



# Development of Mongolian Music Piano Course Based on Music Learning Theory and Experiential Learning Approach to Enhance Students' Piano Performance Ability in the Second Year of Inner Mongolia Art University

Wang Chunfeng<sup>1</sup>, Wassaporn Jirojphan<sup>2</sup> and Phithack Nilnopkoon<sup>3</sup>

<sup>1</sup> Ph.D. student, Curriculum and Instruction Program, Valaya Alongkorn Rajabhat University under the Royal Patronage, Pathum Thani Province, Thailand

<sup>2,3</sup> Lecturer, Curriculum and Instruction Program, Valaya Alongkorn Rajabhat University under the Royal Patronage, Pathum Thani Province, Thailand

E-mail: 843548163@qq.com, ORCID ID: <https://orcid.org/0000-0001-8524-4095>

E-mail: Wassaporn@vru.ac.th, ORCID ID: <https://orcid.org/0009-0007-6934-5372>

E-mail: phithacknil@hotmail.com, ORCID ID: <https://orcid.org/0009-0008-6063-9830>

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## Abstract

**Background and aim:** This study investigates the impact of Mongolian music piano courses based on music learning theory and the experiential learning approach on enhancing students' piano performance ability. The purposes of this research development were: 1) To study the background information focusing on educational theory, course components, and existing problems related to the Mongolian music piano course based on music learning theory and the experiential learning approach. 2) To develop a Mongolian music piano course based on music learning theory and the experiential learning approach. 3) To determine the effectiveness of implementing the Mongolian music piano course based on music learning theory and the experiential learning approach.

**Materials and methods:** In Phase 1, the first step is to query relevant documents and obtain background information through content analysis; The second step is to use interview forms to interview teachers and students, and the data on existing problems is collected through the interview process and the voice record tool. The content analysis through the thematic coding analysis method is used for analyzing and summarizing collected data. In Phase 2, the researcher drafted course content, and experts evaluated the course composition draft. After gathering the data, the data were analyzed for appropriateness. The statistics used to analyze the data included the mean, standard deviation. In phase 3, the sample of this study was 20 piano students (1 class) in the second year of Inner Mongolia Art University. They were derived by cluster random sampling. The instruments used in this research were 1) a Mongolian music piano course based on music learning theory and experiential learning approach, 2) 8 lesson plans, 3) a piano performance evaluation (scoring rubric) with of 0.89 the reliability, and 4) a student satisfaction questionnaire with 0.82 reliability of. Data were collected once after the implementation. The statistics used to analyze the data included the mean, standard deviation, and t-test for one sample.

**Results:** From the study, it was found that: the results revealed that 1) the developed course consisted of 6 components: principles, objectives, content, instructional strategy, teaching materials, and evaluation; 2) the instructional strategy followed 6 steps of teaching: 1) Heuristic questioning, 2) Emotional engagement, 3) Drive learning, 4) Hands-on experience, 5) Project and task-oriented learning, and 6) Reflection and discussion; and 3) after the course implementation, the results showed the piano performance ability of students after learning through the Mongolian music piano course based on music learning theory and experiential learning approach, with the full score of 25. The mean score of piano performance ability was 22.95, SD was of 0.94. After implementation of the course, is higher than the criterion set at 70% (17.5 scores), and the difference was statistically significant ( $t_{19}=25.81$ ,  $p<0.01$ ). The student's satisfaction with the course was high level ( $M=4.46$ ,  $SD=0.53$ ).

**Conclusion:** The innovation of this study is that the components of the curriculum include six aspects: principles, objectives, content, teaching steps, teaching materials, and evaluation. Moreover, the six teaching steps developed based on music learning theory and experiential learning approach curriculum design can greatly improve student learning efficiency, especially helping to enhance students' piano performance ability in the second year of Inner Mongolian Art University. The developed Mongolian music piano course, based on music learning theory and the experiential learning approach, proved to be an effective educational model for enhancing students' piano performance ability. The integration of Mongolian musical elements provided cultural enrichment while improving technical skills and artistic expression.

**Keywords:** Mongolian Music Piano Course; Music Learning Theory; Experiential Learning Approach; Piano Performance Ability

## Introduction

In the notice of Mongolian music piano course content and teaching issued by the general office





of the ministry of education of China on the issuance of the guidelines for the teaching of compulsory courses for the undergraduate major of musicology (Teacher Education) in National Colleges and Universities, it is mentioned that in the teaching content of the basic principles of Mongolian music piano course content selection, emphasis should be placed on the selection of piano music works with Chinese national characteristics. To enable students to master the playing style of Chinese piano works, it is pointed out in the curriculum objectives of the teaching guideline of Chinese folk music that, through artistic practice and theoretical study, students should improve their perceptual and rational understanding of folk music, and improve their ability in music analysis and appreciation. Enhance students' feelings of folk music and enhance national self-confidence and pride; Through the study of different styles and forms of ethnic music culture, students will be inspired to pay attention to the emotional expression and thinking characteristics of various ethnic music, stimulate their interest in exploring music art and culture, take the initiative to carry out research learning, enhance and develop the spirit of exploration and innovation, and promote the development of creative thinking ability. (General Office of the Ministry of Education, 2016).

Piano performance course or Mongolian music piano course is a compulsory course of the music performance major in the piano department, and it is a basic subject with strong professionalism. To study various techniques and methods of piano performance itself, explore the rules, systematically train students in piano performance, and master and possess knowledge, ability, and methods related to piano. To train students to master the professional skills of piano performance, improve artistic accomplishment, so that students can engage in solo, accompaniment, and teaching work. (Inner Mongolian University, 2022)

Piano performance education plays a crucial role in the cultivation of musical talent, requiring a combination of technical mastery, interpretative skills, and emotional expression. Traditional piano education in Inner Mongolia primarily emphasizes teacher-led instruction, often resulting in passive learning and limited engagement from students. (Zhou, 2015)

Music learning theory enhances piano performance by fostering a supportive environment, promoting active listening, incorporating diverse repertoires, adapting to individual needs, and providing timely feedback. (Chen, 2017) Music learning theory improves piano performance through support, active listening, diverse repertoire, personalized teaching, and timely feedback. (Tan, 2019) By integrating these two approaches, this study aims to develop of Mongolian music Piano course based on music learning theory and the experiential learning approach to enhance students' piano performance ability while fostering a deeper appreciation for Mongolian musical heritage.

### Research questions

The research questions addressed by this research are:

1. What is the background information focusing on educational theory, course components, and existing problems related to the Mongolian music piano course based on music learning theory and the Experiential Learning Approach?
2. What are the components of the Mongolian music piano course based on music learning theory and the experiential learning approach?
3. How is the effectiveness of implementing the Mongolian music piano course based on music learning theory and the Experiential Learning Approach to enhance students' piano performance ability?

### Research objectives

The objectives of this research are as follows;

1. To study the background information, focus on educational theory, course components, and existing problems related to the Mongolian music piano course based on music learning theory and the experiential learning approach.
2. To develop a Mongolian music piano course based on music learning theory and the experiential learning approach.





3. To determine the effectiveness Mongolian music piano course based on music learning theory and the experiential learning approach.

3.1 To compare students' piano performance ability after implementing the Mongolian music piano course based on music learning theory and experiential learning approach, with the criterion set at 70%.

3.2 To assess students' satisfaction after implementing the course.

## Literature Review

### 1. Background of the Mongolian music piano course

Mongolian music education has a long history and rich cultural heritage that is rooted in traditional folk music. In recent years, Mongolia has developed a modern music education system that integrates both traditional and Western musical elements (Dashdor, 2017). Excellent piano works, regardless of which country or ethnic group they come from, have two distinct characteristics: national and international. The national character referred to here refers to how composers use creative thinking and the means of national art to reflect the life connotation of their people, express their thoughts and emotions, and showcase their spiritual style when creating works. Mongolian-style piano works also have distinct ethnic characteristics, firstly adapted from folksongs, and secondly adapted from long tune folk song materials. (Jiang, 2011) The Mongolian music piano course is a basic course for music majors in colleges and universities. Its teaching goal is to guide students to master the basic theoretical knowledge of piano playing, correct key touching methods, and playing skills through comprehensive, systematic, and standardized teaching, enhance students' good musical feeling, and enable students to have certain piano playing ability and instrumental accompaniment ability in the future through systematic professional learning. (Zhou, 2011) This course adopts the teaching method of one-to-one individual teaching between teachers and students, and adheres to the teaching principle of step-by-step and individualized teaching. While consolidating basic skills and strengthening technical training, it focuses on cultivating students' artistic expression and independent innovation ability. Try to unify the training of technical ability with the training of artistic accomplishment. (Inner Mongolian University of Arts, 2019)

### 2. Music learning theory

Edwin Gordon's music learning theory is one of the theoretical models of music learning. Through a series of research and testing, Gordon has formed a theoretical system that focuses on how students learn music and how teachers conduct music teaching. This theory was first proposed in Gordon's "The Psychology of Music Teaching" (1971) (Colwell, 1971) and has been continuously improved in subsequent publications. (Wu, 2015) For a long time, China has been paying more attention to the reference and research of teaching theories such as Olf and Dalcroz. However, the research on Edwin E. Gordon's Theory of Music Learning (1927) (Gordon, 2007) has not been in-depth enough. The earliest research on Gordon in China can be traced back to the 1980s, and there have been few studies in the following two decades. (Ma, 2023)

Gordon's teaching theory places more emphasis on students as the main subjects of music learning, emphasizing the need to explore music teaching content and methods with music learners as the main body. (Xu, 2014) Every student can learn music with appropriate guidance and education, but the amount and quality of individual students' ability to learn depend on their respective musical qualifications and environment. Although individual differences can be reflected through different musical achievements, each student follows the same process when learning music in a standardized manner. Therefore, music learning theory explains the knowledge that students need to continue from a certain level to a higher level, and then lists the order of music learning. When students learn to listen and perform music, music learning theory provides a foundation for understanding. If students can participate actively in music activities, their listening comprehension reaches the maximum limit allowed by their musical qualifications. The sequential progression of all stages of music learning can achieve the above effect, while allowing students to participate in all types and stages of listening and



thinking. Regardless of the differences between individual students, they progress from one stage of musical achievement to another, each stage making necessary preparations for the next higher stage that encompasses them. Therefore, in practical applications, music learning theory refers to the order of music learning. (Liang, 2019) Music learning theory has been applied to piano instruction in various settings, with promising results. Music learning theory-based piano instruction emphasizes the development of audiation skills and incorporates improvisation, movement, and singing as integral components of the learning process (Swanwick & Tillman, 1986). Studies have shown that music learning theory-based piano instruction can lead to improvements in piano performance, music literacy, and overall musical understanding (Sullivan & Willingham, 2015)

### 3. Experiential learning approach

Experience is the process of the interconnection between action and thought. (Dewey, 1916) As many writers have described, there is a close connection between experience and learning. (Wilson, 1999) defined learning as "a relatively permanent change in knowledge, attitude, or behavior caused by formal education or training or informal experiences." Similarly, Kolbo (1984) explained, "Learning is the process of acquiring knowledge through experiential transformation. (Wilson, 2002) Therefore, experience and learning are closely related and inseparable. From many perspectives, experience and learning refer to the same thing, so experiential learning is synonymous with repetition and repetition of the same idea. We can define experiential learning as the insight that people gain through the conscious or unconscious internalization of their observations of experiences or things based on past experiences and knowledge. Essentially, experiential learning is the fundamental process of all forms of learning, as it represents the transformation of the vast majority of new and important experiences and integrates them into a broader conceptual framework. The experiential learning process is a four-stage cyclic process, which involves four adaptive learning processes: concrete experience, reflective observation, abstract conceptualization, and active application experimentation. (Cooper, 2008)

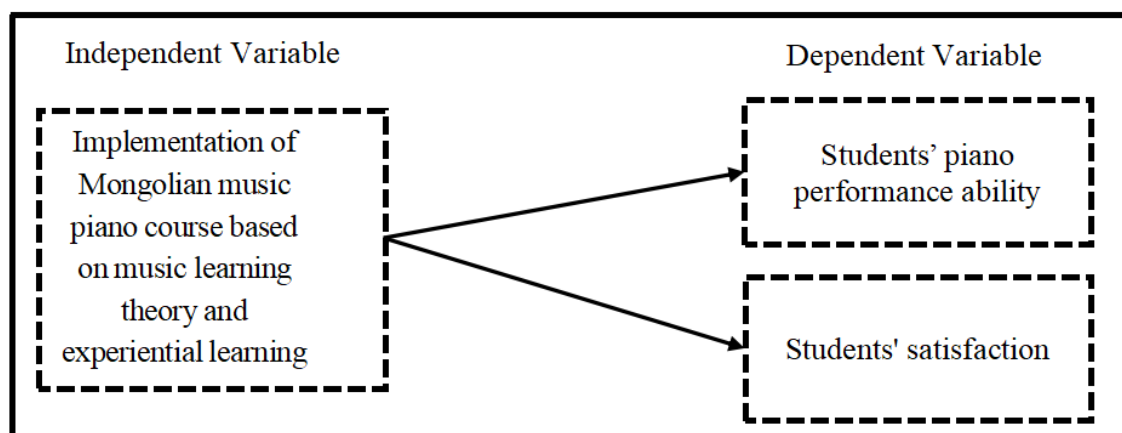
### 4. Piano performance ability

Over the past 30 years, the popularity of piano education in China has skyrocketed, and the concept of the "piano path" has emerged. Today, there is a relationship between learning to play the piano and formal learning, as well as a relationship with a range of motivations. The piano path (the likelihood of success) depends on continuing to learn the instrument and accessing beautiful music. Learning to play the piano allows one to compete in society, improve their social status, receive a stable income, have freedom and creativity in their work, or enjoy a better life - the piano has opened new ways to life satisfaction and success (Bai, 2021). Piano performance ability consists of three key components: technical skills, expressive interpretation, and emotional depth. Technical aspects include key-touch techniques, visual performance skills, and the effective use of pedals, all of which contribute to achieving a rich and dynamic sound. Expressive interpretation requires balancing authenticity with creativity by accurately reproducing the composer's intentions while infusing the performer's personal style and emotional depth. A strong sense of engagement, creative enthusiasm, and an individualized approach to performance are essential in transforming a piece into a unique artistic expression, ultimately achieving a balance between rational analysis and emotional investment.





## Conceptual Framework



**Figure 1** Conceptual Framework of the Study

## Methodology

**Phase 1: Study the background information, focusing on educational theory, course components, and existing problems related to the Mongolian music piano course based on music learning theory and the Experiential Learning Approach.**

Study the background information, focusing on educational theory, course components, and existing problems related to the Mongolian music piano course, and Interview teachers and students relevant to problems in the Mongolian music piano course.

### 1. Target group

- 1) 8 teachers who teach at Inner Mongolia University were selected by purposive sampling.
- 2) 20 third-year students who learned in the Mongolian music piano course at Inner Mongolian Art University were selected by purposive sampling.

### 2. Research instrument

The 2 interview questions from the Mongolian music piano course at Inner Mongolia Art University. The first interview questions form for teachers and the second interview questions form for students.

### 3. Data analysis

- 1) The data on existing problems is collected by an interviewing process and the voice record tool.
- 2) The content analysis is used for analyzing and summarizing collected data.

**Phase 2: Development of a Mongolian music Piano course based on music learning theory and experiential learning approach**

The purpose of this phase was to design the draft course document and determine the quality of the draft course document before its implementation.

1. Developing the draft course based on the problems found in the Mongolian music piano course in the first phase, and the music learning theory and experiential learning approach, to develop a student-centered Mongolian music piano course. The components of the draft course consisted of: 1) Principles of Mongolian music piano course based on music learning theory and experiential learning approach 2) The objective of Mongolian music Piano course based on music learning theory and experiential learning approach 3) The content of Mongolian music piano course based on music learning theory and experiential learning approach 4) Instructional strategy base 5) Instructional material and resources and 6) Course evaluation

2. Determine the effectiveness of the draft course document before its implementation. The draft course document was evaluated by five experts regarding the appropriateness of each component of the



draft course. The appropriateness of each component of the draft course document, including 1) the principle of the course, 2) the course objective, 3) the course content, 4) the Instructional process, 5) the Instructional material, and 6) the evaluation. Experts' recommendations were used to revise the course document.

3. Constructing 8 lesson plans, consider the overall structure and format of each lesson; Constructing and examining the quality of Instruments for collecting data.

#### **1. Target group**

The five experts who evaluated the draft course consisted of 2 specialists in the course field, 2 specialists in instruction relevant to specific content, and 1 specialist in the measurement and assessment field.

#### **2. Research instrument**

The instrument used for evaluating the draft course document was the appropriateness and consistency evaluation form.

#### **3. Data analysis**

The researcher offered the course evaluation form to a group of experts to examine or evaluate the draft course document. After gathering the data, the collected data were analyzed for the appropriateness and the consistency of the course document.

### **Phase 3: The implementation of the Mongolian music piano course based on music learning theory and the experiential learning approach**

#### **Population and samples**

The population was 80 piano students of Inner Mongolia Art University. The sample of this study was 20 second-year piano students (1 class) of Inner Mongolia Art University. They were derived by cluster random sampling.

**Research Instruments:** Research instruments were the tools for researching to collecting data. The research instruments that were used in this study were:

Instruments for collecting data: Instruments for measuring Students' piano performance ability and students' satisfaction:

#### **1) Piano performance ability evaluation form (scoring rubric):**

The quality of the evaluation form is considered from the Index of Item-Objective Congruence (IOC). The result of analyzing the IOC index showed that was found that the IOC of the evaluation form was between 0.8-1.00 higher than 0.5. And analyzing the evaluation form to find out the inter-rater reliability by using two raters to mark the scores of 10 students, and the reliability of the scoring criteria was analyzed using the Intraclass Correlation Coefficient (ICC). The reliability was 0.87, higher than 0.70. The reliability of the study data was very high. So, the evaluation form was appropriate for collecting data.

#### **2) Students' satisfaction questionnaire**

The questionnaire is provided to 5 experts for a content validity check and suggestions. The quality of the questionnaire is considered according to the Index of Item Objective Congruence (IOC). The result of analyzing the IOC index is between 0.80-1.00 higher than 0.1. The Cronbach's Alpha coefficient of the reliability of the student satisfaction questionnaire is 0.89.

#### **Data Collection**

The procedures of data collection were as follows:

1) The sample, which is assigned as an experimental group, will be taught using a music learning theory and experiential learning approach through a Mongolian music piano course.

2) The samples will be taught according to the 8 lesson plans (2 hours per lesson plan, and 16 hours in total) of the training course.

3) After finishing the instruction, the samples will be evaluated by using the piano performance ability evaluation form (scoring rubric).

4) The samples will be given the students' satisfaction questionnaire.

#### **Data Analysis**



In this study, data were analyzed using the statistical method according to the research objectives. Compare the piano performance ability of students after the implementation of the course based on music learning theory and experiential learning approach, with the determined criteria at 70 %. By using a t-test for one sample.

Assess the students' satisfaction with the course based on music learning theory and experiential learning approach by using the arithmetic mean and standard deviation.

## Results

This study followed a three-phase research design to develop, implement, and evaluate the Mongolian music piano course, integrating music learning theory and the experiential learning approach to enhance students' piano performance ability.

Phase 1: The study of background information focuses on educational theory, course components, and existing problems related to the Mongolian music piano course

### 1. The results of studying the relevant documents

The Mongolian music piano course, based on music learning theory and experiential learning, enhances students' initiative and performance abilities by shifting from passive, teacher-centered instruction to active participation. It encourages students to explore Mongolian music characteristics, such as pentatonic scales and improvisation, fostering technical skills, creativity, and musical expression. The curriculum integrates group discussions, ensemble playing, and peer feedback, promoting teamwork and cultural appreciation. Real-life applications, such as adapting folk tunes and improvising with Mongolian musical elements, strengthen engagement and deepen learning. Experiential learning also benefits teachers by enhancing their instructional creativity and effectiveness, creating a more dynamic and inspiring music education environment.

### 2. The findings about the current situation of this course

2.1 Piano performance requires not only technical proficiency but also musicality and cultural understanding.

2.2 A deep comprehension of the historical and cultural context of Mongolian music is essential for students.

2.3 Traditional passive learning methods limit student engagement and creativity.

2.4 The current curriculum at Inner Mongolian Art University does not fully address these challenges, affecting students' overall proficiency.

2.5 Lack of standardized teaching materials hampers effective instruction, highlighting the need for comprehensive and structured resources.

### 3. The results of the teachers' and students' interviews about the situation and problem with instruction

#### 3.1 Results of teachers:

Teachers reflect that the Mongolian music piano course has unclear objectives, overly narrow content, and lacks interactive teaching methods. The course focuses too much on technical practice and neglects cultural background and emotional expression. Teachers call for the inclusion of more diverse music styles and cultural contexts, as well as improvements in teaching materials and evaluation systems to promote students' overall development.

#### 3.2 Results of the student:

Students feel that the course content is too limited, lacking modern teaching resources. Traditional teaching methods fail to cater to students' differences. Students hope the course can cover more traditional and modern Mongolian music, with greater emphasis on integrating technique with cultural understanding, to enhance their performance and expressive abilities.

Phase 2: The Finding of development of a Mongolian music piano course based on music learning theory and experiential learning approach

### 1. The findings of the course development





The draft course document consists of six components: course principles, course objectives, course content, course instructional strategy, course material and resources, and course evaluation. The summary of each component, which was compared between the former course and the new course, was as follows:

1.1 Principle: The course uses music learning theory and experiential methods to enhance students' piano skills, encouraging independent learning, critical thinking, and interactive engagement with Mongolian music.

1.2 Objective: The course aims to improve students' piano performance, deepen their understanding of Mongolian music, and foster artistic expression, collaboration, and cultural appreciation.

1.3 Content: The course covers topics such as Mongolian rhythm, traditional instruments, piano skills, ensemble coordination, and stage practice, focusing on practical and collaborative learning.

1.4 Instructional strategy: The course adopts student-centered, problem-based learning, emphasizing heuristic questioning, emotional engagement, hands-on experiences, and reflective discussions to promote active learning.

1.5 Material and resources: The course uses diverse materials, including textbooks, videos, and assessments, integrating music learning theory and experiential approaches to support students' learning.

1.6 Evaluation: Evaluation includes a performance rubric and a satisfaction questionnaire, helping assess students' progress and guide course adjustments to improve performance and satisfaction.

2. The findings of the Mongolian music piano course document evaluation by experts. The draft course was evaluated by five experts in the field of curriculum and teaching, and the recall rate was determined to be 100%. The analysis determined that the experts' average score was 4.96, with a standard deviation of 0.09, indicating a very high level.

3. The findings of the lesson plans evaluated by the Experts

The eight lesson plans were reviewed by the same five experts to ensure their quality, alignment with course objectives, and instructional effectiveness. The experts' average score ranged from 3.93 to 4.23, with a standard deviation ranging from 0.54 to 0.64. It was revealed that the lesson plan was high-level. The results showed consistently high approval ratings, with an overall Mean score of 4.12 (SD = 0.60). These findings indicate that the lesson plans effectively support course objectives and promote student engagement in learning the Mongolian music piano course.

Phase 3: The findings of the course implementation

The finding of the result of comparing the piano performance ability of students after learning through a Mongolian music piano course based on music learning theory and experiential learning approach, with the determined criteria at 70 %. (n=20)

**Table 1** The result of the piano performance ability of students after learning through the Mongolian music piano course based on music learning theory and experiential learning approach, with the determined criteria at 70 %.

	n	Full score	Criteria score	M	S.D.	t	p
Experimental group	20	25	17.5	22.95	0.95	25.81**	0.001

\*\* p<0.01

As presented in Table 1, the mean scores of 20 students' piano performance ability after learning through the Mongolian music piano course based on music learning theory and experiential learning approach were 22.95 out of a full score of 25, and the standard deviation was 0.95. and the difference was statistically significant (p<0.01).







**Table 2** The findings of the satisfaction questionnaire of students after the Mongolian music piano course based on music learning theory and experiential learning approach

Questionnaire of satisfaction questionnaire	M	SD	Satisfaction level
1. The objectives of the Mongolian music piano course are well-defined and align with student learning outcomes.	4.35	0.75	High level
2. The teaching objectives of the Mongolian music piano course are realistically achievable within the classroom environment.	4.45	0.6	High level
3. The content provided in the Mongolian music piano course is presented in an understandable and accessible manner.	4.45	0.51	High level
4. The instructors of the Mongolian music piano course effectively clarify the course content for the students.	4.75	0.44	Very High level
5. The course content introduces new concepts that engage and motivate students to learn.	4.6	0.5	Very High level
6. The material covered in the Mongolian music piano course is relevant and applicable to real-world contexts.	4.65	0.59	Very High level
7. The teaching content of the Mongolian music Piano course is useful to enhance the piano performance ability	4.8	0.41	Very High level
8. Students find the teaching steps of the Mongolian music piano course to be logical and effective.	4.6	0.5	Very High level
9. You interact and communicate in class to enhance your piano performance ability.	4.45	0.69	High level
10. The task-based learning approach in the Mongolian music piano course enhances classroom engagement and learning efficiency.	4.6	0.5	Very High level
11. The allocation of time for each class session in the Mongolian music piano course is appropriate and supports learning objectives.	4.75	0.44	High level
12. The integration of various teaching resources and media in the course enhances the overall learning experience.	4.75	0.44	High level
13. The teaching materials provided in the Mongolian music piano course contribute to the development of performance skills.	4.85	0.37	High level
14. The teaching resources and media used in the course are engaging and add practical value to the learning process.	4.70	0.57	Very High level
15. The difficulty level of the final assessment for the course is appropriate for evaluating students' understanding.	4.70	0.57	Very High level
16. Satisfaction with the after-class assignments for the Mongolian music Piano course.	4.75	0.44	Very High level
17. Satisfaction with the effectiveness of the evaluation system.	4.65	0.59	Very High level
18. The evaluation form of piano performance ability.	4.75	0.44	Very High level
<b>Total/Overall</b>	<b>4.46</b>	<b>0.53</b>	<b>High level</b>

As presented in Table 2, in the 18 items of the satisfaction questionnaire, the lowest mean score was (M=4.35), and the highest mean score was (M=4.85). The result of Table 2 showed that the students' satisfaction with the Mongolian music piano course based on music learning theory and experiential learning approach was high level (M=4.46, SD=0.53).



## Discussion

1. Discussion of studying the background information, focusing on course components relevant to the Development of the Mongolian music piano course based on music learning theory and the experiential learning approach.

In the early stage of this study, the researcher explored the current status of Mongolian music teaching and its integration into piano education. This included an analysis of traditional teaching methods, the role of music learning theory, and the applicability of experiential learning in piano courses. These efforts laid the groundwork for developing a Mongolian music piano course that fosters both cultural appreciation and technical skill development. The research aims to provide a theoretical and practical foundation for enhancing the teaching and learning of Mongolian music in piano education, particularly in institutions aiming to preserve and innovate Mongolian cultural traditions.

Building on this foundation, the discussion now focuses on the key components necessary for developing a Mongolian music piano course within the framework of music learning theory and experiential learning. Traditional piano pedagogy often emphasizes technical proficiency and rote memorization, which may not fully convey the expressive and cultural nuances of Mongolian music. By integrating sequential learning, audiation, and multimodal engagement from music learning theory, along with hands-on activities, reflection, and active experimentation from experiential learning, the course seeks to provide a comprehensive and immersive educational experience. This approach ensures that students not only develop technical proficiency but also gain a deeper understanding of the stylistic and expressive characteristics of Mongolian music, fostering artistic creativity, cultural sensitivity, and cross-cultural appreciation.

2. Discussion of the Development of the Mongolian music piano course based on music learning theory and the experiential learning approach to enhance students' piano performance ability in the second year of Inner Mongolia Art University.

The development of the Mongolian music piano course signifies a shift from traditional instruction to an innovative teaching model rooted in music learning theory and experiential learning. This transformation not only addresses the practical needs of music education but also aligns with the cultural and artistic aspirations of Inner Mongolia Art University. Traditional piano teaching methods often emphasize mechanical technique and repetition, but this course highlights the importance of fostering creativity, cultural awareness, and students' active participation. The curriculum shifts from "teacher-centered" to "student-centered," enabling a deeper connection between learners and the musical traditions of Mongolia.

The foundation of the course is grounded in music learning theory, which provides a systematic approach to understanding and teaching music. Edwin Gordon's Music Learning Theory, for instance, emphasizes the importance of audiation—hearing music in the mind with understanding before performing it. In this course, students internalize the rhythmic and melodic structures of Mongolian music through singing, listening, and improvisation, bridging the gap between cultural appreciation and technical mastery. This is Your Brain on Music: The process of internalizing music engages cognitive, emotional, and motor systems, highlighting the interconnected nature of music learning and performance (Levitin, 2006).

Experiential learning is the second cornerstone of the course design. Experiential learning involves four stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation (Kolb, 1984). Applying this framework, students engage in hands-on activities, such as analyzing Mongolian folk melodies, adapting traditional musical elements for piano, and performing in culturally authentic styles. For example, they might explore the distinct rhythmic patterns of the morin khuur (horsehead fiddle) and experiment with translating these rhythms into piano accompaniment. This approach not only develops technical proficiency but also deepens students' connection to Mongolian cultural heritage.

In addition to its cultural and educational significance, the course contributes to a more dynamic and innovative teaching model. By integrating music learning theory with experiential learning, it provides a replicable framework that can be adapted to other cultural or musical contexts. For instance, similar approaches could integrate other ethnic musical traditions into piano education, fostering a more inclusive and diverse learning environment. (Dewey, 1938) argued that education should not only transfer knowledge but also cultivate the ability to apply it creatively in real-world contexts, a principle that resonates deeply with the goals of this course.





Preliminary results from implementing this course at Inner Mongolian Art University suggest that students exhibit significant improvements in their technical skills, cultural understanding, and overall confidence in performance. Unlike traditional methods, this approach engages students on multiple levels—intellectual, emotional, and creative—leading to a more enriching and transformative learning experience. The Mongolian music piano course represents a significant advancement in music education by blending theoretical and experiential approaches. By prioritizing students' active engagement and cultural exploration, the course not only enhances piano performance abilities but also fosters a deeper appreciation for Mongolian musical heritage. This innovative approach provides a model for future curriculum development, bridging tradition and modernity while cultivating a new generation of culturally rooted, highly skilled pianists.

3. Discussion of studying effectiveness of studying the Mongolian music piano course based on music learning theory and the experiential learning approach

This course was implemented for 20 second-year students majoring in piano performance at Inner Mongolian Art University to evaluate its effectiveness. The Mongolian music piano course, based on music learning theory and experiential learning, significantly enhanced students' piano performance ability, cultural understanding, and enthusiasm for learning. This can be attributed to the following reasons:

1) The course shifts the focus from "teacher-centered" to "student-centered," emphasizing active participation and independent learning. This aligns with Edwin Gordon's Music Learning Theory, which highlights audiation and active engagement (Gordon, 2007). By performing traditional Mongolian piano pieces, students actively explore musical structures and cultural expressions. Hands-on activities, such as analyzing Mongolian rhythms and experimenting with pentatonic scales, deepen understanding and help connect theory with practice. This experiential approach improves students' initiative, interest, and efficiency, enabling them to grasp both technical skills and cultural authenticity.

2) The course stimulates students' initiative, enthusiasm, and confidence in performing Mongolian music. Experiential learning emphasizes learning through reflection and application (Kolb, 1984). Students engage in practical activities, such as performing and adapting Mongolian folk songs to piano arrangements, developing a hands-on understanding of the music's nuances. The course also leverages traditional Mongolian compositions to deepen engagement. Collaborative activities, such as ensemble performances and peer feedback, enhance skills and boost confidence. Reflection and feedback mechanisms—self-evaluations, peer reviews, and instructor feedback—enable continuous improvement.

3) The course has increased students' satisfaction and interest in piano performance, especially in Mongolian music. By fostering cultural appreciation, the course encourages students to value the music's heritage. This cultural engagement supports modern educational goals, integrating cultural awareness with skill development (Vygotsky, 1978). Moreover, the course prepares students for professional roles in piano performance and education. It equips them with technical expertise and cultural competence, contributing to the preservation and dissemination of Mongolian musical traditions. Continuous improvement is necessary to ensure long-term success.

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