

Constructing Three Chinese Piano Works Between 1976 to 2000 for Higher Education in China

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Abstract

From 1976 to 2000, Chinese composers Zhang Zhao, Quan Jihao and Cui Bingyuan created a large number of excellent piano-works with Chinese national characteristics and became the leading figures in this era. This paper entitled “Construction Three Chinese Piano-works Between 1976 and 2000 for Higher Education in China aimed to study three piano works of well-known composers in 1976-2000; constructing a guidebook of three Chinese piano works (1976-2000); using the guidebook of three well-known composers to teach students at Xinghai Conservatory of Music; and evaluating the efficiency of teaching. Research Methodology was quantitative and qualitative mixed research. Gathering data by fieldwork; interviewing three well-known composers. The sample were eight students selected from Xinghai Conservatory of Music. Research Result revealed that: The Three-piano works of well-known composers comprised of 1) The Three Ballads from the Mountains of Southern Yunnan, 2) Long and Short; and 3) the Tibetan Sketches: The guidebook contained the emphasized of all three-piano works. Teaching experiment had 12 lesson plans within 15 weeks and the tests shown the rational score of formative and summative test at 72.50/85.00 that met with hypothesis which meant the guidebook of three Chinese piano works (1976-2000) was effective and good for further use.

Keywords: Constructing; Three Chinese Piano Works; 1976 to 2000; Higher Education; China

Introduction

The works studied in this paper are the representative works of the well-known Chinese composers Zhang Zhao, Quan Jihao and Cui Bingyuan from 1976 to 2000. Three piano works were “Three Ballads from the Mountains of Southern Yunnan”, “Long and Short”, “Tibetan Sketches”. These three works respectively have the melody and melody characteristics of the Yi, Korean and Tibetan ethnic minorities in China (Wang, 2010), imitate the timbres of the Musical Instruments of the ethnic minorities in China, and combine the composition techniques of the West (Li, 2006). They are representative works in China and have important status. At the same time, they are also the winning works of China's large composition competition and the designated repertoire of China's famous competition (Jin, 2017).

By analyzing the three works of three well-known Chinese composers in detail, this paper analyzes the national characteristics and cultural connotation of the works, and strives to carry forward the traditional Chinese culture. After interviewing three composers and writing a guide book on three Chinese piano works, the author makes teaching plans based on the guide book, and gives lessons to Chinese piano students. The formative test and summative test are used to test what students have learned and finally draw conclusions. It is hoped that Chinese students majoring in piano can learn the performance skills contained in the works, and at the

same time, it is hoped that students can learn the Chinese history and culture and the characteristics of various ethnic music.

Research Objectives

1. To study three piano works of well-known Chinese composers in 1976-2000.
2. To construct a guide book of three Chinese piano works (1976-2000).
3. To use the guidebook of three well-known Chinese composers in 1976-2000 to teach students at Xinghai Conservatory of Music.
4. To evaluate the efficiency of teaching by using guidebook of three composers in 1976-2000.

Research Methodology

This research will use mixed research methodology:

1. The Qualitative Research is done by interviewing the key informants and observation.

1.1 Experts Interview: Through in-depth face-to-face interviews with interviewees (composers themselves), detailed information can be obtained to get an in-depth understanding of the interviewees' thoughts, feelings and experiences.

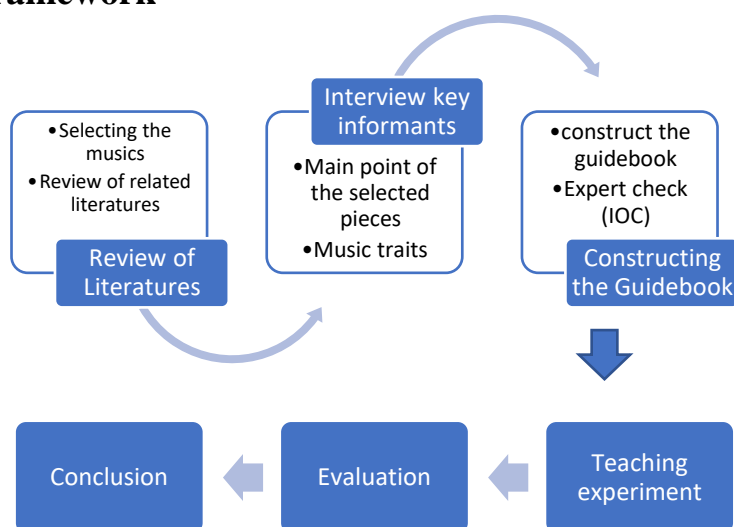
1.2 Observation: According to the planned research purpose, use the research outline or observation table, use my own senses and auxiliary tools to directly observe the object of study and obtain data. Expand the research objects' understanding of Tibetan culture and music, enlighten students' thinking, and discover new characteristics of Tibetan music culture.

2. The Quantitative Research is for experimenting of teaching by using the guidebook of Chinese piano works from three well-known composers in 1976-2000.

2.1 After every four-weeks' study, the student will have a formative test;

2.2 After a total of fifteen-weeks' study, the student will have a summative test.

Conceptual Framework



Research Findings

1. Study three piano works of well-known composers in 1976-2000.

This paper selected three well-known Chinese composers' three piano works in 1976 to 2000 for research, which are "Three Ballads from the Mountains of southern Yunnan", "Long and Short" and "Tibetan sketches".

"Three Ballads from the Mountains of southern Yunnan" was composed by Chinese famous composer Zhang Zhao in 1992, it is a classic suite written by Zhang Chao for his childhood memories. The composer renders his beautiful memories of his childhood hometown on the music score, and places his deep homesickness here. Through the description of the children, mountains and rivers and natural features of his hometown, he writes a gorgeous and colorful picture, showing the beautiful scenery of the Yi people in southern Yunnan." Three Ballads from the Mountains of Southern Yunnan" is a narrative piano work composed of three pieces: "Mountain Babies", "Mountain Moon" and "Mountain Fire". These three pieces have different rhythm, speed, style and feelings expressed, with novel forms and clear artistic conception. Sometimes they are pleasant, sometimes they are warm and beautiful, and sometimes they are lively and enthusiastic. But there is a close connection between each other, from the character (figurative) - scene (activity) - feelings (thought) with layers of progressive effect, unforgettable. The Yi area has beautiful scenery, numerous mountains and rivers, and people are good at singing and dancing and love life. Zhang Chao vividly embodies the unique musical charm of the Yi nationality in Honghe of Yunnan Province in the work "Three Ballads from the Mountains of Southern Yunnan". This work won the "Golden Bell Award" of Chinese piano Music in 2002, and was selected into the Centennial Classic of Chinese Piano Solo Works in 2013, and included in the teaching materials of Chinese piano grade examination. The significance and connotation of this work have been affirmed and recognized, so it is very necessary to explore this work and has a high reference significance.

The piano work "Long and Short" was created by Chinese famous composer Quan Jihao in 1984, in an interview with Mr. Quan Jihao, he mentioned that the inspiration of "Long and Short" this work comes from a unique rhythm form of the Korean people "Long and short". From the ancient records, it can be found that the word "Long Short" refers to the traditional musical rhythm of the Korean ethnic group in the former Goryeo era, which is mainly played by the long drum. This rhythm is characterized by changes, so only the long drum music is the most suitable to show the unique charm of this rhythm. In his creation, he integrated modern composing techniques into it, and through the integration of Korean native musical instrument elements, the final Korean piano work came into being, which is a landmark breakthrough for the development of Chinese folk music. This piano suite is divided into three movements: "Dengdegong", "JinYang Zhao" and "Enmori". This musical work, as its most regional characteristics, was selected as the first prize in the "Fourth National Music Works Award (Chamber Music)" and "Music Creation" in the "National Instrumental Solo Essay Award" in 1985. In 1994, as the designated performance of the "China International Piano Competition", it was included in the "20th Century Chinese Music Classics".

The piano work "Tibet Sketches", formerly known as "Sketch of the Western Sichuan Plateau", is a work created by Chinese composer Cui Bingyuan in 1984. The work is divided into three movements: "Harmony--Pastoral and Dialogue Song", "Sparrow-Buddhist Service", "Zhuo --Villagers' Dance", the work mainly takes Tibetan music culture as the main object of expression, and Tibetan culture as the main expression pursuit. After winning the prize, it was compiled into the fourth collection of Chinese Piano Works. This work is the first Chinese piano music works to use Tibetan music as the material to express Tibetan culture. "Tibet Sketches" selects representative natural scenes from the daily life details and religious ceremonies of the Tibetan people, takes the Chinese national five-tone mode system as the basis for creation, uses the compositional techniques of modern and contemporary European music, uses rich and varied harmonic textures and vivid creative techniques, and combines the mode of presentation of tonality with the combination of China and the West. It fully Outlines the unique customs and habits of the Tibetan region and the serious atmosphere of Tibetan Buddhism, showing the long history and culture of the Tibetan people from many aspects.

2. Constructing the Guidebook of three Chinese piano works (1976-2000).

In the guidebook, researchers will write down the life, growth experience and creative characteristics of the three Chinese composers, the musical characteristics, creative characteristics and the national culture contained in the representative works of the three famous Chinese composers, and the form analysis and playing skills of the three piano suites. The guidebook gives a detailed interpretation of the analysis and playing points required for the performance of the works. Through the guidebook, readers will have a better understanding of the background and experience of Chinese composers and the characteristics of Chinese piano music. The works include: 1) the composer and his piano representative works (the composer's music creation experience, the introduction of the piano representative works, the characteristics of the national music contained in the piano representative works); 2) Analysis of creative characteristics (analysis of musical characteristics, creative characteristics and composing techniques); 3) Key points of three Chinese piano works (rhythm, touch keys, pedals, timbre, speed, etc.). With this information, I think teachers will know how to teach and students will know how to play.

2.1 Guidebook Objectives

The purpose of this study is to construct a teaching guidebook for the piano of Xinghai Conservatory of Music of China on the basis of the opinions of the three experts, and use the teaching guidebook to carry out teaching activities and experiments. Through the preliminary research, according to the research process, the experimental results include: experts' evaluation and suggestions on the course teaching guidebook; The teaching guidebook of this course will help students gain a clear grasp of the style, musical characteristics, playing techniques and the culture of Chinese piano works.

This course will be taught in accordance with the course teaching plan. According to the expert's advice, the course will last for 12 lessons and four tests for a total of 16 weeks. The course content will be set up and modified according to the opinions of the expert group. Each lesson lasts 45 minutes. The experimental results include:

2.1.1 Interview form, Observation form, Formative test, Summative test.

2.1.2 I.O.C. for Evaluation of “Three Chinese Piano Works Guidebook”: The main objectives of this guidebook is to help students learn the musical characteristics, creative characteristics and national culture of the representative works of three famous Chinese composers, the form analysis and playing skills of the three piano suites. Based on expert interviews, the guidebook consists of three broad frameworks: 1) The composer and his piano works;2) Characteristic analysis of piano works;3) Key points of piano works.

Compilation of a draft guidebook

According to the suggestions of experts, the first draft of the “Three Chinese Piano Works Guidebook” was prepared by the researchers. The first draft follows the teaching principle of step-by-step, the content is from simple to deep, and the overall design has certain aesthetic value. The content of the draft guide is shown in Table 4.1. the guidebook contains nine parts in total:

Compile the Final Guidebook

Based on the review opinions of experts, the “Three Chinese Piano Works Guidebook” was revised and finalized. The book has nine chapters and lasts for 16 weeks. The book is a comprehensive and innovative book suitable for college students of Chinese Conservatory of Music. It can improve students' enthusiasm in learning Chinese national culture and Chinese national piano works, and help students have a deep understanding of the cultural knowledge, musical knowledge and performance methods contained in Chinese piano works.

3. Use the guidebook of three well-known Chinese composers in 1976-2000 to teach students at Xinghai Conservatory of Music.

3.1 Teaching Design

The syllabus of the “Three Chinese piano works Guidebook” followed the principles from theory to practice, from simple to complex, and from basic knowledge to comprehensive mastery. First, through theoretical study, students can master the life experience and creation background of Chinese piano composers. The second is to learn and master the creative characteristics of the three Chinese piano works, including the analysis of musical characteristics, creative characteristics and composing techniques; The third is to learn and master the playing points of three Chinese piano works, including rhythm, touch keys, pedals, timbre, speed, etc. Deepen the understanding of the cultural connotation of Chinese folk music through learning and improve the skills of playing Chinese piano works.

3.1.1 Lesson Time Arrangement

My teaching lasted for 4 months, a total of 16 weeks, including 12 lessons and 4 tests, the 4 tests included 3 Formative tests and 1 Summative Test, one-on-one teaching, a total of 8 students.

3.1.2 Teaching Activities

Duration: 45 minutes per class.

Teaching place: Room A209, Xinghai Conservatory of Music, China

The teaching of the “Three Piano Works Guidebook” is divided into nine main chapters, and the whole teaching activity is 16 times, 16 weeks. In the first week, students will have an understanding of composer Zhang Zhao and his music creation, the work "Three

Ballads from the Mountains of southern Yunnan", and the characteristics of Chinese Yi music. The second to the third week is to analyze the music characteristics, creation characteristics and performance points of the Chinese piano suite " Three Ballads from the Mountains of southern Yunnan ". The fourth section is a summary of the first three chapters to help students solve the problems and difficulties encountered in playing. Section 5 is the first formative test.

The sixth week to the ninth week is an analysis of Chinese composer Quan Jihao and his piano suite "Long and Short", which contains the musical characteristics of the Korean ethnic minority in China, and the musical characteristics, creative characteristics and playing points of the piano suite "Long and Short". Section ten is the second formative test.

The eleventh week to the 14th week is an analysis of Chinese composer Cui Bingyuan and his piano suite " Tibetan Sketches", which contains the musical characteristics of the Tibetan minority in China, and the musical characteristics, creation characteristics and performance points of the piano suite " Tibetan Sketches ". Section 15 is the second formative test.

Week 16 concludes with a summative test that assesses the student's learning outcomes.

3.2 Teaching Process

3.2.1 In the first lesson; the teacher referred to the guidebook and introduced the famous Chinese composer Zhang Zhao and his representative works -- the piano work "Three Ballads from the Mountains of southern Yunnan", the purpose of teaching is to make students understand the life and music creation of Chinese composer Zhang Zhao; To make students understand the content of the Chinese piano suite " Three Ballads from the Mountains of southern Yunnan ". There are three aspects: 1) Chinese composer Zhang Zhao and his music creation process; 2) Introduction to the Chinese piano suite " Three Ballads from the Mountains of southern Yunnan " created by Chinese composer Zhang Zhao; 3) The main characteristics of Chinese Yi music. Zhang Zhao is a composer of Yi nationality, a minority nationality in China. The piano works created by Zhang Zhao contain the characteristics of Yi nationality music in China. It is very necessary to fully understand the composer, the composer's works and the characteristics and culture of minority music.

3.2.2 In the second lesson, the teacher explained the creative characteristics of the piano work "Three Ballads from the Mountains of southern Yunnan" created by Chinese composer Zhang Zhao, which includes the following three aspects: 1) the musical characteristics of the Chinese piano suite "Three Ballads from the Mountains of southern Yunnan", including the analysis of melody characteristics, musical structure and mode; 2) The creative characteristics contained in the Chinese piano suite Three Ballads from the Mountains of southern Yunna mainly refer to the use of Yi folk music materials, including the use of Chinese Yi Musical Instruments, the use of Chinese Yi folk songs and the use of Chinese Yi dance materials; 3) Composing techniques of Chinese piano Suite "Three Ballads from the Mountains of southern Yunnan" (modulation, variation and polyphony). The second chapter makes a comprehensive analysis of the piano work "Three Ballads from the Mountains of southern Yunnan" from the Angle of music, and makes full preparation for playing the work.

3.2.3 In the third lesson, the teacher explains the main points of playing the piano work " Three Ballads from the Mountains of southern Yunnan " created by Chinese composer Zhang Zhao, which includes the following five aspects: 1) the performance of national characteristics; 2) Touch the key; 3) Rhythm; 4) Harmonic texture; 5) Pedal. The third chapter provides detailed guidance for students to accurately grasp the key points of the works and provides guidance for students to accurately and completely play the works.

3.2.4 The fourth lesson plan is summary and review of "Three Ballads from the Mountains of southern Yunnan", the teacher taught knowledge included:1) Finger training;2)Played the piano suite " Three Ballads from the Mountains of southern Yunnan " to solve the problems of key rhythm and multi-voice melody coherence;3)Played the piano suite " Three Ballads from the Mountains of southern Yunnan " to solve the technical problems of piano performance: segmentation and fingering;4) Watch and learn the pianist Alexander Jaleski's performance video.

3.2.5 In the fifth lesson, the teacher referred to the guidebook and introduced the famous Chinese composer Quan Jihao and his representative work, the piano suite " Long and Short", from the following three aspects: 1) Chinese composer Quan Jihao and his music creation process; 2) Introduction of Chinese piano suite " Long and Short" created by Chinese composer Quan Jihao; 3) The main characteristics of Chinese Korean music. Quan Jihao is a Korean minority composer in China. The piano works created by Quan Jihao contain the characteristics of Chinese Korean music. It is very necessary to fully understand the composer, the composer's works and the characteristics and culture of minority music.

3.2.6 In the sixth lesson, the teacher explained the creative characteristics of the piano work " Long and Short" created by Chinese composer Quan Jihao, including the following two aspects: 1) the musical characteristics of the Chinese piano suite "Long and Short", including the analysis of melody characteristics, musical structure and tonality; 2) The creative characteristics contained in the Chinese piano suite " Long and Short" mainly refer to the use of Korean folk music materials, including the use of Chinese Korean folk songs and the use of Chinese Yi Musical Instruments. The fifth chapter comprehensively analyzes the piano work " Long and Short" from the Angle of music and makes full preparation for playing the work.

3.2.7 In the seventh lesson plan, the teacher explained the main points of playing the piano work "Long and Short" composed by Chinese composer Quan Jihao, which includes the following five aspects: 1) Rhythm; 2) Timbre; 3) Harmonic texture; 4) Pedal; 5) Speed. Chapter six provides detailed guidance for students to accurately grasp the key points of the works, and provides guidance for students to accurately and completely play the works.

3.2.8 The eighth lesson is Summary and Review of Chinese Piano work "Long and Short", the teacher taught knowledge included: 1) Finger training; 2) Played the Chinese Piano Suite "Long and Short" to solve the problems of key rhythm and multi-voice melody coherence; 3) Played the Chinese Piano Suite "Long and Short " to solve the technical problems of piano performance; 4) Watch and learn the pianist Shen Huilian's performance video;

3.2.9 In the ninth lesson, the teacher explained the famous Chinese composer Cui Bingyuan and his representative works; "Tibetan Sketches", from the following three aspects: 1) Chinese composer Cui Bingyuan and his music creation process; 2) Introduction to the Chinese piano Suite "Tibetan Sketches" created by Chinese composer Cui Bingyuan; 3) The main characteristics of Tibetan music in China. Cui Bingyuan had a profound life mark in

western China when he was young, and Tibetan Sketch was created by the composer at this stage. The piano work contains the characteristics of Tibetan music in China. It is necessary to have a comprehensive understanding of the composer, his works and the characteristics and culture of minority music.

3.2.10 In the tenth lesson, the teacher explained the creative characteristics of the Chinese composer Cui Bingyuan's piano work "Tibetan Sketches", which includes the following two aspects: 1) The musical characteristics of the Chinese piano suite "Tibetan Sketches", including the analysis of melody characteristics and musical form structure; 2) The creative characteristics contained in the Chinese piano suite "Tibetan Sketches" mainly refer to the use of Tibetan folk music materials, including the use of Chinese Tibetan song materials, the use of Chinese Tibetan religious music materials, and the use of Chinese Tibetan dance materials. The eighth chapter comprehensively analyzes the piano work "Tibetan Sketches" from the Angle of music and makes full preparation for playing the work.

3.2.11 In the eleventh lesson, the teacher explained the main points of playing the piano work "Tibetan Sketches" composed by Chinese composer Cui Bingyuan, which includes the following three aspects: 1) Rhythm; 2) Strength and speed; 3) Pedal. Chapter nine provides detailed guidance for students to accurately grasp the playing points of the works, and provides guidance for students to accurately and completely play the works.

3.2.12 The twelfth lesson is Summary and Review of Chinese Piano work "Tibetan Sketches", the teacher taught knowledge included: 1)Finger training;2)Played the piano suite "Tibetan Sketches" to solve the problems of key rhythm and multi-voice melody coherence;3) Played the piano suite "Tibetan Sketches" to solve the technical problems of piano performance: segmentation and fingering;4)Watch and learn the pianist Bao Huiqiao's performance video.

4. Evaluate the efficiency of teaching by using guidebook of three composers in 1976-2000.

The researchers used a four-month experiment to test how well the students learned three Chinese piano pieces. Before the beginning of the course, eight students with good piano foundation were taught and 16 lessons were tracked. The researchers used a one-semester experiment to test the students' learning of three Chinese piano pieces, so that the students' progress could be clearly seen. After four weeks of study, students will take a first formative test in Week five, then a second formative test in week ten, a third formative test in week 15, and a summative test in week 16, all four tests demonstrating the effects of using the guidebook.

The test requires students to perform solo, it embodies the students' performance of piano performance skills, music expression and comprehensive performance ability. Both tests are the same standard, the formative test and the summative test score is 5 points. The formative test during the experiment is used to test the validity of the experiment and the feedback of students on the instruction manual.

Through the formative test and summative test, the researchers summarized and compared the average scores of the students on the three formative and summative tests, and the students' scores gradually improved. Compared with the first three formative tests, the results of the summative tests are higher, indicating that the guide is of great help to students in learning piano. In the learning process of gradually increasing the difficulty of playing, the distance between students is narrowing and their performance is improving.

Discussion

The study on the piano works of three well-known Chinese composers in 1976- 2000 aims to deeply explore the development status of Chinese piano works and construct three teaching cases with Chinese national characteristics. In order to achieve this goal, researchers need to conduct in-depth discussions in the aspects of teaching content, learning process and research methods. By systematically sorting out the historical origin, cultural background and artistic characteristics of Chinese minority music culture, we can better understand the connotation and value of the three important piano works in 1976-2000. The ultimate goal is to build Chinese piano works teaching materials with Chinese characteristics, and make contributions to the inheritance and promotion of excellent traditional Chinese culture (Wang, 2019).

By reading the literature of three well-known Chinese composers and their representative works in 1976-2000, and by interviewing three experts, this paper discusses the performance skills, historical and cultural background, the music styles and characteristics of Chinese ethnic minorities contained in the works, and the teaching methods and practices of Chinese piano works. It is expected to be helpful to the research and teaching of Chinese piano works. The researchers found that the research content in the literature was mostly related to the characteristics of the three Chinese piano works themselves. Important informants also said that there are few instruction manuals on the performance methods and cultural characteristics of Chinese piano works, and they hope that the guide book can be helpful to students' learning (Zhang, 2022).

Content and structure of the Guidebook: We discuss the content and structure of the guidebook. The guidebook needs to comprehensively and systematically introduce all aspects of the three Chinese piano works, from the composer's creative experience, the historical and cultural background of the creation of the works, the elements of Chinese ethnic minorities contained in the works to the playing methods and skills of the three Chinese piano works. It enables readers to fully understand the piano works with Chinese characteristics created by three well-known Chinese composers in 1976-2000. We also discussed how to enhance the usefulness and interactivity of the guidebook through multimedia such as images, sheet music, and audio.

Stimulate interest in learning: We discussed how to stimulate students' interest in Chinese piano works. We hope that this guidebook will enhance learning by engaging students in active learning and participation through lively and interesting melodies and tunes, as well as beautiful layouts and illustrations.

Chinese piano works are the result of the combination of Chinese traditional culture and western creative techniques, and are the treasures of Chinese national music culture, which need to be fully valued and inherited. Through the analysis of the results of interviews with experts, the construction of the "Three Chinese Piano Works Guidebook" is an innovative measure different from traditional academic research methods. Chinese universities should provide teaching guides on Chinese piano performance methods and analysis to help teachers and students better understand and teach Chinese piano works.

Recommendation

1. Practical Recommendations

In order to improve students' performance level of Chinese piano works and deepen their in-depth understanding of Chinese piano works, here are some specific suggestions on the teaching of Chinese piano works:

1.1 Increase student participation and interest:

Students are encouraged to demonstrate their playing skills and artistic achievements through concerts of Chinese piano works.

Regularly arrange internal and open competitions of the university or school of music to stimulate students' competitive spirit and improve their performance.

Master classes taught by experts are held to not only provide students with the opportunity to learn, but also stimulate their passion for music.

1.2 Course integration:

In the course design, Chinese piano works will be added to the piano performance teaching plan, the number and proportion of Chinese piano works will be increased, and Chinese piano works will be listed as must-play pieces in mid-term exams, final exams and professional piano competitions.

Implement a Chinese piano Works project-based learning, encouraging students to work in teams to play or create Chinese piano works, which will promote teamwork and artistic creativity.

1.3 Community participation and presentation:

Work with school clubs, libraries and other public venues to arrange for students to perform Chinese piano works in these venues to promote public appreciation of this art form.

Concerts and lectures will be held to introduce the cultural and musical characteristics of Chinese piano works, while showcasing students' artistic achievements and increasing public participation and interest.

Summer camps and community music festivals are held to provide more playing opportunities and attract more public attention.

Through these measures, we can increase the active participation of students and lay a solid foundation for the promotion of the education of Chinese piano works. This comprehensive and interactive teaching approach not only enhances students' skills and self-confidence, but also promotes the development of Chinese piano art in a wider social context.

2. Recommendation for future research

In order to review and evaluate the effect of the guidebook of “Three Chinese Piano Works Guidebook” the content of teaching materials and teaching strategies are constantly adjusted and optimized according to the feedback of teachers and students. Here is a list of targeted suggestions:

2.1 Continuous improvement of teaching quality

Conduct regular evaluation of teaching effectiveness, and update teaching guidelines according to the evaluation results.

Establish a feedback mechanism for teachers and students to collect opinions and adjust teaching content and strategies in a timely manner.

Add teaching observation and peer review to improve teaching methods and classroom practices through professional peer evaluation.

2.2 Resource sharing and collaboration

Building a community of teachers, encouraging the sharing of knowledge and experience, and the joint development of teaching resources.

Take advantage of modern technologies, such as creating shared online repositories, including video tutorials, simulation software, and interactive learning platforms.

Organize regular seminars or colloquia to promote collaboration and professional growth among teachers.

2.3 Long-term development plan

Work with the education Administration to develop a long-term strategic plan for Chinese piano art education.

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