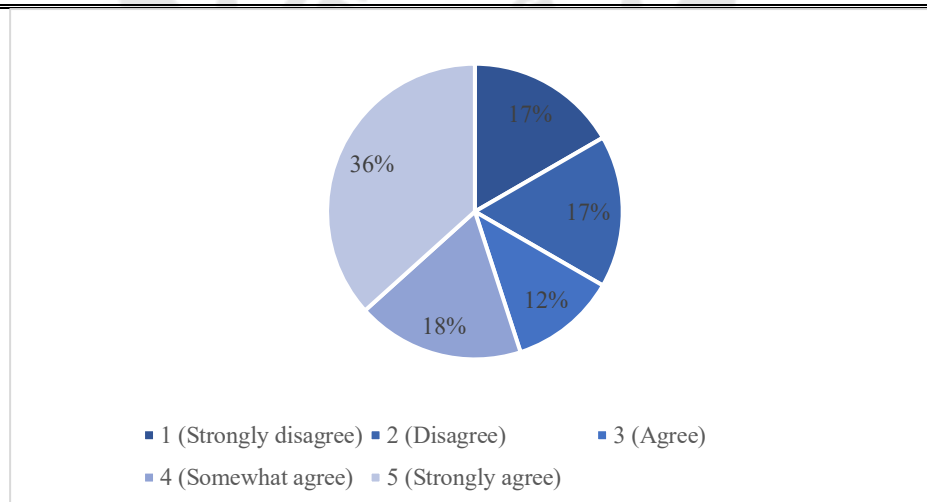


Figure 54 The development of young children's cooperative ability is very important

Hope to pay attention to the relationship between piano curriculum and children's cooperation ability.

The survey results show that most respondents believe that piano lessons should pay more attention to young children's ability to cooperate. 33.93% of the respondents agreed that piano courses can promote cooperation ability to a certain extent, 19.64% of the respondents agreed that piano courses help to improve cooperation ability, 17.86% of the respondents strongly disagreed that piano courses do not need to pay special attention to cooperation ability, 16.07% of the respondents strongly agreed that piano courses can help children improve cooperation ability, 19.64% of the respondents disagreed, that the curriculum failed to pay special attention to the cultivation of cooperation ability.

Table 53 hopes to pay attention to the relationship between the piano curriculum and young children's cooperative ability

Response	Frequency	Percent (%)
1 (Strongly disagree)	10	17.86
2 (Disagree)	11	19.64
3 (Agree)	11	19.64
4 (Somewhat agree)	19	33.93
5 (Strongly agree)	9	16.07

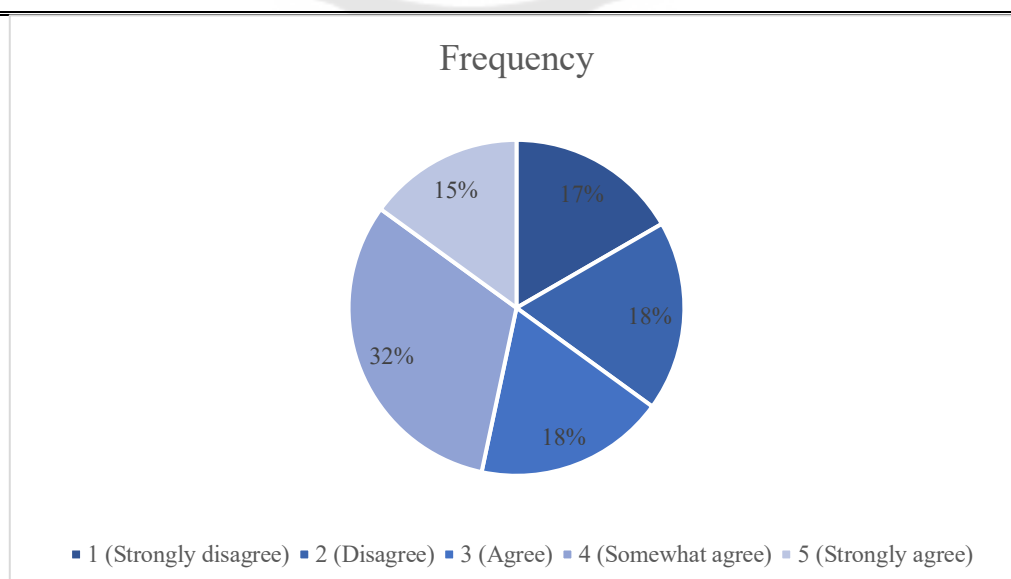


Figure 55 hopes to pay attention to the relationship between piano curriculum and children's cooperation ability

The questionnaire survey shows that most piano education experts believe that there is a certain deviation between the current teaching content and the development of students. They believe that the content of piano courses can be further improved. They hope that the course content can better support the comprehensive development of students. It is worthwhile to evaluate and assess the performance of students in the course. The consistency of course objectives and evaluation is very important. Most respondents believe that children's health, intelligence, cooperation ability, and aesthetic ability need to be paid more attention in piano courses.

The survey questionnaire requires evaluation by five experts to assess its validity. The questionnaire is validated by five experts using the Item-Objectivity Consistency Index (IOC) to test the validity of the elements and indicators.

To validate and assess validity, the Item Objectivity Consistency Index (IOC) is used to determine content validity, thereby enhancing the relevance of the project. If the IOC standard value is greater than or equal to 0.7, the accuracy of the questionnaire's content validity is considered valid. The questionnaire is then modified based on the experts' suggestions and submitted to consultants for further adjustments. The IOC feedback is as follows:

+1 indicates that the expert agrees with the response content of the question

0 indicates that the expert is uncertain about the response content of the question

-1 indicates that the expert disagrees with the response content of the question

Through the experts' evaluations and scoring, most of the questions in the questionnaire received high recognition and met the validity standards ($\text{IOC} \geq 0.7$).

Table 54 IOC Results

serial number	Problem description	Li Bu	Leilei Zhang	Zhendong Sun	Dan Jin	Honglei Tang	IOC value	Validity determination

serial number	Problem description	Li Bu	Leilei Zhang	Zhendong Sun	Dan Jin	Honglei Tang	IOC value	Validity determination
1	Current teaching content does not meet students' development needs	+1	+1	+1	+1	-1	0.8	valid
2	The current course content is not appropriate for children.	-1	0	-1	+1	+1	0	Revision required
3	The piano course content can be made more comprehensive and improved.	+1	+1	+1	+1	+1	1.0	valid
4	We hope that the course content can promote students' comprehensive development.	+1	+1	+1	+1	0	0.8	valid
5	The current textbooks are of appropriate difficulty.	+1	+1	+1	+1	+1	1.0	valid
6	The current textbooks are very rich and interesting.	+1	+1	+1	+1	+1	1.0	valid
7	The teaching environment is very important.	0	0	+1	+1	+1	0.6	Revision required
8	I hope to use as many multimedia electronic devices as possible in teaching.	+1	+1	-1	-1	+1	0.2	Revision required
9	Hope that the teaching process will assess and evaluate student performance.	+1	+1	+1	+1	+1	1.0	valid
10	Hope to use a more reasonable assessment method.	+1	+1	+1	+1	+1	1.0	valid
11	Students will benefit from teachers' evaluations.	0	+1	+1	+1	+1	0.8	valid

serial number	Problem description	Li Bu	Leilei Zhang	Zhendong Sun	Dan Jin	Honglei Tang	IOC value	Validity determination
12	Hope that course objectives are consistent with course assessment.	+1	+1	+1	+1	+1	1.0	valid
13	I hope that piano lessons will be closely related to comprehensive development.	+1	-1	+1	+1	+1	0.6	Revision required
14	Current teaching activities are rich and interesting.	+1	+1	+1	+1	0	0.8	valid
15	Teaching activities should be innovative.	+1	+1	+1	+1	+1	1.0	valid
16	Teachers pay close attention to the development of children's individual abilities.	0	-1	+1	0	+1	0.2	Revision required
17	Current health issues among young children deserve attention.	+1	+1	0	+1	+1	0.8	valid
18	The development of hand-eye coordination and fine motor skills in young children is very important.	+1	+1	+1	+1	+1	1	valid
19	Hope that more attention will be paid to the relationship between piano lessons and hand-eye coordination and fine motor skills in young children.	+1	0	+1	+1	+1	0.8	valid
20	The issue of early childhood intellectual development deserves attention.	+1	0	+1	+1	+1	0.8	valid
21	Young children's aesthetic abilities and memory are closely related to piano curriculum.	+1	-1	-1	+1	+1	0.2	Revision required
22	Hope to focus on the relationship between piano lessons and young children's aesthetic abilities and memory.	0	+1	+1	+1	+1	0.8	valid

serial number	Problem description	Li Bu	Leilei Zhang	Zhendong Sun	Dan Jin	Honglei Tang	IOC value	Validity determination
23	Current social issues among young children deserve attention.	+1	+1	+1	+1	+1	1	valid
24	The development of cooperative skills in young children is very important.	+1	+1	+1	+1	0	0.8	valid
25	Hope to focus on the relationship between piano lessons and young children's cooperative abilities.	0	+1	+1	+1	+1	0.8	valid

4.3 Interview

Summary of the Interview on Piano Education and the all-round Development of Children

This interview brought together three experts from the fields of piano education and preschool education respectively, who conducted an in-depth and extensive discussion on the current situation, methods, challenges of piano teaching and its relationship with the all-round development of children. Based on their years of teaching and research experience, experts, starting from practice, not only analyzed the core problems existing in current piano education, especially in the northern part of Jiangsu Province, but also put forward constructive reform ideas and development visions. Overall, the interview content profoundly reveals that piano education should not merely be about imparting skills, but should also become a key carrier for promoting the comprehensive development of children's cognition, emotion, sociality, aesthetics and physical coordination. Its success depends on the renewal of educational concepts, the innovation of teaching methods, and the collaborative efforts of families, schools and society.

At present, piano education in the northern part of Jiangsu Province is facing several prominent challenges. The first and foremost is the assessment system centered on grade examinations. This overly utilitarian orientation is highly likely to trigger

students' anxiety, weaken their intrinsic learning motivation, and make the teaching focus overly shift towards the mechanical improvement of performance skills, while neglecting the cultivation of musical interest, aesthetic ability and creativity. Meanwhile, the content and form of the introductory stage textbooks are rather traditional and fail to fully meet the psychological characteristics and aesthetic needs of contemporary children. For instance, commonly used textbooks like "Thompson's Simple Piano Tutorial" follow the principle of gradual progress, but they lack interest and aesthetic connotations, making it difficult to effectively stimulate students' sustained enthusiasm for learning. The deeper issue lies in the fact that some teachers and parents have short-sighted behaviors in their educational concepts. Teachers may overlook individual differences among students and adopt a "one-size-fits-all" teaching approach. Parents often take grading certificates as the sole criterion for measuring learning outcomes. This eagerness for quick success brings unnecessary pressure to children and may even lead to a decline in their interest or the development of a dislike for studying.

Experts have reached a high consensus on the appropriate age for children to start learning the piano, that is, the period from 3 to 6 years old is the golden age for enlightenment. At this stage, children are not only physically capable of adapting to the basic requirements of playing the piano (such as the development of finger muscles and bones), but also in a critical period of cognitive development. They possess strong memory, imitative ability and concentration, and have a natural sensitivity to elements such as pitch and rhythm in music. Therefore, in the early stage of piano learning, one should resolutely abandon the one-sided pursuit of techniques and progress, and instead focus the core goal on cultivating interest and laying the foundation of comprehensive personal abilities. Through a variety of forms such as games, songs, and rhythm interactions, children can come into contact with music in a pleasant experience, feel the joy of the piano, and thus lay a solid foundation for their future in-depth learning and lifelong musical literacy.

In the actual teaching process, in the face of common learning difficulties faced by young learners, such as distraction, lack of intrinsic motivation, insufficient finger

strength, and poor body coordination, experts have shared valuable experiences. These difficulties require teachers to flexibly adjust their teaching strategies and take gamified learning as an important means. For instance, they can attract children's attention through music games and maintain the freshness and interactivity of the classroom by combining various forms such as playing, singing and rhythmic movement. For technical difficulties, the decomposition practice method can be adopted. Break down complex pieces into small sections and tackle them one by one. At the same time, use staccato and other specialized training to enhance the independence and support of the fingers. In addition, timely positive encouragement and small-scale reward mechanisms can effectively enhance children's sense of achievement and enthusiasm in learning, helping them build confidence.

The promoting effect of piano learning on children's all-round development far exceeds the musical skills themselves. Experts emphasize that this is a comprehensive educational practice activity. At the cognitive level, memorizing musical scores and fingering exercises both short-term and long-term memory. The process of focused practice significantly improves the quality of attention. At the physiological level, playing the piano requires a high degree of coordination and cooperation among the eyes, hands, brain and feet, which greatly promotes the development of body coordination and fine motor control ability. On the emotional and social levels, music is an art form for expressing emotions, and piano learning provides children with a channel to vent and express their feelings. Participating in ensemble performances, accompaniment and other activities can help cultivate their teamwork spirit, communication skills and social interaction skills. In addition, coming into contact with and understanding musical works of different styles and periods can effectively broaden children's cultural horizons, enhance their aesthetic appreciation and humanistic qualities.

To achieve an effective integration of piano education and the all-round development of children, experts have called for fundamental teaching reforms. The first and foremost thing is to implement personalized teaching, respect the uniqueness of each child, and tailor teaching plans based on their interests, abilities and development

stages, avoiding the "cramming" uniform teaching approach. Teaching content and methods need to be innovated. Modern educational technologies such as multimedia resources and interactive software should be fully utilized to integrate stories and games into teaching, making the learning process more vivid and interesting. At the same time, it is necessary to be vigilant against the harm of excessive practice, ensure that children have sufficient rest and free play time, and promote their balanced physical and mental development. The assessment system should also shift from a single grading system to a diversified one, adding practical and display-oriented evaluation methods such as stage performances and concerts, allowing children to experience the sense of achievement and joy brought by music.

The family environment and parents' participation play an irreplaceable role in children's piano learning and overall growth. Experts point out that parents should not completely outsource their educational responsibilities to training institutions. Instead, they need to actively accompany their children's learning process, provide emotional support and encouragement, and pay attention to their growth in the face of setbacks rather than just the final outcome. Parents should maintain a calm state of mind, understand that the long-term value of piano learning lies in the cultivation of quality rather than a piece of paper certificate, and avoid applying excessive pressure.

Looking ahead, the development direction of piano education should shift from the traditional model centered on teachers and skills to a new model centered on children and focusing on all-round development. This requires teachers to constantly enhance their professional qualities and educational concepts, and to show greater respect for children's subjectivity and interest choices. For regions with relatively weak educational resources such as northern Jiangsu, it is necessary to enhance teacher training, introduce high-quality educational resources, and pay special attention to the issue of educational equity in rural areas and for children with special needs (such as left-behind children and children with developmental delays), and establish an early identification and support system.

In conclusion, this interview clearly outlines the positioning and mission of piano education in the new era: it is not only the imparting of artistic skills, but also a powerful tool for nurturing people. Through scientific methods, humanistic care and all-round support, piano education can effectively promote the harmonious development of children in terms of cognition, emotion, sociality, physical fitness and aesthetics, laying a solid foundation for cultivating well-rounded talents in the future. To achieve this goal, the joint efforts and wisdom of educators, parents and all sectors of society are needed.

4.4 Focus group

Overall evaluation: The teaching philosophy and curriculum content of piano courses are relatively rich and well-developed. The selection of piano repertoire and the application of teaching methods align with the developmental patterns of children. Activities such as music games, rhythmic movement, and musical performance are integrated into the curriculum. From the perspectives of teaching objectives, lesson introductions, teaching processes, teaching tools, and course summaries, the curriculum design for piano courses has been structured in a scientifically sound and reasonable manner. The teaching format is also innovative, designed to spark students' interest and make piano lessons more engaging and enjoyable. As a result, the piano course is considered to be scientific, comprehensive, and well-rounded, helping students develop their piano skills while also enhancing their overall developmental abilities. Additionally, the principle of child-centred education is followed. By considering children's interests, needs, and developmental characteristics at different age stages, a series of engaging course contents are designed to guide children in developing curiosity and a desire to explore the piano in a relaxed and joyful atmosphere. This approach supports their development in areas such as cooperation, concentration, hand-eye coordination, and aesthetic ability.

Comments and suggestions: 1. Currently, there is a piano textbook titled 'The Faber Piano Method,' developed over a 20-year period by American music educators Nancy and Randall Faber. The Chinese edition was introduced and revised by People's Music Publishing House in 2012, incorporating the needs of Chinese piano education.

The tutorial is based on a dual perspective of child psychology and piano education, employing a graded teaching system. It is recommended that this piano textbook be integrated into piano course design to better help children develop their abilities and enhance their learning interest. 2. Children aged 3-6 have a short attention span. Generally speaking, without training, children aged 3-6 can concentrate for about 15 minutes. This issue should be taken into account when designing piano curriculum. For example, stimuli can be used to attract children's unintentional attention, such as loud sounds, bright colors, and vivid movements and images. 3. Before class, analyse and organize the basic information (General Information) about the students, including the basic details of the course: course name; grade/age of students; class time and duration; class schedule (which class period). Understanding the learning characteristics and personal information of different children will help to improve their individual abilities more efficiently during the course.

4.5 Pre-test and post-test comparison for children aged 3-6

Important notes:

1. Short-term effects: The course duration of one and a half months is relatively short, so changes are mainly reflected in fine motor skills, adaptability (attention span) and social behaviour (awareness of rules).

2. Data: Fill in based on actual assessment results.

Course duration: 1.5 months

Assessment tool: Developmental Behaviour Assessment Scale for Children aged 0–6

For clarity, I will generate a complete Form A.2 for each child and attach a comprehensive analysis.

Case 1: Lexinale, 4 years and 2 months old) - Normal development, average interest in music

Before the curriculum starts

Name	Lexin	gender	male	Ethnicity	Han Chinese
Test Date	2 December 2024				
Date of Birth	2020				
Actual Age	4 years 2 months				
Project	Intelligence Age (months)		Developmental Quotient (DQ)		
Gross Motor Skills	49		102		
Fine Motor Skills	46		96		
Adaptive Skills	48		100		
Language	50		104		
Social Behaviour	47		98		
Total Scale	48		100		

After the curriculum

Name	Lexin	gender	male	Ethnicity	Han Chinese
Test Date	16 January 2025				
Date of Birth	2020				

Actual Age	4 years 3months	
Project	Intelligence Age (months)	Developmental Quotient (DQ)
Gross Motor Skills	50.5	102
Fine Motor Skills	48	103
Adaptive Skills	48	100
Language	51	103
Social Behaviour	47.5	101
Total Scale	50.5	101

His changes are the most typical among all the children. The most obvious progress was in the area of fine motor skills (DQ+7), which was directly attributable to daily finger exercises. There was also a slight improvement in social behaviour (classroom rules, task persistence). There were no significant changes in other areas. This shows that the course had a preliminary, domain-specific positive impact.

Case 2: Mei (female, 3 years and 6 months old) - Slightly behind, shows interest in music.

Before the curriculum starts

Name	Mei	gender	Female	Ethnicity	Han Chinese
Test Date	2 December 2024				

Date of Birth	2021	
Actual Age	3 years 6 months	
Project	Intelligence Age (months)	Developmental Quotient (DQ)
Gross Motor Skills	40	95
Fine Motor Skills	38	90
Adaptive Skills	37	88
Language	39	93
Social Behaviour	35	83
Total Scale	38	90

After the curriculum

Name	Mei	gender	Female	Ethnicity	Han Chinese
Test Date	16 January 2025				
Date of Birth	2021				
Actual Age	3 years 7months				
Project	Intelligence Age (months)		Developmental Quotient (DQ)		

Gross Motor Skills	40	94
Fine Motor Skills	45	102
Adaptive Skills	41	93
Language	39	94
Social Behaviour	436	92
Total Scale	41.5	95

Mei showed the most significant progress. Due to her slightly lower initial level, the 'ceiling effect' of the intervention was smaller, leaving more room for improvement. Her interest in music became a powerful internal motivator. She made significant progress in fine motor skills (DQ+12) and social behaviour (DQ+9, possibly due to a sense of achievement and interaction with teachers). Adaptive skills (following instructions, imitation) also improved notably. This suggests that targeted interest-based interventions may be particularly effective for children with mild developmental delays.

Case 3: Si Rui (male, 5 years and 3 months old) - Well-developed, gifted athlete

Before the curriculum starts

Name	Sirui	gender	male	Ethnicity	Han Chinese
Test Date	2 December 2024				
Date of Birth	2019				
Actual Age	5 years 3 months				

Project	Intelligence Age (months)	Developmental Quotient (DQ)
Gross Motor Skills	67	106
Fine Motor Skills	68	108
Adaptive Skills	70	111
Language	69	110
Social Behaviour	65	103
Total Scale	68	108

After the curriculum

Name	Sirui	gender	male	Ethnicity	Han Chinese
Test Date	16 January 2025				
Date of Birth	2019				
Actual Age	5 years 3 months				
Project	Intelligence Age (months)	Developmental Quotient (DQ)			
Gross Motor Skills	67	102			
Fine Motor Skills	72	113			

Adaptive Skills	72	112
Language	70	109
Social Behaviour	65	105
Total Scale	70	109

Si Rui already had a solid foundation, and after a month and a half of lessons, he showed even more improvement in his already strong fine motor skills (DQ+5). His adaptability (quickly reading music and understanding music theory) and social behaviour (confident performance) steadily improved to a high level. There was not much change in his gross motor skills and language skills. This shows that piano lessons can further strengthen the strengths of gifted children.

Direct impact on fine motor skills

Effect: The three children showed the greatest improvement in their fine motor skills DQ scores (+5 to +12). Daily finger exercises, piano key striking, and hand coordination greatly strengthened the small muscle groups in the hands, hand-eye coordination, finger independence, strength, and precise control.

Performance: Children may become more skilled at activities such as stringing beads, building with blocks, and using scissors.

Promotion of Cognitive and Adaptive Skills

Effect: Adaptive skills improved across the board (+1 to +5). Learning piano requires high levels of concentration (focusing on sheet music and listening to sounds), imitating the teacher's demonstrations, and memorising simple melodies and finger sequences. This process effectively trained children's attention span, observational skills, short-term memory, and sequence processing abilities.

Performance: Children are more focused in class and can better follow multi-step instructions.

Indirect effects on other areas

Language: Changes are relatively small but positive (-1 to +1 points). The one-and-a-half-month period is short, and the effects have not yet become evident.

Gross motor skills: The impact is minimal. However, maintaining good posture, body stability, and arm coordination is beneficial for playing the piano and may provide implicit support.

Even with just one and a half months of piano lessons, positive, domain-specific effects on the development of three children with different characteristics were observed. The effects were first and foremost evident in fine motor skills, followed by adaptability and social behaviour. This suggests that piano lessons are not only an artistic education but also an effective early intervention and means of promoting children's overall development. It is recommended to continue the programme to observe its long-term, more profound benefits.

4.6 Comprehensive Child Development Assessment Form

Piano learning for children aged 3-6 is not merely skill training; it is a comprehensive development platform that integrates cognitive, motor, social-emotional, and artistic aesthetic development. The 'Comprehensive Assessment Form for Child Development' accurately captures the multi-dimensional growth potential that piano courses can stimulate, systematically demonstrating the role of piano in promoting the comprehensive development of preschool children.

Firstly, in terms of cognitive abilities, piano lessons serve as an efficient 'brain workout.' When playing the piano, children must concentrate intensely to follow the sheet music and listen to the notes, with the duration of this concentration naturally increasing through repeated practice. The process of memorising melodies and finger techniques effectively exercises their working memory and long-term memory abilities. Understanding rhythm is the beginning of early logical thinking, and this cognitive exercise lays a solid foundation for their future academic learning.

Secondly, in terms of motor skill development, piano playing provides fine motor training. Playing the piano requires the independent, flexible, and coordinated movement of all ten fingers, which is a significant challenge and promotion for young

children's fine motor skills. Additionally, they must integrate visual (reading sheet music), auditory (discerning sounds), tactile (keyboard sensation), and proprioceptive senses into an efficient information processing circuit. This is crucial for the development of the brain's neural networks and the overall enhancement of learning abilities.

Piano lessons are a fertile ground for social and emotional growth. In four-hand duets or group music activities, children learn to listen to their peers, maintain synchronisation, and collaborate creatively, which is a vivid practice of cooperative skills. From initial shyness and hesitation to eventually being willing and enjoying confidently performing in front of others, this process greatly enhances children's self-expression and self-confidence.

The cultivation of artistic and aesthetic literacy is the core gift of piano lessons. Children not only play notes but also learn to feel the emotions and stories within the music, starting with distinguishing between 'joyful' and 'sad,' and gradually developing rich musical appreciation and discernment skills.

In summary, this piano course clearly demonstrates the explicit progress a 3- to 6-year-old child achieves over multiple units through structured teaching and continuous assessment. Every change in assessment scores reflects the child's expanding cognitive boundaries, increasingly proficient movements, richer emotions, and gradually forming aesthetic sensibilities. Therefore, this is not merely a music skills course but an exceptional educational programme that uses the piano as a medium to scientifically, systematically, and comprehensively promote the harmonious development of children's physical and mental well-being, laying a solid foundation for their lifelong learning and a happy life.

CHAPTER 5

CONCLUSION AND DISCUSSION

5.1 A Brief Summary of the Study

Piano education serves as an important means of early artistic enlightenment for young children, exerting a profound influence on the musical perception, aesthetic abilities, hand-eye coordination, cognitive development, and creativity cultivation of children aged 3–6. While piano education has gradually become widespread in the northern region of Jiangsu Province, teaching methods targeting young children aged 3–6 still face numerous challenges. This study employs questionnaire surveys and semi-structured interviews to explore the current state of piano instruction for children aged 3–6 in the Su North region, analyze its shortcomings in promoting children's comprehensive development, and propose optimization recommendations.

Children aged 3-6 have not yet fully developed their finger muscles, yet some courses still require prolonged mechanical practice, leading to hand fatigue and even resistance in some children. Survey results indicate that many students lose interest due to monotonous finger technique training and may even develop anxiety. Piano education should cultivate musical perception, but premature technical training may hinder children's natural development.

Lack of comprehensive development capabilities Most piano lessons focus on imitating the teacher's playing, with little emphasis on improvisation or music appreciation. This teaching model restricts children's imagination and musical expression, hindering their comprehensive development and reducing learning to mechanical repetition.

Parents' utilitarian mindset affects the learning experience. Parents have their children learn piano for the purpose of passing exams and gaining points, rather than for pure artistic cultivation and personal development. Some parents even put pressure on their children due to slow progress, turning piano lessons into a source of anxiety.

5.2 Discussion of Student Reflections

Piano education is not only about cultivating artistic skills, but also an effective way to promote the comprehensive development of children. This article will explore the positive impact of piano lessons on preschool children from five dimensions: hand-eye coordination, memory, concentration, aesthetic ability, and cooperative ability.

The role of piano courses in developing hand-eye coordination. Piano playing is an activity that requires high levels of coordination, and it significantly promotes the development of hand-eye coordination in children aged 3–6. During piano lessons, children must simultaneously perform multiple tasks: their eyes must identify the notes on the sheet music, their brains must process this information, their hands must execute the corresponding movements, and their ears must listen to the sound of their own playing. This multi-sensory collaborative process naturally enhances children's hand-eye coordination, which is in line with the observations of Wang et al. (2024), who noted that coordinated musical activities facilitate fine motor skill development. These findings suggest that the integration of visual, auditory, and motor tasks in piano education can strengthen neural pathways related to coordination, providing benefits beyond musical performance. In actual teaching, it can be observed that children who have undergone a period of piano learning demonstrate better motor coordination in daily life. They perform activities requiring fine motor skills, such as tying shoelaces and using scissors, more smoothly, and their line control in drawing is more precise, echoing the results reported by Fang (2021), who found that early piano training improves general manual dexterity. These changes not only manifest in musical contexts but also transfer to everyday activities, highlighting the practical significance of music-based interventions.

Some specialized finger exercises and games in piano lessons are both fun and effective in developing children's finger flexibility and coordination. For example, through “stair-climbing” scale exercises, children unconsciously improve their fingers' independent movement abilities, while playing simple two-hand coordination pieces further promotes the coordinated development of the left and right brain, which supports

Zhang (2020) assertion that bilateral motor training enhances interhemispheric connectivity, potentially benefiting cognitive development.

The role of piano learning in enhancing memory. Piano learning is a continuous memory training process. Children must remember multiple pieces of information, such as the positions of notes, the patterns of rhythm, and the paths of finger movements. This complex memory activity comprehensively promotes the development of children's memory systems, consistent with Xuebin (2020), who emphasized that musical training strengthens working memory and sequential processing skills. In piano lessons, children first need to remember the playing style demonstrated by the teacher, then convert it into muscle memory through repeated practice. Simultaneously, they must also remember the melodic characteristics and emotional expressions of the piece. This multi-layered memory training supports the conclusions of Cao (2023), suggesting that integrating cognitive, motor, and emotional components in learning enhances retention and recall. Memory training in piano learning is often accompanied by pleasant emotional experiences. When children can perform a familiar piece of music flawlessly, the sense of accomplishment reinforces their motivation to remember, which aligns with Jumani and Saeed (2019) who noted that positive affect during music practice strengthens memory consolidation.

The unique value of cultivating attention span. In today's era of information fragmentation, cultivating children's attention span is particularly important. Piano learning provides an ideal pathway for cultivating attention span in children aged 3–6. Playing the piano requires sustained mental engagement, and children must concentrate to complete the entire process from reading sheet music to performing. Piano teachers typically use a gradual approach to extend children's attention span. Initially, they may only require a few minutes of focused practice, gradually increasing the duration as their abilities improve. This training method aligns with children's developmental patterns, avoiding frustration caused by overly high expectations, which resonates with Fang (2021), who reported that incremental cognitive challenges in music learning effectively sustain attention. In the classroom, it is common to see

children who initially couldn't sit still being able to quietly complete a performance lasting ten minutes or more after several months of learning. This improvement in concentration is not only evident in piano lessons but also transfers to other learning activities, supporting the findings of Bai (2022), who observed that musical training enhances sustained attentional control across non-musical tasks.

The subtle cultivation of aesthetic ability. Piano education is an important pathway for cultivating children's aesthetic abilities. Through exposure to musical works from different periods and styles, children's aesthetic perception abilities develop systematically. From the rigor of the Baroque period to the lyricism of the Romantic period, and from Western classical music to Chinese folk music, diverse musical experiences enrich children's aesthetic horizons. In teaching, excellent piano teachers not only instruct on playing techniques but also emphasize guiding children to feel the emotions and imagery within music. They use vivid language to describe the imagery of a piece, encouraging children to express the music they hear through drawing or to convey their understanding of the music through body movements. This multi-sensory aesthetic experience fosters the comprehensive development of children's artistic sensibilities, consistent with Guo (2014), who highlighted that immersive engagement with multiple art forms enhances aesthetic sensitivity. Over time, children who learn piano often demonstrate richer aesthetic expression, which aligns with Lierse (2010), indicating that early exposure to music improves both perceptual discrimination and personal artistic judgment. This enhancement of aesthetic ability lays the foundation for a child's lifelong artistic cultivation.

The social development of collaborative skills. Traditional piano instruction has primarily focused on individual instruction, but modern educational philosophy increasingly emphasizes the cultivation of children's collaborative skills through piano learning. Through forms such as four-hand piano playing and piano ensemble performance, children have the opportunity to learn how to collaborate with others through music. During ensemble performances, children must learn to listen to others' playing, adjust their own rhythm and volume, and collectively create harmonious musical

effects. This experience helps them intuitively understand the importance of teamwork, consistent with Ma (2019), who noted that group music-making fosters interpersonal coordination and empathy. When children successfully complete an ensemble piece, they not only gain a sense of musical achievement but also experience the joy of collaboration. Piano ensemble playing also cultivates children's social skills. They need to communicate with peers about performance plans, negotiate solutions to problems that arise, and encourage and support one another. These social experiences are particularly valuable for the social development of children aged 3–6, supporting Göktürk Cary (2012), who emphasized that musical collaboration promotes prosocial behaviors and peer inclusion. Many parents have observed that after participating in piano ensemble classes, their children interact with peers in a more harmonious and inclusive manner.

5.3 Recommendations for Future Study

Piano education, as an important form of artistic enlightenment, has demonstrated unique value in promoting the comprehensive development of children aged 3-6. With the continuous updating of educational concepts and the gradual improvement of parents' awareness, traditional piano teaching models are facing an urgent need for transformation and upgrading.

Modern educational concepts emphasize the coordinated development of multiple intelligences. Future piano courses should break through the limitations of single-skill music training and establish a cross-disciplinary system for cultivating abilities. This integrated teaching approach not only focuses on improving musical abilities but also emphasizes the promotional role of piano learning in the development of other intelligences. In terms of linguistic intelligence development, piano courses can be combined with language development. For example, short and interesting stories can be written for each etude, allowing children to play while understanding the plot; or students can be encouraged to create lyrics for familiar melodies to develop language expression skills. This teaching method not only enriches musical expression but also promotes language development. In terms of spatial intelligence development, visual

teaching methods such as graphic notation can be introduced. Using intuitive elements like color and shape to represent musical elements helps children establish visual representations of pitch and rhythm. Additionally, encouraging students to express the music they hear through drawing cultivates artistic synesthesia.

The cultivation of bodily-kinesthetic intelligence should not be overlooked. Design piano activities that incorporate bodily movements, such as using whole-body actions to express changes in musical dynamics, or feeling different rhythmic patterns through actions like walking, running, and jumping. This whole-body musical experience deepens children's understanding and expression of music.

Group music games are a worthwhile teaching format to promote. By designing music activities suitable for multiple participants, such as rhythm relay and melody passing, children learn to listen, wait, and respond through musical interaction. These games not only cultivate musical abilities but also subtly develop social skills. Four-hand piano playing and small ensemble performances should be regular components of the curriculum. Adapt ensemble pieces suitable for young children's abilities, allowing them to experience the joy of collaborative performance. During ensemble playing, children need to learn to pay attention to their peers' performances, adjust their own expressions, and collectively create harmonious musical effects. This experience is of great significance for cultivating team spirit and cooperative values. The cultivation of aesthetic abilities should not rely on lectures but on creating a rich artistic experience environment. Future piano courses should transcend mere technical training and establish a comprehensive aesthetic immersion system.

Traditional piano education assessments often place excessive emphasis on technical indicators while neglecting the diverse values of children's comprehensive development. Future courses need to establish a more scientific and comprehensive assessment system that focuses on each child's individual growth. Assessment content should be diversified. In addition to progress in performance skills, it is also important to focus on the development of learning interest, artistic expression, and cooperative attitudes. Forms such as observation records, portfolios, and growth archives can be

used to comprehensively document children's growth trajectories. Assessment methods need to be innovative. Break away from the traditional "repetition" model and design assessment activities that are demonstrative and gamified. The application of assessment results is also crucial. Assessment is not for comparison or ranking but to understand each child's characteristics and developmental needs. Teachers should adjust teaching strategies based on assessment results to provide appropriate learning support for each child.

The future development of piano education should transcend the limitations of mere skill transmission and return to the essence of education—promoting the comprehensive development of the individual. Through gamified course design, a multi-intelligence cultivation model, interactive and collaborative teaching methods, immersive aesthetic experiences, a personalized assessment system, a professional teaching staff, and a home-school collaboration support network, we can fully transform piano courses into a high-quality platform for the comprehensive development of children aged 3–6.

This transformation not only enhances the intrinsic value of piano education but also allows more children to enjoy the joy and growth brought by music. When children explore the world, express themselves, and build connections through the piano keys, piano education truly fulfills its noble mission—nourishing life with music and enlightening the soul with art. This is both the future direction of piano education and the ideal goal that we, as educators, should strive to achieve.



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APPENDIX

Appendix A

Piano curriculum

Lesson 1

learning target

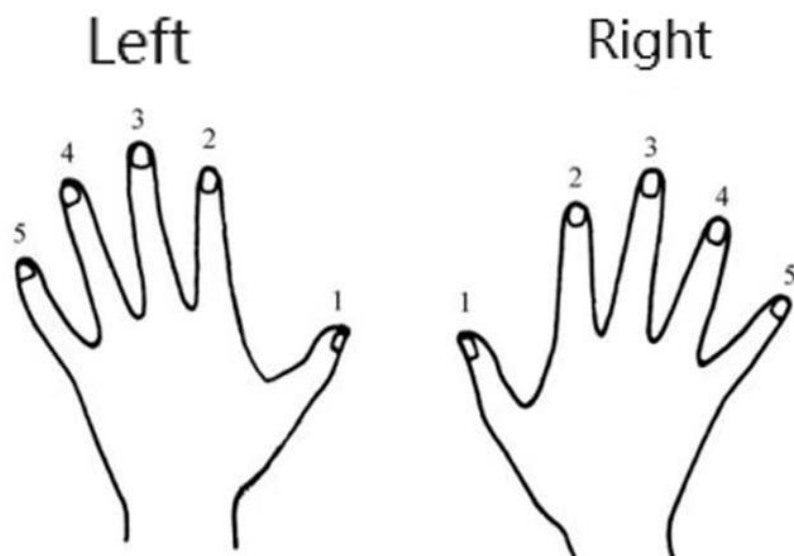
1. Students have a basic understanding of the piano and keyboard
2. Students know about tenor scores and bass scores
3. Students are familiar with the staff reading and fingering
4. Students learn to play the piano in the correct position
5. Students will play "Please Play it."

New class introduction

1. Say hello to teachers and students, and introduce: Piano is an elegant musical instrument. As a kindergarten teacher, the piano is one of the essential skills.

teaching procedure

1. The teacher teaches the students to use "1", "2", "3", "4" and "5" to mark the left and right fingers with "1", "2" as the index finger, "3" and "4" as the ring finger and "5" as the small finger.



2. The teacher asked the students to know which of the five lines and four of the staff sounds, and the bass notation.



3. Teach the students that the basic shape of the hand is like holding a ball. Do not fold the five fingers. The forearm is flat, the big arm drops naturally, the shoulder should be relaxed, the elbow is slightly higher than the keyboard, and the wrist is smooth and relaxed.

4. Two students ask each other about the right-hand fingers, high pitch scores and low pitch score numbers, in an orderly and harmonious manner, to cultivate students' cooperation ability.

sum up

1. In groups, teachers ask questions and students answer questions.

2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' cooperative ability

This lesson cultivates students' cooperation skills through group interaction. The teacher divides students into pairs to quiz each other on staff fingering and clef knowledge. In this process, students take turns being the questioner and the answerer, correcting and supplementing each other. The teacher guides students on how to communicate politely, listen attentively, and encourages them to reach a consensus through discussion. This orderly and harmonious interaction not only consolidates musical knowledge but also gives students an initial experience of the importance of teamwork, laying a good foundation for subsequent piano ensemble playing.

teaching tool

1. Piano textbooks
2. Please play it for the piano music

Lesson 2

learning target

1. Students can learn about a group of small words, c, on the keyboard
2. Students learn a group c of pitch numbers and a group c of bass numbers
3. Students learn how to "play"
4. Students learn to play the piano in the correct position
5. Students will play "Please Play it."

New class introduction

1. The teacher and the students say hello. The teacher hummed "Please play it" and lets the students tell the name of the song.

teaching procedure

- 1 Learn notes small words a group c, thumb fingering is 1, full notes sing 4 beats.
2. Sitting posture: the piano stool must be placed in the center of the piano, the body sits in the middle of the piano stool, opposite the middle area, about 2 / 3 of the piano stool
3. Playing points: when playing, slowly lift your hand vertically, the height is about the same height as the spectrum frame, and do not hit the piano slowly when falling. To use the arm to drive the arm, the arm to drive the hand, the wrist remains motionless, do not let the wrist move up and down. When playing your big finger, put your other fingers on the keys and do not press the other keys.
4. Two students ask each other about the right hand fingers and a group of c, bass number of a group of c, orderly and harmonious, to cultivate students' cooperation ability.

sum up

1. In groups, teachers ask questions and students answer questions.

2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' cooperative ability.

The lesson continues with the small group learning model, having students test each other on the position of middle C on the treble and bass clefs and its corresponding fingering. Students need to jointly identify notes, discuss fingering essentials, and try clapping rhythms and singing the score together. The teacher guides students on how to divide tasks effectively, such as having one person play while the other checks hand shape and rhythmic accuracy. Through such collaborative training, students both improve their musical skills and enhance their team coordination awareness and communication skills.

teaching tool

1. Piano textbooks
2. Please play it for the piano music

Lesson 3

learning target

1. Students know the full notes and the second notes
2. Students learn a group c of pitch numbers and a group c of bass numbers
3. Students learn how to "play"
4. Students learn to play the piano in the correct position
5. Students will play "Grandpa's Big Bell."

New class introduction

1. Let's think about what do we play correctly when playing the piano? Let's play a

game in groups to consolidate our fingering exercises. The whole class is divided into two groups, the first group of students speak fingering, the second group of students to sing music.

For example: right hand: the first group of students (said): 1. The second group of students (sing): do o.

teaching procedure

1. Note: 2 second notes sing 2 beats, full notes sing 4 beats
2. The teacher demonstrated alternating playing with both hands. The practice of this class focuses on teaching students how to play with both hands.
3. The teacher tells students to pay attention to the back of the two hands when playing with their hands. Many children will tilt their hands to the outside at the sametime, and then they should align their center of gravity to the middle of the hands. Be careful when playing with one hand, and have the hand not played ready. Support your wrist and do not place your palm on the keyboard.
4. Two students in groups ask each other about the right hand fingers and a group of c, c, full notes, two notes, orderly and harmonious, to cultivate students' cooperation ability.

sum up

1. In groups, teachers ask questions and students answer questions.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' cooperative ability.

Building on the review of the treble and bass clefs and middle C, students work in pairs to practice identifying and playing whole notes and half notes. They consolidate the concept of note values by quizzing each other, cooperating on rhythms, and coordinating to play simple melodies. The teacher guides students to pay attention to maintaining rhythmic unity and listening to each other during cooperation, fostering coordination and collaborative skills. Presentations and mutual evaluations between groups further stimulate students' sense of collective honor.

teaching tool

1. Piano textbooks
2. Grandpa's Bell's piano

Lesson 4

learning target

1. Students know the full notes and the second notes
2. Students learn to take 2 / 4, 3 / 4 and 4 / 4
3. Students learn how to "play"
4. Students learn to play the piano in the correct position
5. Students will play "Grandpa's Big Bell."

New class introduction

1. Let the students sing "Grandpa's Bell" to get familiar with the rhythm of the second notes.

teaching procedure

1. Explain the concept of beat and rhythm, and explain 2 / 4, 3 / 4, 4 / 4 beats. The denominator of the beat sign is a beat, and the numerator indicates several beats for each bar.
2. Take the students to do 2 / 4, 3 / 4, 4 / 4 beat rhythm practice, first play different rhythm on the piano, let the students follow the hands, then play the piano and then let the students beat, finally tell the students beat, let the students can play the corresponding beat.
3. The teacher teaches students to play "Grandpa's Bell", playing should pay attention to the beat between the sound to play enough, play evenly, not long and short.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Do related exercises on different beats to cultivate students' concentration and memory.

This lesson is designed to enhance children's concentration and memory. Students work in pairs to practice rhythmic patterns in different time signatures (2/4, 3/4, 4/4). One partner plays the rhythm on the piano while the other claps the beat, and then they switch roles, working collaboratively to accurately imitate the rhythm of "Grandfather's Clock." The teacher guides students to maintain a steady pulse, focus intently on their partner's output, and actively recall and reproduce rhythmic sequences. This structured, cooperative activity requires sustained attention to auditory and visual cues, trains working memory for rhythm retention, and strengthens the ability to concentrate amidst task-switching, thereby effectively developing core skills in focus and memorization.

teaching tool

1. Piano textbooks
2. Grandpa's Bell's piano

Lesson 5

learning target

1. Students know the quarter notes
2. Students learn to take 2 / 4, 3 / 4 and 4 / 4
3. Students know that He plays up with his right hand and down with his lefthand
4. Students learn to play the piano in the correct position
5. Students will play mocasine Soft Shoes Dance

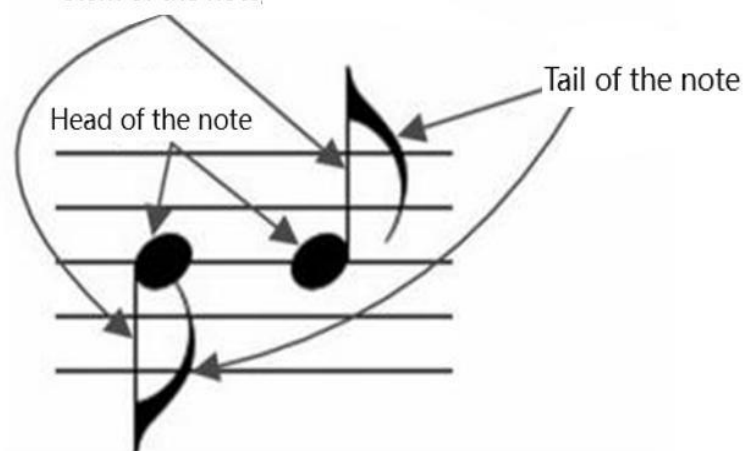
New class introduction

1. The teacher greets the students and reviews their knowledge. Then let the students play "Grandpa's Big Bell".

teaching procedure

1. The teacher tells the students the characteristics of the four notes, they should count abeat.
2. The teacher explains the composition of the notes, and lets the students understand that they play up with their right hand and down with their lefthand.(Note the general rule here, which will be different in the future)

Stem of the note



3. The teacher teaches the students to play the Mokine Soft Shoe Dance, learn to play both hands alternately, hands lift and fall slowly, not too fast, not too hard, do not hit the piano. Practice students' hand-eye coordination ability, try to ask students not to look at the piano when playing the piano, to look at the piano music.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate hand-eye coordination ability, and require students not to watch the piano play as much as possible.

The lesson focuses on developing hand-eye coordination through duet practice of "Moccasin Dance." One student plays while the other observes whether they are looking at the score instead of their hands and provides feedback.

The teacher instructs students on how to rely on the score and tactile feel to play without looking at the keyboard, enhancing the coordination between vision and movement. Through alternating practice and mutual reminders, students gradually learn to coordinate their eyes, hands, and brain while playing.

teaching tool

1. Piano textbooks
2. Mokine Soft Shoe Dance for piano

Lesson 6

learning target

1. Students know a group of small characters c, a group of small characters d d
2. Students know the importance of the first shot
3. Students practice solfeggio
4. Students learn to play the piano in the correct position
5. Students will play "The Train."

New class introduction

1. The teacher greets the students and reviews their knowledge. Then let the students play mokine Soft Shoe Dance.

teaching procedure

1. The teacher explains a group of small words c, a group of small words d d. A group with a central c is a group of small words, and a group of small words is d is a white key on the right side of the central c.
2. The teacher told the students that the rhythm of four or four beats is "strong-weak- second-strong-weak" and is demonstrated on the piano.
3. When the teacher teaches the students to play "The Train", they must pay attention to the rhythm between different notes, which is also the difficulty of the purpose of this song. Many children play the full notes, because each section only one note is easier to play, so will play quickly; and to the four notes, because the speed will be significantly slowed down, the teacher advised students to play the section of the slowest as the whole song, so that the rhythm of the whole piece can be unified, not fast and slow.
4. Practice concentration and memory. The teacher asked the students to remember a group of small c, a group of d, a group of c c. The teacher plays four or four beats of different strong and weak rhythm, let the students to distinguish.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' concentration and memory.

teaching tool

1. Piano textbooks
2. The Train for the piano



Lesson 7

learning target

1. Students know a group c and a group b
2. Students learn how to use a metronome
3. Students practice solfeggio
4. Students learn to play the piano in the correct position
5. Students will play "The Naval Engineer"

New class introduction

1. The teacher greets the students and reviews their knowledge. Then sing "The Train" with the students.

teaching procedure

1. The teacher explains a group of c and a group of small b. The group with a central c is a small group, and the small group b is a white key on the left side of the central c.
2. The teacher teaches students how to use a metronome, explains the students that the role of the metronome is to help keep a steady rhythm, demonstrate how to set up the metronome, and play the rhythm at different speeds.
3. The teacher demonstrated the performance of "naval Engineer".
4. Practice concentration and memory. The teacher asked the students to remember a group of c of treble numbers, d of treble numbers, a group of wooble numbers, c, and b of first numbers. The teacher uses the metronome to play the four notes, full notes and two notes, and asks the students to distinguish them.

sum up

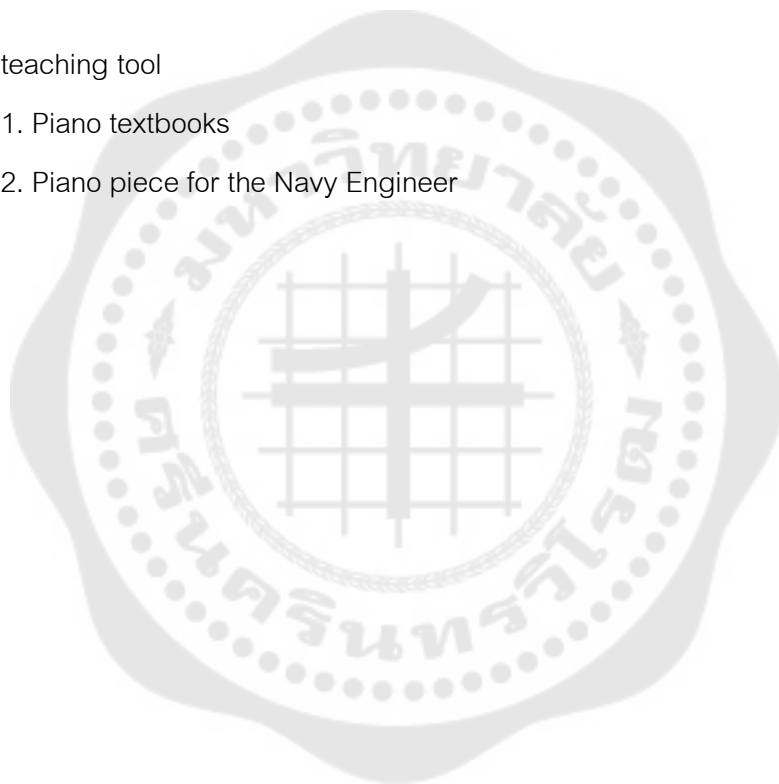
1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' concentration and memory.

The teacher plays different strong-weak pulsations in 4/4 time for students to identify the metric accent, training their auditory concentration and rhythmic memory. Students need to focus intently on listening and imitating rhythmic patterns, while also strengthening memory and reaction skills through group quizzes and rhythmic imitation games. This practice effectively develops students' understanding of meter and short-term memory capacity.

teaching tool

1. Piano textbooks
2. Piano piece for the Navy Engineer



Lesson 8

learning target

1. Students should complete the textbook P15 exercises
2. Students learn how to use a metronome
3. Students learn to practice the left and right hands alternately
4. Students learn to play the piano in the correct position
5. Students will play "the Little Dwarf March."

New class introduction

1. The teacher greets the students and reviews their knowledge. Then let the students play Naval Engineers.

teaching procedure

1. The teacher gives the students 15 minutes to complete the textbook P15 exercises and correct the errors.
2. The teacher teaches the students to play the left and right hands alternately, starting from a simple single note, alternately playing the same note, to alternately playing different notes, to ensure that the rhythm of each note is correct.
3. The teacher demonstrated the dwarf March. Enhance the coordination of both hands by practicing alternating between the left and right hands.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students'hand-eye coordination ability.

While completing textbook exercises and practicing alternating staccato between hands, the teacher requires students to read the score independently, react quickly, and accurately execute finger position changes. Through training from single

notes to multiple notes, students' hand-eye coordination is systematically improved. The teacher emphasizes looking ahead in the score and timely hand response, helping students establish a good visual-motor coordination mechanism while playing.

teaching tool

1. Piano textbooks
2. Dwarm March for piano



Lesson 9

learning target

1. Learn the second notes
2. Students learn how to use a metronome
3. Students learn to practice the left and right hands alternately
4. Students learn to play the piano in the correct position
5. Students will play "the Little Dwarf Dance Song."

New class introduction

1. The teacher greets the students and reviews their knowledge. Then let the students play "The Dwarf March".

teaching procedure

1. The teacher teaches the students to add a second note, which is a small dot recorded on the right side of the notehead, whose function is to increase the value of the original note by half.



2. From this piece on, the rhythm of the track will be more complex, and then the rhythm control is even more important. The teacher teaches the students to use the metronome to play "dwarf dance". At the beginning, they can adjust the metronome to the slowest speed, and then adjust the speed according to the actual speed of the child.

3. Review different rhythm types to let students deepen their memory, and then play rhythm games, mix four notes, two notes, two notes and full notes together, and lead students to play rhythm games to improve students' memory and concentration.

sum up

1. The teacher asks the questions and the students answer them.

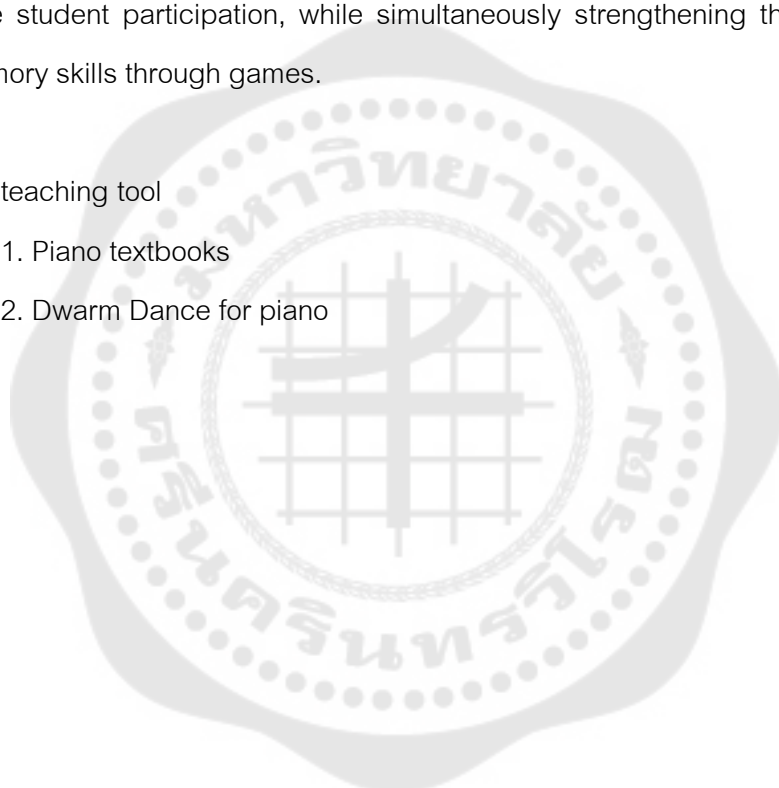
2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' concentration and memory.

Through rhythm games mixing different rhythmic patterns (quarter notes, half notes, dotted half notes, whole notes), students need to quickly identify and clap the corresponding rhythms, training their auditory discrimination and memory recall abilities. The teacher uses interactive methods like rhythm chains and rhythm imitation to stimulate student participation, while simultaneously strengthening their concentration and memory skills through games.

teaching tool

1. Piano textbooks
2. Dwarf Dance for piano



Lesson 10

learning target

1. Students know a group of small characters e and a
2. Students learn to play together with their teachers
3. Students learn to practice the left and right hands alternately
4. Students learn to play the piano in the correct position
5. Students will play "Mary has a Little Lamb"

New class introduction

1. The teacher said hello to the students and reviews their knowledge, and then let the students watch the video playing the piano in four hands.

teaching procedure

1. The teacher explains a group of e and A. The group with a central c is a group of small words, the small word group e is the second white key on the right side of the central c, and the small word group a is the second white key on the left side of the central c.

2. The teacher plays "Mary has a Little Lamb" and then asks the students to practice. Let the students practice their voice first to make sure that they can play skillfully. The ensemble was then started from the slow speed, ensuring that each note and rhythm were accurately aligned.

3. Rhythm Games: Use clapping, stomping, or tapping percussion instruments to create rhythmic melodies and develop a sense of rhythm and physical coordination. Variation Creation: Guide children to play with varying tempo (fast/slow), dynamics (strong/weak), or key (major/minor) to experience the emotional shifts in the music and stimulate creativity and aesthetic appreciation. Storytelling: Create a storyline for the piece (e.g., a lost lamb returns home), using piano music to "tell" the story and improve concentration and memory. Four-Hand Piano Duet: Play with a teacher or peers to learn listening, coordination, and collaboration, fostering social and cooperative skills.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.

teaching tool

1. Piano textbooks
2. Mary has a Lamb, Paratrooper piano
3. Four first videos of playing the piano together



Lesson 11

learning target

1. Students know the sound names of different notes
2. Students learn small word group g sounds
3. Students learn to write full notes, two notes, two notes and quarter notes
4. Students learn to play the piano in the correct position
5. Students will play "funny Faces."

New class introduction

1. The teacher said hello to the students and reviews their knowledge, and then let the students watch the video playing the piano in four hands.

teaching procedure

1. The teacher explains the small print group g. The group with a central c is a small word group, and the small word group g is the third white key on the left side of the central c.
2. The teacher teaches the students the sound name. First, introduce the seven basic sound names: A,B, C, D, E, F, G.
3. The teacher demonstrated playing "funny faces" to introduce the music style of "funny faces" to the students, such as humor, light, lively and other characteristics. Let the students imagine the image of "funny faces" and encourage them to show humor and fun through music. Guide students to pay attention to the change of strength in playing, such as strong, weak, gradually stronger, gradually weak, enhance the expression of music, improve students' aesthetic ability.

sum up

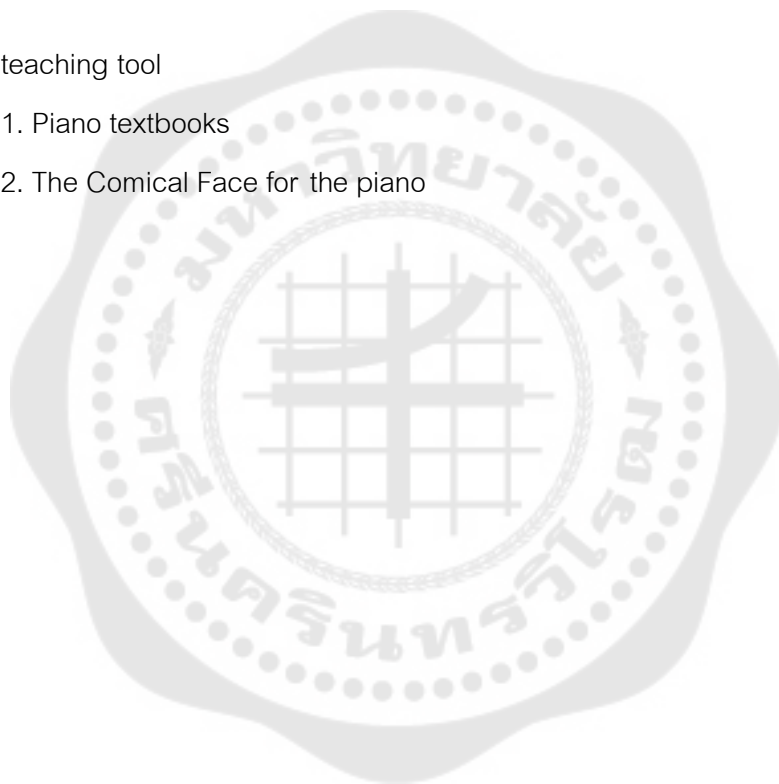
1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' aesthetic ability.

By appreciating and playing "Funny Faces," the teacher guides students to feel the humorous and lively characteristics of the music, cultivating their musical aesthetic appreciation. Students learn to express musical emotion through dynamic changes (forte, piano, crescendo, decrescendo) by imagining the image of a "funny face." Activities involving group discussions about musical feelings and expression methods further enhance students' music appreciation and expressive abilities.

teaching tool

1. Piano textbooks
2. The Comical Face for the piano



Lesson 12

learning target

1. Students should complete the textbook P26 exercises
2. Students learn a group of small words f1, small words group f
3. Students learn how to play the music intervals
4. Students learn to play the piano in the correct position
5. Students will play rickshaws

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then let the students play "funny faces" with emotion.

teaching procedure

1. The teacher gives the students 15 minutes to complete the textbook P26 exercises and correct the errors.
2. The teacher explains a group of small words f1, small words group f. The group with a central c is a group of small words, and a group of small words f1 is the fourth white key on the left side of the central c. The group with a central c is a small word group, and the small word group f is the fourth white key on the right side of the central c.
3. The teacher teaches the students to play the interval, and introduces the basic concepts of the interval, including the definition of the interval.
4. Enhance the coordination between both hands by performing manual interval exercises.
5. The teacher plays "Take a rickshaw"

sum up

1. The teacher asks the questions and the students answer them.

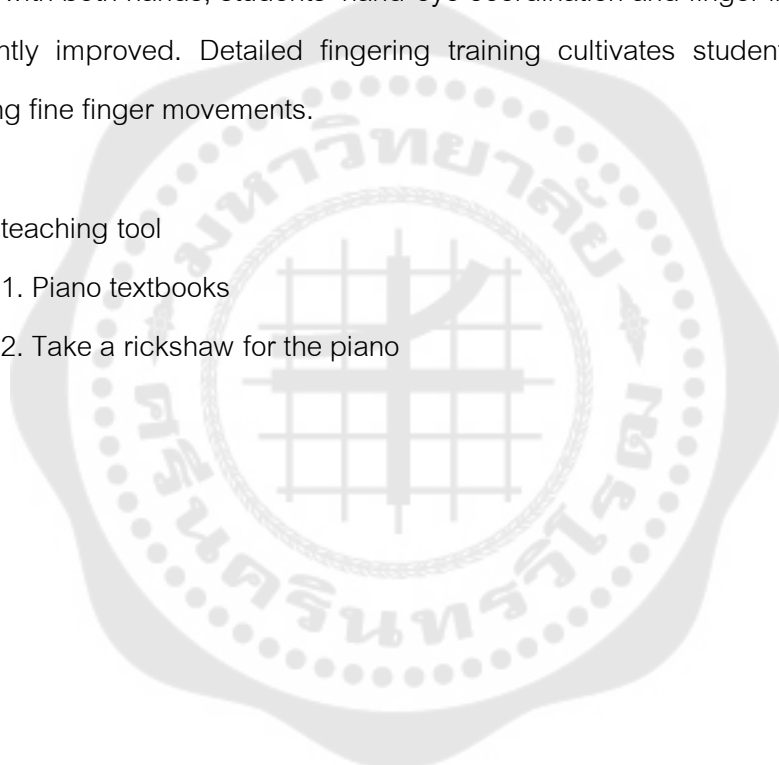
2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' ability of hand-eye coordination and fine movement of fingers.

During the process of playing intervals and completing "The Rickshaw," the teacher focuses on training students' fine motor skills of the fingers. Through precise control of the strength and position of each finger, and exercises involving playing intervals with both hands, students' hand-eye coordination and finger independence are significantly improved. Detailed fingering training cultivates students' awareness of controlling fine finger movements.

teaching tool

1. Piano textbooks
2. Take a rickshaw for the piano



Lesson 13

learning target

1. Students learn to write a group of g1
2. Students learn to play
3. Students learn how to play the music intervals
4. Students learn to play the piano in the correct position
5. Students will play the Banjo player and The Princess Waltz

New class introduction

1. The teacher greets the students and reviews their knowledge, and then lets the students play different music intervals.

teaching procedure

1. The teacher explains a group of g1 in small words. The group with a central c is a small word group, and a small word group g1 is the fifth white key on the right side of the central c.
2. The teacher teaches the students, divides the pieces into small sections, and exercises them step by step. Practice one-handed visual play first to ensure that each hand can be completed independently. Students are required to spend a few minutes a day on visual play practice to consolidate their reading skills.
3. Listen to different piano music to cultivate children's aesthetic ability and interest in learning.
4. The teacher demonstrated the Banjo player and The Princess Waltz

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' aesthetic ability.

By appreciating works of different styles such as "The Banjo Player" and "Princess Waltz," the teacher guides students to experience diverse musical beauty and cultivate their music appreciation ability. Students learn how to understand and express the beauty in music by discussing musical styles and emotional expression methods. Diverse auditory experiences broaden students' musical horizons and aesthetic taste.

teaching tool

1. Piano textbooks
2. Banjo Bancher and Princess Waltz for piano



Lesson 14

learning target

1. Students should complete the textbook P39 exercises
2. The teacher leads the students to review the whole book

New class introduction

1. The teacher says hello to the students and reviews the whole book.

teaching procedure

1. The teacher gives the students 10 minutes to complete the textbook P39 exercises.
2. The teacher takes the students to review the knowledge points of sound name, note, rhythm, fingering, raising, playing staccata and staff.
3. Quickly identify note names, musical notes, and rhythms, strengthening reflexes, memory, and concentration. Teachers and students synchronize finger movements, such as drop, lift, and staccato, to cultivate observation, imitation, and body coordination.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned.

Lesson 15

learning target

1. Students know the eighth note
2. Students learn different rhythm types
3. Students learn to play different rhythms
4. Students learn to play together
5. Students will play the and game

New class introduction

1. The teacher demonstrated the playing method of legato, and let the students try to say the difference from staccato.

teaching procedure

1. The teacher explains the eight notes and calculates them according to the value relationship of the four notes as one beat, the full notes represent four beats, the two notes represent two beats, the four notes represent one beat and the eight notes indicate half beats.
2. The teacher demonstrates the "human catch game" and teaches the students to pop up with the method of playing. Students are required not to leave the keyboard, so that the playing action is continuous, and make each sound closely connected, arm relaxation.
3. Teachers play different rhythms, let students judge, and cultivate students' concentration and memory.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' concentration and memory.

While learning eighth notes and legato technique, the teacher trains students' concentration and memory through rhythm discrimination games. Students need to quickly identify different rhythmic patterns and reproduce them accurately, reinforcing memory through repeated practice. Mixed practice of various rhythms effectively improves students' auditory concentration and rhythmic memory.

teaching tool

1. Piano textbooks
2. Game piano music



Lesson 16

learning target

1. Students learn to weaken the rhythm
2. Students learn the C-major scale
3. Students learn visual play
4. Students learn how to play together
5. Students will play "Oh, Suzanne"

New class introduction

1. The teacher demonstrates the weak rhythm and lets the students try to tell the difference from the ordinary rhythm. Use the game of human people as an example to show the characteristics of weak rhythm.

teaching procedure

1. The teacher explains that weak rhythm means that the music starts from weak shooting or incomplete shooting. Let the students imitate the teacher's performance and gradually master the feeling of weak rhythm.
2. The teacher introduces the basic concepts of the C-major scale, including the composition of the scale (C, D, E, F, G, A, B, C). Divide the scale into small segments, practice paragraph by paragraph, and gradually integrate it into a complete scale.
3. Cultivate aesthetic appreciation by appreciating "The Cuckoo" and "The Knight and the Lady," two pieces from the Faber piano textbook. Guide students to imitate the cuckoo's call. The musical imagery is vivid, and the melody is simple yet beautiful. "The Knight and the Lady" vividly depicts the knight's majesty and the lady's elegance through music, making it ideal for learning the sing-song quality of musical phrases.
4. Show off Oh, Suzanne.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' aesthetic ability.

By associating sounds with specific natural images (like the cuckoo), children learn that music can depict things, a fundamental way to cultivate a musical aesthetic. The phrases in "The Knight and the Lady" are very clearly demarcated. Teach children to raise their hands at the end of a phrase to "breathe," just as they need to breathe when speaking. This gives the music a greater sense of structure and expressiveness, rather than a chaotic string of notes.

teaching tool

1. Piano textbooks
2. Oh, Suzanne on the piano

Lesson 17

learning target

1. Students should complete the textbook P10 exercises
2. Students learn to learn F
3. Students learn homophones
4. Students learn how to play together
5. Students will play "The Bell rings"

New class introduction

1. The teacher plays the audio of the bell, and lets the students tell the source of the sound.

teaching procedure

1. The teacher gives the students 10 minutes to complete the textbook P10 exercises and correct the errors.
2. The teacher explains F, first explain to the students that F is the raised half tone of F sound, and point out the position of F (black key) on the piano keyboard. Play F and F, let the students hear the difference between the two, cultivate auditory sensitivity.
3. The teacher first explains the basic concept of a homophone connection to the students. The homophone connection is to connect two notes of the same pitch, so that the values of the two notes are added up, while the second note is not pronounced. Then demonstrate the correct performance of the homophone connection on the piano. After the first note is pressed, instead of repressing at the position of the second note, holding the button until the total value of the two notes ends.



4. Use a metronome to let students practice homology connection at a stable rhythm, which helps them to better control the press and release time of their fingers, and enhance their hand-eye coordination ability.

5. The teacher demonstrated playing "The bell rings".

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' ability of hand-eye coordination and fine movement of fingers.

While learning F-sharp (#F) and ties, the teacher emphasizes training students' fine finger control and hand-eye coordination. Through exercises involving precise half-step key presses and sustained note value control, students' fine finger movements and keyboard visual positioning skills are strengthened. Practice with a metronome further enhances movement accuracy and coordination.

teaching tool

1. Piano textbooks
2. The Bell rings, music for the piano

Lesson 18

learning target

1. Students study B-flat and E-flat in music theory
2. Students learn the F major key
3. Students learn homophones
4. Students learn how to play together
5. Play the Ballerina

New class introduction

1. The teacher plays a ballet video, and then let the students play the ballerina player.

teaching procedure

1. The teacher first explains the basic concept of the drop sign (b) to the students. The drop indicates the reduction of the pitch of the note. Then specifically introduce the positions of B and E on the score and their corresponding keys on the piano keyboard.
2. The teacher explains the basic concept of F major to the students. F major is a major scale based on F tone composed of F, G, A, B-flat, C, D, E, and F. Introducing the tone sign of F major, namely a drop sign (B-flat), indicating the scale and tone sign of F major on the score, and asking the students to find these keys on the piano.
3. Let the left and right hands play the homonym connection at the same time. Let the students try to play the music sentences with memory and feel only without looking at the keyboard, which can improve the students' hand coordination ability and independent playing ability.
4. The teacher demonstrated the ballerina.

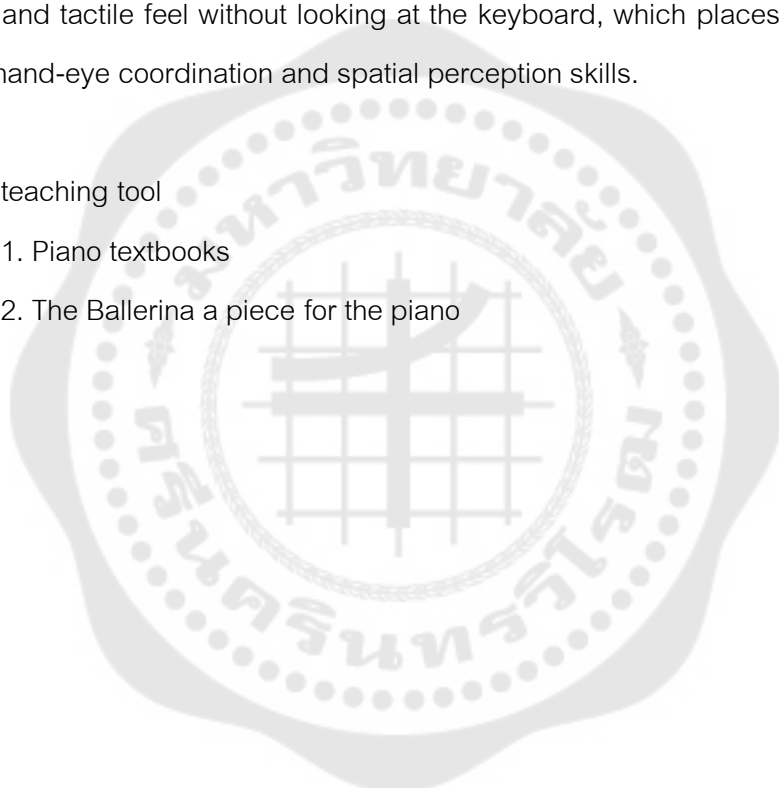
sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' hand-eye coordination ability.

While learning B-flat, E-flat, and the F major scale, the teacher focuses on cultivating students' hand coordination and independent playing ability through exercises involving playing ties with both hands. Students need to play relying on memory and tactile feel without looking at the keyboard, which places higher demands on their hand-eye coordination and spatial perception skills.

teaching tool

1. Piano textbooks
2. The Ballerina a piece for the piano



Lesson 19

learning target

1. Students know the G major tune
2. Students learn to play the G-major scale
3. Students learn to play the piano in the right position
4. Students learn how to play together
5. Students will play "The Three Blind Mice"

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then let the students play "ballerina".

teaching procedure

1. The teacher should first explain the basic concept of G major to the students. G major is a major scale based on G tone, and its scale composition is G,A, B, C, D, E, F and G. Then introduce the adjustment of G major, that is, arise (F). Point out the scale and tone number of G major on the score and have the students find the keys on the piano.

2. Divide the G-major scale into small sections. Let the students practice slowly to make sure that each note is accurate, and then gradually speedup.

3. Audio play P4040-page "Beautiful and low back", let students feel the melody and cultivate aesthetic ability.

4. The teacher demonstrated the song "Three Blind mice"

sum up

1. The teacher asks the questions and the students answer them.

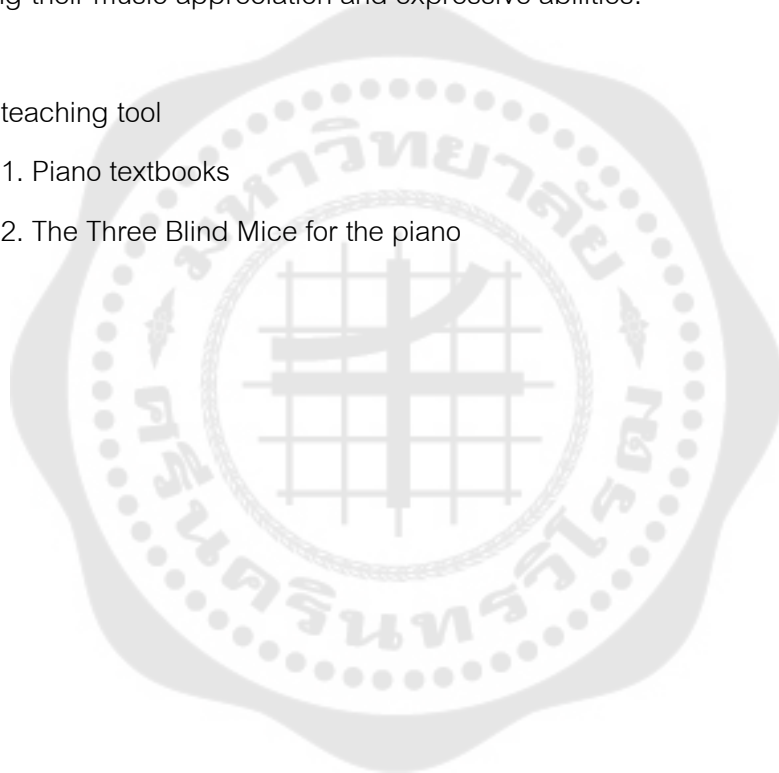
2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' aesthetic ability.

By appreciating "Sweet and Low" and playing "Three Blind Mice," the teacher guides students to feel the aesthetic qualities of different musical styles, cultivating their musical aesthetic appreciation. Students learn how to understand and create musical beauty by discussing musical emotional expression and performance methods, enhancing their music appreciation and expressive abilities.

teaching tool

1. Piano textbooks
2. The Three Blind Mice for the piano



Lesson 20

learning target

1. Students should complete the textbook P16 exercises
2. Students learn to play together with four hands
3. Students learn to play the piano in the correct position
4. Students learn how to play together
5. Students will play "The Dancing Kangaroo" and "Follow the Little Captain"

New class introduction

1. The teacher said hello to the students and reviews their knowledge, and then let the students play "Three Blind mice".

teaching procedure

1. The teacher gives the students 10 minutes to complete the textbook P16 exercises and correct the errors.
2. The teacher plays "The Dancing Kangaroo", and then lets the students practice. Let the students practice their voice first to make sure that they can play skillfully. The ensemble was then started from the slow speed, ensuring that each note and rhythm were accurately aligned.
3. Clarify the role of each student in the combination, usually divided into "lead player" (Primo) and "accompaniment" (Secondo). Providing students with the opportunity to perform four-hand plays in a concert or class will not only enhance their confidence,
but also deepen their awareness of the importance of cooperation.
4. The teacher demonstrated playing "Dancing Kangaroo" and "Follow the Little Captain"

sum up

1. The teacher asks the questions and the students answer them.

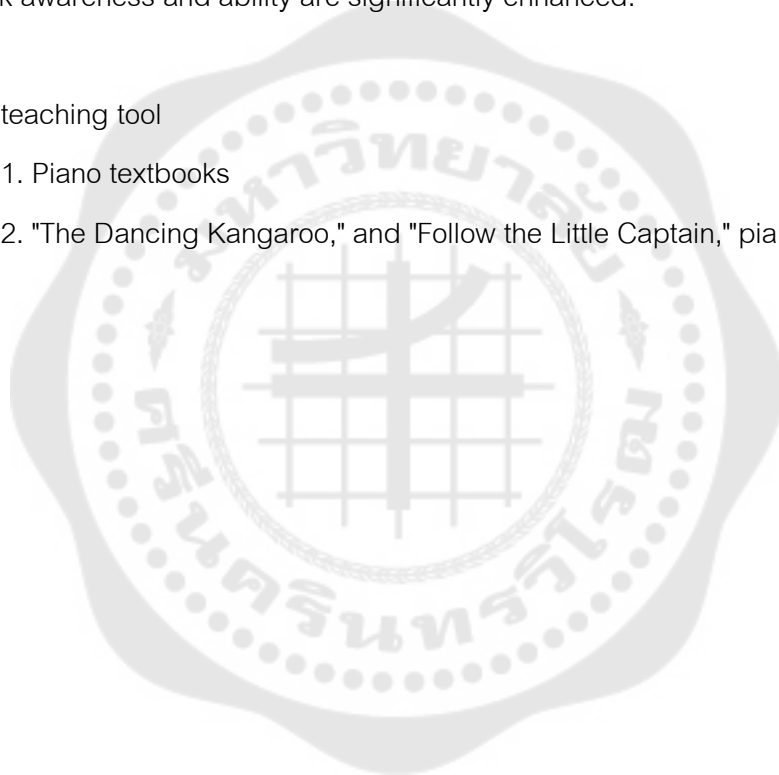
2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' cooperative ability.

Through four-hand duets of "Dancing Kangaroo" and "Follow the Leader," the teacher focuses on cultivating students' cooperation skills. Students need to clarify their respective part roles, listen to each other, stay synchronized, and complete the musical performance together. Through task division, cooperation, and training, students' teamwork awareness and ability are significantly enhanced.

teaching tool

1. Piano textbooks
2. "The Dancing Kangaroo," and "Follow the Little Captain," piano music



Lesson 21

learning target

1. Students learn the name and name
2. Students learn to play the piano in the correct position
3. Students learn how to play off the ata
4. Students learn how to play together
5. Students will play aerobics exercises

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then lets the students play "Follow the Little Captain".

teaching procedure

1. The teacher asks the sound name and title of each note, and lets the students answer.
2. The teacher asks the students to play the staccato, falling and legato plays.
3. Through review and recall, improve students 'memory ability, play the sound name and singing title of each note, let students listen to distinguish, and cultivate students' concentration.
4. The teacher demonstrated the performance of "aerobics".

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' concentration and memory.

Through Q&A on pitch names and solfège syllables, and distinguishing different playing techniques, the teacher trains students' concentration and memory. Students need to quickly recall and react to various music knowledge, reinforcing

memory through auditory discrimination. This comprehensive memory training effectively improves students' knowledge retention and retrieval abilities.

teaching tool

1. Piano textbooks
2. aerobics for for aerobics



Lesson 22

learning target

1. Students learn to be high and low octave
2. Students learn to play the piano in the correct position
3. Students learn to mark it repeatedly
4. Students learn how to play together
5. Students will play Baiah 3-5

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then lets the students play "aerobics".

teaching procedure

1. The teacher points out the positions of the high and low octave on the music score, and asks the students to find the keys on the piano, and uses the keyboard to help the students remember the positions of the high and low octave.
2. The teacher explains the basic concept of repeated marks. Repeated marks are symbols used to indicate that a part of the music needs to be repeated, such as two vertical lines plus two points (| |:...: | |). Use music to help students remember and understand a kinds of repeated marks.
3. Again, emphasize the importance of playing the piano in the correct position. Let the students play "Baiah 3-5" to develop hand-eye coordination ability.



Correct arm posture



Incorrect arm posture



Correct finger position



Incorrect finger position

4. Teachers demonstrate "Baiah 3-5"

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' hand-eye coordination ability.

During the process of playing the piano, teachers focus on training students' hand-eye coordination ability through visual reading exercises. Students need to quickly

locate the keyboard position while processing information, coordinating visual and motor movements. This training improves students' hand-eye coordination and keyboard familiarity.

teaching tool

1. Piano textbooks
2. Baiah 3-5 for piano



Lesson 23

learning target

1. Students should complete the textbook P21 exercises.
2. Students learn how to rest completely
3. Students Learn to play the piano in the right posture
4. Students learn how to play together
5. Students will play Baiah 6-7

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then asks the students to play Baiah 3-5.

teaching procedure

1. The teacher gives the students 10 minutes to complete the textbook P21 exercises and correct the errors.
2. The rest is a mark marking the length or stillness of the music pause on the score. The full rest represents the rest of the whole section.
3. The teacher asks the students to play "Beah 6-7", and then play together to cultivate the students' cooperative ability.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' cooperative ability.

Through duet performance of "Beyer No. 6-7," the teacher cultivates students' cooperation skills. Students need to coordinate with each other, maintain rhythmic unity, and complete the piece together. Through training in division of labor, cooperation, and mutual listening, students' team awareness and collaborative skills are strengthened.

teaching tool

1. Piano textbooks
2. Baiah 6-7 for piano



Lesson 24

learning target

1. Students learn the ♯ mark
2. Students learn to play the piano in the correct position
3. Students learn how to play off the ata
4. Students learn how to play together
5. Students will play "Once upon a Time"

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then lets the students play Baiah 6-7.

teaching procedure

1. The teacher points out the positions of the high and low octave on the music score, and lets the students find the keys on the piano, and use the keyboard to help the students remember the high and low octave positions.
2. Teachers and students cooperate to play Baiah 3-5 to cultivate students' cooperation ability.
3. The teacher demonstrated playing "Once upon a Time"

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' cooperative ability.

During the process of reviewing high and low octaves and the collaborative performance of "Baiah 3-5," the teacher continued to strengthen students' cooperative skills. Students need to complete their works through cooperation, and learn how to

adjust their performance to others in cooperation. This training cultivates students' teamwork and adaptability.

teaching tool

1. Piano textbooks
2. Once upon a Time, a piano piece



Lesson 25

learning target

1. Students learn to break down the chords
2. Students learn to play the piano in the correct position
3. Students learn to play the broken chords
4. Students learn how to play together
5. Students will play Baiah 8

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then let the students play "Once".

teaching procedure

First, explain to the students the basic concept of broken harmony. Decomposing chords involves playing the notes in a chord in turn, not simultaneously. A piece of music containing the chords is then played, let the students listen and identify the effect of the chords, and try to play.

2. The teacher asks the students to play "Beah 8" and then play together with the students to cultivate the students' cooperation ability.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' cooperative ability.

Through learning broken chords and the ensemble practice of "Beyer No. 8," the teacher emphasizes cultivating students' cooperation skills. Students need to cooperate to perform the broken chords, maintaining consistent rhythm and dynamics. Through collective music creation, students' teamwork awareness is further enhanced.

teaching tool

1. Piano textbooks
2. Baiah 8 for piano



Lesson 26

learning target

1. Students learn the flexibility of the wrist when playing the broken chords and coordination
2. Students learn to play the piano in the correct position
3. Students learn how to play together
4. Students will play Baiah 9

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then let the students play "Once".

teaching procedure

1. The teacher emphasizes the ensemble (legato) skills to the students, and emphasizes the smooth connection between the notes. When practicing, let the students pay attention to the slight up and down movement of the wrist to help the fingers better connect the notes. Specialized in practicing wrist rotation exercises that can be achieved by playing arpeggios or specific wrist rotation exercises, and how to control the volume and timbre through the flexible movement of the wrist.
2. The teacher asks the students to play "Beah 9" and then play together with the students to cultivate the students' cooperation ability.

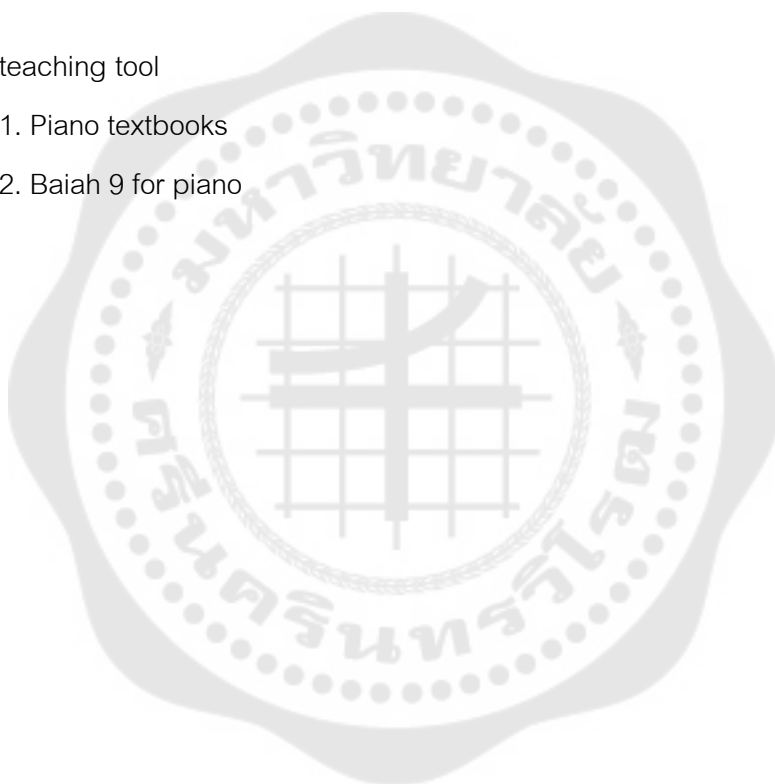
sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' cooperative ability.

Collaboration is fostered through the teacher-student ensemble of "Baiah 9." The teacher and students play different parts (for example, the teacher provides accompaniment while the student plays the melody), collaborating like bandmates. Students must learn to listen to the teacher's rhythm and volume, adjusting their own playing to maintain harmony and unity. This interactive "you say, I say" approach allows them to experience music as a dialogue rather than a monologue, thereby subtly learning to listen, respond, and collaborate.

teaching tool

1. Piano textbooks
2. Baiah 9 for piano



Lesson 27

learning target

1. Students learn to play the broken chords with varying tones
2. Students learn to play the piano in the correct position
3. Students learn how to play together
4. Students learn to play the lefthand crossing.
4. Students will play "mountain Climbing."

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then let the students play Beah 9.

teaching procedure

1. The teacher asks the students to operate on the piano and practice the simple decomposition of chords with changing changes. Emphasize correct finger position and key skills, especially when the tone appears.

2. The teacher explains the basic concept of left-hand crossing to the students. Lefthand crossing is the need to quickly move the left hand from the low pitch to the high pitch while playing the piano, emphasizing coordination and fluency during crossing. The teacher demonstrated the section crossed with the left hand in "Mountain climbing", and the students learned to play. During the playing process, the students' hand and eye coordination and fine movement ability of fingers were cultivated.

3. "Jukebox" Game

Make small cards with the names or pictures of all the songs you've learned and place them in a box. Students draw a card from the "jukebox" and play the song they drew. This game allows for comprehensive review of past repertoire and helps improve sight-reading skills.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.

teaching tool

1. Piano textbooks
2. The Mountain Climbing for the piano



Lesson 28

learning target

1. Students should complete the textbook P27 exercises.
2. Students learn to play the music interval
3. Students Learn to play the piano in the right posture
4. Students learn how to play together
5. Students will play the P30 tone range

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then asks the students to play "Mountain Climbing".

teaching procedure

1. The teacher gives the students 10 minutes to complete the textbook P27 exercises and correct the errors.
2. The teacher plays the music fragments containing the interval staccato, and let the students listen to and identify the effect of staccato and legato. Let the students practice the piano and practice simple interval staccato. Adjust the correct finger position and key pressing skills, especially the quick release and clarity during staccato.
3. P30 interval, teach students to look at the next interval in advance when playing, to ensure that hand movements are synchronized with visual information. Let the students find the position of the interval as quickly as possible and train the familiarity with the keyboard space.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students'hand-eye coordination ability.

By appreciating and playing excerpts from the "New World" Symphony and "Skip to My Lou," the teacher guides students to feel the aesthetic characteristics of different musical works. Students learn how to understand and create musical beauty by discussing musical emotions and expression methods, enhancing their music appreciation and aesthetic expression skills.

teaching tool

1. Piano textbooks
2. Sound interval



Lesson 29

learning target

1. Students learn how to play the chords
2. Students Learn to play the piano in the right posture
3. Students learn to play the interval of interval
4. Students learn how to play together
5. Students will play the Symphony of "From the New World" and "Jump to My Friend's Side"

New class introduction

1. The teacher greets the students and reviews their knowledge, and then lets the students play the music schedule.

teaching procedure

1. First, the teacher explains the basic concept of a chord to the students. Chords are composed of three or more notes in a certain interval relationship. Let the students practice on the piano and practice the simple chords. Encourage students to monitor themselves, develop their sensitivity to pitch and timbre, and improve their aesthetic ability.
2. The teacher played the symphony of "From the New World" and "Jump to My Friend's Side"

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' aesthetic ability.

Through four-hand duets of "Greeting" and ensemble practice of "Indian Drum," the teacher focuses on cultivating students' cooperation skills. Students need to

cooperate to emphasize the accented effects, maintaining consistent rhythm and dynamics. Through collective musical expression, students' teamwork awareness is further strengthened.

teaching tool

1. Piano textbooks
2. "Symphony" From the New World "," Jump to My Friends " piano music



Lesson 30

learning target

1. Students learn how to play the stress sound.
2. Students learn to play the chords
3. Students Learn to play the piano in the right posture
4. Students learn how to play together
5. Students will play "The Indian Drum."

New class introduction

1. The teacher said hello to the students and reviews their knowledge, and then let the students play the "From the" New World "symphony," Jump to my friends ".

teaching procedure

1. The teacher first explains the basic concept of stress to the students. Stress is the emphasis of a note in music, making it prominent from other notes in volume or intensity. One is usually larger than one number (> placed above or below the note. Let the students practice on the piano and practice simple stress. You can start with a single note and gradually increase the difficulty to the stress in the chord and melody.
2. Teachers and students play four hands together with "Greetings" to cultivate students' cooperation ability.
3. The teacher demonstrated the play "Indian Drum", again emphasizing the stress.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students' cooperative ability.

During the review and performance of "Beautiful and Low Return," the teacher comprehensively trains students' hand-eye coordination and fine motor skills. Students need to accurately handle accidentals and ties, coordinating the complex movements of both hands. This high-difficulty training enhances students' finger control and movement precision.

teaching tool

1. Piano textbooks
2. Indian Drum for piano



Lesson 31

learning target

1. Students review what John Thompson 2 has learned
2. Students learn how to play off the ata
3. Students Learn to play the piano in the right posture
4. Students learn how to play together
5. Students will play "Beautiful and Low Return".

New class introduction

1. The teacher greets the students and reviews their knowledge.

teaching procedure

1. The teacher led the students to review what John Thompson 2 had learned
2. The teacher leads the students to review staccato, legato and flexibly with the wrist
3. The teacher demonstrated "Beautiful and Low Return". There used a large number of changing notes and homconnection with different sounds between left and right hands in the repertoire, which is conducive to cultivating students'hand-eye coordination and fine movement ability of fingers.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students'hand-eye coordination and fine finger movement.

During the review and performance of "Beautiful and Low Return," the teacher comprehensively trains students' hand-eye coordination and fine motor skills. Students need to accurately handle accidentals and ties, coordinating the complex movements of

both hands. This high-difficulty training enhances students' finger control and movement precision.

teaching tool

1. Piano textbooks
2. Beautiful and Low Return for piano



Lesson 32

learning target

1. Students learn happy phrases
2. Students learn intensity terms
3. Students Learn to play the piano in the right posture
4. Students learn how to play together
5. Students will play "Bee" and "Mather More About Nothing"

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then let the students play "Beautiful and Low Return".

teaching procedure

1. The teacher explains to the students that the phrases are the basic units of music, similar to the sentences in the language, and have the structure of starting and turning. The performance of the demonstration phrase makes the students feel the coherence and emotional expression of the musical phrases. Play classic piano works containing beautiful phrases, guide students to listen to the ups and downs of the sentences and the sense of breathing, and cultivate students' aesthetic ability.

The term is a mark used to describe changes in volume in music

Terms of intensity	mf	Medium strong
	f	Strong
	ff	Very strong
	p	Weak
	mp	Medium weak
	pp	Very weak

3. The teacher asks the students to play "Beah 6-7", and then play together to cultivate the students' cooperative ability.

sum up

1. The teacher asks the questions and the students answer them.

2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' aesthetic ability.

By appreciating and playing "The Bee" and "Mother More About Nothing," the teacher guides students to feel the beauty of musical phrases and dynamic changes within the music. Students learn how to understand and express the artistry of music by analyzing musical structure and expression techniques, enhancing their music appreciation and aesthetic creation abilities.

teaching tool

1. Piano textbooks
2. "Bee", "Much More About Nothing" piano music



Lesson 33

learning target

1. Students learn skipping
2. Students learn facial expression terms
3. Students Learn to play the piano in the right posture
4. Students learn how to jump the sound
5. Students will play "The Animal Exhibition."

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then let the students play "Bee" and "Much More About Nothing".

teaching procedure

1. The teacher first explains the basic concept of sound jumping to the students. A jump is a short and clear note, with a significant disconnect between the notes. The symbols on the score, usually a small dot or a wedge, are placed on the note; above or below, the left hand and the right hand jump can help improve students' hand-eye coordination.
2. The expression term refers to the professional term used in the staff to guide the performer to correctly interpret the work and perform in the performance.

Expression terminology	Dolce	Gently and sweetly
	Comodo	Easy and comfortable
	Sempre	Always, maintain, always
	Vivace	Active and full of vitality
	Legato	Legato, continuous
	Veloce	Quickly and nimbly

3. The teacher demonstrated the animal Exhibition

sum up

1. The teacher asks the questions and the students answer them.

2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate students' hand-eye coordination ability.

During staccato playing and practice of "The Animal Exhibition," the teacher focuses on training students' hand-eye coordination. Students need to accurately control the short, detached effect of staccato notes, coordinating the different playing techniques of the left and right hands. This training improves students' movement control and sense of rhythm.

teaching tool

1. Piano textbooks
2. Animal Exhibition, piano music



Lesson 34

learning target

1. Students learn repeated marks
2. Students learn the speed terms
3. Students Learn to play the piano in the right posture
4. Students learn how to play together
5. Students will play "On the Bank"

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then let the students play the Animal Exhibition.

teaching procedure

1. The teacher introduced how D.C. (Da Capo), D.S. (Dal Segno) is used in the piano music list.
2. Speed term refers to the professional term used in the staff to guide the player to correctly interpret the work and perform in the staff

Speed terminology	Largo	Wide board
	Adagio	Softboard Calmly; Slowly
	Andantino	Small walking board
	Andante	Andante Lively
	Allegro	Allegro A more lively pace
	Presto	Quick board Rapidly

3. Students play "Animal Exhibition" in different ways to cultivate hand-eye coordination ability and finger flexibility.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.
3. Cultivate students'hand-eye coordination ability.

During the performance of pieces with different tempo markings and practice of "On the Bank," the teacher continues to strengthen students' hand-eye coordination. Students need to adjust their playing according to tempo changes, coordinating visual and motor actions. This training improves students' musical expressiveness and movement adaptability.

teaching tool

1. Piano textbooks
2. On On the Bank for the piano



Lesson 35

learning target

1. Students learn to know the new high notes
2. Students learn to play jump music
3. Students Learn to play the piano in the right posture
4. Students learn how to play together
5. Students will play Baiah 32-33"

New class introduction

1. The teacher said hello to the students and reviews their knowledge, and then let the students play "On the Bank".

teaching procedure

1. Teachers play different melodies to let students judge and cultivate students' concentration.



2. The teacher demonstrated the performance of baiah 32-33.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned in this lesson.

3. Cultivate academic focus.

By distinguishing different melodies and playing "Baiah No. 32-33," the teacher trains students' auditory concentration. Students need to focus intently on identifying musical characteristics and reproducing them accurately, enhancing music perception and performance ability through concentration training.

teaching tool

1. Piano textbooks
2. Baiah 32-33 for piano



Lesson 36

learning target

1. Students learn new bass notes.
2. Students learn to play intervals and chords.
3. Students learn to play the piano with the correct posture.
4. Students learn legato, staccato, and arpeggio.
5. Students learn to play '35-36.'

New class introduction

1. The teacher says hello to the students and reviews their knowledge, and then lets the students play Baiah 32-33.

teaching procedure

1. The teacher reviews with students the following topics: musical notes, intervals, chords, rhythm, fingering, arpeggios, staccato, and staccato notes.
2. Review the music theory that have learned.
3. The "Sight-Reading Challenge" game requires students to quickly identify notes, fingerings, and expression marks in a musical score within a time limit and quickly translate them into playing movements. This process effectively trains memory and concentration. This closed-loop process of reading the score (visual) → brain processing → fingering (tactile movement) → auditory feedback → performance adjustment builds a complex sensory integration system, significantly promoting the development of children's hand-eye coordination. The "Music Quiz" game (one person plays a musical phrase as a "question" and the other responds with a musical "answer") fosters students' collaborative skills. By comparing the performance differences in works of different styles, students' musical aesthetic abilities are cultivated.

sum up

1. The teacher asks the questions and the students answer them.
2. Students should communicate with teachers and summarize what they have learned.

teaching tool

1. Piano textbooks
2. 35-36 for piano



Appendix B

Table 55 Teaching program and teaching plan

Week	section	Teaching course content	lecture class hour
1	1	1. Basic introduction to the piano and piano performance. 2. Learn staff, treble notation, bass notation, and piano keyboard. Use textbooks and ppt to explain in detail. 3. Practice the knowledge learned in different groups to cultivate the cooperation ability. 4. Practice playing the song "Please Play it".	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
1	2	1. Review the knowledge from the last lesson. 2. Study, lefthand fingering, left hand type, right hand fingering, right hand type. Use textbooks and ppt to explain in detail. 3. Practice the knowledge learned in different groups to cultivate the	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes

		cooperation ability. 4. Practice playing the song "Please Play it".	
2	3	1. Review the knowledge from the last lesson. 2. Learn sections, section lines, full notes, and two notes. Use textbooks and ppt to explain in detail. 3. Practice the knowledge learned in different groups to cultivate the cooperation ability. 4. Practice playing the song "Grandpa's Big Bell."	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
2	4	1. Review the knowledge from the last lesson. 2. Learn 2/4, 3/4, and 4/4 time rhythms..	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes
		3. Practice your concentration and memory. 4. Practice playing the song "Grandpa's Big Bell."	4.15 Minutes

3	5	1. Review the knowledge from the last lesson. 2. Learn to play musical notes and staccato notes. 3. Practice hand-eye coordination and fine finger movement. 4. Practice the song <i>Mokine Soft Leather Shoes Dance</i>.	<i>A class lasts for 60 minutes</i> 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
3	6	1. Review the knowledge of the last lesson and complete the textbook P12 exercises. 2. Learn c1 and d1, and emphasize the importance of the first beat stress, right hand shape and staccato. 3. Practice your concentration and memory. 4. Practice playing the song, "The Train."	<i>A class lasts for 60 minutes</i> 1.15 Minutes 2.10 Minutes 3.20 Minutes 4.15 Minutes
4	7	1. Review the knowledge from the last lesson. 2. Learn about c1,b, and emphasize the importance of rhythm. 3. Practice your	<i>A class lasts for 60 minutes</i> 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes

		concentration and memory. 4. Practice the song <i>Naval Engineers</i>.	
4	8	1. Review the knowledge of the last lesson and complete the textbook P15 exercises. 2. Learn to practice the left and right hands alternately. 3. Practice hand-eye coordination and fine finger movement. 4. Practice playing the song "The Dwarf March".	A class lasts for 60 minutes 1.15 Minutes 2.10 Minutes 3.20 Minutes 4.15 Minutes
5	9	1. Review the knowledge from the last lesson. 2. Learn the second notes.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes
		1. Review the knowledge from the last lesson. 2. Learn about e1, a. 3. Teachers cultivate students' holistic.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes

5	10	development abilities through music games. 4. Practice playing the songs "Mary has a Little Lamb" and "The Paratrooper".	3.20 Minutes 4.15 Minutes
6	11	1. Review the knowledge of the last lesson and complete the textbook P 22 exercises. 2. Learn g sound, full rest, two rest and four rest. 3. Use rhythm and melody training to cultivate artistic aesthetic ability and interest in learning. 4. Practice playing the songs "Bell row" and "Funny Face".	A class lasts for 60 minutes 1.15 Minutes 2.10 Minutes 3.20 Minutes 4.15 Minutes
6	12	1. Review the knowledge of the last lesson and complete the textbook P26 exercises. 2. Learn f1 and interval playing practice. 3. Practice hand-eye coordination and fine finger movement. 4. Practice playing the song "Grandpa's Big Bell."	A class lasts for 60 minutes 1.15 Minutes 2.10 Minutes 3.20 Minutes 4.15 Minutes

7	13	1. Review the knowledge from the last lesson. 2. Learn f, g1. 3. Listen to different piano music to cultivate children's aesthetic ability and interest in learning. 4. Practice playing the songs banjo player and Princess Waltz.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
7	14	1. Review the knowledge of the last lesson and complete the textbook P39 exercises.	A class lasts for 60 minutes 1.10 Minutes 2.20 Minutes 3.20 Minutes
8	15	1. Learn the eighth notes. 2. Teachers play different rhythms, collectively use movements or objects to express different rhythms, and cultivate concentration and memory. 3. Practice playing the game of human people.	A class lasts for 60 minutes 1.15 Minutes 2.20 Minutes 3.25 Minutes
8	16	1. Review the knowledge from the last lesson. 2. Learn the weak rhythm and C- major scale. 3. Appreciate the two pieces "Cuckoo" and	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes

		"Knight and Lady" in Fiber's piano teaching materials and cultivate aesthetic ability. 4. Practice playing "Oh, Suzanne."	
9	17	1. Review the knowledge of the last lesson and complete the textbook P 10 exercises. 2. Learning $\sharp F$, Homophonic Connections. 3. Practice hand-eye coordination and fine finger movement. 4. Practice playing the song "The bell rings".	A class lasts for 60 minutes 1.15 Minutes 2.10 Minutes 3.20 Minutes 4.15 Minutes
9	18	1. Review the knowledge from the last lesson. 2. Learn about bb, b e. 3. Practice hand-eye coordination and fine finger movement. 4. Practice playing the song ballerina.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
10	19	1. Review the knowledge from the last lesson. 2. Learn from G major and F major. 3. Cultivate aesthetics and	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes

		interest according to the P40 forty-page "Beautiful and Low Return". 4. Practice playing the song " Three Blind mice.	4.15 Minutes
10	20	1. Review the knowledge of the last lesson and complete the textbook P 16 exercises. 2. Learn the G major scale and the F major scale. 3. Teachers and students play with four hands to cultivate cooperation ability. 4. Practice playing "Follow the Captain" and "Draw row".	A class lasts for 60 minutes 1.15 Minutes 2.10 Minutes 3.20 Minutes 4.15 Minutes
11	21	1. Review the knowledge from the last lesson. 2. Learn the sound name and sing the name. 3. Focus and memory exercises. 4. Practice playing the song "aerobics".	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
11	22	1. Review the knowledge from the last lesson. 2. Learn between a high octave and a low octave.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes

		3. Practice hand-eye coordination and fine finger movement. 4. Practice the repertoire Baiah 3-5.	3.20 Minutes 4.15 Minutes
12	23	1. Review the knowledge from the last lesson. Complete the textbook P21 exercises. 2. Learn how to play together. 3. Teachers and students play with four hands to cultivate cooperation ability. 4. Practice playing Baiah 6-7.	A class lasts for 60 minutes 1.15 Minutes 2.10 Minutes 3.20 Minutes 4.15 Minutes
12	24	1. Review the knowledge from the last lesson. 2. Learn the ♯ mark. 3. Four rounds between students to cultivate cooperation ability. 4. Practice playing the song "Once upon a Time."	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
13	25	1. Review the knowledge from the last lesson. 2. Learn to decompose the chords. 3. Teachers and students	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes

		play with four hands to cultivate cooperation ability. 4. Practice playing Baiah 8.	4.15 Minutes
13	26	1. Review the knowledge from the last lesson. 2. Learn the flexibility of the wrist during the breakdown of chords and succession 3. Teachers and students play with four hands to cultivate cooperation ability. 4. Practice playing Baiah 9.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
14	27	1. Review the knowledge from the last lesson. 2. Learn the decomposition of variable tone and lefthand. 3. Review the piano pieces you have learned through games. 4. Practice playing the song "mountain Climbing".	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes

14	28	1. Review the knowledge of the last lesson and complete the textbook P27 exercises. 2. Learn the interval of the music. 3. Practice hand-eye coordination and fine finger movement. 4. Practice playing the P30 tone range.	A class lasts for 60 minutes 1.15 Minutes 2.10 Minutes 3.20 Minutes 4.15 Minutes
15	29	1. Review the knowledge from the last lesson. 2. Learn how to play the chords. 3. Watch the audio for aesthetic appreciation and interest cultivation. 4. Practice playing the symphony "From the New World" and "Jump to My Friend's Side".	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
15	30	1. Review the knowledge from the last lesson. 2. Learn the stress. 3. Teachers and students play with four hands to cultivate cooperation ability.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes

16	31	1. Review the lessons from 14-30. 2. Review the staccato, legato, and use the wrist to play the repertoire flexibly. 3. Practice hand-eye coordination and fine finger movement. 4. Practice playing the song "Beautiful and Low Return".	A class lasts for 60 minutes 1.20 Minutes 2.20 Minutes 3.20 Minutes
16	32	1. Review the knowledge from the last lesson. 2. Learn musical phrases and facial expression marks. 3. Practice hand-eye coordination and fine finger movement. 4. Practice playing the songs "Bee" and "Making Much More About Nothing".	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
17	33	1. Review the knowledge from the last lesson. 2. Learn sound skipping and facial expression marks. 3. Students play with four hands to cultivate	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes

		cooperation ability. 4. Practice playing the song "Animal Exhibition".	
17	34	1. Review the knowledge from the last lesson. 2. Learn to mark it repeatedly. 3. Play the Animal Exhibition in different ways to cultivate your aesthetic ability. 4. Practice playing the song "On the Embank".	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
18	35	1. Review the knowledge from the last lesson. 2. Learn the new high notes 3. Use the rhythm and melody to develop your focus. 4. Practice the track Baiah 32-33.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes 3.20 Minutes 4.15 Minutes
18	36	1. Review the knowledge from the last lesson. 2. Learn a new bass.	A class lasts for 60 minutes 1.10 Minutes 2.15 Minutes

Appendix C

Questionnaire on children's piano learning among parents of 3-6
year old piano students in northern Jiangsu Province

Part I Basic Information

Instructions: Please tick ✓ in the box to express your opinion.

1. Your relationship with your child

☐ Father

☐ Mother

2. Your child's age

☐ 3 years old

☐ 4 years old

☐ 5 years old

☐ 6 years old

3. Your child's gender

☐ Boy

☐ Girl

4. How long does your child practice piano every day

☐ Cannot guarantee daily practice

☐ Less than half an hour

☐ Half an hour

☐ One hour

☐ Two hours

☐ More than two hours

5. Has your child ever used electronic devices to assist in learning piano

☐ Frequent use

☐ Used more often

☐ Occasional use

☐ Rarely used

☐ Never used

6. How involved are you in your child's piano lessons

☐Frequent use

☐More often

☐Occasionally

☐Very seldom

☐Never

7. What is your child's current level of interest in piano

Very much

Likes it

Average

Forced to learn piano

Doesn't matter

8. Do you think the current piano lessons have increased your child's interest in music

Obviously improved

Somewhat improved

No change

Slightly decreased

Significantly decreased

9. What do you think of your child's hand-eye co-ordination?

Very good

good

Average

Poor

Very poor

10. Do you think piano lessons should include more training for hand-eye coordination

Yes

No

11. How do you think your child's communication skills ?

Very good

good

Fair

Poor

Very poor

12. How do you think your child's co-operation skills are

Very good

good

Fair

Poor

Very poor

13. Your child knows exactly what he/she wants to do, has a sense of purpose

and

is able to plan his/her behaviour accordingly, guided by his/her goals.

Very good

Good

Fair

Poor

Very poor

14 How do you think your child's ability to concentrate?

Very good

Good

Fair

Poor

Very poor

13. How do you think your child's memory is?

Very good

Good

Fair

Poor

Very poor

14. What do you think of your child's aesthetic ability?

Very good

Good

Average

Poor

Very bad

15. Your child remembers all kinds of fragmented memories from life.

Very good

Good

Fair

Poor

Very poor

16. How do you think your child's memory is?

Very good

Good

Fair

Poor

Very poor

17. In your opinion, how good is the child's ability to perceive beautiful things?

Very good

Good

Fair

Poor

Very poor

18. What do you think of your child's aesthetic ability?

Very good

Good

Fair

Poor

Very poor

19. Your evaluation of the children's learning process at the piano.

Very good

Good

Fair

Poor

Very bad

20. Do you value your child's learning of specialized technical skills

☐ Very important

☐ More important

☐ General importance

☐ Not very important

☐ Not at all

21. What do you want your child to learn piano for

☐ Examination

☐ Continuing to higher education

☐ Cultivate interest

☐ Future career

☐ Improve personal ability

22. Your thoughts on choosing a piano teacher

☐ The child's beginning education stage is important and should be chosen carefully.

☐ It's easy to start learning and you can find any teacher you want

☐ You can teach as long as you can play

☐ It is more reliable to be introduced by someone you know.

☐ Each piano store, school or youth center

23.What do you think are the shortcomings of piano education?

- ☐ A single teaching style
- ☐Lack of development of the child's personal skills
- ☐Inadequate use of teaching materials
- ☐ Outdated educational thinking
- ☐ Personal competence of piano teachers

24.What you think needs to be improved in piano education

- ☐ Teaching methods
- ☐Classroom model
- ☐Subject materials
- ☐Learning exchange
- ☐Educational Ideology
- ☐Teaching time
- ☐Teaching process
- ☐Curriculum research

Part II Teachers' Attitudes and Suggestions on Piano Programmes for Children's All-round Development

Please answer the questions in detail based on the comments in context. Please express your opinion by ticking the comment level box ✓. The score for each box has the following meanings:

1. Strongly disagree
2. Disagree
3. Agree
4. Quite agree
5. Strongly agree

Table 56 Course Assessment Table

Assessment theme	Content of the assessment	Level of opinion				
		5	4	3	2	1
1. Piano Course Content	1) Current instructional content is not developmentally appropriate for students.	5	4	3	2	1
	2) The difficulty level of the current curriculum is acceptable.	5	4	3	2	1
	3) The inner glory of the piano course is not comprehensive enough.	5	4	3	2	1
	4) I hope the content of the course can promote the overall development of students	5	4	3	2	1
2. Piano Teaching Facilities and Environment	(1) The difficulty level of the currently used materials is appropriate	5	4	3	2	1
	2) The content of the current teaching materials is rich and interesting	5	4	3	2	1
	3) Comfortable teaching environment	5	4	3	2	1
	4) Wish to use multimedia electronic equipment in teaching	5	4	3	2	1
3. Piano Program Evaluation	1) Want the teaching process to assess and evaluate the performance of students	5	4	3	2	1
	2) Wish to use more reasonable assessment methods	5	4	3	2	1
	3) Students will benefit from the teacher's	5	4	3	2	1

	assessment					
	4) Desire for alignment of course objectives with course assessments	5	4	3	2	1
4. Piano Teaching Process	1) Current teaching and learning activities can promote the overall development of students.	5	4	3	2	1
	2) Current teaching and learning activities are rich and interesting	5	4	3	2	1
	3) Teaching activities should be innovative	5	4	3	2	1
	4) Teachers should pay more attention to the improvement of teaching activities	5	4	3	2	1
5. Children's health 5. Children's health	1) The current health problems of young children deserve attention.	5	4	3	2	1
	2) The development of hand-eye coordination and fine motor skills of young children is very important.	5	4	3	2	1
	3) I hope the relationship between piano lessons and hand-eye coordination and fine motor skills of young children will be paid attention to.	5	4	3	2	1
6. Child intelligence	1) The current intellectual development of young children deserves attention	5	4	3	2	1
	2) The development of aesthetic ability and memory of young children is very important.	5	4	3	2	1

Appendix D



AF19-03-03.1

August, 2023

หนังสือรับรองจริยธรรมการวิจัยในมนุษย์

หนังสือฉบับนี้ให้ไว้เพื่อแสดงว่า

ชื่อโครงการวิจัย : การพัฒนาหลักสูตรเปียโนเพื่อส่งเสริมพัฒนาการเด็กแบบองค์รวมของเด็กวัยประถมศึกษาในมณฑลเจียงซู
ทางตอนเหนือของจีน

ชื่อหัวหน้าโครงการวิจัย : นางYANLIN MA

หน่วยงานต้นสังกัด : คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

หมายเลขรับรองโครงการวิจัย : SWUEC-672501

รายการเอกสารที่รับรอง :

- | | |
|---|------------------------------------|
| 1. แบบเสนอเพื่อขอรับการพิจารณา | ฉบับที่ 2 ลงวันที่ 30 สิงหาคม 2567 |
| 2. โครงการวิจัยฉบับสมบูรณ์ | ฉบับที่ 1 ลงวันที่ 24 กรกฎาคม 2567 |
| 3. เอกสารข้อมูลและขอความยินยอมสำหรับอาสาสมัคร | ฉบับที่ 1 ลงวันที่ 24 กรกฎาคม 2567 |
| 4. เครื่องมือที่ใช้ในการวิจัย | ฉบับที่ 1 ลงวันที่ 24 กรกฎาคม 2567 |
| 5. ประวัติผู้วิจัย | |

ได้ผ่านการรับรองจากคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยในมนุษย์ มหาวิทยาลัยศรีนครินทรวิโรฒ โดยยึดหลักเกณฑ์ตาม Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research ตลอดจนกฎหมาย ข้อบังคับและข้อกำหนดภายในประเทศ จึงเห็นสมควรให้ดำเนินการวิจัยตามโครงการวิจัยนี้ได้

วันที่รับรอง : 4 กันยายน 2567

วันที่หมดอายุ : 3 กันยายน 2568

(ลงชื่อ).....

(รองศาสตราจารย์ ดร.สิทธิพงศ์ วัฒนานนท์สกุล)

ประธานคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์

ชุดสังคมศาสตร์และพฤติกรรมศาสตร์ (ชุดที่ 2)

มหาวิทยาลัยศรีนครินทรวิโรฒ

หน่วยจริยธรรมและมาตรฐานการวิจัย

มหาวิทยาลัยศรีนครินทรวิโรฒ

อาคารนวัตกรรม ศ.ดร.สาโรช บัวศรี ชั้น 17

โทร. (02) 6495000 ต่อ 17503, 17506 โทรสาร (02) 2042590



AF20-03-03.0
May, 2023

Certificate of Ethical Committee Approval

This is to certify that:

Protocol Title: THE DEVELOPMENT OF A PIANO CURRICULUM FOR PROMOTING HOLISTIC CHILD DEVELOPMENT AMONG ELEMENTARY SCHOOL-AGED CHILDREN IN NORTHERN JIANGSU PROVINCE, CHINA.

Principal investigator: Mrs.YANLIN MA

Institution: Faculty of Fine Arts, Srinakharinwirot University

Protocol code: SWUEC-672501

Documents approved:

- | | |
|---|-----------------------------------|
| 1. Submission form | version no. 2 date 30 August 2024 |
| 2. Full research proposal | version no. 1 date 24 July 2024 |
| 3. Participant information sheet and consent form | version no. 1 date 24 July 2024 |
| 4. Questionnaire/data collection form | version no. 1 date 24 July 2024 |
| 5. Investigator's biography | |

have been reviewed and approved by the Human Research Ethics Committee of Srinakharinwirot University based on Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research, along with laws and regulations of Thailand. Thus, the approval for conducting the study is granted.

Date of approval: 04/09/2024

Date of expiration: 03/09/2025

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Appendix E

Child Development Comprehensive Assessment Form (6 Assessments)

Assessment Description: This assessment is conducted 6 times. The initial assessment (T0) serves as the baseline before the course begins. Subsequent assessments (T1-T5) are conducted after each unit. This evaluation focuses on the comprehensive developmental abilities that piano courses may promote.

Table 57 Child Development Comprehensive Assessment Form

Student Name: _____		Assessment Phase: T _____	Date: _____
Developmental Domain	Assessment Indicators and Scoring Criteria (Circle the appropriate score)	Score	
I. Cognitive Abilities	1. Attention & Concentration: Sustained focus time on tasks and anti-interference ability. <i>(1-Easily distracted, 2-Needs reminders, 3-Can focus on short tasks, 4-Can focus for extended periods)</i>	1 2 3 4	
	2. Memory: Ability to remember melodies, fingering, and simple scores. <i>(1-Difficulty remembering, 2-Remembers fragments, 3-Remembers most content, 4-Accurately remembers and reproduces)</i>	1 2 3 4	

	3. Logical Thinking: Preliminary understanding of rhythm patterns and musical structure. <i>(1-No understanding, 2-Preliminary perception, 3-Understands basic patterns, 4-Discovers and applies patterns)</i>	1 2 3 4
II. Motor Skills	4. Fine Motor Skills: Hand-eye coordination, finger independence, and force control. <i>(1-Poor coordination, 2-Basic coordination, 3-Good coordination, 4-Precise control)</i>	1 2 3 4
	5. Sensory Integration: Coordination of auditory, visual, tactile senses with movement. <i>(1-Poor integration, 2-Integrates with guidance, 3-Good integration, 4-Highly efficient coordination)</i>	1 2 3 4
III. Social & Emotional Skills	6. Cooperation: Ability to listen and cooperate with others in duets and music games. <i>(1-Self-centered, 2-Passive participation, 3-Active cooperation, 4-Positive leadership & collaboration)</i>	1 2 3 4
	7. Performance & Confidence: Willingness to perform and express musical emotions. <i>(1-Withdraws/refuses, 2-Nervous/hesitant, 3-Natural performance, 4-Confident & expressive)</i>	1 2 3 4

	8. Perseverance & Patience: Persistence in overcoming practice difficulties. <i>(1-Gives up easily, 2-Needs encouragement, 3-Can complete tasks, 4-Actively overcomes difficulties)</i>	1 2 3 4
IV. Artistic & Aesthetic Appreciation	9. Appreciation & Discrimination: Sensitivity to musical emotions (happy, sad, etc.). <i>(1-No response, 2-Can perceive, 3-Can understand & describe, 4-Can empathize & evaluate)</i>	1 2 3 4
	10. Creativity: Attempts simple improvisation or creates movements for music. <i>(1-No expression, 2-Imitates, 3-Shows simple creativity, 4-Shows imaginative creation)</i>	1 2 3 4
Total Score		/ 40
Teacher's Comments:		

VITA

