

Cross-Cultural Inheritance and Innovation of Piano Study Skills: The Role of Cultural Diversity in Music Education

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Abstract: The integration of multicultural music education within school curriculums has gained significant momentum across the globe. The landscape of piano pedagogy within Chinese universities is undergoing significant transformation. Our mixed methods study investigated the role of cultural diversity in enhancing piano pedagogy. Quantitative and qualitative data were collected from 39 piano students, aged 18 and above, with varying levels of experience. The findings highlight the potential benefits and challenges associated with integrating cultural elements into piano learning. The findings revealed a strong positive association between cultural diversity and student motivation. Participants reported increased engagement and enjoyment when incorporating elements like folk melodies from different cultures into their practice. Exposure to diverse music also broadened musical understanding. Learning about pentatonic scales and rhythmic patterns from non-Western traditions challenged participants to think beyond traditional Western frameworks, fostering a deeper appreciation for music theory. However, challenges were identified in integrating cultural diversity into piano learning. The most significant hurdle was the limited availability of suitable piano arrangements, particularly for music outside the Western classical repertoire. This highlights the need for a wider range of accessible learning materials to cater to students interested in exploring diverse musical styles.

Keywords: Piano, Cultural Diversity, Multicultural Music, Student Motivation and Cultures.

1. INTRODUCTION

The integration of multicultural music education within school curriculums has gained significant momentum across the globe. Chen-Hafteck and Nethsinghe emphasize the importance of educators acknowledging the diverse cultural backgrounds, knowledge, and abilities of their students, and finding methods to accommodate this variety (Chen-Hafteck, 2007; Nethsinghe, 2012). Similarly, Gay proposes that teachers can enhance the learning experience by incorporating the cultural knowledge that students bring into the classroom, including their musical traditions (Gay, 2018). He contends that music education offers a fertile ground for fostering cultural inclusivity. China's rich diversity of 56 ethnic groups and its five millennia of civilization position it as a natural breeding ground for multicultural music education. This educational approach aligns

perfectly with the nation's inherent multicultural identity and respect for its historical development. However, the integration of multicultural music education within Chinese universities began relatively late. Pioneering efforts can be traced back to the 1960s, with courses like "Oriental Music" offered by Mr. Shen Zhibai at the Shanghai Conservatory of Music. By 1996, when the World Folk Music Society was established, only a handful of universities – including the Central Conservatory of Music and the China Conservatory of Music – offered courses in this field. The 21st century witnessed a significant acceleration in the development of multicultural music education, driven by the dedicated work of scholars like Chen Ziming, Wang Yaohua, and Guan Jianhua. Today, hundreds of universities offer such courses, with "Foreign Ethnic Music" becoming a mandatory subject for music teacher training programs (Guan, 2023). The World Ethnomusicology Society's conferences, held in cities like Nanjing and Beijing, further increased academic interest and created a positive ripple effect throughout the field. Despite these advancements, a dominant strain of Western music, particularly from the German-Austrian tradition, persists in Chinese university music curriculums. As Amico observes, the emphasis remains on transmitting Western musical knowledge, often relegating other musical traditions to mere "add-ons (Amico, 2020)." This approach positions Western music as the foundation of musical learning and even as a universal language. Multicultural music education offers a pathway to understanding and appreciating diverse musical traditions. Blacking and Blacking seminal work emphasizes the importance of immersing oneself in a culture's musical practices (Blacking, 1973, 1995). Chen-Hafteck reinforces this notion, highlighting how unfamiliar cultural exploration fosters classroom engagement and invigorates learning (Chen-Hafteck, 2007). The growing body of research on multicultural music education reflects its increasing significance. Papageorgiou suggest that "multicultural music" provide a rich diversity of musical experiences, allowing students to explore diverse cultures through active participation with new musical concepts (Papageorgiou, 2023). Research in ethnomusicology and historical musicology (Amico, 2020; Perkola, 2022; Stęszewski, 2020) has revealed a multitude of highly developed musical traditions across the globe, each founded on distinct yet equally valid logical principles. This perspective challenges the simplistic notion of music as a universal language. Lau highlights that many music educators likely possess a background steeped in Western artistic paradigms and practices due to their own schooling and training (Lau, 2022). The rise of multicultural music education parallels the broader societal trend of multiculturalism,

which emerged in the early 20th century. Following the 1950s, Western nations like the US and UK witnessed the growth of multicultural education, increased by immigration and national identity movements. This educational approach was seen as a way to bridge social divides (Pin & Yoong, 2022). The rapid advancement of technology is impacting various aspects of social and economic development, including music education. In the realm of piano pedagogy, these advancements are fostering the development of innovative methods and solutions specifically designed to promote China's rich tradition of music. While piano playing is recognized for its ability to cultivate creative thinking in students, research also suggests potential drawbacks. A Chinese study by Cao surveying 300 students in Tianjin identified negative emotions, such as fear, anxiety, and low self-esteem, associated with piano education (Cao, 2020). The study attributed these negative experiences to factors like a lack of student interest, excessive academic pressure, and potentially ineffective teaching methods. In response, the study proposed solutions focused on family support, adjustments to learning styles, and broader societal considerations. Piano music education in China has evolved under the influence of Western traditions, which have been adapted to align with Chinese artistic sensibilities. This adaptation often involves incorporating symbolism and emulating the sounds of traditional instruments like the erhu and pipa on the piano. Learning piano is seen as fostering a musician's individuality and musical thinking, the latter developed through memorizing repertoire, mastering tone, and understanding key combinations. Piano instruction is more prevalent in major cities like Beijing and Shanghai due to their superior resources. These resources include a wider availability of instruments and apprenticeship opportunities, as well as access to foreign methodologies and specialists. However, the focus remains on preserving China's cultural traditions, necessitating an expansion of the music education system to fully achieve this goal (Ye, 2020). Recent decades have witnessed a surge in piano education's popularity, driven by the perception that it allows access to beautiful music, fosters social distinction, and potentially elevates social status. This increased interest is seen as a positive development, offering new avenues for the growth of traditional Chinese music.

1.1 Rationale and Objective

Building on the concept of cross-cultural inheritance and innovation, this study investigates the role of cultural diversity in music education, specifically focusing on piano pedagogy. Our rationale stems from the

recognition that piano instruction, traditionally rooted in Western classical music, can be enriched by incorporating elements from diverse cultures. The main objective is to explore how exposure to and engagement with cultural diversity can enhance piano learning and performance skills, fostering a more well-rounded and globally aware musician.

2. METHODS

2.1 Research Design and Participants

Our study adopted a mixed methods approach involving quantitative and qualitative data collection techniques to explore the role of cultural diversity in enhancing piano pedagogy. The quantitative aspect utilized surveys administered to piano students, measuring their perceived impact of cultural diversity on learning and their experiences with incorporating diverse elements into their practice. The qualitative component employed semi-structured interviews with both students and piano instructors, delving deeper into their perspectives and challenges associated with integrating cultural elements into piano education. Our study employed purposive sampling to recruit 39 participants, aged 18 and above, from the Shanghai Conservatory of Music. All participants participated voluntarily and provided written informed consent after receiving a detailed explanation of the study's objectives, data collection methods, and their right to withdraw at any point. To ensure ethical conduct, the study protocol was approved by the relevant institutional review board, and all collected data will be used solely for research purposes and maintained confidentially.

2.2 Surveys

We administered a structured survey instrument designed to gather quantitative data on their perceptions of cultural diversity in piano education. The survey, consisting of 13 questions focused on the perceived impact of cultural elements on learning and experiences with incorporating diverse music into practice, utilized a combination of Likert scale and multiple-choice response formats. To ensure a high response rate, all 39 questionnaires were successfully returned. Prior to survey administration, participants received a detailed information sheet outlining the study's objectives and procedures. Written informed consent was then obtained before participants completed the survey electronically through a secure online platform. Finally, a post-survey debriefing session provided participants with the opportunity to ask questions, and a thank you note

was sent to acknowledge their valuable contribution to the research.

2.3 Interviews

We administered follow-up semi-structured interviews to gain deeper qualitative insights into the experiences and perspectives of a select group of 15 participants. These interviews, lasting approximately 30 to 40 minutes, consisted of open-ended questions focused on similar themes explored in the survey, such as the perceived impact of cultural diversity on learning and challenges associated with incorporating diverse elements. Prior to the interviews, all participants provided written informed consent after receiving a comprehensive explanation of the study's objectives and interview procedures. This ensured their voluntary participation and understanding of their rights. The interviews included both piano students and instructors, allowing for a well-rounded exploration of cultural diversity's role in piano education from multiple perspectives. We additionally conducted focus groups to gain insights from a group setting. A select group of 13 participants engaged in a facilitated discussion centered around 10 open-ended questions. These questions focused on similar themes explored in the survey and interviews, such as the perceived impact of cultural diversity on learning and challenges of incorporating diverse elements. Prior to participation, all participants provided written informed consent after receiving a thorough explanation of the study's objectives and focus group procedures. The session lasted approximately 35 minutes and offered a valuable platform for participants to share their experiences and perspectives in a collaborative setting.

2.4 Data Analysis

Quantitative data from the surveys was analysed using GraphPad Prism software, with a significance level set at $p = 0.05$. Descriptive statistics, including means, standard deviations, frequencies, and percentages, were calculated to summarize the quantitative data. Qualitative data from the interviews was analysed using thematic analysis. This involved coding the interview transcripts for recurring themes, patterns, and trends related to the participants' experiences and perspectives on cultural diversity in piano education.

3. RESULTS

The study recruited a total of 39 participants. In terms of age distribution, 15 participants (38.5%) fell within the 18–22-year-old range,

followed by 12 participants (30.8%) between 23-27 years old. The remaining participants were more evenly distributed across the 28–32-year-old category (N = 8, 20.5%) and the 33 years old and above category (N = 4, 10.3%) (see Figure 1).

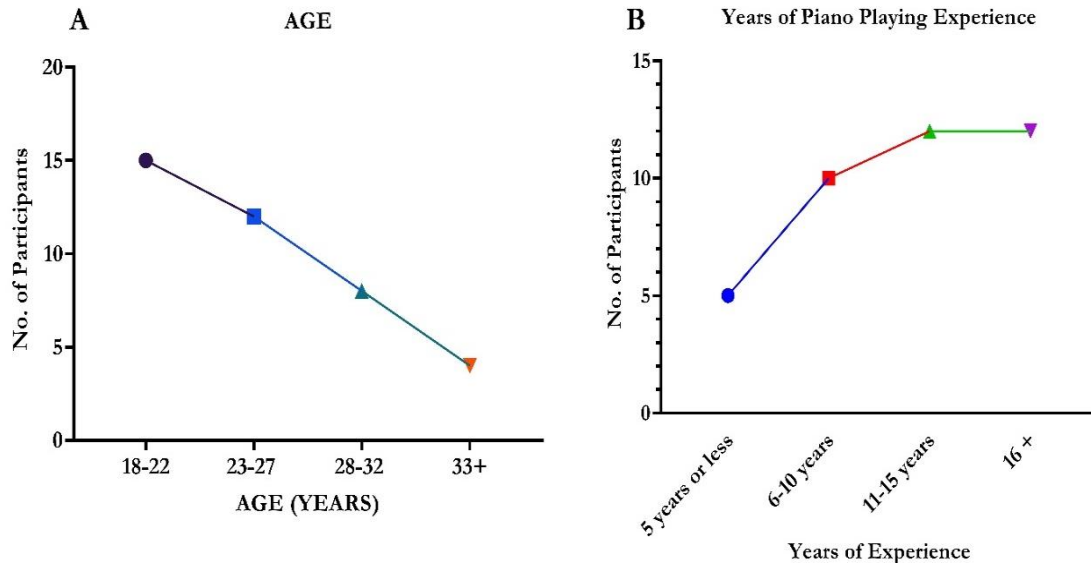


Figure 1: Line Charts Showing the Distribution of Participants based on Age Categories and Years of Playing Experience.

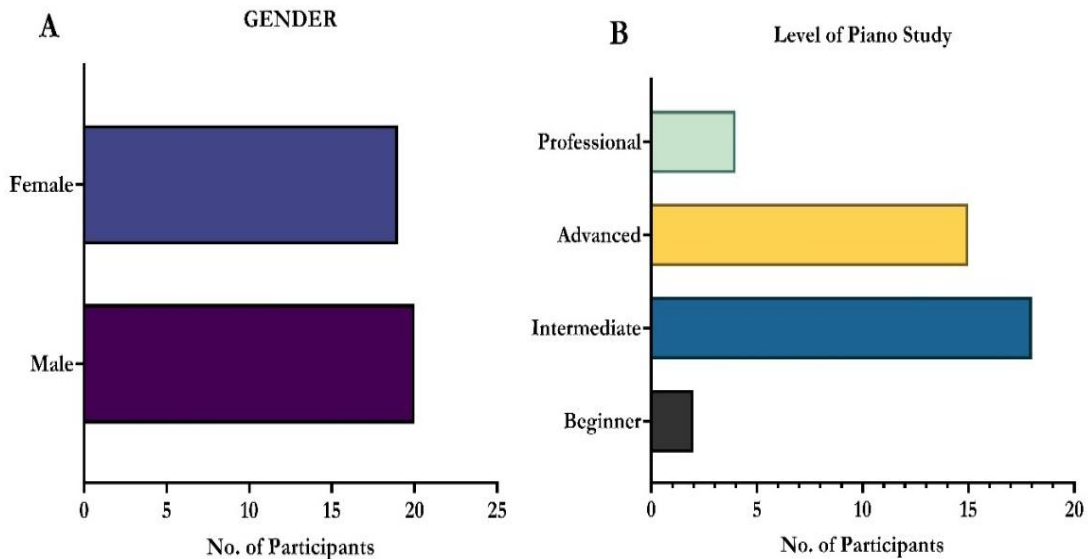


Figure 2: Column Charts Showing the Distribution of Participants Based on Gender and Level of Study in Piano

Gender representation was nearly equal with 20 males (51.3%) and 19 females (48.7%) participating in the study. When examining years of piano playing experience, 5 participants (12.8%) had 5 years or less of experience, while 10 participants (25.6%) had between 6-10 years. The largest group (12 participants, 30.8%) had 11-15 years of experience, and another 12 participants (30.8%) had 16 or more years of piano playing experience.

Regarding level of piano study, 2 participants (5.1%) were beginners, 18 (46.2%) were intermediate players, 15 (38.5%) were advanced, and 4 (10.3%) identified as professional pianists (See Figure 2).

Table 1: Perceived Impact of Cultural Elements on Learning

Statement	Mean	SD	Frequency (Disagree)	Frequency (Neutral)	Frequency (Agree)	Frequency (Strongly Agree)
Integrating Cultural Elements into my Piano Practice Increases my Motivation to Learn.	4.2	0.7	2	3	8	14
Exposure to Music From Different Cultures Broadens my Musical Understanding.	4.6	0.5	1	0	4	17
Learning Piano Pieces from Diverse Cultures Helps me Develop New Technical Skills.	3.8	0.8	5	7	12	10

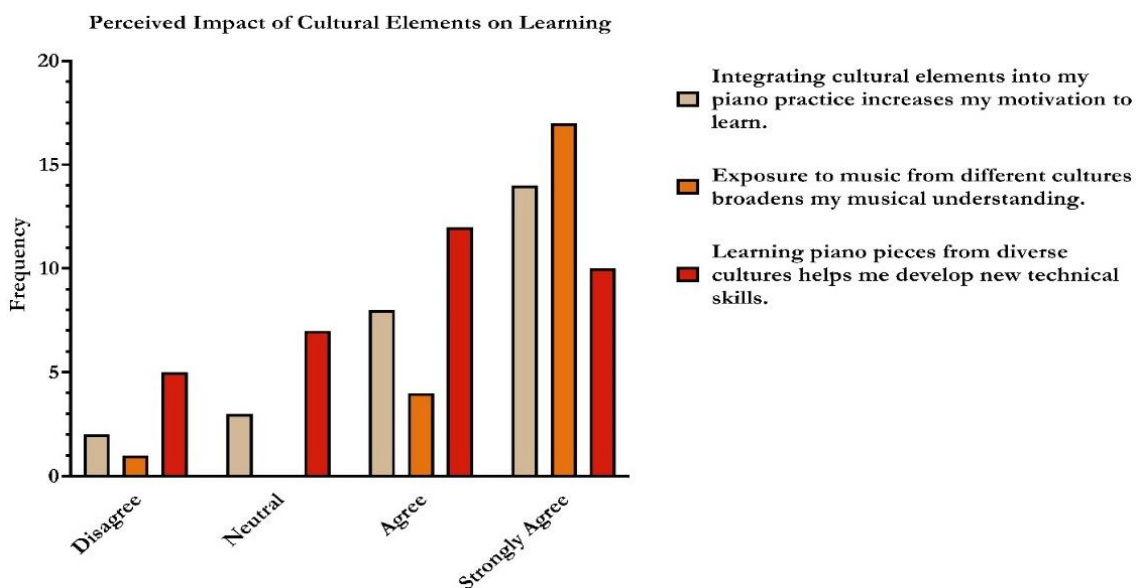


Figure 3: Perceived Impact of Cultural Elements on Learning

In Table 1 and Figure 3, Integrating cultural elements ($M = 4.2$, $SD = 0.7$) received positive responses with 14 participants strongly agreeing, 8 agreeing, 3 neutral, and 2 disagreeing. Exposure to diverse music ($M = 4.6$, $SD = 0.5$) broadened musical understanding with 17 strongly agreeing, 4 agreeing, and only 1 disagreeing. Learning piano pieces from various cultures ($M = 3.8$, $SD = 0.8$) to develop new skills saw 10 strongly agreeing, 12 agreeing, 7 neutral, and 5 disagreeing.

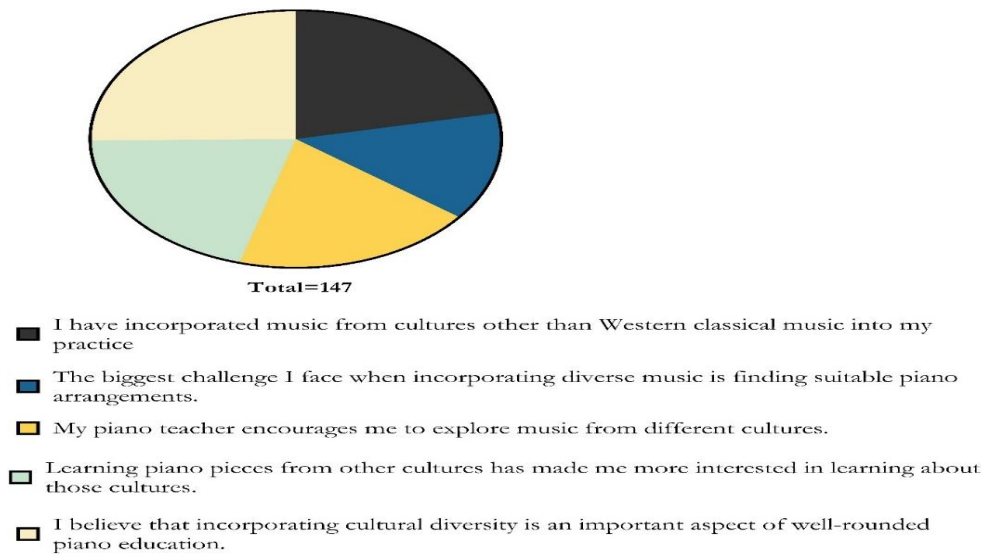


Figure 4: Experiences with Incorporating Diverse Music into Practice

In Figure 4, A majority (82.1%) of participants incorporated music beyond Western classical, with finding suitable arrangements being the biggest challenge (51.3%). While 71.8% received teacher encouragement for cultural exploration, learning diverse pieces sparked cultural interest in 76.9% of participants. Overwhelmingly (94.9%), participants viewed cultural diversity as crucial for well-rounded piano education.

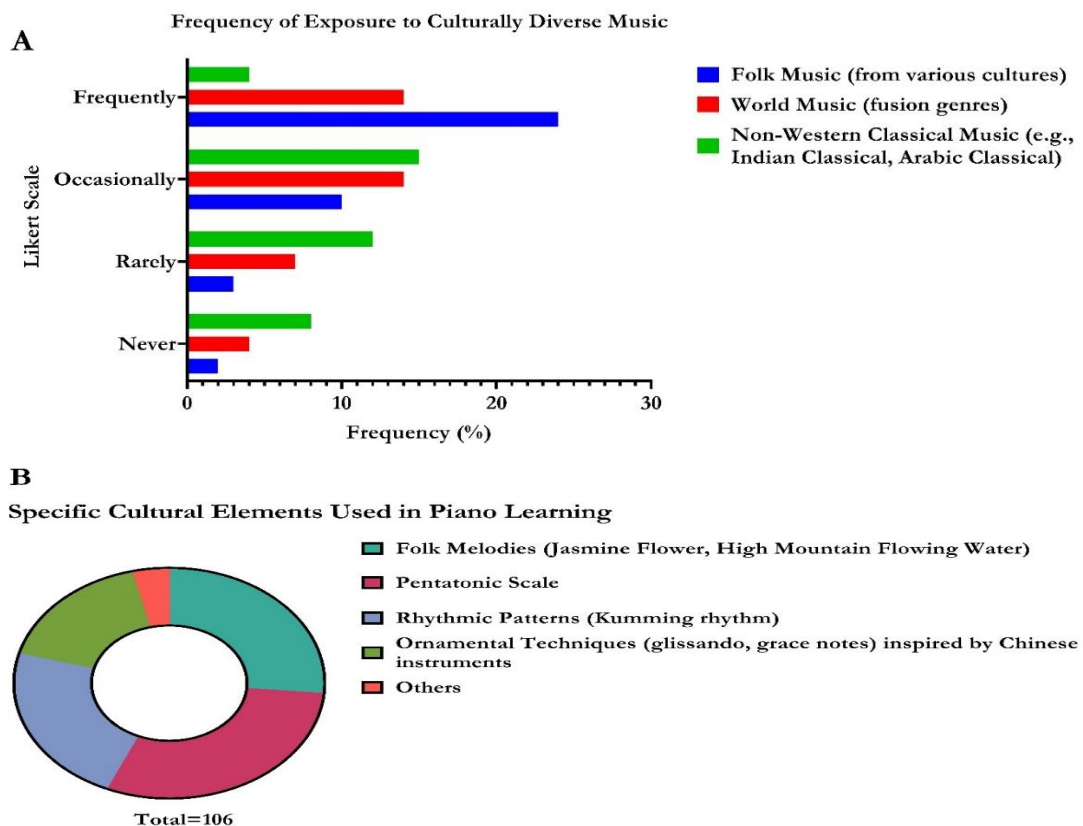


Figure 5: Frequency of Exposure to Culturally Diverse Music (A) and Specific Cultural Elements Used in Piano Learning (B).

In Figure 5, 24 frequently listened to folk music (various cultures), while 14 each preferred world music or non-Western classical (frequently). Folk music had the fewest newcomers (2), while non-Western classical had the most (8). The most prevalent cultural elements incorporated into piano learning were the Pentatonic Scale (82.1%) and Folk Melodies (71.8%). Rhythmic Patterns (61.5%) were also common, while Ornamental Techniques (46.2%) were used less frequently.

Table 2: Enhanced Musical Understanding through Cultural Diversity

Theme	Quote with Example
Enhanced Motivation and Engagement	"Since incorporating Chinese folk melodies like 'Jasmine Flower' into my practice, I feel more motivated to learn. It's a beautiful melody with a different sound compared to classical pieces, and it keeps things fresh."
Broadened Musical Understanding	"Learning about the pentatonic scale used in Chinese music has opened my eyes to a whole new way of thinking about harmony and melody construction. It's challenged me to think beyond the traditional Western framework."
Development of New Technical Skills	"Working on pieces with specific rhythmic patterns like the Kuming rhythm from China has definitely improved my coordination and rhythmic accuracy. It's a fun challenge to master these new patterns."
Deeper Cultural Appreciation	"Learning a piece like 'High Mountain Flowing Water' sparked my interest in Chinese culture. I researched the background of the piece and the emotions it evokes, which enriched the learning experience."

In Table 2, exploring cultural diversity in piano learning yielded diverse benefits. Participants reported increased motivation and engagement with music due to refreshing melodies like "*Jasmine Flower*." The pentatonic scale broadened musical understanding by challenging traditional Western concepts. New technical skills were developed through mastering unique rhythmic patterns like the Kuming rhythm. Finally, learning pieces like "*High Mountain Flowing Water*" fostered a deeper appreciation for the cultures behind the music.

Table 3: (a) Challenges Identified in Finding Suitable Learning Materials

Theme	Quote	Cultural Value
Limited Availability of Arrangements	"There aren't many good piano arrangements of Chinese folk songs available, so I often have to adapt them myself, which can be time-consuming."	(Importance of Accessibility)
Difficulty Finding Pieces at Appropriate Level	"I'd love to learn a piece with complex Kuming rhythms, but most arrangements I find are either too easy or too difficult for my current skill level."	(Respect for Individual Learning Pace)

Table 3: (b) Challenges Identified in Finding Suitable Learning Materials

Theme	Quote	Cultural Value
Lack of Teacher Familiarity with Diverse Music	"My piano teacher is great at teaching classical repertoire, but they don't have much experience with Chinese music, so I can't always get the guidance I need."	(Importance of Teacher Openness)

In Table 3, identifying suitable learning materials presented challenges. Participants highlighted the limited availability of arrangements, particularly for Chinese folk songs (cultural value). Difficulty finding pieces that matched their skill level (respect for individual learning pace) was another hurdle. Additionally, some felt their teachers' lack of experience with diverse music (importance of teacher openness) limited their guidance.

Table 4: Positive Outcomes Identified from the Cultural Awareness and Personal Growth

Theme	Quote	Cultural Value
Increased Interest in Other Cultures	"Learning about the story behind 'The Butterfly Lovers' made me want to learn more about Chinese folklore and mythology."	(Appreciation of Cultural Context)
Development of Open-Mindedness	"Being exposed to different musical styles has made me more receptive to new and unfamiliar sounds."	(Value of Exploration)
Enhanced Sense of Identity	"Playing Chinese music on the piano allows me to connect with my heritage in a new way."	(Cultural Connection & Identity)

In Table 4, Integrating cultural elements fostered personal growth. Exposure to pieces like "The Butterfly Lovers" sparked interest in other cultures (appreciation of cultural context). Participants reported developing open-mindedness towards new musical styles (value of exploration). For some, playing music from their heritage, like Chinese music, provided a unique way to connect with their identity (cultural connection & identity).

Table 5: (a) Thematic Analysis Table from Focus Group Discussion (Focus on Collaboration and Creativity)

Theme	Quote	Specific Example
Collaboration and Exchange of Ideas	"It would be great to have workshops or group classes where students from different cultural backgrounds can share their musical traditions and learn from each other directly."	Participants discussed the potential benefits of collaborative learning environments where students could exchange musical knowledge and experiences.

Table 5: (b) Thematic Analysis Table from Focus Group Discussion (Focus on Collaboration and Creativity)

Theme	Quote	Specific Example
Cross-Cultural Inspiration for Composition	"Imagine composing a piece that blends elements of traditional Chinese music with jazz improvisation! The possibilities for creative expression are endless when you consider diverse musical influences."	Participants explored the idea of using cultural diversity as a springboard for creative composition, merging musical elements from different traditions.
Performance Opportunities Highlighting Cultural Diversity	"Student recitals could feature a wider range of repertoire, showcasing piano pieces from various cultures alongside traditional classical works. This would expose audiences to new musical experiences."	Participants suggested ways to integrate cultural diversity into performance opportunities, promoting a more inclusive and representative musical landscape.

In Table 5, in focus group discussions, participants emphasized collaboration and creativity. They envisioned workshops where students from diverse backgrounds could share musical traditions (collaboration). Cross-cultural inspiration for composition was another theme, with participants suggesting blending Chinese music with jazz improvisation (creativity). Finally, they proposed incorporating diverse pieces into student recitals to broaden audience exposure (cultural diversity in performance).

4. DISCUSSION

Our findings highlight the positive impact of incorporating cultural elements into piano learning on both motivation and musical understanding. Participants reported feeling more engaged and motivated to practice when exposed to music from different cultures. Furthermore, a significant portion (82.1%) agreed that exposure to diverse music broadens musical understanding. Learning about alternative musical systems, like the pentatonic scale used in Chinese music, challenged participants to think beyond traditional Western frameworks. Huifang and Hao explored the integration of traditional music into children's piano education through a methodology that analyses specific musical variations (Huifang & Hao, 2021). Based on survey results, the research proposed a curriculum incorporating diverse learning modes. The study found that most teachers welcomed the development and utilization of public music education resources. By incorporating various musical activities, this approach not

only enhances students' cultural literacy but also cultivates a fresh perspective on traditional compositions, potentially shaping a new generation of musical understanding. The success of promoting traditional Chinese piano music and unlocking students' creative potential hinges on teacher competency. Zheng and Leung investigated learning strategies in piano education that utilize traditional melodies (Zheng & Leung, 2021). This training method incorporates a combination of instructional videos, student self-reflection exercises, and semi-structured interviews. The study's findings demonstrate that effective teachers can foster students' creative potential and stimulate their imaginations. Moreover, the research highlights the positive impact of independent exploration of musical genres on the dissemination of traditional music. Building on John Dewey's philosophy in "Art as Experience," Tan proposes incorporating traditional Chinese music into piano education alongside Western classical works and music from diverse cultures (Tan, 2020). This approach emphasizes the importance of integrating artistic elements into the learning process, fostering a deeper understanding and appreciation for various musical traditions and styles. In the initial stages of university piano education, incorporating classic folk music into the curriculum plays a critical role in familiarizing students with their heritage and cultivating their interest in traditional music. This requires piano instructors to possess a strong sense of national identity and a deep understanding of their own culture. By imbuing their teaching with this cultural essence and highlighting the significance of folk music, instructors can foster appreciation for the beauty and value inherent in China's musical traditions. It is essential for students to grasp that integrating folk music does not necessitate abandoning the Western educational system; instead, it serves to enrich the existing framework and contribute to the nationalization of piano education within Chinese universities. In structuring the learning journey, piano teachers should strategically introduce traditional elements at various stages, particularly during the initial phase. Selecting simple piano pieces adapted from classic melodies can effectively spark students' curiosity and lay a solid foundation for their future exploration of Chinese folk music within the broader context of piano education. This initial focus on national consciousness and cultural grounding paves the way for a deeper engagement with folk music throughout their piano studies. In China, traditional music serves as a cornerstone of cultural identity and shapes national aesthetics. Its theoretical underpinnings inform modern music education and reflect the nation's unique artistic character. Folk music, a core element of this tradition, plays a significant role in guiding piano

pedagogy within universities. While the piano itself is traditionally associated with Western music, the integration of Chinese folk music expands its expressive potential and fosters a rich cultural exchange between East and West. University piano programs, tasked with nurturing musicians and educators, must prioritize both theoretical innovation and the preservation of cultural heritage. The wealth of themes and melodies within Chinese folk music offers a fertile ground for creating new piano works. By adapting traditional melodies to the piano format, these new compositions acquire a fresh artistic charm. Furthermore, structuring university piano instruction around national tonalities and traditional music characteristics allows for the development of technically refined pianists who can create works imbued with both cultural heritage and contemporary relevance. However, a critical limitation exists: the scarcity of piano teaching materials specifically focused on Chinese folk music hinders the systematic integration of this tradition into the curriculum, thereby impeding the progress of piano education's nationalization in China. Participants described a broadened musical understanding through encountering new theoretical concepts like the pentatonic scale (used in Chinese music). Learning pieces from various cultures also fostered the development of new technical skills, such as mastering rhythmic patterns specific to certain regions (Kumming rhythm from China). Despite the positive outcomes, participants identified challenges in incorporating cultural diversity. A major hurdle was the limited availability of suitable piano arrangements, particularly for non-Western music (Chinese folk songs). Finding arrangements that matched their current skill level was another difficulty. Some participants felt their piano teachers lacked experience with diverse musical styles, limiting their ability to provide adequate guidance. China has a rich history of national piano music development, spanning over a century. This period has seen the genre evolve through phases of imitation, exploration, and finally, reaching a stage of maturity. In higher education institutions, the study of traditional folk compositions plays a vital role in fostering a deeper understanding of Chinese national culture. Furthermore, it serves as a valuable tool for addressing ongoing challenges in music education reform (Penghong, 2019). Yu actively sought solutions to promote and teach traditional Chinese music culture focusing on a classification method for piano education resources using multi-modal logistic regression (Yu, 2019). This approach analyses various factors within educational materials, employing multiple algorithms to categorize and sequence resources. This methodology has the potential to establish a more effective system for

classifying educational resources in piano education. Traditional piano instruction focused heavily on sight-reading, ensuring students possessed the necessary musical knowledge. However, contemporary pedagogy incorporates a wider range of techniques to enhance playing skills. One such approach involves auditory perception, where teachers introduce unfamiliar pieces by ear, requiring students to replicate them. Additionally, students may be tasked with transposing the compositions to different keys. This combined approach demonstrably improves overall piano skills. Furthermore, fostering effective communication between teacher and student is crucial. Instructors can leverage gestures to guide adjustments in tone and rhythmic execution. Additionally, video recordings of lessons offer valuable tools for self-evaluation, allowing students to identify and address any technical shortcomings (Harris & de Jong, 2017; Simones et al., 2015). In our analysis, integrating cultural elements into piano education extended beyond technical skills. The study revealed a positive impact on cultural awareness and personal growth. Exposure to music from different cultures sparked interest in learning about those cultures (e.g., Chinese folklore and mythology). Participants reported developing open-mindedness towards new musical styles. For some, playing music from their heritage provided a unique way to connect with their identity. China's university piano education can be enriched by incorporating traditional cultural elements into the existing high-level artistic training model. This can be achieved by creating a greater number of piano pieces that draw inspiration from traditional music. These new compositions, along with existing works, can be categorized and integrated into a structured curriculum that seamlessly blends Chinese folk music with Western piano pedagogy (Luo, 2018). Furthermore, fostering a deeper appreciation for traditional folk music culture goes beyond piano instructors and students. Encouraging contemporary Chinese musicians to create works that incorporate traditional elements can further elevate the profile of traditional music within the university setting. This two-pronged approach of enriching piano education with traditional content and promoting its creation in contemporary music fosters the nationalization of piano education in Chinese universities. Our focus group discussion highlighted collaboration and creativity as key themes for further exploration. Participants envisioned workshops where students from diverse backgrounds could share musical knowledge and experiences directly. The concept of using cultural diversity as a springboard for creative composition was also discussed, with participants suggesting the merging of musical elements from different traditions. Finally, they proposed

incorporating diverse pieces into student recitals to broaden audience exposure and promote a more inclusive and representative musical landscape. The promotion of traditional Chinese piano music plays a crucial role in cultivating musical literacy among college students. However, higher education institutions grapple with several challenges, including a lack of focus on music popularization, a shortage of qualified teachers, low student awareness, and inadequate training methods. Huifang and Hao advocate for implementing diverse educational activities that stimulate students' cognitive and intellectual development (Huifang & Hao, 2021). This approach, they argue, fosters a deeper appreciation and understanding of classical music, ultimately leading to increased student interest and musical literacy. Furthermore, Tang proposes modern training methods that move away from the traditional teacher-centric model (Tang, 2021). This student-centered approach positions the teacher as a guide, facilitating independent learning and collaborative activities. The study suggests leveraging innovative online learning strategies to enhance the effectiveness of teaching national music and promote its continued development. Pin and Yoong posits that existing literature provides valuable insights. Books like Wei Yang's "On Musical Composition for the Piano in China" showcase the style and characteristics of early nationalized compositions (Pin & Yoong, 2022). "The Way of Piano Performance" by Zhao Xiaosheng delves deeper, exploring nationalized piano works within the context of Western performance practices. Notably, it integrates theories and practices from both Chinese and Western piano traditions. Bian Meng's "The Formation and Development of Chinese Piano Culture" offers another innovative exploration based on national piano culture. Overall, piano academics have demonstrably addressed the importance of promoting ethnographic piano within a multicultural context. This focus has not only enriched the theory and practice of nationalized piano education in China, but also bolstered the development of multicultural music education as a whole. However, a gap exists in research specifically focused on applying the nationalization perspective to piano teaching within higher education institutions, leaving a need for further exploration in this area. China's university music education places significant emphasis on piano pedagogy, with piano even being a mandatory course. However, this prominent role necessitates adaptation in the face of multicultural music education's growing importance. Challenges include the limitations of a monocultural curriculum, balancing national unity with broader cultural understanding, and restructuring teaching and student-teacher dynamics. Additionally, fostering core competencies, cultural identity, and

China's rich musical heritage within piano education requires attention. The landscape of piano pedagogy within Chinese universities is undergoing significant transformation. This is driven by several factors, including advancements in technology, a deeper understanding of ethnomusicology, and broader societal changes. The shift from an industrial to a post-industrial society, and from a modern to a postmodern knowledge base, has profound implications for music education. The fourth industrial revolution is fundamentally altering traditional modes of music production, teaching methodologies, and student learning approaches. Globalization has thrust cultural considerations within music education to the forefront, creating a pressing need to address them. Furthermore, a global shift in educational priorities is underway, moving away from a singular focus on knowledge and skills towards fostering core human qualities. This necessitates a comprehensive curriculum reform, encompassing new teaching concepts, content, and methods.

5. CONCLUSION

In conclusion, this study explored the potential of incorporating cultural diversity into piano pedagogy. While the findings highlight positive outcomes like increased motivation, broadened musical understanding, and cultural awareness, challenges such as limited learning materials and teacher preparedness were also identified. The focus group discussions emphasized collaboration and creative exploration as promising avenues for future research. It is important to acknowledge that this study's generalizability might be limited by the sample size and focus on piano students. Future research could explore the implementation of culturally diverse curricula in broader musical education settings, examining its impact on students from different age groups and musical backgrounds. Additionally, investigating methods to equip music educators with the necessary knowledge and resources to effectively integrate cultural diversity into their teaching practices would be valuable. By addressing these limitations and pursuing further research, we can continue to develop more engaging and inclusive approaches to piano education, fostering a deeper appreciation for the rich tapestry of music from around the world.

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