

การศึกษาแนวทางการพัฒนาการอ่านโน้ตแรกเห็นของนักเรียนไวโอลินขั้นพื้นฐาน
กรณีศึกษา: ศูนย์ศึกษาดนตรีสำหรับบุคคลทั่วไป วิทยาลัยดุริยางคศิลป์
มหาวิทยาลัยมหิดล

**A STUDY OF THE GUIDELINE OF SIGHT-READING ENHANCEMENT FOR VIOLIN
BEGINNING STUDENTS: A CASE STUDY FOR MUSIC CAMPUSES FOR GENERAL
PUBLIC, COLLEGE OF MUSIC, MAHIDOL UNIVERSITY**

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บทคัดย่อ

งานวิจัยเชิงคุณภาพนี้มีวัตถุประสงค์เพื่อ 1) ศึกษาและวิเคราะห์การจัดการเรียนการสอนการอ่านโน้ตแรกเห็นของนักเรียนไวโอลินระดับพื้นฐานในศูนย์ศึกษาดนตรีสำหรับบุคคลทั่วไป วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดลทั้งหมด 3 สาขา 2) สังเคราะห์แนวทางการพัฒนาการอ่านโน้ตแรกเห็นของนักเรียนไวโอลินขั้นพื้นฐาน ผู้ให้ข้อมูลแบ่งออกเป็น 2 กลุ่ม คือ ครูสอนไวโอลิน จำนวน 10 ท่าน และนักเรียนไวโอลินขั้นพื้นฐาน จำนวน 8 คน เก็บข้อมูลด้วยวิธีการสัมภาษณ์เชิงลึกกับครูผู้สอนและนักเรียนไวโอลิน หลังจากนั้นจึงทำการสนทนากลุ่มกับครูผู้สอนทั้งหมด 10 ท่าน เพื่อสังเคราะห์แนวทางการพัฒนาการอ่านโน้ตแรกเห็น ใช้การวิเคราะห์เนื้อหาแบบพรรณนาวิเคราะห์ตามวัตถุประสงค์ที่กำหนด ผลการวิจัยพบว่า ส่วนแรก การจัดการเรียนการสอนการอ่านโน้ตแรกเห็นสามารถแบ่งออกเป็น 7 ด้าน 1) ด้านหลักสูตรและเนื้อหา โรงเรียนได้มีการจัดหลักสูตรวิชารวมวงและการสอบที่มีความเกี่ยวข้องกับการอ่านโน้ตแรกเห็น ซึ่งในแต่ละสาขาจะมีการจัดการหลักสูตรและครูแต่ละท่านมีการจัดเนื้อหาการสอนการอ่านโน้ตแรกเห็นที่ต่างกัน 2) ด้านครูผู้สอน ครูมีการปฏิบัติตนที่เหมาะสมและการจัดวางกิจกรรมอย่างเป็นระบบ โดยพบเจอปัญหาต่าง ๆ ระหว่างการสอนการอ่านโน้ตแรกเห็น 3) ด้านผู้เรียน ผู้เรียนส่วนมากมีความชื่นชอบและให้ความร่วมมือในคาบเรียนการอ่านโน้ตแรกเห็น 4) ด้านวิธีการสอน ครูมีวิธีการสอนซึ่งคำนึงถึงสภาพของผู้เรียนเป็นหลัก โดยมีวิธีการสอนที่หลากหลาย 5) ด้านวัตถุประสงค์ ครูส่วนมากเน้นการตั้งวัตถุประสงค์เพื่อพัฒนาทักษะด้านการอ่านโน้ตแรกเห็นและด้านอื่น 6) ด้านสื่อการสอน ครูทุกท่านมีการใช้สื่อการสอนอื่นนอกเหนือจากหนังสือเรียน เช่น สื่อเทคโนโลยี แบบฝึกหัดเสริม และการ์ดเกม เป็นต้น 7) ด้านการประเมินผล ครูส่วนมากจะประเมินผู้เรียนเป็นแบบผู้เรียนเป็นศูนย์กลาง ซึ่งมีครูบางกลุ่มจะประเมินในรูปแบบอื่น โดยมีเครื่องมือที่หลากหลายแต่มีเกณฑ์การประเมินที่คล้ายกันเป็นส่วนมาก ในส่วนที่สอง แนวทางการพัฒนาการเรียนการสอนการอ่านโน้ตแรกเห็น ครูยึดหลักการอิงผู้เรียน

เป็นศูนย์กลาง มีการนำสื่อเทคโนโลยีเข้ามาใช้ในการสอนเพื่อปรับเปลี่ยนตามยุคสมัย และพัฒนาผู้เรียนเพื่อให้ผู้เรียนสามารถมีระบบการเรียนรู้ที่ดีขึ้นในด้านสมอง จิตใจ และร่างกายนอกจากการทักษะอ่านโน้ตแรกเห็น แนวทางการพัฒนานั้นต้องเน้นในเรื่องของการพัฒนาผู้เรียนเพื่อไปสู่อนาคต

คำสำคัญ: การอ่านโน้ตแรกเห็น แนวทางการพัฒนา ไวโอลิน นักเรียนชั้นพื้นฐาน

Abstract

The purposes of this qualitative research paper are 1) To study and analyze the teaching and learning management of sight-reading skills for beginner violin students in 3 branches of Mahidol University's College of Music MCGP facilities. 2) To synthesize a guideline for enhancing the sight-reading skills of beginner violin students. Key informants were divided into 2 groups: 10 violin teachers and 8 beginner violin students. Data were collected through in-depth interviews and focus groups discussion with 10 violin teachers. Data were analyzed using content analysis method. The results of the research show that sight-reading teaching and learning management can be divided into 7 aspects. 1) Curriculum and content: the school has organized a series of courses and examinations that involve sight-reading. In each branch, the curriculum is organized and each teacher has different sight-reading teaching content. 2) Teacher: teachers have proper behavior and systematic arrangements of activities, and they encountered problems in various fields. 3) Student: most of the students enjoy and cooperate in sight-reading class. 4) Teaching methods: they have a variety of teaching methods, and the state of the student is considered by adapting different methods of teaching. 5) Objectives: most teachers focus on setting objectives for developing sight-reading skills and other aspects. 6) Teaching materials: all teachers have used different media besides textbooks, technology media, card games and others that they consider the appropriate with each student's suitability. 7) Evaluation: most teachers rate the students on child-centered basis, while some teachers evaluate in other ways and use of various tools with similar criteria. In the second part, the guidelines for the development of sight-reading teaching and learning recommend the teachers focus on the child-centered aspects. Media technology should be used in teaching according to the era, so that students can have a better learning system to develop their brain, mind and body besides doing sight-reading. The development approach must focus on the development of students in terms of "be self-reliant."

Keywords: Sight-Reading, Enhancement, Violin, Beginner Violin Students

Introduction

Currently, playing or performing music and the related important skills in music are not restricted to playing techniques, improvisation, and expression of music. "Sight-reading" is a very important skill for being a music student or musician, and as the technical demands placed on musicians increase in the future, while simultaneously the practical difficulties of restricted rehearsal/practice time abound, sight-reading is becoming an indispensable skill. In the playing or performing of music that has not been

previously memorized, reading is the process of converting printed notes and accompanying instructions into musical sound. Due to reading any new piece of printed music in their instrumental study, students must rely on reading notes at first sight. Thus, for students to be able to succeed to play a new piece, or new pieces, they must be able to execute sight-reading fluently and immediately. To concluded, sight-reading is the ability to play the pieces immediately with the instruments, which players have never seen the notes before but perform it immediately. This skill can be practiced and developed. In addition, sight-reading is the ability of musicians to collect visual musical information and interpreted it into the sound instantly, and the information of the piece can be displayed in its entirety. Chiangthong, N. [1]

The importance of being able to read notes at first sight in the correct order is connected with the fact that music can be considered as its own special language. Like learning to read in other languages, the ability to read allows a person to understand and learn music endlessly. It is also very important because if the students have more skill or ability to read notes at first sight, this can not only affect their performances and enable them to learning new pieces or pieces faster than usual, it also increases their self-confidence Kuo, M. H. [2]. Researcher chose to concentrate on the Beginner level, because it seems axiomatic that the beginning or basic levels are the most important steps in learning. Having students receive the right teaching methods and good basic training will enable them to progress to the highest levels with maximum efficiency and success Tayrattanachai, N. [3]

The three branches of Music Campuses for the General Public, as operated by the College of Music run by Mahidol University (MCGP), has recently been considered as one of the famous and quality music schools in Thailand. It is one of the various music schools which have their own music teaching and learning curriculum, and which are generally accepted by parents as good venues to which to send their children for music study; some other examples include the various Yamaha Music Schools, Chintakarn Music Institute, KPN Music Academy, and the Mee-Fah Music School Chankrajang, T. [4] Especially for string instruments, monthly or weekly they hold student orchestra rehearsals. As a result of that resource, violin students have the opportunity to improve their sight-reading skill in their private practice or lessons before they participate in the ensemble rehearsal. Teachers must have their own strategies in teaching sight-reading, to prepare their students for rehearsal with their peers in orchestra. However, some violin teachers from MCGP still face problems of teaching sight-reading in both private and ensemble classes, such as teaching the correct notes, dynamic and rhythm of learners. (From the interview with head of string department at Siam Paragon branch, MCGP)

Although sight-reading has been revealed thus far as one of the essential skill for musicians, and also as an important component of both music- examination Board tests and of university / conservatory auditions, plenty of anecdotal evidence has been compiled to suggest that many musicians and instruments students globally have been neglecting this skill completely Lumsden, C. [5] Further, there are similar cases in Thailand about Sight-reading problems. According to a journal article of Rangsit University stated that a common problem of music students in Thailand is that they do not understand proper sight-reading and are not able to continuously play and instead give more importance to superficial details than to overall decent musical playing Leamthong, A. [6] That phenomenon therefore causes

interruptions and discontinuity in playing, leading to poor student sight-reading examination results in many music-board examinations, such as ABRSM and Trinity. It has been discovered that many violin students are still unable to read sight-reading continuously with correct notes, dynamics, and rhythmic values, causing students to have unsatisfactory scores in the sight-reading segment of the exam, even if they pass overall. In addition, the ongoing problem of poor sight-reading skills in violin students also causes problems later on with the overall note-reading skills of violin students in the later stages of their development, negatively affecting elements such as aural skill, general performance, and compositional skill under the duress of time-pressure.

Nowadays, this author considered it prudent to divide the violin-playing individuals and research about them into 4 distinct groups, 1) The violin-teaching method employment–Nyein, M.T., Thongkum, C. [7-8]. 2) Violin teaching and learning management as a case study– Threamthakanpon, W. [9] 3) Performance guidelines for performers as a guideline or graduate recital program – Palitpongpanim, P. [10] 4) Teaching packages development–Sukboonsang, J. [11] From the aforementioned data it can be concluded that, there are a few sight-reading related research in Thailand currently. Therefore, the researcher decided to study about sight-reading enhancement for violin beginning students as a case study at MCGP School in 3 branches.

Objectives

1. To study and analyze the teaching and learning management of sight-reading skills for beginner violin students in 3 branches of Mahidol University's College of Music MCGP facilities.
2. To synthesize a guideline for enhancing the sight-reading skills of beginner violin students.

Methods

This research is qualitative research, which the details can be divided into following topics:

1) Key Informants

There are 18 key informants in this research. It can be divided into 2 groups:

1.1) Violin teachers

In this category, the key informants were 10 violin teachers from 3 branches consist of 3 teachers from the Seacon Square branch, 4 teachers from the Siam Paragon branch, and 3 teachers from the Seacon Bangkhae branch from used of purposive sampling.

According to the criteria, selection of violin teachers consists of 1) Having at least 5 years of teaching experience 2) Graduation at least bachelor's degree or a master's degree in music from a certified music college, university, or conservatory. 3) Currently teaching at one of the 3 MCGP branches 4) Having at least 2 years of string- orchestra teaching experience, coaching students for strings orchestra audition or experience in sending students to MCGP Grade examination 5) Passing the audition requirements for teaching at MCGP.

1.2) Violin students

There were 8 violin students from the 3 aforementioned MCGP branches: 2 students from the Seacon Square branch, 3 students from the Siam Paragon branch, and 3 students from the Seacon Bangkae branch.

According to the criteria, selection of violin students consists of 1) Currently studying at MCGP School (7-12 years old) 2) Taken private violin lessons for at least 2 years 3) Having at least one year of orchestra playing experience 4) Studying in Suzuki Books 1 - 3 5) Having at least 2 years' experience in studying sight-reading.

2) Research Tools

The research tools consisted of 3 main resources; the researcher arranged the use of the tools in the following order:

2.1) Teacher's semi-structured interviews form

2.2) Student's semi-structured interviews form

2.3) Focus group paper

The following factors will be examined: 1) Teacher 2) Student 3) Curriculum 4) Teaching method 5) Teaching objective 6) Teaching material 7) Teaching assessment

Results

The result will be presented in 2 parts according to the research's objectives:

Part 1: Teaching and learning management of Sight-reading skills for beginner violin students in 3 branches of Mahidol University's College of Music MCGP facilities.

1) Curriculum and content aspect: MCGP School has laid out 3 mandatory courses related to sight-reading which are private courses, orchestra and the grade examination course. In orchestra course management, teachers focus on grouping students into a suitable cohort or seats without entrance auditions according to their sight-reading and other musical abilities. The orchestra courses are the favorite of students in terms of sight-reading content over taking the grade examination course. At present, the nature of the orchestra course is still in a good place. It is clear in terms of duration and sight-reading teaching process. On the other hand, the MCGP grade examination course and its course syllabus are still unclear. There are incomplete exam patterns and unclear examination content for each level in factors arising from management and the school itself. Lastly, private course curriculum does not determine any sight-reading content for teachers and students. In the content aspect, because the private class the school offers is not a structured course for strings teachers, teaching materials of sight-reading session are accordingly various method books from outside the curriculum and used freely. Still, teachers are focusing on sight-reading content based of musical factors consisting of tone, right-hand technique, left-hand technique, melody, etc. In each field, teachers have similar content sequences.

2) Teacher aspect: All teachers have an analysis of the strong and weak points of the students in sight-reading before, during, and after the class. They obtain this in many ways consisting of asking, practical playing and suggesting progress. After that they will organize their teaching activities with the

consideration of students' development and problematic conditions as the initial step, for instance doing scales, games etude or writing notes (it can be up to both teacher and students). However, the sight-reading activities planned by each teacher will be arranged mostly toward the same direction but not exactly all the same. Afterwards, they will analyze sight-reading problems that occur before, during and after the class in detail. In this, they encounter 2 types of problems consisting of general problems and specific problems for strings players, which all teachers have ways to approach and solve these problems in sight-reading. All students stated that they are satisfied with sight-reading's teaching and learning in terms of activities arrangement, problem analysis and problem-solving methods from their own teachers. In addition, teachers create a good atmosphere in class with the positive interactions toward students all the time.

3) Student aspect: Many students who have a passion for music succeed in doing sight-reading in classes more than student who does not. In this modern era students like to do activities that involve groups or use electronic media for learning sight-reading. Besides, nowadays students are more resistant than in the past, and as a result those students can behave in sight-reading sessions in dissimilar ways. It can be divided into 2 ways which are cooperative and non-cooperative. These 2 groups have vast differences in behavior characteristics, thinking and understanding processes, expression and music preference. 10 teachers stated that factors influencing students' sight-reading in sight-reading class can be composed of 3 main factors consisting of negative factors, positive factors and general factors. From these factors, the teachers are experiencing with both critical and positive situations in their sight-reading teaching management. From the negative factors, Teachers are encountering students' sight-reading problems consisting of rhythm, pitch, violin technical problems and sight-reading technical problems.

4) Teaching method aspect: Many teachers provide dissimilar and various sight-reading teaching method which they employ in their teaching in class, It can divided into 3 main practical methods consist of 1) teaching method of preparing student before doing sight-reading such as explaining and observing (using STARS and L method) 2) teaching method of teaching sight-reading in class such as "Find Golden-period method" 3) teaching methods of practicing for student such as clapping, tapping or etc. It can be concluding that teaching method should be insisting in pre-middle-after of the class. Those teaching methods will be used for different student as appropriate according to the decision of teachers, which 10 teachers have differences sight-reading's teaching methods emphasis characteristic in their own class based on musical basic and violin sight-reading technique. All teachers focus on notes and rhythm reading, key signature and tempo. As for the comprehension of the harmony and listening to the music, the teacher will focus on the least amount.

5) Teaching objective aspect: 10 violin teachers set the sight-reading class's objective in many aspects but they will set it according to student's ability at that time. The most common objectives set are 1) To improve students' reading ability to read notes quickly (Sudden note reading) where the child will have to understand the notes and rhythms the instant they are encountered. 2) To improve students' continuous playing skill to the end of the piece even though they may make some mistakes; students must try to catch all the details as much as possible (teachers will make the piece longer when they develop

their reading skills). 3) To improve students' understanding of symbols on the music sheet. 4) To improve student confidence in performing sight-reading and subsequently increase their confidence during violin practice. Students should be able to find a variety of notes and sets that they must be able to read and play (at least, they can catch up with notes and tempos) without the any assistance from the teacher in reading. Most students can achieve the objective of sight-reading in class (85%) with the rest of students not achieving their objectives (15%).

6) Teaching material aspect: Teaching materials were selected taking into account the quality, appropriateness and application of that media into student' sight-reading conditions. All of teachers consider using the correct materials so they can enhance, develop, or re- correct students' shortcomings. The teaching media which teacher apply in sight-reading class can be divide into 3 groups include 1) Books/exercise 2) material media 3) technology media. In addition, all teachers have planned their teaching materials that suitable for teaching sight-reading. Many teachers concern about student's practical skills, reading skills, music preference, styles and etc. The selections also need to be concerned before or during the sight-reading session in class, where the teacher will have a pre-planned period of about 1 week in average.

7) Teaching assessment and evaluation: All teachers will assess students in the form of authentic assessment as the main assessment principle for them (100%). The assessment conception of all teachers can be divided into 3 categories 1) Student-centered assessment (70%) 2) Mixed-assessment (20%) 3) Teacher-centered (10%). All teachers do the evaluation method with the concept of authentic assessment. 10 Teachers also shared many types of assessment tools such as observation (widely used), concert assessment, self-reporting (aural) or teacher' s reporting (aural or writing) . In addition, the assessment characteristics will be appraised via the condition of each student where teachers will consider 1) Environment and Family 2) Student' sight-reading Level 3) The situation and the mood of the student at that time 4) The student' other instruments studying 5) Commitment and determination of the students 6) Student preferences 7) Age of student. After taking into account these factors, teachers will begin to select suitable assessment tools, duration, assessment criteria and how to assess appropriately.

Part 2: Guideline for enhancing the sight-reading skills for beginner violin students in 3 branches of Mahidol University's College of Music MCGP facilities.

1) Curriculum and content aspect: The core curriculum for strings department ought to be stricter and more equal in the 3 branches. For MCGP grade examination (placement test) the course syllabus should be more detailed regarding the development of sight-reading as a skill and the school's management should focus on developing placement test quality. In orchestra course, it is basically perfect in its own way, but MCGP School should include a sight-reading group classification exam before entry into the orchestra for every student. This entrance exam can be used to classify each student's sight-reading ability distinctly, so students will be able to join the orchestra without having to bear with the pressure of much better students or the pressure of music sheets that are too difficult for their level of skill. For the content aspect, MCGP should include the 1) online teaching system and equipment 2) online and offline platform sight-reading challenges 3) sight-reading competitions 4) teacher meetings 1 time/year (required). However, the online teaching content doesn't have to be change, but should include sight-reading sessions

every time. Strings teachers should employ other sight-reading curriculum books into the classes at MCGP School apart from the Suzuki violin method book, such as general method books or other foreign institution's sight-reading exam book. The one that would be used the most is "I Can Read Music" book, which many teachers consider as the most suitable for kids.

2) Teacher aspect: Teachers should be concerned about a student's condition and state in various aspects such as cognitive, affective and psychomotor domain of each student. The teacher's behavior and understanding towards a student is the most important key. Things that should be improved can be divided into 3 issues: 1) teacher's characteristic 2) teacher's expression 3) teacher's behavior and manner toward the student. In addition, teachers also ought to focus on "Teaching process sequence" in class, in which the order of sight-reading session should be at the end of the class. Teacher has to be responsible for balancing the sight-reading session in class according to basic skill, development, age and problems of each student. In conclusion, sight-reading duration should be around 5-10 minutes on average and should be situated during the last section of the class. In the case of online teaching, the teacher doesn't have to change the sight-reading activity much, although some activities have to be removed due to the lack of interaction. Still, it ought to focus on the communication with student via online platform, but still needs to be suitable for students in content, duration, method, procedure and timing.

3) Student aspect: Students have to be active learners both at home and during class. Moreover, physical readiness, mental readiness and various knowledge of media exposure must go hand in hand throughout the entire class. Teachers should be able to create orderly thinking processes for the student to connect with teachers and encourage increasing the student's inspiration in music. Teachers should reinforce students to create the correct way of thinking. They need to know how to manage their thinking concerning the correct way to play, practice or performing sight-reading in every class. Teachers also have to consider the characteristics of the student. Besides, student reinforcement is required during the lesson, for instance, 1) positive interaction such as praise, 2) group playing such as play along, 3) incentives such as give a gift for accomplishment.

4) Teaching method aspect: the guidelines of teaching methods nowadays are centered on games or group activities. This is to engage students as much as possible for student enjoyment and include methods such as ensemble class, group activity, teacher- student interaction, body interaction etc. In addition, teaching method requirements in class consists of 1) practical teaching method: such as rhythmic and note teaching 2) overall teaching method such as emphasis on basic foundation in the first place, collaboration between teacher and students. These methods can depend individually on teacher's proficiency and experience. Moreover, it also should be dependent on student's problem areas in each case. Many teachers report that the "Solfège method" is the most effective common method for young students, which should be employed in class for all teachers in the MCGP School.

5) Teaching objective aspect: Teachers ought to set the objectives according to 1) ability of the student 2) basic musical content orderly 3) grade examination requirement (In case teacher or students are willing to do the examination) 4) the criteria of an effective orchestra (In case of student hope for be the part in orchestra) which the most reasonable objective set are 1) playing sight-reading faster 2) non-

stop and non-re-correct mistake playing 3) student can adapt sight-reading skill into daily life such as in competition, concert, authorize playing, which teachers use the word “self-reliant”. In case of higher standard of sight-reading objective setting, the objective will not be focusing on sight-reading anymore. They should focus on students’ practical techniques, expression and music interpretation.

6) Teaching material aspect: Teaching materials that should be used can be spilt up into 2 main kinds: 1) online media 2) offline media. For online media, the school ought to assist with purchasing or creating online platforms for only MCGP, privately in advance according to the aforementioned topic “curriculum and content” In the case of offline media guidelines, textbooks and exercises are the materials that most teachers recommend as the most accessible and effective for 7- 12 years old students because of their own orderly and hierarchical content. In the case of using various media, the approach to developing learning using media must take into account that all media can be used but must be accompanied by course books and method books. Teachers should be responsible for heading teacher meetings and exchange ideas about teaching media from each teacher in all 3 branches of the strings department. In addition, all teachers recommend that method books and instruments are considered as the most productive for student and it should be considered as the core main media.

7) Teaching assessment and evaluation: Teachers expressed that the development of suitable assessments for sight-reading can be based on 3 approaches; 1) teacher-centered–the most strict and intensive assessment 2) student-centered–the most related to applying sight-reading into real life 3) Mixed-method–suitable for teachers and students in cases of criteria combination decisions. All assessments have different pros and cons. Each form of assessment is suitable for different students, so the teacher should analyze the characteristics of the student before each assessment to be most effective. In addition, selection of the assessment tool ought to be considered as well. Teachers should take into account the suitability of assessments based on student music development, ages and needs. Besides, they also ought to offer the opportunity for students to choose their own desire assessment method sometimes. Except in situations of online lessons, teachers will be the ones who assess their students by themselves, such as online concerts are acceptable.

From the research results displays that sight-reading teaching and learning management of 3 branches are different in terms of curricular management, sight-reading contents determination, teachers’ each teaching method and activities arrangement, teaching materials and each teacher’s assessment method. Even there’s some data deviated between 3 branches such as the sight-reading objectives setting, overall condition of students and common development guidelines of sight-reading.

Conclusions and Discussion

1. Many teachers mentioned that playing in group will enhance sight-reading skills for young kids, which the orchestra course is considered as in MGCP School. They explained that playing in the orchestra will enhance sight-reading skills gradually according to student experiences. This is related to Kember, J. and Wilkinson, M. [12] and how it is displayed that the purpose of teaching sight-reading is for students to develop note-reading skills in various situations such as solo playing, duet playing, or in group / ensemble

playing. Sight-reading can help improve ensemble skills and ensemble playing can improve sight-reading reading skills for student as well. These two things can help each other correspondingly, and it is best to do both at the same rate of progress. Therefore, creating the systematic curriculum or textbook for sight-reading based on the orchestra course is an interesting aspect in the future.

2. Almost all teachers emphasize “child-centered” teaching and learning management in sight-reading sessions more teacher-centered and mixed-method currently. According to the study of Andiema, N. C. [13] refer that many current teachers adapt child-centered approaches into their teaching class for enhancing student interest, amusement and cognitive thinking process. This teaching and learning method is regarded as more effective since the teacher does not have to be the center of all information. Besides that, her research found out that using “child-centered” methodology can achieve the desired goal in her teaching method in positive ways (99% confidence level). It can rapidly develop students' different abilities such as classifying, observing or experimenting. In the past, there were many teacher-centered methods being used. Therefore, student-centered is what should be done in the 21th century and going forward.

3. Students in the classroom can be classified into two groups; cooperative and non-cooperative. Both of them will display their behavior and manners differently towards the teacher. The nature of the environment of the student today is mostly opposing, resistant and less considerate of their teachers. This is consistent with Fisher, D. and Frey, N. [14] They state that in the 21st century they also expect that students should treat other students, teachers, or all adults with respect, courtesy and cooperation in classroom as well, because the problem of students' behavior in class still exists until now. It is also consistent with study of Sukjairungwattana, T. and Unaromlert, T. [15] who state that the bad behavior of the student can obviously affect the performance of learning activities in negative ways, and it also affects the general behavior of the student in both in and outside the classroom as well.

4. Using color in sight-reading learning in the case of remember notes through each color such as red – do yellow – re etc. This is consistent with the research of Olurinola, O. and Tayo, O [16] They provide the results of the research and show that, color affects student retention, attention in class, memorization, improves clarity and helps them label things in nature. This is a tool which can be considered as a powerful media for learning. In addition, color can create a direct connection in symbolic and cognitive domains for students.

5. Students in the 21th century have great passion for using electronic devices such as smartphones or tablets during music class. On the positive side, it can be implied that teachers try to use electronic media to improve note reading skills. According to Fisher, D. and Frey, N. [14] it can have negative sides as well where it can decrease the concentration of students to a certain extent and also create unruly behavior for students in certain situations; for instance, using the phone during class without permission. In conclusion, teachers should have more emphasis on etiquette and polite behavior during class. However, banning the use of technology is not a good idea in 21th century, but teachers can fix those aforementioned problems by warning and teaching etiquette to students.

6. There are many benefits of online platforms and online applications in music teaching, in which many teachers use their phone or tablet to enhance student's sight-reading skill and stimulate their attention

in learning. However, it is consistent with the research of Lueruk, T [17] who presents the data about the essential role of online media such as tablet, mobile phone and computers which have a great impact on student's learning and attention in class. It also assists in music teaching and learning in positive ways such as stimulating and attracting student attention. Thus, it can make the learning activities more enjoyable.

7. Researcher found out the 2 aforementioned teaching method books named "Essential Elements 1-3" and "I Can Read Music" is appraised as productive method books for enhancing violin sight-reading ability. It is associated with the study of Acker, K. V. [18] that these 2 books also suit the beginner student in their suggestion, especially in sight-reading skill enhancement. One interesting finding that is not mentioned—the "Suzuki method book" is not mentioned in other foreign studies as a suggested teaching method book. In this study many teachers said that it also can distinctly enhance student sight-reading ability. On the other hand, there is very little research abroad that mentions the Suzuki book as a good book for enhancing sight-reading skill.

8. There are a variety of ways in using sight-reading assessment tools, methods and criteria in the results chapter because of the different characteristics, ability level, knowledge, situations and convenience of each student and teacher. Nevertheless, all aforementioned assessments are focused on improving sight-reading in individual cases according to each student's problems, ability, state, environment etc. This is consistent with the concept of Reeves, D. [19] who introduces the 21st century assessment concept that the assessment criteria should not be in the same condition because the student's learning development states are totally different. This is totally dissimilar with 20th century assessment concepts that teachers assess students according to the same knowledge standards. However, various assessment techniques are benefits for students and teacher nowadays.

From this research displays that development of sight-reading guideline should be emphasized on improving the environment of the students' learning in the areas of sight-reading or reading notes. Teacher should create the correct concepts and approaches for their students during sight-reading sessions in positive ways. Apart from teachers' adjustment and intervention, students should be able to adjust their own learning habits in order to promote their sight-reading skills gradually with the objective determination contingent on the teacher's decision on students' ability, basic musical content or the placement test, with a focus on the student as the main role. Furthermore, teachers should use the teaching media and assessment procedure according to a child-centered approach. Schools should provide students hi-tech learning materials for improvement of their sight-reading skills.

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