

Exploring Philosophy in Piano Teaching: Taking Piano Adaptations of Northern Shaanxi Folk Songs as an Example

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Abstract: The introduction of piano music to China spans over a century, leading to the creation of numerous piano adaptations and educational materials by Chinese artists and composers. These efforts aim to innovate piano education methods. Using Shaanxi folk songs as a case study, this paper explores the integration of philosophical concepts into piano teaching to enrich students' artistic development and musical expression. Through a sample survey analysis, the core teaching principles derived from the piano adaptations of northern Shaanxi folk songs are applied in higher education institutions. The study reveals that philosophical inquiry transforms piano performance from a mere display of technical proficiency into a deeper comprehension and interpretation of musical essence. Students are encouraged to cultivate aesthetic appreciation and creativity by delving into the profound layers of music. The findings carry practical implications and contribute to enhancing the quality

and efficacy of piano instruction.

Keywords: Piano Teaching; Philosophical Thinking; Shaanxi Folk Songs; Teaching Conception

1. INTRODUCTION

The piano, regarded as an enduring symbol of musical refinement, has captivated the interest and dedication of countless enthusiasts since its inception. Within the realm of piano pedagogy, educators have persistently endeavoured to unearth improved methodologies and resources aimed at eliciting and nurturing the musical aptitude and creative faculties of students (LIN, 2023). The primary objective of piano instruction lies in the cultivation of students' musical potential and creativity, facilitating the conveyance of emotions, provoking cognitive reflection, and fostering the holistic development of individuals through the medium of musical artistry (Meng, 2023).

The objective of this study is to examine the philosophical underpinnings inherent in piano pedagogy by analysing adaptations of northern Shaanxi folk songs for the piano. Revered as exemplars of Chinese musical and cultural heritage, the folk melodies originating from northern Shaanxi Province resonate profoundly with individuals owing to their elemental simplicity, profound emotive resonance, and distinctive regional tonalities (Lu, 2023). Adapting northern Shaanxi folk songs for piano repertoire serves to preserve and propagate Chinese traditional music culture while furnishing a distinctive and abundant resource for piano pedagogy. Integrating these adaptations into college teaching endeavours to transmit China's rich musical heritage, enhance students' awareness and appreciation of local music culture, and encourage students to draw upon their personal experiences and environment for piano adaptation and creation. Ultimately, it aims to showcase the allure of Chinese music culture and amplify China's voice on the global stage (Shi, 2023). Simultaneously, these repertoires serve not only to augment students' musical repertoire but also to foster the development of their emotional, aesthetic, and creative faculties. Engaging with and performing these compositions enables students to deepen their comprehension of traditional Chinese music culture, nurture their passion for music, and instil a sense of responsibility towards cultural heritage. Moreover, it enhances students' proficiency and expressiveness in piano performance, facilitating the refinement of their musical expression and bolstering their self-assurance in musical endeavours (Jie, 2023).

In summary, the incorporation of philosophical contemplation into piano pedagogy entails profound examination and contemplation of instructional objectives and methodologies. By delving into the piano adaptations of northern Shaanxi folk songs, we can attain a comprehensive comprehension of the fundamental principles and significance inherent in piano instruction, thereby elucidating methods for eliciting emotional expression, stimulating cognitive engagement, and nurturing students' creative faculties through musical expression (Yunkun, 2023). Furthermore, we may employ philosophical modes of thought and methodologies to foster students' philosophical inquiry and humanistic literacy. It is anticipated that these reflections and investigations may yield novel insights and inspiration for the advancement and evolution of piano pedagogy.

2. EXPLORING THE DEVELOPMENT OF PIANO TEACHING

2.1 Significance of Piano Adaptations

Piano arrangement entails the transformation of non-piano compositions into piano-compatible renditions, thereby enabling their performance on the piano. This practice has gained prevalence in contemporary times, with its significance and value increasingly recognized. Piano arrangements serve to broaden the repertoire of piano music by incorporating a wider array of musical compositions. In contrast to compositions originally intended for piano, piano arrangements facilitate the inclusion of diverse musical works within the realm of piano performance, thereby enriching the spectrum of piano repertoire (Jin, 2022). Piano players can adapt non-piano compositions, such as pop songs or movie music, for piano performance, attracting a broader audience to appreciate these works. Piano arrangements enhance the diversity of piano playing styles, with variations and improvisations adding liveliness and excitement, especially in the rendition of pop songs (Wang, 2022).

In contrast, classical music emphasizes technique and expressiveness, fostering diverse styles of piano performance and expanding the artistic nuances within piano repertoire. Piano adaptations serve to amplify the dissemination of music, benefiting from their enhanced adaptability and expressiveness, thereby reaching a wider audience. For instance, popular songs adapted for piano render these works accessible and enjoyable to a broader demographic, consequently heightening their popularity and reach. This approach facilitates greater familiarity with musical compositions,

augmenting individuals' knowledge and comprehension of music (L. Li, 2022).

Piano arrangements serve as both homage and reinterpretation of the original composition. Through the utilization of piano arrangements, performers imbue their understanding and emotional interpretation of the original work, thereby crafting a distinctively novel musical rendition. This process not only elucidates the performer's comprehension and emotional connection to the music but also enables the audience to gain deeper insight into the underlying connotations and artistic merits of the original composition (Lu, 2022).

It fosters the perpetuation and advancement of musical culture, facilitating broader appreciation and enjoyment of musical aesthetics. Both performers and audiences derive pleasure and inspiration from these endeavours, thereby catalysing the enrichment and advancement of piano artistry.

2.2 The Development of Foreign Piano Teaching

The evolution of international piano pedagogy finds its origins in the late 18th century coinciding with the burgeoning popularity of the piano as a novel musical instrument in Europe (Figure 1). Subsequently, piano instruction has evolved into a distinct discipline, characterized by unique traits and traditions across various nations (Wenyi, 2022). Various pedagogical approaches exist in piano instruction, tailored by educators and music specialists to address diverse student needs and educational objectives. Among these methods, the traditional approach stands out as one of the most prevalent.

Rooted in classical music education principles, it underscores fundamental piano skills, sight-reading, and music theory. Emphasizing technical proficiency and score interpretation, this method prioritizes skill cultivation and enhancement of musical literacy (Liu, 2022). As educational paradigms evolve and music education progresses, novel teaching approaches emerge in piano instruction.

For instance, German piano educator Orff introduced a method centred on body and sound perception, which seeks to foster students' musical prowess through holistic perception and creative expression. Similarly, Russian piano educator Zdarsky's "Musical Thinking Method" underscores the development of students' musical and creative thinking, igniting their enthusiasm for music and exploration through heuristic teaching techniques (Fu, 2022).

The Soto method underscores early music education, prioritizing aural

training akin to language acquisition, where students imitate music as they do their native tongue. This approach commences instruction at an early age. The Musical Play Method imparts fundamental musical concepts and skills through interactive musical activities, particularly suited for young learners and novices.

Creative music pedagogy fosters student-led music creation, nurturing creativity and expressive capacities. The integration of online education methods, propelled by technological advancements, has led to a proliferation of piano education courses and resources on digital platforms, offering students expanded learning opportunities (Jing, 2022).

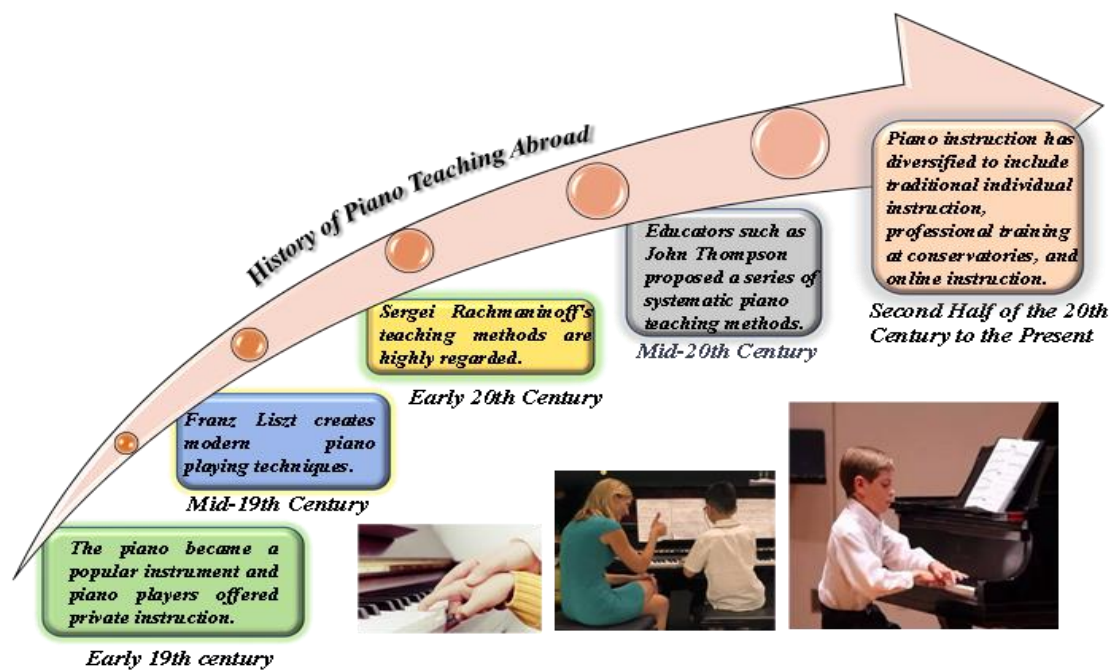


Figure 1: Evolutionary History Of Piano Teaching Abroad

As ongoing research in music theory and educational psychology progresses, numerous novel piano teaching resources have emerged to cater to the varied needs and proficiency levels of students. For instance, the Thompson Piano Course authored by British piano educator John Thompson is esteemed for its succinct presentation and emphasis on pragmatic skills.

Concurrently, contemporary teaching materials prioritize the cultivation of students' musical literacy and creativity, exemplified by American piano educator Linda Culmer's Creative Piano Tutorial, acclaimed for its dynamic and innovative instructional content. Moreover, technological advancements have opened avenues for the advancement of piano pedagogy internationally (J. Zhu, 2022).

The swift advancement of electronic technology has led to the creation of numerous piano teaching software and devices, offering students more

accessible and comprehensive learning modalities. For instance, piano teaching software leverages interactive interfaces and multimedia resources to aid students in grasping music theory and technical aspects with greater clarity and depth (X. Zhu, 2022).

Furthermore, certain innovative piano equipment offers students a flexible and customized practice setting. For instance, the advent of electronic keyboards enables students to engage in independent practice sessions using headphones, thereby avoiding disruptions to others.

2.3 Research on the Development of Piano Teaching in China

As an indigenous genre of Chinese folk music, Shaanxi folk songs have enjoyed widespread preservation and evolution throughout China's history. In the context of contemporary music education, the safeguarding and transmission of traditional musical heritage have emerged as essential imperatives (Hou, 2022).

During this era, Chinese folk music and European musical traditions embarked on a reciprocal exchange, prompting numerous musicians and pianists to endeavour to incorporate Chinese folk songs into piano pedagogy. Scholars have observed that the musical attributes and emotional nuances inherent in northern Shaanxi folk songs harmonize seamlessly with piano performance. Through the study and performance of northern Shaanxi folk songs, students can deepen their comprehension and articulate the emotional intricacies of music more effectively (W. Li, 2022).

Over time, piano teaching methods for northern Shaanxi folk songs have evolved, focusing on innovative strategies such as music analysis and emotional communication to deepen students' understanding of the music's characteristics and cultural significance. Some educators have integrated Shaanxi Buai folk songs with Western music to provide students with comprehensive piano skills and styles (Table 1).

The development of Shaanbuai folk song piano teaching in China underscores regional cultural preservation, with specialized classes in music colleges and schools aimed at training local students in this traditional form. These institutions actively collaborate with northern Shaanxi folk song inheritors and folk artists to enrich students' appreciation of local music and culture (Yu, 2021).

The instructional curriculum typically encompasses classical repertoire alongside seminal compositions from northern Shaanxi folk songs, such as "The East is Red" and "Orchid." Concurrently, certain institutions prioritize the retrieval and compilation of indigenous folk materials,

integrating northern Shaanxi's local melodies into their pedagogical frameworks. This emphasis underscores the commitment to preserving and advancing regional distinctiveness.

Table 1: Piano Performance Teaching Methods

Theme	Narrative
Traditional Piano Teaching Methods	<p>"I teach my students basic finger exercises and scale exercises, which are an important part of building their basic piano skills."</p> <p>"I encourage my students to play more traditional practice pieces, such as Bach's Little Preludes, which will help them improve their technique."</p> <p>"I usually focus on teaching students how to use the pedals properly, which is very important for playing soft Shanbei folk music pieces."</p>
Emotional Expression Teaching Method	<p>"It is one of my top priorities for students to gradually master the basic posture and finger strength of piano playing."</p> <p>"I encourage my students to interpret each piece with their personal experiences and emotions, which helps them to understand the emotional connotations of northern Shaanxi folk songs more deeply."</p> <p>"During teaching I often encourage students to relax, let the music flow naturally, and express their emotions to the fullest."</p> <p>"By asking students to analyse the hidden emotional clues in each track, I help them to understand the emotional expression of each song on a deeper level."</p> <p>"I teach students how to use timbre changes and tempo adjustments to convey different emotions in Shanbei folk songs, which allows them to better convey the mood of the music."</p>

Despite advancements in piano instruction for Shaanxi folk songs in China, areas for enhancement remain apparent. Firstly, the refinement of teaching resources is imperative. While some textbooks and educational materials exist, there is a pressing need for superior resources to accommodate the increasing demand for learning materials.

Secondly, certain schools and instructors require further expertise in teaching Shaanxi folk songs on the piano, necessitating an elevation in teaching proficiency and quality. Despite these challenges, the outlook for the development of piano instruction for northern Shaanxi folk songs in China remains promising (Fang, 2021).

As music education evolves, piano instruction for northern Shaanxi folk songs will increasingly emphasize regional distinctiveness and cultural heritage. With the deepening of global cultural exchanges, this form of piano teaching will garner greater attention and opportunities for development on the international platform. In the forthcoming years,

piano instruction for northern Shaanxi folk songs is anticipated to assume a more significant role in Chinese music education, thereby making fresh contributions to the preservation and advancement of Chinese traditional music culture (Huan, 2021).

3. IMPROVEMENT OF PIANO TEACHING UNDER PHILOSOPHICAL PERSPECTIVE

3.1 Application of Philosophical Thinking in Piano Teaching

Piano instruction represents a complex and profound artistic discipline, stressing the attainment of musical objectives through technical mastery, theoretical comprehension, and emotional articulation. Philosophical inquiry also significantly influences piano pedagogy, as students employ philosophical contemplation to investigate music's association with social justice, personal significance, and existential meaning.

This process enhances students' comprehension of music's significance and value, facilitating more articulate expression of their musical perspectives (Shu, 2021). This capacity for critical thinking aids students in enhancing their comprehension of music and in making judicious technical and expressive decisions during performance. Philosophical inquiry offers a broad framework that fosters students' exploration and refinement of their musical expressions. Students can utilize philosophical thinking to delve into sources of inspiration, creativity, and imagination in music composition (H. Li, 2021). Philosophical inquiry serves as a framework for students to investigate the essence of self, emotions, and human experience. Students employ philosophical thinking to examine the correlation between music and emotion, self-realization, and mental well-being. This cultivation of self-awareness and emotional intelligence enables students to deepen their self-understanding and articulate emotional content more effectively in their performances.

3.2 Influence of Philosophical Thinking on the Cultivation of Students' Musical Literacy

Philosophical thinking positively influences the development of students' musical literacy by fostering their comprehension of the essence and significance of music. Through philosophical inquiry, students delve into the philosophical concepts and artistic implications underlying musical compositions, elucidating their interrelation with human existence (T. Li, 2021). Music, being the embodiment of emotional expression, can benefit

from philosophical introspection, aiding students in attaining a deeper understanding and articulation of emotions.

Through philosophical reflection, students delve into the emotional resonance embedded within music, fostering emotional intelligence and refinement in music appreciation and performance. Moreover, philosophical contemplation nurtures students' humanistic sensibilities and fosters a sense of social responsibility, enabling them to grasp the societal significance and function of music. This heightened awareness stimulates engagement with social issues and encourages proactive social contributions.

3.3 How to Use Piano Adaptations of Northern Shaanxi Folk Songs in Piano Teaching

As integral components of traditional Chinese music culture, Shaanxi folk songs are renowned for their distinctive musical styles and melodious compositions. Similarly, the piano, emblematic of Western classical music, possesses its own distinct artistic allure. The fusion of Shaanxi folk songs with piano repertoire not only expands the breadth of piano music but also highlights the aesthetic richness of Chinese folk music. Consequently, integrating Shaanxi folk songs and piano arrangements into piano instruction enhances students' proficiency in ethnic music and enriches their comprehension of Chinese music and culture (Chen, 2020).

When utilizing piano adaptations of northern Shaanxi folk songs, the initial step involves selecting suitable repertoire based on students' piano proficiency levels, as detailed in Table 2. Beginners may opt for straightforward and engaging folk songs like "Jasmine Flower" and "Liang Zhu," featuring simple melodies to pique their interest. Students with foundational knowledge can tackle slightly more complex pieces such as "Reflecting the Moon in the Two Springs" and "The Yellow River Boatman's Song," which offer beautiful and melodious challenges (Yun, 2020).

Upon selecting a suitable repertoire, it is imperative to conduct a thorough analysis to comprehend its structural intricacies and distinctive features. Piano adaptations of northern Shaanxi folk songs typically incorporate simple melodies and chord progressions, imbued with regional and national aesthetics, featuring beautiful and melodious melodies. During instruction, students should attentively listen to the repertoire, analyse its rhythmic patterns, tempo, dynamics, and acquire proficiency in its performance techniques and methodologies.

Table 2: Piano Teaching Guidebook For Shaanbei Folk Songs In Teams Of Selection Criteria

Selection Criteria	Description
Programme Content	Fits in with the musical characteristics of northern Shaanxi folk songs;
Technical Requirements	Requirements that include appropriate levels of difficulty to challenge students and promote technical development;
Musical Performance	Repertoire that stimulates emotional expression and musicality;
Student Interest	Repertoire that meets students' preferences and musical interests;
Musical Understanding	Repertoire that helps to deepen students' understanding of the musical characteristics of northern Shaanxi folk songs.

The piano adaptations of northern Shaanxi folk songs encompass profound emotional nuances, articulating individuals' sentiments and reflections on life, love, and homeland. In instruction, students should be encouraged to delve deeply into the emotional essence of the piece and prioritize emotive expression. For instance, when performing "Shandandandan Flowers Bloom in Red," emphasis should be placed on conveying its cheerful and luminous emotions to the audience, while "Lover's Tears" warrants a portrayal of its sombre and melancholic sentiments, evoking resonance among listeners. Attention in teaching should be directed towards enhancing students' comprehension and interpretation of the repertoire (Li, 2019). Students should analyse the structure and characteristics of the repertoire, mastering playing skills and performance methods (refer to Table 3). Simultaneously, they should comprehend the emotional connotation of the repertoire and express it in performance. Various teaching methods like imitation performance and group ensemble should be employed to help students appreciate the charm and beauty of the repertoire fully.

Table 3: Piano Teaching Guidebook For Shaanbei Folk Songs In Teams Of Performance Techniques

Performance Techniques	Description
Gestures and Postures	Instructions for correct finger posture and piano sitting.
Notes & Beats	Includes exercises on how to hit notes and beats accurately
Rhythm and Tempo	Suggestions on how to maintain a steady rhythm and control tempo
Harmony and Scales	Covers chord and scale exercises and techniques
Tone and Expression	Provides advice on how to shape tone and express musical emotions

4. THE CURRENT SITUATION OF PIANO ADAPTATIONS OF SHAANBEI FOLK SONGS IN PIANO TEACHING

4.1 Survey instrument construction and development

This research employed a questionnaire survey to gather data on the efficacy and instructional outcomes of the "Guidebook for Teaching Shaanxi Folk Songs for Piano" among first-year students at Yan'an University. The objective was to evaluate the influence of the Guidebook for Teaching Shaanbei Piano Folk Songs on students' teaching attitudes, learning interests, learning experiences, and classroom ambiance (Ying, 2016). The structure of the questionnaire was designed by the researchers in accordance with the research inquiries, as depicted in Figure 2.

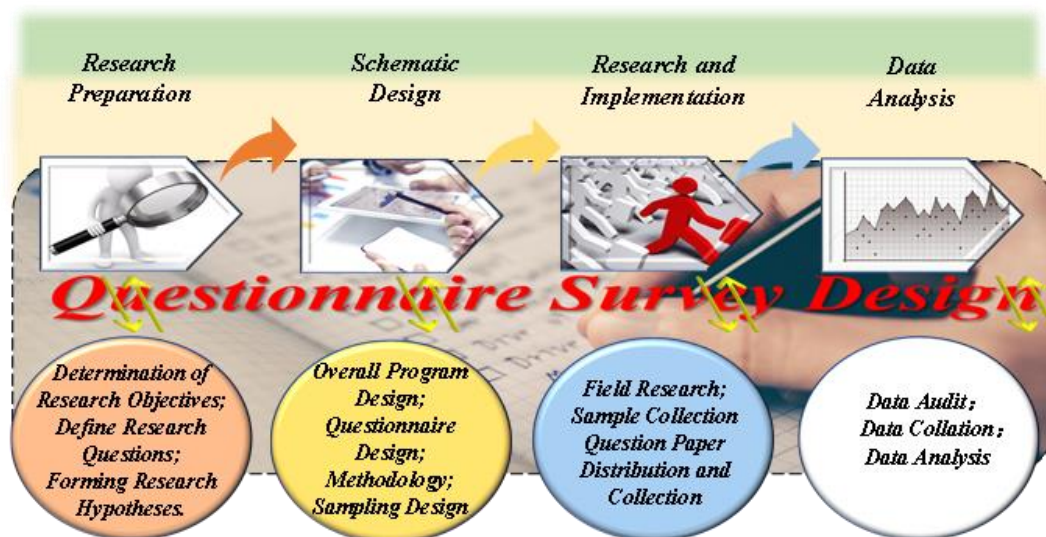


Figure 2: Design Of The Questionnaire

The research outlined in this paper will be carried out within the confines of a piano or music classroom at Yan'an University to uphold the accuracy and reliability of the research data. The principal participants of the study will primarily comprise first-year students and piano instructors actively involved in teaching Shaanxi folk songs. Additionally, professional educators primarily responsible for piano instruction in Shaanxi folk songs will offer insights derived from their teaching experiences and student learning observations (Shu, 2015). The sample comprises first-year music students, with a focus on those studying pianos. It is anticipated that 60 students will be selected from a total of 180 first-year music students for participation in the study. Additionally, the survey encompasses piano instructors from universities in Shaanxi Province, totalling 36, along with 38 piano teachers from universities located in regions such as Hebei, Hunan, Shandong, and Chongqing. The study spans from June 2023 to

September 2023, during which the researcher will investigate, collect data, conduct teaching sessions, and evaluate piano instruction in Shaanxi folk songs. Following feedback and recommendations from the advisory committee, content validity was established using the Index of Item-Objective Congruence (IOC).

$$IOC = \frac{\sum R}{N}$$

The questionnaire items underwent assessment through the IOC, where scores fell within the range of -1 to +1 (see Table 4). Items scoring below 0.5 underwent revision, while those with scores equal to or exceeding 0.5 were retained.

Table 4: Item-Objective Coherence Scoring Criteria

Classification	Grade
Congruent	+1
Questionable	0
Incongruent	-1

4.2 The Current Situation of Piano Adaptations of Shaanbei Folk Songs in Colleges and Universities

The utilization of piano adaptations of Shaanxi folk songs in classroom teaching is contingent upon teachers' familiarity with these songs and their adaptations for the piano. Of the 74 surveyed piano teachers, only five reported an inability to sing northern Shaanxi folk songs, comprising 6.76% of respondents. Consequently, 93.24% of the surveyed piano teachers (refer to Table 5) possessed the ability to sing northern Shaanxi folk songs.

Table 5: Degree Of Transmission Of Folk Songs In Northern Shaanxi Province

Singing Level of Shanbei Folk Songs	Percentage (%)
Sing A Lot.	14.86
Sing	37.84
A Little.	40.54
Can't Sing.	6.76

Based on the survey data depicted in Figure 3, the majority of new students majoring in art possess some level of comprehension regarding the compositional background of the piano adaptation of Shaanxi folk songs, albeit requiring further depth and detail. Specifically, only 10% of new students exhibit a comprehensive understanding, while 28.38% and 48.65% of college students claim to have more or some knowledge, respectively, with 9.46% expressing no knowledge. Conversely, among teachers, 67.57% of respondents assert an understanding of the

background behind the creation of Shaanxi folk songs, while an additional 28% profess a more nuanced familiarity with the cultural context. Merely three respondents admitted to lacking comprehension regarding the creation background of Shaanxi folk songs.

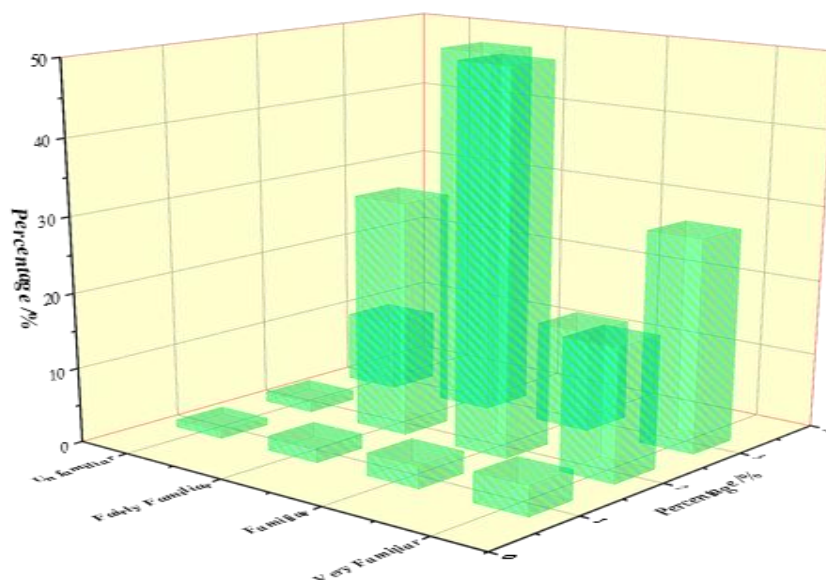


Figure 3: Knowledge of the Compositional Background of Piano Adaptations of Northern Shaanxi Folk Songs in the Survey Sample

As depicted in Table 6, regarding the performance technique and melodic aspects of piano adaptations of Shaanxi folk songs, the survey findings reveal that merely 11 teachers reported a high level of familiarity, while 28 teachers claimed to be either familiar or somewhat acquainted with it, representing 37.84% of respondents. Moreover, seven teachers admitted to lacking familiarity with these aspects. Although many surveyed teachers had experience playing the pieces, only a minority demonstrated substantial familiarity with them. This underscores the rarity of college teachers' current instruction on northern Shaanxi folk songs, potentially suggesting a superficial coverage rather than a deeper exploration. The majority of teachers require a more profound understanding of the creation background of northern Shaanxi folk songs.

Table 6: Familiarity With The Performance Techniques Of Piano Adaptations Of Northern Shaanxi folk Songs

Familiarity with Playing Techniques and Melodies	Percentage (%)
Unskilled	9.46
Fairly Skilled	37.84
Skilled	37.84
Very Skilled	14.86

Based on the data presented in Figure 4, 34 teachers, comprising 45.95%

of the sample, favoured the experiential learning method, wherein teachers and students collaborate to adapt Shanxi folk song repertoire. This approach underscores the cooperation and interaction between teachers and students, fostering a deeper understanding and mastery of the creative context behind piano adaptations of northern Shaanxi folk songs, while nurturing creativity and collaborative skills among students.

The second prevalent teaching method, accounting for 16.22%, is the instructional approach of teaching prior to practice. In this method, teachers elucidate concepts before students engage in practical application. This method emphasizes teacher guidance and explanation. Teachers initially acquaint students with the background and pertinent knowledge regarding the composition of piano adaptations of Shaanxi folk songs, then guide students through practice and performance. This method caters to students requiring more instructional support and ensures methodical progress in practice.

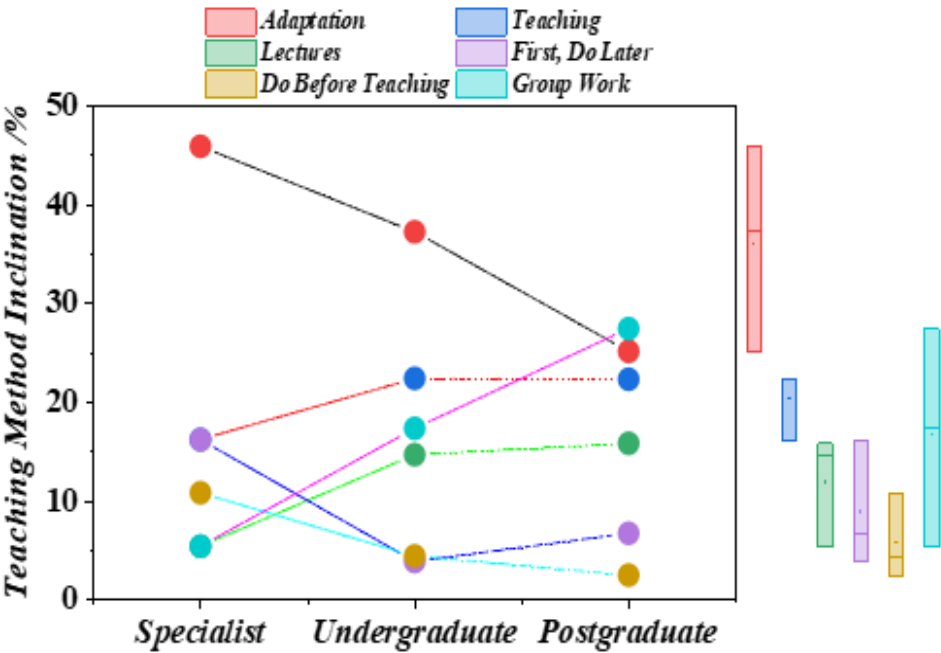


Figure 4: The Tendency Of Piano Adaptations Of Northern Shaanxi Folk Songs In Classroom Instruction

Figure 5 illustrates the contrasting roles of group cooperative inquiry learning and traditional lecture teaching methods across diverse academic demographics, underscoring the significance of collaboration and interaction among students. Through group discussions and research endeavours, students collaboratively identify and resolve problems. Conversely, the traditional lecture teaching method is characterized by teacher-led instruction, where students predominantly receive knowledge

and information from the instructor.

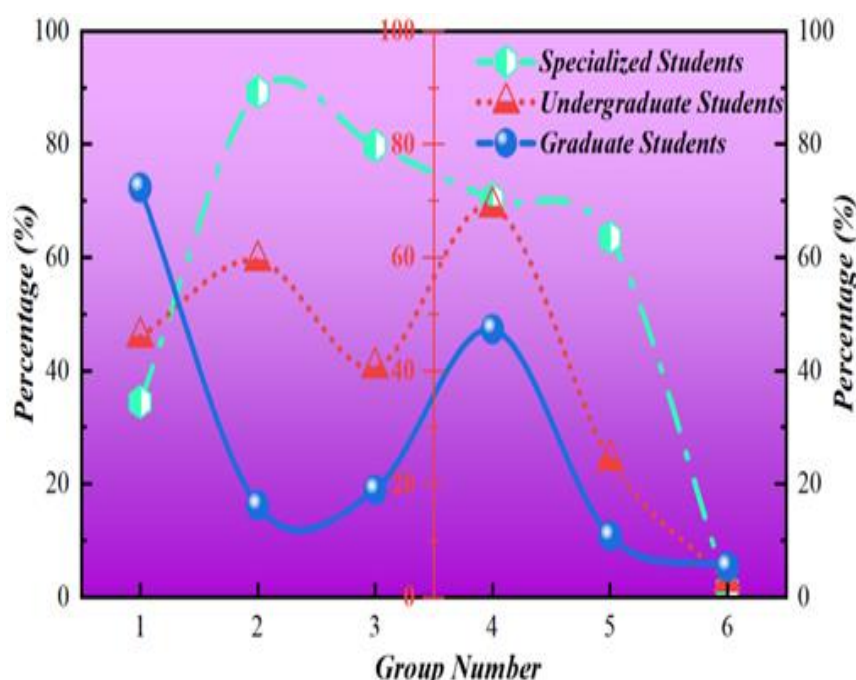


Figure 5: The Effect Of Piano Adaptations Of Northern Shaanxi Folk Songs On Students' Learning Power

4.3 Improvement of the Piano Teaching of "Shanxi Folk Song Piano Adaptation" Teaching Ideas

Presently, numerous challenges persist in the instruction of piano compositions derived from northern Shaanxi folk songs within colleges and universities. It is imperative for teachers to acquire a comprehensive understanding and appreciation of the cultural significance of piano pieces adapted from northern Shaanxi folk songs. Schools must prioritize this aspect to facilitate the broad dissemination of China's rich national music culture (Lang, 2015). Figure 6 suggests that teachers should facilitate students' deep understanding of northern Shaanxi folk songs through explanation, demonstration, and interactive engagement. Initially, teachers can introduce the geography, history, and cultural significance of these songs. They can incorporate recordings or videos to illustrate melodies and characteristics. Moreover, fostering student expression enhances appreciation of the songs' charm. Tailored teaching methods should accommodate varying levels of musical literacy, learning capacity, and interests. For novices, gradual skill adaptation with simple melodies is advised, while advanced students benefit from diverse playing styles and techniques exploration. Utilizing modern tools like piano performance videos and interactive platforms enriches learning experiences. Group activities and practice sessions bolster practical skills and cultivate

enthusiasm, thus enhancing teaching efficacy.



Figure 6: Improvement Strategies for Piano Teaching of Shanbei Folk Songs

5. CONCLUSION

Philosophical inquiry in piano instruction offers students a distinctive musical journey, showcasing opportunities for cross-cultural communication and innovation. Drawing insights from the piano adaptations of northern Shaanxi folk songs, the following conclusions emerge:

(1) Adapting Shaanbei folk songs for piano breaks away from traditional teaching models, providing students with a personalized and creative learning approach. This integration of piano skills and expression grants students increased freedom and expressive capabilities during performance. (2) A sample survey of piano instruction in higher education reveals that a significant portion of teachers and new students possess an understanding of the cultural background and vocal techniques of northern Shaanxi folk songs. Notably, 45.95% of teachers lean towards the collaborative "do-it-yourself" teaching method, fostering joint efforts between teachers and students in adapting repertoire. Through group cooperative inquiry learning, students delve into the emotional and philosophical nuances, prompting contemplation on the meaning of life and existence.

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