

# **The Impact of Cross-Cultural Music Communication on the Diversification of Piano Performance Styles in China**

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**Abstract:** This research analysed the impact of cross-cultural music communication on the diversification of piano performance styles in China, focusing on the integration of traditional Chinese music with Western classical traditions. Utilising a qualitative research design, the study employed semi-structured interviews, observations, and document analysis as key data collection methods. The findings highlight an ongoing hybridisation process within the Chinese music industry. Traditional elements such as pentatonic scales, philosophical themes, and folk melodies are increasingly being blended with Western classical techniques, resulting in unique and innovative piano performances. This creative integration has been driven primarily by pedagogical approaches that encourage experimentation and foster open perspectives among musicians. Consequently, these efforts have enhanced the quality and creativity of piano performances in the country. The study also observes significant advancements in music creation, where cross-cultural interactions have proven highly beneficial for the future of Chinese music. Despite challenges in the integration process—such as technical limitations and cultural sensitivities—synergistic actions and collaborative efforts have the potential to mitigate these issues, ensuring continued growth and enrichment in the field of piano performance. This research underscores the transformative role of cross-cultural music communication in bridging traditions, fostering artistic innovation, and contributing to the preservation and evolution of Chinese music in a globalised context. The findings provide valuable insights for musicians, educators, and policymakers while setting a foundation for future explorations of cross-cultural influences in diverse musical domains.

**Keywords:** Cross-Cultural Music Communication; Piano Performance Style in China; Hybridisation of Chinese Music; Traditional Chinese Music; Musical Integration in China

## **1. INTRODUCTION**

Music goes beyond geographic and cultural boundaries, as it is considered a universal phenomenon (Cheng & Southcott, 2023; Wong et al., 2024; Zou et al., 2024). Cross-cultural communication, globalisation, and interconnectedness are considered the essential features of music, and the closer analysis of these attributes could reveal that they have resulted in the diversification of music performance around the world (Albornoz & Sebastián, 2022). Although diversification could be witnessed in different aspects of music, transcending geographical and cultural boundaries has

significantly affected the piano, whereas a blend of different cultures could be witnessed in different parts of the world. China has no exceptions, whereas one could find increased blending of the traditional Chinese piano performance that has now been blended with non-Western piano-playing cultures. The piano playing in China has thus experienced significant innovations, whereas the rich music heritage of the country has gone through significant changes and modernisation processes, where cross-cultural music experimentation could be witnessed (Xie, 2023; Yiran, 2021). In particular, the significant urbanisation witnessed in the country, along with the increased participation of China in the international trade that the easy flow of people within and outside different countries has been resulting in significant changes in the piano performance within the country (Han, 2021; Xie, 2023). The historical analysis of the diversification of piano performance in China could reveal that the country experienced the impact of Western classical music from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, when the piano was introduced in the country (Hu & Wang, 2024). However, the closer analysis of piano performance could, however, reveal that Chinese pianists, rather than copying Western styles, have largely focused on Chinese musical philosophies, aesthetics, and the folklore to create unique Chinese music (Wong et al., 2024). However, as pointed out by Gu (Gu, 2022) and Bian (Bian, 2013), in the traditional Chinese societies, the Western classical music was not openly welcomed. The core reasons quoted by Gu (Gu, 2022) behind such trends witnessed within Chinese society were that Chinese people were much alert because of cultural commodification impact; hence, they blocked the blind introduction of Western music in the country. However, in the recent years, a significant impact of cross-cultural variables within the piano performance could be witnessed, which could be attributed to the increased globalisation, movement of people across the world, and the increased Westernisation process underway in the country (Gao, 2024; Xie, 2023). As a result, the piano performance has been changing, whereas a blend of different cultures in the piano performance could be witnessed in the performance of pianists around the country. Although significant diversification in the style adopted for piano performance could be witnessed in China, there is limited literature regarding the practice through which cross-cultural factors are affecting piano performance, and diversification in piano performance has thus been taking place in China. This research aims to highlight the impact of cross-cultural music communication on the diversification of piano playing styles in China. The research will thus explore the impact of cross-cultural interaction on piano

playing styles, while at the same time, the study also identifies the range of piano performance techniques that have been facilitating the piano integration and resulting in a more open diversification in the field. Taking into consideration the exploration carried out in this study, the research offered wider implications for music education and piano performance art in the future.

## 2. LITERATURE REVIEW

### 2.1 Cross-Cultural Music Communication

Cross-cultural music communication is the interaction and exchange of musical traditions, aesthetics, and practices across diverse cultures (Hess, 2021). There are different theories of cultural diffusion that could be used for analysing cross-cultural music communication. For example, the cultural diffusion theory offered by anthropologist Edward Tylor (1871) suggests that cultural norms, values, and artefacts affect different societies over an extended period of time. The author believes that through cross-cultural interactions, adaptation and merging of cultural norms, values, and practices could take place. The transculturation theory offered by Fernando Ortiz (Ortiz, 2022) is another useful framework that stressed the reciprocal nature of music cultural exchange. The theory stressed that a hybridisation process could take place where cultural norms and values are transformed as a result of cross-cultural music communication. Geertz 'intercultural dialogue' is another useful framework that stressed that through appreciation of cultural, historical (Geertz, 1973), and social context of other musical culture, changes within culture could take place, as such changes could denote an appreciation of other musical culture. All three of these three frameworks could be adopted as foundation for the current study, as all of these theories stressed the bidirectional nature of musical cultural exchange that helped in the enrichment of musical culture and tradition.

### 2.2 Evolution of Piano Performance in China

The analysis of piano in the country could reveal that the musical instrument was introduced by the Christian missionaries in the Qing Dynasty. Wang (Wang, 2018) is of the view that initially when the piano was introduced in the country, some significant objection and opposition has been witnessed within the country as the mass population perceived the music instrument as alien and a Western novelty that has nothing to do

with the Chinese music culture and traditions. However, Liu (Liu, 2022) is of the view that the piano, as a musical instrument, gained prominence when music art schools were established in the country. In most of the musical schools, part of the Western music, particularly Western classical, has been introduced that paved the way for the piano as a core instrument found throughout the country. However, Tuo (Tuo, 2023) is of the view that rather than introducing Western classical music in China, most of the professionals who were particularly interested in the piano in the early evolution period adopted the instrument, whereas Chinese music has been adapted and altered. For example, Xiao Youmei, who was one of the renowned piano composers, used the composition of 'Spring Flower on the Moonlight River' to adapt the music of Chinese folk songs in 1922 (Hess, 2021). This is considered one of the early works, where the Chinese music has been adapted to incorporate piano instruments. According to DDD, the core figures who have contributed to the better evolution of piano in the country include Lia Naixing, Tan Dun, Jiang Dingxian, Chen Yi, Zhou Long, etc. (Xie, 2023).

### 2.3 Diversification of Piano Performance in China

According to Kala and Ross (Kala & Ross, 2021), diversification of piano performance in China could be witnessed since the early evolution period; however, Hu and Wang (Hu & Wang, 2024) believe that in the early evolution years, the influence of Western music and traditions on Chinese music was significantly lower; however, in the globalised era, the influence of classical traditional music on piano performance in China has now reached a significant level. In particular, Ma (Ma, 2025) has noted that diversification of piano performance in China has been significantly on the rise since the country's aggressive pursuit of globalisation in the twenty-first century. Pin and Yoong (Pin & Yoong, 2022) and Min (Min, 2022) have noted that since the merging of piano performance style could be readily witnessed in the Chinese music industry, this in turn has been resulting in the significant enrichment and blending of cultural norms and values. Diverse cultural elements could not be witnessed within Chinese culture, which could be largely attributed to the increased opening of China to the foreign world and the people-to-people exchange (Yang, 2021). According to Beibei, (Beibei, 2024), although Chinese pianists, including Yuja Wang and Lang, played the pioneering role in the diversification process, it has now become a trend in the country that Chinese traditional music and artefacts, like philosophical concepts, pentatonic scales, and folk melodies, have been blended with Western classical music. Hu and Wang (Hu &

Wang, 2024) have also supported the idea that significant pedagogical approaches could be witnessed in Chinese piano performance, whereas a range of different trends have been noted in this regard. This includes the integration of Chinese musical elements to cultivate a deeper cultural awareness to ensure artistic sensitivity (Chen, 2017). However, Niu & Tsai, (Niu & Tsai, 2024) is of the view that the diversification of piano performance has largely taken place in China, as such an approach has been providing greater opportunities for creative expression. Hu and Wang (Hu & Wang, 2024) have also supported the ideas of Niu & Tsai, (Niu & Tsai, 2024) and further pointed out that the diversification approach ensures greater flexibility, which could drive more effective creative expression and better music ideas. In the music education, the teaching experts have been providing greater room to the learners, as such a diversified approach is believed to encourage students to more effectively explore their creative potentials. Diversification in piano performance in the country has also been noted because of the diversification in the teaching repertoire. Musical teachers who polished piano performance skills of pianists are going beyond traditional Western canon and are incorporating diverse perspectives that in turn have been resulting in greater enrichment of piano performance in the country (Westerlund et al., 2022).

#### 2.4 Opportunities Emerging from Diversification in Piano Performance

Individuals associated with the piano education and practices believed that some vital opportunities are emerging because of the diversification of piano performance due to cross-cultural collaboration and integration that has been taking place within China (Chen, 2017). Although there are different opportunities emerging, Gu Huang, (Huang, 2023) is of the view that the most exciting opportunity in this regard is the promotion of cultural understanding and global engagement. Through the diversification of cross-cultural piano performance elements in the Chinese music, not only is space created for the foreign cultures, but also the music created by the Chinese composers is getting greater popularity in different parts of the world (Xie, 2023). As a result, the Chinese music that was once considered extremely diverse in nature and individuals belonging to other cultures were avoiding the music; such individuals are now taking greater interest in the Chinese music. This is because the piano performance and musical theme have now been adopted, and the blended approach thus emerging has been attracting popularity in different parts of the world. Furthermore, Westerlund *et al.* (Westerlund et al., 2022) have pointed out that due to the diversification of piano performance, global engagement has now been

made possible, whereas individuals belonging to diverse parts of the world are learning and acquiring the unique Chinese traditions and norms due to better exposure created through music adaptation. Additionally, as a tradition of dialogue and better interaction has been emerging because of the cross-cultural integration of piano performance, individuals belonging to diverse communities are getting an opportunity to witness the rich music tradition of the country. Furthermore, significant opportunities in terms of creativity and innovative musical expressions are emerging because of the diversification of piano performance due to the cross-cultural integration process. Min (Min, 2022) has maintained that Chinese musicians have been able to increase their creativity and innovation, as better concepts, aesthetics, and folklore could be accessed due to the diversification of piano performance. The diverse aesthetics and values that the Chinese music composers are accessing due to the diversification of Chinese music have been encouraging the artists to engage in greater experimentation (Cheng, 2023). The level of experimentation that has been now witnessed could not have been possible in the absence of the diversification that has taken place in the country. Furthermore, Albornoz and Sebastian (Albornoz & Sebastián, 2022) state that due to cross-cultural blending of diverse piano work, Chinese artists are witnessing increased risk-taking and an exploratory approach, which has been driving greater and improved performance in the field. In particular, Lei (Lei, 2021) has noted that Chinese pianists are going beyond conventional horizons to find out better ideas for piano work, which has been leading to innovative and creative performance in the field. Additionally, Hu and Wang (Hu & Wang, 2024) are of the view that opportunities to access a diverse and expanded audience base are also emerging because of the significant diversification that has been taking place because of diverse piano performances made possible by the cross-cultural collaboration. Zou and Hino (Zou et al., 2024) have also stressed such opportunities and pointed out that the Chinese artists that were once having limited opportunities confined to the national borders are accessing global market opportunities and expanded geographic markets because of the diversification in the music culture and tradition experienced these days. Cheng (Cheng, 2023) is of the view that the trends in this regard are expanding with the passage of time, as such diversification is in line with the Chinese government's approach of cultural exchange. The government of the country believes that when individuals belonging to diverse parts of the world understand the unique cultural norms and values of the country, this will be opening new horizons for the Chinese people around the world. As music is considered a primary

element in the understanding of the unique norms and values, the cross-cultural promotion opportunities emerging because of the diversification of piano performance have been opening such doors for the country.

## 2.5. Challenges of Cross-Cultural Music Integration

However, the increased diversification of music due to cross-cultural blending in China has been witnessing different challenges as well. In this regard, Albornoz and Sebastian (Albornoz & Sebastián, 2022) are of the view that although enrichment due to the incorporation of cross-cultural elements has been resulting in enhanced creativity and innovation, such opportunities have been availed at the cost of losing the originality and authenticity of Chinese music tradition and culture. In particular, Han (Han, 2021) has noted that the piano performance of the country was significantly different than what pianists were using in other parts of the world; however, due to the incorporation of cross-cultural themes in the Chinese music and piano performance, the originality and authenticity that musician one possessed have thus been lost. Furthermore, Yang (Yang, 2021) is of the view that with the blending of cross-cultural themes in the Chinese music and piano performance, cross-cultural themes from the foreign cultures have been introduced in the country, without questioning the core rationale and the core motivation behind such themes. Xie (Xie, 2023) has also questioned such practices and pointed out that in many circumstances, music contains culturally sensitive themes and stereotypes. The author believes that although the local inhabitants could not question such practices because they are deep-rooted in their cultural norms and values, this should not be the case with the introduction of the same theme in foreign cultures. However, unlike the views of Cheng and Southcott (Cheng & Southcott, 2023), Tuo (Tuo, 2023) believes that such culturally sensitive themes and stereotypes have been introduced in the Chinese music industry through the cross-cultural integration process underway in the country. Additionally, Kala and Ross (Kala & Ross, 2021) are of the view that in the process of integrating cross-cultural themes in Chinese music, particularly piano performance, there are a range of technical challenges that are also encountered, which in turn have been negatively affecting the integration process. Hu and Wang (Hu & Wang, 2024) have also supported the viewpoint of Kala and Ross (Kala & Ross, 2021) and further pointed out that adapting traditional elements to piano performance has emerged as the core challenge, which has been affecting the integration process in the country.

### 3. RESEARCH METHODOLOGY

#### 3.1 Research Design

The research design that has been adopted for investigating the impact of cross-cultural music communication on piano performance style in China is qualitative design. The qualitative design has been adopted because it is the means through which more in-depth exploration of the key research question could be carried out that helped in gaining more in-depth understanding of how cross-cultural elements have been integrated in the piano performance practices of China and what range of opportunities and challenges have been encountered in the process of integration. The qualitative research design also permitted the investigator to leverage the interpretivism philosophy while investigating the core research issue. The interpretivism perspective in turn dictates that the investigator, while analysing and interpreting the findings of the research, gets into the shoes of the participants of the research and analyses what has been prompting the Chinese pianists, educators, and composers to integrate Western piano styles in the Chinese music, particularly piano performance in the country.

#### 3.2 Data Collection Strategy

There are multiple data collection strategies employed in the current research, which could be broadly categorised into primary and secondary data sources. Primary data sources are the first-hand information that has been specifically collected for this research. For the sake of primary data research, the investigator conducted in-depth interviews with carefully identified and selected participants. A total of 15 interviews have been conducted for the study. The participants of the study include educators who are teaching piano to Chinese students in different parts of the country. In addition, the participants include pianists, who are actually engaged in the piano performance. Additionally, composers have also been included in the study, whereas they have been questioned as to what extent they have been incorporating cross-cultural themes while carrying out the music compositions with the passage of time. A second primary data collection method that has been employed in this study is the observation method. The investigator visited three different musical schools that are actively engaged in the piano education, whereas the music creation and educational activities have been practically observed. In particular, efforts within the observation were made to determine to what extent the pedagogical approach has been utilised in the music education and what the different themes and patterns of cross-cultural education that have



been ensured in the piano performance in such a music school are. In addition to these primary data collection methods, the study also benefitted from the secondary data, whereas the document analysis process has been employed in this research. In this regard, the core documents that have been collected for the sake of analysis include the curriculum that the Ministry of Education has approved since 2004 and the unique curriculum that some of the leading music schools, including Wuhan Conservatory of Music, Nanjing Normal University, and Huazhong Normal University, have been following in the recent past. The document analysis process has been conducted with the aim of how cross-cultural elements have been incorporated in the music education and piano performance in the country.

### 3.3 Sampling Strategy

The sampling strategy that has been used for the sake of qualitative interviews could be categorised as a purposive sampling strategy, which is a non-probability and convenience sampling strategy, whereas the participants of a research are selected on the basis of the fulfilment of certain criteria that are specific to a research. In the present research, the criteria that have been used in this study are professionals related to music education, composition, and pianists who are of Chinese origin and have sound expertise in the specialised field. Using the criteria, the investigator selected a total of 15 interviewees. Full anonymity of the participants will be ensured throughout the study.

### 3.4 Data Analysis

For the sake of the primary and secondary data analysis, the overall analysis techniques that have been used in the study are thematic analysis, which have been identified as a result of the research notes taken during the interview, key observation notes, and the major documents analysed for the study. The process of coding has been introduced within the study that helped in effectively analysing the extent to which cross-cultural elements have been introduced and incorporated in the piano performance across China and what different opportunities and challenges have been encountered in the process.

## 4. FINDINGS AND ANALYSIS

### 4.1 Hybridisation of Piano Performance in the Country

The first trend that has been witnessed in music education, particularly piano performance, is the hybridisation process, where a blend of Chinese

music values and tradition and Western classical music has been identified. As per the majority of the participants of the study, Chinese musical elements, including pentatonic scales and folk melodies, have now been combined with Western classical music repertoires. The majority of the participants of the study noted that the piano performance has been enriched through such a process, whereas new melodies and more impactful music have been created through the process of cultural enrichment and blending. Furthermore, individuals who have been working as musicians and participated in the study pointed out that they have been now witnessing greater flexibility due to the cross-cultural integration of the Chinese and Western classical music, which in turn has been opening new boundaries for better music creation and creative expressions. Such participants have noted that as the cultural enrichment process is underway and new horizons for further integration have now been opened, this has created more opportunities that imbue them with cultural significance. Additionally, individuals who were pursuing piano as a profession pointed out that the hybridisation process underway in Chinese music has been resulting in the merging of creative abilities and opening new horizons for better expressions. From the observation of the musical classes, it has also been noted that individuals responsible for piano repertoire have been enjoying the emerging trends as it provided them better grounds for creative expressions. Additionally, from the analysis of the key documents of the Ministry of Education (2024), it has been found that the ministry is starting to open up music education to cross-cultural impact, as it was believed that such a diversification process could not only result in better enrichment of the Chinese music industry but also the trends in this regard could open new boundaries and opportunities for the Chinese musicians in the foreign world. In particular, it has been noted from the key documents that the Chinese government was aiming to use music for the sake of cross-cultural communication and as a cultural exchange, where people in other countries could be getting an opportunity to learn about the rich history, culture, and tradition of the country through music exposure.

#### 4.2 Pedagogical Innovation

Individuals participating in the research stressed that the diversification process that has been taking place in the form of piano performance has been increasingly taking the form of pedagogical innovation. In particular, participants who were music education backgrounds stressed that significantly better cross-cultural communication processes are underway

in the Chinese music industry because of the pedagogical innovation that has been taking place because of the diversification process. These individuals stressed that they have not only been sharing their own ideas with the students regarding innovation in the piano performance but also have been encouraging the students that they should leverage an open and more flexible approach to incorporate the Western classical music elements in the Chinese music. Additionally, the participants with a musician background were of the view that the diversification and integration of different cultural elements in the music have been resulting in greater improvisation and stylistic interpretations. These participants asserted that in the absence of the flexible and more open approach that has now been experienced in the Chinese music industry, they could not have been able to create the music they are currently producing. From the observation of music classes, it has also been witnessed that the music teachers in such classes have been opening new horizons for students in terms of piano performance, as greater experimentation has been made possible through the use of pedagogical approaches in the Chinese music academics. In particular, it has been noted that Chinese students are encouraged to use Chinese musical heritage as a foundation and look for further blending of such foundation with the cross-cultural elements. The pedagogical approach that has been thus used is believed to encourage creativity and innovation in the field of music across Chinese academia, whereas it has been significantly broadening the artistic perspectives of Chinese piano performers. On the other hand, from the analysis of the key documents in the field, it has also been noted that different stakeholders within the industry are also looking for creating better opportunities through a pedagogical approach. Significant changes within the music curriculum were brought about by the Ministry of Education in 2004, whereas a multicultural perspective in music education was then introduced throughout the country. Furthermore, the analysis of 'Curriculum Guidelines for the Chinese Music Teacher' further changes within the existing music teaching framework were brought with the aim to ensure greater experimentation and cross-cultural integrations.

#### 4.3 Reinterpretation of Traditional Elements

The cross-cultural integration and diversification process underway in the Chinese music industry has been creating better opportunities, as most of the participants of the study have agreed that through the innovation process underway in the industry, they have been getting opportunities to reintroduce traditional elements. Some of the participants with the

musician background were of the view that they have worked on different music themes, whereas the ancient Chinese poetry and philosophical themes have been rediscovered through the enrichment process, ensured through cross-cultural integrations. One of the participants of the study thus noted that “the traditional music philosophical theme that could otherwise be just part of the history has been rediscovered through the lens of the Western classical music diversification process.” The participant of the study was of the view that such reinterpretation has been resulting in resonance amongst the music audiences. Another participant of the study noted that “the cross-cultural integration has been creating opportunities for the Chinese musician in other parts of the world as individuals belonging to diverse countries are now taking keen interests in listening to Chinese music.” From the analysis of key documents, it has also been noted that different stakeholders within the industry have organised different concerts over the years, whereas the core aim of such concerts has created opportunities for the Chinese music through improved exposure.

#### 4.4 Opportunities Emerging because of the Cross-Cultural Integration

From the analysis of the qualitative research, it has been very clear that the majority of the participants of the study are of the view that significant opportunities for the Chinese music are emerging because of the open perspectives and integration of cross-cultural elements in the piano performance. One of the participants of the study noted that “the integration of traditional Chinese music and the cross-cultural elements has been creating unmatched opportunities.” This participant further explained that through such an integration process, pianists in the country are preserving the music heritage of the country while at the same time they have been revitalising the musical culture through the incorporation of Western classical music characteristics. Another core participant of the study noted that the integration of Chinese and Western music is creating opportunities for the Chinese musician in other countries. The participants quoted different advantages resulting from the diversification process; however, the key opportunity that this participant noted was that “the integration has been creating for the Chinese artists and musicians across the world.” Other participants of the study have pointed out that through the diversification of Chinese piano performance, opportunities for greater creativity and innovation are created. The document analysis also revealed that the huge steps that the Ministry of Education (2024) has taken that started in 2004 were primarily aiming to create greater opportunities for the Chinese musicians, not only in the country but across the world. As per the

findings of this research, although the roadmap that the ministry then determined was very challenging, however, to a greater extent, the approach has attracted greater success.

#### 4.5 Challenges Encountered in the Diversification Process

The participants of the study identified different challenges in the diversification process underway in the Chinese music industry, affecting the piano performance. The key challenge in this regard that has been identified by the majority of the participants of the study in this regard was cultural sensitivity, as different groups within the society have been criticising Chinese musicians who are taking an open perspective in this regard. One of the participants of the study noted, “Irrespective of the opportunities and significant benefits associated with the integration of music, musicians within the country are criticised for cultural proliferation.” Others have noted that the process of cultural integration has been resulting in the cultural commodification, whereas the rich historical values of the Chinese music are sacrificed. Furthermore, some of the participants of the study noted that they have been encountering technical challenges in the integration process, which has been affecting the piano performance in the country. One of the participants of the study noted in this regard that “replication of the timbral qualities of the Chinese music is an example of technical challenges encountered in the field.

### 5. CONCLUSION

#### 5.1 Summary of Research

This research analysed the impact of cross-cultural music communication on the diversification of piano playing styles in China, whereas traditional Chinese music has been integrated with Western classical music. The findings of the study are based on qualitative research design, whereas semi-structured interviews, observations, and document analysis have been adopted as the key data collection techniques. As per the core findings of the study, the hybridisation process has been taking place in the Chinese music industry, whereas Chinese traditional pentatonic scales, philosophies, and folk melodies have been integrated with Western classical music to create unmatched piano performances. The approach that has been largely adopted within the country is pedagogical in nature, whereas experimentation and a more open perspective have been adopted that have been leading to better piano performance in the country. It has also been observed that greater creativity and innovation in terms of music

creation have been taking place, whereas the integration process has been found to be significantly beneficial and advantageous for the future of Chinese music. Although there are some challenges encountered in the integration process, through effective synergistic actions, the impact of such challenges could be minimised, enabling the industry to experience improved benefits.

## 5.2 Implications of Research

The research has different implications. For the pianists, the core implication of the research is that they should be embarrassed by cross-cultural integration, as it offers wider future potentials. For educators, the pedagogical approach should be pursued, which could allow the educators to encourage students to use their creativity, and innovation could be discovered. On the other hand, for the policymakers, the core research implication is that they should be setting policies and strategies that should encourage a more open spectrum approach, enabling wider integration of cross-cultural elements in the piano performance that could enhance the future music industry in the country. In particular, it is believed that through such an open spectrum approach, cultural exchange could be facilitated that could help in fostering a broader market for the Chinese music around the world.

## 5.3 Limitations of Research

There are different limitations of the research that worth considerations. In this regard, the foremost limitation of the study is that the findings of the study are based on qualitative research methodologies, where a core danger of personal bias could have been witnessed in this study. Another major limitation of the study is that the findings of the study have been based on the participants who belong to limited to just two provinces of the country that may not be the true representatives of the entire country. The regional limitations could affect the generalisation of the findings to the entire country. Additionally, the findings of the study have primarily used documents that are produced by the Chinese government and its different agencies. The critical perspective needed in the production of different policy documents could not have been accessed, which in turn could have affected the findings of the study.

## 5.4 Suggestions for Future Research

Situations, whereas the investigator got the opportunity to reconduct the research, various recommendations will be followed in such future study.

This includes the use of positivistic research philosophy along with quantitative techniques that could help in the production of more scientific and objective research. Such objectivity has been currently lacking in this study. For the future study, it is also recommended that rather than taking the sample from just provinces of the country, representations of different parts of the country could be ensured, for which not only should the sample size be increased in the future study, but also greater diversity in the selection of the participants should be observed. Additionally, for the future study, it is also recommended that while using secondary data sources, the sources produced by independent organisations should be relied on more. This is because critical perspective could be ensured in such documents, which in turn could contribute greater value to the future research.

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