

Characteristics of Mongolian piano works and teaching practice

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Abstract: The objectives of this paper are mainly four: first, the cognitive level and performance skills, the comprehension, promotion and development of performance skills and works, and the creation, performance, and teaching of Mongolian style piano works. This paper discusses the performance and teaching practice of piano works in Inner Mongolia, and analyzes the development of piano education and teaching in Inner Mongolia. Through investigation and analysis, find out the problems existing in teaching and the ways to solve them, and make further exploration and analysis; Based on the analysis and research of the creative characteristics of Mongolian piano works and the interpretation of Mongolian music styles in piano music performance teaching, the social impact of this work and the significance of music creation are explained. As an important ethnic group in northern China, the Mongolian people's unique musical culture provides rich materials for the creation of piano works. In recent years, with the emphasis on multicultural music education, the status of Mongolian style piano works in teaching has gradually improved. However, how to innovatively use Mongolian music elements and how to combine theory and practice to better serve teaching practice still need to be studied and discussed in depth.

Keywords: Creative style; performance interpretation; teaching practice; higher education; Philippine Christian University.

1. Introduction

The piano is a musical instrument originating from Europe, and the repertoire of piano works that have always been known and familiar to the public is mostly foreign. Both virtuoso and students also prefer to perform foreign works on any important occasion. The literature research of foreign works is also more than that of Chinese works, and the scope of research is also wider.

At present, the number of piano students in China has been among the highest in the world, and the teaching and performance are among the top in the world, as can be illustrated by the results of various concerts and international competitions. The embarrassing situation of the high skills of Chinese performers and the small number of Chinese piano works is also a problem that we must face.

As an important ethnic group in northern China, the Mongolian people's unique musical culture provides rich materials for the creation of piano works. In recent years, with the emphasis on multicultural music education, the status of Mongolian style piano works in teaching has gradually improved. However, how to innovatively use Mongolian music elements and how to combine theory and practice to better serve teaching practice still need to be studied and discussed in depth.

The purpose of this research is to explore the integration between Mongolian traditional music culture and piano art, and how to use this unique style to create piano works with Mongolian characteristics and implement them in teaching practice. This research has high academic value and practical significance, which is helpful to promote Mongolian music culture, improve the level of piano education, and inject new vitality into the cause of piano education in China.

One musical genre evolves or branches off into another, and two or three genres can merge into a new genre: one musical genre can become an entire ethnic culture. Culture and its various expressions, such as language, politics,

economy, religion, art, etc., are inextricably linked. Since all music has cultural attributes without exception, we say that "music" is cultural music; Since all the cultural attributes contained in music are necessarily externalized into specific musical forms, we say that "culture" is the culture of music. Music and culture in popular music are interdependent. Sometimes, people don't want to admit that they like certain songs because of stereotypes. If the song is gay or bisexual, then listeners will most likely label it as gay or bisexual as well. So the taste of music is subjective. Musical taste cannot be used to generalize culture.

1.1. Creative Characteristics of Mongolian style piano works

(1) Integration of traditional music culture

The Mongolian people are a people with a rich musical cultural tradition, and their music style is rough, warm, and full of strong steppe flavor. Incorporating Mongolian music elements into piano works can make the works have distinctive national characteristics and resonate with the audience. Creators should have an in-depth understanding of Mongolian music culture, explore its unique rhythm, melody, timbre and other elements, and skillfully integrate them into piano works.

(2) Reference to the timbre of national musical instruments

Mongolian musical instruments are rich and diverse, such as the horse-head fiddle, the sihu, the flute, etc. The unique timbre of these instruments provides a rich source of inspiration for the creation of piano works. The creator can imitate the timbre of the national musical instrument or use the special performance skills of the piano to simulate the sound effect of the national instrument, so that the work has a strong Mongolian style.

(3) Reference to the rhythm of national dance

The Mongolian dance rhythm is bright, enthusiastic, and has a strong sense of movement. Incorporating the rhythm of Mongolian dance into the piano work can make the work

more dynamic and full of moving rhythm. By analyzing the rhythmic characteristics of Mongolian dance, the creator can integrate them into the texture and beat of the work, so that the piano work has a distinctive national character.

1.2. Implementation of teaching practice activities

(1) Teacher training

In order to improve the teaching quality of Mongolian piano works, the training of teachers should be strengthened. Teachers should have an in-depth understanding of Mongolian music culture, master the skills of creating piano works in Mongolian style, and integrate them into their teaching. In addition, teachers should also have a certain degree of music appreciation ability, and be able to guide students to appreciate and evaluate Mongolian style piano works.

(2) Improvement of teaching methods

For Mongolian-style piano works, teachers should adopt flexible and diverse teaching methods. For example, the case study method can be used to guide students to analyze excellent piano works with Mongolian style and understand their creative characteristics and performance skills. Practical teaching methods can be used to organize students to perform and practice, and master the piano performance skills of Mongolian style through practice; The group teaching method can also be used to encourage students to co-create piano works with Mongolian style, and cultivate their teamwork and innovative spirit.

(3) The establishment of a teaching evaluation system

In order to ensure the teaching quality of Mongolian style piano works, a scientific teaching evaluation system should be established. The evaluation system should include the evaluation of students' learning outcomes, the evaluation of teachers' teaching quality, and the feedback of teaching effectiveness. The evaluation should focus on the combination of process evaluation and outcome evaluation, and pay attention to the individual differences and progress of students. At the same time, the evaluation system should also pay attention to the improvement of teachers' teaching ability and the optimal allocation of teaching resources, so as to promote the development of Mongolian-style piano teaching.

2. Theoretical framework

Mongolian style piano works have distinctive national characteristics, and this national characteristic is a creative concept influenced by national music, and it is one of the concepts that the composer adheres to by using the "grammar" of national music to create works with different contents. Among them, it draws on the expression techniques of national instrumental music, music and other expression concepts, which is an exploration of the composer's "piano nationalization".

2.1. Exploration of Mongolian style piano works in teaching

2.1.1. The influence of the horse-head qin and the four hus

The influence of the Mongolian horse-head qin and four-hu are the most widely spread and popular stringed instruments. Mongolian working people and folk artists in various regions generally use the horse-head fiddle and the sihu as accompaniment instruments when singing Mongolian

folk songs. The composer imitates the acoustics of Mongolian musical instruments. The characteristic texture of Mongolian instrumental music is integrated into the creation of piano works, which also reflects the composer's creative concept of pursuing "individuality".



Fig.1 References to plucked articulation

In the song "Four Seas", the harmony of the bass part is accompanied by a sustained bass effect in the fifth interval to maintain the resonance of the bass. This is to imitate the "Chaoer" articulation to express the harmonic effect of overtones.

References to plucked articulation

2.1.2. References to plucked articulation

When composing piano music, the composer also deliberately borrowed the articulation of Mongolian plucked instruments, such as the three strings and the most commonly used plucked instruments. The piano imitates the sound of Mongolian musical instruments, which enriches the timbre of the piano and deepens the understanding of the Mongolian piano children. Through the reference and imitation of Mongolian instrumental music, the piano works are not only full of Mongolian customs, but also a useful attempt for the integration of Chinese and Western musical instruments.



Fig.2 Through the reference and imitation of Mongolian instrumental music, the piano works are not only full of Mongolian customs, but also a useful attempt for the integration of Chinese and Western musical instruments.

The composer imitates the timbre of the three strings through a uniform and coherent accompaniment texture, and the melody is progressing horizontally, with obvious repetitive characteristics, with a typical galloping horse rhythm, and the rhythm is doubled, giving people a feeling of stretching and softness, which is well matched with the musical connotation of praise and praise in the music.



Fig.3 The brilliance of the large passage at the climax of "Dark Cloud Sandan" is a reference to the effect of Jacto's "bracket", which makes the music full of character and distinctive.

The brilliance of the large passage at the climax of "Dark Cloud Sandan" is a reference to the effect of Jacto's "bracket", which makes the music full of character and distinctive.

When playing the rhythmic pattern of alternating eighth notes and sixteenth notes, it is necessary to divide the rhythm beat clearly, and practice first, and practice the correct note value in the combined hand practice. It is necessary to pay attention to the rhythm not to be chaotic, to control the consistency of the finger strength, and to make the speed stable and accurate, all in one go. The accent should be emphasized in the lowest note of each beat, which not only embodies the function of harmony, but also has a smooth melody. In this way, the image can be vividly expressed, and the water ripples beautifully.

This study analyzes the music ontology from the perspective of the composition techniques of Mongolian-style piano works, so as to further enrich and enrich the content of musical analysis of Mongolian music. The composers used a variety of creative techniques, such as the transformation of the melody within the framework of the folk song, and the expansion of the structure of the folk song. Strive to use different forms of creative means to three-dimensional folk songs. It is of far-reaching significance for inheriting and promoting the excellent music culture of the Mongolian people.

2.2. Statement of the Problem

2.2.1. This research is being conducted to answer the following questions:

2.2.2. What is the demographic profile of the respondents in terms of “

- (1) sex;
- (2) age;
- (3) Degree
- (4) Graduate school
- (5) Specialized
- (6) Seniority

2.2.3. What are the characteristics of the respondents' creations of music piano teachers in Inner Mongolia?

2.2.4. What is the level of teaching practice of music and piano teachers in Inner Mongolia?

2.2.5. Is there a significant difference between the creative characteristics and the levels of teaching practices for Mongolian piano works when grouped according to profile?

2.2.6. Is there a significant relationship between the creative characteristics of music piano teachers in Inner Mongolia and their teaching practice?

2.2.7. How would you design a teaching strategy for handling Mongolian piano works?

2.3. Hypothesis

The null hypothesis used in this study is as follows:

Ho1: There is a significant difference between the creative characteristics of Mongolian style piano works and teaching practice variables are grouped

Ho2: There is a close relationship between the creative characteristics of Mongolian-style piano works and teaching practice

2.4. Significance of The Study

2.4.1. Inheriting and promoting ethnic culture

Mongolian piano music works are an important component of Mongolian traditional music culture. By studying their creative characteristics, we can better inherit and promote ethnic culture. By analyzing the creative characteristics of Mongolian piano music works, we can discover their close connection with traditional music culture, as well as the innovation and development carried out on the basis of inheriting traditional music culture. These research findings contribute to a better understanding and appreciation of Mongolian traditional music culture, thereby providing strong support for the inheritance and promotion of ethnic culture.

2.4.2. Improve the expressive power and influence of piano art

The Mongolian piano music works have attracted more and more attention and love due to their unique artistic style and expressive form. By studying the creative characteristics of Mongolian piano music works, the artistic and aesthetic values behind them can be discovered, providing strong support for improving the expressive power and influence of piano art. Meanwhile, these research findings also contribute to promoting the dissemination and exchange of Mongolian piano music on the international stage, and enhancing its international influence.

2.4.3. Provide reference and inspiration for other ethnic music creations

The creative characteristics of Mongolian piano music works are not unique, and similar experiences and practices have also been observed in the music creations of other ethnic groups. By studying the creative characteristics of Mongolian piano music works, it can provide reference and inspiration for the music creation of other ethnic groups. Through communication and learning, it can promote the exchange and integration of music culture between different ethnic groups, and promote the diversified development of music art.

2.4.4. Promote the development and innovation of piano art

The creative characteristics of Mongolian piano music provide new ideas and directions for the development and innovation of piano art. By analyzing and studying the creative characteristics of Mongolian piano music works, we can discover their unique skills, techniques, aesthetics, and other aspects, providing new impetus and sources for the development and innovation of piano art. At the same time, these research results also contribute to promoting the integration and innovation of piano art with other ethnic music cultures, and driving the continuous development of piano art.

The purpose of this study is to understand the current situation, characteristics and development trend of Mongolian style piano works through the study of Mongolian style piano works, and to explore the ways and methods of Mongolian music elements in piano works, so as to provide theoretical support and practical guidance for the creation and development of Chinese national piano works.

How to systematically incorporate the characteristics of Horqin short-key folk songs and Ordos folk songs into the teaching of piano practice, provide rich teaching practice experience for grassland music, and infiltrate the national music culture in to the process of practicing the tunes. It is of positive significance for the dissemination and inheritance of Mongolian style piano works.

Currently, traditional ethnic music education is facing an urgent task of inheritance and development, so it is particularly important to integrate ethnic music elements into teaching. As one of the important carriers for the inheritance of ethnic music culture, the teaching of Mongolian style piano works also occupies an important position in higher music education. In the teaching process, teachers should combine Mongolian traditional music culture with piano performance skills, so that students can understand and master Mongolian traditional music culture while learning performance skills, improve their sense of identification with Mongolian traditional music, and better promote and inherit Mongolian traditional music culture. In addition, the implementation of teaching practice for Mongolian style piano works also helps to cultivate students' appreciation ability for Mongolian music, thereby promoting the development and prosperity of Mongolian traditional music culture.

At the same time, it also provides new ideas and methods for the creation of Mongolian style piano works, promotes the creation and development of China's national piano works, and promotes China's national music culture. To improve people's awareness and understanding of Mongolian music culture, and to promote the inheritance and development of national music.

3. Methodology

This chapter presents a description of the research design, respondents of the study, data gathering instrument, data gathering procedure, and statistical treatment employed in the gathered data through the use of quantitative methods of research.

3.1. Research Design

A quantitative research design was used with adapted survey questionnaires in different high-impact studies to carry out this study. According to Hartman, Townsend, and Jackson (2019), descriptive studies give a clear manifestation among

complicated issues that describe a singularity from the content of data that is being interrogated. The largest proposed sample size of 150 respondents plus a 10 percent incomplete and non-return rate is also found in the same figure($n=150$).

3.2. Research Object

This study takes piano teacher as the research object, and explores the teaching methods and effects of Mongolian style piano works through their teaching practice.

3.3. Research Methods

Questionnaire surveys, classroom observations, performance evaluations and other methods were used to record and analyze the teaching practice process.

3.4. Research content

The research content includes the setting of teaching objectives, the selection of teaching content, the application of teaching methods, students' performance and feedback, etc. By comparing and analyzing the effects of different teaching methods, the teaching rules and methods suitable for Mongolian style piano works are summarized.

population sampling technique

This research will have 150 music or piano teachers from seven (7) schools namely as follows: Golden Bridge Primary, Dawn School, Hohhe-18 Middle School, Hohmarket Vocational and Technical School, Conservatory of Music, Normal School and Comprehensive University of Inner Mongolia, China as participants who will answer the Survey Questionnaire in order to obtain the demographic profile. Likewise, the responses from the Questionnaires will also be obtained and tallied to come up with the results, discussion and interpretation.

This study shows that the majority of piano teachers do not have enough understanding of the cognitive level and performance skills of Mongolian style piano works, and the creative characteristics of Mongolian style piano works are closely related to teaching, and have a certain status and influence in piano music. Statistically, the degree of awareness of Mongolian style piano works among college piano teachers is not high, and the awareness of national thinking in teaching is weak. When selecting music for students, it is still mainly foreign works, and the teaching mode is still the traditional teaching mode of the West, and there is not enough attention to Chinese piano works, let alone Mongolian style piano works. Most of the Mongolian piano works are adapted from folk songs, with beautiful melodies and high familiarity, and most students are still eager to play Mongolian style works. Students' knowledge of Mongolian style piano works and Mongolian folk songs and folk instruments is relatively poor. Most of the Mongolian piano works are mainly based on the adaptation or collection of folk songs, and there are not many original works, the number of published repertoire is small, and the audio-visual materials are few. The conclusions recommend that the proposed development plan be included in this study.

The research methods will analyze, investigate and study the creative background, musical characteristics and teaching practice of Mongolian piano works based on literature, sample investigation and application cases, and will also combine the theory and method of cooperatic techniques to analyze the research objects through harmony, song form and ethnic music elements. Through the interpretation and analysis of the musical ontology of Mongolian style piano

works, this paper collects and sorts out the representative literature resources of Mongolian style piano works in contemporary times. On the other hand, through the field investigation of Mongolian style piano works in schools in Inner Mongolia, China, the activation and application cases are analyzed, integrated, and elaborated, and other issues are discussed.

To sum up, Mongolian style piano works have an important position and influence in piano music, but there are also

certain problems of popularization and popularization. Through this questionnaire, we have received a lot of valuable feedback and suggestions, which provides strong support for further promoting the development of Mongolian style piano works.

4. Statistical treatment of data

4.1. Reliability test result

Reliability Analysis			
Indicators	Cronbach Alpha Value	Number of Items	Interpretation
Cognitive Level	0.700	9	Acceptable
Musical Characteristics	0.876	8	Good
Performance	0.726	6	Good
Teaching Strategy	0.871	21	Good
Inheritance and Development	0.871	14	Good

George and Mallery (2003) provide the following rules of thumb: “_ > .9 – Excellent, _ > .8 – Good, _ > .7 – Acceptable, _ > .6 – Questionable, _ > .5 – Poor, and _ < .5 – Unacceptable”

4.2. Data Analysis

Frequency and Percentage was used to describe the profile variables in terms of demographic profile in terms of sex, age, ethnic group, degree, specialization and occupation. Weighted mean and standard deviation were used to assess the creative characteristics of the respondents for Mongolian piano works in terms of Cognitive Level, Musical Characteristics and Performance and determine the levels of teaching practice of

the respondents for Mongolian piano works in terms of Teaching Strategy and Inheritance and Development. Analysis of Variance was used to test the significant difference between the creative characteristics and the levels of teaching practices for Mongolian piano works when grouped according to profile. Pearson’s r was used to test the relationships between the creative characteristics and the levels of teaching practices for Mongolian piano works.

5. Conclusion

Table 1. Profile of the Respondents

Sex	Frequency	Percentage
1. Male	38	25.50
2. Female	111	74.50
Age		
1. Children	15	10.10
2. Teenagers	25	16.80
3. youth	87	58.40
4. Middle age	22	14.80
5. Old age	0	0.00
Ethnic group		
1	38	25.50
2	111	74.50
Degree		
1. Elementary school	27	18.10
2. Middle school	17	11.40
3. High School	62	41.60
4. Undergraduate	43	28.90
5. Master's degree or above	0	0.00
Specialization		
1. Musical performance	40	26.80
2. Music education	109	73.20
Occupation		
1	31	20.80
2	30	20.10
3	56	37.60
4	32	21.50

The study aimed to describe the profile variables in terms of demographic profile in terms of sex, age, ethnic group,

degree, specialization and occupation; assess the creative characteristics of the respondents for Mongolian piano works in terms of Cognitive Level, Musical Characteristics and Performance; determine the levels of teaching practice of the respondents for Mongolian piano works in terms of Teaching Strategy and Inheritance and Development; test the

significant difference between the creative characteristics and the levels of teaching practices for Mongolian piano works when grouped according to profile; test the relationships between the creative characteristics and the levels of teaching practices for Mongolian piano works

Table 2. Differences in Assessment in Characteristics of Mongolian style Piano Works when grouped to Profile Variables

Cognitive Level	F-value	p-value	Interpretation	Decision
Sex	0.000	0.985	Not Significant	Failed to Reject
Age	2.077	0.106	Not Significant	Failed to Reject
Ethnic group	0.000	0.995	Not Significant	Failed to Reject
Degree	0.450	0.718	Not Significant	Failed to Reject
Specialization	0.429	0.513	Not Significant	Failed to Reject
Occupation	6.476	<0.001	Significant	Reject
Musical Characteristics				
Sex	0.185	0.667	Not Significant	Failed to Reject
Age	4.496	0.005	Significant	Reject
Ethnic group	0.006	0.941	Not Significant	Failed to Reject
Degree	2.266	0.083	Not Significant	Failed to Reject
Specialization	1.739	0.189	Not Significant	Failed to Reject
Occupation	2.746	0.045	Significant	Reject
Performance				
Sex	0.119	0.730	Not Significant	Failed to Reject
Age	5.245	0.002	Significant	Reject
Ethnic group	0.212	0.646	Not Significant	Failed to Reject
Degree	2.512	0.061	Not Significant	Failed to Reject
Specialization	3.628	0.059	Not Significant	Failed to Reject
Occupation	3.400	0.020	Significant	Reject

Legend: Significant at p-value < 0.05; R – Rejected; FR – Failed to Reject; S – Significant; NS – Not Significant

There is significant difference in assessment in creative characteristics of the respondents for Mongolian piano works in terms of cognitive level when grouped to occupation since the computed p value is less than 0.05 level of significance. Respondents whose occupation is 4 had better assessment in creative characteristics of the respondents for Mongolian piano works in terms of cognitive level

There is significant difference in assessment in creative characteristics of the respondents for Mongolian piano works in terms of musical characteristics and performance when grouped to age and occupation since the computed p values are less than 0.05 level of significance. Respondents who are youth and occupation are 4 had better assessment in creative characteristics of the respondents for Mongolian piano works in terms of musical characteristics and performance.

Table 3. Differences in Assessment in Level of Practice in Teaching Mongolian Piano Works when grouped to Profile Variables

Teaching Strategy	F-value	p-value	Interpretation	Decision
Sex	0.335	0.564	Not Significant	Failed to Reject
Age	3.118	0.028	Significant	Reject
Ethnic group	0.000	0.986	Not Significant	Failed to Reject
Degree	2.201	0.090	Not Significant	Failed to Reject
Specialization	5.066	0.026	Significant	Reject
Occupation	1.902	0.132	Not Significant	Failed to Reject
Inheritance and Development				
Sex	1.918	0.168	Not Significant	Failed to Reject
Age	1.961	0.122	Not Significant	Failed to Reject
Ethnic group	0.067	0.797	Not Significant	Failed to Reject
Degree	2.249	0.085	Not Significant	Failed to Reject
Specialization	0.927	0.337	Not Significant	Failed to Reject
Occupation	1.203	0.311	Not Significant	Failed to Reject

Legend: Significant at p-value < 0.05; R – Rejected; FR – Failed to Reject; S – Significant; NS – Not Significant

There is significant difference in assessment in the levels of teaching practice of the respondents for Mongolian piano works in terms of teaching strategy when grouped to age and specialization since the computed p values are less than 0.05 level of significance. Respondents who are youth and

specialized in Music education and occupation is 4 had better assessment in the levels of teaching practice of the respondents for Mongolian piano works in terms of teaching strategy

Table 4. Relationship between Assessment in Characteristics of Mongolian style Piano Works

Indicators	Teaching Strategy				Inheritance and Development			
	r	p	I	D	r	p	I	D
Cognitive Level	.265**	0.001	S	R	.270**	0.001	S	R
Musical Characteristics	.659**	<0.001	S	R	.648**	<0.001	S	R
Performance	.634**	<0.001	S	R	.547**	<0.001	S	R
Legend: Significant at p-value < 0.05; R – Rejected; FR – Failed to Reject; S – Significant; NS – Not Significant								

***. Correlation is significant at the 0.01 level (2-tailed).*

There is significant relationship between assessment in creative characteristics of the respondents for Mongolian piano works in terms of cognitive level, musical characteristics and performance and assessment in the levels of teaching practice of the respondents for Mongolian piano works in terms of teaching strategy and inheritance and development since the computed p values are less than 0.05 level of significance. Therefore, assessment in creative characteristics of the respondents for Mongolian piano works in terms of cognitive level, musical characteristics and performance affects the assessment in the levels of teaching practice of the respondents for Mongolian piano works in terms of teaching strategy and inheritance and development since

6. Recommendations

6.1. Questions about composition, teaching, and performance

Respondents generally believe that the creation of Mongolian-style piano works is difficult and requires a certain amount of musical literacy and interdisciplinary knowledge. There is also a certain degree of difficulty in performance, and it is necessary to master certain Mongolian music characteristics and skills; There are still certain difficulties in popularizing the population. It is suggested to further strengthen music education and training, improve the literacy level of music lovers, and lay a solid foundation for the popularization of Mongolian style piano works. At the same time, we will strengthen publicity and education, so that more people can understand and pay attention to Mongolian style piano works, and promote their further development.

6.2. Research on the teaching practice of Mongolian piano works by piano teachers in colleges and universities

College piano teachers do not have a high degree of awareness of Mongolian style piano works, and their awareness of national thinking is weak in teaching. When selecting music for students, it is still mainly foreign works, and the teaching mode is still the traditional teaching mode of the West, and there is not enough attention to Chinese piano works, let alone Mongolian style piano works. Most of the Mongolian piano works are adapted from folk songs, with beautiful melodies and high familiarity, and most students are still eager to play Mongolian style works; Students' knowledge of Mongolian style piano works and Mongolian folk songs and folk instruments is relatively poor. Most of the Mongolian piano works are mainly based on the adaptation or collection of folk songs, and there are not many original works, and the number of published repertoire is small.

6.3. Strengthen the sense of national identity

In the process of teaching, teachers should pay attention to

cultivating students' sense of national identity, so that students can better understand the uniqueness of Mongolian music culture, so that they can better show their national characteristics when performing Mongolian style piano works.

6.4. Pay attention to the selection and compilation of teaching materials

In view of the particularity of Mongolian style piano works, teachers should pay attention to the selection and compilation of teaching materials. When selecting teaching materials, we should pay attention to the musicality and technicality of the teaching materials, and at the same time pay attention to the national characteristics of the teaching materials. When compiling teaching materials, attention should be paid to the combination of theory and practice, so that students can better master the performance skills.

6.5. Strengthen teacher training

As the leader of teaching, the professional level of teachers directly affects the quality of teaching. Therefore, teacher training should be strengthened to improve the professional level of teachers so that they can better guide students' performance learning.

6.6. Carry out multicultural exchange activities

Through multicultural exchange activities, such as inviting Mongolian musicians to give lectures and performances, students can better understand Mongolian music culture, so that they can better show their national characteristics when performing Mongolian-style piano works.

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