

## **INFLUENCES OF EDUCATION, BACKGROUND AND PERSONALITY OF INTEREST ON THE EMBODIMENT OF AESTHETIC CHARACTERISTIC OF ART IN PIANO EDUCATION**

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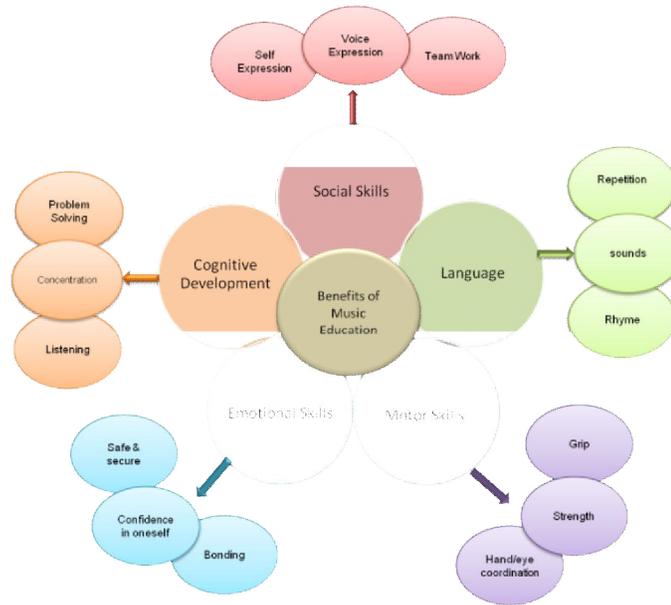
### **Abstract**

Piano is an essential subject for music majors since it is a mandatory requirement. Within the duality of referential and autonomous aesthetics, several creative and educational processes in music have yet to be identified. However, there has been a steady trend toward aesthetic practices that are more collaborative, social, and relationally based, which frequently start in other creative forms but affect music as well. The present study aims to analyze the influences of education, background, and interest on the embodiment of aesthetic characteristics in piano instruction. Using phrase "relational aesthetics" as a starting point, we analyze relational aesthetics' role and future possibilities in piano education. We also explore the relations of relational aesthetic theories such as music and communicative musicality in and around piano teaching. The study examines music environmental psychology, along with environmental factors, the fusion of aesthetic experiences, the purification of aesthetic perceptions, and musical spatial intelligence, in order to demonstrate the aesthetic value of eco-environmental psychology in piano instruction. As part of our discussion, we also considered piano ecology curriculum strategies.

**Keywords:** *piano education, relational aesthetics, Fusion of aesthetics and experience in music, Purification of aesthetic perception through music*

### **I. INTRODUCTION**

Pedagogy and the arts have undergone major paradigm shifts in the last few centuries. Up until the late 19th century, Western artists considered "aesthetic ugliness" a creative response to their contemporary world, until they embraced modernity in their work. There has been a significant growth in the popularity of postmodern aesthetic practises that are more socially engaged and participative. Parallel to this, educational theories have evolved from behaviourism to cognitive to socio-cultural to relational. In our opinion, art is not only a form of expression, but also a way to improve the lives of those around us. It's important to remember that music is a social, cultural, and intersubjective phenomenon. Relational creative behaviour may now be traced across all art forms and genres. Human civilization's impact on the natural world is a constant topic. The term "eco-environmental psychology" refers to a field of study that examines the interplay of human behaviour, cognition, technology, and aesthetics in the context of the built environment [1].

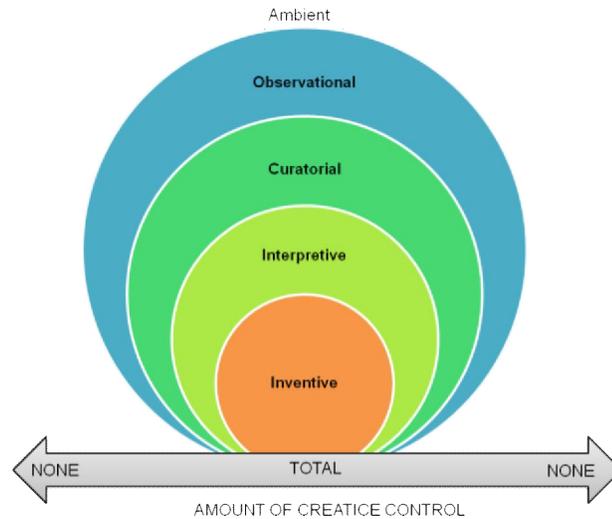


**Figure 1. Benefits of music education**

This idea is based on the link between music and surroundings in music environmental psychology [2]. Eco-environmental psychology also has a significant impact on human aesthetic and psychological activities, not simply in the area of scientific research. Music performance art is characterized by emotional mode and structural form due to melodic and rhythmic patterns in the musical language. Furthermore, it includes its performing gestures, postures, emotions, and skills [3]. Using the aesthetic coincidence of environmental and musical beauty, musical eco-environment psychology makes the environment an aesthetic resource and creative link that can be used at anytime and anywhere. Music eco-environment psychology, according to the author of [4], is an interdisciplinary field that combines environmental psychology with music psychology. It differs from environmental psychology, which is also scientifically based on musical thinking, in that it is scientifically based on musical reasoning. It has therefore been shown that music eco-environmental psychology serves as a foundation for interplay between science and art. Figure 1 depicts the benefits of music education. Aesthetic characteristics of art in piano instruction are explored in this study in relation to the impacts of education, background, and personality of interest.

## II. RELATIONAL AESTHETICS

In 1995, Bourriaud exhibited an exhibition titled *Traffic* at the CAPC Museum of Contemporary Art in Bourdeaux and used the phrase "relational aesthetics" for the very first time. The book *Relational Aesthetics*, first published in French as *Esthétique relationnelle* (1998), was translated into English three years later. Figure 2 illustrates five modes of arts participation, based on level of creative control. A collection of previously published pieces, some of which have been substantially rewritten for the book. Several of the articles in the journal focus on the work of artists who worked in the 1990s, authors Felix and Rikrit Tiravanija have contributed to a greater extent. Visual (or conceptual) artworks that offer a communal environment where people may gather to take part in common activities are discussed. The article titled 'Relational Form' proposes a more generic framework for understanding relationships which applies to a wide range of situations.



**Figure 2. Five modes of arts participation**

### 1. Relational form theory

Instead of describing a game's forms, patterns, and functions. Music education have contributed towards the development and evolvement. Based on periods and social contexts, work by Bourriaud describes game forms, patterns, and functions. In addition, the authors states that through these approaches significant outcomes are observed, and it is not an immutable essence [5]. The author further explains that relative aesthetics is a theory of form, not a philosophy of art. In addition to relational art and aesthetics, he defines them as "a theory of art that is based upon the inter-human relations that it portrays, produces, and causes" and "a set of artistic practices that make use of human relations and their social context as their conceptual and practical starting points, rather than independent and private ones.

Aesthetic practise is rooted on intersubjectivity, and this is evident in the artwork as a social interstitial. According to our perspective, this alters or extends what is often referred to as "music experience," "musical interactions," or "musical aspects." The viewer/audience/function spectator's and behaviours are further altered through intersubjectivity. An arrangement was given life by inviting "beholders," according to Bourriaud. The "beholder" was asked to participate in the work's meaning by taking up a position inside it and adding to it. This means that the audience—or student—comes into play. Equal treatment amongst contributors and a shift away from the artist's role as the work's only genius are essential for this concept to come to fruition. Furthermore, the United Nations benefits from this since these reaches beyond the teacher's traditional role of being the only expert in classroom music education.

### III. INTRODUCTION TO RELATIONAL AESTHETICS IN MUSIC

Relational practices have been used by musicians for a long time, although the term "relational aesthetics" was coined recently and relatively recent among academicians. It's fairly uncommon, though, to see issues that combine aesthetics and relationships (but not relational aesthetics). By drawing on postmodern philosophy, the author of [6] looked at musical listening and performance as embodied dialogism. Artistry is a metaphor for 'the other,' according to her work. It is her contention that she has had an experience that is very comparable to that of a personal (actual) other. It's a one-on-one musical experience, but it's the only one she's ever had. Frederick Pío and Oivind Varkoy, two modernist artists, describe art as a "mirror for the being to which man has a connection" from a modernist perspective, focusing on the individual's perspective on the world. As a result, paradigmatic musical artworks invite us to participate in a shared reality by inspiring us to become part of it. Within this section, we discuss what can be called close relatives to relational aesthetic theory that are found in or around music education today. Researches who have previously applied the term are also discussed.

#### 1. Musicology's relational aesthetics

With the term "relational musicology" Georgina Born proposes an approach to the study of musical composition. The study examines multiple social orders in music and the intricate interrelationships among them. The prevailing notion that music is an inherently social function and only a small element of the overall context of sound is challenged by her research. The idea behind Nicolas Bourriaud's "relational aesthetics" is that art is not

merely for individuals, but rather connects their shared experiences with one another. Both "old" and "new" generations of musicologists, according to [7]'s author, have often overlooked or discounted the artistic importance placed on intersubjective interactions. The author further states that, music has a vital role both in constructing and negotiating relationships at a personal and group level. Cook asserts that when music is viewed in this way, it is not merely a metaphor, but is a metaphor for social interactions. Referring to Bourriaud and the understanding that an artwork is not merely its context, but also the result of its interactions.

An ethnomusicologist Cook cites also argues that musical contacts of any type are essential to musicological theories. An emphasis on relationships, coupled with an emphasis on the local, helps him to demonstrate the spiritual antithesis between people, communities, small groups, states, and the industry. Relational musicology is central to understanding individual and cultural identities, as well as the intricate relationships between them.

## **2. Musicking as relational aesthetics**

A book entitled *Musicking* by Christopher Small writes that music is an activity, not a thing. Throughout the book, there are scathing criticisms of Western classical music. He may seem a little obsolete now, but Small's influence on music education debate cannot be overstated. As with Christopher's notion of activity, his message on the importance of connections has not had the same impact as his message on connections. Up until recently, Scandinavian discourse was unaffected by this. "Relational aesthetics" is not used, but [8] argues that individuals gather together to participate in a musical performance "to confirm, investigate, and celebrate their ideas about what are good and suitable relationships." This line illustrates that Christopher Small's theory has a strong relational component, characterizing musical materials as contexts and interactions as contents.

Music's essential meanings, according to Small, are not only personal but rather communal. Every musical experience offers us with a set of interactions that are crucial to our understanding of music. Consequently, he defines musicking as an activity that can only take place if a person is given permission to do so. A vital component of our knowledge of ourselves and our interactions with others and other animals with whom we share our planet. He uses this example to explain his theory and present outline for considerate all music as a human interaction. Unlike Bourriaud's theory, he emphasises the relevance of social and emotional information gained through music encounters, as well as the necessity of compassion for others. Christopher Small says that in western civilization, "our talent for producing music for ourselves has been hijacked, and today, the majority of people are deprived of the musicality that is theirs by birthright.

To sum up, following in the footsteps of Bourriaud, Small posits that music-making creates a network of connections, and that the act's significance rests in those connections. When seen in this light, music is relational activity. While Bourriaud stresses the potential for knowledge in these encounters, Christopher Small emphasizes their potential for knowledge more. Understanding music beyond its "independent" understanding could be beneficial to music educators. For individuals who are interested in understanding and articulating their connections, the act of musicking gives a vocabulary through which they may do so. The artist claims that "every work of art is a window to the world," or an auditory window if sound is included. Small says that how we interact to one another is a reflection of who we are. Our sense of who we are may be explored and celebrated through affirming or celebrating our connections, as we do in music, as well.

## **3. Communicational musicality and the relational aesthetics**

Bourriaud's claim that aesthetic connections are new has been questioned before, citing the lullaby as an example of an ancient musical example. It is noteworthy that melodic, rhythmic expressions and lullabies have long been used to provide emotional control and socialization in children and adults [9]. The unique contribution of music to a baby can be seen as a way to nurture them emotionally. In spite of Bourriaud's lack of attention to children, music offers an integral contribution to relational aesthetics.

The concept of the quiet or introspective listener was still prevalent half a century ago, but newborn studies began to move away from the concept of a 'passive infant'. Infants were thought to be born with a desire to communicate their mental states via their bodies, gestures, and voices from birth. Based on rhythmic patterns of involvement between the parent and child, parent-infant interactions were identified as either musical or dance-like approach. As Katerina Mazokopaki and Giannis Kugiumutzakis put it, long before spoken discourse. Through music, relations between linguistic and affective components could be investigated and interpreted. As Bourriaud put it, "works of art" are judged on the basis of inter-human connections when they are studied by youngsters. The 'cradle' of music, dance, and theatre may be found here, where musicality and intersubjectivity are intimately intertwined. Both infants and adults appear to be able to understand implicit emotional meanings through these musical rituals of human connections. Children and parents may both contribute to the formation of the meaning of an arrangement by contributing equally to it, giving it life, and complementing it in this way. Custodero, in reference

to Small's vision of knowledge, considered communicative musicality as a basis of interaction, a type of musical conversation that allows people to gain knowledge of each other through each other's company. Similarly, she believes that the same kinds of interactions resurface throughout a person's life in free-form environments. As a precursor to early childhood music education, communicative musicality has the ability to make apparent key meanings in music education that extend beyond the early years.

#### **IV. A PSYCHOLOGICAL THEORY OF MUSIC AND THE ENVIRONMENT**

The field of music eco-environmental psychology makes use of a variety of novel theories and concepts. With the continued development of music, we will inevitably see numerous musical disciplines emerge, such as environmental iconology, structural mechanics, acoustics, spatial intelligence, structural mechanics, psychological aspect of emotions in the environment, and brain environment. The following is a description of the theoretical framework for music eco-environment psychology.

##### **1. Music Aesthetic Experience Fusion**

Music aesthetics provides an overall account of how music and the environment interact in terms of aesthetics, The environment also acts as an aesthetic interface for the art as well as subjective time and space [10]. Music aesthetic experience fusion is fundamentally based on the emotional context in which it occurs [11]. In the aesthetic perception of music, emotional situation aesthetics have a significant and evocative role. Using aesthetic associations and emotional stimulation of the physical surroundings, it generates a unique music atmosphere [12]. This is why musical context serves as the ultimate goal of music aesthetics. Consciousness produces a sound whenever this perceptual coincidence is in sync with the movement of an external force. As a result, the total experience of "sound", "scene", "emotion", "will", "force", "shape", and "melody" is an artistic link of power [13].

##### **2. Purification of Musical Aesthetic Perception**

Nature and harmony may be seen in how music is perceived as a whole, and how it is perceived by the listener [14]. It could be said that art sound has three levels of significance in music aesthetics, namely "a stimulation of the physiological system", "the stimulation of the mind", and "emerging power" [15]. The level of reaction to the music topic varies throughout the three levels. There are several aspects to consider when it comes to determining a performer's ability to play music, but the most important is the capacity to recognize and respond to music, as well as how well the performer understands it [16]. According to [17], if this threshold purification mentality is disrupted in artistic performance, then the aesthetic expectation in art perception would be lost. The relationship between music composition and sound is chaotic, numb, or disorganized due to an impaired excitability of the auditory internal basement membrane. Single-repetition trainers of lower quality are more likely to have this issue. Unless they have a fundamental aesthetic sense for the combination of sound and melody, as a result of repeated training, auditory dysmotility or environmental music aesthetics will be lost. When it comes to performing, some people lack the ability to express themselves enthusiastically or passionately in order to convey the distinctive attractiveness of art [18]. As we observe in the signals of diverse musical performances, aesthetics in the music environment has a psychological basis.

##### **3. Music based on spatial intelligence**

Environmental energy's self-organizing structure may elicit associations with music and space intelligence, as well as many establishments of intelligent quality via order and harmony. Material and spiritual energies are linked via a self-organizing environmental tone system that grows out of environmental philosophy and its aesthetic investigation. Scientific, rational, logical and spiritual aspects of environmental thinking may be achieved via the use of this matching thinking framework. Music space intelligence standards define the microenvironment system as an orderly movement between systems of the material and auditory worlds. In these ways, the intelligent structure of "point", "line", "surface", and "body" can be systematically incorporated into the orderly flow of music. Music environment aesthetics in motion may be characterised as a dotline and a soundscape arrangement. Visual image memory is converted into auditory imagery and sound coding using dotline tracing, which creates the contour of the soundscape image.

There are many points in the artistic creative environment where the sound point may be found, and it specifies the fundamental character and synthesis of musical feelings. There are unique coordinates throughout the musical thinking region in this prototype of an artistic creative environment. However, each node in the network acts as a node and a force in its own right. Combining points and lines creates a vivid spatial vision via their spontaneous interplay in music's point-and-line combination. Both time and space are intertwined in sound movement, which is to say that time and space are environmental psychological domains that are symbiotic. Its dynamic structure's unending potential always results in an artistic journey of time and space. The action tension in dynamic structure

creates the dynamic foundation of environmental sound interaction in the symbiotic zone of the musical environment in aesthetic attention.

## **V. FACTORS INVOLVING THE ENVIRONMENT IN PIANO EDUCATION**

### **1. Family Environmental Factors**

After birth, children's initial contact with the outside world is with their families. Children's first experiences in life, habits of behaviour, and moral standards are formed in the home, where they spend the majority of their time. A child's psychological development will be influenced by both school and society, but the effect of family is long-lasting and significant. In order for children to learn the piano from their parents, they must have clear learning goals, expectations, instructional ideals, and an accompanying role.

### **2. The notion of parental education**

Children may benefit from a more effective piano-learning experience with the proper home education approach. First and foremost, piano playing may facilitate the coordination of the left and right hemispheres of the brain by promoting regular engagement between the two limbs. Secondly, piano lessons may help youngsters nurture their emotions in the early stages of comprehending the world, as well as enhance the sensory world.

### **3. The notion of parental education**

Children practice the piano both at the piano school and at home, and a parent's support is essential to their success as they learn to play the piano. Due to the fact that a child's nerve system isn't yet completely matured, it's common for youngsters to struggle with visual spatial awareness. A child's ability to comprehend the five-line spectrum and other fine learning information is limited during this time period. In general, piano instructors are unable to spend a significant amount of time with children; thus, parental companionship may be beneficial in improving children's piano learning.

### **4. Interaction of children with their peers and the influence of piano study**

Interaction with peers significantly affects a child's psychological, social, moral, and cognitive development. Children who learn to play the piano are more likely to engage socially with their classmates. The peer-to-peer environment refers to the interaction between children on a daily basis, both in terms of their thoughts and behavior. Some of a child's negative social tendencies may be cured by positive peer contact.

Emotional motivation is a key component in the Suzuki method of music education. Individual training techniques for instrumental music are common, but Suzuki argued that in a group setting, young children might get a technical and attitudinal model that is more in line with their own abilities. Learning the piano may help youngsters have a greater sense of both life and psychological maturity. The piano is a performing art, and the piano tutoring school organises monthly piano recitals for the students to practise their performance skills. In addition to boosting their desire to learn the piano, this will also provide them additional possibilities to socialize with their friends. In piano concerts, children may progressively learn how to work together with others. Children may learn to appreciate, trust, and understand their friends as a result of this process. There are several benefits to teaching youngsters how to play the piano, such as increasing their life and emotional experiences, as well as teaching them how to work with others.

### **5. Social Environmental Factors**

Chinese industries have been greatly impacted by the reform and openness that took place in the early 1980s. As a result of these societal developments, children's desire to learn the piano has grown as a result. Parents' views regarding their children learning to play the piano are heavily impacted by the social environment, as are all areas of society.

### **6. Strengthening of the teachers and the level of the material**

The quality of living materials continues to improve, which increases people's need for spiritual and cultural life. For its flowing melody, gorgeous tone, and exquisite playing manner, the piano is considered the king of musical instruments in Western nations. From upper-middle and upper-class families to lower-middle and lower-class households, piano lessons have spread widely. Professional piano instructors at the time were unable to keep up with the rapid expansion in the number of youngsters learning to play the piano. As a consequence of so many professional music instructors switching to piano instruction, the piano teaching market was in pandemonium at the time. Professional music talents developed each year steadily demonstrated an increasing tendency over time, with some even deciding to pursue higher education outside of the country. A majority of the art grads and returning music majors that attend these schools and institutions each year are devoted to educating youngsters in the field of music. Numerous piano instructors, improved teaching standards, and high-quality piano teachers have created ideal learning settings for today's students [19].

## VI. CONSTRUCTION STRATEGIES OF PIANO ECOLOGY CURRICULUM

Teachers and students are two of the most important ecological themes to consider in the development of a piano ecology curriculum, and we offer ways to include these two viewpoints into the curriculum. Figure 3 depicts the vision of music teacher educator's vision.

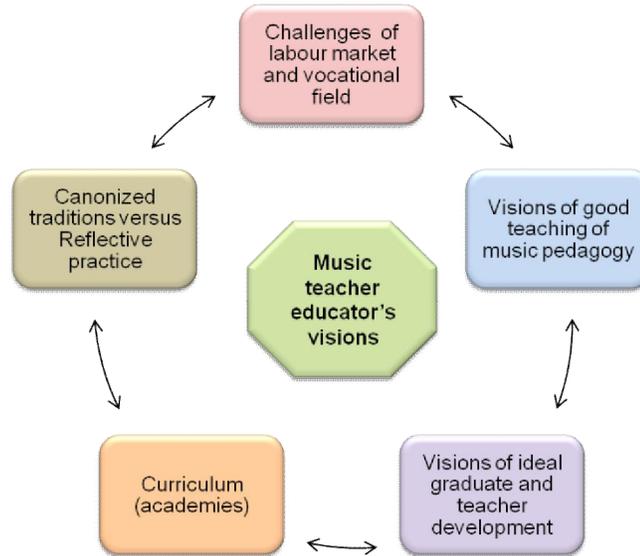


Figure 3. Music teacher educator's visions

### 1. Teacher of Ecology – Generative Teaching Approach

A generative method of teaching is necessary for the creation of an ecological classroom. In order to successfully enhance classroom teaching, instructors who use generative teaching must constantly monitor and adapt their lesson plans and lesson material based on their observations of students' ideologies and learning needs.

- **Construct teaching content**

Generic teaching style emphasises the need of spotting and using any unexpected piano teaching materials that may arise. It's impossible to forecast everything that will happen in the classroom, but if instructors were able to, piano instruction would not be an art form in the first place. To a significant part, piano instructors' capacity to cope with unforeseen events might reflect their ideologies and flexibility [20].

- **Form teaching thoughts**

Piano instructors should help an individual to address challenges they encounter in events such as piano playing and piano sight-seeing by encouraging them to discover and help them find ways to address them. Students get fully engaged in the piano classroom teaching process by analyzing the questions. Students may be able to effectively build their own knowledge structures with this approach.

- **Design teaching scheme**

A piano teacher's after-class reflections on his or her lessons is an essential part of their job. In the same way that a successful post-class reflection can be compared to a complete work record. Piano ecological classroom teaching can also be seen as an extension of this concept, and it is important for teachers to utilize these methods to establish "classroom teaching procedures". It is imperative to evaluate teaching information, recapitulate teaching experiences, and reflect on teaching deficiencies, among other things [21].

### 2. Student Ecological Subject – Adopt Inquiry Teaching Method

While not as widely used as the classic indoctrination teaching technique. In the inquiry teaching method, instructors conduct their teaching activities by examining textbook contents as a primary object of inquiry. In addition, it is a teaching method that encourages student independence while still allowing for group activities. Following are some examples of how the inquiry teaching technique may be used to a piano ecology classroom setting.

- **Create question situations**

There are two primary approaches to teaching piano in a classroom: Begin by presenting them with interesting problem. By becoming interested in the challenges surrounding piano instruction, students will be motivated to go further into the subject and discover new ways to approach and solve the problem. Second, set up an issue that necessitates investigation. The piano is a solo instrument, thus instructors must focus on cultivating and improving students' ensemble skills in the classroom. The use of various teaching approaches, such as group competition, might be used in a piano classroom, for example. Cooperative piano exercises and analysis are necessary to identify appropriate answers in a challenging circumstance like this one; on the other hand, it may help students develop their cooperative abilities.

Piano has benefited greatly from the fast advancement of computer and network technologies. As a result, it may both improve the resources available to piano instructors and expand the range of options available to pupils [22]. Teacher efforts can be focused on the following areas: guiding students to access authoritative piano learning websites where they can stay up to date on the latest developments and exchange piano learning experiences; encouraging students to enter competitions for their chosen instrument; and, finally, recommending to students the learning experiences of well-known piano masters and personal blogs in order to broaden their outlook. In addition to providing relevant information about piano in popular media, teachers should encourage students to pay greater attention to television, radio, professional periodicals and other channels.

By empowering students to take part in the inquiry process and encouraging their creativity will promote for a positive outcome. Collaboration and competition are frequently necessary for the sharing of creative ideas. Because of this, piano instructors may develop a rivalry and collaboration mechanism in the classroom instruction process [23]. During class, the piano instructor asks a question that may be difficult for certain pupils to answer, and then recognizes it by grouping them and selecting the best response. Teachers can conduct comprehensive assessments based on their "students' piano foundation. In order to implement the model, the assessment factors include "analytical abilities", "Performance on the piano", and other associated skill indicators first, followed by the establishment of a coordinator in the group[24].

## VII. CONCLUSION

Our study suggests that relational aesthetic theories can be applied to music education. Additionally, there are other "relatives" of the relational aesthetic in or around our area, such as musicality, communication, and relational thinking in musicology and music therapy. A central tenet of current music education is that music is an ever-evolving human activity that endowed with a vast array of meanings and values. For the purpose of enhancing modern music education practices and for the purpose of recognizing relational aesthetics as a pedagogical and intersubjective resource within music education, it is necessary to grow and refine interpersonal and intersubjective aspects within music education. The topic of music eco-environmental psychology is also mentioned. In recent years, the field of environmental science has effectively penetrated ecological environment psychology from the ecological environment circle to the social behavior environment circle, largely because technology and science have advanced so rapidly. As part of the overall exploration of education in piano through the lens of music eco-environmental psychology, this paper initially examines the fundamental framework of music environmental psychology in order to determine the aesthetic value of eco-environmental psychology in the musical environment. Following that, we examine the effects of environmental factors on piano instruction from an ecological perspective. Based on this, we've come up with a set of guidelines for the development of a piano ecology course. Using the generative teaching technique, piano instructors may establish a community of learners. Inquiry-based teaching methods may be utilized to educate students about the environment, resulting in an interactive piano classroom for teaching and learning.

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