



The Perspectives On Piano Teaching Strategies At Qingdao Art School in Shandong Province

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Abstract

Background and Aim: Qingdao Art School is implementing a holistic piano education approach, combining traditional and modern techniques to prepare students for the evolving musical world and develop diverse skills.

Materials and Methods: This study aimed to survey teacher's perspectives on piano teaching strategies at Qingdao Art School. This study used qualitative research methodology, including semi-structured interviews with piano teachers at Qingdao Art School, to understand their teaching methods. Key areas of focus included pedagogical approaches, experiences with different strategies, challenges faced, and perspectives on effectiveness. The interview guideline was used to gather in-depth insights, with eight questions posed to experts. Data was collected through semi-structured interviews, with essential analysis steps including thematic coding, theme grouping, direct interpretation, and data presentation.

Results: The text provides a comprehensive guide to teaching music theory, focusing on various pedagogical approaches. It suggests blended learning, collaborative projects, improvisational techniques, diverse musical genres, and gamification for accessibility. Challenges in teaching include adaptive teaching strategies, personalized music selection, practice routines, classroom community building, and integrating new technologies. Methods are promoted through active learning, digital resources, and flexible scheduling. Technology integration is highlighted, with music software, virtual performances, and AR/VR tools. Professional development opportunities are discussed, and student engagement and motivation are discussed. Evaluation and feedback are also discussed, considering technical skills and musical expression.

Conclusion: The text offers a comprehensive guide to teaching music theory, highlighting various pedagogical approaches and challenges, while promoting active learning, digital resources, and technology integration.

Keywords: Piano; Teaching Strategies; Qingdao Art School

Introduction

European piano traditions had a big influence on China's piano school in the early 20th century. This period saw the assimilation of foreign musical experiences with Chinese national originality, involving technical training, analytical work, and deep study of world piano skills. The integration of foreign professional achievements was crucial for the development of Chinese piano education. Piano was introduced to China in the late 19th and early 20th centuries and initially met with low appreciation. However, its popularity grew over time, particularly through church use by foreign missionaries. After the founding of New China and economic development, piano education entered the public's vision, marking its integration into Chinese culture. The first half of the 20th century saw a blend of Chinese and Western cultures, leading to the development of a unique Chinese piano music culture. Western music, including piano, began to integrate into Chinese music education institutions, promoting the performance of Chinese national musical instruments and influencing the localization of Western music in China. (Kong, Li, Chen, & Wang, 2020).

Piano education in China has undergone significant transformations, with institutions like Qingdao Art School leading the way. These institutions have nurtured generations of pianists and contributed to the enrichment of China's cultural and musical tapestry. However, they face the challenge of reconciling traditional teaching strategies with contemporary educational paradigms and the diverse student body. Traditional piano instruction in China has primarily focused on technical proficiency, expanding repertoire, and fostering musicality. This approach has contributed to the development of adept pianists and the cultural fabric of China. However, the contemporary educational environment presents new challenges and opportunities, necessitating a reevaluation and potential recalibration of these traditional teaching methods. (Fisher, 2010)



Qingdao, a harbor trade city, experienced a religious culture during the colonialist invasion. Western missionaries founded churches and missionary schools in the early 20th century, leading to a conversion to Christianity. People learned to sing hymns and play the organ, and piano from missionaries and nuns. In the 1930s, piano teaching activities in Qingdao mainly involved music classes and elective courses in missionary schools, hiring Chinese and foreign professional piano teachers. These schools promote music education and organize performances, including piano solos and accompaniment. In the early 1940s, foreign piano teachers left Qingdao due to world instability. However, many alien families evacuated to Qingdao, including influential piano teachers like Pastor Jiting Dong, Yuezhen Dai, Chongsheng Wang, Weifang Teng, Aiyu Wang, and Ziyi Jia. These teachers held early piano solo and ensemble concerts and contributed to the development of piano music in Qingdao and the cultivation of talents. In the 1950s, several pianists were admitted to the Central Conservatory of Music, Wuhan Conservatory, and Tianjin Conservatory of Music. The 1960s saw more pianists, such as Shiguang Cui and Keli Xu, and more pianists at the Central Conservatory of Music and Tianjin Conservatory of Music. (Yu, 2017)

Pianists have different perspectives on the importance of technique in their performances. Some pianists believe that technique is fundamental to music-making as it allows for efficient muscle use and coordinated movement. Others view the technique as something that can be learned through everyday life experiences, such as using our fingers, hands, arms, and body in ordinary activities. Additionally, pianists prioritize different elements of technique in their performances. These elements include overall quality, expressive variation, technical precision, rhythmic integrity, and stylistic appropriateness. Furthermore, skilled pianists emphasize the importance of finger movement efficiency, as it contributes to timing and force precision in fast performances. Technology-assisted biofeedback can also help pianists examine their technique and become aware of hand positions and the resulting sounds. The pianists recognize the significance of technique in their performances but may have varying perspectives on its development and execution.

The Qingdao Art School is embracing a holistic approach to piano education, blending traditional and contemporary practices to create a more enriching learning experience. This approach not only addresses the diverse needs of students but also prepares them for the rapidly changing musical world. By embracing this synthesis, Qingdao Art School can continue to be at the forefront of musical and educational excellence, shaping the future of piano pedagogy in China and beyond. The shift towards a more holistic educational paradigm, focusing on emotional, cognitive, and social development, challenges conventional piano teaching methodologies. This shift mirrors a broader educational trend, emphasizing the cultivation of well-rounded individuals with diverse skills and competencies for the 21st century. (O'Neill, 2018; Benitt, et al, 2019). Qingdao Art School is at a critical juncture, where its rich piano education legacy converges with the dynamic demands of contemporary educational needs. This research endeavor aims to explore the viewpoints and experiences of piano teachers at Qingdao Art School, identifying potential strengths and areas of excellence, and identifying opportunities for further refinement, innovation, and pedagogical advancements. (Girard et al., 2011).

This study examines Qingdao Art School's pedagogical approaches in response to global and Chinese educational changes. The study's focus is on the adaptive strategies employed by one of China's top music institutions, aiming to contribute to the broader discourse on music education. It aims to identify potential pedagogical evolution pathways that could enhance Qingdao Art School's practices and shape piano education nationally and globally. The findings could inform and inspire various educational contexts, paving the way for innovative approaches that combine traditional musical rigors with contemporary educational philosophies.

Objective

To survey teacher's perspectives on piano teaching strategies at Qingdao Art School.

focusing on the perspectives of teachers regarding the effectiveness and adaptability of these strategies in enhancing students' musical, cognitive, emotional, and social development.





Literature review

Yu (2017) presents Chinese foreign and piano teachers at the development of Qingdao Piano Art. (1940 - 1966). Dr. Heinrich, an Austrian piano doctor, taught piano in Wende female school from 1940 to 1946. He had excellent playing skills, composition, and a systematic teaching method, which attracted many students. He made great contributions to cultivating piano talents in Qingdao, such as Yuan Mao, a famous Chinese composer, and teachers like Ziyi Jia and Xiuwen Li; Jinghe Xu, a Korean pianist, taught students at home and played European classical works. She focused on learning and researching modern teaching methods, leading to improved playing skills among her students. She had many students, including Guangxia Wang, Yumei Wang, Chongsheng Wang, Wenju Sui, Xiaoting Li, and Tianmin Wang.; Yuezheng Dai, born in Qingdao, taught piano by foreign teachers and studied piano in Shanghai before returning to Qingdao. She taught piano at missionary schools and Qingdao municipal female schools for over fifty years. She trained many piano talents, including Ciliang Sui, Wenju Sui, Yumei Ding, Duosi Chang, Hanqi Wei, and Bixuan Guo.; Chongsheng Wang, born in Changle, was a devout Christian and taught piano in Wende and Shenggong female schools. She focused on piano education for nearly 60 years, cultivating thousands of piano talents and admitting students to professional conservatories.

The establishment of piano music education in Qingdao began with the Licun Normal School, founded in 1930 and later renamed Shandong Qingdao Normal School in 1950. Aiyu Wang, born in Beijing in 1918, began studying piano at the age of seven. She attended Zhenguang female school, where she studied under Dr. May for eight years. After graduating, she became a music teacher in kindergarten and Qingdao Shenggong elementary school. In 1940, she applied for a position at Qingdao Municipal Female School and worked there for nearly 40 years. In 1951, Aiyu Wang and her husband Zheng Li worked at Qingdao Normal School to cultivate teachers for elementary school. They built over 40 piano rooms and opened individual organ classes for students, which marked the beginning of keyboard courses in Qingdao history. They also compiled textbooks for students, such as "Organ textbook," "Sightsinging textbook," and "Song Anthology." During the Great Leap Forward in 1957, Aiyu Wang and Zheng Li created a powered teaching aid with sound and lighting to help music teaching. This aid allowed students to practice sighting and study music theory together, increasing teaching efficiency and effect. In addition to teaching, Aiyu Wang and Zheng Li set up student hobby groups, including instrumental music, dancing, compilation, and vocal groups. They also organized military tours and presented piano solos and accompaniments. In the piano music development history, research on keyboard accompaniment and solo playing is relatively few. Huaxuan Li, a famous musician, educator, and teacher at Qingdao No. 1 High School, published a research paper on coordinating keyboard instruments with national music in 1963.

Abankwa & Mikkilä-Erdmann (2018) To present the article, Teachers' perspectives on pedagogy and teaching challenges highlight the need for adaptation and innovation. They emphasize the need for a culture of performance and teaching, blending empirical and theoretical knowledge in piano pedagogy. Teachers must address diverse student needs, abilities, and learning styles, especially for students with special educational needs (SEN). Strategies like compensatory mechanisms in piano training can help. Balancing technical proficiency and creative expression is a significant challenge, necessitating piano teacher education programs to facilitate accessibility, enhance practical experiences, and foster cooperation with local professionals and institutions.

Hamond, Himonides & Welch (2020) present classroom observations conducted to understand teacher-student interactions, teaching methods, student engagement, and classroom dynamics at Qingdao Art School. The Interview Guideline was used as the primary research tool to gather in-depth insights into piano teaching strategies. Eight questions were posed to experts, focusing on pedagogical approaches, challenges, effectiveness, adaptation to student needs, technology incorporation, professional development, student engagement, motivation, and evaluation. Data was collected through semi-structured interviews, with essential analysis steps including thematic coding, theme grouping, direct interpretation, and data presentation. This simplified approach ensured the findings were grounded in the experiences and insights of piano teachers.





Hietanen, Sepp, & Ruismäki (2022). Piano education teacher training and professional development are essential for adapting to the evolving music teaching landscape. These methods involve continuous learning, community involvement, and evaluation mechanisms. Teachers stay updated with pedagogical research, teaching techniques, and technological advancements, fostering self-direction in adult students and adapting lesson structures. Participation in professional communities and collaborative projects, like coteaching, enhances professional development and student learning.

Tao (2019) presents an integration of east and west: history, analysis, and reception of the Yellow River Piano Concerto. The Yellow River Piano Concerto, composed in 1969, is a significant and representative instrument in the Chinese repertoire. It has become a symbol of Chinese culture and serves as a tool for cultural communication between China and the world. The concerto's exotic pentatonic melodies and eastern orchestrations make it effective and revolutionary. It holds a distinct position within world music, having both Eastern and western characteristics. Composed during the Great Cultural Revolution (1966-1976), it is a transcription of the Yellow River Cantata by Chinese composer Sinn Sing Hoi. After being banned in China, it was allowed to be performed again by the government, reviving its artistic life. This monograph examines the history, form, tonal and harmonic structure, reception, and performance tradition of the Yellow River Piano Concerto.

Lishi (2022) To create a guidebook for piano duet performance in Shenzhen. The study aimed to summarize teaching methods of piano duets in China using a mixed research method. It involved collecting documents from seven Chinese literatures and Guo's (2019) lecture. The research focused on teaching methods such as two pianos and tuning, selecting music based on the situation, distinguishing roles, using alternate voice parts, controlling volume, adapting or creating new works, and different forms of class and presentation. The guidebook was created, consisting of five chapters: About Piano Duet, Piano Duet Performance, Let's Practice Together, Performance, and Assessment. The guidebook was validated by three experts and had a second-round item-objective congruence score of 0.94.

Siyu (2022). Preparing to Become a Professional Pianist in Chengdu. The study aimed to study the preparation for becoming a professional pianist in Chengdu through interviews and an apprenticeship guide. 17 high-performing pianists were selected using a snowball method and analyzed from 2021-2022. The findings revealed that teachers are crucial for talent evaluation, with excellent skills and a great team. School pianists benefit from home education and a new education model. Restaurant pianists have high professional levels, dedication, and professional ethics. Big band pianists benefit from a good first teacher, natural gift, parental support, and daily practice. Studio pianists have a professional attitude, good basic skills, pressure resistance ability, passion for the stage, high standards, and a good team.

Morijiri (2016) presents the perceived influences of private teachers on pianists' expertise in learning stages. This research examines the influence of piano teachers on expert pianists and their memories of learning from them. The study involved 68 pianists from Japan and the UK, with an average age of 29.1 years and a starting age of 5.7 years. Semi-structured interviews were conducted to discuss the length of lessons, the teacher's experiences, what the participants learned, and how they were influenced by each teacher. Data analysis using Nvivo 10 revealed that the priority values placed on different musical components in piano performance were likely cultivated by teachers who taught them either in late adolescence (15-18 years) or as young adults (18-25 years). The most influential teachers were likely to teach how to understand music itself and demonstrate their professionalism as pianists. The study highlights the importance of fostering a strong foundation in technical issues and a deeper understanding of music on a macro scale.



Conceptual Framework

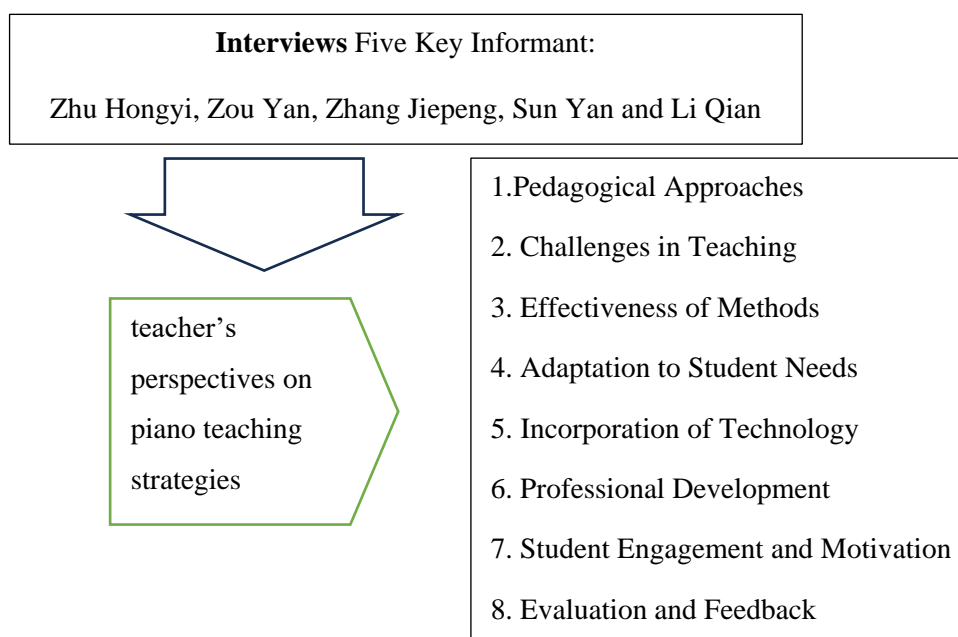


Figure 1 Conceptual framework for survey, qualitative research

Methodology

The research methodology used in this study was qualitative, involving semi-structured interviews with piano teachers and observing classroom interactions to gain a comprehensive understanding of the teaching methods employed at Qingdao Art School. The interviews were structured to cover key research areas and allowed for a diverse and representative sample. Key areas of focus included teachers' pedagogical approaches, experiences with different teaching strategies, challenges faced, and perspectives on the effectiveness of their methods.

Selection of experts: The researchers surveyed piano-playing and teaching experts in secondary and tertiary educational institutions in Shandong Province and must have more than 20 years of teaching experience. A total of 13 experts were found. Then propose a list of names to all 13 experts to choose the most suitable among them, selecting only 5 people who were willing to be interviewed.

The interview guideline was used as the primary research tool to gather in-depth insights into piano teaching strategies. Eight questions were posed to experts, focusing on pedagogical approaches, challenges, effectiveness, adaptation to student needs, technology incorporation, professional development, student engagement, motivation, and evaluation. Data was collected through semi-structured interviews, with essential analysis steps including thematic coding, theme grouping, direct interpretation, and data presentation. This simplified approach ensured the findings were grounded in the experiences and insights of piano teachers.

Results

The data analysis summarizes the content from the interviews because there are many examples, but none can be included in this paper. If interested, you should study the complete book. From interviews with five experts, there were important issues, which can be summarized as follows:

The text presents a comprehensive guide to teaching music theory, focusing on various pedagogical approaches. Experts suggest embracing blended learning, incorporating collaborative projects, utilizing improvisational techniques, engaging students with diverse musical genres, and applying gamification for accessibility. They also address challenges in teaching, such as adopting adaptive teaching strategies, enhancing motivation through personalized music selection, implementing



practice routines, building a community in the classroom, and regularly integrating new teaching technologies.

The effectiveness of methods is promoted through active learning, leveraging digital resources for self-paced theory and ear training, introducing composition and arrangement projects, using recordings of student performances for self-assessment, and incorporating mindfulness and focus exercises. Adaptation to student needs is also discussed, with flexible scheduling and online lesson options to accommodate diverse student lifestyles.

Technology integration is highlighted, with music software for creative composition and experimentation, online platforms for virtual performances, digital tools for real-time feedback during practice sessions, AR and VR tools for immersive music theory and history lessons, and social media and digital portfolios for students to share their work and progress. Professional development opportunities are also discussed, with experts participating in online courses focused on the latest music education technologies, joining professional networks, attending workshops and conferences, engaging in collaborative research projects, and seeking mentorship and peer coaching opportunities.

Student engagement and motivation are also discussed, with expert 1 designing interactive and competitive music games, expert 2 setting up a reward system for practice milestones and achievements, expert 3 organizing performances and recitals, and expert 4 encouraging student-led projects to foster ownership and initiative in their learning process.

Evaluation and feedback are also discussed, with expert 1 implementing a digital portfolio for students to track their progress, expert 2 using peer evaluation to develop critical listening skills and constructive feedback practices, and expert 3 adopting a holistic assessment approach considering both technical skills and musical expression.

Discussion

Experts suggest embracing blended learning, incorporating collaborative projects, utilizing improvisational techniques, engaging students with diverse musical genres, and applying gamification for accessibility which is consistent with Fisher (2010) and Steele & Fisher (2011). Adaptive piano teaching strategies: for the physically and cognitively handicapped piano student. Adaptive piano teaching strategies focus on individual student needs, considering cognitive, motivational, and linguistic abilities. Teachers adapt their methods and create a learning environment that addresses differences within a group setting. They assess students as individuals, improvising strategies to support learning and creating a common ground. Adaptive teaching aids like interactive learning environments and adaptive visualizations positively impact professional skills development in pianists and support regular piano playing and improvisation. In addition, this corresponds to Hamond, Himonides & Welch (2020) present the classroom observations conducted to understand teacher-student interactions, teaching methods, student engagement, and classroom dynamics at Qingdao Art School.

Technology integration in music education includes music software, virtual performances, real-time feedback, AR/VR tools, social media, and digital portfolios for creative composition, practice, and student sharing which is consistent with Shuo & Xiao (2019). Present the construction of an internet+ piano intelligent network teaching system model. The Internet + era has revolutionized traditional piano teaching by providing unprecedented opportunities and challenges. This paper presents a piano note recognition algorithm that uses MIDI files and audio files to build training and test waveform data, calculate annotation files, and recompile multi-note models. The algorithm uses Internet technology to establish multi-tone HMM acoustic and multi-note models and calculates matching degrees between them. The model, which has a maximum recognition rate of 7 states, has been tested and improved. In addition, this corresponds to Zheng et al (2022). Training strategy of music expression in piano teaching and performance by intelligent multimedia technology. The Multimedia-based Piano Teaching Model (MPTM) is a proposed alternative to traditional piano teaching methods, utilizing multimedia technology to enhance the quality of instruction. The model uses the Internet education model for teacher assessment and combines various music educational materials to create a comprehensive music network infrastructure. Using machine learning in piano instruction can promote contemporary piano instruction and enhance overall quality. The neural network detects piano notes and assesses the time-



frequency of input music signals, optimizing piano performance. The study emphasizes the effectiveness of active learning methods, utilizing digital resources for self-paced theory and ear training, introducing composition projects, self-assessment using student performances, and mindfulness exercises, while also discussing flexible scheduling and online lesson options for diverse student lifestyles.

Studies have shown that various piano teaching methods can improve musicality, tempo control, note accuracy, and memorization. The Suzuki piano method is effective for adult beginners, while other studies emphasize the importance of correcting body posture and muscle sensations. The integration of artificial intelligence and machine learning has shown promise in enhancing piano teaching, with a model based on machine learning and artificial intelligence promoting learner enthusiasm. Video and image teaching methods, along with convolutional neural networks, have been shown to effectively classify and predict relevant features in piano teaching, benefiting both teachers and students. This corresponds to Liu, Wang & Wong (2022). The Effectiveness of Suzuki Piano Teaching Method in Adult Beginner Piano Class. The Suzuki teaching method, originally designed for young children, has been advocated in China for adult beginners, but its practicality and feasibility have not been established. The method focuses on listening, rote learning, and parental involvement. However, the pressure on adult beginner students, such as physical incoordination and difficulties in notation, has led to a need for a suitable pedagogy. A study aimed to investigate the effectiveness of the Suzuki piano method in adult beginners' piano classes. The study involved 36 first-year undergraduate students, divided into treatment and control groups. The results showed that the treatment group achieved significantly higher levels of performance in musicality, tempo control, note accuracy, and memorization. This suggests that the Suzuki method could be a potential research topic for future studies on the Suzuki piano teaching method.

Adaptive piano teaching strategies focus on individual student needs, considering cognitive, motivational, and linguistic abilities. Teachers adapt their methods and create a learning environment that addresses differences within a group setting. They assess students as individuals, improvising strategies to support learning and creating a common ground. Adaptive teaching aids like interactive learning environments and adaptive visualizations positively impact professional skills development in pianists and support regular piano playing and improvisation.

Conclusion

Experts suggest blended learning, improvisational techniques, and gamification for a comprehensive musical education. They address challenges in teaching by adopting adaptive strategies, enhancing motivation, and integrating new teaching technologies. Methods include active learning, performance opportunities, digital resources, composition projects, and mindfulness exercises. Adapting to student needs, offering flexible scheduling, and incorporating technology are also key. Professional development opportunities, professional networks, and peer coaching can refine teaching practices. Engaging students through interactive games, rewards, and a supportive environment are also essential.

Recommendation

1. The views should be collected from students and parents. to get the correct overall picture.
2. Results from research should be tested or re-examined before being put into practice.
3. The study can be expanded by changing to other instruments. The developed framework should be extended to other issues that need to be studied.
4. In-depth interviews should be used in conjunction with observations and fieldwork, and data may be examined more than once.
5. You should create media or tools to help with learning to increase efficiency.





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