

Improve the efficiency of independent practice in piano performance for elementary children

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Abstract: This project is talking about the instrumental practice for young children in music learning. Because of the fact that the practice has a close correlation with a child's achievement in musical study, and most children are still unable to be satisfied in piano practicing. So, this thesis has explained the general reasons for pupils' unwillingness in piano practicing after lessons and how to cope with those circumstances under the joint efforts of children themselves, teachers, parents, and family. The opinions of this dissertation were based on the review and reference of essential books, significant literature and researches.

1. Introduction

This paper focuses on the importance and methodology of piano practicing for young beginners, children from five to eight years old. Practice is a crucial determinant for helping to develop their training ability and get success in musical study. Therefore, it is crucial to develop the efficiency and proactiveness of the child's practice through cultivating a child's personality, improving the teacher's pedagogy with useful musical materials, integrating parents with a positive attitude, and creating an attractive learning environment. In the current situation, many children show a less than satisfactory willingness and interest in practice after the piano lessons. It may be caused by many aspects. This paper demonstrated the problems and solutions mainly from four aspects, which have the psychology of children, teacher's teaching methods, parent's help, and the influence of the child's family [1]. On the one hand, by reading Donnelly's research, it has found that children's personalities directly influence the way of piano practicing. Children who have passive character may be short in expressive ability during practice, and active children tend to rush through the practice mindlessly. On the other hand, improper teaching methods may destroy children's interest and enthusiasm in musical learning and practice; this thesis demonstrates some approaches by referring to a variety of professional literature [2]. For example, Baumgartner's journal of "The Piano Teacher" examined some practical suggestions, such as making a particular practice plan for children, motivating them to make and enjoy music rather than monotonous repetition, and encouraging the pupils to listen different types of music for better improvisation. Apart from that, some musical materials are particularly recommended [3].

These include '*Alfred*,' '*Piano Adventure*,' '*Bastien*,' '*Music Tree*,' '*Thompson*' and '*Bartok*'. These kinds of tutor books are prevalent and beneficial for guiding both children and teachers, because they have different characteristics in teaching process and content. '*Alfred*' and '*Music Tree*' both possess colorful pictures and lovely fonts in contents. '*Piano Adventure*' has unique systematical pedagogy, and '*Bastien*' is a comprehensive guidebook that consists of teaching, theory, music, and performance. The '*Thompson*' is a traditional music material in many countries, and the '*Bartok*' is an exercise book with many technical exercises. Besides, the parent's perception and effort would provide their child with confidence and support. From the opinions given by both '*The Science and Psychology of Music Performance*' and '*The Child as Musician: A handbook of musical development*' By Gary McPherson, parents should believe that a child's musical success can be achieved by persistent practice. And then parents are encouraged to give them praise and reward when the child reaches even a small success [4-5].

Besides, parents are also supposed to attend the child's piano lessons. It may not only show their approval and support in a child's musical learning but also can further allow them to help the child's practicing at home. In addition, a proper musical atmosphere would contribute to enriching the pupil's musical experience. The children may prefer to listen to music with family, and making music with family, such as playing instruments, singing, or talking about music together, would be a motivation for a child to persist with musical practice [6-7].

2. The definition of practice

Studies of musical abilities from childhood to adulthood, from the primary level to expert performance degree, cannot be achieved without long-term practice. The more time of capable practice a pupil has spent, the better performance a pupil can present. However, the problem is that to continually maintain practice is a hard job for most children [8].

There are many different definitions of practice all the time. Pace claimed that piano practices could be a problem, and students need to analyze, combine thinking with physical activities to deal with the problem. Or it could be seen to be an automatic action to develop the accuracy, fluency, velocity, and flexibility in performance by intentional repetition [9]. However, Jardaneh defined practice as a systematic repetition, improving students' technical and musical expressive skills, while achieving satisfactory piano performance [10]. To improve the efficiency of practicing, it is essential to understand appropriate methods related to play the piano. The acquisition of technique is not only reflected on the manual dexterity or finger strength, and it is a gathering of many skills that are developing as time passes. These skills require students to feel how their fingers, hands, arms, etc. are to be moved and training the brain, nerves, and muscles to perform deftly and controllably [11]. It chiefly demands the pupil to practice not only using physical condition but also by consciously engaging their brain. Even the scales or arpeggios are not simply mechanical exercises for piano learners, and to practice these with mindless repetition may be harmful to the student's musical learning experience. Thus, pupils should be careful to avoid practicing mindlessly to prevent the cultivation of bad habits [12-14].

Furthermore, the authors found a secure connection between the standard of accomplishment and the amount of daily practice. They indicated that formal practice is an essential determinant of musical achievement. Most well-known musicians started their music lesson early in life and have spent around 10,000 hours of practice before they were able to start a professional musical career. A current investigation by Roussy and Bouffard claimed that practice could split into formal and informal. The criteria for formal practice are from pupil's goal-direction, focused attention, self-regulation, and deliberate practice [15-17]. Moreover, formal practice usually includes warm-up routine and technical exercises, such as scales, studies, and sight-reading. By contrary, the informal practice will be more casual, which involves some activities, like improvisation, or a particular piece that the player prefers [18-19]. Roussy and Bouffard's research proposes that musical achievement is associated with both quantity and quality of practice, which is the amount of practice time and formal practice. According to the framework of the article, the high-achiever shows more strong self-regulation and practice with high quality and quantity [20].

However, there was a research project that shows that over 90% of beginners' practice tend to play simply through from the beginning to the end of the piece, with no clear goals and specific strategies. In the childhood period, pupils prefer to rely heavily on their teachers, parents, and even peers about learning the required skills. "Factors inhibiting the effectiveness of their practices are often related to the home environment, the children's personality, lacks music understanding or lack of motivation to learn a piece among another things" [21]. Pupils usually have a piano lesson once a week, and teachers may only hear the outcome of the student's effort. In this situation, teachers may not be aware of the difficulty that children encountered while practicing at home. Therefore, it is needed for teachers to inquire about the process of students practicing and then provide timely feedback to improve the efficiency of piano practice [22-23].

The sensitivity to music of most young children is a result of the informal listening experience and general cognitive improvement, and in some cases, to enrich children's musical experience by

formal training can somehow develop children’s ability to demonstrate precise musical knowledge. What is more, there is a large body of research that demonstrated that children’s emotion perception in music could be measured by a short piece [24]. According to Ziv and Goshen, when 5 to 6 years old children emotionally translate a neutral story, they will be influenced by prior listening of happy or sad-sounding music. The finding means that children are capable of feeling the emotional tone of music naturally, even without any directive [25]. A young pupil will also use physical cues to express the emotional content of the music. For instance, when 7 to 8 years old children perform a happy or sad dance with emotionally blurred music, they may prefer to translate the emotional content of the music to match their expressive body movement. The development of the major-happy, minor-sad relationship is one of the most significant changes in children’s consciousness of musical emotion, it begins at four years old. It establishes on the 7-8 years of age. “A child’s personality strongly shapes the way he/she thinks and consequently affects his/her problem-solving behaviors”. According to Donnelly’s research, the result indicated that children’s personalities heavily influenced the way they practiced the piano. Brett and Chloe were two characteristic pupils investigated by Donnelly, and they have different personalities which had reflected on their respective piano practice and lesson [26].

Brett was compassionate and good at expressing the feeling and dynamic of the piece he played but failed to correct the mistakes during the practice. Brett’s personality revealed in the intensity of interrupted playing and feels so anxious for correcting the problems. The most effective approach for Brett was singing while he repeated the measures that he had played wrong [27]. In comparison with Brett, Chloe has a more reversed personality and is more capable of using analytical skills. However, Chloe always played the piece with an inaccurate rhythm because she wanted to play quickly. This tendency is caused by her impulsive personality. So, the practice problem was eventually alleviated by slowing down on the passages, in which she predicted problems and oftentimes to just allow her to improvise until she ‘finds’ the right notes [28].

3. The selection of musical materials

It is essential to learn piano along with musical materials because they can guide students to solve the problem that children may meet during the practice. Teachers can also use a variety of approaches from musical tutor books as references. Generally speaking, most young beginners prefer to use ‘*Music Tree*’ ‘*Alfred*’ ‘*Piano Adventures*’ and ‘*Bastien*’ as tutor books. Teachers may choose different music textbooks for different pupils, based on their personality, learning situations, and so on. These materials have diverse characters and strengths in the matter of teaching methods.

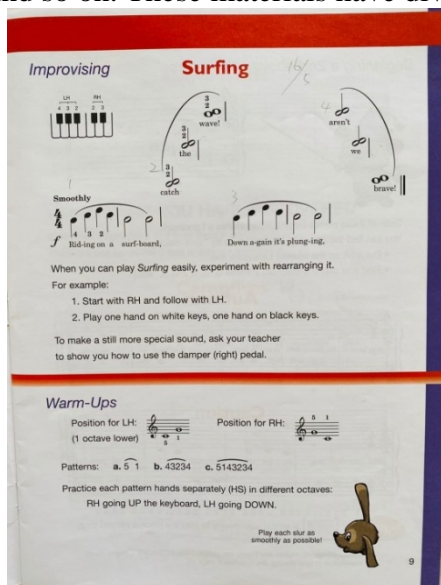


Figure 1: ‘*Music Tree 1A*’

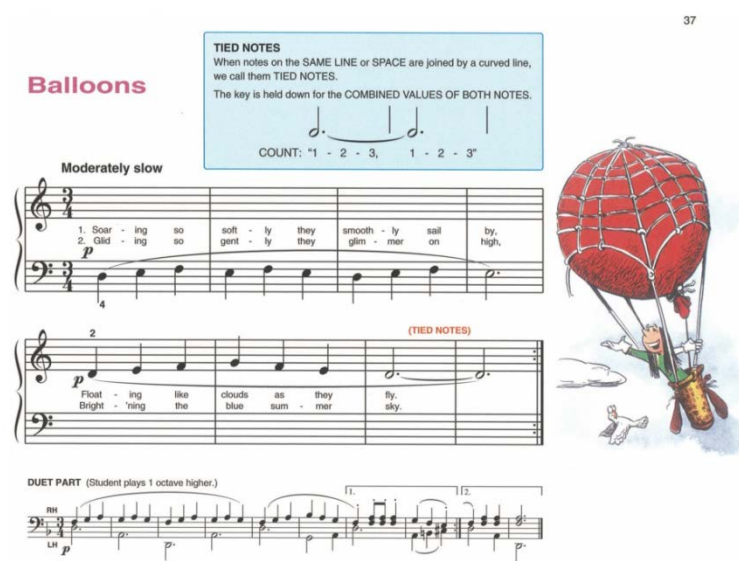


Figure 2: Alfred Lesson Book Level A

More specifically, ‘*Music Tree 1A*’ presents Warming up and some simple exercises for daily

practice, and it has close integration with musical technology and theory, see Figure 1. It introduces the difference between different types of the interval, likes second, fifth, harmonic, and melodic. It gives a specific process, so pupils can even be learning previously by themselves. By doing these activities, students may know about the intervals visually and aurally, and their finger flexibility can better improve by following the fingering numbers in the books. It is crucial to make students understand the importance of fingering in association with the phrase and as an aid to memorization.

Alfred Basic Piano Prep Course for the Young Beginner is an exciting series of music books, which are very suitable for young children. For example, Lesson Book Level A from this series looks colorful and vivid, because it is full of cartoon images that attract children's attention, see Figure 2. Most young children may have a short attention span and quickly get bored in the piano lesson. Thereby, involving some exciting pictures may make children's piano experience more fun. It has an accompaniment for teachers to play, which can let the single-note that the pupils played sounds more beautiful [29]. Most of the pieces in the book include lyrics, and it means that the students are encouraged to singing while they are playing during the practicing. It will not only develop the children's sense of music but also improve the accuracy of pitches and rhythms [30-31].

'Piano Adventures Lesson Book Primer Level' can be regarded as an essential guide book for the young beginner. To be specific, it sets the goal of practicing and allows children to follow the task sheet. It then provides step-by-step assistance with patterns, models, and procedures to help pupils understand the process of practice. In order to cultivate a proper habit in piano practicing, it helps them concentrate more on the music [32]. Take Figure 3 as an example, it combines symbols with a visual representation to describe the music. It mixes the iconic and symbolic aspects instead of going straight onto the staves of music, which engages with the child by using creative and gentle ways, and can help the child to know the fundamental principle of pitch such as high or low. Besides, it contains the guideline of the keyboard in the form of a picture for letting children find the note position quickly and intuitively [33-34]. It also shows logical fingering to students, which can help them become more familiar with the keyboard.

Practice Steps

1. On the closed keyboard lid, play and say finger numbers. Feel the whole notes by saying, "two-oo-oo-oo" for this finger.
2. On the keyboard, play and count.
3. Play and sing the words.

Find the Keys



Old MacDonald Had a Song

Eye Check: Ask your teacher to watch your eyes as you play. Did you have to look down?



CD 12-13 12-13 8-9 5



Figure 3: Piano Adventures Lesson Book Primer Level

Figure 4: Bastien Level 1

'Bastien Level 1' is a comprehensive musical tutor book for elementary pupils, which has an excellent arrangement of lesson content, see Figure 4. The piano books divide into the piano, theory, teaching, and performance books. More importantly, the book contains a wide range of well-known songs for children, asking them to count out loud and sing the melody while practicing. It can somehow increase the familiarity of rhythm and student's enjoyment in learning the pieces. Most findings indicated that 4 to 5 years old children rely on tempo to recognize the emotions expressed by music, connecting a fast tempo with happiness, and a slow tempo with sadness. It is beneficial for teaching pupil musical rhythm and dynamic since their childhood so that their ability of musical

expression can be better developed. Meanwhile, “The level of attention devoted to a piece seemed to be directly related to the repertoire they played”. The pieces children liked would take the best of their attention, especially the short music that children have heard before, and they may be eager to figure out when the mistakes occur [35]. Apart from that, ‘*Bastien*’ also prepared accompaniment part in some piece for teachers to play together with the children, and it has many colorful images for describing the songs which let the book looks very absorbing [36].

In addition, some pupils in Australia will use ‘*Bastien*,’ ‘*Bartok*’ and ‘*Thompson*,’ but the number of users may not be as much as in China. These three music textbooks are very popular in China, and most children would choose them as musical guide books. ‘*Bartok Piano Pieces for Children*’ seems to be novel for most children, because it starts on the black key to introducing the piano key, see Figure 5. The pupils may find it interesting and feel more comfortable in memorizing each note's position on the keyboard. Apart from this, the book applies lots of practical exercises, involves canon, alternate hands, counterpoint, parallel motion, contrary motion, and imitation. Some simple exercise is aiming at gradual train student's performance techniques, and it gives many examples for helping pupils easy to follow [37-38].

‘*John Thompson’s Easiest Piano Course Level 1*’ may be the earliest music textbooks used in China. Most young beginners took it for their elementary piano book before 1995, see Figure 6. As time goes on, the ‘*Thompson*’ series of the book has been improved and changed a lot. The books were classified into different levels from easy to difficult for children to choose as they need. It not only provided the systematically training methods for tutors but also introduced the basic keyboard technique with pictures and descriptions for children [39].

So, to some extent, the pupils can read the book by themselves or get help from their parents. ‘*Thompson*’ was one of the traditional music materials, which means that the book taught the children with musical knowledge in a traditional way. It starts with Middle C to explain the piano keyboard to students, and the children will know 'What is the Middle C' and 'Where is the position on the keyboard' in the first piano lesson. Moreover, one of the brilliant characteristics in this book is that every piece has one specific drawing, which can somehow attract children's attention, and they will not feel tedious by using these pictures.



Figure 5: Bartok Piano Pieces for Children



Figure 6: John Thompson’s Easiest Piano Course Level 1

4. The appropriate musical pedagogy for teachers

Teachers are the most crucial influence in early piano learning except for parents. It not only reflects in enlighten musical knowledge but also affects student's tastes and values in music, and to

some extent, it places a key position concerning motivation. To be a professional teacher, Booth presented five useful suggestions for making an unusual music course. Firstly, work on a different discipline. Try to learn other disciplines as a novice by suffering anxiety, embarrassment, and delight in small achievement. Then think about the details in each experience, like 'How did that work for us as a beginner?' 'What is the most effective way to engage, encourage, and guide pupils new to learn a music form? Secondly, set up basic guidelines, make an essential working principle that be applied and experimented with by exploring other art forms. Thirdly, work with practicality, apply the teaching plan to actual lessons, and following the lesson outlines. Fourthly, hands-on practice because learning is theory and doing and will be much harder than the theatrical pieces of knowledge. Fifthly, background reflection: As an eligible music teacher, it is essential to know about musical theory, work environment, student's attitude, how to develop the habit of lifelong study, and more effective way to support pupils' musical learning.

To begin with, on the one hand, teaching piano in a group may be beneficial to motivate pupil's interest and enthusiasm in music learning, inspire their rate of progress, and improve their personal and social skills. Involving pupils in the group can somehow allow children to discuss with others, play the piece with each other, and learn somethings from each other. It may build a more enjoyable atmosphere for children's piano lessons, thus inspiring pupils' persistence of learning to play the piano. On the other hand, for young children at the beginning of the individual lesson, teachers better to ask the pupil 'have you already enjoyed and made the music today? If not, let us start to make music' rather than command the child to show their outcomes of practicing straightly. Teachers are supposed to use 'make music' instead of the word 'practice' for children since the 'practice' are more likely to let children feel bored and terrible. Undoubtedly, many children tend to play the wrong note with wrong postures or make dynamic and timbre mistakes during the lesson. Rather than consider what kinds of disadvantages need to be avoided in performance, allow pupils to explore correct and incorrect ways, compare the sounds, and recognize the placement on the keyboard, enhancing their understanding of how the practice affects the achievements.

In most cases, very few students would execute the practice strategies that the teacher mentions in the lesson when they practice independently. To help pupil improves their work efficiency, and better involve in musical activities, make a learning plan can be necessary. Intentional practicing contains a clear goal, meaningful feedback, and mindful repetition. Next, Children have beliefs about the nature of their abilities in any field, and it guides their behavior and thinking. These beliefs are crucial, which can help them overcome the difficulties they encounter. Indeed, children either believe their talent is inherent and cannot be improved, or their ability is malleable that can gradually develop by learning and practice. Therefore, it is not surprising that to praise children said, 'Well done! You must be very talented!' 'You are good at music!' 'You must be a natural at playing the piano after good performances may have an undesirable negative influence, whereas to provide the feedback linking children's achievement to their efforts, such as you must have practiced very hard to perform that piece!' 'I can see that you tried very hard to work on that and it paid off!' 'Look at all the things you can do now that you could not do last week!' By using this encouragement, children would believe that they can improve their abilities by practice regularly and effortfully. Thus, the teacher's praise link to efforts, rather than the person, can directly affect children's thoughts and behaviors for learning and also keep positive effects on children's motivation.

Secondly, teachers should realize that the importance of improvisation for young beginners, even though most studies on improvisation toward the older and advanced students. However, teaching children with proper improvised activities helps entertain their musical experience. Baumgartner suggested that teachers could make the piano lesson be more fun by adding some simple improvised activities, like clap the rhythm, feel the beat on a percussion, and then play the keyboard. More detailed, teachers could create and clap some short and workable rhythms with one measure phrase for students to imitate. If students respond incorrectly, teachers can gradually improve the degree of difficulty. Meanwhile, teachers can switch their roles with students and create rhythms for teachers to answer. Compared with telling the knowledge directly, induce children to think and act initiatively will allow students to remember the rhythm more efficiently. Besides, most keyboards

have the function of percussion or drum, so pupils can learn the tempo or other signature from different musical devices, which will make the music exercise more lively and joyful. When students return to the piano keyboard and start on the first note, they will intend to take the lead and be more confident about playing the pieces.

Thirdly, creation is also an essential element in terms of generating qualified practicing experience. Creation and improvisation have an impartible relationship for developing musical ideas. Pupils could learn to improvise expressively by exploring different sounds and making satisfying repeated musical forms or phrases. The creativity of young children demonstrates their spontaneous music-making, and children surely have the desire and ability to commence and fulfill their musical ideas. Research shows that the earliest stage of creativity involves developing musical ideas, and it can be in any way from music, like rhythm, melody, and even texture. In children's practicing, the composition may base on the sounds that are similar to the music or the melody that they have played recently. They are more likely to recompose the songs that they had heard before and were familiar with it. Also, in general, most young children tend to make the composition by repeating the piece. Older children may prefer to develop and refine their musical ideas. It is useful for children to write down their improvisation as an aid to memory, which may even give a start point for children to further compose a short piece. By composing, pupils are capable of exploring music from the inside and developing their performance skills. Even though the composition that young beginners can make is limited and straightforward, teachers should encourage them to try for the enriching learning experience.

What is more, teachers are supposed to inspire the pupil to listen to some particular style of music with typical characteristics, which may allow the children to deeper understand musical knowledge and language. Listening is regarded as the most real and effective way for most children to cultivate the aesthetic and to experience music's intrinsic meaning. There was a finding explained that younger children are more easily able to listen, accept, and enjoy untraditional and unusual music styles. The younger children are more open-eared and less affected by cultural adaptation, so they tend to show widely acceptance of musical forms than older children. Therefore, teachers should encourage pupils to listen with a concentration on varied pieces of music out of lesson time, and then describe them in the lesson, containing aspects of character, dynamics, etc. or even jot down some details of favorite music in the notebook, like country, period, genre, structure, similar and difference, what they like or dislike in pieces. It has a positive impact on helping children enjoy music at different periods, and the influence may be permanent. Students may be capable of making the composition more successful, like more extended or more complex.

5. The influence of parents and family environment

Indeed, parents play a crucial role in children's persistence of learning a musical instrument, and the implications for parents themselves may also be complicated. Parents who believe that their participation and effort influence their children's success tend to work on the belief and have found it demanding and stimulative in developing children's interest. The author suggested that parents should take education as a shared responsibility and not be allowed to turn over their children's education entirely to teachers. According to the investigation, the higher the parents' sense of effectiveness to instruct their children, the more they make their children's involvement and learning actively. Recent research showed that parents who, regardless of their musical ability, possess themselves of strong belief for guiding children's study, they may be more proactive in engaging in musical behaviors and activities, thereby be earlier and more comfortable to achieve musical success. For instance, providing external motivation for the child, attending a child's lesson, supervising a child's practice, instilling concentration and discipline in practice, communicating with the teacher, and exhibiting parental help and support for a child's wish.

Most parents are the role models for their children, and children's interest in learning an instrument can be adequately motivated by parental musical participation. The children exhibited more creative and interested in music playing when observed by adults, and excessive intervention tends to close up children's play. However, proper interaction can somehow foster and creatively

extend it by supporting and responding to children's perception. Parents should demonstrate the motivation and provide appropriate assistance to sustain children's musical play, such as coming along with children and helping them recognize the musical learning.

Parental supervision and support have a direct impact on children's practice. For the first and a half year, piano beginners are not supposed to practice alone, without any supervisor. They were generally speaking, not only because the children are still too young to have self-discipline, but also because they are incapable of correcting them by themselves. Parent's company can to some extent, avoid the generation of bad technical habits and postures during the pupil's practice and encourage the children to move on.

According to recent research by Comeau, Huta and Lui, the involvement of parents in children's music education is connecting with children's musical success. To be specific, a parent who sits on the children's piano lesson positively will be more willing to practice frequently, have an intense sense of competence at playing the piano, and exhibit more interest in performance and creativity. When the parent sits on the child's lesson, it is more likely to indicate that parents take the piano lessons seriously and influence the pupil's attitude in learning the piano. Also, accompany the child in the piano lesson can somehow allow parents to know more about musical knowledge, which may be useful for helping a child's practice at home.

Besides, lots of compelling study experiences tend to happen in children's living surroundings, especially at their home, and the impact of parents' and siblings' musical mindset and performance will stimulate the children's learning mentality. The authors indicated that the children interact with surround in terms of music typically by three different ways: There is first a so-called passive covariation between an individual's genetic material and environment via the shared genes of parents and children. A second, so-called reactive or evocative nature-nurture covariation arises from the correspondence between the social environment and the genetically influenced personality or temperament and needs of the child. The third, so-called active nature-nurture covariation, exists if the child actively selects offers from his or her environment or tries to shape the environment consistent with his or her genome.

An individual's genetic material and family environment have implications for children's musical experience. Because the parents and other relatives provide a particular situation of living and studying environment, such as professional status and education, interests, musical activities, in that case, the children may be able to possess influential settings, like a musical instrument, parental listening, and performance. The presence of those environmental allocations with children's inherent musical ability afford a stimulating atmosphere for growing up their musical learning. Besides, children's genetic personality influences the children's needs for musical learning. The pupil who yearns for learning music would attract more opportunities from their environment, and a musically interested child will show more musical requirements. The parents may buy an instrument or provide chances to hear music for the child when they realize that their children are interested in music. What is more, children tend to select offers from their social environment actively, like the child may ask for music lessons or invite friends or peers who are also interested in music. What is more, the music-related activities support by the family for children's musical development can be presented in many ways. Be more specific, making music and singing with children together, attending concerts with the family, talking music with the children, and participating in children's musical learning. Also, other factors of the family, such as musical abilities, other family members or parent's attitudes, and the presence of musical instruments, are essential conditions of involving children in musical activities. Besides, Manturzevska claimed that the family background exerts the most influential element for a musical career in the area of classical music, and mentioned the features from among prominent musician's home environment. In the first place, a child-centered attitude from parents with an emphasis on a child's musical education. In the second place, reasonable organization and communication with a child's interest, time, and activities. In the third place, at least one person of the family believes the child's potential of being a musician in the future and encourage. Next, take music as a positive value in family life and emphasize enjoying creating music rather than working on a musical career. Last but not least,

keep a positive emotional atmosphere for musical activities, praise, and reward the child even for a small achievement.

Undoubtedly, children's musical experiences have changed through the emergence of digitized music. For instance, most toys design for children incorporate musical tunes, CDs, videos produced for children, and lots of children digital player; video games such as karaoke often link to children TV programs. The utilization of digital music resources provided more possibilities and choices for children to play with. The influence of the family environment takes a high proportion of children's musical experience. The level of pupils' exposure to music was relatively high in their lives because most preschoolers engage in music with their parents, nursery teachers, and other caregivers. The forms that the children music listening is associate with living location and sources of music likes which country does the child lives in, who chooses the music for the child, and what kind of music does the child listens to. In Dunn's research, it has explained:

Music listening is an integral part of students' lives in general, but more so outside of school. Listening to music outside of school increases with age. The reasons students give for listening to music include allowing them to explore their emotions or to change them. Home listening is welcomed over school music listening for pupils. It is less organized and restricted; they can listen to the music and do something else, choose the music based on their emotion, and decide the music concerned with cultural or social trends.

For those parents who do not have musical experiences, some external help may bring lots of advantages. For example, the App calls' Joy Tunes' commence the piano lessons in the form of games, which can make practicing more fun and enjoyable. Children would play the piano by following the instructions, and the mobile device can hear the mistakes so that students can go back for correction. The App not only provides a wide range of songs but also sets up a reward mechanism for encouraging students to persist in practicing and playing well. Most children may tend to be more interest and curious in practicing by using newfangled way, it may allow the process of practicing be more fun and attractive.

6. Conclusion

To sum up, piano practice is a complicated exercise, which combines with mental and physical activities. It is not a mindless repetition with only physical motions. It involving analysis, thinking, and the need to spend much time in every single day. The active practice seems to be one of the most crucial musical achievement requirements, and the children can benefit a lot by lifelong musical learning. Persistence of instrumental practicing can develop not only the child's musical skills, but also shape the pupils with a more health personality, so that the children may not be extraordinarily impatient or introverted. However, delicate practice is viewing as a complicated task, especially for young children, who have a lower level of self- discipline. In this case, the cooperation of parents and teachers with systematic education is the most essential. The teachers should prepare a specific lesson plan base on the child's background and take many new teaching methods for motivating the pupil's practicing enthusiasm and developing their creativity, connect the theoretical knowledge with some fun games or unique teaching ways. Also, consider each pupil's actual situation and make the lesson more attractive and lively by using appropriate musical guide books.

Teachers ought to help children to select suitable books base on their different circumstances. For parents, their belief would be influent the children's attitude toward musical learning, and the children tend to practice consistently when the parents believe that the potential of their children's musical success. Moreover, it is necessary to attend their child's piano lesson in the first year, because it would be an easy way to show parents' encouragement and support. Besides, parents can help supervise their child practicing at home if they accompany the child's music lessons. Also, as a family, parents, and even other relatives have the responsibility to construct a musical atmosphere for their children. Family members are supposed to enjoy the music together, such as listening to music, playing the instrument, talking about music, or even singing. In short, it is crucial to cultivate a good habit in piano practicing since childhood, practice development for young children

needs the joint effort of parents and teachers, and musical learning and practicing should be a lifelong process.

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