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CREATING A PERCUSSION TEACHING MODULE FOR PRESCHOOLERS IN CHENGDU

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ABSTRACT

Chengdu, as the music capital of China, deserves attention for the development of percussion and preschool music education. Currently, when the needs of preschoolers are to gain percussion performance ability so that they can participate in competitions and social Art Examination, teachers can only use teaching materials designed for other age of groups or to rely on their own subjective ideas. Such teaching is unproven ; quality and effectiveness cannot be guaranteed, and teaching results vary greatly depending on the individualization of the teacher's situation. The objective of this study was to use the data obtained from the semi-structured interviews in the qualitative research method to create a percussion teaching module for preschoolers in Chengdu. The final outcome of the module consists of two parts. In the training phase, teachers' training arrangements are given, and the materials were specified. The teaching phase of the module, includes teaching content (beginner level and advanced level), studies and solo pieces, and a parent's guide. IMPLICATION OF THE THESIS This study creates a teaching module based on the demand of percussion teaching for preschoolers in Chengdu. According to the characteristics of preschool music learning and development, combined with the needs of Chengdu percussion teaching, the gap between popular percussion and classical percussion teaching is solved, and the teaching content and progress are unified. This module provides practical materials for preschooler's percussion teaching in Chengdu, and also provides reference and research basis for future percussion and music education for early childhood.

KEYWORDS: Percussion/Preschooler/Music Education.

1. INTRODUCTION

The purpose of this study was to create a percussion teaching module designed for preschoolers. Since the research location is Chengdu City, Sichuan Province, China, it is designed based on the current status and needs of preschooler percussion students in Chengdu City. This chapter will elaborate on the relevant research background and the current status quo. This study aims to percussion teaching module to fill the gap between percussion performance and preschooler education, and to solve the problem of mismatch between the logic of teaching percussion in popular music and classical music.

Chengdu is the "Music Capital of China" (Wu, 2022); By 2025, Chengdu will be basically built into an international music capital, becoming a first-class place for music creation and production in China, a gathering place for music performance with international influence, and a place for high-quality music life consumption with international appeal. By 2035, Chengdu will become a leading city of modern music industry with world influence and an international music capital with music performing arts as its core influence (Chengdu Tourism City and Music Capital Construction Plan, 2022).

The sole recognized and official method for Chengdu music students to get certification for their amateur music performance levels is to take the Social Art Examination offered by the Sichuan Conservatory of Music (ATC, 2017). Parents in Chengdu usually use the grade their child receives in the Social Art Examination as one of the criteria for recognizing their child's performance level. The grades do not objectively reflect a child's precise level of performance; yet, being the only official method to verify a child's success, it has therefore become the benchmark by which some schools and educators assess a child's learning accomplishments (OECD, 2020). The Sichuan Conservatory of Music's social arts examination grades are very special and

completely different from those in other parts of China, which explains the value of this study. In addition to the social arts examinations in Sichuan in the province, students have the option to join in several programs, including frame drum, snare drum, marimba, yangqin, timpani, among others, and get the corresponding grade certifications (SCM, 2020). In the social arts examination at the Sichuan Conservatory of Music, the category of "percussion" is not subdivided into many sub-disciplines. Only one topic, "percussion," necessitates concurrent evaluation of both frame drums and snare drums (Raippalinna, 2024). In other words, students in Sichuan must learn at least two kinds of percussion music at the same time: popular music and classical music. Otherwise, students will not be able to take the social arts examination, unlike the situation in other provinces across the country.

1.1. Need For the Study

The instruction of percussion performance in Chengdu is categorized into two distinct genres: popular music and classical music (CA, 2019). One category comes from drummers who play popular music, usually working in orchestras, and write teaching materials that are predicated on teaching the frame drum in popular music. The other type comprises classical percussionists, often employed in symphony orchestras, who provide snare drum instructional materials aimed at cultivating the skills necessary for symphony orchestras from a classical music standpoint (Arasomwan & Mashiy, 2021). Obviously, there are inherent differences between these two fields, and the purposes and musicality of the teaching are quite different. As a result, preschoolers in Chengdu are currently unable to find suitable teaching materials for learning percussion. The disparity between popular and traditional pedagogical resources makes it hard to standardize student learning. On the other hand, students struggle to understand and adapt to both approaches (McDiarmid & Zhao, 2022).

The teaching content of this module can solve this problem by unifying the teaching progress, seeking common ground and harmonizing popular percussion with classical percussion. In this way, students learn various percussion instruments without conflicting with each other, and learn percussion systematically in a way that preschoolers can accept.

1.2. Definition Of Terms

-The term "percussion" refers to musical instruments that produce sound by hitting, shaking, or scraping, such as drums, xylophones, or maracas. All percussion instruments used in this investigation are not tuned (Percussion, 2025). Keyboard melodic percussion instruments with pitch such as vibraphone or xylophone are not included.

-Preschooler: According to Ren (2024), the children referred to in this research are preschoolers in China, namely those in the age bracket of 3-6 years old.

2. METHODOLOGY

In this study, the strengths of qualitative research were highlighted. The information obtained from the collection and analysis of literature and interviews with experts allowed for the construction of a draft teaching module.

A semi-structured interview containing 21 questions was designed. In the semi-structured interviews, 16 educators were selected, eight with degrees in percussion performance and eight with degrees in music education, and the selection criteria included:

1. teaching in Chengdu City
2. At least 5 years of teaching experience

3. Experience teaching preschoolers

4. Students taught by the participant have won awards in percussion competitions, or have received the Outstanding Individual Instructor Award in a percussion competition for their teaching accomplishments.

At the end of the interviews, all data will be organized and archived, and the data will be reconfirmed with each participant before proceeding to the next step of analysis. At the end of the data analysis phase, a summary statement will be made based on the results obtained and a draft instructional module will be prepared. Once completed, the draft modules will be sent to each participant for validation, comment and approval.

At the end of this phase, the data will again be categorized and summarized as needed for module creation. The module creation phase then begins with the creation of a first draft of the module incorporating the literature review and interview data, which is sent to participants for review and comment. After feedback was received, questions from participants were answered and the first draft of the module was revised based on their comments.

3. RESULTS OF STUDY

1. Synthesis Of Teaching Module: Training Phase

The importance of percussion education for preschool children is widely recognized, and teachers without a background in systematic study are not qualified for the job. As shown in the figure 1 below, three types of teachers can learn to be preschool percussion teachers: those who already work in percussion performance, music education, or early childhood education (Chan, McCrea, & Leong, 2012).

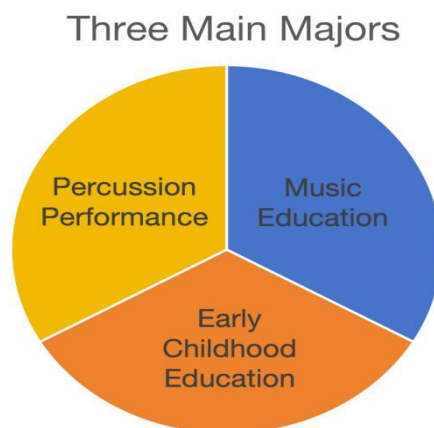


Figure 1: Three Main Majors.

Teachers from any of the above professional backgrounds are eligible to attend the training for the two additional major courses. In addition to the major courses, two additional required courses, Teaching Observation and Teaching Practice, have been added to help teachers gain more practical experience and link book knowledge with real work.

This section will discuss the three main majors and the two required courses separately:

- A. Training arrangements
- B. Percussion performance
- C. Music education
- D. Early childhood education
- E. Teaching observation
- F. Teaching practice

Trainers in each of the major specialties need to meet at least the same selection criteria for participants as in this study. Even better, the trainer is also an expert in the field with extensive experience and a reputation in the field.

Finally, the teaching ratios and specific teaching time for each course were summarized in the figure 2 below: one training session lasted 30 days, with 6 hours of teaching time per day, training schedule is as follows:

Major 1 accounted for 35%, 63 hours

Major 2 accounts for 35%, 63 hours

Teaching observation accounts for 20%. 36 hours

Teaching practice accounts for 10%. 18 hours



Figure 2: Training Schedule.

1) Main Major 1: Percussion Performance

Proficiency is an indispensable attribute for instrumental music instructors. Trainees are mandated to acquire proficiency in three percussion instruments: the snare drum, drum ensemble, and djembe drum (Mygdanis, 2022). The textbook used is the Social Art Examination Book published by the Shanghai Percussion Association. Much of the content of the Sichuan Social Art Exam is taken from this book, but this textbook is more in-depth and more difficult than the Sichuan one. This textbook is the best and most comprehensive percussion instruction available in China, as well as being up-to-date with the latest technology.

2) Main Major 2: Music Education

Studying music education is one of the good ways for every musician to become an educator. Trainees must examine four prominent music pedagogies: the Orff Method, the Kodály Method, the Dalcroze Method, and the Suzuki Method (Mabini, 2024). Of these, only the first three require extensive reading, but the Suzuki Method requires in-depth study, as it is recognized as more suitable for instrumental skill development.

3) Main Major 3: Early Childhood Education

Early childhood education aids trainees in cultivating an accurate perspective on children and in mastering the psychological and physiological traits and principles of preschoolers, which is crucial for effective early childhood education (Alshahrany & Ibrahim, 2021). In this part of the training, the current textbooks on preschooler education for vocational school preschool education majors will be used, as well as the widely acclaimed kindergarten teacher training materials.

4) Required Course 1: Teaching Observation

Trainees must observe the instructional processes of teaching and learning at both novice and advanced levels, encompassing three distinct age groups of

classes. There is no predetermined limit on the observation hours per class, but a balanced ratio is encouraged (Fan, Chong, & Li, 2024). Teaching observation is a bridge between practice and pedagogical theory, providing a concrete and precise path for teachers' professional development.

5) Required Course 2: Teaching Practice

Teaching practice must be conducted under the supervision of preschoolers or other seasoned professionals (Martin & Atteh, 2021). Trainees are organized into small groups and alternate between the roles of instructors and students during teaching practice. Participation in teaching practice enables trainees to enhance their classroom management, instructional design, and student assessment abilities, hence improving their comprehension and mastery of educational theories (Economidou Stavrou, 2013).

2. Synthesis Of Teaching Module: Teaching Phase

The instruction phase has three essential components: teaching material, studies and solo pieces, and a parents' handbook (Friedman et al., 2023). In the preparation of this section, reference was made to the existing teaching content and solo pieces in China and other countries. Based on the data obtained from the interviews, these contents were filtered and organized, and the teaching module was written on this basis.

1) Teaching Content

When creating educational content for preschoolers, it is essential to consider their physical and cognitive developmental characteristics and needs (Leister, 2022); This ensures that the teaching materials align with educational objectives and effectively stimulate the preschooler's interest and learning potential. Four major concerns in the preparation of educational materials for preschoolers are outlined (Swisher, 2024):

1. Cognitive developmental appropriateness
2. Emotional and Social Enlightenment

3. Graphic Design
4. Interesting interactive games

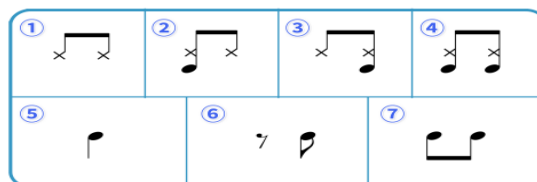


Figure 3: Illustration: Demonstration in Teaching Content.

Rhythmic vocabulary

A rhythmic pattern formed by combining two or more rhythms together is called a rhythmic vocabulary. It's like a word in a text. Combine two words and it becomes a word.

If the rhythm cymbals, snare drums, and bottom drums (right hand, left hand, right foot) are divided up and down the rhythm according to the hand and foot, they can be spelled into a variety of rhythm patterns! Try typing a dozen and marking the rhythm.



Use the rhythm vocabulary in the chart to create your own groove

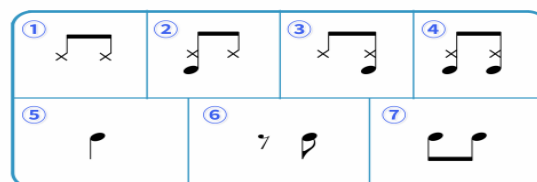


Figure 4: Illustration: Demonstration in Teaching Content.

A significant issue with current teaching materials is the lack of explicit explanations and demonstrations of performance, which depend only on the teacher's elucidation (Farhang, Hashemi, &

Ghorianfar, 2023). This is a great test of the individual teacher's ability and makes it difficult to ensure effective teaching. Therefore, in this unit, more explanations and demonstrations have been added.

Tap stroke (点)



Tap stroke is a "point" stroke, which includes two actions: "down" and "up".

② The starting point is the low point, and it still returns to the low point after completing the beating.

③ The small muscle group dominates the force, and the large muscle group maintains stability.

Note that the low of the so-called "low" and the light of the "tap" do not refer to a fixed height or strength, but to the natural strength of the wrist within a certain range of activity.

⑤ Pay attention to the Angle between the wrist and the forearm will not be less than about 150°, and the intensity is not painful to hit your thigh.



大于 150°



角度过小，低点太高

Up stroke (上)



① Up stroke is an "upward lifting" action, which includes the two actions of "point" and "lift". It is usually necessary to prepare and connect for a later full or down stroke.

② The starting point is the low point, and return to the high point after the completion of the hit.

③ Power transfer from small muscle group to large muscle group.

④ Note that when the tap of the low point is completed, the wrist should be used as the axis for lifting, the wrist should be relaxed, and the highest point should always be the wrist during the upward lifting process.



手腕发力，上提过程没在最高点



起点太高，下桶动作是“点”而非明显的“下”

Down stroke (下)



① “提”到高点



② “向下”击打（甩鞭子）



③ 完成击打回弹“停”在低点

A "Down stroke" is a "down stroke", which includes three actions: "lift", "down" and "stop".

② The starting point is the high point, and it stays at the low point after hitting. As long as the down stroke occurs, it means that there must be an up moving trajectory ahead of it that has been prepared for it. In other words, the starting point of the down stroke is not an arbitrary high point, but a high point formed naturally by the upward lifting of the up action.

③ Look for the feeling of shaking water off the fingertips and the feeling of whipping. After the blow is completed, small muscle groups control the rebound of the drum stick and hold it at a low point.

④ "lift", "down" and "stop" these three actions, the state between the wrist and the arm will be raised, concave, and gentle respectively.

④ The power is transferred from the large muscle group to the small muscle group at a fixed height to maintain stability.

⑤ Pay attention to the elbow, wrist relaxation, do not clamp their own body.



手腕发力，倾向于“抬”而非“提”



“下”的时候手腕依旧凸起，而非下凹

Figure 5: Illustration: Demonstration in Teaching Content.

As per figure 3, 4 and 5 above, to make the content more interactive, a number of studies are provided that allow students to write their own rhythms and

notes, fill-in-the-blanks questions, or free improvisation writing, all of which offer more possibilities for the classroom.

In the previous study, we have already known some notes, let's review together to fill the note tree!

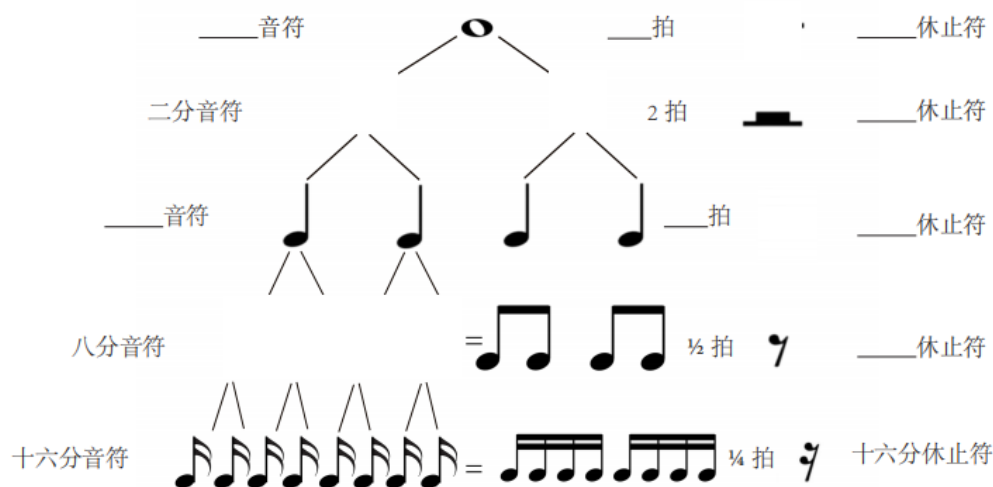


Figure 6: Illustration: Demonstration in Teaching Content.

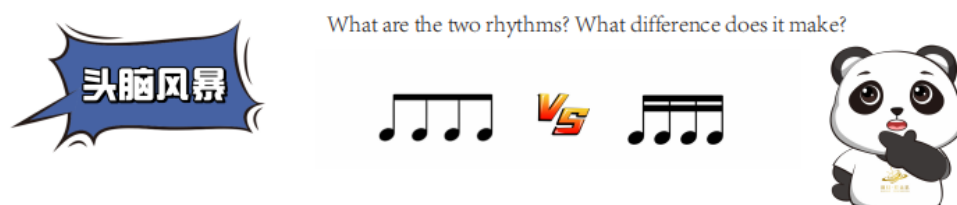


Figure 7: Illustration: Demonstration in Teaching Content.

In a nutshell, when creating educational materials for preschool children, it is essential to thoroughly consider their psycho-physiological and developmental characteristics and needs, as illustrated in figures 6 and 7 above, to guarantee that the content is both scientifically grounded and engaging (Allen et al., 2015). These can not only promote the cognitive, emotional and social development of preschool children, but also stimulate their interest and potential in learning. These also augment the appeal and functionality of the instructional materials via visual design,

engaging interactive games, and intercultural encounters. Pragmatism and the advancement of the comprehensive development of preschoolers (Brom et al., 2020).

2) Summary Of Content

Based on the results of the study, combined with the information and the Sichuan Province percussion social art examination textbook, the outline of the teaching content is summarized in the following table, and the teaching content is prepared accordingly.

Table 1: Outline Of Preschoolers' Percussion Teaching Content.

Outline of Preschoolers' Percussion Teaching Content		
	Music Theory	Performance Skills
1	Whole note	Stick holding method
2	Half note	Snare drum and drum set
3	Quarter note	Playing with the right foot
4	Eighth note	Cymbals
5	Sixteenth note	Fills
6	Rest	Accents
7	Music score	Moeller technique
8	Dynamics	Rhythmic vocabulary

The course material is split into two sections: basic level and advanced level. There are eight units at the beginning level and six units at the expert level, totaling 14 units over two levels (School, 2024). Nonetheless, it is not obligatory for students to master all of them within eight courses. Each unit may be completed in 1 to 3 lessons, depending upon the students' age, number, and proficiency. The content of the 14 sections in the teaching module exceeds the mastery capabilities of preschoolers within a year, ensuring the requirements of a greater number of preschoolers are addressed (Masnan & Baharudin, 2022).

Junior class students learn the beginner level to the first unit of the advanced level over the course of one year

Middle class students learn the beginner level to 5th unit of the advanced level over the course of one year.

Senior class students learn the beginner level and the advanced level over the course of a year.

The beginning level material is structured to consider the advancement of the student's future playing abilities and to provide a foundation for

progression to higher levels of study (Rufino et al., 2024). It is predicated on the understanding of eighth and quarter notes. Rhythms are repeated and experienced throughout several compositions, using diverse instruments. The educational content is enhanced to the fullest extent without elevating the complexity, enabling the learner to comprehend the attributes of both note kinds (Sarrazin, 2016). The technique and hand positioning requirements are minimal, allowing the kid to play in a calm and organic manner. Clear errors, such as excessively stiff muscles, must be addressed immediately, since they adversely affect the child's growth and development (Raippalinna, 2024).

The advanced level encompasses the requisite knowledge from the first stage of the Sichuan Conservatory of Music's Social Art Examination, including the components of frame drums and snare drums, so establishing a solid basis for further study (SCMS, 2024). Therefore, after completing the Advanced level of the module, students can start the subsequent study by utilizing the contents of the Social Art Examination Level book. The advanced level necessitates certain criteria for playing

technique and comprehension of music theory (Zhao & Antonio, 2024). The examination of playing technique encompasses comprehensive elucidations of hand positioning, muscular control, and right foot technique, necessitating that students engage in appropriate study methods (Arasomwan & Mashiy, 2021). The music theory section will cover sixteenth note combinations and includes basic music theory to help students read music.

3) Frequency Of Lessons

It is recommended for preschool children to participate in one lesson weekly. In addition to their classes, students need to allocate additional time to listening to music and engaging in music-related activities (Chan, McCrea, & Leong, 2012). During the first phase, there is little homework. It would be optimal for the games and activities acquired in class to be replicated at home.

As the student advances to the next level, the time left after each lesson should be used to reinforce and practice the material covered that week. Practicing 3-4 times weekly for 10-20 minutes each session is optimal (Zhao & Antonio, 2024). Certain institutions that prioritize music instruction may facilitate regular practice sessions for youngsters. Nevertheless, almost two-thirds of kindergartens in Chengdu are deficient in the requisite resources and circumstances to facilitate instrumental practice for preschoolers, compelling them to fulfill their practice assignments at home (CDIMS, 2018).

4) Class Size

The beginner courses in this module are designed as group classes, and the recommended number of students is about 10-20. The advanced courses can be taught either one-on-one or in groups, and the recommended number of students is about 2-8.

5) Instruments And Classrooms

At the outset of music class, one may instruct toddlers to use their bodies as musical instruments.

Preschoolers at this age are distinguished by their capacity to readily focus on novel stimuli in their environment (Mygdanis, 2022). Nonetheless, children's attention spans are constrained, making it challenging for them to comprehend music more effectively (Alshahrany & Ibrahim, 2021). They will pay more attention to the sound of the instrument in their hands, so it is best not to use musical instruments.

If students acquire musical instruments prematurely, their focus will rapidly shift, making it challenging for them to concentrate on listening, much less heed the teacher's instructions (Zhao & Antonio, 2024).

Orff instruments are ideal for kindergarten children. They are quite inexpensive and compact, making them appropriate for bulk acquisitions by kindergartens (Fan, Chong, & Li, 2024). However, this is not enough. Preschoolers also need percussion instruments that are within their size range, such as African drums, drum sets, snare drums, and percussion instruments with tones.

6) Studies And Solo Pieces

This section is supplementary content written according to the advanced level of teaching content, and exercises can be performed corresponding to the knowledge points of each section. It includes both drum set and snare drum section. The Serial number A represents snare drum, B represents drum set, e.g. study 1A is the first study for snare drums.

The number above each line of notes indicates the beat, while the numeral in brackets denotes the rest. The use instructions are presented at the bottom. R denotes the right hand, whereas L signifies the left hand (Zhao & Antonio, 2024).

7) Studies

The design of the exercises directly corresponds to the new knowledge points in this unit. The quantity of new information in each unit is little; yet, considering that preschoolers need several activities to reinforce and solidify the same knowledge, the

learning characteristics of this age group have been included into the writing (Economidou Stavrou, 2013). Different variations of the same exercise are included after considering the opinions of the participants, so that students can keep the exercises fresh and avoid becoming bored. Consideration is

given to the alignment between the snare drum and the drum set, ensuring that students do not create a technical disparity between the two instruments, but rather can replicate and reinforce the same knowledge across different instruments to enhance their understanding (Zhao & Antonio, 2024).

Study (1A)



Study (1B)

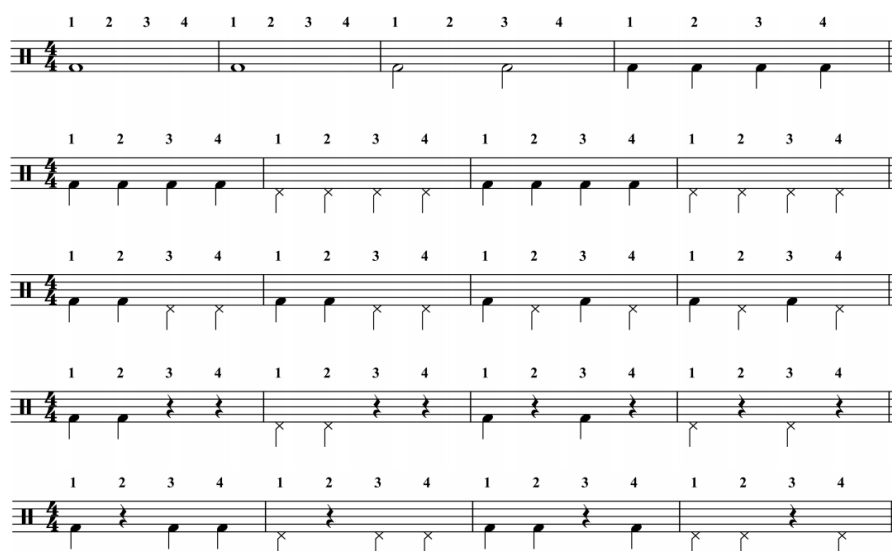


Figure 8: Illustration: Demonstration in Teaching Content.

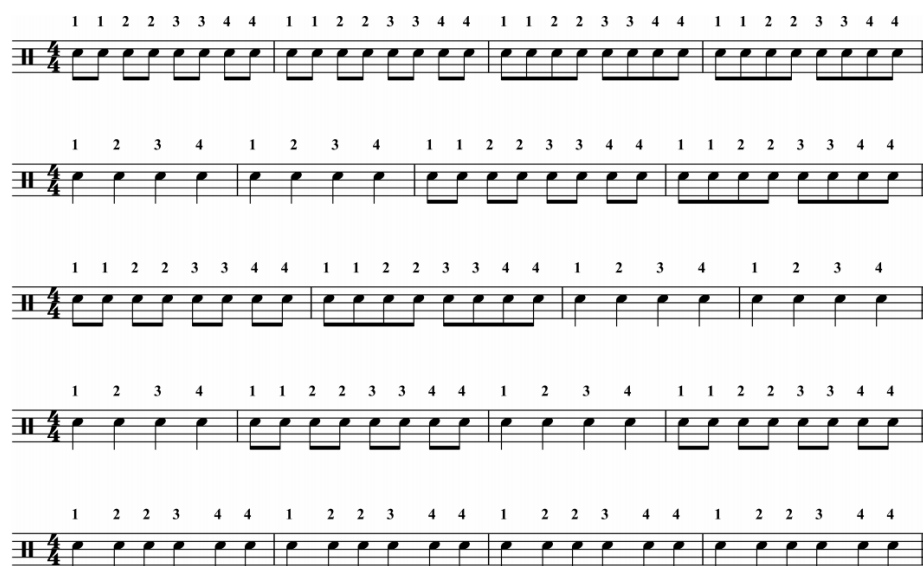
According to the figure 8 above, in studies 1A and 1B, the music theory content of this unit includes the study of whole notes, half notes and quarter notes, as well as rests. This knowledge is therefore practiced

during the snare drum exercises. Drum set workouts include practicing the same musical knowledge on the right bass drum (Friedman et al., 2023). This design not only helps students consolidate these

notes, but also combines the study of right foot techniques. Repeatedly practicing the same

knowledge with different materials is in line with preschoolers' preferences for learning percussion.

Study (2A)



Study (2B)



Figure 9: Illustration: Demonstration In Teaching Content.

As per figure 9 above, 2A practiced the connection and transition of eighth notes and quarter notes on the snare drum, so 2B continues with this goal and transfers the same knowledge to more drums. Compared to playing a single drum, playing different drums will produce richer and more

beautiful results, and students will be more willing to play and participate in practice. In addition to improving students' comprehension and mastery of the instrument, this will also make practicing that instrument less tiresome (Ismail, Syahrurah & Basuki, 2017).

8) Solo Pieces

The solo piece is a synthesis of what the students have learned so far, and it is also a way for them to experience music and enjoy playing. The music selected should be in line with the current preferences of preschoolers in Chengdu and resonate with them. At the same time, it should also meet the technical requirements of the current teaching content.

Question 13 of the interview asked participants to recommend suitable learning materials for preschoolers. They provided songs that are often used in actual teaching and are also commonly used in current music teaching activities in Chengdu kindergartens. These songs include nursery rhymes and popular songs.

What they have in common is that the melodies

and rhythms are suitable for preschoolers, in line with their aesthetic preferences, and the music has a clear structure and a strong sense of rhythm. In addition to the solo pieces designed for students, there is an additional part called the extended solo, which is more difficult but has a stronger sense of rhythm and is enjoyable for students, which is also a way for students to review and experience new knowledge. When playing, students will find it more difficult, so they do not need to study at the original speed. The teacher can play it for the student and guide them in experiencing the relationship between the music and the notes and in experiencing the characteristics of the rhythm. For more advanced students, the teacher can guide them in playing it. If the speed is not achieved, a slow accompaniment of 0.75 or 0.5 times the normal speed can be used as shown in the figure 10 below.



Figure 10: Illustration: Demonstration In Teaching Content.

9) Parent's Guide

This section will discuss three topics, and this information will be summarized and integrated to form a guide for parents of children learning

percussion.

Creating A Musical Environment

It is very important for parents to create a musical environment that is conducive to the growth and

development of their children. Not only will this help them reach their full musical and cognitive potential, but it will also improve family relationships and their quality of life (Leister, 2022). Some parents are music lovers themselves, and such families do not lack a musical atmosphere. Perhaps the child listens to classical music or other high-level works every day on the way to school, so the child's musical influence is immersive. The youngster develops an own feeling of self-worth as they study and play musical instruments (Zhao & Antonio, 2024). The living environment determines the child's level of appreciation.

However, some children's parents may not understand music, nor do they have a love of or attention to music. The only way for children to access good art may be the internet. The problem is that this is hard to tell how good the music is on the internet, and young kids could only know commercial songs or crude parodies from TV (Swisher, 2024). Consequently, kids will experience alienation and struggle to integrate or enjoy very high-quality music instruction. Parents have a tremendous responsibility to provide a good example for their children. Compared to the amount of time kids spend with their family at home, the amount of time kids spend with their instructors in class is much lower (Brom et al., 2020). Zhao and Antonio (2024) found that children's disposition and development are influenced by their parents' habits and conduct. What teachers can do is to teach children how to do things correctly, while parents can ensure that children can continue to do them in the long term.

Attitude Determines Success

Parents need to correctly understand the three stages that children need to go through in learning music: curiosity, interest, and hobby. Teachers should have a thorough conversation with parents about the requirements and potential challenges of studying an instrument before a kid chooses to do so

(School, 2024). In this process, difficulties are inevitable, and often require long periods of monotonous and repetitive study. Parents must therefore be fully aware of these aspects and be prepared for them. Students and parents should not regard music lessons as a luxury pastime, as this would be a waste.

Learning an instrument is a skill that requires long-term commitment and a great deal of effort. As one may expect, it takes time and isn't always as glamorous as the artists seen on TV (Rufino et al., 2024). Nevertheless persistent effort over time will pay off, and some kids will be able to shine on stage – but only if they put in the necessary time and effort. An individual's choice to continue their studies in music education may be made when they have a good comprehension of the subject (Zhao & Antonio, 2024). Once they have made up their mind, they should take responsibility for their choice, take it seriously, and not give up easily.

Practice After Class

At an advanced level, children must practice extensively in order to master the instrument. Muscle memory is developed by continuous repetition, leading to improved accuracy and fluidity in playing (Sarrazin, 2016). Children learn more efficiently and reach their learning objectives faster when they practice often with specific goals in mind. Homework has long been a contentious topic in the context of instrumental education (Arasomwan, & Mashiy, 2021). In order to help students succeed in school, teachers should offer homework and other practice assignments at home and urge parents to be more involved in their children's education. According to Zhao and Antonio (2024), toddlers benefit from practice groups and activities that are based on a topic. Active participation in these activities is better for children than staying at home alone, as children who lack company may feel lonely and bored.

Parents should not buy musical instruments for their children to practice at home too early. Firstly,

because preschool children have a lot of free time, they can complete the required exercises at music stores or schools, which reduces the burden on parents when they get home. Secondly, because it is happy education, children are not required to practice the piano when they get home. Parents can create a musical atmosphere in other ways, such as taking their children to concerts and performances. Third, parents can set a goal for their child, such as buying a piano as a reward when the child has reached a certain level of learning, or participated in a performance or competition. This way, the child will feel that they can achieve their goal through their own efforts and obtain an instrument, which is a very meaningful process. The child will be more willing to study on their own initiative and will also cherish the instrument more.

Further Discussion And Conclusions

In this section, the results of this study are first compared with other previous studies and preschool educational materials on the market to illustrate the problems addressed and the innovative nature of the results. Overall, this study addresses three gaps: the first is the gap between popular music percussion and classical percussion; the second is the gap between percussion education and preschool education; and the third is the current single educational background of teachers (percussion performance, music education or preschool education). Finally, recommendations for future research are provided.

1. Teaching Module: Training Phase

It has been found that teachers with a percussion performance background or a music education background will encounter different problems when teaching percussion to preschoolers, and their educational background is not sufficient for the position. Currently, percussion teachers in Chengdu rarely participate in social vocational training after receiving undergraduate or postgraduate education,

but instead directly engage in teaching. In response to this problem, the method used in this study is to derive the various abilities that teachers need to master based on the needs of students, and map these abilities to the corresponding training courses. It is necessary for preschool percussion teachers to participate in teacher training before taking up their posts.

1) Main Majors

Currently, teacher training in Chengdu is dominated by a single major (percussion, music education or preschool education). The knowledge and training of any single major is clearly insufficient to become a qualified preschool percussion teacher. More extensive training is required to satisfy the demands of real teaching job in preschool percussion because of the particularities of this field that distinguish it from any of the three majors mentioned before (Chan, McCrea, & Leong, 2012). To address this issue, in the training stage of this teaching module, the major courses include three courses to ensure that the needs of teachers from various professional backgrounds are covered and that they are provided with all the necessary professional knowledge.

2) Teaching Observation

According to research conducted by CDISC (2025), the teacher training curriculum in Chengdu does not include enough or any observation, even though it is widely recognized as an important component for trainees. This module therefore includes 36 hours of teaching observation to address the previous lack of observation in teacher training.

3) Teaching practice

The situation of the teaching practice is the same as that of the teaching observation. Neither the curriculum nor the emphasis on teaching practice in Chengdu's teacher preparation programs is adequate at the moment. According to Welitzkin (2018), trainees must have opportunities for directed and

specific teaching practice. Therefore, this module has designed 18 hours of teaching practice.

2. Teaching Module: Teaching Phase

Teaching phase can be used by trainees after they have completed their training and become qualified percussion teachers for preschoolers. It is designed according to the characteristics and needs of preschool percussion students in Chengdu. Curriculum materials, student work, and a parent handbook are all included in this section of the module (Fox, 2021). Each part addresses different issues, which will be detailed below.

1) Teaching Content

There are four major problems with percussion teaching materials on the market when applied to preschoolers. First, the teaching content of the snare drum and drum set does not match, and the teaching progress cannot be unified. This can easily cause confusion and ambiguity for preschoolers and other student groups who are younger or have weaker learning abilities. In order to address this issue, this module is designed to effectively teach both the theory and performance of the snare drum and drum set. This way, students can learn both instruments at the same time without having to worry about falling behind, and they can build on each other's knowledge through various teaching materials (Alshahrany & Ibrahim, 2021).

The second problem is that existing teaching materials focus on content such as repertoire and studies, but lack the necessary guidance and written explanations as well as picture examples. To address this problem, the teaching content of this module is supplemented with a large number of written explanations, supplemented by picture displays, to ensure that key points are explained in detail.

The third problem is that existing percussion social art examination textbooks and the like are initially too difficult for preschool children to learn. To address this problem, this module has added a

beginner's level, allowing students to start learning percussion at an acceptable level and in a relatively relaxed manner. After accumulating a certain amount of music theory knowledge and performance ability, they can then move on to the advanced level.

The fourth problem is caused by the particularity of the Sichuan Provincial Percussion Social Art Examination. The Sichuan Provincial Examination requires students to be able to play the snare drum and drum set to participate, and to play the required repertoire. Not all teaching materials on the market can achieve this goal, so the design of this module takes the content and knowledge points of the Sichuan Provincial Social Art Examination teaching materials as the starting point. The teaching content of this module lays the foundation for students to learn the Social Art Examination teaching materials in the future. After completing the advanced stage of learning, students will be able to learn the Sichuan Provincial Social Art Examination teaching materials.

2) Exercises And Solo Pieces

Compared with previous percussion teaching materials, this module has an increased number of exercises, ensuring that after each learning point, there are enough learning opportunities for students to fully consolidate what they have learned. At the same time, the innovation of the exercises in this module is that it integrates the learning points of the snare drum and the drum set, allowing preschool children to repeatedly consolidate the same learning point in a way that they can accept, using different materials. In terms of solo playing, this module adds solo pieces that are slightly more difficult than the existing learning progress, which can be used for extended learning to appreciate and experience the joy of music. According to Fan, Chong, and Li (2024), teachers have the option to play music for their students, and students have the option to practice at a slower pace.

3) Parent's Guide

The new parent guide in this module consists of three parts: before, during and after the lesson. Its aim is to help parents of preschool children to better help their children at each stage. Due to the age characteristics of preschool children, this is also a necessary content that is not found in other teaching materials currently on the market. The role of parents in the music learning process is indispensable and directly affects the effectiveness and quality of learning.

4. RECOMMENDATIONS FOR FUTURE RESEARCH STUDY

1) Establish Research on Chinese Percussion Teaching Methods and Curricula.

A significant issue in China's percussion education system at the moment is the absence of effective teaching techniques (Wang & Webb, 2023). Research on percussion teaching techniques for Chinese students is lacking, whereas most current teaching resources include a great number of studies and solos. Many educators make use of these resources in the classroom without consulting any scholarly works on the topic, instead relying on anecdotes and subjective judgments that could not accurately convey the intended learning outcomes (Raippalinna, 2024). This results in a large number of teaching materials not being used effectively in teaching, and the quality of teaching practice cannot be guaranteed.

In future research, a standardized curriculum for students of different ages and levels may be a direction. This is an effective way to improve the quality of teaching, but at the same time, it should be noted that when conducting more in-depth research, the characteristics of Chinese students and parents should be taken into account first, and content that is easy for them to accept and willing to accept should be created. As they acquire new abilities, kids may also strengthen their bonds to their homeland and its culture (Xue, 2024).

2) Experiment On the Effectiveness of the Percussion Teaching Module

In future research, I suggest that researchers can use experimental research methods to explore the effectiveness of the module by comparing students' performance before and after using the module. Based on the research results, my module can be improved and modified to become more mature and develop into a more effective version. This will be of great significance for the future development and application of the module and provide a background basis for more related research.

3) Commercialization Of Teaching Module

Studying the future development of the teaching module from the perspective of the music business will be of greater practical value to schools and institutions, teachers and students. Percussion teaching will only develop in the long term when students can access learning opportunities at reasonable and acceptable prices, teachers can earn a higher income, and the platform has sufficient operating funds. Therefore, market utilization will be one of my main concerns, which I will discuss in the next paragraph.

After research, the entire teaching module is ready to be implemented. In the future, I hope to commercialize my percussion teaching module in the music business sector. Using this module, kindergartens or institutions can become platforms that provide percussion classrooms and equipment. Through this platform, students can receive high-quality education at low hourly rates. In addition, teachers can also receive training and gain the necessary professional knowledge to become excellent preschool percussion teachers, thereby expanding career opportunities and increasing income potential. If this model is successfully implemented, it will undoubtedly bring long-term benefits to the platform. The three parties will mutually benefit from each other and make progress

together, which will mark a significant overall improvement in percussion education. Therefore, it is imperative to conduct in-depth research and

explore the follow-up operation model of this module, as it holds great development prospects.

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