



A Study of Piano Pedagogy Course Content at Undergraduate Level in Thailand

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Abstract

The purpose of this research is to study and investigate piano pedagogy core course content for undergraduate level based on the perspectives of Thai piano teachers focusing on a specific area of core course content in piano pedagogy. To investigate the answer to the question, ¿What is the core course content for piano pedagogy courses in Thailand?, the methodology of qualitative research is employed to acquire in-depth information from fourteen participants. Participants of this study are experienced piano teachers. They were selected based on the criteria of Thai nationality and expertise. However, in order to create a suitable content for piano pedagogy students in Thailand, some current issues related to piano pedagogy in Thailand such as the cultural background, the context of teaching and learning piano in Thailand, and the issue of Thai piano teachers and students are reflected in the study.

The results of this research are advantageous to piano teachers and piano pedagogues who apply this content to their teaching, as well as to the institutions interested in establishing or revising their undergraduate piano pedagogy courses and programs. The content will influence the preparation of quality piano teachers and music teachers in the future. Moreover, the study will prove helpful in preparing piano teachers for a successful teaching career.

Key words: piano, pedagogy, music course content, undergraduate

Introduction

At present piano study has become very popular among Thai children followed by a large number of music students ending up in private music institutions and music faculty in Thai universities. The growth of music study in Thailand increased for several reasons such as attitude of parents who believe that music contributes to the development of intelligence (Laovanich, 2013), and music study symbolizes social status. (Sitalayan, 2006)

The popularity of piano study results in a large

number of participants in piano competitions and piano examinations in Thailand such as Bangkok Chopin Piano Competition, Thailand International Piano Competition, Siam InterNATIONAL Competition, and Yamaha Thailand Music Festival (Saibunmi, 2012) and piano examinations include; ABRSM, Trinity college of music, Yamaha, and etc. Thus, there are many music institutions and private piano studios all over Bangkok and even in other cities in Thailand. As a result, this popularity brings about the need for qualified instruction, professional training and

teaching experience. Although, piano study is growing in the present time, most piano teacher taught their students at music institutions or private studios without any training as college and university degrees in piano pedagogy.

Piano pedagogy plays an important role in developing piano teachers in order to enable them to pursue their teaching profession. Piano pedagogy related to the preparation of piano teacher.

In Thailand, piano pedagogy program is considered to be a new music program since only one Thai university, Mahidol University has been able to offer the bachelor degree program in music education and pedagogy in 2014 and only one Thai university, Rangsit University, has been able to offer program in music pedagogy and music performance and pedagogy in master degree. Currently, some colleges and universities provided piano pedagogy courses for one or two semesters for students majoring in piano performance.

According to the study of statistics in 2011, there are four degree in music available, namely; Bachelor of Arts (BA), which is available in 30 institutions, Bachelor of Education (BEd) which is available in 18 institutions, Bachelor of Fine and Applied Arts or Bachelor of Fine Arts (BFA) which is available in 12 institutions, and Bachelor of Music (BM) which is available in three institutions. (Chandransu, 2011)

In these four music degrees, new curricula have been developed and new music programs have been introduced such as music performance, music education, music theatre, music for film and multimedia, jazz studies, music composition, music entertainment, music production and engineering, music business, music technology, music performance and pedagogy, and music education and pedagogy.

From the information above, we can assume that piano pedagogy program is a new program of music study in Thailand and needs further developments. In Addition, the limited number of quality instructors, curriculum, contents, researches, text books, and

teaching materials are effecting the growth of music study in the higher level (Suttachitt, 2011; Trakarnrung, 2007; Sitalayan, 2006). As a result, the appropriate content was needed in the development of music study at higher education in Thailand.

In the study, I intentionally investigate the piano pedagogy core course contents that suits students in the Thai cultural context. It is desirable especially for Thai society's needs. An investigation of piano pedagogy course contents will provide the qualified information necessary for piano pedagogy program in colleges or universities, and also independent piano teachers in Thailand.

Need for the Study

Research findings reveal that there are few research studies concerning the field of piano pedagogy in Thailand. Although, some *relevant* researches have been conducted, the studies that do exist are outdated. Some studies investigated piano pedagogy area, but none of them has investigated the specific content of the piano pedagogy in undergraduate level.

The limited number of quality piano pedagogy contents and instructors, as well as research studies of piano pedagogy, is effecting the growth of piano pedagogy study in Thailand. Therefore, in this research study, I intentionally investigate the piano pedagogy core course content for undergraduate level and intentionally provide information on specific areas of content. The results of the study will be valuable for institutions interested in establishing or revising undergraduate piano pedagogy courses and programs. The proper content of instruction will influence the preparation of quality piano teachers and educators in the future and prepare them for a successful teaching career.

Objectives

1. To gain the perspectives of participants concerning the piano pedagogy core course content of undergraduate level in Thai universities.

2. To generate a piano pedagogy core course content for Thailand.

Methodology

This study aims to address the question: “*What is the core course content for piano pedagogy courses in Thailand?*” I employed a qualitative study to acquire in-depth information from participants. The qualitative research provides the complex textual descriptions of how people experience. Moreover, it provides specific information about the values, beliefs, opinions, emotions, relationships of individuals and social contexts of particular populations. In this research project, I employed semi-structured interview. The interview questions are organized to examine the piano pedagogy core course content. The main research questions were categorized into three sections and consisted of thirty-three items. The main theme of the study are (i) The importance of piano pedagogy, (ii) The context of teaching and learning piano in Thailand, and (iii) Piano pedagogy core course content at undergraduate level in Thailand.

The data were collected from fourteen participants. They are Thai piano instructors who have received doctoral degree in piano performance or piano pedagogy, or are studying doctor degree in the related field, have experienced in piano teaching in the higher education, and in-depth understanding of the Thai context.

The data were collected from May to October 2013 after receiving the approval form to conduct the research by the dissertation committee. I contacted the participants via e-mail and telephone. I initiated contact with participants through e-mails and followed up with telephone. Most of the participants were interviewed in person and were interviewed in their universities, home or in a location of their choice. I made an appointment with each of them in advance. To interview participants, I spent from one to two hours individually. During the interview, three main questions were asked. In addition to these main ques-

tions, there were some new questions that popped-up during the interview. The data were recorded by a voice recorder while I also took the note.

Data Analysis

I organized the data based on research theme which is divided into three sections 1) The importance of piano pedagogy, 2) The context of teaching and learning piano in Thailand, and 3) Piano pedagogy core course content at undergraduate level in Thailand. This research is a qualitative research; thus, data analysis is based on descriptive analysis. After the interview, the data are organized so as to inquire the piano pedagogy course content. These data are relevant to the purpose of this research study. The collected data lead to the conclusions of piano pedagogy core course content in Thailand.

Results and Discussion

The results of this study were separated into three segments as follows:

- 1) The importance of piano pedagogy
- 2) The context of teaching and learning piano in Thailand
 - Thai piano teachers

Table 1 The stages of data analysis

Data Analysis	Organized the text (word by word interview transcriptions)
	↓
	Approved interview transcriptions by participants
	↓
	Classified the data based on primary themes and concepts
	↓
	Interpreted the data and drew conclusions
	↓
	Synthesized data based on literature review, and conclusions of the participants' view

- Thai piano students
- Social and culture of piano learning in Thai society

3) Piano pedagogy core course content for undergraduate level in Thailand

- Suitable piano pedagogy courses and contents for Thai students
- Observation and training

1) The importance of piano pedagogy

About piano pedagogy

- Piano Pedagogy is one of an educational field which should have a specific purpose.

- Piano pedagogy is a field to develop professional piano teacher and provides the professional expertise in teaching career.

- Piano pedagogy program is to prepare the excellent piano teachers who are interested in pursuing advance piano study.

- Piano pedagogy program is to solve the problems of piano learning.

- Piano pedagogy program is to train piano teacher systematically.

Belief

- In the past, there was a social belief that a person who studies "Piano Pedagogy" is weak in playing piano; they cannot study "Piano Performance" as well as dislikes academic subject as "Music Education" offered.

- In the past, "Pedagogy" and "Music Education" played a minor role in musical field.

- To develop Piano Pedagogy program, the value of a minor role for pedagogy field should have been the thing of the past.

The difference between Piano Performance and Piano Pedagogy

- In Thailand, piano teachers who graduate from music faculty come from various musical fields. So they are not trained for teaching as piano pedagogy student.

- A teacher who has a basic knowledge of Concert Pianist and a teacher who has a basic knowl-

edge of Pedagogy have different teaching approaches. It related to the ability to explain to the student, how to deal with the student learning problems, and the way to transfer their knowledge to students which is very important for piano teaching.

- For the Pedagogy student, this group of students study to be piano teachers. They should understand teaching approaches very well because they have to apply this knowledge to others.

- Piano pedagogy teachers should be able to explain in-depth details during teaching as well as willing to share their experiences because experience of problem solving from teacher is very important.

- Students in Pedagogy major should learn teaching approaches, how to play piano as well as how to pass on their knowledge to others in an appropriate way.

In contrast, there is another point of view

- An excellent concert pianist will apply their experience to their teaching techniques which may not be based on any theory. Everything depends on teacher's experiences.

- Teaches in an advanced level should have an excellent ability in piano playing as a concert pianist.

Piano teacher roles

- A piano teacher should have the ability to teach and be trained for teaching purposes.

- A teacher should train their students by a well-organized training which indicates that the teacher obtained a well-organized training methods. So who ever learns to be a piano teacher should be very well trained and knows how to apply the knowledge.

- A teacher should have an excellent knowledge which he/she can pass on to the students who have different learning styles, different personality, and different knowledge background.

- An effective piano teacher should have a mastery of piano teaching skills. If a teacher provides a well-organized teaching and has a lot of ex-

periences, the students will be effective students.

- One of the main responsibilities of a good teacher is to encourage students to find their talents and unlock their hidden potentials.

- Teacher should provide an excellent knowledge of playing, technique, and musical for the students and give them confidence to perform on the stage.

- A teacher should have great knowledge and enlightenment. This means a teacher should find the effective way to train the students and help them to apply the knowledge in a particular situation.

- Students have their own learning styles and readiness, so a teacher should provide different methods to teach them, it is important to take the difference of age, development, and readiness of students into account.

- A large number of students may learn in a wrong way so they could not reach the goals of learning piano and have to spend a lot of time learning what they have already learned about playing piano. So the teacher should play a vital role to improve students' abilities and help them to reach their goals.

- A teacher should play a role as a creator who can make a normal student to become an effective student because the student who will accomplish in learning piano should have supports from the teacher, parent, in addition to their own talent. These three elements are like a triangle which has three straight sides as their own roles.

- Piano teacher should pay attention to piano students in the beginning level as the statement, "The first teacher can either make or break a student". This means the first teacher should take a primary stage of learning into consideration. It is a very important issue because it is the beginning of learning.

2) The context of teaching and learning piano in Thailand

The understanding of the cultural and social context of teaching and learning piano in Thailand from the past to present gives a great insight of teaching

which is much valuable for future development. I gained both advantages and disadvantages of the ways of teaching and learning piano found in the past. From the teaching and learning context, we can develop the content appropriately. In this section, I divided the area of study into three study areas as follows:

- Thai piano teachers
- Thai piano students
- Social and culture of piano learning in Thai society

Thai piano teachers

In this section, I am only talking about piano teachers who graduated in the field of music (piano major) in the present. According to the finding of the research, the problems of Thai piano teachers can be summarized as follows:

1) Weak technical

- Weak finger techniques
- Poor sight-reading
- Weak in understanding repertoire
- Piano teachers have a slow improvement

in playing piano

2) Lack of knowing repertoire

- Most Thai piano teachers do not have the knowledge of repertoires

- Most Thai piano teachers do not listen to classical music or go to concerts which are why they lack repertoire knowledge.

- Thai piano teachers know a few repertoires.

- The repertoires they learned are the pieces which they select to teach their students.

- Some teachers teach their students only three examination pieces a year.

3) Lack of knowledge transfer techniques

- Most Thai piano teachers lack the knowledge transfer techniques. Some teachers can play piano very well but they cannot pass on this talent to the students.

- Most Thai piano teachers are not well trained therefore; these teachers do not have approaches to teaching their students

4) Lack of understanding repertoires

- Most Thai piano teachers lack the ability to interpret classical music

- Most Thai piano teachers lack the understanding of repertoires. If teachers do not well understand classical music, they cannot pass on the knowledge appropriately.

- Theory and history of music will help to understand and analyze music systematically.

5) Lack of self-improvement

- Most Thai piano teachers do not practice or perform much.

- Most Thai piano teachers teach without any self-improvement.

- Most Thai piano teachers teach and conduct learning activities based on the method books. Method books are like an instant learning package because it is easy to use but it does not work well for every student.

- Based on these method books, Thai teachers do not provide proper teaching techniques and approaches for individual students.

- Thai teachers should improve themselves by practicing, performing, and learning new teaching strategy.

- Thai piano teachers should acquire new teaching techniques for themselves.

6) Insufficient published resources

- There are insufficient published resources for studying both in Thai and English.

- There are not many pedagogy textbooks, music history textbooks, music theory textbooks, and music analyzing textbooks in Thailand.

- It is really very hard for Thai music teachers to find the source of music information, therefore they cannot study enough.

Thai piano students

Nowadays, the number of piano students has been increasing continuously. The important things which a teacher should take into account are the context of teaching and learning piano in Thailand and

learning problems which affect accomplishment of piano study. During the interview with participants, it was found that at present there are problems in learning piano which affect the development of students. In this research, I try to study these key obstacles to effective learning to be able to find appropriate solutions to the existing problems. From the interview with research participants, I can summarize the problems of Thai piano students and divide them into seven issues as follows:

1) Lack of time to practice

- Most Thai students take many extra tutorial classes therefore; they have no time to practice. This is very common for Thai society.

- Music learning is only one kind of an extra class which students take.

- Traffic problem in Thailand, children spend much of their time in the car.

- Piano study requires a lot of time to practice after class which is different from other extra tutorial classes. It is very important.

- Piano students should arrange their time to practice. It can be only 30-45 minutes a day consistently for the beginner student. The important thing is consistency in practicing.

2) Lack of self-discipline

- In Thailand, both parents and students lack self-discipline.

- Parents pay for piano lesson without aim to succeed.

- Sometimes piano study is like a social symbol for the parents.

- To develop the self-discipline, students have to change their study habits and parents should change their attitude toward piano learning.

3) Parents

- Most Thai parents do not realize the value and importance of piano learning.

- Parents do not expect that their children to study music seriously.

- Parents considered music study to be only

an extra course.

- To solve parents' problem, teachers need to give them an explanation of music study. The explanation will help parents realize the importance and value of the study. Then, students will be in a better position to meet their goal to succeed in piano learning.

- Parents should help the student to arrange a practice schedule for them systematically.

4) Attitude toward piano learning

- Some Thai students learn piano for the social value.

- Parents need to understand the importance of piano learning because the attitude is very important.

- Piano study is the activity which needs the time to practice.

- Parents should know how to help their children arrange the time

- Parents should encourage their children to stick to the practice schedule.

- Parents should understand the meaning of music learning, or it will be hard for the students to get to the goal of success.

- The attitude toward learning piano is very important.

5) Lack of understanding in practice

- Students cannot concentrate on practicing at home.

- Students cannot remember what they have learned and do not know how to practice by themselves.

- Students have no ability to practice by themselves.

- Parents should take the part as an observer when students practice at home.

6) Lack of consistent and continuous learning

- Thai students lack consistent and continuous learning.

- Thai students often have long holiday during the weekend and during their school break.

- Some students miss many classes going on a local trip and abroad. This causes a lack of consistent and continuous learning.

- Lack of consistency of learning is a very important issue. If the students cannot keep their consistent learning schedule, they will probably give up piano learning eventually.

7) Transfer student

- Many transfer students are familiar with incorrect ways to play piano such as incorrect posture, poor finger technique, note reading problem and the poor playing habit.

- It would take such students many years to adjust their playing and understanding.

- If students obtain a proper basic learning from the beginning level, they will gradually develop their skill. They will learn piano with happiness, have a good skill and be happy to share the happiness to others.

Social and culture of piano learning in Thai society

Social, environment and culture are important elements that help to understand the different context of learning piano in Thai society. These involve the music appreciation. Social, environment and culture lead people to recognize and appreciate the music.

The finding of social and culture of piano learning in Thai society can be concluded into seven points as follows:

- 1) There are differences between Thai students and those in other countries in classical piano learning.

- 2) Classical music was not originated in Thai society.

- 3) Thai people do not understand classical music because of social culture.

- 4) Piano pedagogy specialists are required in Thailand.

- 5) The behavior of Thai children is influenced by family.

- 6) There are inappropriate characteristics in

Table 2 The comparison of social, environment and culture of Thailand and other countries.

Thailand	Other countries
<ul style="list-style-type: none"> ● In Thailand, there are a few of music and art cultures, therefore parents and students may not understand what music learning is. 	<ul style="list-style-type: none"> ● In Europe, music and art cultures were originated to their society.
<ul style="list-style-type: none"> ● In Thailand, there are a small number of instructors who have expertise in music pedagogy. 	<ul style="list-style-type: none"> ● In Europe, there are excellent professors who are well trained systematically in piano pedagogy.
<ul style="list-style-type: none"> ● Classical music was not originated in Thai society. It is new for Thai people. 	<ul style="list-style-type: none"> ● In Europe, children are familiar with classical music. There are world-class classical concerts performed almost every day.
<ul style="list-style-type: none"> ● The environment of Thailand also does not support classical learning activities. 	<ul style="list-style-type: none"> ● European people including children go to concerts regularly. Most audiences are the senior citizens but some children are also interested in classical music.
<ul style="list-style-type: none"> ● A few Thai people go to concerts. Some do not understand the music so they get bored. Consequently, this may have some influence on new musicians. 	
<ul style="list-style-type: none"> ● In the student concert, the majority of audiences are usually parents who do not tend to listen to other performer than their own children. 	
<ul style="list-style-type: none"> ● Teacher has to clarify steps of piano learning, listening purposes, and practice objectives. 	
<ul style="list-style-type: none"> ● Thai students have potential in learning classical music. 	<ul style="list-style-type: none"> ● The capacities of Thai and European students are at the same level but the thing that makes them different is the social environment.
<ul style="list-style-type: none"> ● There are a number of Thai students who have an excellent ability in piano performance. It depends on education system which is prepared for them. 	
<ul style="list-style-type: none"> ● If Thai students receive a well-organized foundation, they are at the same level as students who come from other countries. 	
<ul style="list-style-type: none"> ● Thai children find something else more interesting than classical music. 	<ul style="list-style-type: none"> ● Children are more interested in classical music.
<ul style="list-style-type: none"> ● Thai piano teachers have to teach a lot of students, so they do not spend a lot of time with each one. 	<ul style="list-style-type: none"> ● In other countries, teachers are always exerted and spend a lot of time to teach their students.
<ul style="list-style-type: none"> ● In Thailand, there is a gap between the teacher and student. 	<ul style="list-style-type: none"> ● Students in other countries always express their ideas of playing.
<ul style="list-style-type: none"> ● The gap is influenced by the tradition. Students often feel inferior to the teachers and they cannot express their idea freely. 	
<ul style="list-style-type: none"> ● Students tend to do things based on the instructions and they do not seem to think for themselves or think outside the box. 	
<ul style="list-style-type: none"> ● To express idea, emotion, and feeling in music performance is very importance. 	
<ul style="list-style-type: none"> ● Thai students rarely focus on their lectures or lessons and no discipline to practice. 	<ul style="list-style-type: none"> ● The students in the European or other Asian countries often concentrate on their classes and their practicing. They are really interested in their subjects. The students in the European or other Asian countries often concentrate on their classes and their practicing. They are really interested in their subjects.

Thai students.

7) Thai students do not express themselves freely nor do they think outside the box

3) *Piano pedagogy core course content for undergraduate level in Thailand*

In this section, the piano pedagogy course content in undergraduate level that is suitable for Thais will be determined.

The information is divided into two parts as follows:

- Piano pedagogy courses and contents for
- Observation and training

Piano pedagogy courses and contents for Thai students

According to the opinion of fourteen participants, there are thirty useful courses for piano pedagogy for the undergraduate level as follows:

Synthesis

To synthesize piano pedagogy core course content for Thailand, the results from the interview of participants were analyzed. The bachelor’s degree programs in Piano Pedagogy will offer courses and

comprehensive experience for individual and group piano instruction. This is the synthesis of this study.

Courses Description

See Table 3.

Further Discussion and Conclusions

Piano Pedagogy and the context of teaching and learning piano in Thailand

There are many issues about piano teaching aspects, for example; most piano teachers played the instrument and relayed their musical skill and experience to their students with no pedagogy skill. The students then learned interpretations of works by imitating their teachers who had learned them from their teachers in a kind of apostolic succession, and people regarded piano teaching as a second job for extra income. People who could play piano earned a high income from their teaching. They had a lot of piano students and they had no time to take care all of their students properly. As a result, piano study turned out to be unsystematic way of teaching for some time.

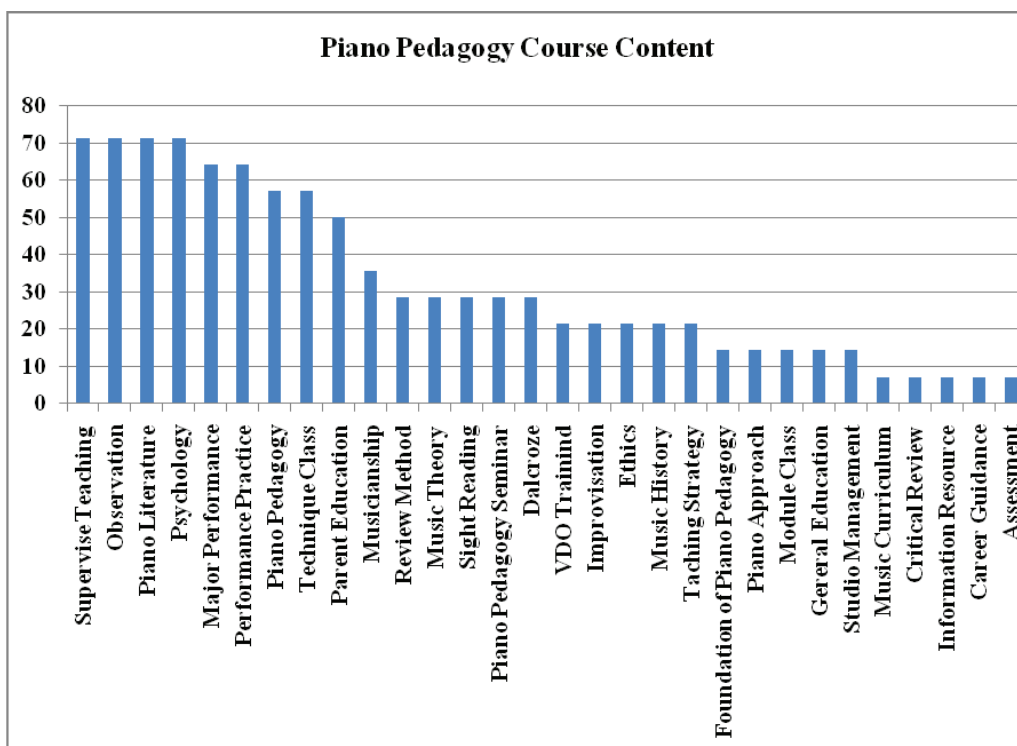


Figure 1 The summary of piano pedagogy courses

Table 3 Subjects and Course description for Piano pedagogy Major

Piano	<p>Major Performance (piano) for piano pedagogy students is performing skill on playing piano through private lesson. Each semester, students are required to learn piano one lesson a week. The content starts from classical piano works in Baroque period and continues on to each music period such as Baroque period, Classical period, Romantic period, and Twentieth century. The course includes roles of musicians, music interpretation, and stage performance skill.</p> <p><i>Sequence</i> Major performance continues in every semester in a more advanced and difficult level. The pieces selection will be suitable for the ability and the basis of each student.</p> <p><i>Assignment</i> Students are required to focus on one musical style project. Students have to play a specific piece type of piano music in deep details. In addition, students have to apply it into the form of lecture-recital.</p> <p><i>Recital</i> Piano pedagogy students must have their own recitals, at least one recital and at least two lecture recitals.</p>
Piano Literature	<p>To develop an ability to determine an appropriate sequence of standard piano teaching literature at all levels, piano pedagogy students have to understand composers' works and have to be able to apply them in each level, namely beginner, intermediate and advanced pieces. There are not only solo pieces for piano but also four-hand pieces in each level. The content starts from before Baroque period and continues on to each music period. In addition, students are required to do a lot of listening and sight-reading. The main content will focus on composers and their repertoire.</p> <p><i>Piano Literature I</i> Students have to know composers and their works in the Renaissance and Baroque periods, with emphasis on major composers, stylistic differences in representative piano works, forms, and genres including the development of musical instruments.</p> <p><i>Piano Literature II</i> Students have to know major composers and their works in Classical period, stylistic differences in representative piano works, forms, genres, and the development of musical instruments.</p> <p><i>Piano Literature III</i> Students have to know composers and their works in Romantic period, stylistic differences in representative piano works, forms, genres, and the development of musical instruments.</p> <p><i>Piano Literature IV</i> Students have to know composers and their works in the period after Romantic period to present; stylistic differences in representative piano works, forms, genres, and the development of musical instruments.</p>
Performance practice	<p>Performance practice contains the study of music in each era, the study of character of the pieces, the study of details about music interpretation and techniques interpretation, and the practical way to play in the correct style.</p> <p><i>Content</i></p> <ul style="list-style-type: none"> • The study of methods of piano playing

Table 3 (continue)

	<ul style="list-style-type: none"> • The operation, mechanism, and function of the instruments. • The interpretation and style of music • The interpretation of technique • Famous pianists and their techniques • Information of piano playing and historical evidences • Piano school of playing • Music edition
Music History	Applying historical knowledge and other topics of importance to piano playing and teaching.
Music Theory	Applying theoretical knowledge and other topics of importance to piano playing and teaching.
General Education	<p>Music Education (general education) with piano pedagogy emphasized involves the areas of music educations such as Curriculum and Writing Curriculum, Educational Psychology, Teaching Methodology, Instruction Media, Measurement and Evaluation, and Testing.</p> <p><i>Music Psychology</i></p> <p>To develop the knowledge of psychological foundations in music. The content contains theoretical positions in psychology of learning, child development, cognitive procession, motivation, musical ability, social psychology, factors affecting musical behavior, individual differences in musical behavior, and psychology in music teaching. In addition, piano pedagogy students should learn psychology in different age groups.</p>
Piano Class Methods and Materials	Piano Class Methods and Materials focus on teaching piano classes. The core of this class involves learning how to teach functional skills such as sight reading, harmonizing, musicianship and transposing.
Methods and Pedagogy	Teaching students how to help their pupils develop efficient techniques as well as musical, playing styles and studying about piano teaching methods.
History of Keyboard Pedagogy and Technique	History of Keyboard Pedagogy and Technique, where students learn about keyboard treatises and pedagogical teachings from 1600 to the present, and Keyboard Performance and Pedagogy. There are some related topics about school of piano playing.
Piano Special Topics (Module)	In the Module sections, students select topics of their special interest. During this Special Topics (Module), five-six week seminar classes are taught by experienced piano instructors.
Pedagogy Lab	<p>Pedagogy Lab is the class that students share their problems and help each other to solve them. Piano pedagogue will provide the assistance as needed in the lab. Occasionally, there are some experts sharing their teaching experience. The topic Parent Education is included in this class and also other topics regarding teaching will be discussed.</p> <p><i>Parent Education</i></p> <p>Parent Education is about the ways to educate the parents. To share the experience dealing with the parents. This course is in the form of lecture, with guest speakers on occasion.</p>

Table 3 (continue)

	<p><i>Content</i></p> <ul style="list-style-type: none"> • The attitude toward studying music • The support for their children • How to help their children practicing in the effective way • How to encourage their children • Scheduling • Time management • The supporting as an audience in the student concert <p>Pedagogy lab is piano pedagogy lab session. The lab will be once a week and starts when students start supervised teaching in year three.</p> <hr/> <p><i>Pedagogy Project</i></p> <p>There are some research projects. The topics for these projects are selected with the advisor's consent, based on the interests and needs of the student.</p> <hr/> <p><i>Observation</i></p> <p>Starting in term two of the second year, students are required to observe piano teaching in group and private lessons twice a week for two terms. They will observe at least three piano teachers conducting eight lessons each. The lessons will have to be in the different levels and different age groups and in both private and group lessons. Students will also observe under supervision in collegiate piano classes and private piano lessons.</p>
Supervised Teaching (Teaching Internship)	<p>Under appropriate supervision, pedagogy students gain their hands-on teaching experience by teaching students of all age groups, and teaching students at beginning and intermediate levels. They will have the experience of teaching in private and group lessons as well.</p> <ul style="list-style-type: none"> • In term two of the third year, students are required to practice supervised teaching in private lesson. • In the fourth year, students are required to do supervised teaching in group and private lessons including pupils with special need or adults (students' choice) • Students may be eligible to teach in the Music School such as MCGP and take part in a preparatory program that includes piano students of all ages and levels (suitable for students ability), as well as preschool music classes, theory, musicianship classes, and a variety of other music instructions.

During the nineteenth century, the development of piano pedagogy started to emerge when there were some Thais going to study piano in foreign countries. After those people had come back, the piano study became more systematic.

To develop Piano Pedagogy program, the program should put more focus on the quality of students' right from the admission stage. It may require high quality of piano playing for this program. I believe that the one who will be a good piano teacher

should be the one who can play reasonably well and knows many aspects of piano playing.

The other topic of discussion is about classical music. Classical music was not originated in Thai society and the environment does not support classical learning activities. Usually the number of people going to concert regularly is quite small which affect to the number of musicians. No concert means no musician, consequently; most pianists who graduated from piano performance field do not have any other

options but to become piano teachers. So, piano students in undergraduate level in all majors should have some knowledge of piano pedagogy in case they have to teach eventually. Teaching skill is indispensable for a good piano teacher or a teacher in any other fields for that matter.

“A teacher who has a basic knowledge of Piano Concert Performance and a teacher who has a basic knowledge of Pedagogy have different teaching approaches. It is related to the ability to explain to the student, how to deal with the student learning problems, and the way to transfer their knowledge to students which is very important for piano teaching.” From my view, experience and principle are beneficial for piano teaching. I do agree with the course of piano pedagogy principle accompanied with experience sharing from piano experts. The in-depth details of piano teaching from textbooks including sharing experiences of teaching, and solving problem should be in the course of piano pedagogy.

In my view about the Thai traditional, children must show respect to the adults and the persons who have higher social status than them. This greatly affects the piano teaching in Thailand. There is a gap between the teacher and student. This gap is influenced by the tradition. Students often feel inferior to the teachers and they cannot express their idea freely, and students tend to do everything based on the instructions and they do not seem to think for themselves or think outside the box. I personally think that showing respect to the teacher is a good manner but it should be done properly and reasonably. Most piano learning is the form of private lessons, so the student should express their idea and express their sensibility to their performance. It is the way to develop the learning ability. On the other hand, the teacher should accept the idea of the students.

Piano pedagogy core course content for undergraduate level in Thailand

The teaching strategies for students in each level

(elementary, intermediate, advanced, and transfer student) should be included in the content of piano pedagogy. The teaching strategies for private lessons are highly relevant to the pedagogy piano student careers and important for the training of new teachers. Piano group lessons for adults or senior citizen are considerably less relevant to current teachers' careers, but can be introduced for the preparation of new piano teachers.

The teaching of literature, performance practice, theory, and history are necessary to piano teachers' careers.

The elementary skill of piano learning such as music reading, rhythm, technique, style, interpretation, tone production, and sight reading should be taught.

The topics such as the history of keyboard and history of piano pedagogy are interesting for piano pedagogy students.

Technology is not particular to piano lesson but it is useful for the teaching careers if the teacher uses internet resources to search for information. The internet resource is considered the most important technology for people today.

The piano teaching topics such as preparing students for recitals, preparing students for concert, preparing students for competition should be included in the content of piano pedagogy program. Actually, the piano teachers should have had prior experiences of those activities themselves because the students should learn from the teacher's experience, so piano pedagogy students should be required to perform and compete.

Piano skill is important for piano pedagogy students. A teacher is the person who must have a lot of knowledge to transfer to their students. The topic of motivating piano students, selecting piano methods, advising of professional are also considered quite important for new teachers.

The content suggested by MTNA were supervised teaching and observation of good teaching, se-

quencing and knowledge of materials, knowledge of method books, presentation of materials, student motivation, and how to teach technique. All the topics are vital for pedagogy content for Thailand as the discussion that follows:

- *Supervised teaching and observation of good teaching:* supervised teaching and observation of good teaching is an important part of training for new piano teachers. It is better to put pedagogy lab in the pedagogy content. The purpose of pedagogy lab is to share the case between pedagogy students and help each other to solve problems. The teacher will guide the students to make sure they will be on track. If there are ten students in the class, it means there are ten or more cases. Students will learn to solve the problem by brainstorming.

- *Student motivation:* This topic should be advised by the teacher or experts who have expertise in teaching children in various age groups. The motivation depends on the age of the students, so the study of child development and psychology should be included in the content.

- *How to teach technique:* Pedagogy programs in Thailand should also place a strong emphasis on teaching techniques. This is in line with what the participants suggested. As we know from the conclusion of this study that Thai piano students are weak in playing technique, so how to teach technique is relevant to the pedagogy program.

- *Sequencing and knowledge of materials, Knowledge of method books, and Presentation of materials:* These are also important. It should be in the content of piano pedagogy. Many participants mentioned about these topics. It harmonizes with the piano pedagogy study in Thailand.

In addition, several studies in Europe have shown that identify major pedagogy in piano playing are generally referred to as National Piano Schools which seem to share common features within communities of practitioners such as aesthetics, technique, historical tradition and chosen repertoire. (Neuhaus,

1981; Kullak, 1994; Leimer&Giesecking, 1998; Timbrell, 1999; Louren_o, 2005).

Pedagogy program could collaborate with different divisions' faculty members, such as the faculty members from the music education or music performance to offer special topics that could strengthen the diversity of the curriculum content. Therefore, a growing program may wish to consider including or rotating some of these special topics in the program's curricular content or working with other areas to expand a program's curricular offerings. Besides, a growing program may also wish to consider collaborating with different divisions to offer diverse internships, such as a private teaching internship with a performance division's faculty, or an early childhood internship with an education department's faculty.

In Thailand, there are some music campuses for general public or community music schools which are established under Music faculty. This can be the preparatory school for piano pedagogy students if the university will establish the program of pedagogy. Furthermore, a pedagogy programs could help to generate some income for the preparatory school.

Piano pedagogy professors could efficiently teach the topics that are truly their areas of expertise. All the pedagogy students could have more complete educational training on the music educational side and music performance side. Therefore, a faculty which offers music degrees may wish to consider offering a general pedagogy courses to develop piano teaching skills for the students. Moreover, Thai universities may consider offering piano pedagogy programs covering the content of this study for piano students in all majors. Most piano students in Thailand work as piano teachers, so the pedagogy skill is very helpful.

Furthermore, a general pedagogy program may wish to consider the content collaborating with the music study in Thai context. The commonality was that the degrees should well balance the training of performance and pedagogy knowledge. Therefore, a curriculum which has a good balance on both sides

may be the first priority for a growing program to develop.

I agreed with the idea of piano pedagogy courses should be offered in the master's degree because bachelor's degree students should focus on performance ability. On the other hand, if the content has a good balance on performance ability and teaching ability, piano pedagogy program could be established in the bachelor's level. However, the content for piano pedagogy at undergraduate level should focus on teaching at elementary and intermediate levels, rather than advanced levels.

Recommendations for future research study

There are many interesting issues that should be drawn on my research and be beneficial for those teaching piano. The following recommendations are proposed for further research:

The investigation of piano teacher training, the investigation of graduate piano pedagogy courses content in Thailand, the development of a sequential curriculum in piano teaching suitable for Thai piano teachers, the attitudes and approaches of teaching from noted Thai piano teachers. From the study of this research, there is a need for a study of perspectives on piano pedagogy programs. The topic above links to the missing areas of this study and will provide the benefit for music study in Thailand.

Further research is required to create piano teacher training courses that focus on developing the competency of music teachers to teach in both undergraduate and graduate level. The findings of this research suggested that teaching training should be included in the pedagogy program. These help researchers to create effective teacher training courses.

The investigation of graduate level piano pedagogy courses content in Thailand and the sequence of piano pedagogy content in university are recommended for future research. The investigation of

graduate level piano pedagogy courses content in Thailand may be the sequence of this study and it relates to the sequence of piano pedagogy content in Thai universities. The investigation of graduate level piano pedagogy courses content in Thailand could continue from the result of my research study. I suggest studying the content focusing on special topics which deeper than the content in undergraduate level such the content for teaching advance piano students, the mastery in piano practice, or apply history and theory in piano playing.

In order to develop the curriculum, it is necessary to do comprehensive study of content in the curriculum for both undergraduate and graduate levels. I suggest studying documents related to piano pedagogy content for both undergraduate and graduate levels.

I also suggest cultivating good attitudes toward teaching and approaches of teaching from noted Thai piano teachers because they are experienced teachers. They have taught many successful students. To develop successful piano learning in Thailand, this topic will be useful. Examining the attitudes and approaches of teaching from noted Thai piano teachers would provide valuable information for future improvement for piano pedagogy students. From my study, the findings showed that Thai piano teachers lack approaches of teaching, so the study of approach would help piano teachers in the practical ways. It provides them with knowledge and prepares them for their careers in the real situation after graduation.

I strongly recommend that all the suggested studies be done in reasonably good depth and I might also add here that the choice of the people with relevant skills and experiences who will participate in these further studies is vitally important in order that the findings of the studies will be beneficial for Thai piano teachers in the years to come.

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