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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

UNDERGRADUATE PIANO PEDAGOGY

COURSE OFFERINGS IN THAI UNIVERSITIES

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By

CHINDARAT CHAROENWONGSE

Norman, Oklahoma

1998

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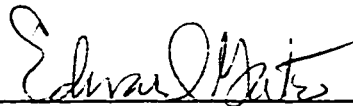
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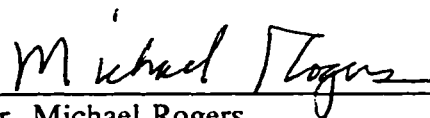
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UNDERGRADUATE PIANO PEDAGOGY
COURSE OFFERINGS IN THAI UNIVERSITIES

BY CHINDARAT CHAROENWONGSE

MAJOR PROFESSOR: EDWARD GATES, D.M.A.

The purpose of the study was to determine the status of undergraduate piano pedagogy course offerings in Thai universities. The study was conducted using questionnaires and interviews to ascertain current course content, organization, unique features, and problems involved in teaching pedagogy in Thailand. It also verified perceived problems and needs in the field of undergraduate piano pedagogy and current pre-college piano study from the viewpoint of eight university piano pedagogy instructors, piano professors who are responsible for piano study, and music education department chairs in six departments of five universities.

Chapter One presents an introduction to the study and Chapter Two is a review of related literature in piano pedagogy in Thailand and the United States. Information from the completed questionnaires of the four piano pedagogy instructors is presented in Chapter Three, and Chapter Four offers the interview information from the same instructors. The interview information from the four professors at institutions that do not offer piano pedagogy is presented in Chapter Five. A summary, conclusions, and recommendations comprise Chapter Six.

The study shows that both Thai and Western cultures influence pre-college and undergraduate piano study and the study of piano pedagogy. Piano study and piano exams are perceived as an enhancement for child development and a symbol for social status. The majority of piano teachers are not music graduates, who tend to teach the way they were taught, and lack enthusiasm for new ways as alternatives. Students problems include lack daily musical enrichment at home; poor posture; weak aural, sightreading, and ensemble skills; limited repertoire; and unbeneficial use of piano exams. Piano pedagogy study needs further development to strengthen teacher training; continuing education for current teachers and the community is needed. Institutional problems include unsupportive attitudes toward pedagogy study; music departments' conflicting goals; limited funding, facilities, texts, materials, and courses. Schools that do not offer piano pedagogy courses should establish such training to enhance the profession. Courses offered should include student teaching, observation, group teaching, current trends and technology in piano pedagogy, and others.

UNDERGRADUATE PIANO PEDAGOGY

COURSE OFFERINGS IN THAI UNIVERSITIES

CHAPTER I

INTRODUCTION

The international climate for business, economics, communication, society, and education in Thailand has brought increased interest in Western music. Piano lessons in both private studios and private music schools are a popular extracurricular activity for children. The majority of these studios and schools offer only private applied music lessons. Some schools including Yamaha's music education system offer beginning music courses to young children in a group setting. After the Yamaha courses, students continue music lessons with a chosen instrument. Piano is probably the most frequently chosen instrument.

Many children start piano lessons without any music background, so the responsibility for providing a general music education is left to piano teachers. For a period of time group lessons in Thailand were understood to be two to three students sharing the same lesson time. The students were in separate piano studios with the teacher circulating to teach them individually within the lesson time. Currently, some

private music schools have established piano laboratories equipped with several electronic keyboards so that students in the group are taught simultaneously by one teacher. This is a new field of piano study in Thailand.

The earliest American teaching methods available in Thailand were those by John Thompson¹ and John W. Schaum.² These are still used by many Thai piano teachers. Yamaha's piano method and materials also are available. In the early 1980s Alfred's Basic Piano Library³ was introduced in Thailand. The Bastien⁴ method became available in the mid-1980s. After initial study, students are involved in either the Yamaha music education system's annual examinations (piano examination) or one of the English music schools' examination systems.

Three English music schools offer examination systems in Thailand: Trinity College of Music, Royal School of Music (Associated Board of the Royal Schools of Music), and Guildhall School of Music and Drama. The Yamaha piano examination and those of the English schools have similar overall requirements for each level of their exams. The general requirements for each grade include two to four pieces of contrasting styles and periods, scales and arpeggios, sight-reading, ear training, and

¹John Thompson, *Modern Graded Piano Course* (Cincinnati: Willis Music Co., 1936).

²John W. Schaum, *Piano Course* (Mequon, WI: Schaum Publications, Inc., 1945).

³Willard A. Palmer, Morton Manus, and Amanda Vick Lethco, *Alfred's Basic Piano Library* (Van Nuys, CA: Alfred Publishing Co., 1981).

⁴James Bastien and Jane Smisor Bastien, *Bastien Piano Basics* (San Diego: Kjos West, 1985).

viva voce (questions about theoretical and historical aspects of pieces played.) The Royal School and Guildhall School have keyboard skills included in their exams; Royal School's keyboard skills are optional and less demanding than those in the Guildhall School's exams. Starting in 1997, Trinity College introduced a new option. Candidates may choose to play an original composition, demonstrate keyboard skills, and improvise an ending phrase to a given opening four-bar phrase. On the other hand, Yamaha's piano exams emphasize improvisation equally with repertoire. Most of the English schools' exams are offered once a year, so most students work toward perfecting only the examination pieces and the other specific requirements of the exams.

While there are undergraduate degrees in piano performance, piano pedagogy emphasis, and music education offered in Thai universities, the majority of piano teachers in private music schools were non-music majors. Many have passed one of the grade 1-8 examinations (elementary to late intermediate/early advanced) and/or diploma examinations from one of the examination systems. For a long period of time the "Licentiate Trinity College of Music, London (Teacher's Diploma)" (LTCL) was the only piano teacher's diploma examination available. Currently, the "Licentiate Guildhall School of Music (Teacher's Diploma)" (LGSM) also is available. The LTCL and LGSM examinations include written pedagogical and music education issues separate from the performance portion. However, there is no teaching requirement included in these exams.

Purpose of the Study

The purpose of this study was to determine the status of undergraduate piano pedagogy course offerings in Thai universities and the pre-college piano study situation in Thailand. The study ascertained current course content, organization, unique features, and problems involved in teaching pedagogy in Thailand. It also verified perceived problems and needs in the field of undergraduate piano pedagogy and current pre-college piano study from the viewpoint of eight university piano pedagogy instructors, piano professors who are responsible for piano study, and music education department chairs in six departments of five universities. The author made recommendations regarding options for enhancing piano pedagogy training in Thailand based on information gathered from the study while also drawing from her own experience as a piano student and a piano teacher in both Thailand and the United States.

Need for the Study

Each year the number of university piano graduates who become teachers are too few to accommodate the increasing demand for piano study. Consequently, many piano teachers are not music graduates and lack the piano pedagogy training necessary for piano teaching. In addition, most private music schools follow a policy of making music available to everyone, so they charge low fees and hire many piano teachers with minimal preparation for teaching. Yamaha schools set a standard of hiring teachers who have passed at least Grade 5 of Yamaha piano examination or have passed as little as a Grade 5 (intermediate level) examination from one of the British music school

examination systems. Some of these inexperienced teachers lack piano pedagogy training. Few teachers in private music schools have either passed one of the British schools' teacher's diploma examinations or have had piano pedagogy training. Predictably, teachers who have these problems can only produce students who in turn may become piano teachers with similar problems.

The pre-college piano drop-out rate in Thailand is high. One reason students drop out of musical studies is the time-consuming school work necessary to prepare for the competitive national university entrance examinations in various fields of study. Thai families regard education from national (public) universities as the highest honor for both their children and their family. Therefore, extracurricular activities, like piano lessons, become a secondary concern, except for students who plan to major in music at the baccalaureate level. Arts and music sections are not included as a part of the national university (undergraduate) entrance examinations except for majors in architecture, arts, fine arts, interior design, and music. Approximately one out of five of those who take the national university entrance examinations are accepted into national universities. Most students take special classes in subjects that are a part of the national exams during after-school hours for more intensive study and preparation. Special schools offer intensive tutoring after regular school hours and on weekends. Because of the demand of schoolwork, the piano teacher and student cannot achieve more than the exam (either Yamaha's exams or the English Schools' exams) preparation each year. Thus, limited repertoire, lack of keyboard functional skills,

weak aural skills, and lack of ensemble experience are among the problems of piano education in Thailand.

Group piano teaching techniques are relatively new in Thailand and courses generally do not include group teaching techniques and materials. Student teaching is either recommended or required but almost always is unsupervised by the faculty. A more extensive pedagogy course with supervised student teaching is needed to strengthen skills and knowledge in piano pedagogy for piano majors in all universities that offer piano study.

Piano pedagogy in Thailand is a new area of study that needs further development. Currently two music departments in two different universities offer a two-semester pedagogy course as an elective, but few students enroll in the second semester course. Among these two departments, only one department offers a degree in piano pedagogy.

More emphasis on piano pedagogy as an important part of piano education for undergraduate piano majors is necessary to prepare well-equipped pianists/teachers in the future. Therefore, an investigation of current course content, organization, problems in teaching pedagogy, as well as perceived needs in the field was needed by pedagogy teachers. Piano teaching and learning in Thailand which are under the influence of its own culture and the English examination systems are unique aspects that also needed to be investigated. This study provides a foundation for future development in both piano pedagogy and pre-college piano teaching in Thailand.

Procedures

This study was conducted through the following procedures: 1) Review of related literature; 2) Design of questionnaire and follow-up interview questions; 3) Pilot-testing of the questionnaire and follow-up interview questions; 4) Distribution of the questionnaires, and 5) Follow-up interviews.

Review of Related Literature

To gather information about the current status of piano pedagogy in both the United States and Thailand, this writer reviewed literature relating to the piano pedagogy curriculum in both countries. Because there are no music journals in Thailand that focus on piano and piano teaching, most of the literature was drawn from sources in the United States. The current status of piano pedagogy offerings in Thailand was ascertained from descriptions of curricula in Thai universities that have baccalaureate degrees in western music.

Design of Questionnaire and Follow-up Interview Questions

From the related literature and curricular descriptions, questions used in the questionnaire were designed for Thai university piano pedagogy faculty members to determine current instructional practices and course content in the field of piano pedagogy. The questionnaire, adapted from Milliman's⁵ questionnaire, covered four

⁵Ann L. Milliman, "A Survey of Graduate Piano Pedagogy Core Course Offerings" (Ph.D. diss., University of Oklahoma, 1992).

areas: 1) institutional information; 2) piano pedagogy course organization; 3) piano pedagogy course content; 4) piano pedagogy course student teaching experiences.

After the questionnaires were completed by piano pedagogy instructors in the departments that offer piano pedagogy courses, follow-up interviews were conducted with the piano pedagogy instructors, and professors who are responsible for piano study or music education department chair of the departments that do not offer piano pedagogy courses. The purpose of the interview was to determine problems involved in teaching piano pedagogy in Thailand, perceived needs in the field of undergraduate piano pedagogy, reasons that piano pedagogy courses are not offered in the institutions, and recommendations for possible improvements in piano teaching in the country.

Preliminary conversations with Thai universities' music department chairs and piano faculty members, related literature, and the author's experience as a student and a teacher in Thailand provided a foundation and guidance in designing follow-up interview questions. The interview questions for piano pedagogy instructors who responded to the questionnaire covered five areas: 1) current pre-college piano study in Thailand; 2) interrelationship of piano pedagogy training and the examination systems; 3) undergraduate piano pedagogy students and piano pedagogy training; 4) university faculty members' attitudes toward piano pedagogy; and 5) views on the future of piano pedagogy training in Thailand. Interview questions for professors who are responsible for piano study or music education department chairs of the universities that presently do not offer piano pedagogy course covered four areas: 1) current pre-college piano study in Thailand; 2) interrelationship of piano pedagogy training and the examination

systems; 3) university faculty members' attitudes toward piano pedagogy; and 4) views on the future of piano pedagogy training in Thailand.

Additional guidelines for the design of the questionnaire and follow-up interview questions came from Ann L. Milliman's dissertation, "A Survey of Graduate Piano Pedagogy Core Course Offerings"⁶; Mei-Ling Lai Kou's dissertation, "Secondary Piano Instruction in the Colleges and Universities of The Republic of China with Recommendations for Incorporating American Group Piano Instructional Methods into the Curriculum"⁷ and Timothy Ray Shook's dissertation, "The Development and Evaluation of Competencies and Experiences for Teaching Undergraduate Piano Pedagogy Courses."⁸ The following books on survey and questionnaire design were consulted: Benjamin Barlinsky and Ruth Burger's *The Executive Interview: A Bridge to People*⁹; Alfred Benjamin's *The Helping Interview*, 3rd ed.¹⁰; Michael Brenner,

⁶Ibid.

⁷Mei-Ling Lai Kou, "Secondary Piano Instruction in the Colleges and Universities of The Republic of China with Recommendations for Incorporating American Group Piano Instructional Methods into the Curricula" (Ph.D. diss., University of Oklahoma, 1985).

⁸Timothy Ray Shook, "The Development and Evaluation of Competencies and Experiences for Teaching Undergraduate Piano Pedagogy Courses" (Ph.D. diss., University of Oklahoma, 1993.)

⁹Benjamin Barlinsky and Ruth Burger, *The Executive Interview: A Bridge to People* (New York: Harper & Brothers, Publishers, 1959).

¹⁰Alfred Benjamin, *The Helping Interview*, 3rd ed., (Boston: Houghton Mifflin Company, 1981).

Jennifer Brown, and David Canter's *The Research Interview: Uses and Approaches*¹¹; Charles Briggs' *Learning How to Ask: A Sociolinguistic Appraisal of the Role of the Interview in Social Science Research*¹²; Wil Dijkstra and Johannes van der Zouwen's *Response Behaviour in the Survey-Interview*¹³; Don A. Dillman's *Mail and Telephone Surveys: The Total Design Method*¹⁴; David Evans, Margaret T. Hearn, Max R. Uhlemann, and Allen E. Ivey's *Essential Interviewing: A Programmed Approach to Effective Communication*¹⁵; Floyd J. Fowler, Jr.'s *Survey Research Methods*¹⁶; Raymond L. Gordon's *Interviewing: Strategy, Techniques, and Tactics*¹⁷; Stephen Isaac and William B. Michael's *Handbook in Research and Evaluation*¹⁸; Patricia J. Labaw's

¹¹Michael Brenner, Jennifer Brown, and David Canter, eds., *The Research Interview: Uses and Approaches* (New York: Academic Press, 1985).

¹²Charles L. Briggs, *Learning How to Ask: A Sociolinguistic Appraisal of the Role of the Interview in Social Science Research* (New York: Cambridge University Press, 1986).

¹³Wil Dijkstra and Johannes van der Zouwen, *Response Behaviour in the Survey-Interview* (New York: Academic Press, 1982).

¹⁴Don A. Dillman, *Mail and Telephone Surveys: The Total Design Method* (New York: John Wiley & Sons, 1978).

¹⁵David R. Evans, Margaret T. Hearn, Max R. Uhlemann, and Allen E. Ivey, *Essential Interviewing: A Programmed Approach to Effective Communication* (Monterey, CA: Brooks/Cole Publishing, 1979).

¹⁶Floyd J. Fowler, Jr., *Survey Research Methods* (Beverly Hills, CA: Sage Publications, Inc., 1984).

¹⁷Raymond L. Gordon, *Interviewing: Strategy, Techniques, and Tactics* (Homewood, IL: The Dorsey Press, 1980).

¹⁸Stephen Isaac and William B. Michael, *Handbook in Research and Evaluation*, 2d ed., (San Diego, CA: Edits Publishers, 1981).

*Advanced Questionnaire Design*¹⁹; and A.N. Oppenheim's *Questionnaire Design and Attitude Measurement*.²⁰ These sources laid the foundation for the development of the questionnaire and follow-up interview questions.

Pilot-testing of the Questionnaire and Follow-up Interview Questions

After the questionnaire and interview questions had been designed, a pilot test was administered. Three University of Oklahoma piano faculty members and two University of Oklahoma doctoral degree graduates who have done research using questionnaires and/or interviews as research tool(s) were asked to pilot-test the instruments. A letter (Appendix E) explaining the proposed study and purpose was sent to the pilot-test participants (Appendix D) asking them to review the questions and give suggestions concerning possible improvements. Further refinement of the questions was done from the suggestions of the pilot-test participants.

Distribution of the Questionnaire

There are six departments of music in five universities that offer piano-related undergraduate degrees: 1) Chulalongkorn University, Faculty of Education, Department of Music Education; 2) Chulalongkorn University, Faculty of Fine and Applied Arts, Department of Western Music; 3) Kasetsart University, Faculty of

¹⁹Patricia Labaw, *Advanced Questionnaire Design* (Cambridge, MA: Abt Books, 1980).

²⁰A.N. Oppenheim, *Questionnaire Design and Attitude Measurement* (New York: Basic Books, Inc., Publishers, 1966).

Humanities, Department of Music; 4) Mahidol University, Salaya Campus, Department of Music; 5) Payap University, Department of Music; 6) Srinakharinwirot University, Prasanmitr Campus, Faculty of Fine Arts, Department of Western Music. Preliminary research revealed that Kasetsart University and Srinakharinwirot University do not offer piano pedagogy courses. The Department of Music Education, Chulalongkorn University planned to offer a piano pedagogy course in the 1997-1998 academic year for the first time. However, the course was not offered in the intended academic year due to lack of piano pedagogy instructors. When the new baccalaureate degree program in music starts in the 1998-1999 academic year (which is a year later than the intended academic year), Mahidol University will offer a one-semester piano pedagogy course in the senior year which will be in the 2001-2002 academic year. The Department of Western Music, Faculty of Fine and Applied Arts, Chulalongkorn University offers a two-semester piano pedagogy course as an elective. The Department of Music, Payap University offers a two-semester piano pedagogy course as an elective. Therefore, only the piano pedagogy instructors in these two departments that currently offer piano pedagogy course were asked to complete the questionnaire.

The questionnaire (Appendix B) together with a cover letter (Appendix A) explaining the objectives and procedures of the study were mailed to piano pedagogy faculty members who were responsible for piano pedagogy course content and instructional practices in the two Thai universities. They were asked to respond and return the completed questionnaire to the author within two weeks. Two weeks after

the questionnaires had been mailed, a follow-up letter and the questionnaire were mailed to remind one instructor who had not returned the completed questionnaire. He was asked to respond within one week after receiving the follow-up letter and questionnaire.

Follow-up Interviews

After the author reviewed the completed questionnaires, appointments for in-person follow-up interviews were arranged with all the instructors in the two departments who answered the questionnaire. Appointments with professors who are responsible for piano study or music education department chairs of the four institutions that presently do not offer piano pedagogy also were arranged for the interviews. The interview questions are included in Appendix C of this document. During the interview, Thai piano pedagogy instructors were asked to elaborate on their opinions concerning current piano pedagogy training and piano education in Thailand and make suggestions for the improvement of piano teacher training as a part of the piano major at the baccalaureate level. The interviews with the participants were not only related to their views on piano education and piano pedagogy training but also offered an opportunity for them to explain why piano pedagogy courses were not offered in their institutions. Each interview was tape recorded and transcribed by the author. The transcript was presented to each person who was interviewed for review and approval.

Limitations

This document is limited to the current offerings in piano pedagogy and course content for undergraduate piano majors in the two departments that offer piano pedagogy courses in Thailand and information on piano study in the other four departments that offer piano-related baccalaureate degrees. It is not a comparison of the music departments' curricula. A new Australian piano exam system for pre-college piano students recently introduced in Thailand is not included in this study.

Development of the Document

The document includes six chapters, a bibliography, and five appendices. The following is a description of each chapter's content.

After the introductory chapter, Chapter II is a review of related literature in piano pedagogy in both Thailand and the United States. It consists of A Brief History of Piano Pedagogy in the United States; The Undergraduate Piano Pedagogy Curriculum in the United States Today; Piano Pedagogy Course Content in the United States; Pre-College Level Piano Study in Thailand including the examination systems of Trinity College of Music, Royal School of Music (Associated Board of The Royal Schools of Music), Guildhall School of Music and Drama, and the Yamaha Music Education System and Graded Examination (Piano); and Undergraduate Level Piano Study in Thailand.

Chapter III presents information from the questionnaires completed by the piano pedagogy instructors in the Thai universities that offer piano pedagogy courses.

Chapter IV presents information from the interviews with the piano pedagogy instructors who completed the questionnaire.

Chapter V presents information from the interviews with the professors who are responsible for piano study or music education department chairs of the institutions that do not offer piano pedagogy courses.

Chapter VI is a summary, conclusions, and recommendations of the study. The summary provides an overview of the research. The conclusions include a composite of information from the completed questionnaires and interviews as well as comments from the author. The recommendations are organized in the following three areas:

Recommendations for Enhancement of Current Pre-College Piano Study;

Recommendations for Expansion of Piano Pedagogy Training in Thailand; and

Recommendations for Further Study.

The five appendices contain the cover letter to the questionnaire respondents, the questionnaire, interview questions, the list of pilot-test participants, and the cover letter to pilot-test participants.

CHAPTER II

RELATED LITERATURE

A Brief History of Piano Pedagogy in the United States

During the 19th-century music teacher training was an adjunct program to the teacher training curriculum.²¹ Music teacher training was generally non-standardized in normal state schools, private academies, and seminaries of the United States. In the 1870s, the earliest music teacher training courses or specialized music curricula appeared in catalogs of some normal schools. Piano education was frequently included in these programs within instrumental instruction. After 1880 teacher training courses in instrumental instruction for piano were a result of combined efforts and interests from school music supervisors, music publishers, and piano educators who were authors of materials for class piano programs.²²

²¹Marienne Uszler and Frances Larimer, *The Piano Pedagogy Major in The College Curriculum: A Handbook of Information and Guidelines, Part I The Undergraduate Piano Pedagogy Major* (Los Angeles, CA: The National Conference on Piano Pedagogy, 1984), 5-12.

²²*Ibid.*, 9.

In the 1920s and 1930s, because of the growth of interest in group piano study, the exploration and development of teaching techniques for group or class piano continued to increase. Universities with music education departments assumed important roles in developing performance curricula with pedagogy training components. The University of Wisconsin-Madison, Northwestern University, and Columbia University Teachers College were among these universities. Among the earliest faculty to show interest in music pedagogy was the University of Wisconsin-Madison's Leon Iltis (piano faculty) and Peter Dykema (music education faculty). At Northwestern University, the *Oxford Piano Course*²³ team consisted of faculty from both performance and music education including Charles J. Haake and Gail Martin Haake, who were members of the piano faculty; Ernest Schelling, who was a conductor, composer, and pianist and who was noted for the children's concerts that he conducted with the New York Philharmonic in Carnegie Hall; and Osbourne McConathy who was the chair of the music education department of the same institution. Piano pedagogy courses developed by Raymond Burrows at Columbia University Teachers College revolutionized the field of piano study during the mid-century. He took the psychological learning principles that were being used in school music classes and applied them to piano lessons. He also emphasized the relationship

²³Ernest Schelling, Charles J. Haake, Gail Martin Haake, and Osbourne McConathy, *The Oxford Piano Course: Teacher's First Manual*, 6th ed., (New York: Oxford University Press, 1932).

between performance and teaching by requiring all prospective teachers to demonstrate abilities in both teaching and performing.

In the middle of the 20th-century the activities and faculties of preparatory divisions or departments associated with universities and conservatories began to influence pedagogy training. These departments offered observation of teaching at beginning levels and opportunities for student teachers to practice teach as part of pedagogy training. Preparatory departments also encouraged pedagogy classes to: 1) examine a variety of teaching materials at elementary and intermediate levels; 2) incorporate early childhood programs that included movement and improvisation (e.g. Orff Schulwerk, Dalcroze Eurythmics, Yamaha) into the curricula; 3) offer beginning instruction in other instruments and media (e.g. Suzuki Talent Education Program, Kodaly Method, Rolland Approach to String Playing, Suzuki/Kendall String Pedagogy); and 4) incorporate elementary theory, ear training, musicianship classes, and ensemble and chamber music at early levels.²⁴

Educators who wrote teaching materials were leaders in the training of piano teachers through their clinics and workshops in the 1950s, 1960s, and 1970s. John Williams presented the first commercial workshop and gave numerous lectures on his middle-C approach method and materials in six levels. Frances Clark and Louise Goss,

²⁴Marienne Uszler and Frances Larimer, *The Piano Pedagogy Major in The College Curriculum: A Handbook of Information and Guidelines, Part I The Undergraduate Piano Pedagogy Major* (Los Angeles, CA: The National Conference on Piano Pedagogy, 1984), 11.

Robert Pace, John Schaum, and John Thompson were pioneers who furthered the teacher training process by offering teaching procedures for their individual teaching materials.

At the same time, keyboard departments in professional schools and universities realized that teacher training should be available in the curricula for piano majors. A discussion at the 1953 annual meeting of the National Association of Schools of Music (NASM) concerned the establishment of a curriculum that prepared performers for careers as teachers.²⁵ As a result, certification of private teachers either by state departments of education or by state professional associations was stressed.

In 1956 the Music Teachers National Association (MTNA) presented a four-year Bachelor of Music curriculum with a teaching major in applied music to support the purpose of certification of the private music teacher.²⁶ This curriculum included: 1) a survey course of methods and materials for individual and class (or group) instruction; 2) professional education courses; 3) orientation to business aspects of studio operation; and 4) practice teaching. The curriculum description is an outline; therefore, it is ambiguous about how much "practice teaching" was suggested and how it was to be operated.²⁷ The requirements were designed to prepare graduates to teach students between the age of five and eighteen.

²⁵Ibid., 9.

²⁶Ibid., 10.

²⁷Ibid., 10.

During the 1950s to 1980s piano pedagogy courses evolved and addressed the relationship of learning theories to performance, observation of teaching in different environments, and directed student teaching.²⁸ As a result of the piano pedagogy evolution, various topics pertinent to piano pedagogy study were emphasized. These topics were: 1) teaching music reading; 2) teaching rhythm; 3) learning theories, styles, and sequences; 4) teaching pre-school students; 5) teaching keyboard skills, improvisation, musicianship, and other activities; and 6) music technology for piano study.

Procedures and methods of teaching music reading were reorganized and new approaches were established. Frances Clark²⁹ and Louise Goss³⁰ introduced an approach to music reading that starts with off-staff reading and then gradually introduces a portion of the staff to enhance reading intervallically. This approach explores and uses a wide keyboard topography from the outset. The multi-key approach popularized by Robert Pace³¹ incorporates music theory and theoretical thinking into piano playing from early stages. It also gives students opportunities to explore many keys in a short amount of time. Contemporary sounds, rhythms and

²⁸Ibid., 11.

²⁹Frances Clark, *Time to Begin and Write and Play Time* (Secaucus, NJ: Summy-Birchard, 1955).

³⁰Frances Clark and Louise Goss, *Time to Begin and The Music Tree* (Secaucus, NJ: Summy Birchard/Warner Brothers, 1973).

³¹Robert Pace, *Music for Piano* (New York: Lee Roberts Music Publications, 1961).

meters are enhanced in Pace's approach. James Bastien and Jane Smisor Bastien³² introduced the gradual multi-key approach that modified the multi-key approach to present keys at a more gradual pace in their method. Willard A. Palmer, Morton Manus, and Amanda Vick Lethco's eclectic approach³³ incorporated strengths of middle-C, multi-key, and intervallic reading approaches. In early 1990s, Nancy and Randall Faber³⁴ developed an eclectic approach similar to the Alfred series. Building on these approaches, in 1996 Barbara Kreader, Fred Kern, Phillip Keveren, and Mona Rejino³⁵ presented another eclectic approach to beginning piano study. Piano pedagogy courses often review these beginning methods extensively to enable future teachers to choose approaches to suit each student.

As early as the 1930s Louise Robyn, who was known as a pioneer in pre-school piano study and the author of *Teaching Musical Notation and Picture Symbols* (1932)³⁶ and *Keyboard Town* (1934)³⁷, presented ways to teach rhythm with activities that

³²James Bastien and Jane Smisor Bastien, *Bastien Piano Basics* (San Diego: Kjos West, 1985).

³³Willard A. Palmer, Morton Manus, and Amanda Vick Lethco, *Alfred's Basic Piano Library* (Van Nuys, CA: Alfred Publishing Company, 1981).

³⁴Nancy Faber and Randall Faber, *Piano Adventures* (North Miami Beach, FL: The FJH Music Company Inc., 1993).

³⁵Barbara Kreader, Fred Kern, Phillip Keveren, and Mona Rejino, *Hal Leonard Student Piano Library* (Milwaukee, WI: Hal Leonard Corporation, 1996).

³⁶Louise Robyn, *Teaching Musical Notation with Picture Symbols* (Chicago: Robyn Teaching Service, 1932).

³⁷Louise Robyn, *Keyboard Town* (Bryn Mawr, PA: Ditson/Theodore Presser, 1934).

incorporated Dalcroze Eurythmics to help students learn and sense rhythm. The *Oxford Piano Course*³⁸ authors also were among the initial advocates of rhythmic training that included total-body movement in the experience and expression of rhythm including arm swinging, body swaying, marching, and dancing. The relationship between mind and movement and the inner feeling of rhythm became more sophisticated and resulted in more successful teaching of rhythm.

Educational psychology and learning theories have received more attention since the mid-century through pioneers like Raymond Burrows. The sequence of music learning became crucial as the order of materials and steps of presentation were refined to help students learn effectively. In the late 1960s and early 1970s there was increased interest in educational theories. Among them were the developmental theories of Jean Piaget, cognitive theories of Jerome Bruner, and child-oriented learning theories of Maria Montessori. By the 1980s temperament types and learning styles of each student were considered to be factors in the learning and teaching process as well as the student-teacher relationship.

Preschool music education as a part of early childhood educational development received attention from progressive educators in the 1930s. The development of keyboard courses and materials for pre-schoolers resulted in methods that regard the piano as a tool to discover music, rather than an instrument for performance. Music

³⁸Ernest Schelling, Charles J. Haake, Gail Martin Haake, and Osbourne McConathy, *The Oxford Piano Course* (New York: Oxford University Press, 1928).

educators like Louise Robyn (*Keyboard Town*, 1934)³⁹; Ada Richter (*Kindergarten Class Book*, 1937)⁴⁰; May B. Kelly Kirby and John Kirby (*Kindergarten Piano Method*, 1939)⁴¹ presented their methods with lesson plans for teaching pre-schoolers.

Improvisation and creative activities to enhance musicianship and musicality grew more important early in this century. Piano lessons no longer evolved around only standard repertoire, and performing was not the only goal in piano playing. The *Oxford Piano Course*⁴² exerted significant influence in expanding piano lessons to include keyboard functional skills and other activities to encourage the development of musicianship skills. It included incomplete musical phrases that students were asked to complete. There were directions to vary the pieces, and primary triads were introduced as sources for harmonization.⁴³ Burrows and Ahearn⁴⁴ also demonstrated the need to develop these skills in their teaching methods and materials. Increasing numbers of

³⁹Louise Robyn, *Keyboard Town* (Bryn Mawr, PA: Ditson/Theodore Presser, 1934).

⁴⁰Ada Richter, *Kindergarten Class Book* (New York: Witmark/Warner, 1937).

⁴¹May B. Kelly Kirby and John Kirby, *Kindergarten Piano Method* (Oakville, Ontario: Frederick Harris, 1939).

⁴²Ernest Schelling, Charles J. Haake, Gail Martin Haake, and Osbourne McConathy, *The Oxford Piano Course* (New York: Oxford University Press, 1928).

⁴³Marianne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991), 116.

⁴⁴Raymond Burrows and Ella Mason Ahearn, *The Young Explorer at the Piano* and *Young America at the Piano* (Cincinnati: Willis Music Co., 1941, 1945, 1946, 1948).

methods since the 1960s include programs of instruction that develop skills in harmonization, transposition, and improvisation.

Music technology has expanded since the 1980s. Literature and methods that incorporate music technology emerged to move music and piano education into the next century. Students and teachers have various kinds of digital pianos, synthesizers, sequencers, and MIDI (Musical Instruments Digital Interface) disks that allow wider choices in selecting appropriate aids to suit individual needs. MIDI, along with software and hardware to aid teaching and learning, allows both students and teachers to explore new ways of music making.

*The Undergraduate Piano Pedagogy Curriculum
in the United States Today*

By the 1970s, piano pedagogy majors were offered in many institutions. Piano pedagogy curricula are offered at both undergraduate and graduate levels with various titles such as a major in piano pedagogy, a major in group piano pedagogy, a major in performance with a pedagogy emphasis, a major in music education with a piano pedagogy emphasis, and a concentration in piano pedagogy and literature.

"Music pedagogy is the systematic analysis of techniques for teaching performance skills. It requires a curriculum that systematically addresses teaching as an art that is both technical and intuitive."⁴⁵ [So], each institution developed its piano

⁴⁵Sang-Hie Lee, "Music Pedagogy," *American Music Teacher* 36 (June-July 1987): 37.

pedagogy program by a distinctive course of action.⁴⁶ Thus, apart from courses in music theory, music history, and music literature, as well as other related subjects, an effective pedagogy program always includes the components in the following list:

- Performance study and performance experience
- Examination of ideas and theories about learning and teaching
- Observation of teaching
- Study of teaching strategies
- Study of teaching literature
- Student teaching
- Supervision and critique of student teaching
- Experience in both studio and group-teaching situations.⁴⁷

In 1984 the National Conference on Piano Pedagogy published *The Piano Pedagogy Curriculum in The College Curriculum: A Handbook of Information and Guidelines: Part I: The Undergraduate Piano*.⁴⁸ The book provides information and guidelines regarding the piano pedagogy major in the college curriculum to establish objectives and recommend resources for piano pedagogy programs. Case studies of five different piano pedagogy programs were considered in terms of their faculty, administration, budget, student teaching resources, space, equipment, and library. Although these programs in many schools are for piano pedagogy majors, performance

⁴⁶Timothy Ray Shook, "The Development and Evaluation of Competencies and Experiences for Teaching Undergraduate Piano Pedagogy Courses" (Ph.D. diss., University of Oklahoma, 1993), 68.

⁴⁷Marianne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991), 263.

⁴⁸Marianne Uszler and Frances Larimer, *The Piano Pedagogy Curriculum in The College Curriculum: A Handbook of Information and Guidelines: Part I: The Undergraduate Piano Pedagogy* (Los Angeles, CA: The National Conference on Piano Pedagogy, 1984).

majors also are required to take pedagogy coursework and fulfill other requirements.

A concise review of the five exemplary programs follows.

Uszler and Larimer stated in the "Introduction to Case Studies" that the existing piano pedagogy programs for the undergraduate level use different titles which "reflect a lack of labeling standardization rather than differences in program quantity and content."⁴⁹ In all programs students are required to continue their performance study throughout their undergraduate years and perform a recital as a final requirement.

Pedagogy coursework and directed teaching experiences are required for two years. In these five case studies three programs begin pedagogy coursework in the freshman year and the other two in the junior year. However, students in all programs eventually have to study basic learning theory applied to piano teaching; learning process and its application to teaching and performing; lesson and curriculum planning; instructional techniques for small group, large class, and individual instruction; use of the electronic piano laboratory; and a survey of methods and literature. Most programs also require other performance and education related coursework like functional keyboard skills, accompanying, piano literature, performance practice, chamber music, psychology, and child development.

Uszler, Gordon, and Mach stated in *The Well-Tempered Keyboard Teacher* that the ultimate goal in piano education is to help students discover and enjoy their

⁴⁹Ibid., 14-15.

musicality and, if possible, to “[develop] pianists as musicians and performers.”⁵⁰

Therefore, performance study and experience with both solos and ensembles are significant elements in the process.

[It is through these experiences of] playing and listening to others play that one develops practical awareness of the art of piano playing, of stylistic performance practice, major works in the repertory, and coping with the excitement and tensions of public performance.⁵¹

No verbal descriptions can provide a better experience of a performance than the performance itself. It is only through such experiences that a person can develop complete musical growth. Thus, pedagogy programs offer courses in applied piano, degree recital, special recital (non-degree recital or performance), accompanying and coaching, and chamber music. These courses give students opportunities to take piano lessons, to give recitals, and to accompany and perform chamber music.

In addition to standard piano literature, future teachers also need to know performance practices for each period style for use in both piano performance and teaching. A portion of pedagogy course content is dedicated to this subject matter (if this issue is not a separate course within the curriculum) to provide, at least, an overview of each period's aestheticism and style.

All piano majors, including pedagogy students, need sufficient keyboard skills to teach them to their students as well as to feel comfortable as pianists who do not just

⁵⁰Marianne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991), 263.

⁵¹*Ibid.*

read and play standard repertoire. Separate classes for intermediate and advanced keyboard skills are a must for all piano majors. In two of the five programs included in Uszler and Larimer's *The Piano Pedagogy Curriculum in the College Curriculum*, students are required to take at least a semester of keyboard skills. Lancaster said that the classes give students opportunities to develop improvisation, harmonization, playing by ear, playing in jazz-pop styles, ability to realize a lead sheet, figured bass, sightreading, and score reading.⁵²

Uszler and Larimer stated that all programs have one to two hours of lecture weekly for at least two years in pedagogy, and at least one and a half hours to five hours of observation of experienced teachers, with written reports of the observations, for at least one year. Students are required to enroll in at least one pedagogy course every semester from a minimum of one year to a maximum of four years. In all of the programs, students receive regular supervised teaching experience with either a written evaluation form or a conference with the supervising teacher for one year to four years. Observation and student teaching are concurrent and take place in varied settings (e.g elementary, individual, etc.). In two programs, student teaching is a separate course from the pedagogy coursework. In another program, coursework and student teaching are combined as one integral course. The other two curricula have both student teaching with coursework, and student teaching separate from coursework settings. All student teaching experience includes both individual and group instruction. Four out of

⁵²E. L. Lancaster, "Training the Group Piano Instructor," *The American Music Teacher* 28 (April-May 1979), 16, 18.

the five programs concentrate on elementary student teaching of children. All programs include preschool teaching and classes. One program offers opportunities to observe independent studio piano teachers in the community. In one program a three-week teaching internship in an independent piano studio outside the immediate geographic area is included as an elective.⁵³

Piano preparatory departments in all programs serve as demonstration schools where students do their observation and student teaching. The preparatory departments are an adjunct to the pedagogy programs. Each has at least one hundred students as well as additional access to independent piano studios in the community to provide the best teaching experiences for students. Every program has a minimum of two faculty members (one full-time and one part-time) to teach, manage and supervise student teaching in the pedagogy program and the preparatory department. All programs have a pedagogy library of current teaching materials and other publications as well as at least one electronic piano laboratory equipped with an overhead projector, a visualizer, acoustic pianos, and sound system. In addition, all programs have at least two teaching studios equipped with upright or grand pianos.

Because each institution has different needs, concerns, and philosophies, the pedagogy programs continue to change and develop with the objective to provide training for future piano teachers who know how to teach others to perform and know

⁵³Marienne Uszler, and Frances Larimer, *The Piano Pedagogy Curriculum in The College Curriculum: A Handbook of Information and Guidelines: Part I: The Undergraduate Piano Pedagogy Major* (Los Angeles, CA: The National Conference on Piano Pedagogy, 1984), 30-31.

how to perform themselves. These guidelines by the National Conference on Piano Pedagogy set the standards for piano pedagogy programs in the United States.

Piano Pedagogy Course Content
in the United States

Piano pedagogy courses in colleges and universities are organized differently according to each school's philosophy and needs. Various course titles are used but similar content is covered. Topics that are frequently covered in effective programs include: solo and ensemble teaching literature, and criteria for choosing repertoire to suit individual students; philosophies and psychologies of learning and teaching and their applications to piano study; approaches and methods for various ages, levels, and teaching situations (individual and group); technology and MIDI applications for teaching piano; and business aspects of piano teaching and independent studio management; and observation, student teaching, and receiving critiques and evaluations from the pedagogy teacher.⁵⁴

Sang-Hie Lee stated that it was easy for pedagogy classes to include information that students have difficulty assimilating and interrelating. The pedagogy program should "cultivate students to gain practical teaching techniques and develop a teaching

⁵⁴The last three topics were specifically recommended in Elvina Pearce, "The Committee on Intern Teaching," in *Proceedings and Reference of the National Conference on Piano Pedagogy*, eds. Richard Chronister and Patrick Meader (Los Angeles, CA: The National Conference on Piano Pedagogy, 1995), 200.

philosophy instead of a collection of specific but unrelated teaching techniques."⁵⁵

Students should be encouraged to organize knowledge and understand the relationship between piano performance and piano pedagogy, as well as the qualities and characteristics of good piano teachers.

Future teachers not only need to know standard solo and ensemble repertoire, but they also need to be familiar with approaches, methods, teaching literature and supplementary materials for all levels and teaching situations. They need to have knowledge in selecting appropriate editions for students. They should learn to choose repertoire to suit the needs, interests, development process, and temperament. They also need to have the ability to foresee difficulties in each piece and devise learning steps that ease the learning process. They must have knowledge of ensemble repertoire, not only for group lessons but also for individual lessons, since piano students need chamber music experience to develop comprehensive musicianship. Duet repertoire for student and teacher or with both parts at the same level of difficulty (as well as two-piano repertoire), can be used to create interesting learning experiences. Combining acoustic pianos and electronic pianos for ensemble adds variety to music making for some teaching situations.

Uszler, Gordon, and Mach said that study of learning theories, learning styles, and the learning process is needed to develop an understanding of the psychological, theoretical, historical and practical aspects of teaching and learning. Rebecca Shockley

⁵⁵Sang-Hie Lee, "Music Pedagogy," *American Music Teacher* 36 (June-July 1987): 37.

stated that although this area of study “may seem most foreign to the piano-teacher-in-training,”⁵⁶ practical application of basic principles from these theories to actual piano instruction in either studio or class is helpful for future teachers. The study does not intend to force them to accumulate more and more facts without the means to organize them or to understand how to use them.⁵⁷ Observation and student teaching are, therefore, necessary for students to explore and gain actual teaching experience. Students learn to integrate their knowledge into meaningful structures of concepts and principles that can be applied in future [teaching] situations.⁵⁸

MIDI and current keyboard technology have influenced piano teaching and learning. Many computer software programs and other materials that use the electronic keyboard as a medium for music learning are available. Vast numbers of electronic keyboards and other hardware with accompanying discs for nearly all major methods and materials provide a variety of choices to enhance piano study. Pedagogy courses often include the application of these devices to help future teachers integrate them into lessons.

Edwin Gordon said, “Method refers to why we teach, what we teach, and when we teach it. [Teaching strategies and teaching] techniques refer to how we teach

⁵⁶Marianne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991), 263.

⁵⁷*Report of the Committee on Learning Theory/Piano Pedagogy*, by Rebecca Shockley, Committee Chair (Princeton, NJ: The National Conference on Piano Pedagogy, 1985), 37.

⁵⁸*Ibid.*, 37.

it."⁵⁹ Future teachers need to acquire the knowledge and skills to present material, to organize lessons or classes, to respond to or stimulate questions, to summarize and to make assignments.⁶⁰ Uszler, Gordon, and Mach stated:

The beginning teacher, nonetheless, needs to know how to begin, what to say, what is important to teach on a certain page (in a certain piece), how to determine whether the pupil understands (or is doing predictably acceptable work), whether to review or drill, when (or whether) to teach by ear or by eye, and a host of similar teaching skills that keep the lesson or class going or determine its effectiveness.⁶¹

All these strategies and techniques can be acquired effectively in conjunction with observation and student teaching experiences of specific teaching situations.

Observation and conferences with the instructor and other students provide opportunities for them to compare their experiences with peers and to draw further implications and understanding of sequence and reinforcement in the teaching process.

Student teaching experiences evolve from observation of model teaching to highly structured and supervised first teaching experiences. The objectives of student teaching, which were provided by the 1984 Committee on Practice Teaching of the National Conference on Piano Pedagogy, are:

1) to give students an opportunity to demonstrate his/her ability to apply what is learned; 2) to give the pedagogy teacher an opportunity to assess students' competency in applying what is learned; 3) to provide practice in diagnosis,

⁵⁹Edwin E. Gordon, *Learning Sequences in Music: Skill, Content, and Patterns: A Music Learning Theory* (Chicago, IL: G.I.A. Publications, Inc., 1989), 28.

⁶⁰Marianne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991), 264.

⁶¹*Ibid.*, 264-265.

evaluation, and decision making; 4) to give opportunity to test and refine student teachers' communication skills with interaction that cannot be duplicated in a mock-teaching setting; 5) to help student teachers develop self awareness as a teacher.⁶²

In some institutions student teaching is not a part of the piano pedagogy course but is a separate practicum course that students are required to fulfill.

Successful teaching requires the piano teacher to know and love music, know the student, know himself/herself, and have musical independence. Apart from knowledge in music, musicality, and musicianship, good teachers should have a love and interest in teaching as well as the attitude that teachers should never stop learning and improving themselves. G. Jean Smith said in "Success in Teaching: Some Provocative Thoughts for Teacher Training"⁶³ that sensitive teachers recognize students' psychological, musical, and personal needs and concerns. Qualities of good teachers also are often a part of piano pedagogy course content.

David Burge, in "The Pianist Today: Training and Professional Opportunities" concluded the following:

Today's pianist should be an artist who can play solo and ensemble literature from all musical eras, including our own. He should know teaching materials and techniques from all levels of advancement. He should have a good knowledge, which he can apply in practice, of both music history and music theory. And, above all, he should be a person who knows himself and who is able to operate as an independent individual, as free as possible from distortions caused by the

⁶²Ann Collins, "Report of the Committee on Practice Teaching", in *Proceedings of the National Conference on Piano Pedagogy*, eds. Richard Chronister and Thomas MacBeth (Princeton, NJ: The National Conference on Piano Pedagogy, 1985), 39-40.

⁶³G. Jean Smith, "Success in Teaching: Some Provocative Thoughts for Teacher Training," *The American Music Teacher* 23 (January 1974): 27-28.

mythologies long associated with his art, and with a realistic view of his abilities as they relate to him and as they relate to what he can give to the musical life of his community.⁶⁴

The ideal training for undergraduate piano majors is to blend the best elements of performance and education. Reid Alexander said in a seminar at the 1992 National Conference on Piano Pedagogy⁶⁵ that the piano pedagogy major should be held to the same entrance and exit performance standards as performance majors. He emphasized that the thoroughness of musical preparation and training should remain the same regardless of major. He hoped that current distinctions between piano pedagogy and performance curricula would eventually merge into a single degree where students are expected to both teach and perform at the highest level.

Pre-College Level Piano Study in Thailand

The majority of piano students at the pre-college level in Thailand begin with American piano methods and materials or in the Yamaha Music Education System program. Middle-C methods are the predominant approach used in Thai piano study.

⁶⁴David Burge, "The Pianist Today: Training and Professional Opportunities," *Clavier* 27 (September 1988): 50-51.

⁶⁵Reid Alexander, "Education for the Pianist Who Enters College in the Mid 90s," in *Proceedings and Reference of the National Conference on Piano Pedagogy*, eds. Richard Chronister and Patrick Meader (Los Angeles, CA: The National Conference on Piano Pedagogy, 1993), 41-42.

John Thompson's *Modern Graded Piano Course*⁶⁶ and John Schuam's *Piano Course*⁶⁷ are the methods commonly used. The Yamaha Music Education System provides young students with general music lessons and instrumental lessons, including piano, using Yamaha's piano materials. Palmer, Manus, and Lethco's *Alfred's Basic Piano Library*⁶⁸ and James and Jane Bastien's *Bastien Piano Basics*⁶⁹ were introduced in Thailand in the 1980s. Although many teachers teach with the *Alfred* or *Bastien* methods, middle-C methods are still prevalent in the country's piano study. When students reach the elementary level there are several examination systems that piano teachers and parents in Thailand believe help motivate students and give them performance experience. Each year numerous students take these examinations.

The British Schools' Examination Systems

Three British schools of music have established graded examination systems in Thailand. Trinity College of Music, London is considered the pioneer of music examination systems for applied areas and music theory in Thailand. The Royal School of Music was the second system established in Thailand, followed by Guildhall School

⁶⁶John Thompson, *Modern Graded Piano Course* (Cincinnati: Willis Music Co., 1936).

⁶⁷John W. Schaum, *Piano Course* (Mequon, WI: Schaum Publications, Inc., 1945).

⁶⁸Willard A. Palmer, Morton Manus, and Amanda Vick Lethco, *Alfred's Basic Piano Library* (Van Nuys, CA: Alfred Publishing Co., 1981).

⁶⁹James Bastien and Jane Bastien, *Bastien Piano Basics* (San Diego: Kjos West, 1985).

of Music and Drama. All three schools have annual examinations with British examiners coming to Thailand to administer them. While these schools offer examinations for instrumentalists, vocalists, duets, accompanying, and music theory, this document will be concerned with only solo piano examinations. The Yamaha Graded Examination will be discussed separately. The application process is handled by Thai representatives, who are from private music schools, or by an individual, who arranges exam times and collects exam fees from students.

The following chart outlines the examination levels offered (from lower to higher grade level) in Thailand by all three British schools.

<i>Trinity College of Music</i>	<i>Royal School of Music</i>	<i>Guildhall School of Music</i>
Initial	Preparatory	Introductory
		Preliminary
Grade 1-8	Grade 1-8	Grade 1-8
Performer's Certificate		Recital Certificate
Associate Diploma (ATCL)		
Licentiate Diploma (LTCL)		Licentiate Diploma
(Teaching or Performance Diploma)		(LGSM) (Teaching or Performance Diploma)
Fellowship Diploma (FTCL)		
(Performance Diploma)		

While the examination systems have no correlation with the public school curriculum, most candidates for the Performer's Certificate, Recital Certificate, and Diploma levels are college age and most lower grade candidates are usually pre-college age.

Each school publishes syllabi that cover topics such as examination rules and regulations; examination content; repertoire lists; explanation of the scoring system; examples from musicianship tests and aural tests; and separate repertoire books containing graded literature for each examination. Literature includes standard repertoire and contemporary teaching pieces. Each school has a different scoring system but has similar examination content. In all three schools, each candidate for a "practical examination" (performance examination) receives an examination report from the examiner. If a candidate passes, he/she is awarded a certificate. Candidates for written examinations are informed of the marks (scores).

Trinity College of Music

Trinity College offers examinations from elementary level to professionally advanced piano performance and professional piano teacher levels. Examination levels are available as follows: Initial; Grade 1-8; Performer's Certificate; Associate Diploma (ATCL); Licentiate (LTCL): Performance Diploma, Teaching Diploma; and Fellow Diploma in Performance (FTCL). As of 1997, aside from performance of the pieces in the exam, Trinity College includes two options for the remainder of the Grade examinations for candidates to choose. The largest portion of the score is based on the performance of the pieces.

"Option 1" emphasizes technique which includes:

- scales and arpeggios
- ear tests (aural tests)

- sightreading
- viva voce*

"Option 2" includes:

- an aural awareness test
- an original composition
- harmonization
- transposition
- accompaniment to a given melody
- extemporization where an opening four-bar phrase is given for the candidates to complete with an ending phrase.
- sightreading
- viva voce*

The most elementary level of examination is called "Initial." It contains two pieces (chosen from two given lists) of different styles at the elementary level (in which candidates choose to play one piece from each given list), exercises, scales (hands separately), sightreading, musicianship and *viva voce* (At this early level the questions are about the rudiments of music.), and an aural test.

Grade 1-8 examinations gradually increase in difficulty from the elementary level to the early-advanced level. Beginning in 1997 Trinity College does not require a candidate to fulfill any music theory examination prior to entering a piano examination. Candidates at each grade are required to play three pieces chosen from three different lists⁷⁰ of contrasting styles and periods. Although playing pieces from memory is not required, candidates for initial and grade examinations are encouraged to play all or part of their programs from memory if it will enhance their performance.

⁷⁰The third piece can be an original composition if the candidate chooses to do so instead of selecting a piece from the third list of repertoire given.

At each level all candidates who choose "Option 1" are required to play scales and arpeggios from memory, sightread, answer theoretical and historical questions about the pieces played, and take aural tests. The aural tests include rhythm and pitch tests. By Grade 8, candidates who choose "Option 1" have to perform the following scales and arpeggios in four octaves with different dynamics, legato and staccato touches:

- all major and minor scales in octaves, thirds, and sixths between hands
- chromatic scales in octaves and thirds between hands
- selected double octaves and double thirds scales
- dominant seventh and diminished seventh arpeggios

Those who choose "Option 2" are not required to play scales and arpeggios. This option includes aural awareness and extemporization, sight reading, *viva voce*, and keyboard musicianship. At various grade examinations, these candidates must demonstrate the following:

- perfect (authentic), plagal, imperfect (half), and interrupted (deceptive) cadences in the keys of the pieces played in the exam
- harmonization of melodies in major and minor keys using primary triads in all inversions
- 3-part and 4-part choral scores with different combination of voices
- a song accompaniment incorporating the vocal line
- an accompaniment incorporating a B-flat instrument part or a part using the C-clef
- transposition up and down a major second, a minor third and a major third.

The Performer's Certificate is a higher level of examination than Grade 8. The exam focuses on the performance of a recital program selected from standard repertoire. Candidates must demonstrate an understanding and control of the music by communicating the essence of their performances to the examiner as if to a recital audience. Candidates choose to play four pieces from four different lists given. Performing from memory is not required. A good balance from different style periods is encouraged. The examination does not include scales and arpeggios, aural tests, or sightreading. *Appraisal* is a replacement for *viva voce*. In the *appraisal* portion of the exam, the examiner discusses with the candidate the stylistic and technical character of the work played from repertoire list A, which is in sonata form.

Beginning in 1997, the Associate Diploma (ATCL) examination became available. This exam is the foundation of all the other higher levels of diploma examinations. It is required that the Licentiate in Piano Teaching (LTCL) candidates must have passed the ATCL examination prior to entering the LTCL examination. The ATCL examination focuses on the performance of one required work and two pieces which are selected from two different given lists. The performance of the three pieces comprises the largest percentage of the score. The other portions that candidates have to fulfill in each grade examination include scales and arpeggios, sight reading, aural awareness with a rhythm and tonal test (including playing back a short excerpt after hearing the examiner's playing), and appraisal. The appraisal includes score identification in conjunction with listening to the examiner's playing of the score to identify the tonal center and three "errors" that are different from the given score. An

improvised continuation of a given fragment of music, including a return to the original key, is also required.

The Licentiate Diploma examination (LTCL) is available in two categories, performance and teaching. The Performance Diploma examination requires the candidates to have passed AMusTCL⁷¹ or an equivalent qualification.⁷² Trinity College expects candidates to demonstrate the capacity to perform a recital of standard repertoire competently. Candidates are required to play a prescribed piece, listed in the syllabus, which demands a range of technical and music skills, and two other pieces which are chosen by the candidate from two different lists. Sightreading is the other requirement of this exam.

All candidates for the Licentiate Teaching Diploma (LTCL Teaching Diploma) examination have to be at least eighteen years old before submitting their entry for the examination. Trinity College requires the candidates to have passed ATCL and AMusTCL or equivalent qualifications.⁷³ There are two parts in the LTCL

⁷¹The AMusTCL is a written exam in music theory. It is a qualifying diploma for LTCL in Piano Teaching, LTCL in Performance, and LMusTCL. The AMusTCL includes conventions of notation, musical structures, free composition for the candidate's solo instrument, principal musical styles, and analysis. The exam is three hours in duration. The highest possible score is 100 and 70 is the minimum passing score.

⁷²Holders of ARCM or ARCO diplomas in performance, Licentiate performance diplomas, or higher will be exempt from obtaining the ATCL before being permitted to enter for the LTCL in Piano Teaching. Other qualifications such as university degrees in music may be considered if they contain significant performance element. Evidence should be provided of the course content at the time of application.

⁷³Ibid.

examination, a written part and a practical part. As of 1997 there is no separate performance part in the exam. The written part is a two-hour exam on "Principles of Teaching". It focuses on "the 'why' and the 'when' of [piano] teaching."⁷⁴ The practical part is a 30-40 minute examination which examines ways in which the principles of piano teaching are applied. It focuses on "the 'what' and the 'how' of [piano] teaching [which includes] aspects of technical development, teaching methods and materials."⁷⁵ The candidates also must be prepared to demonstrate piano techniques, including scales and arpeggios, and performance at various stages in the learning process. The candidates are expected to demonstrate the ability to teach competently at a variety of levels.

The Fellowship (FTCL) Candidates must hold the LTCL diploma in Performance or an equivalent diploma⁷⁶ before being permitted to enter the FTCL in Performance. The examination requires a performance of contrasting pieces lasting approximately 45 minutes. The first piece is a prescribed work listed in the syllabus.

⁷⁴Trinity College London, *Syllabus of Associate, Licentiate and Fellowship Examinations in Music: Piano, Accompanying, Violin, Voice 1997-2000* (London: Trinity College London, 1996), 15.

⁷⁵Ibid.

⁷⁶Holders of ARCM, ARNCM, ARMCM, LGSM, LMusA (Licentiate in Music, Australia), LRAM, or LRSM diplomas in performance. Holders of other performance diplomas of graduate status. Other qualifications (such as university degrees in music) may be considered if they contain a significant performance element. Evidence should be provided of the course content at the time of application.

The other pieces are the choices of the candidates. The examination requires the candidates to perform at the level of a professional artist.

The following is a scoring chart with possible scores for each exam item.

	Initial	Grade 1-8	Perf.Cert.	ATCL	LTCL-Perf.
	Option1 - Option2				
Exercise	5	-	-	-	-
Scales & arpeggios	10	15	-	10	-
Pieces	60	60	60	60	80
Sightreading	10	10	10	15	20
Ear test	10	10	-	-	-
Aural awareness & Extemporization (Improvisation)	-	-	15	11	-
<i>Viva Voce</i>	5	5	5	-	-
Keyboard Musicianship-	-	-	10	-	-
Appraisal	-	-	-	10	4
Total score	100	100	100	100	100
Passing score	65	65	70	70	70
Merit	75	75	-	-	-
Distinction	85	85	-	-	-

From the scoring chart, Initial and Grade 1-8 candidates have to achieve a minimum score of 65 out of 100 to pass. If they score between 75 and 84, they pass the exam with merit; if they score 85 or higher, they pass with distinction. Candidates for the Performer's Certificate, ATCL, and LTCL in Performance need to acquire at least a score of 70 out of 100 to pass. A teaching exam score for the LTCL is not mentioned in the syllabus. There is no merit and distinction awarded at these levels.

Scores are not awarded in the FTCL exam. The candidates are either approved or not approved.⁷⁷

Royal School of Music (Associated Board of The Royal Schools of Music)

The examinations of the Royal School are similar in content to those of Trinity College. The levels of examination available in Thailand are Preparatory and Grades 1- 8. The Preparatory test is designed as preparation for the Grade 1 examination. Its goal is to help students gain a good technical and musical foundation. The examination does not provide scores; students are given a “pass” or “fail”. Students receive a certificate that incorporates the examiner’s written report and assessment at the end of the exam. The content of the exam includes a one octave C major scale, a set of the pieces chosen from given sets in the Associated Board published *Preparatory Test for Piano*, and simple aural tests.⁷⁸

Grade 1-8 examinations gradually increase in level of difficulty from elementary level to late-intermediate and early-advanced levels. At each level, scales and arpeggios must be played from memory. Pieces are to be chosen from given lists in the published syllabi and the Associated Board publishes repertoire books for each grade.

⁷⁷See further details of all examinations in “Examination Regulations and Information”, “Syllabus No.1 of Grade and Performer’s Certificate Examinations in Music” and “Syllabus of Associate, Licentiate and Fellowship Examinations in Music” by Trinity College.

⁷⁸See further details for the Preparatory examination in a separate leaflet published by the Associated Board which is available upon request from 14 Bedford Square, London, WC1B 3JG.

The aural tests of Grades 1-8 are similar to the aural tests of Trinity College.

At Grade 6, candidates can choose to take an optional keyboard harmony test to substitute for a part of the aural tests. At Grade 8, the keyboard harmony test includes improvising, and supplying ending phrases to given phrases. Candidates of Grades 6, 7 and 8 are required to pass at least a Grade 5 Theory of Music or Practical Musicianship test prior to receiving certificates for Grade 6, 7, and 8 piano examinations.⁷⁹

The Royal School does not require a musicianship portion. It is recommended that students take an additional examination in practical musicianship examination. This is a graded examination available from elementary level to advanced level, Grade 1-8. The examination content consists of functional keyboard skills including harmonization, transposition, improvisation, and questions about music theory. The examiner awards an overall grade on the following basis: A for a pass with distinction, B for a pass with merit, C for a pass, and F for failure to meet the standard required to pass.

The following is an examination scoring chart for Royal School examinations that are available in Thailand:

⁷⁹See further details for the examinations in "Syllabus of Examinations: Piano & Strings" published by Associated Board of the Royal Schools of Music.

	Preparatory	Grade 1-7
Grade 8		
Scales and Broken Chords/Arpeggios	21	21
Pieces: 1	No score 30	27
2	is given 30	36
3	30	27
Play at Sight	21	21
Aural Tests	18	18
Total score	150	150
Passing score	100	100
	Merit 120	120
	Honor 130	130

Grade 8 pieces are scored differently from the other grades. The second piece, which is chosen from a given list of complete sonatas from the classical and early romantic period, receives the highest percentage in the scoring. The total score for each exam level is 150. Candidates must achieve a score of 100 to pass. If they score between 120-129, they pass with merit and if they score 130 or higher, they pass with honor.

Guildhall School of Music and Drama

The Guildhall School of Music and Drama offers piano examinations with content similar to the examinations of Trinity College and the Royal School. The levels of examination available in Thailand are Introductory, Preliminary, Grades 1-8, Recital Certificate, Licentiate Diploma (LGSM) in Teaching, and Licentiate Diploma (LGSM) in Performance.

The Introductory, Preliminary, and Grades 1 and 2 candidates are required to play two pieces in the exam. Candidates are to select one piece from each given list.

Grades 3 to 8 candidates are required to play three pieces chosen from different lists.

Grade 8 candidates also have to pass at least the Grade 5 Music Theory examination to receive the certificate for the Grade 8 piano examination. Introductory candidates are not required to play scales and arpeggios in the exam. In the Preliminary level and all higher levels candidates have to play required scales and arpeggios from memory.

Sightreading is required from the preliminary level through all higher levels. The aural test includes rhythm and pitch tests similar to those of Trinity College and the Royal School. Musicianship questions relate to theoretical, historical, musical, technical, and performance aspects of each piece performed in the examination.

The "Initiative test" is an option that candidates of Grades 1-8 and the LGSM Teacher's Diploma can choose to take as a substitute for the aural tests. This test is an aural test that is transferred to the piano instead of singing and clapping. It also includes completing a simple melody by adding two notes to form a cadence in the home key. The level of difficulty increases in the higher grade examinations.

The objective for candidates applying for the Recital Certificate is to gain professional performance experience. They should demonstrate confidence and look comfortable in performance, as well as communicate a secure idea of musical character, structure, style, and some measure of control of their audience.⁸⁰ For the exam, candidates perform pieces by at least three composers to make a balanced and

⁸⁰Guildhall School of Music and Drama, *Graded and Certificate Examinations: Piano Syllabus 1996 to 1998* (London: Guildhall School of Music and Drama, 1995), 8.

varied program of 30 to 35 minutes in length. Additional credit is awarded for playing from memory. This exam does not include scales and arpeggios, sightreading, aural tests, or musicianship questions.

The Licentiate (LGSM) Teacher's Diploma requires candidates to be at least 18 years of age. While the LTCL Teaching Diploma examination does not require a performance of pieces as part of the exam, the LGSM Teacher's Diploma exam requires the candidates to perform three pieces selected from three different lists. Playing at least one piece from memory merits extra credit. Scales and arpeggios, sightreading, and *Viva Voce* questions about piano teaching are required of the candidates. For the Teacher's Diploma examination, musical knowledge and music education related to piano are combined into one mandatory three-hour written exam. This exam includes the following music theory topics: completing a given melody and writing an accompaniment part for a given melody; analyzing a nineteenth century piece; answering questions about music education in relation to piano teaching; and discussing piano repertory and techniques. In place of an aural test, a candidate may choose to take an "instrumental initiative test" which is a combination of the aural test, music theory, and improvisation.

Candidates for the Licentiate (LGSM) Performer's Diploma do not need to take the written examination. These candidates form a balanced and varied program to include one or more substantial works from the standard or contemporary repertoire. The program should last between 35 to 45 minutes. It is expected to be performed from memory. Scales and arpeggios are not included in the examination. Sightreading

and *Viva Voce* questions about style, technique, repertoire, and history of the piano are included in the examination. Neither the Licentiate Teacher nor the Performer's Diplomas candidates are required to take ear tests or (piano) initiative tests as part of the examination.

In 1996, the Guildhall School of Music and Drama introduced "The Guildhall School's CLEAR™ Performance Assessment System" to the school's scoring system for the "practical examination" (performance examination). Guildhall devised this system for the purpose of providing performance evaluation and assessment to each candidate. The examination report gives detailed information about performances to students, teachers, and parents. The CLEAR™ Performance Assessment System (Criteria Linked Evidential Assessment Rationale) defines expectations by grouping assessment criteria under six categories with percentages as shown below:

Musical Awareness	16%
Quality of Sound	10%
Accuracy	25%
Communication	8%
Control of instrument	15%
Aural, Musicianship & Understanding	26%

This scoring system is based on a systematically defined assessment that permits the analysis of the learning process through a detailed breakdown of scores and written comments. It reveals a candidate's strengths and weaknesses, and it enables teachers to

use the information to support their teaching. The examination content, with percentages given to various sections, is as follows:

Pieces	52.0%
Scales and Arpeggios	10.6%
Sightreading	10.6%
Aural/Initiative Tests	10.6%
Musicianship Questions and Understanding	16.0%

The weighting may change where there are fewer or more components in an examination. For example, the Introductory level examination does not include a scale and arpeggio test or a sightreading test, so different scores and weighting are used.

The Yamaha Music Education System and Graded Examination (Piano)

Yamaha schools in Thailand have the many branches throughout the country. Many young children begin their music lessons with the Yamaha Music Education System. The Yamaha Music Education System⁸¹ is a comprehensive music education program for young beginners from ages four to fourteen. It is not a piano method but the piano is used with other instruments to enhance musical learning. There is no attempt to teach elements of piano playing such as tone production or technique. "This education is geared toward enabling students to express themselves through musical

⁸¹See details in "Introduction to The Yamaha Music Education System" by Yamaha Corporation or "The Well-Tempered Keyboard Teacher" by Marianne Uszler, Stewart Gordon, and Elyse Mach, page 83-86.

composition."⁸² The system consists of five courses all taught in groups. Students experience and learn music in a group through activities in listening, moving, and singing. Keyboard instruments such as electronic organs, acoustic pianos or digital pianos are used as aids to learning music. The following is the chart of the structure of the Yamaha Music Education System (from lower to higher levels).⁸³

JMC Fundamental Skills Survey

Junior Music Course (JMC)
First Year
Comprehensive musicianship
(Beginner ages 4-5)

Young Musicians Course (YMC)
First Year
Comprehensive musicianship
(Beginner ages 6-8)

Junior Music Course
Second Year

Young Musicians Course
Second Year

AUDITION

Junior Special Advanced Course (JSAC)
First Year
Continuing musicianship for JMC graduates, with an accelerated curriculum, ages 6-7; audition is required for entrance

Junior Extension Course (JXC)
First Year
Continuing musicianship for YMC graduates, ages 6-7

Junior Special Advanced Course
Second Year

Junior Extension Course
Second Year

Junior Special Advanced Course
Third Year

Junior Advanced Course (JAC)
First year
Continuing musicianship course for JXC graduates, ages 8-9

⁸²Yamaha Corporation of America, *Introduction to The Yamaha Music Education System* (Buena Park, CA: Yamaha Corporation of America, 1996), 1.

⁸³*Ibid.*, 3.

Junior Special Advanced Course
Fourth Year

Junior Advanced Course
Second Year

The *Junior Music Course* (JMC) is the first year class for beginners ages 4 and 5 while the *Young Musicians Course* (YMC) is the first year class for beginners ages 6 to 8. After the first year of either JMC or YMC, students continue in the second year of study in the same course.

After completing the second year of study, graduates from both JMC and YMC can choose to continue their music study, without an audition, in the *Junior Extension Course* (JXC) or audition for the *Junior Special Advanced Course* (JSAC). The JXC is a continuation of study for JMC and YMC graduates in a regular curriculum while the JSAC offers an accelerated curriculum. The JXC continues for two years before students proceed to *Junior Advanced Course* (JAC) for two years of study. But the JSAC is a four-year course of study. Throughout these courses, students participate in an annual performance which is called "Junior Original Concert". "The Junior Original Concert (JOC) is a one-of-kind musical showcase for children of all nationalities who have participated in the Yamaha Music Education System."⁸⁴ Young musicians perform their original compositions for the audience.

The Yamaha schools in Thailand also offer instrumental lessons. This study discusses only Yamaha piano lessons and the graded examinations for piano. Many

⁸⁴Ibid., 4.

students start piano lessons without having completed Yamaha's comprehensive musicianship courses. The Yamaha Graded Examination System is used in all Yamaha schools to evaluate performing ability and musical knowledge. It consists of thirteen grades, Grade 13 to 1. (Grade 13 is the most elementary level.) Grades 13 to 10 are achievement tests given to students of all ages before Grades 9 to 6. Grades 9 to 6 are for any "music lovers and the young students of music schools."⁸⁵ Grades 5 to 3 are for those who intend to be the instructors. Grades 2 and 1 are honorary awards that the Yamaha Music Foundation awards to people who have made great contributions to the performing arts. There are no examinations for these two grades. Applicants who pass examinations in Grade 13 to 3 receive certificates. Yamaha has published Yamaha Piano Method Books which include repertoire for applicants to play in each grade, workbooks for accompaniment and variation, sight playing, and improvisation. All these publications are graded for the examination preparation.⁸⁶

The Grades 13 to 12 examinations consist of: repertoire pieces (from the Yamaha published repertoire books); keyboard harmony and improvisation; and hearing (aural test). Grades 11 to 10 have the same examination content with an additional sight playing test in both grades. Grade 9 to 6 examinations are 4 pieces selected from the "Piano Method Series" for each grade; improvisation

⁸⁵Yamaha Music Foundation, *Yamaha Grade Examination Syllabus: Piano Grade 9, 8, 7, 6* (Tokyo, Japan: Yamaha Music Foundation, 1990), 4.

⁸⁶See further details of Yamaha publications for piano books in *Yamaha Grade Examination Syllabus Piano Grade 9, 8, 7, 6*; and *Yamaha Grade Examination Syllabus Grade 5, 4, 3: Piano, Electone, Fundamental*.

(accompaniment); sight playing; and hearing. (As a part of this aural test, applicants are required to play by ear in response to the examiner's playing.) The scoring system for Grades 13 to 6 is not mentioned in the syllabus.

The content of Grades 5 to 3 includes Piano and Fundamental examinations. The piano examination is held separately from the Fundamental examination. The piano examination consists of improvisation (variation from given chordal guidelines, and motif improvisation from given motives); the performance of compulsory pieces from "Piano Method Original Series"; exercise pieces such as pieces by Czerny or Burgmuller, or Sonatinas by Kuhlau or Clementi; and an original piece. Grade 5 candidates have to play three compulsory pieces and two free selections. Grade 4 candidates must play four compulsory pieces and three free selections. Grade 3 candidates must play five compulsory pieces and four free selections as well as one original piece. Sight playing is also included as a part of the examination.

The Fundamental exams for Grades 5 to 3 consist of Solfege (melody singing and sight singing with accompaniment); keyboard work (playing an accompaniment to a given melody and transposition); written examination on theory (Grade 5), harmony (Grade 4), arranging a mixed chorus score (Grade 3); written examination on analysis and counterpoint as well as completing a composition from a given motif; and an aural test. The candidates for Grades 5 to 3 have to pass all sections of the examination to be awarded a certificate. The minimum passing score is 75%.

Undergraduate Level Piano Study in Thailand

There are six departments of music in five universities that offer Western music degrees at the undergraduate level in Thailand. Most universities offer instrumental and vocal performance degrees. This study is limited to a discussion of the piano degrees offered in these six departments. The following section on each music department includes a general background, requirements for piano degrees, and piano pedagogy offerings.

Chulalongkorn University: Faculty of Education, Department of Music Education

Chulalongkorn University is a public university. The university is named after His Royal Highness, King Rama V who was its founder. It is the oldest and the most sought-after higher education institution in Thailand. There are seventeen faculties including Faculty of Allied Health Science, Faculty of Architecture, Faculty of Arts, Faculty of Commerce and Accountancy, Faculty of Communication Arts, Faculty of Dentistry, Faculty of Economics, Faculty of Education, Faculty of Engineering, Faculty of Fine and Applied Arts, Faculty of Law, Faculty of Medicine, Faculty of Nursing, Faculty of Pharmaceutical Sciences, Faculty of Political Science, Faculty of Sciences, and Faculty of Veterinary Science. The university offers both undergraduate and graduate degrees. It has two undergraduate music degrees offered through two different faculties, the Faculty of Education, and the Faculty of Fine and Applied Arts.

The Department of Music Education is a part of the Faculty of Education. Both Thai and Western music education majors are offered. There is one adjunct piano

instructor who teaches applied piano to all music education majors with a piano emphasis. At present, there are five music education majors who study piano.

The Bachelor of Education (Music Education) program requires four years of study and at least 135 credit hours to graduate. Students in consultation with and permission from their academic advisors select one out of the five emphases. The five emphases include Music education, Thai music theory, Thai instrumental and music ensemble teaching, Western music theory, and Western instrumental and music ensemble teaching (which includes piano). The following is a list of curriculum requirements for the music education degree with an emphasis in western instrumental and music ensemble teaching with the piano as the primary instrument.⁸⁷

<i>Bachelor of Music Education (Music Education)</i>		Credit Hours
Courses in general education (general study)		34
Courses in education		
Required education and music education courses	10	
Other electives	31	
	Total	41
Courses in music		
Required music courses	17	
Required music education courses	23	
Elective courses in instrumental and ensemble teaching	20	
	Total	60
Total minimum graduation credit hours		135

⁸⁷Chulalongkorn University, Faculty of Education, Department of Music Education, *Bachelor of Education Program in Music Education* (Bangkok, Thailand: Chulalongkorn University, 1996) 112-228.

Of the forty-one credit hours in education and music education, ten hours (four courses) are required:

<i>Required Education and Music Education Courses</i>	Credit Hours
Curriculum and Teaching	3
Psychology of Music Teaching	2
Music Teaching Behavior	3
Music Education Seminar	2
Total	10

Of the sixty credit hours in music, seventeen credit hours are required:

<i>Required Music Courses (17 Credit Hours)</i>	Credit Hours
Introduction to Sight Singing and Aural Training	1
Choral Class I	2
Thai Classical Singing	2
Theory of Thai Music	2
Western Music Theory	2
Introduction to Music Education	2
History of Western Music I	2
History of Thai Music I	2
Introduction to World Music	2
Total	17

The twenty-three credit hours of required music education courses are:

<i>Required Courses in Music Education (23 Credit Hours)</i>	Credit Hours
Choral Class II	2
Music Skill I (Piano I)	2
Music Skill II (Piano II)	2
Sight Singing and Aural Training I	1

Ensemble I	2
Theory Harmony I	2
Theory Harmony II	2
History of Western Music II	2
Music Skill III (Piano III)	2
Music Skill IV (Piano IV)	2
Western Music Literature I	2
Students who select a piano emphasis must also enroll in one of the following courses: String Instruments, Wind Instruments, Percussion	
	2
Total	23

The remaining twenty credit hours of elective courses are:

Elective Courses in Western Instrumental and Ensemble Teaching (20 Credit Hours)

	Credit Hours
String Instruments	2
Wind Instruments	2
Percussion	2
Ensemble II	2
Sight Singing and Aural Training II	1
Sight Singing and Aural Training III	1
Choral Conducting	2
Ensemble III	2
Ensemble IV	2
Music Skill V (Piano V)	2
Music Skill VI (Piano VI)	2
Orchestral Conducting	2
Music Skill VII (Piano VII)	2
Military Band	2
Piano Pedagogy	2
String Pedagogy	2
Wind Pedagogy	2
Percussion Pedagogy	2
Total electives hours	20

Students are required to study piano for at least four semesters, and another three semesters may be elected. Piano pedagogy is a one-semester course that students can select as a music requirement or a general education requirement.

Chulalongkorn University: Faculty of Fine and Applied Arts, Department of Western Music

At Chulalongkorn University, a piano degree also is offered through the Faculty of Fine and Applied Arts. The Faculty of Fine and Applied Arts began its first academic year in 1983 with the Department of Music and the Department of Visual Arts. In 1985, the Department of Creative Arts was established. The Department of Dance, including Thai Classical and Western Ballet majors, was established three years later. In 1991 the Department of Music separated into two departments, Thai Music and Western Music. Currently, the Department of Western of Music offers undergraduate degrees in Instrumental Performance (including piano), Vocal Performance, Composition, Theory, and Piano Pedagogy (which was added in 1994). Applied piano is taught by one full-time piano professor and several adjunct piano professors. There are two full-time piano pedagogy professors.

In the Bachelor of Fine and Applied Arts program, the Piano Performance and Piano Pedagogy degree programs require four years of study and at least 135 credit hours for graduation. The following is the curriculum for both majors.⁸⁸

⁸⁸Chulalongkorn University, Faculty of Fine and Applied Arts, Department of Western Music, *Bachelor of Fine and Applied Arts Program Major in Western Music, Piano Performance or Piano Pedagogy* (Bangkok, Thailand: Chulalongkorn

Bachelor of Fine and Applied Arts (Piano Performance, or Piano Pedagogy)

	Credit Hours
Required and elective courses in general education	36
Required courses in fine and applied arts	9
Required and elective courses in music	90
Total minimum graduation credit hours	135

The ninety credit hours of required and electives courses in music are divided into three groups of courses:

	Credit Hours
Required music courses	50
Required major courses	32
Elective courses	8
Total	90

The fifty credit hours in required music courses are:

<i>Required Music Courses (50 Credit Hours)</i>	Credit Hours
Theory of Music and Ear Training I	4
Theory of Music and Ear Training II	4
Music Skill I (Piano I)	3
Music Skill II (Piano II)	3
Chorus I	1
Chorus II	1
Harmony I	3
Counterpoint I	3
Music History and Literature I	3
Music History and Literature II	3
Music History and Literature III	3
Music Skill III (Piano III)	3

University, 1995).

Music Skill IV (Piano IV)	3
Chorus III	1
Chorus IV	1
Form and Analysis I	3
Harmony II	3
Conducting I	2
Orchestration I	2
Students must select one of the following foreign language courses:	
Elementary French, Elementary German, Elementary Italian	1
Total	50

The thirty-two credit hours in major courses are:

<i>Required Major Courses (32 Credit Hours)</i>	Credit Hours
Piano Accompaniment I	1
Piano Accompaniment II	1
Chamber Ensemble I	1
Chamber Ensemble II	1
Junior Recital	2
Piano Literature I	3
Piano Literature II	3
Music Skill V (Piano V)	3
Music Skill VI (Piano VI)	3
Piano Pedagogy I	2
Senior Recital	4
Music Skill VII (Piano VII)	3
Music Skill VIII (Piano VIII)	3
Students are to choose two courses from the following:	
Harpsichord I, Harpsichord II, Organ I, Organ II	2
Total	32

The eight-hour electives are:

<i>Electives (8 Credit Hours)</i>	Credit Hours
History of Jazz Music	3
Piano III [for non-keyboard majors]	1
Piano IV [for non-keyboard majors]	1
Strings II [for non-strings majors]	1
Ensemble I	1
Ensemble II	1
Voice I [for non-voice majors]	1
Voice II [for non-voice majors]	1
Electronic music	3
Music Acoustics	3
Music Composition I	2
Music Composition II	2
Eastern Music	3
Strings III [for non-strings majors]	1
Strings IV [for non-strings majors]	1
Ensemble III	1
Ensemble IV	1
Voice III [for non-voice majors]	1
Voice IV [for non-voice majors]	1
Jazz Composition I	3
Jazz Composition II	3
Counterpoint II	3
Piano Literature I	3
Piano Literature II	3
Piano Pedagogy II	2
Voice Literature	3
Opera Literature	3
Form and Analysis II	3
Symphonic Literature	3
Orchestration II	2
Theory of 20th-Century Music I	3
Theory of 20th-Century Music II	3
Guitar Literature I	3
Guitar Literature II	3
Seminar in Eastern Music	3
Strings V [for non-strings majors]	1
Strings VI [for non-strings majors]	1
Music Skill V	3
Music Skill VI	3
Ensemble V	1
Ensemble VI	1
Chorus V	1

Chorus VI	1
Voice V [for non-voice majors]	1
Voice VI [for non-voice majors]	1
Strings VII [for non-strings majors]	1
Strings VIII [for non-strings majors]	1
Music Skill VII	3
Ensemble VII	1
Ensemble VIII	1
Chorus VII	1
Chorus VIII	1
Voice VII [for non-voice majors]	1
Total electives hours	8

Both Piano Performance and Piano Pedagogy majors have the same requirements with the exception of the junior and senior recital requirements. Students are required to study piano all four years (eight semesters). A piano jury is required twice a semester. For the performance major, a junior recital of fifty minutes in length (excluding intermission), and a one-hour-and-fifteen-minute senior recital (excluding intermission) are required. For the pedagogy major, a junior recital of thirty to forty minutes in length (instead of fifty minutes) is required, and a forty-five minute senior recital and a fifteen-minute lecture recital in piano pedagogy is the final requirement. Piano pedagogy is a required one-semester course for both majors. Students who are majoring in piano pedagogy are recommended to enroll in Piano Pedagogy II.

Kasetsart University: Faculty of Humanities, Department of Music

Kasetsart (in Thai “Kasetsart” means agriculture) University is a public university, which was established to serve and support the development of agriculture in the country. Both undergraduate and graduate degrees are offered at the institution.

Its many faculties include the Faculty of Agriculture, Faculty of Agro-Industry (Agricultural Industry), Faculty of Business Administration, Faculty of Economics, Faculty of Education, Faculty of Engineering, Faculty of Fisheries, Faculty of Forestry, Faculty of Humanities, Faculty of Liberal Arts and Science, Faculty of Sciences, Faculty of Social Science, and Faculty of Veterinary Medicine. The Department of Music is a part of the Faculty of Humanities. Baccalaureate degrees in both Thai and Western music majors are offered. The department has one full-time applied piano professor.

The Bachelor of Humanities in Western Music (Piano Performance) program requires four years of study and 143 credit hours for graduation. (The curriculum is now under revision.) The following are requirements that students have to fulfill to graduate:⁸⁹

<i>Bachelor of Humanities in Western Music (Piano Performance)</i>	Credit Hours
Courses in general education	52
Courses in music	91
Total minimum graduation credit hours	143

The following list includes music courses that all undergraduate piano majors have to fulfill for the degree.

⁸⁹Kasetsart University, Faculty of Humanities, *Bachelor of Humanities Program Major in Western Music, Piano Performance* (Bangkok, Thailand: Kasetsart University, 1995).

Freshman Year	
<i>First Semester</i>	Credit Hours
Music Theory I	3
Secondary Instrument I	1
Principal Instrument I [Piano]	3
Piano Accompaniment I	1
<i>Second Semester</i>	
Music Theory II	3
Secondary Instrument II	1
Principal Instrument II [Piano]	3
Piano Accompaniment II	1
Sophomore Year	
<i>First Semester</i>	Credit Hours
Music Theory III	3
Secondary Instrument III	1
Music Appreciation	2
Principal Instrument III [Piano]	3
Musicianship I [Aural Training]	1
Popular Music I	2
Piano Accompaniment III	1
<i>Second Semester</i>	
Music Theory IV	3
Secondary Instrument IV	1
History of Eastern Music	2
Principal Instrument IV [Piano]	3
Musicianship II [Aural Training]	1
Popular Music II	2
Piano Accompaniment IV	1
Junior Year	
<i>First Semester</i>	Credit Hours
Secondary Instrument V	1
History of Western Music I	2
Chorus I	2
Ensemble I	1
Form and Analysis	2
Principle Instrument V [Piano]	3
Music for Children I	3
Counterpoint	3

Second Semester

Secondary Instrument VI	1
History of Western Music II	2
Chorus II	2
Ensemble II	1
Conducting	2
Principal Instrument [Piano]	3
Music for Children II	3
Orchestration	3

*Senior Year**First Semester*

	Credit Hours
History of Western Music III	2
Principal Instrument VII [Piano]	3
Music for Children III	3
Music Composition	2

Second Semester

Special Problem	2
Senior Recital	3

Total credit hours in music courses	91
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Piano is required for all four years (eight semesters) of study. A senior recital is required. Currently, no piano pedagogy course is available.

Mahidol University, Salaya Campus: Department of Music

Mahidol University, Salaya Campus, is located in Nakornpattom province. The first faculty of the university was the Faculty of Medicine which was established in honor of the present King Rama IX's father, His Royal Highness Prince Mahidol, who was the father of Thai western medicine. The university offers both undergraduate and graduate degrees.

The Bachelor of Arts (Classical Music) Piano Performance program began its first academic year in June 1998. The degree program requires 120 credit hours to graduate. Students have to fulfill the following recommended courses.⁹⁰

<i>Bachelor of Arts (Classical Music) Piano Performance</i>		Credit Hours
General education courses		30
Required music courses		76
Electives music courses		14
Total minimum graduation credit hours		120

Of the seventy-six credit hours of required music course, two groups of courses are:

	Credit Hours
Required Course in Performance Area	38
Required Course in Theory and History	38
Total	76

The thirty-eight credit hours required courses in the performance area are:

<i>Required Courses in Performance Area (38 Credit Hours)</i>		Credit Hours
Major Performance Area (Piano)		24
Piano Class		4
Chamber choir		2
Ensemble		8
Total		38

⁹⁰Mahidol University, Salaya Campus, Department of Music, *Bachelor of Arts (Classical Music)* (Nakornpattom, Thailand: Mahidol University, Salaya Campus, 1996).

The required thirty-eight credit hours in theory and history are:

<i>Required Courses in Theory and History (38 Credit Hours)</i>	Credit Hours
Harmony	12
Ear Training	4
History of Western Music	4
History of Thai Music	2
Conducting	2
Instrumentation	2
Counterpoint	2
Music Literature	4
Form and Analysis	2
Pedagogy (Piano Pedagogy)	2
20th Century Music	2
Total	38

Piano study is required for all four years (eight semesters). A junior recital and a senior recital are parts of the degree requirement but are not listed with credit hours.

Piano Pedagogy is a required one semester course. The department will offer the course for the first time in 2001-2002 academic year for the first senior class.

Payap University: Faculty of Humanities, Department of Music

Payap University is a private institution established by the Foundation of the Church of Christ in Thailand in 1974. The university is located in Chiangmai which is the largest city in north Thailand. Its many faculties include the Faculty of Humanities, Faculty of Law, Faculty of Science, Faculty of Social Sciences, McCormick Faculty of Nursing, and McGilvary Faculty of Theology. Both undergraduate and graduate degrees are offered at the institution. The Department of

Music is a part of the Faculty of Humanities. Western music majors are offered at the department. There are two full-time and three part-time piano faculty members. The two full-time professors teach applied piano and piano pedagogy.

The Bachelor of Arts (Music) program requires 144 credit hours for graduation.

Students have to fulfill the following requirements:⁹¹

<i>Bachelor of Arts (Music) Piano Performance</i>	Credit Hours
Courses in general education	45
Required music major courses	28
Elective music courses	62
Free Elective Courses [either music or non-music courses]	9
Total minimum graduation credit hours	144

The twenty-eight credit hours of required music major courses are:

<i>Required Music Major Courses (28 Credit Hours)</i>	Credit Hours
Art of Musical Performance	1
Basic Music I	3
Basic Music II	3
Choir I	1
Choir II	1
Harmony I	3
Harmony II	3
Choir III	1
Choir IV	1
Music Theory I	3
Music Theory II	3
Practicum	3

⁹¹Payab University, Music Department, *Bachelor of Arts Program (Music)* (Chiangmai, Thailand: Payab University, 1990).

Choir V	1
Choir VI	1
Total	28

The sixty-two elective music courses are:

<i>Electives Music Courses (Required to Elect 62 Credit Hours)</i>	Credit Hours
Keyboard Skill[s]	2
Piano I [for non-piano majors]	2
Piano II [for non-piano majors]	1, 2
Major Instrument I [Piano]	2
Major Instrument II [Piano]	2
Minor Instrument I	1, 2
Minor Instrument II	1, 2
Thai Instrument I	1, 2
Thai Instrument II	1, 2
Thai Folk Instrument I	1, 2
Western Voice I	1
Western Voice II	1
Piano III [for non-piano majors]	1, 2
Piano IV [for non-piano majors]	1, 2
Major Instrument III	1, 2
Major Instrument IV	1, 2
Minor Instrument III	1, 2
Minor Instrument IV	1, 2
Thai Instrument III	1, 2
Thai Instrument IV	1, 2
Thai Folk Instrument II	1, 2
Western Voice III	1, 2
Western Voice IV	1, 2
Piano V [for non-piano majors]	1, 2
Piano VI [for non-piano majors]	1, 2
Major Instrument V [Piano]	2
Major Instrument VI [Piano]	2
Minor Instrument V	1, 2
Minor Instrument VI	1, 2
Thai Instrument V	1, 2
Thai Instrument VI	1, 2
Thai Folk Instrument III	1, 2

Western Voice V	1, 2
Western Voice VI	1, 2
Piano VII [for non-piano majors]	1, 2
Piano VIII [for non-piano majors]	1, 2
Major Instrument VII	2
Major Instrument VIII	2
Minor Instrument VII	1, 2
Minor Instrument VIII	1, 2
Thai Instrument VII	1, 2
Thai Instrument VIII	1, 2
Thai Folk Instrument IV	1, 2
Western Voice VII	1, 2
Western Voice VIII	1, 2
Total elective credit hours	62

The nine credit hours of free elective courses are:

<i>Elective Courses in Music (Elect 9 credit hours)</i>	Credit Hours
Fundamentals of Acoustic[s] for Musician	3
Music Appreciation	3
Electronic Music I	2
Electronic Music II	2
Asian Music I	2
Asian Music II	2
Sound and Recording I	2
Sound and Recording II	2
Music Education I	3
Music Education II	3
Voice Pedagogy I	2
Voice Pedagogy II	2
Band Pedagogy I	2
Band Pedagogy II	2
String Pedagogy I	2
String Pedagogy II	2
Guitar Pedagogy I	2
Guitar Pedagogy II	2
Piano Pedagogy I	2
Piano Pedagogy II	2
Orff Pedagogy I	2

Orff Pedagogy II	2
[Western] Music History I	3
[Western] Music History II	3
History of Thai Music I	2
History of Thai Music II	2
Contemporary Music	3
Ethnomusicology I	2
Ethnomusicology II	2
Theory Pedagogy I	2
Theory Pedagogy II	2
Counterpoint I	2
Counterpoint II	2
Senior Seminar	3
Independent Study I	3
Independent Study II	3
Form and Analysis I	2
Form and Analysis II	2
[Western] Music History III	3
[Western] Music History IV	3
Advanced Harmony I	2
Advanced Harmony II	2
Selected Topic	3
Advanced Orff I	1
Advanced Orff II	1
Instrument Repair I	1
Piano Repair I	1
Introduction to Conducting	2
Musical Instrument Making	2
Instrument Repair II	1
Piano Repair II	1
Accompanying I	1
Accompanying II	1
Songs for Children	2
Choral Conducting	2
Instrumental Conducting	2
Instrument Repair III	1
Piano Repair III	1
Choral Arranging I	2
Choral Arranging II	2
Band Arranging I	2
Band Arranging II	2
Orchestration I	2
Orchestration II	2

Arranging of Popular Music I	2
Arranging of Popular Music II	2
Individual Project I	2
Individual Project II	2
Instrument Repair IV	1
Piano Repair IV	1
Composition of Children's Songs I	2
Composition of Children's Songs II	2
Choral Composition I	2
Choral Composition II	2
Composition for Band I	2
Composition for Band II	2
Advanced Sight-singing and Dictation I	1
Advanced Sight-singing and Dictation II	1
Individual Project III	2
Individual Project IV	2
Composition I	2
Composition II	2
Composition of Popular Music I	2
Composition of Popular Music II	2
Ensemble (Students choose to enroll every semester for all eight semesters consecutively.)	1
Total free elective credit hours	9

Piano study is required for all four years (eight semesters) of study. A recital requirement is not listed as a course for credit. The department offers two semesters of piano pedagogy. Students can enroll in one or both courses as a required course(s) for piano majors or as an elective course(s) for non-piano majors. From a meeting with the piano pedagogy faculty, it was determined that some guitar majors enroll in the first semester course as an elective.

Srinakharinwirot University, Prasanmitr Campus: Faculty of Fine Arts, Department of Western Music

Srinakharinwirot University is named after the present King Rama IX's mother whose concern and contribution were always for the good of the health, education, and the life quality of Thai people. The Prasanmitr campus is where the Faculty of Education is located along with its Demonstration School. The university offers degrees at both undergraduate and graduate levels. Its many faculties at the Prasanmitr Campus include the Faculty of Education, Faculty of Fine Arts, Faculty of Humanities, Faculty of Medicine, Faculty of Science, and Faculty of Social Science. The Faculty of Fine Arts was established in 1993. Currently, there is one full-time applied piano professor.

The Bachelor of Education program major in music (western) requires 140 credit hours for graduation. The list that follows includes the credit hours and enrollment requirements for the piano emphasis.⁹²

<i>Bachelor of Education in Music (Western)</i>		Credit Hours
If students choose to have <i>a major area and a minor area</i> :		
Courses in general education		30
Courses in education		38
Required music courses in major area		44
Required music courses in minor area		18
Electives		10
Total minimum graduation credit hours		140

⁹²Srinakharinwirot University, Prasanmitr Campus, Faculty of Fine Arts, *Bachelor of Education Program Major in Thai Music/Music Curriculum* (Bangkok, Thailand: Srinakharinwirot University, Prasanmitr Campus, 1993).

If students choose to have <i>only one major area of study</i> :	
Courses in general education (general studies)	30
Courses in education	38
Required music courses in major area	55
Electives	17
Total minimum graduation credit hours	140

Students must enroll in courses listed below to fulfill the credit hours in required music courses.

<i>Required Music Courses</i>	Credit Hours
Rudiments of Music	2
Recorder	1
History of Thai and Oriental Music	2
History of Western Music I	2
Harmony and Aural Training I	2
Harmony and Aural Training II	2
Thai Musical Notation	2
Practicum I [Music Skill - Major Instrument]	2
Practicum II [Music Skill - Major Instrument]	2
Practicum III [Music Skill - Major Instrument]	2
Practicum IV [Music Skill - Major Instrument]	2
Thai Classical Singing I	1
Choral Class I	1
Gong Ensemble	1
Keyboard [Keyboard Harmony]	1
Thai Classical Singing II	1
Choral Class II	1
Thai Musical Form and Analysis I	2
[Western Music] Form and Analysis	2
Thai Folk Music	2
Practicum V [Music Skill - Major Instrument]	2
Practicum VI [Music Skill - Major Instrument]	2
Conducting	2
Band Management	2
Individual Study	3
Curriculum and Instruction I	1
Curriculum and Instruction II	1

Curriculum and Instruction III	1
Counterpoint I	2

Those students who have a major area and a minor area have to fulfill ten credit hours of elective courses while those who have one major area are required to fulfill seventeen credit hours of electives. The elective courses are:

<i>Elective Courses</i>	Credit Hours
Composition I	2
Recorder II	1
Music Literature in Classical Drama I	2
Music Literature in Khone I (Khone = Thai Classical musical Drama)	2
History of Western Music II	2
Applied Modern Music Theory I	2
Applied Modern Music Theory II	2
Thai Classical Ensemble	1
Western Music Ensemble	1
Choral Class III	1
[Western Music] Form and Analysis II	2
Musical Acoustics	2
Religious Music in Thai Ceremonies [Thai Buddhism]	2

Piano is required for at least six semesters. Piano pedagogy currently is not offered.

CHAPTER III
COMPLETED QUESTIONNAIRE INFORMATION FROM
UNIVERSITIES THAT CURRENTLY OFFER
PIANO PEDAGOGY COURSES

This chapter presents information gathered from questionnaires completed by piano pedagogy teachers in the two institutions that currently offer piano pedagogy courses in Thailand. A total of four piano pedagogy instructors participated in this phase of the study. Two instructors each from both Chulalongkorn University, Faculty of Fine and Applied Arts, Department of Western Music; and Payap University, Faculty of Humanities, Department of Music completed questionnaires.

Because each university piano pedagogy course content is different, information from the completed questionnaires is organized into separate sections by university. The information gathered from the two teachers at each school was combined unless there were differences in their course curriculum and objectives. Within each section, the information is organized by the following categories: Institutional Information; Piano Pedagogy Course Organization; Piano Pedagogy Course Content; and Piano Pedagogy Course Student Teaching Experiences.

Chulalongkorn University

Institutional Information

The Department of Western Music, Faculty of Fine and Applied Arts, Chulalongkorn University is a public institution. It offers Bachelor of Fine and Applied Arts (B.F.A.) degrees in piano performance and piano pedagogy. At present, the department has nine piano majors including eight piano performance majors and one piano pedagogy major. There are three full-time piano faculty members. Two of them teach piano pedagogy and the third teaches applied piano.

Piano Pedagogy Course Organization

The two piano pedagogy teachers alternate teaching pedagogy courses. Each teacher has her own course design, content, and requirements. The information presented in the following sections combines their course requirements. Therefore, one teacher may include some topics while the other may not.

Two semesters of piano pedagogy courses are offered for two credit hours each. The titles of the courses are: Piano Pedagogy I and Piano Pedagogy II. The prerequisite for enrollment in Piano Pedagogy I is Music Skill [Piano] IV and in Piano Pedagogy II is Piano Pedagogy I. Both courses are for undergraduate piano pedagogy majors. Piano performance majors are required to enroll in Piano Pedagogy I only. Each of the Piano Pedagogy courses meets once a week for two hours. The courses are offered every two years. There were five piano performance majors enrolled in the most recent piano pedagogy course.

Required printed materials are the instructor's syllabus and books from beginning piano methods. No textbook is required, but the instructors select personal materials to function in a similar manner to a text. One instructor recommends texts for each course as follows: James Bastien's *How to Teach Piano Successfully*, (third edition)¹, Frances Clark's *Questions and Answers: Practical Advice for Piano Teachers*², and *Clavier*³ for Piano Pedagogy I; James Bastien's *How to Teach Piano Successfully*, (third edition)⁴, Frances Clark's *Questions and Answers: Practical Advice for Piano Teachers*⁵, Howard Ferguson's *Keyboard Interpretation from the 14th to the 19th Century*⁶, Tobias Matthay's *Musical Interpretation*⁷, and Ruth Slenczynska's *Music at Your Fingertips*⁸ for Piano Pedagogy II.

Students complete written reports, teaching presentations, a notebook of class notes and materials, and an in-class presentation on a topic related to teaching as partial

¹James Bastien, *How to Teach Piano Successfully*, 3rd ed., (San Diego, CA: Neil A. Kjos Music Company, 1988).

²Frances Clark, *Questions and Answers: Practical Advice for Piano Teachers* (Northfield, IL: The Instrumentalist Company, 1992).

³*Clavier*, (Northfield, IL: The Instrumentalist Company).

⁴James Bastien, *How to Teach Piano Successfully*, 3rd ed.

⁵Frances Clark, *Questions and Answers: Practical Advice for Piano Teachers*.

⁶Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th Century* (New York: Oxford University Press, 1993).

⁷Tobias Matthay, *Musical Interpretation* (Boston: Boston Music Company, 1913).

⁸Ruth Slenczynska, *Music at Your Fingertips* (New York: Da Capo, 1968).

fulfillment of the requirements for the courses. Students have an opportunity to visit a piano teacher's studio or a private music school where piano lessons are offered as an educational field trip for the first semester course. They also attend piano teaching workshops for professional growth, but they are not required to join a professional piano teachers' organization. Because there are no Thai professional journals in piano and music education in Thailand, students are not required to subscribe to any.

Piano Pedagogy Course Content

The topics included in the two instructors' courses are similar. Different guest lecturers are invited to teach a pedagogy class session each semester. The course content addressed by both instructors follows:

- Private lesson teaching strategies for pre-school, average-age, elementary, intermediate, and advanced students
- Teaching first-, second-, and third-year piano students
- Techniques for teaching: music reading, rhythm, technique, tone production, articulation, phrasing, hand position, fingering, pedalling, dynamics, style, ornamentation, sight-reading, practicing, and memorization
- Teaching literature for pre-school beginners and average-age beginners
- Literature for elementary-level teaching pieces
- Supplementary solo literature for beginning students, intermediate-level student solo teaching and standard literature, and advanced student solo literature
- Editions of standard intermediate-level literature

- Learning theories and learning sequence
- Philosophy of piano teaching
- Child psychology
- Pre-school music methods
- Qualities and personalities of good teachers
- Developing goals and objectives for the piano lesson
- Selecting piano teaching literature
- Motivating the piano student
- Preparing students for recitals
- Keyboard technique and performance practice of style periods
- Reference books on pedagogy topics and books related to music teaching

The following list shows the topics that are included in the course by one instructor:

- Private lesson teaching strategies for adult/hobby students
- Adult/hobby beginning methods
- Teaching music theory to piano students
- The Relationship between performing and teaching
- Lesson planning
- Organizational skills for teaching
- Group dynamics
- Diagnostic skills to evaluate piano students

- Policies and procedures for independent piano studios
- Advantages and disadvantages of private lessons
- Stage fright
- Preparing students for piano examinations
- History of piano pedagogy
- Teaching aids: visual aids, audio and video tapes

The following list shows the topics that were on the questionnaire but not included by either instructor:

- Group teaching strategies for elementary students, intermediate students, advanced students, keyboard skills classes for keyboard majors, college piano classes for non-music majors, and non-keyboard music majors
- Teaching strategies for transfer students
- Teaching techniques for harmonization, transposition, improvisation/creative, playing by ear, aural training, score reading, computer technology, electronic keyboard technology, and jazz/blues/pop music
- Teaching literature: college class piano texts for non-keyboard music majors, college class piano texts for non-music majors, supplementary solo literature for adult group piano, all levels of ensemble literature
- Course content: advantages and disadvantages of group lessons, advantages and disadvantages of group lessons in conjunction with private lessons, career development for pianists, medical problems of pianists, copyright laws, preparing

students for college entrance, preparing students for competition, overview of professional music organizations and music journals, purchase, care, and maintenance of keyboard instruments, music technology and current trends in piano pedagogy

- Teaching aids: games, computer software programs, MIDI hardware, and electronic keyboard laboratories

Piano Pedagogy Course Student Teaching Experiences

The two piano pedagogy instructors have different requirements for observation of demonstration teaching and student teaching. Both instructors require observation of in-class student teaching. The first instructor recommends that students also observe private lessons and requires student teaching as a part of the course requirements. The second teacher requires four-hour of observation per semester based on the availability of lessons. She recommends student teaching as a part of the course requirements. Students are free to teach privately or as part-time piano teachers at a private music school. Teaching and observation of group lessons is excluded by both instructors. The following table shows the observation and student teaching requirements or recommendations according to each instructor.

Observation and Student Teaching Experiences [Req = Required, Rec = Recommended]

	Instructor #1	Instructor #2
In-class observation	Req	Req
Observation of private lessons	Rec	Req (4 hours)
Levels of teaching observed :- beginners and elementary	-	Req
Observation of independent piano teachers	Rec	Req
Observation of Yamaha teachers	-	Req
Observation of pre-school beginners	Rec	Req
Observation of average-age beginners	Rec	Req
Observation of older beginner	Rec	-
Observation of elementary private lessons	Rec	Req
Observation of intermediate private lessons	Rec	Req
Observation of advanced private lessons	-	Req
Observation of group instruction of Yamaha Music Education	-	Rec
In-class teaching non-keyboard music majors & piano major classmates	Req	Req
Teaching individual piano lessons in a private music school or independent piano teacher's studio	Req	Rec
Teaching individual instruction of pre-school beginners	Req	Rec
Teaching individual instruction of average-age beginners	Req	Rec

	Instructor #1	Instructor#2
Teaching individual instruction of older beginners	Req	Rec
Teaching individual instruction of adult/hobby students	-	Rec
Teaching individual instruction of intermediate students	Req	Rec
Teaching individual instruction of advanced students	-	Rec

Because the Department of Western Music does not have a music demonstration school to facilitate practice teaching, both teachers have pedagogy students teach non-keyboard music majors or their classmates in class. This in-class teaching is conducted according to the topics discussed above; therefore, students have at least three to six opportunities per semester to teach. For example, when the topic discussed is how to teach scales, students take turns demonstrating the techniques for teaching scales. The pedagogy teacher and other classmates are observers. After the teaching is done, students discuss teaching problems in class. The two instructors evaluate teaching differently. Personal conferences, in-class discussions and written evaluations are used by one teacher to give comments to student teachers. The other teacher uses group conferences only.

In addition to in-class teaching, one instructor requires while the other recommends that pedagogy students teach private piano lessons in music schools or for an independent piano studio, both before and during their enrollment in pedagogy courses.

This student teaching is done without observation and evaluation by the piano pedagogy instructor and applied piano faculty.

The following list shows topics that are on the questionnaire but not included by either instructor in the course content.

- Levels of teaching observed: intermediate, and advanced
- Observing the teaching of applied piano faculty, piano pedagogy faculty, general music classes in regular pre-college school, public music school piano teachers, private music school piano teachers, other pedagogy students
- Observing individual instruction of college non-keyboard music majors, college non-music majors, adult/hobby, and Yamaha Music Education students
- Observing group instruction of pre-school beginner, average-age beginner, older beginner, college non-keyboard music majors, college non-music majors, adult/hobby, intermediate-level students, and advanced-level students
- Use of audio cassette tape as an evaluation tool
- Teaching in the settings of university demonstration school, public school general music class, private music school class piano lessons, Yamaha Music Education class, and Yamaha piano lessons
- Teaching individual instruction of college non-keyboard music majors, college non-music majors, and Yamaha Music Education students
- Teaching group instruction of pre-school beginners, average-age beginners, older beginners, college non-keyboard music majors, college non-music majors,

adult/hobby students, Yamaha Music Education students, intermediate-level students, and advanced-level students

Payap University

Institutional Information

The Department of Music, Faculty of Humanities of Payap University is a private institution located in Chiangmai. It offers a Bachelor of Arts degree in music. At present, there are twenty-one piano students enrolled. There are two full-time and three part-time piano faculty members. Piano pedagogy is not offered as a major, but there is a two-semester course taught by the two full-time faculty members. One of the faculty members teaches the first semester piano pedagogy course and the other teaches the second semester course.

Piano Pedagogy Course Organization

The piano pedagogy courses are organized into two semesters of two credit hours each. Piano Pedagogy I and Piano Pedagogy II are the course titles. The prerequisite for Piano Pedagogy I is Piano IV and the prerequisite for Piano Pedagogy II is Piano Pedagogy I. The courses are not required for piano majors. However, students are not permitted to teach in the department's weekend teaching project for the community if they have not passed the courses. Therefore, all undergraduate piano students are encouraged to take the piano pedagogy courses. Each course is offered once a year. Both courses meet twice a week for one hour each. There were three piano students enrolled in the

most recent piano pedagogy course. An instructor's syllabus is required as class material. Cora B. Ahrens and G. D. Atkinson's *For All Piano Teachers*⁹, James Murray Brown's *A Handbook of Musical Knowledge*¹⁰, Kovit Kantasiri's *Western Music Appreciation*¹¹, and Joan Last's *The Young Pianist*¹² are used in the first semester course. A book from the first semester, Cora B. Ahrens and G. D. Atkinson's *For All Piano Teachers*, also is used in the second semester with Gyorgy Sandor's *On Piano Playing*¹³, and Joan Last's *Interpretation in Piano Study*¹⁴.

In addition, the course addresses piano interpretation using video tapes of piano performances, and the repertoire books and syllabus of the Trinity exams. Students are required to complete reading assignments, written reports, teaching presentations, and an in-class presentation of a topic on teaching, as well as teach piano to children in the department of music's weekend teaching project for the community as partial fulfillment of course requirements. Attending piano teaching workshops is the only opportunity for students' professional growth, because there are neither Thai professional journals or

⁹Cora B. Ahrens and G. D. Atkinson, *For All Piano Teacher* (Oakville, Ontario, Canada: The Frederick Harris Music Co., 1955).

¹⁰James Murray Brown, *A Handbook of Musical Knowledge* (London: Trinity College of Music, 1972).

¹¹Kovit Kanthasiri, *Western Music Appreciation* (Bangkok, Thailand: Thai Wattapanit, 1985).

¹²Joan Last, *The Young Pianist* (London: Oxford University Press, 1981).

¹³Gyorgy Sandor, *On Piano Playing* (New York: Schirmer Books, 1981).

¹⁴Joan Last, *Interpretation in Piano Study* (London: Oxford University Press, 1975).

conferences on piano or music education. There are no piano teachers' organizations in Chiangmai.

Piano Pedagogy Course Content

The first semester course addresses topics shown in the following list.

- Teaching strategies for private instruction of pre-school students, average-age students, adult/hobby students, and elementary and intermediate students
- Techniques for teaching: music reading, rhythm, technique, tone production, articulation, phrasing, hand position, fingering, pedalling, dynamics, style, ornamentation, sight reading, playing by ear, aural training, practicing, and memorization
- Beginning methods for pre-school and average-age students
- Supplementary solo literature for beginning students
- The piano mechanism and history of the piano
- Learning theories and learning sequence
- Qualities and personalities of good teachers
- Relationship between performing and teaching
- Developing goals and objectives for the piano lesson
- Lesson planning
- Preparing students for recitals and piano examinations (for example, British schools' examinations, Yamaha examinations)
- Keyboard technique and performance practice of style periods

- Teaching aids: games, visual aids, audio and video tapes, computer software

The following list shows topics on the questionnaire that are not included in the course.

- Teaching strategies for private instruction of advanced students
- Group teaching strategies for elementary, intermediate, and advanced students, keyboard skills classes for keyboard majors, college piano classes for non-keyboard majors, college piano classes for non-music majors, and transfer students
- Teaching techniques for harmonization, transposition, improvisation/creative, score reading, computer technology, electronic keyboard technology, and jazz/blues/pop music
- Teaching literature: supplementary ensemble literature for beginning students, adult/hobby beginning methods, college class piano texts for non-music majors, supplementary solo and ensemble literature for adult group piano, intermediate-level student solo teaching and standard literature, intermediate-level student ensemble teaching and standard literature, advanced student solo and ensemble literature
- Course content: philosophy of piano teaching, selecting piano teaching literature, organizational skills for teaching, group dynamics, motivating piano students, pre-school music methods, college class piano texts, editions of standard intermediate-level literature, editions of standard advanced-level literature, literature for elementary-level teaching pieces, policies and procedures for independent piano studios, advantages and disadvantages of private lessons, advantages and

disadvantages of group lessons, advantages and disadvantages of group lessons in conjunction with private lessons, career development for pianists, medical problems of pianists, copyright laws, stage fright, preparing students for college entrance, preparing students for competition, reference books on pedagogy topics, history of piano pedagogy, overview of professional music organizations and music journals, purchase and care and maintenance of keyboard instruments, music technology and current trends in piano pedagogy

- Teaching aids: MIDI hardware, and electronic keyboard laboratories

The second-semester course focuses on performance practices, characteristics and style, and interpretation of music from each musical period, including piano technique for each style. The instructor uses video tapes and recordings to demonstrate and compare different performances. The purpose of this second semester course is to increase the students' listening experience with standard piano repertoire, and different styles of playing and interpretation. In each class session, at least one piece of piano music is examined in detail. This second semester course encompasses piano literature from the Baroque Era to the Twentieth Century. The second half of the semester is dedicated to piano music after 1900, including piano music by French, Spanish, German, Russian, and Eastern Europe composers, as well as classicist and experimental composers.

Piano Pedagogy Course Student Teaching Experiences

Student teaching and observation of teaching are not required as part of either piano pedagogy course. Students gain teaching experience in a separate course. It is a

one-semester course for three credit hours. Students are not required to observe but are required to teach one average-age beginner (or pre-school) and one student of any category, such as an older beginner (college non-keyboard music major) or an intermediate student. Students teach the average-age beginner twice a week and the other student once a week. This teaching is observed by a piano pedagogy faculty member for a minimum of three hours per course. Evaluation is given by the piano pedagogy teacher through personal observation. The instructor discusses teaching in personal conferences with the student and in written evaluations. The Department of Music arranges a project for community children to take private piano lessons from piano majors who have passed or who are taking the piano pedagogy courses. Some students also teach individual lessons in private music schools. Students are not required to observe individual instruction as a part of the course requirements. Group teaching and observation of group and individual lessons are not included.

The course content addressed follows:

- Student teaching in the settings of university demonstration school and private music school individual piano lessons
- Teaching individual instruction of average-age beginners, older beginners, college non-keyboard music majors

The following list shows topics on the questionnaire that are not included in the course.

- Levels of teaching observed: beginners, elementary, intermediate, and advanced

- Observing the teaching of applied piano faculty, piano pedagogy faculty, independent piano teachers, general music classes in regular pre-college school, Yamaha teachers, public music school piano teachers, private music school piano teachers, other pedagogy students
- Observing individual instruction of pre-school beginners, average-age beginners, older beginners, college non-keyboard music majors, college non-music majors, adult/hobby students, Yamaha Music Education students, intermediate-level students, and advanced-level students
- Observing group instruction of pre-school beginners, average-age beginners, older beginners, college non-keyboard music majors, college non-music majors, adult/hobby students, Yamaha Music Education students, intermediate-level students, and advanced-level students
- Student teaching is not observed by the applied piano faculty.
- Video and audio cassette tapes are not used for evaluating student teachers.
- Group conferences are not used to give evaluation comments.
- Teaching in the settings of independent piano teacher studios, public school general music classes, private music school class piano lessons, Yamaha Music Education classes, Yamaha piano lessons
- Teaching individual instruction of pre-school beginners, college non-music majors, adult/hobby students, Yamaha Music Education students, intermediate-level students, and advanced-level students

- Teaching group instruction of pre-school beginners, average-age beginners, older beginners, college non-keyboard music majors, college non-music majors, adult/hobby students, Yamaha Music Education students, intermediate-level students, and advanced-level students

CHAPTER IV
INTERVIEW INFORMATION FROM
UNIVERSITIES THAT CURRENTLY OFFER
PIANO PEDAGOGY COURSES

This chapter presents information gathered from interviews with piano pedagogy instructors from the two institutions in Thailand that currently offer piano pedagogy courses. The same four instructors who completed the questionnaires from Chulalongkorn University, Faculty of Fine and Applied Arts, Department of Western Music; and Payap University, Faculty of Humanities, Department of Music were interviewed. Similar topics from the four interviews are discussed together. Differences in opinions are indicated.

The information is organized according to the following categories: Current Pre-College Piano Study in Thailand; Interrelationship of Piano Pedagogy Training and The Examination Systems; Undergraduate Piano Pedagogy Students and Piano Pedagogy Training; University Faculty Members' Attitudes, Values, and Beliefs Toward Piano Pedagogy; and Views on the Future of Piano Pedagogy Training in Thailand.

Current Pre-College Piano Study in Thailand

Information related to current pre-college piano study from the four faculty members from the two universities is organized into the following five sub-topics:

Attitudes, Beliefs, and Social Values Toward Piano Study; Thai Cultures, Customs, and Traditions that Effect Piano Study; Perceived Problems in Pre-College Piano Study; University Faculty Members' Suggestions on Pre-College Piano Study; and Contributions of Piano Pedagogy Training to Pre-College Piano Study.

Attitudes, Beliefs, and Social Values Toward Piano Study

In the recent years, Thai people have begun to accept western values in many areas, including western sports and western music. Piano lessons are a popular activity for Thai children. Parents in middle or upper class families encourage their children to take piano lessons and ballet because they are considered "in fashion." Piano lessons are popular with both boys and girls while ballet is only fashionable for girls. Parents believe that playing the piano has many benefits. Piano lessons enhance children's development. It teaches them to use time efficiently and improves children's concentration in regular schoolwork. There are more piano teachers than teachers of any other instrument. In the last ten years, several private music schools with facilities for music and piano study have been established.

Because of their social values, many parents force their children to take piano lessons whether they want to or not. Most parents do not understand the real benefits of

piano study when they first enroll their children in lessons. They are more concerned about having their children be competitive than their musical growth.

Some parents do understand the value of music through piano study, and they want their children to benefit from it. Children who study piano to please their parents often are not interested in it and do not practice their assignments. Teachers cannot expect much progress from this type of student; yet they must explain this lack of progress to parents. Although these children are not interested in learning how to play the piano, some gain interest by attending recitals or by listening to recordings of piano music.

Lack of practice can be attributed to other things as well. Thai students have many extra curricular activities (for example, golf, ballet, riding) as well as special classes to help them with school subjects. Bangkok's traffic problem is such that it often takes many hours to commute to and from school. These factors result in students having insufficient time to practice. Fortunately, today's students are faster learners than students of ten years ago.

Influenced by their parents' attitudes and beliefs, some students are obedient and work to earn certification in piano study. When these children reach about ten years of age, they develop their own interests and decide whether or not they want to continue to take piano lessons. Those who are interested in piano and continue to study may want to major in piano at the college level.

Thai Cultures, Customs, and Traditions that Effect Piano Study

One professor at Payap University said that Thai people honor harmony among people, which makes individuality a cause of opposition. He stated that most students respect teachers, so they do not argue with them. The Thai system of teaching is very much by rote; students learn from listening to lectures without discussion between the student and teacher. Students expect teachers to tell them what to do. Most Thai students follow instructions without questioning. They are not concerned with developing opinions and tastes. This type of teaching hinders individuality in the study of Western music. These obstacles result in the learning situation becoming a form of one-way communication. It produces passive students and fosters a lack of independence in studying. Many Thai students tend to listen to one performer and decide that it is the only way to play a piece.

Because Thailand has sufficient natural resources and a warm tropical climate throughout the year, people acquire a natural relaxed quality. Students tend to procrastinate regarding recital preparation. They do not learn more than what they are assigned. Thai students tend to avoid expressing their opinions directly and openly. This results in the teacher trying to “second guess” or rely on assumptions from others regarding whether information is understood. Students in Thailand feel that this quality shows sensitivity.

One of the professors from Chulalongkorn University commented that more students are interested in piano study now than five years ago. The other professor sees little difference between students of today and five years ago but students of today are

much different from those of ten years ago. They have a greater sense of responsibility, musical understanding, and potential. However, one Payap professor said that the students of today and those of five years ago have the same level of responsibility and piano playing, but students of today display more of their own individual ideas rather than simply following the teachers' ideas.

All professors agreed that students of today have more opportunities to attend concerts, participate in music activities, and read about and listen to music. CD ROMS, the Internet, compact discs, laser discs, music scores, and books about music are more readily available. As a result, students can develop a better musical understanding and sense of style. They are more enthusiastic about learning and expanding their knowledge. Today, students play more difficult repertoire and play it better than students of five years ago.

Perceived Problems in Pre-College Piano Study

One of the Chulalongkorn professors said that in general, many Thai teachers do not cover aural training, sight reading, musicianship, music theory, or history. If students do not take exams, these elements are not included in the piano lessons. The exam requirements force teachers to pay attention to these elements, at least on a limited basis, often for only about two months before each exam. Since many piano teachers in Thailand were not piano majors, they do not have knowledge of all these elements nor do they know how to incorporate them into a piano lesson. Most piano teachers were taught in a way that did not include or emphasize these elements. Teachers teach the way they

were taught, and the cycle continues. As a result, students do not know the importance of these elements and do not apply them to their musical performances. In addition, she said that another crucial area for improvement is teaching students how to practice. Most teachers tell students how to play but do not provide steps to achieve it. Teachers have a limited understanding of how to teach students to practice or of performance practices.

One Payap professor stated that teachers tend to stop practicing after they graduate or earn a certificate. They gradually lose ideas about how to practice which effects their teaching. He and a Chulalongkorn professor agreed that teachers seem to be intimidated by and lack enthusiasm for new ways.

One Payap professor said that group teaching is not understood by students, teachers, and parents. Students and parents who are serious about piano study believe in private lessons only. Teachers do not have skills in teaching group lessons. They do not know the benefits of group lessons in piano study.

University Faculty Members' Suggestions on Pre-College Piano Study

All professors agreed that piano teachers should continue to increase and update their knowledge in music, piano, and other areas related to teaching. Teachers should continue to study, take piano lessons, and practice. When teachers take piano lessons, they can take what they learn and apply it to their students with more understanding. In addition, they should listen to music and read music journals and magazines to keep abreast of the latest trends and development in music. One Chulalongkorn professor suggested that teachers need handbooks on piano teaching so they do not have to take a

year or two off from their jobs to receive intensive teacher training. Teachers also need to study new teaching techniques, contemporary piano literature (after 1950), new method books, and how to select pieces for their students. Teachers need to develop enthusiasm for searching, accepting, and trying new things as an alternative to old ways.

Contributions of Piano Pedagogy Training to Pre-College Piano Study

Piano pedagogy training helps future teachers learn about methods, books, and repertoire that are available for them to utilize and explore. The training should provide future piano teachers not only with information about piano teaching but also with actual hands-on teaching experience. Hands-on experience provides both the student and teacher with knowledge of whether content covered in the class are practical and applicable. Observation and feedback from piano pedagogy teachers also are beneficial. Covering practical issues in the course can help produce well-equipped graduates for the teaching profession. This teaching experience will help teachers make their future students' learning experience less constrictive and more enjoyable.

Graduates who receive pedagogy training will become teachers who know how and what to teach. They will be the bridge that connects university education to Thai society through their teaching. The training provides them with information and experience in a variety of areas including teaching technique at all levels, learning and teaching sequences, and teaching repertoire. From the training they receive, they also will know where to acquire new information to update their knowledge, such as the Internet and teaching bibliographies.

Interrelationship of Piano Pedagogy Training and The Examination Systems

This section is organized into the following four sub-topics: Attitudes, Beliefs, and Social Values Toward Piano Examinations; Advantages and Disadvantages of Piano Examinations that Influence Piano Study; University Faculty Members' Suggestions on Piano Examinations; and Contributions of Piano Pedagogy Training to Piano Examinations.

Attitudes, Beliefs, and Social Values Toward Piano Examinations

Many parents believe that piano exams are the whole purpose of piano study. They think that children can play the piano if they pass the appropriate level of exams without realizing that their children only know the three pieces from each exam. They think that three months of intensive preparation is enough for children to get ready for an exam without considering the level or ability of the students. Children are expected to practice a great deal for exams, which often causes children to dislike playing the piano. One professor at Chulalongkorn thinks many parents are obsessed with the exams to the point that they try to influence children and their teachers to take exams every year. These parents usually see no disadvantages to this kind of pressure. Such feelings are based on the Thai belief that all subjects need examinations, because they measure and evaluate children's progress in study. One professor at Payap thinks that these problems relate to cultural development. Music is not seen as a part of the development of children but rather as a subject for children to take to pass exams. Children often take piano lessons without really hearing or understanding the music. The solution is a gradual process of

westernization. If parents listen to western classical music, music becomes a part of their lives and children can see that music is a growing process. He found that those children who listen to western classical music at home play more naturally.

Some parents consider piano a hobby to enhance their children's concentration, so they are not interested in exams. However, people tend to believe that those who pass exams play better and that exams force improvement. Some parents believe that exams result in some type of certification, such as a Grade 8 Certificate, which is understood to be similar to a high school certificate. Many parents want their children to skip from a lower grade to a higher grade exam within a short time period. This can result in students failing exams, not improving properly, and not gaining a good foundation in piano study.

Some students want to take exams to set goals and be motivated to practice. Yet most students are influenced by their parents, their parents' friends, and their own peers. Exams are a norm and social value that most students follow. The exams become the primary goal of piano study. The examination is an acknowledgement of achievement rather than a good foundation in piano.

Piano teachers' attitudes toward examinations fall into three categories. One group, most of whom graduated from abroad, has a broader view of piano study. They do not altogether support exams as the best way to teach students or measure achievement. They understand both the advantages and disadvantages of exams. Exams are not the only goal in piano study or method of evaluation for students. Despite disadvantages and problems the exams create, this group knows how to turn the exams into a valuable activity for students. One professor at Chulalongkorn believes that there are increasing

numbers of teachers who truly understand and know how to utilize exams effectively. A second group of teachers sees the exams as a method to determine which students are good and which are not. These teachers teach the way they were taught. Their students learn three exam pieces per year and usually these pieces are ones the teachers studied when they were students. The third group of teachers is influenced by what parents of students want. These teachers enter students in exams, if parents so desire. Despite these various opinions, most teachers want students to take exams. Exams set goals and steps to achieve improvement in piano study. They provide a way to motivate students to practice, because most students do not want to fail. By taking exams, students receive an unbiased evaluation from examiners from abroad. Some students learn from each other by listening to different ways of playing the same pieces. Because of exam requirements, students learn all the necessary elements in piano study, including aural training, technique, and music from different styles and periods. Exams also provide an evaluation of the teacher.

Advantages and Disadvantages of Piano Examinations that Influence Piano Study

One of the pedagogical benefits of preparing for exams is that students learn and understand exam pieces thoroughly, both historically and theoretically. They learn at least three different styles of music to meet the requirements of the exams. When they reach higher levels, the concentration that has been developed serves as a foundation for memorizing pieces for performance. By taking exams, students also learn to cope with stage fright. One professor at Chulalongkorn stated that exam requirements force

teachers to provide instruction in sight reading and aural training in piano lessons. A section of questions regarding technical, theoretical, and historical aspects of pieces played in each exam also forces teachers to include such information as part of lessons.

A professor at Payap pointed out that piano teachers want to be told in detail how each exam piece is supposed to sound. Compact disk recordings and heavy editing in editions stifle individual interpretation. By following the books' suggestions, one avoids having to make musical decisions. Students become dependent learners, much like their teachers.

All professors agreed that there are other disadvantages to taking exams. Students study only three pieces per year, since each exam requires only three pieces, instead of learning other pieces or musical skills. In some cases, teachers and students focus only on exam requirements and nothing more. Perfecting the three pieces may not leave time for other things such as functional skills. As a result, students have a limited repertoire and develop slowly in their piano study. Students feel that it takes a lot of effort to pass exams, especially in the higher levels. Music may turn out to be too hard for the student's level of playing and understanding. Students also gain little knowledge of piano repertoire except that included in the exams.

Language and cultural barriers pose other problems for Thai children in examinations. The variety of English accents of the examiners makes it difficult for students in both the practical and written parts of the exams. Cultural differences between the students and the examiner also make communication difficult. Some examiners lack cultural sensitivity and have difficulty relating to the background of Thai students. For

example, when an examiner wanted a child to play a piece the way it would be sung, he tried to convey to this child that he/she should imitate an operatic sound. The child, who thought singing should sound like Thai country, folk, or pop singing, did not have any idea what opera singing sounded like.

A Chulalongkorn professor said that students are encouraged when they pass the exams, but if they fail they may develop bad feelings toward piano playing. The exam evaluates students' abilities at that moment without regard to all the hard work students may have spent preparing for the exam. Some students who fail exams may decide to drop out, since they cannot accept the fact that they failed even though they had worked hard. On the other hand, failing can be a good lesson for some students to learn that success does not come easily or without hard work and preparation. Many students know exam pieces and required elements but they do not know how to apply this knowledge or be musically independent, since they are accustomed to teachers telling them what to do and make decisions for them.

University Faculty Members' Suggestions on Piano Examinations

A Chulalongkorn professor stated that even without exam pressures, students can progress naturally and not be deprived of the necessary elements of piano study. She added that students who are not taking exams can study pieces that are more suitable to their needs than the prescribed pieces of an exam. On the other hand, teachers can help students select pieces in each group in the exam to suit individual needs and enhance musical and technical development. Each group provides different styles and periods of

pieces. Although teachers need to consider each student's ability, teachers should select pieces from different style periods to allow students to broaden their sense of style.

Teachers should teach aural training and sight reading systematically but not wait until immediately before the exam. Teachers can assign additional pieces to expose students to more than the three exam pieces per year.

Another Chulalongkorn professor suggested that teachers and students plan to accomplish ten pieces in two years instead of three pieces in one year. Teachers may not want to reveal the pieces that are for the exam, so that students will focus on each piece equally. At the end of a planned period, both the teacher and student can decide which three pieces to use for the exam. Students then will learn more pieces and focus on all of them equally. To eliminate stress, students can prepare more than what is required for the level of exam they take. For example, students taking a grade 4 exam could play pieces in grade 5 and prepare sight reading, aural skills, theory, and history at this level or higher. Teachers and students can use the exam as a tool to measure knowledge and development but not as an end in itself.

A Payap professor suggested that teachers teach the exam pieces very early in the year and after six weeks begin other pieces. For example, a student could learn an exam piece in Baroque style and then learn other Baroque pieces that are not exam pieces to enhance musical understanding. When the student goes back to the exam piece later, he or she will have more knowledge and a better understanding of the style.

Contributions of Piano Pedagogy Training to Piano Examinations

All professors agreed that piano pedagogy training should prepare future piano teachers for each exam system's objectives, content, advantages and disadvantages. It should help them learn to apply these exams as a tool to benefit piano study. By comparing the exam systems' contents, objectives, and requirements with one another, future teachers will be prepared to decide which ones will be most beneficial to their students' musical development. Pedagogy courses should also prepare future teachers for teaching aural skills, sight reading, technique, and other skills in an effective manner to promote long-range learning. With this training they will learn to utilize lesson time efficiently.

Undergraduate Piano Pedagogy Students and Piano Pedagogy Training

This section is organized into the following five sub-topics: Piano Student Background; Attitudes and Beliefs Toward Piano Pedagogy Training; Professional Development; Perceived Problems in Piano Pedagogy Training; and Developments to Strengthen Current Undergraduate Piano Pedagogy Training.

Piano Student Background

The background of Chulalongkorn piano students is different from that of Payap students. Chulalongkorn students have less diverse piano backgrounds; some students already have received LTCL or grade 8 diplomas. The entrance audition sets requirements that insure all applicants meet at least minimum requirements.

Payap students have more diverse backgrounds. A Payap professor said that most students at the school do not pass the national university entrance exam but have the financial ability to attend a private institution. Many of them have a limited background in music. Since Payap University is a Christian university, students who are Christians tend to have more background in music because of singing and listening to music in churches. Students who know hymns have a better understanding of harmony in Western music. The entrance exams for Payap University are not demanding; some students only play at the level of Minuets by J. S. Bach, while others are more advanced. Even those students with limited backgrounds are diligent. They work hard and sometimes improve faster than those who are more advanced.

Attitudes and Beliefs Toward Piano Pedagogy Training

In general, undergraduate piano students at Payap want to study piano pedagogy. They have positive attitudes and beliefs in the importance of the training. They believe that pedagogy study helps them learn music with greater understanding. A professor at Chulalongkorn said that students believe that piano pedagogy training gives them better teaching abilities, more confidence, and better problem solving abilities. They learn how to select music and apply teaching techniques for both younger and older students. The other professor mentioned that nearly all of the piano students are performance majors. The prevailing attitude among piano students in the department is that those who choose to be piano pedagogy majors do not have the ability to be performance majors. On the other hand, some students want to be piano pedagogy majors because they like to teach

more than they like to perform. At present, the levels of repertoire and recital requirements are less demanding for pedagogy majors than for performance majors.

Professional Development

All piano pedagogy professors welcome students' questions related to teaching problems both in and out of class. At Chulalongkorn, all piano pedagogy students are encouraged to teach pre-college piano students at private music schools or independent studios. The piano pedagogy course allows time for students to discuss their teaching experience. Teachers encourage students to ask questions and discuss and share solutions among themselves. Teachers emphasize that each student is unique, so all lessons and lesson plans have to be flexible to suit the individual student and situation. A seminar-like session is often included in piano pedagogy courses to help with problems related to teaching. Other topics cover aspects of teaching that students can use to expand their knowledge and their to solve problems on their own. A similar methodology is used at Payap. The piano students at Payap participate in a project arranged by the university to teach community children who want piano lessons. To be a piano teacher with this project, the person must have passed Trinity College's grade 4 exam as a minimum qualification. In the second semester class, there is no formal discussion of the teaching problems but the professor welcomes questions student teachers may have.

Most graduates majoring in piano and piano pedagogy at both Universities teach piano at private music schools or teach in public schools. Some pursue careers in music recording and technology. Some graduates change into other fields to make a living while

some are part-time musicians and part-time teachers. Most graduates of Payap remain in Chiangmai, while a few further their studies in the United States or Australia. Some Chulalongkorn graduates further their studies in the United States majoring in either piano performance, piano pedagogy, music theory, music education, business administration, or computer science.

All professors have confidence in their graduates' abilities as teachers. A Payap professor said that those who are at a more advanced level of playing, when they graduate, have more potential to succeed as teachers because they are more experienced at the piano. A Chulalongkorn professor felt that their graduates are good teachers since they have a good foundation in piano performance. Most of them play and perform well in addition to their piano pedagogy training. Although the training may not have answered all their questions, they are taught to be independent thinkers and problem solvers. The other Chulalongkorn professor said that these graduates do quite well because Thailand needs more piano teachers to meet current demands for piano lessons. These graduates have a greater opportunity to succeed than those piano teachers who are not piano graduates. Those who go abroad to further their studies have an even better chance to be successful than those who do not. A Payap professor feels that their graduates are well-prepared to teach piano because of the education they received at Payap. Some students progress from Anna Magdalena Notebook pieces to a standard classical sonata, a Chopin Etude, and a Bach Prelude and Fugue in only four years of study.

Perceived Problems in Piano Pedagogy Training

The professors were divided on the issue as to whether current piano pedagogy training prepares students adequately for the piano teaching profession. Both Payap professors are satisfied with the current piano pedagogy training and course content for the two semesters. If possible, one of the professors hopes to offer a group teaching course, but he needs to do some research in this area since it is unfamiliar to him.

One professor from Chulalongkorn thought that pedagogy training prepares students quite adequately, but new problems arise every day. As a foundation, the training is adequate for the present situation in Thailand but current training still has room to develop. Piano graduates have piano pedagogy training, while the majority of piano teachers in Thailand are not music majors. Regardless of pedagogy training, this instructor feels that a successful teacher depends on each individual's own enthusiasm, experiences, and dedication to expand his or her knowledge on an ongoing basis. She says that current piano pedagogy training does not yet prepare future piano teachers adequately. The lack of other necessary courses such as performance practice limits the training.

One of the major problems encountered in teaching piano pedagogy, according to one Chulalongkorn professor, is that students do not have teaching experience. The professors have not made arrangements for piano pedagogy students to teach pre-college students as a part of the course requirements. Teaching experience is an important part of piano pedagogy training because the discussion in class needs student input and participation. Both Chulalongkorn professors agreed that piano pedagogy students need

practice teaching in private music schools. At present, however, the piano pedagogy teachers do not observe student teaching because it is done off campus.

Another problem is limited teaching materials. Most of these materials are owned by the piano pedagogy teacher rather than the university. She cannot purchase all the materials available in Thailand with her own personal funds. She hopes to acquire method books, teaching repertoire for all levels, and supplementary materials for the piano pedagogy program. The lack of textbooks and piano journals in Thai creates another problem for music study. Thai students generally do not have the reading skills to read English textbooks and journals even if they could afford them.

Because both departments' objectives are oriented more to performance than pedagogy, it is difficult to propose a course that emphasizes teaching, such as a student teaching or a teaching internship. One of the Chulalongkorn professors said that, although she has freedom in teaching and designing her course and curriculum, funding to promote workshops, lecture recitals, and other activities in piano pedagogy is limited. This limited budget issue also exists for the Payap professors.

Another cultural issue that causes problems in teaching was mentioned by one Payap professor. He said students will not let teachers know whether or not they understand concepts presented in class. To avoid this problem, he has to make them demonstrate their understanding in class. This way he can find out whether or not students understand the information discussed without making them feel embarrassed or feel that they are insulting the teacher.

Developments to Strengthen Current Undergraduate Piano Pedagogy Training

To strengthen current undergraduate piano pedagogy training, one of the Chulalongkorn professors suggested that the piano curriculum include additional courses in performance practices and a student teaching course with teacher observation and supervision. Most importantly, the training should encourage future teachers to have a love of teaching and a dedication to their profession. It should create as many opportunities as possible for students to practice teach and receive comments and suggestions from faculty observation. The observations could be done through video taping or in-class observations. The training should require a lecture recital as a course requirement to give students practice in giving lectures, workshops, and master classes. The department should add more facilities and teaching media to enhance teaching of pedagogy. She also hopes to expand the number of credit hours for piano pedagogy courses.

After surveying and exploring new materials, the other Chulalongkorn professor said that the curriculum needs revision to incorporate new teaching materials and topics. The course structure needs to allow more time for discussion, so that students can explore new ideas and trends in teaching. She also emphasizes flexibility in the teaching and learning situation because there are factors that contribute to each teaching situation which make it impossible for the piano pedagogy course to cover all possibilities.

The course requirements need to include teacher observation of student teaching. Another addition could be to require students to write lesson plans and lesson reports

when the piano pedagogy teacher cannot observe. The course needs to use technology such as the Internet to help students keep up to date.

One Payap professor suggested that current teachers form a group or an association to hold meetings and conferences to discuss teaching problems. These meetings would help him determine current needs to include in his course. He also thinks the course should include teaching contemporary music, piano journal subscriptions, teaching piano technique, and group piano teaching. Piano pedagogy courses need to help future teachers understand how to utilize all resources and techniques to the utmost. In addition, the other Payap professor said that by performing and teaching regularly, students will gain experiences that will benefit their future teaching careers. He added that a better music library as well as listening experiences would enhance the present training.

University Faculty Members' Attitudes, Values, and Beliefs Toward Piano Pedagogy

This section is organized into the following three sub-topics: Attitudes Toward Piano Pedagogy; Barriers in Promoting Piano Pedagogy Study; and Enhancing Piano Pedagogy Study in Universities.

Attitudes Toward Piano Pedagogy

The attitudes other music faculty members have toward piano pedagogy training at Chulalongkorn is different from that at Payap. At Chulalongkorn, in some performers' points of view, piano pedagogy is inferior to piano performance. Most faculty members are not interested in the pedagogy courses. In general, the attitude toward piano study

related to teaching is, if one can play and perform well, one can also teach well. Piano pedagogy is a refuge for those students who cannot play at the piano performance level. Although the piano pedagogy teachers would like to establish a more positive attitude toward piano pedagogy through their teaching, they have no control over the piano curriculum required for the degree or the attitudes of students and other professors. Those who can play at the piano performance level are influenced not to choose to be a piano pedagogy majors even if they are interested in teaching more than performance.

On the contrary, piano pedagogy teachers and students at Payap are confident in the course. There are two full-time pedagogy teachers. Topics in pedagogy are covered in depth. Faculty members see the piano pedagogy curriculum as a guideline for other instruments' curriculum and evaluation. They support and approve of the study.

Barriers in Promoting Piano Pedagogy Study

While one professor at Chulalongkorn does not experience any pressure in promoting the study of piano pedagogy, the other feels that it is difficult for her to help students understand its importance. Both have freedom in designing the course and they receive support from the department head. However, the main objective of the Faculty of Fine and Applied Arts is to produce performer/artists, not teachers. It is difficult to promote expansion in the piano pedagogy area because the University Academic Committee perceives piano pedagogy training as a duplication of the teacher training in the Department of Music Education which is a part of Faculty of Education. It is difficult

to explain to the committee the need of piano pedagogy training in the Faculty of Fine and Applied Arts piano program.

Another barrier experienced by one of the Chulalongkorn professors is the fact that she has no control over the piano curriculum and related courses in piano study. She is an advisor to senior piano pedagogy projects but not an academic advisor. Piano students are mainly influenced by their piano teachers in enrollment, major choice, and attitude. Some applied piano teachers and piano students are not fully supportive of piano pedagogy study and training.

At Chulalongkorn, neither the Department of Music nor the piano pedagogy facilities are well equipped. Practice facilities are limited and the budget is too small to acquire necessary material and equipment. There is no piano laboratory for group piano teaching. As a result, it is not included in piano pedagogy training. In fact, there is no opportunity for student teaching and observation at all. Since the department lacks teachers in the fields of music history, literature, and theory, piano pedagogy teachers are required to teach some of these subjects.

At Payap, the Department of Music is not a music education department. Its graduates who are hired by educational institutions need to acquire a government teacher's license by taking exams in addition to their degree. Payap University's Academic Committee perceives piano pedagogy as a course in the education field. Since the degree program is not in education, the department does not receive much funding to expand its facilities and materials to cover the broader aspects of piano pedagogy.

Fortunately, most guest lecturers and performers do not charge fees, so the school is able to offer public music performances and other music-related programs.

Enhancing Piano Pedagogy Study in Universities

To support pedagogy at Chulalongkorn, one professor said that the attitude toward piano pedagogy must be changed. Piano pedagogy cannot be known as a major for those who cannot perform. Pedagogy teachers need to engender positive attitudes toward the pedagogy major through their teaching and the quality of the course. The other professor said that faculty members see the needs and problems, but the Faculty of Fine and Applied Arts and the Faculty of Education need additional time to adjust their systems and objectives. Every department has the same limited budget problems, so all faculty members have to be patient.

One Payap professor hopes to propose an increase of budget for facilities and materials to promote and support piano pedagogy study at the university. He specifically wants to purchase multimedia materials such as cassette tapes and video tapes of musical performances and teaching demonstrations, as well as new computer software. He hopes to organize groups of colleagues who meet to share new materials and ideas related to piano teaching. If he keeps submitting proposals to the university administration for financial support, he may gradually receive more funding. The other professor adds that he wishes there were more concerts and performances in Chiangmai for students, teachers, and other interested people to attend. Attending live performances is the best way to enhance musical understanding and music education.

Views on the Future of Piano Pedagogy Training in Thailand

This section is organized into the following two sub-topics: The Role of Piano Pedagogy in Thai Society and Its Future; and Piano Pedagogy Instructors' Plans to Promote a Piano Pedagogy Program.

The Role of Piano Pedagogy in Thai Society and Its Future

From the point of view of a Chulalongkorn professor, piano pedagogy does not fit well into Thai society yet, because people think anyone who studied piano also is capable of teaching it. It is very hard to convince most people of the benefits of piano pedagogy training. However, piano study is a part of Thai society. It is an expression of social status as well as a hobby for children. People understand that piano study also develops logical thinking, coordination and concentration.

The other Chulalongkorn professor said that piano study in general is fashionable in Thai society. People see benefits of piano study as byproducts for the good of other studies (for example, regular school subjects). They rarely support piano study for the sake of music and art. Some parents support the idea of young people becoming piano teachers if they like music and would like to teach. Unfortunately most parents consider the piano teaching profession as a second job rather than a main occupation.

A professor at Payap says that the piano is an instrument that is pleasing to people and is capable of producing most kinds of music. Piano music is suitable for most environments, including homes and public places. For the other Payap professor, piano education is a part of the westernization of Thailand. He thinks Christianity played a

major role in the process because Christians promote music as a part of the church.

Sometimes he feels like he is a part of the “destruction” of the Thai culture because he is teaching Western classical music. He hopes that he is embracing Western culture to promote a creative mixture.

All professors agreed that piano pedagogy has an important influence on creating interest and appreciation of Western music in Thailand. Although these students are a small group of future piano teachers, piano pedagogy training provides a foundation for musical growth in the society. Students who study pedagogy have positive attitudes toward music and teaching. They will in turn create more students who have interests in and appreciate Western classical music.

All professors confirmed that the future of piano pedagogy in Thailand is promising. One of the Payap professors thinks the growing number of departments of music at both undergraduate and graduate levels will influence the growth of piano pedagogy training in Thailand. With majors in piano pedagogy, there is a stronger potential for development and improvement in piano teaching. A professor at Chulalongkorn remarked that piano pedagogy will become popular and more developed in the future. There will be more people who are interested in furthering their studies in this field since piano pedagogy will be perceived as a more practical field of study than performance. Piano teachers likely will be in more demand than piano performers. Piano pedagogy graduates will have major roles in Thai piano study once the society sees that quality piano education comes from people who were trained in piano pedagogy. In five to ten years the studios of graduates trained in piano pedagogy will flourish. These piano

teachers will gradually replace those teachers who only studied piano privately for a short time and were not piano majors.

Piano Pedagogy Instructors' Plans to Promote a Piano Pedagogy Program

To support the growth of piano pedagogy training at the undergraduate level, a Payap professor said that students who study the necessary components of piano pedagogy and teaching will be leaders in the field. The other Payap professor suggested workshops on piano pedagogy for current piano teachers to increase their abilities as teachers. Topics should relate to their needs, especially exam preparation. In this way, enthusiasm about piano pedagogy could be developed.

One professor at Chulalongkorn said that she needs to continue updating her own information from abroad and use her experiences to guide students. She hopes that through her work and that of her students new ideas and information will spread in piano study. In addition to teaching at the university, she would like to support the growth of piano pedagogy training by giving special lectures at other institutions. She also hopes to write a pedagogy text in Thai. The other professor added that requiring piano pedagogy majors to complete a "serious and standard" senior project or a lecture recital in piano pedagogy will help promote the study. She plans to create opportunities for undergraduate students to make their own decisions about selecting a major without outside influences and to provide student teaching experiences for pedagogy students. These experiences will allow future teachers to obtain quality training.

When asked about plans to promote pedagogy programs at his institution, a Payap professor said that he wants to use the university's project for teaching community children on weekends to help piano pedagogy students gain teaching experience. He also plans to write and update the piano curriculum at the university. The other professor added that class discussions of supervised student teaching should be added to enhance the piano pedagogy course at Payab University. Students need hands-on experience and direct feedback from pedagogy teachers to improve teaching skills. This will result in better training because there will be immediate feedback and discussion after observation by the pedagogy teacher. One Chulalongkorn professor plans to offer more courses that are pertinent to piano pedagogy training including performance practice and student teaching (practicum). She also wants to increase the credit hours for each piano pedagogy course. She hopes to be able to coordinate student teaching with private music schools to provide teaching opportunities for pedagogy students. Instead of using only college non-piano majors as piano students in the project presentations, piano pedagogy students can have actual piano students as their models. Also, she plans to have her piano pedagogy students present their senior projects in private music schools as well as at the university. This will introduce future graduates to the general community and will help foster future support. The other professor added that she could be a coordinator for her students and an interested public by incorporating new information from abroad to enhance the training program at her institution.

CHAPTER V
INTERVIEW INFORMATION FROM
UNIVERSITIES THAT CURRENTLY DO NOT OFFER
PIANO PEDAGOGY COURSES

The universities in Thailand that currently do not offer piano pedagogy courses are Chulalongkorn University, Faculty of Education, Department of Music Education; Kasetsart University, Faculty of Humanities, Department of Music; Mahidol University, Faculty of Fine Arts, Department of Music; and Srinakharinwirot University, Faculty of Fine and Applied Arts, Department of Music. Each of these departments has one full-time piano professor or one part-time piano teacher who teaches all of the piano majors and piano emphasis students in the department. Interviews were conducted with these professors or the head of the music department who is responsible for piano study. A total of four professors were interviewed in this phase of study. The same interview questions used with the participants of the schools that offer piano pedagogy courses were used, except for the category “Undergraduate Piano Students and Piano Pedagogy Training Program”, which applies only to schools that offer pedagogy courses. Although some responses from professors who offer pedagogy courses were similar to those professors who did not offer pedagogy, they are presented separately for clarity.

Information from interviews with all participants has been synthesized by topic and organized into four categories: Current Pre-College Piano Study in Thailand; Interrelationship of Piano Pedagogy Training and The Examination Systems; University Faculty Members' Attitudes, Values, and Beliefs Toward Piano Pedagogy; and Views on the Future of Piano Pedagogy Training in Thailand.

Current Pre-College Piano Study in Thailand

This section is organized into the following five sub-topics: Attitudes, Beliefs, and Social Values Toward Piano Study; Thai Cultures, Customs, and Traditions that Effect Piano Study; Perceived Problems in Pre-College Piano Study; University Faculty Members' Suggestions on Pre-College Piano Study; and Contributions of Piano Pedagogy Training to Pre-College Piano Study.

Attitudes, Beliefs, and Social Values Toward Piano Study

All professors said that many Thai people believe that children should study Western music. Piano is the principle instrument of study due to its beauty of sound. Their attitudes toward piano are that it represents good taste, class, and social status. The growth of music schools, the increasing number of piano teachers who are graduates from abroad, competitions, and concerts make parents feel that music is more accessible. Because many parents were unable to take piano lessons when they were young, they hope their children can experience opportunities that they did not have. They believe that piano lessons will help their children make better use of their spare time when they are not

doing regular school work. Piano lessons also will help them become more well-rounded. Since parents have a limited knowledge of music, they trust their children's education to the teacher. Few parents ask questions about lessons, teaching, and learning. On the other hand, parents who have more knowledge about music are usually more involved in their children's piano study.

The Mahidol professor said that music traditionally was not perceived by common people as an honorable profession (with the exception of court musicians).

Artists/musicians were usually poor and therefore did not have honor because money was and still is the main indicator of class and honor in Thailand. This situation leads parents to discourage children from considering music as a profession. However, enrolling children in piano lessons is looked upon by parents as a symbol of higher social status. Because financial stability intertwines with social status, those who can afford piano lessons or ballet lessons are thought to be more well-to-do. These social objectives are the main motivation for parents to have children study piano. Most people believe that piano and music are hobbies. Many do not regard piano study as a discipline that needs time and effort. Thus, piano lessons are perceived as an extra-curricular activity and a social trend for children from well-to-do families. Parents and children consider piano lessons a secondary priority.

Thai Cultures, Customs, and Traditions that Effect Piano Study

Thai culture dictates that children must listen to and respect older people including parents and teachers. Due to this tradition, many children take piano lessons without

being interested in them. As a result, some piano students do not practice and complete their assignments regularly because parents do not expect it. Many of them remain uninterested but continue to take lessons and practice just enough to please their parents. This leads to slow progress, and eventually students discontinue lessons.

A Thai cultural issue that affects piano study is the belief that students have to follow what their teachers say exactly to show respect to the teacher. A prevailing belief is that teachers are authoritative figures. The teachers know best and one should follow and believe them wholeheartedly. Obedience to teachers is one of many gestures that shows respect. Consequently most Thai students do only what the teachers tell them to do. These factors contribute to students becoming passive, since developing new ideas may be considered as going against the teacher's authority. By having opposing ideas, students risk the possibility of not being well accepted by teachers. Many students stay with assigned books instead of exploring other sources such as the library. The innate characteristic of taking things easy and favoring instant conveniences instead of thinking of long term advantages is called "sabai sabai" in Thai. Students feel that it is an inconvenience to expand their knowledge on their own since it may show disrespect to their teacher. In this way, most Thai students are not encouraged to be independent thinkers. Both the teacher and the student may become closed-minded. Many Thai adults are intimidated by new ideas and technology. Instead of trying to learn and utilize them, they reject them because they are foreign. They think their own knowledge is sufficient regardless of how outdated it is. Another issue that is embedded in Thai culture is that teachers do not impart all of their knowledge to students. Teachers must always know

more than their students and be the best in their field. In short, teachers do not want competition from their students. If teachers give away all their knowledge, they will likely create their own rivals.

The Srinakharinwirot professor said that generally Thai educational beliefs do not encourage students to use the library. Teachers provide instant information instead of having students search on their own. Reports and compositions typically are not assigned until students are older. Therefore, most students have difficulty writing reports when they are required to do so at the college level. A few try on their own to write an original report for other students to copy. Often all of the reports in the class look exactly alike. Teachers have to decipher whose report is the original and whose is not. Some schools encourage students to have their own ideas, but the majority of schools expect students to follow the ideas of their teachers. Although some students may have other opinions on a subject, they are required to have the same viewpoints as their teacher, resulting in students who grow up to be dependent learners.

Music courses at the pre-college level are not as important as other classes like math, science, and social studies, because these subjects are included on the national university entrance exam. Minimal credit hours are assigned to music courses in school (e.g., 0.5 credit hours). Therefore, most students place little emphasis on music courses in school. Those who are interested in music seek private lessons. Although some students do not want to be music majors, they continue to be interested in piano study and take lessons; later they become part-time piano teachers. This situation leads to piano teachers who know little about music, piano study, and good teaching.

Many college piano majors truly love music and piano, but some just want to be accepted into one of the public universities. Thai culture considers it honorable to attend a public university and receive a Bachelor's Degree from one of the government universities. As long as they attend a public university, many students do not care about their majors. Even though they are piano majors, some are not sincerely interested in piano study.

There are other students and parents who understand the importance of music. These people want to learn and understand music. The belief that the music profession is dishonorable no longer exists among these people. The fact that there are more promising young piano students proves that some parents encourage and support their children's dedication to piano study. Those who are interested in piano lessons are diligent in practicing. Their goal is to be the best, which may translate into playing fast with the best technique. They may learn pieces that are technically difficult without paying attention to theoretical structure, historical background, or musical quality. If they hear a piece that sounds hard, they will try to learn it. On the other hand, a few students study theory and history in addition to trying to play hard pieces.

All professors who were interviewed agreed that students of today are much better than those of five years ago. Their level of playing is higher and they learn faster and with more understanding. Educational materials are more readily available to provide students with more opportunities to expand their knowledge and vary their perspectives. Concerts, performances, and recordings help promote music and motivate students to expand their

repertoire. Piano competitions in Thailand also motivate students to work more diligently and may cause them to understand music more.

New teachers who have graduated from abroad have new perspectives and ideas that encourage new ways of learning. Students now have more choices to select a teacher who matches their personalities and learning styles. Because these new teachers pay detailed attention to careful reading and musical interpretation, students are likely to carry on work of this quality.

Perceived Problems in Pre-College Piano Study

The Kasetsart professor stated that the majority of Thai piano teachers were not piano majors yet some local teachers are competent. The natural ability or talent of each teacher is a major factor in how effectively he or she teaches. However, the professors at the Department of Music Education, Chulalongkorn University and the Mahidol University agreed that many piano teachers lack knowledge and understanding in music history and theory. They only teach their students to read musical notation accurately and do not teach the history and music theory related to each piece to enhance comprehensive musical understanding.

The Mahidol professor felt that current piano study emphasizes notational signs more than musical sound. Students spend little time developing listening skills. This causes students to rely on visual ability rather than aural ability. They interpret signs and symbols before actually hearing. The professor in the Department of Music Education, Chulalongkorn University added that most teachers do not spend enough time on aural

training, creative activities, and keyboard skills from the beginning. Teachers often find it difficult to incorporate these skills, since they did not grow up learning improvisation. If they do not start now, the next generation of teachers will likewise not include them in the curriculum.

Most students do not have opportunities to play duets or other ensemble pieces with other piano students or with instrumentalists, so they lack ensemble experience. Piano and music lessons are secondary in importance for many reasons, including a busy school schedule, homework, and Bangkok traffic problems. Teachers fail to encourage students to become involved in more music activities because of these factors.

University Faculty Members' Suggestions on Pre-College Piano Study

All professors agreed that teachers need to read books, journals, and magazines on music, as well as attend workshops and lectures on piano teaching and playing. In this way, they can expand and update their knowledge. Teachers should be able to play every piece that they teach students. Playing pieces before teaching them will help them teach with understanding. The Kasetsart professor added that by continuing to perform and take exams, they would better understand the process of preparing for performances and exams.

The Srinakharinwirot professor stated that teachers need to have more sense of responsibility and discipline. If teachers have a sense of responsibility, they will plan for the future of their students. Discipline in piano teaching includes encouraging students to acquire a strong sense of rhythm and play with expression to make the music come to life.

Teachers should always search for ways to help students understand music thoroughly. They should enhance students' imagination, urge them to pay attention to each piece's character, as well as help them to express their musical ideas effectively.

The professor in the Department of Music Education, Chulalongkorn University said that teachers should not take more students than they can teach effectively. They should give sole attention, sensitivity, and dedication to each and every student, not just those who play well. Teachers should also strive to understand each student's personality, character, temperament, and learning style. In many cases, students do not know how to expand their knowledge and incorporate information they have learned to help their playing. Therefore, teachers need to guide them without waiting for them to ask for help. In addition, he stated that teachers and students should seize every opportunity to play chamber music to enrich communication among musicians.

The Mahidol professor added that teachers should cultivate open-mindedness and should be adventurous to enhance their knowledge of piano teaching. They also should incorporate new ideas and technology to support piano teaching and learning. Most of all they should be dedicated to imparting all they know to their students so that the old tradition of holding back knowledge can be stopped for the good of future generations. He also encouraged teachers to acquire not only the ability to teach music, but also a comprehensive knowledge of music, so they will be able to incorporate theory, form and analysis, history, and musicianship into piano study. This understanding will help students learn pieces faster and see the whole picture instead of bits and pieces of information

related to the technical aspects of playing. They should also use teaching techniques that emphasize sound before notational signs.

Contributions of Piano Pedagogy Training to Pre-College Piano Study

Every professor stated that piano pedagogy will teach future teachers how to teach. They will have opportunities to study materials, methods, teaching and learning sequences, as well as learning styles. The training also will encourage them to see the importance and necessity of incorporating all aspects of music study into piano lessons. If teachers emphasize these aspects, students will certainly learn and value them, which will increase the quality of teaching and learning in the future. Piano pedagogy training could help future piano teachers understand the importance of sound before signs as well as the balance between reading and listening. The training could help them to teach using techniques that encourage students to understand, think about, and express sound before learning about notational signs. Piano pedagogy will help future teachers understand child development, child psychology, child perception, and learning sequences which will help them teach each child as an individual.

All professors agreed that piano pedagogy programs should be available not only to college piano students but also to piano teachers. Workshops or special courses should be arranged for piano teachers to expand and update their knowledge of piano teaching and learning. This kind of educational activity should be arranged often, regularly, and in depth.

Interrelationship of Piano Pedagogy Training and The Examination Systems

This section is organized into the following four sub-topics: Attitudes, Beliefs, and Social Values Toward Piano Examinations; Advantages and Disadvantages of Piano Examinations that Influence Piano Study; University Faculty Members' Suggestions on Piano Examinations; and Contributions of Piano Pedagogy Training to Piano Examinations.

Attitudes, Beliefs, and Social Values Toward Piano Examinations

Parents associate piano lessons with the British exam systems. Yamaha schools also offer exams for students enrolled in their schools, but the British exams are more popular. Parents see these exams as evaluations of their children's progress similar to those they take in school. Parents often force teachers to prepare students for exams whether they want to or not. Many parents think that piano lessons are for taking and passing exams alone and that exams are a reflection of the piano teacher's ability to teach piano. Exams set standards that the parents can use in their social conversations.

Students' feelings about exams vary. Not every student wants to take the exams since exams sometimes create tension for them. Sometimes teachers or parents push students to skip from one level to a much higher level, for example, from grade 5 to grade 8 without taking the grade 6 and grade 7 exams. All professors feel that skipping exams causes students to miss necessary elements in piano study. Students who skip often do not have the skills, ability or musical understanding appropriate for the exams they are taking. This results in a poor foundation for musical growth.

Many students take exams for grades but may not really like music. Exams become a form of competition among students. Those who pass to higher levels in a shorter period of time feel that they are winners. Unfortunately, this causes some students to see piano lessons as a cause of tension, anxiety, and pressure instead of a pleasurable and happy learning experience. Many students study only to pass exams, not for the sake of music and comprehensive musical growth.

Advantages and Disadvantages of Piano Examinations that Influence Piano Study

All professors agreed that many piano teachers believe in exam systems as an evaluation and standardization for their students and their teaching. These exams are proof of their success in teaching, if their students are able to pass. One of the advantages of the exams is that they give students goals in their piano study. They create an opportunity to compete with oneself. The exams provide a curriculum that encourages teachers and students to spend time on requirements such as scales, arpeggios, and aural training. This creates some discipline in piano study, instead of teaching only pieces and neglecting other requirements that support musicianship. The requirements force students to understand each piece of exam repertoire and encourage technical development. Teachers must be alert, active, diligent, and enthusiastic to prepare students for exams. If students pass exams with distinction, they gain confidence. This encourages and motivates them to continue to work hard. If students fail the exams, they often reevaluate themselves and their teachers to see where improvements can be made.

Exams can also lead to teaching that prepares students only to pass exams. Many students learn three exam pieces each year, which results in limited repertoire. Many students need pieces that increase their perception and encourage them to experience a diversity in musical style. Some exam repertoire lists provide limited choices for teachers and students. Teachers can fall into the routine of constantly teaching the same repertoire. These teachers can become closed-minded. It is too easy for both the teacher and the student to focus only on the exams without developing a broad base for piano playing. Not only may students have limited repertoire, but they also may be weak in sightreading, aural skills, and keyboard skills, and lack ensemble experience. All professors agreed that studying just for the sake of taking and passing exams limits piano study.

Taking exams can be an unpleasant experience for many students. Many base all their interest, hope, and self worth on their exam results, which causes them to experience emotional anxiety. This anxiety results in students dropping out of lessons to avoid exams. English, too, may be a barrier for many students who do not understand or speak it well because most examiners do not speak Thai. Students who fail exams can become very discouraged. Some professors feel that it is unfair to judge each student's entire year of work by a ten-minute exam, especially since judging standards vary according to each examiner's experience.

University Faculty Members' Suggestions on Piano Examinations

The Mahidol professor felt that it is not necessary for students to take exams every year. All professors agreed that teachers should not teach for the sake of exams alone.

Students should have time to study all aspects of music instead of focusing only on meeting exam requirements. Even though there are three pieces the students must learn, teachers should help the students understand each piece to the fullest, theoretically, historically, technically, and musically. Teachers should give choices in interpretation and style. They should guide students to apply form and analysis to each piece for further understanding without focusing only on technical aspects. Teachers should create activities to help students become musically independent by guiding students to experience different choices of interpretation and to express their ideas. Teachers should help students develop effective practice techniques. Teachers have a major role in helping students learn more pieces and grow musically through preparation and taking exams.

The professors from the Department of Music Education, Chulalongkorn University and the Mahidol University suggested that both students and teachers are responsible for utilizing lesson time effectively. Teachers should assign homework that requires students to spend time developing musical understanding beyond the perfecting of exam pieces. This will enhance independent learning. When teachers plan lessons to include other musical activities, such as aural training, sightreading, keyboard skills, and repertoire other than exam pieces, students benefit the most from each lesson. Students should, in turn, be responsible for all assignments. The Chulalongkorn professor emphasized that teachers should lead the way by encouraging and preparing students to apply knowledge to all their future encounters with music. Both professors confirmed that students should develop the ability to generalize and transfer knowledge independently.

The Mahidol professor added that the teaching and learning of piano should be for the understanding, appreciation, and expression of music. Thus, music is an end in itself.

In addition, professors from Kasetsart and Srinakharinwirot suggested that teachers provide supplementary materials and other repertoire that reinforce concepts from the exam pieces rather than drilling the same three pieces for the whole year. Other pieces allow students to apply concepts that they have learned. Additional aural and musicianship training, ensemble or studio performance, and masterclasses also are needed. The Srinakharinwirot professor recommended that teachers and students should not judge themselves only by their ability to pass exams. Each person has a different ability level and talent, so one should not be conceited or discouraged by exam results.

Contributions of Piano Pedagogy Training to Piano Examinations

All professors agreed that piano pedagogy programs provide future teachers with a knowledge of each exam system. The training allows piano pedagogy students to study all exam systems available in Thailand and understand their objectives. It also helps them understand how to plan piano lessons and utilize these exams for the sake of musical learning. Students have an opportunity to study each system's content and objectives. They compare each system's advantages and disadvantages in teaching and learning. Piano pedagogy study helps future teachers learn how to use the systems to benefit students the most. Piano pedagogy also provides students with teaching techniques that they can use in piano teaching. They study about teaching sequences that support the students' learning styles and can then apply these to preparing students for examinations.

University Faculty Members' Attitudes, Values, and Beliefs Toward Piano Pedagogy

All university faculty members agree in their support of piano pedagogy course offerings in the future. They think piano pedagogy training helps prepare students to teach effectively. Even though these universities do not yet offer the course, the only barriers to offering such courses are budget, facilities, and school policy. Each university has its own unique situation as to why a piano pedagogy course is not offered. The following paragraphs present each department's current situation related to the establishment of piano pedagogy program.

For the Department of Music Education, Faculty of Education, Chulalongkorn University there are limited budgets and facilities to support piano and piano pedagogy study. A proposal for budget and facility needs can be submitted but it takes time, especially if expensive equipment is needed.

Srinakharinwirot faces the same problems, but the future of a piano pedagogy program is promising. A ten-unit electronic piano lab will be available next year. The Faculty of Fine Arts will have its own intern teaching program independent from the Faculty of Education. Students will have a choice between doing their intern teaching in private schools, at the Srinakharinwirot University Demonstration School, or in other public schools. Both the university faculty member who is responsible for the student's intern teaching and the applied piano professor will participate in observing student teaching. Every faculty member supports all courses and activities that enhance their students' abilities to study and learn. The faculty Dean also understands the faculty's need to develop and expand in the field of piano pedagogy.

At Mahidol, the facilities are not yet completed, but there is no problem with budget. As of now there are not enough practice rooms, classrooms, and instruments. Hopefully, in the future the facilities will be improved. Mahidol has a community applied music school staffed by teachers from the university and the community school itself. Unfortunately, intern teaching is not done at this community school. In the future Mahidol should be able to benefit from the community school by arranging for student teachers to complete practice teaching at this site. The school policy supports and promotes future development of the piano pedagogy training program. The professor believes that there is no problem in asking for support from the school.

The Kasetsart University administration considers piano pedagogy a subject that is teaching related. Therefore such a course should be considered part of the education department and not part of the performing arts major, which is in the humanities department. However, it should not be difficult to approve a piano pedagogy course as far as budget is concerned. The budget committee can reduce or increase funds according to the perceived needs of the whole university. Not all facilities or materials can be purchased in a short period of time, so some delay is expected. The faculty cannot expect the proposed budget to be approved in full because it depends on the limited government's budget for public institutions. In general, a piano pedagogy course offering does not interfere with school policy because it supports educational growth. Nonetheless, the music faculty needs to clarify piano pedagogy course objectives and the nature of the course to avoid misunderstanding when making their proposal to the university administration.

According to all professors in these institutions, they were interested in offering piano pedagogy courses when piano pedagogy teachers, budget and facilities are available although this may not be in the near future.

Views on the Future of Piano Pedagogy Training in Thailand

This section is organized into the following two sub-topics: The Role of Piano Pedagogy in Thai Society and Its Future; and Faculty Members' Plans to Promote a Piano Pedagogy Program.

The Role of Piano Pedagogy in Thai Society and Its Future

All professors agreed that piano lessons are an integral part of Thai society. Piano can be used in music classes in schools to demonstrate many aspects of music. By using piano as an aid, musical analysis is easier. The piano is complete in itself without other musical instruments to accompany it. It has a vast repertoire. Piano study is becoming the norm for children, especially girls. It aids with a child's overall development.

The professor at the Department of Music Education, Chulalongkorn stated that the traditional Thai way of study depends on teacher guidance more than independent learning. There are four necessary elements in piano study: curriculum; teaching; evaluation; and materials. Unfortunately, there is no official standard certification required for piano teachers to guarantee that teachers have a clear and in-depth understanding of these four elements. The role of music education in Thai society needs to further emphasize the importance of these four elements to enhance the quality of piano study.

The Mahidol professor hopes that parents and children will understand the benefits of piano lessons and not just enroll their children because it is expected by the society. The Kasetsart professor believes that piano is the most popular instrument, which will lead to improvement in piano studies through more university graduates and new faculty members at the university level to meet the needs of society.

Piano pedagogy can help promote interest in Western classical music through graduates of its programs. The study will encourage and prepare future piano teachers to teach piano with understanding while laying a foundation for music appreciation in future piano students. Piano pedagogy training should help new teachers understand the value of classical music, which will hopefully increase the value Thai society places on classical music and result in even better musicians and an increasing number of music lovers. However, the professor from the Department of Music Education, Chulalongkorn feels that this will take time, since each pedagogy course can only produce a limited number of students and not many institutions offer piano pedagogy. He feels that music appreciation courses can produce more people who enjoy music than piano pedagogy courses can.

All professors recognize that piano pedagogy study will continue to be popular. Many new graduates from abroad will work for the good of the piano teaching profession, which will lead to more interest in the field. The field has a promising future depending on the availability of piano pedagogy teachers and their enthusiasm in teaching and providing activities for teachers to update and improve their skills. There will be more universities offering piano pedagogy courses and piano pedagogy majors. In the beginning, the lack of teachers, curriculum, budget, and texts may be barriers. It will take a while for piano

pedagogy to be developed to the level of other fields of study. On the other hand, many students should be interested in piano pedagogy, since few will be able to succeed as performance artists. Piano teachers definitely are needed in Thailand.

Faculty Members' Plans to Promote a Piano Pedagogy Program

All professors are not certain when a piano pedagogy course will be offered. They confirm that piano pedagogy training also should be available to active teachers to allow and encourage them to expand and update their knowledge and teaching skills. Educating the public will help them understand the importance of piano pedagogy training. Workshops, concerts, and lectures should be presented as a form of continuing education.

The professor at the Department of Music Education, Chulalongkorn University recommended that an undergraduate piano pedagogy course should be a two-semester course. In addition, a graduate-level pedagogy course and special courses for community teachers should be offered. The school needs a specialist in piano pedagogy who is responsible for this field of study. This professor's suggestions for further improvement in the field are encouraged by the department.

The Srinakharinwirot professor said that the university needs to obtain more funding to support the establishment of piano pedagogy facilities, curriculum, texts, and other necessities for the study of piano pedagogy. The participants would gain new ideas and information while the university would strengthen its reputation. The professor also stated that traffic problems are difficult and that a convenient class time should be found to

allow more student participation. A public relations campaign is needed to encourage teachers to enroll.

In addition, the Kasetsart professor said that seminars on piano pedagogy and music-related issues will encourage students to choose this university's piano pedagogy program and would aid in recruitment. The department should propose new projects with work plans, curriculum, objectives, budget, teachers, foreseeable results, announcements and public relations to attract students. The piano pedagogy major's purpose is to produce graduates who will work for the good of piano education and improve the quality of piano teaching in Thailand. This project is one that the university will support because it will improve its own reputation.

The Mahidol professor added that although the budget is limited, writing or translating textbooks are projects that will reach a lot of people at one time. He felt that all piano majors should be required to take piano pedagogy. In addition, the university should present lecture series and concerts by invited specialists to help students learn about various teaching techniques and styles. The piano pedagogy teacher should arrange to have students practice teaching using Mahidol's community applied music school. Students will learn both theoretical and practical aspects through this hands-on approach. He hopes that the university will do everything possible to raise the standards and quality of the music programs, especially piano, so they are at the international level. Piano graduates then will be competent piano performers and teachers with a well-rounded knowledge and understanding of music theory, harmony, and history. He also hopes that all students will love music and work for the good of the society.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This chapter presents a summary and conclusions from the study, with the author's comments on information derived from questionnaires and interviews with the eight participating university faculty members. It also gives recommendations in three areas: the enhancement of current pre-college piano study; the expansion of piano pedagogy training; and suggested further study.

Summary

The purpose of the study was to determine the status of undergraduate piano pedagogy course offerings in Thai universities. The study was conducted through the use of a questionnaire and interviews. It ascertained current course content, organization, and unique features, as well as problems involved in teaching pedagogy in Thailand. It also verified perceived problems and needs in the field of undergraduate piano pedagogy and current pre-college piano study from the viewpoint of eight university piano pedagogy instructors, piano professors who are responsible for piano study, and music education department chairs in six departments of five universities.

The questionnaires were completed by two piano pedagogy professors from Chulalongkorn University, Faculty of Fine and Applied Arts, and two from Payap University, Faculty of Humanities. Interviews were conducted with the same four piano pedagogy professors. Interviews also were conducted with four professors from the four departments that do not offer the piano pedagogy courses. These departments are at Chulalongkorn University, Faculty of Education; Kasetsart University; Mahidol University; and Srinakharinwirot University.

Conclusions

From the information gathered, all eight participating professors mostly agreed on topics discussed in the study. A composite of the author's comments and conclusions based on information obtained from completed questionnaires and interviews is organized in the following six categories: a) Pre-College Piano Study in Thailand: Current Situation and Perceived Problems; b) Piano Examination Systems: Current Situation and Effects on Pre-College Piano Study; c) University Faculty Members' Suggestions on Pre-College Piano Study and Examinations; d) Contributions of Piano Pedagogy Training to Pre-College Piano Study and Examinations; e) Piano Pedagogy Courses in Thai Universities: Current Situation and Perceived Problems; and f) University Faculty Members' Views on the future and Suggestions to Strengthen Piano Pedagogy Training in Thailand.

Pre-College Piano Study in Thailand: Current Situation and Perceived Problems

Pre-college piano study in Thailand is influenced by Thai culture, values, attitudes and beliefs, the acceptance of Western values, and the British music schools' examination systems. The piano is perceived as a symbol of higher social status, but piano lessons are considered a secondary priority to classes such as math and science. Many parents do not regard piano lessons as a discipline that requires time and effort. The primary concern is not musical growth but the competitive aspect of piano study, where children earn certificates for passing piano exams. Piano study is seldom understood for its musical value but only for the enhancement of schoolwork and child development. However, some Thai parents understand the musical importance and benefits of piano study.

The Thai people have an innate relaxed character that favors instant conveniences and avoids bothering others; they tend not to think of long term advantages and disadvantages. They honor harmony, respect, and obedience to older people. Students show respect for teachers by following their teachers without considering their own opinions and individuality. Most of them avoid expressing their opinions openly. Students are not encouraged to explore new sources and information on their own and, consequently, rarely learn more than they are assigned. This type of study hinders individuality and produces passive and dependent learners.

Many teachers and students are close-minded. Most teachers tend to stop practicing and updating their knowledge and teaching skills after graduating or earning certificates. Many teachers seem to be intimidated by and lack of enthusiasm for new ways. Teachers, who are authoritative figures, tend to teach by rote or in the traditional

manner in which they were taught. They do not want to create their own rivals by giving away all their knowledge.

At present, there is no piano teacher certification in Thailand. The majority of piano teachers were not music majors in school. Thus, most piano lessons lack systematic training in aural skills, sight reading, creative activities, musicianship, keyboard skills, theory, and history to enhance a comprehensive musical growth. The lack of these skills is a barrier to students' musical development and enrichment. They rely on reading signs and symbols without attention to the development of aural skills and internal listening. Many teachers fail to develop progressive practice steps for students.

The author finds that the aforementioned problems contribute to the concept that practicing is primarily repetition without listening and self-observation. These factors also create students who rely on teachers to tell them everything they need to do rather than students who listen and make their own musical decisions. Since teachers emphasize the production of correct notes without giving practice steps that build the students' internal understanding of rhythmic elements, many students have problems with basic rhythm. They may play with correct pitch but fail to observe the character of meter, main pulse versus division of beat, and the overall mood and character of the piece. Unintentionally, most students and teachers fail to notice that students play every piece unimaginatively. A majority of students also have basic posture problems because teachers and students pay more attention to correct notes than posture and technique that enhance the desired sound.

From the author's experiences, there are few supplementary materials available for teachers and students to choose apart from the methods used. Most music stores do not offer a wide variety of publications for teaching. A reason could be a low rate of sales due to a small consumer group for supplementary materials. As a result, most students spend a long period of time learning difficult standard repertoire instead of progressing from easier preparatory pieces. Many teachers seem to make students learn pieces without considering individual needs. The limited choice of music also causes students to have little opportunity to explore a wide variety of musical styles, including contemporary music.

Piano Examination Systems: Current Situation and Effects on Pre-College Piano Study

Disadvantages and advantages of piano exams are presented in this section. Most parents perceive piano examinations as the main purpose for piano study, since examinations measure and evaluate their children's progress. Many competitive parents influence teachers to prepare their children for examinations without considering the disadvantages of the pressure on the students. Some students skip from one level of the exams to a much higher level, which deprives them of appropriate and progressive learning experiences. This often results in students not acquiring a strong foundation. Teachers who repeatedly teach the same exam repertoire fall into a routine that leads to uninteresting piano lessons. Many prefer ready-made instructions on how each exam piece should sound instead of encouraging students to try their own musical ideas. As a result, teachers and students are musically dependent. Both teachers and students focus

only on exams and neglect other necessary elements of comprehensive musical learning. This contributes to problems including limited repertoire; weak sight reading; weak aural skills; limited experience with ensemble music; and weak keyboard skills.

However, there are advantages in preparing for and taking piano exams. Piano exams can motivate students to plan and set goals for themselves. They learn that success does not come easily. They learn the elements that are required at each exam level, including music from two to three different styles and periods; they get experience in performing and coping with stage fright; and they learn aural, sight reading, and technical skills. They also need to learn each piece of music thoroughly to meet the minimum requirements for each exam level. Since the examiners do not know the students personally, students receive unbiased evaluations for further development in their piano study.

University Faculty Members' Suggestions on Pre-College Piano Study and Examinations

The following list of suggestions is a composite of the author's observations from information derived from interviews with the eight professors in institutions that offer undergraduate degrees in music. The list is organized in the following two groups: Characteristics and Role of the Piano Teacher; and Utilization of Piano Examinations.

Characteristics and Role of the Piano Teacher

- Piano teachers need to cultivate a sense of responsibility and discipline to plan for each student's long-term musical growth.

- Teachers should teach only the number of students that they can teach with quality and dedication instead of teaching more students than they can teach with full attention.
- Teachers should be sensitive to each student's personality, character, temperament, and learning style to create an effective learning experience.
- Teachers need to be adventurous and open to new ideas, contemporary piano repertoire, and technology, to support innovative teaching and learning.
- Teachers should help students comprehend, generalize, transfer, and apply knowledge independently.
- Teachers should continue to practice and perform to help them prepare their students for these activities.
- Teachers should attend workshops, lectures, and performances.
- Teachers should read handbooks for teaching, and books and journals on music and piano study, to expand their knowledge and stay current in their profession.

Utilization of Piano Examinations

- Teachers and students need to cooperate in using lesson time effectively.
- Students should study more than three exam pieces per year.
- Teachers and students should work and focus equally on every piece that is to be learned each year. Therefore, students can choose from pieces that they have mastered for the exams.

- Teachers should help students understand each piece theoretically, historically, technically, and musically through activities that encourage students to experience choices in interpretation and express their musical ideas.

- By learning other pieces in the same styles, students gain experience and understanding that enhances their study of the exam pieces.

- Ideally, students should have a higher level of skill and knowledge than what is required by the exam they are going to take.

Contributions of Piano Pedagogy Training to Pre-College Piano Study and Examinations

All professors agreed that piano pedagogy training helps future piano teachers in a variety of areas that are necessary for piano teaching. The training provides them with hands-on teaching experience under supervision of the piano pedagogy instructors. These elements are beneficial to their future piano students and their careers as teachers. If similar training is made available to current teachers as continuing education, they will be able to stay up-to-date. Future teachers also can learn about the objectives, content, advantages, and disadvantages of exam systems. They can utilize exams as tools to strengthen their students' piano study. Pedagogy allows them to acquire skills and techniques to help their future students prepare for exams effectively.

Piano Pedagogy Courses in Thai Universities: Current Situation and Perceived Problems

This section presents a summary of attitudes and beliefs that influence piano pedagogy study at the two Thai universities, including the course content, organization,

student teaching experience, professional development, problems in training and barriers in promoting the study.

Thai people believe that if one studies piano, one is capable of teaching it. In general, piano pedagogy training is not considered necessary for creating efficient piano teaching. Most people regard piano teaching as a secondary job for extra income and consequently believe that piano study and natural talent in teaching are sufficient for piano teaching. Some performers consider piano pedagogy inferior to piano performance. Therefore, piano pedagogy is a refuge for those students who cannot play at the level of piano performance majors. However, all professors agreed that piano pedagogy results in increased interest and appreciation of Western classical music in Thailand. Piano pedagogy equips future piano teachers to promote appreciation of classical music.

Chulalongkorn University, Faculty of Fine and Applied Arts, Department of Western Music, and Payap University, Faculty of Humanities, Department of Music, currently offer a two-semester piano pedagogy course. Chulalongkorn University offers piano pedagogy as a major for the Bachelor's degree program, and Payap University offers the two-semester piano pedagogy course as an elective. Students at both institutions have diverse backgrounds in their piano study. Some of them have obtained certificates such as Grade 8 or Licentiate level from one of the British exam systems while others have had only limited piano study. In general, Payap students have positive attitudes toward the importance of piano pedagogy study. Many Chulalongkorn students, however, think piano pedagogy is for those who do not have the ability to be performance

majors, even though some students want to be piano pedagogy majors because they like to teach.

The piano pedagogy courses at both universities are offered for two credit hours each semester, but the institutions organize the courses differently. Two Chulalongkorn piano pedagogy professors alternate teaching the two-semester course sequence every two years, while one of the Payap professors teaches the first semester and the other the second semester every year. At Chulalongkorn, the second semester course is a continuation of the first semester course, while at Payap, the second semester course covers performance practice and piano literature to enhance students' listening and understanding of various styles. Payap also offers a separate practical teaching course as an elective, but Chulalongkorn does not have a course that provides teaching experience.

Both universities have similar course content and requirements. The course content of both institutions mainly addresses the teaching of individual lessons and materials for beginner through intermediate levels. The course at Chulalongkorn includes teaching advanced students. From the information gathered, Chulalongkorn's course content is not standardized for both professors. Several topics are included by one professor but not the other and vice versa. In general, group teaching, teaching materials for group lessons and ensemble, related issues about group teaching, technology and current trends in piano pedagogy, and teaching techniques for keyboard functional skills are not addressed at either institution. Topics included by one institution but not the other are teaching aural training, selecting piano teaching literature, preparing students for piano examinations, and professional issues for independent piano teachers.

For piano pedagogy students to gain practical teaching experience at both Chulalongkorn and Payap, they are encouraged to discuss teaching problems both in and out of class. A seminar-like session is included in the piano pedagogy courses for the discussion. Payap has a weekend teaching project for the community that is managed by the Department of Music for its students to gain experience in teaching children. Student teachers who participate in this project receive supervision from the piano pedagogy professor. But student teachers do not observe the teaching of other professionals or fellow student teachers, nor do they observe and practice teach group lessons.

Chulalongkorn University, which offers a major in piano pedagogy, does not have a demonstration school or a project for practice teaching and observation. Students gain teaching experience only through in-class observation and teaching. Students teach each other or non-keyboard music majors. Observation and student teaching are a part of the two-semester course but are not standardized. One professor recommends while the other requires observation and student teaching. One professor recommends observation of Yamaha Music Education group instruction; otherwise there is no observation or student teaching of group lessons. Students may gain additional experience through teaching in an independent studio or at private music schools, but without any supervision or guidance from their piano pedagogy professors.

The only professional growth activity for students is attending piano workshops. There are no piano or music journals in Thai available for subscription. Music and piano textbooks in Thai are scarce. The ones in English are not accessible or affordable. There is no piano teachers' organization in Chiangmai where Payap University is located;

therefore, Payap students are denied the opportunity to enhance their professional growth. One of the Chulalongkorn professors arranges an educational field trip for students to visit a piano teacher's studio or a private music school that offers piano lessons.

The graduates from these two institutions pursue careers as piano teachers in private music schools or public schools. Some work as part-time piano teachers or part-time musicians while others may pursue careers in the music recording business or in music technology. Some graduates change into other fields altogether while others further their studies in the United States or Australia. All participating piano pedagogy professors had confidence in their graduates' abilities as teachers. They agreed that those graduates who have reached a more advanced level of playing have more potential as piano teachers because they have a good foundations in piano performance and pedagogy. However, the graduates who further their studies abroad have an even better chance for success. Current piano pedagogy training is adequate for the present situation, but there is room for further development and improvement.

Other problems in piano pedagogy training mentioned by the participants were:

- Lack of performance practice courses
- Lack of facilities for piano pedagogy study
- Limited funding
- The primary objective of music departments being to produce performers rather than teachers

University Faculty Members' Views on the Future and Suggestions to Strengthen Piano Pedagogy Training in Thailand

Even with all of its problems, the future of piano pedagogy study in Thailand is promising. More universities will offer piano pedagogy courses and piano pedagogy majors. Piano pedagogy will be perceived as a more practical field and be in more demand. The field has the potential for further development and improvement based on the enthusiasm of piano pedagogy teachers and graduates.

The current attitudes toward piano pedagogy must be changed so that they are positive and supportive. This can be accomplished through piano pedagogy teachers themselves and the quality of their courses. The goals and objectives of each music department and course offerings need time to change. Then funding can be found to expand and promote pedagogy study. Concerts, performances, workshops, and lectures arranged by universities and other music organizations to enhance piano study and music appreciation also are necessary. These activities will encourage teachers and pedagogy students to expand and update their teaching skills.

To enhance the current undergraduate piano pedagogy training, the piano curriculum must require piano pedagogy courses for all piano majors and include additional topics or courses that address performance practice, supervised student teaching, current trends in teaching, technology in piano teaching, and teaching group piano. Undergraduate piano students should be encouraged to make their own decisions about selecting a major without outside influences. Senior students need to present a standard senior project in piano pedagogy as a partial fulfillment of the degree to

demonstrate achievement in their field. Piano pedagogy professors should continue to stay abreast of new trends and give special lectures at other institutions to promote the exchange of ideas. The schools that do not yet offer piano pedagogy courses need specialists in the field and budget allocations to support the establishment of teacher training.

Recommendations

Recommendations by the author are organized in the following three areas:

Recommendations for Enhancement of Current Pre-College Piano Study;

Recommendations for Expansion of Piano Pedagogy Training in Thailand; and

Recommendations for Further Study.

Recommendations for Enhancement of Current Pre-College Piano Study

The musical development of a student depends on the positive relationship and cooperation between the student, the teacher, and the parents. They need to collaborate to create musical independence for the student. Musical enrichment activities at home, parents' support, and the ability of the teachers to teach are crucial in guiding students to love music and enhance their musical development. The following recommendations are organized in four categories: Role of Parents; Role of Piano Teachers; Utilization of Piano Examinations; and Piano Teachers' Professional Development.

Role of Parents

- Parents should cultivate a musical environment at home through daily listening to classical music, singing, musical discussion, and attendance at musical performances.
- They need to encourage children in music study by paying attention to their children's assignments, achievements, and giving them verbal and non-verbal support.
- These activities should be done naturally and positively so that music is incorporated into the lives of their children.

Role of Piano Teachers

- Piano teachers should be prepared not only to teach piano but also to teach music.
- They need basic knowledge of child psychology and development, philosophies of music education, Dalcroze Eurhythmics, Kodaly, and Orff to increase the effectiveness of piano lessons.
- Piano lessons should include listening, singing, and body movements to support rhythm, basic posture, coordination of body parts, gestures that enhance desirable sound, and expression of musical ideas.
- Teachers are responsible for helping students develop internal hearing and listening abilities through playing and other aural activities.
- Since the current aural tests which are part of piano exams are not correlated with the piano methods that are being used, teachers should develop a systematic curriculum to teach aural skills in piano lessons.

- Teachers should encourage students to work on their assignments independently and avoid using lesson time to complete homework.

- Clear progressive practice steps are essential for students to be independent and to take responsibility for making their practice time productive.

- Lesson time can be used for other aspects of music study including theory, history, creative and musicianship activities, and keyboard functional skills which should be covered systematically towards comprehensive musical development.

Utilization of Piano Examinations

- When utilizing piano exams as a part of an annual plan, teachers and students should cooperatively plan pieces in three or four groups representing different styles and periods to enhance the musical and technical development of each student. Each group should include easy, moderately difficult, and difficult pieces. In each group, the easy and moderately difficult pieces can be used to prepare, reinforce, and enhance the concepts, skills, and understanding needed for the difficult piece. At least one easy piece per week should be learned independently as a challenge for students. The moderately difficult pieces could be accomplished in two to four weeks. The difficult pieces could be achieved in two months and then put away for a while before bringing them back for further work. This should help students to gain skills and understanding beyond their exam levels.

- A minimum of one lesson per month should include duets with the teacher or a student partner for sight reading or ensemble repertoire to enhance sight reading, listening and ensemble skills.

Piano Teachers' Professional Development

- Professional organizations for piano teachers should be established to enhance continuing education activities and provide opportunities to explore new trends in piano teaching and exchange ideas with other professionals. Such organizations also can provide music appreciation classes for parents and students as special events to enhance and enrich their lives.

- In addition, professional organizations can provide certification for professional piano teachers. A certification program approved by the Thai government could give piano teachers greater credibility.

- A piano teachers' organization could initiate a Thai piano journal to enhance piano teaching.

Recommendations for Expansion of Piano Pedagogy Training in Thailand

Standardized piano pedagogy course content is needed at the undergraduate level at every school. The pedagogy courses should be expanded to two years with a two-hour weekly lecture and observation and student teaching for at least one and one half hours weekly. In addition to pedagogy courses at the undergraduate level, the curriculum should include courses in piano skills, performance practice, piano literature, keyboard functional skills, ensemble music, a junior recital, and a senior recital or project. The two departments that now offer piano pedagogy courses should expand to offer more courses for students to select and correlate with observation and student teaching. The following topics should be considered for additional courses:

- Group teaching strategies for elementary students, intermediate students, and advanced students; keyboard skills classes for keyboard majors; college piano classes for non-music majors, and non-keyboard music majors
- Teaching strategies for transfer students, advanced students, and adult/hobby students
- Teaching literature: literature for elementary-level; editions of standard intermediate-level literature; editions of standard advanced-level literature; supplementary ensemble literature for beginning students; adult/hobby beginning methods; college class piano texts for non-keyboard music majors and for non-music majors; supplementary solo and ensemble literature for adult group piano; intermediate-level student solo teaching and standard literature; intermediate-level student ensemble teaching and standard literature; advanced student solo and ensemble literature
- Other topics: philosophy of piano teaching; overview of child development and psychology; overview of Dalcroze Eurhythmics, Kodaly, and Orff; lesson planning; diagnostic skills to evaluate piano students; the relationship between performing and teaching; selecting piano teaching literature; organizational skills for teaching; group dynamics; motivating piano students; pre-school music methods; policies and procedures for independent piano studio management; advantages and disadvantages of private lessons, group lessons, and group lessons in conjunction with private lessons; career development for pianists; medical problems of pianists; copyright laws; stage fright; utilization of piano exams to enhance piano study; preparing students for

college entrance; preparing students for competition; reference books on pedagogy topics; history of piano pedagogy; overview of professional music organizations and music journals; purchase and care of keyboard instruments; music technology; and current trends in piano pedagogy

- Teaching techniques for harmonization, transposition, improvisation/creativity, teaching theory, aural training, score reading, computer technology, electronic keyboard technology, and jazz/blues/pop music
- Teaching aids: visual aids, audio and video tapes, games, computer software programs, MIDI hardware, and electronic keyboard laboratories

The piano pedagogy program should require observation and student teaching as a part of piano pedagogy courses. The observation and student teaching in the two institutions' pedagogy courses needs to be expanded with appropriate teaching chosen for each student from the following areas:

- Observation of beginner, elementary, intermediate, and advanced students
- Observation of the teaching of applied piano faculty, piano pedagogy faculty, independent piano teachers, general music classes in pre-college schools, Yamaha teachers, public music school piano teachers, private music school piano teachers, and other pedagogy students
- Observation of individual instruction of pre-school beginners, average-age beginners, older beginners, college non-keyboard music majors, college non-music majors,

adult/hobby students, Yamaha Music Education students, intermediate-level students, and advanced-level students

- Observation of group instruction of pre-school beginners, average-age beginners, older beginners, college non-keyboard music majors, college non-music majors, adult/hobby students, Yamaha Music Education students, intermediate-level students, and advanced-level students
- Student teaching should be observed by piano pedagogy and applied piano faculty.
- Group conferences should be used as an evaluation tool.
- Student teaching should occur in independent piano teacher studios, university demonstration schools, public school general music classes, private music school class piano lessons, Yamaha Music Education classes, and Yamaha piano lessons.
- Student teaching should include individual instruction of pre-school beginners, college non-keyboard music majors, college non-music majors, Yamaha Music Education students, intermediate-level students, and advanced-level students.
- Student teaching should include group instruction of pre-school beginners, average-age beginners, older beginners, college non-keyboard music majors, college non-music majors, adult/hobby students, Yamaha Music Education students, intermediate-level students, and advanced-level students.

Facilities and funding must be acquired to support the recommended expansion. Electronic piano laboratories, a piano pedagogy resource center, and a demonstration school or continuing education division will be essential to the development of piano

pedagogy study. Financial support also is crucial to acquire materials for a music library and a listening laboratory, and provide teaching materials, and technological equipments. Funding can be obtained through government or private organization loans.

At present, the Thai economy is poor, resulting in limited budgets for all institutions and making funding for expansion doubtful. An interim solution can be found through a cooperative arrangement between university music departments and private music schools that offer music lessons to pre-college students. This collaboration would enable piano pedagogy students to do student teaching and observation at these private music schools, and the university pedagogy instructors could supervise these students at the schools.

Piano pedagogy texts in Thai also are needed. University faculty members and other graduates should translate existing English piano pedagogy texts and piano methods or write original ones. In addition, Thai piano journals should be started.

Recommendations for Further Study

Further research is needed to strengthen piano and piano pedagogy study at all levels in Thailand. Studies should be undertaken with pre-college piano students and their parents as well as with pre-college piano teachers to determine their perceived problems and needs in piano study. A study on the history of piano study in Thailand would present unique features that could serve as the foundation for enhancing the future development of piano and piano pedagogy.

Research on the current perceived problems and needs in the field of teaching aural training and music theory through piano lessons is recommended. Such research could lead to the development of a curriculum to enhance Thai piano students' study of these subjects in piano lessons.

Research related to the views of current undergraduate piano majors and piano pedagogy majors about their piano and piano pedagogy study, its perceived problems, and needs is suggested. A study should be conducted to determine the success of the current undergraduate curricula for piano and piano pedagogy majors through surveys of graduates. Using the information presented in this study, piano and piano pedagogy curricula at both undergraduate and graduate levels should be designed to correspond with the needs of students in Thailand.

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APPENDIX A
COVER LETTER TO
QUESTIONNAIRE RESPONDENTS

COVER LETTER TO QUESTIONNAIRE RESPONDENTS

Dear _____

The subject of my doctoral document at the University of Oklahoma is a study of *Undergraduate Piano Pedagogy Course Offerings in Thai Universities*. This research is designed to examine current piano pedagogy course offerings, course content, and the current status of piano study in Thailand. The instructor(s) of the piano pedagogy course(s) in the undergraduate music programs are asked to respond to the questionnaire and to be interviewed by the author. The information from the completed questionnaires and the interviews will be the basis of a doctoral document at the University of Oklahoma.

I respectfully ask that you respond to the enclosed questionnaire. After the questionnaire is completed and mailed back to the author, I will contact the respondent to schedule an interview. The interview will allow the respondent to give further comments, opinions, and facts about piano pedagogy training and the status of piano education in Thailand. The interview will be tape recorded. After the recorded interview is transcribed by the author, the respondent will be asked to review and approve the content of the interview prior to its presentation in this study.

The questionnaire consists of five sections: 1) Institutional information; 2) Piano pedagogy course organization; 3) Piano pedagogy course content; 4) Piano pedagogy course: Student teaching experiences; 5) Open comments from respondent: Current Thai piano pedagogy and piano education. Instructions are given for each section. The time required to complete the questionnaire is approximately one hour.

Your valuable response and cooperation will be highly appreciated. Please return your response to me in the enclosed self-addressed stamped envelope by July 1, 1997. Thank you very much.

Yours sincerely,

Chindarat Charoenwongse

APPENDIX B
QUESTIONNAIRE

UNDERGRADUATE PIANO PEDAGOGY
COURSE OFFERINGS IN THAI UNIVERSITIES

This study examines current piano pedagogy course offerings and course content in Thai Universities. All piano pedagogy instructors in Thai universities that offer piano pedagogy courses are asked to respond to this questionnaire. The information from the completed questionnaires will be the basis of a doctoral document at the University of Oklahoma.

Piano pedagogy course offerings in some institutions may be two courses over a two-semester time frame. Answer the questions as they relate to the entire sequence of courses. Write your responses in the space provided and/or circle the number of the answers.

Please return your completed questionnaire by July 1, 1997, using the enclosed self-addressed stamped envelope to:

Chindarat Charoenwongse
74/21 Soi Yenakat 2, Yenakat road
Bangkok 10120

Section I - Institutional Information

Q- 1. Name of the University

(Thai) _____

(English) _____

Q- 2. Address _____

Q- 3. Type of Institution: (Circle number)

1) Public

2) Private

Q- 4. Do you offer undergraduate degrees for piano majors? (Circle number)

1) Yes

2) No (If no, please proceed to Q-6.)

Q- 5. If yes, what is(are) the name of the degree(s)?

(Thai) _____

(English) _____

Q- 6. Is piano pedagogy offered as a major in your institution? (Circle number)

1) Yes

2) No (If no, please proceed to Q-8.)

Q- 7. If yes, what is the name of the degree?

(Thai)_____

(English)_____

Q- 8. Total number of piano majors enrolled in the present academic year: _____

Q- 9. Total number of piano pedagogy majors enrolled in the present academic year:

Q-10. Total number of piano faculty members in the present academic year:

Full-time _____

Part-time _____

Q-11. Total number of piano pedagogy faculty members in the present academic
year:

Full-time _____

Part-time _____

Section II: Piano Pedagogy Course Organization

Q-12. Please list titles and credit value of all piano pedagogy courses offered

<i>Course Title</i>	<i>Credits</i>
#1 _____	
#2 _____	
#3 _____	
#4 _____	

Q-13. Are these credits semester hours, quarter hours, or course units? (Check the appropriate response)

Semester hours _____

Quarter hours _____

Course Units _____

Q-14. What are the prerequisites for enrollment in the piano pedagogy course(s), if any? _____

Q-15. Are the piano pedagogy courses required for piano majors? (Circle number)

1) Yes (If yes, please proceed to Q-17.)

2) No

Q-16. If piano majors are not required to enroll in piano pedagogy course(s), are there other requirements for piano majors to gain training in piano teaching?

1) Yes (If yes, please elaborate.) _____

2) No (If no, please explain.) _____

Q-17. For whom is (are) the piano pedagogy course(s) required? (Circle all numbers that apply)

1) All undergraduate students pursuing an emphasis/major in piano performance

2) All undergraduate students pursuing an emphasis/major in piano pedagogy

3) Other (Please specify) _____

Q-18. How often does each of the piano pedagogy courses meet per week? (Circle number)

Course #1: 1) Once a week
2) Twice a week
3) Three times a week
4) Other (Please specify) _____

Course #2: 1) Once a week
2) Twice a week
3) Three times a week
4) Other (Please specify) _____

Course #3: 1) Once a week
2) Twice a week
3) Three times a week
4) Other (Please specify) _____

Course #4: 1) Once a week
2) Twice a week
3) Three times a week
4) Other (Please specify) _____

Q-19. What is the length (in minutes) of each of the piano pedagogy class sessions?

(Circle number)

Course #1: 1) 60 minutes

2) 90 minutes

3) 120 minutes

4) Other (Please specify)_____

Course #2: 1) 60 minutes

2) 90 minutes

3) 120 minutes

4) Other (Please specify)_____

Course #3: 1) 60 minutes

2) 90 minutes

3) 120 minutes

4) Other (Please specify)_____

Course #4: 1) 60 minutes

2) 90 minutes

3) 120 minutes

4) Other (Please specify)_____

Q-20. How often is each of the piano pedagogy courses offered? (Circle number)

Course #1: 1) Every term

2) Once a year

3) Once every two years

4) Other (Please specify) _____

Course #2: 1) Every term

2) Once a year

3) Once every two years

4) Other (Please specify) _____

Course #3: 1) Every term

2) Once a year

3) Once every two years

4) Other (Please specify) _____

Course #4: 1) Every term

2) Once every year

3) Once every two years

4) Other (Please specify) _____

Q-21. How many students were enrolled in the most recent piano pedagogy course?

Total number enrolled _____

Number of piano performance majors enrolled _____

Number of piano pedagogy majors enrolled _____

Number of other majors enrolled _____

Q-22. What printed materials are required in the piano pedagogy course? (Circle all numbers that apply)

1) Pedagogy text book

2) Instructor's syllabus

3) Professional journals

4) Books from beginning piano methods

5) College class piano text

6) Other (Please specify) _____

Q-23. Please list titles and authors of printed materials required in each of the pedagogy course(s). (If course syllabus lists required printed materials, please enclose the course syllabus for each course.)

Title

Author

Course #1 _____

Course #2 _____

Course #3 _____

Course #4 _____

Q-24. What projects do students have to complete as partial fulfillment of requirements for the courses offered? (Circle all numbers that apply)

1) Reading assignments

2) Written reports

3) Teaching presentations

4) Surveys of teaching literature

5) Card file of reference books

6) Card file of teaching literature

7) Notebook of class notes and materials

8) In-class presentation of a topic on teaching

9) Other (Please specify) _____

Q-25. What other requirements and opportunities are available to students for professional growth? (Circle all numbers that apply)

1) Subscribing to professional journals in piano and music education

2) Attending piano teaching workshops

3) Joining professional music and piano teachers organizations

4) Attending professional piano teacher meetings

5) Other (Please specify) _____

Section III: Piano Pedagogy Course Content

The following questions will relate to all piano pedagogy courses offered at your institution.

Q-26. The pedagogy course addresses teaching strategies for the following levels and classifications of students: (Circle all numbers that apply)

- 1) Pre-school students
- 2) Average-age students
- 3) Adult/hobby students
- 4) Elementary students-private instruction
- 5) Elementary students-group instruction
- 6) Intermediate students-private instruction
- 7) Intermediate students-group instruction
- 8) Advanced students-private instruction
- 9) Advanced students-group instruction
- 10) Keyboard skills classes for keyboard majors
- 11) College piano classes for non-keyboard majors
- 12) College piano classes for non-music majors

13) Transfer students

14) Other (Please specify) _____

Q-27. The pedagogy course addresses teaching techniques related to the following topics: (Circle all numbers that apply)

1) Music reading

14) Harmonization

2) Rhythm

15) Transposition

3) Technique

16) Improvisation/creative

4) Tone production

17) Playing by ear

5) Articulation

18) Ear training

6) Phrasing

19) Score reading

7) Hand position

20) Computer technology

8) Fingering

21) Electronic keyboard technology

9) Pedaling

22) Jazz/blues/pop music

10) Dynamics

23) Practicing

11) Style

24) Memorization

12) Ornamentation

25) Other (Please specify) _____

13) Sight reading

Q-28. The pedagogy course addresses the following categories of teaching literature:

(Circle all numbers that apply)

1) Pre-school beginning methods

2) Average-age beginning methods

- 3) Supplementary solo literature for beginning students
- 4) Supplementary ensemble literature for beginning students
- 5) Adult/hobby beginning methods
- 6) College class piano texts for non-keyboard music majors
- 7) College class piano texts for non-music majors
- 8) Supplementary solo literature for adult group piano
- 9) Supplementary ensemble literature for adult group piano
- 10) Intermediate-level student solo teaching literature
- 11) Intermediate-level student solo standard literature
- 12) Intermediate-level ensemble teaching literature
- 13) Intermediate-level ensemble standard literature
- 14) Advanced student solo literature
- 15) Advanced student ensemble literature
- 16) Other (Please specify)_____

Q-29. The pedagogy course addresses the following content areas: (Circle all numbers that apply)

- 1) Learning theories and learning sequence
- 2) Philosophy of piano teaching
- 3) Qualities and personalities of a good teacher
- 4) Relationship between performing and teaching
- 5) Developing goals and objectives for the piano lesson

- 6) Lesson planning
- 7) Selecting piano teaching literature
- 8) Organizational skills for teaching
- 9) Group dynamics
- 10) Motivating the piano student
- 11) Diagnostic skills to evaluate the piano student
- 12) Pre-school music methods
- 13) Average-age beginner methods
- 14) College class piano texts
- 15) Editions of standard intermediate-level literature
- 16) Editions of standard advanced-level literature
- 17) Literature for elementary-level teaching pieces
- 18) Policies and procedures for independent piano studio
- 19) Advantages and disadvantages of private lessons
- 20) Advantages and disadvantages of group lessons
- 21) Advantages and disadvantages of group lessons in conjunction with private lessons
- 22) Careers for pianists
- 23) Medical problems of pianists
- 24) Copyright laws
- 25) Stage fright
- 26) Preparing students for recitals

- 27) Preparing students for college entrance
- 28) Preparing students for competition
- 29) Preparing students for piano examinations, e.g. British schools
examinations
- 30) Reference books on pedagogy topics
- 31) History of piano pedagogy
- 32) Overview of professional music organizations and music journals
- 33) Purchase, care, and maintenance of keyboard instruments
- 34) Keyboard technique and performance practice of style periods
- 35) Music technology and current trends in piano pedagogy
- 36) Other (Please specify)_____

Q-30. What teaching aids are discussed? (Circle all numbers that apply)

- 1) Games
- 2) Visual aids
- 3) Computer software programs
- 4) MIDI hardware (Please specify)_____
- 5) Audio and video tapes
- 6) Electronic keyboard laboratories
- 7) Other (Please specify)_____

Q-31. Is a course syllabus for each course provided to students?

- 1) Yes (If yes, please provide a copy of each course syllabus.)
- 2) No

Section IV: Piano Pedagogy Course Student Teaching Experiences

Q-32. Are observations of teaching required as a part of each course requirements?

- 1) Yes (If yes, proceed to Q-33)
- 2) No (If no, proceed to Q-37)

Q-33. How many hours of observation time are required for each course?

Course #1: _____ Hours per course

Course #2: _____ Hours per course

Course #3: _____ Hours per course

Course #4: _____ Hours per course

The following questions for the rest of this section will relate to all piano pedagogy courses offered in your institution.

Q-34. What type of teaching settings do students observe? (Circle all numbers that apply)

- 1) Group
- 2) Private

Q-35. What levels of teaching do students observe? (Circle all numbers that apply)

- | | |
|---------------|-----------------|
| 1) Beginners | 3) Intermediate |
| 2) Elementary | 4) Advanced |

Q-36. What teachers do students observe? (Circle all numbers that apply)

- 1) Applied piano faculty
- 2) Piano pedagogy faculty
- 3) Independent piano teachers
- 4) General music classes in regular pre-college school
- 5) Yamaha teachers
- 6) Public music school piano teachers
- 7) Private music school piano teachers
- 8) Other pedagogy students
- 9) Other (Please specify) _____

Q-37. Are students required to do student teaching as a part of the course requirements?

- 1) Yes (If yes, proceed to Q-40.)
- 2) No (If no, proceed to Q-38.)

Q-38. If students are not required to do student teaching as a part of the course,
is student teaching a separate course?

1) Yes (If yes, please proceed to Q-40.)

2) No (If no please proceed to Q-39.)

Q-39. If students are not required to do student teaching, in what way do students
receive teaching experience? (Please elaborate) _____

Q-40. Is the teaching of pedagogy students observed?

1) Yes (If yes, please proceed to Q-41.)

2) No (If no, please proceed to Q-43.)

Q-41. If student teaching is observed, who is(are) the observer(s)? (Circle all
numbers that apply)

1) Piano pedagogy faculty

2) Applied piano faculty

3) Other (Please specify) _____

Q-42. How many hours do the observers observe the student teaching?

Course #1: _____ Hours per course

Course #2: _____ Hours per course

Course #3: _____ Hours per course

Course #4: _____ Hours per course

Q-43. Is the teaching of pedagogy students evaluated ?

1) Yes (If yes, please proceed to Q-45.)

2) No (If no, please proceed to Q-44.)

Q-44. If student teaching is not evaluated, in what way do they receive suggestions for improving their teaching skills? (Please elaborate)

Q-45. What format is used by the observer for evaluating the pedagogy student teachers? (Circle all numbers that apply)

1) Personal observation

2) Video cassette tape

3) Audio cassette tape

4) Other (Please specify) _____

Q-46. In what form are evaluation comments given to the student teacher?

(Circle all numbers that apply)

1) Personal conference

2) Group conference

3) Written evaluation

4) Other (Please specify) _____

Q-47. In what settings are student teachers required to teach? (Circle all numbers that apply)

1) University demonstration school

2) Independent piano teacher studio

3) Public school general music class

4) Private music school individual piano lesson

5) Private music school class piano lesson

6) Yamaha Music Education class

7) Yamaha piano lesson

8) Other (Please specify) _____

Q-48. Do student teachers *teach individual* instruction of any or all of the following student classifications as part of the course requirements? (Circle all numbers that apply)

- 1) Pre-school beginner (1-6 years)
- 2) Average age beginner (7-10 years)
- 3) Older beginner (11-17 years)
- 4) College non-keyboard music majors
- 5) College non-music majors
- 6) Adult/hobby
- 7) Yamaha Music Education
- 8) Intermediate-level students
- 9) Advanced-level students
- 10) Other (Please specify) _____

Q-49. Do student teachers *observe individual* instruction of any or all of the following student classifications as part of the course requirements? (Circle all numbers that apply)

- 1) Pre-school beginner (1-6 years)
- 2) Average age beginner (7-10 years)
- 3) Older beginner (11-17 years)
- 4) College non-keyboard music majors
- 5) College non-music majors

- 6) Adult/hobby
- 7) Yamaha Music Education
- 8) Intermediate-level students
- 9) Advanced-level students
- 10) Other (Please specify)_____

Q-50. Do student teachers *teach group* instruction of any or all of the following student classifications as part of the course requirements? (Circle all numbers that apply)

- 1) Pre-school beginner (1-6 years)
- 2) Average age beginner (7-10 years)
- 3) Older beginner (11-17 years)
- 4) College non-keyboard music majors
- 5) College non-music majors
- 6) Adult/hobby
- 7) Yamaha Music Education
- 8) Intermediate-level students
- 9) Advanced-level students
- 10) Other (Please specify)_____

Q-51. Do student teachers *observe group* instruction of any or all of the following student classifications as part of the course requirements? (Circle all numbers that apply)

- 1) Pre-school beginner (1-6 years)
- 2) Average age beginner (7-10 years)
- 3) Older beginner (11-17 years)
- 4) College non-keyboard music majors
- 5) College non-music majors
- 6) Adult/hobby
- 7) Yamaha Music Education
- 8) Intermediate-level students
- 9) Advanced-level students
- 10) Other (Please specify)_____

Section V: Additional comments regarding the content of piano pedagogy course(s), the piano pedagogy curriculum, and piano teaching in Thailand. Use additional pages, if necessary.

APPENDIX C
INTERVIEW QUESTIONS

INTERVIEW QUESTIONS

All sections of the interview questions are for the piano pedagogy instructors in the two departments that offer piano pedagogy courses. The interview questions, for the piano professors who are responsible for piano study or chair of music education department of the four departments that currently do not offer piano pedagogy courses, will include all sections except the section on "Undergraduate Piano Pedagogy Students and Piano Pedagogy Training".

Current Pre-college Piano Study in Thailand

- Q- 1. In general, how would you describe the current interest in piano education for Thai children?
- Q- 2. From your experience, what are the attitudes and beliefs that parents of current piano students have toward piano study?
- Q- 3. What barriers have you experienced that are possibly caused by these attitudes and beliefs?
- Q- 4. What are possible factors in Thai culture and values that, in part, influence pre-college piano study?
- Q- 5. How would you describe current pre-college piano students' attitudes and beliefs toward piano study?
- Q- 6. How would you compare the current pre-college piano students' level of playing, learning, musical understanding, responsibility, and potential to those of five years ago?

- Q- 7. What are the current needs that you would perceive for pre-college piano teachers in Thailand?
- Q- 8. What suggestions would you give to pre-college piano teachers in Thailand?
- Q- 9. How can piano pedagogy training at the undergraduate level contribute to the improvement of Thai pre-college piano education?

Interrelationship of Piano Pedagogy Training and The Examination Systems

- Q-10. Regarding the British examination systems and Yamaha examination system, what are the parents' attitudes and beliefs of current pre-college piano students?
- Q-11. What are the piano students' attitudes and beliefs toward these examination systems?
- Q-12. What are the piano teachers' attitudes and beliefs toward these examination systems?
- Q-13. Pedagogically, what benefits do students gain from preparing for and taking the examinations?
- Q-14. From your experience what are the difficulties and problems that result from the examinations?
- Q-15. How can piano teachers help students benefit the most from these exams?
- Q-16. What can piano pedagogy training do to improve the use of these examinations in piano teaching?

Undergraduate Piano Pedagogy Students and Piano Pedagogy Training

This section is for piano pedagogy faculty members only.

- Q-17. What kind of background in piano study do piano pedagogy students generally have?
- Q-18. In general, what attitudes and beliefs do undergraduate piano students have toward piano pedagogy training?
- Q-19. Do undergraduate piano majors teach pre-college piano students? If so, how do pedagogy courses incorporate discussions about their teaching and other issues to help them as teachers?
- Q-20. In relationship to their music studies, what do undergraduate piano pedagogy students do after graduation?
- Q-21. What do other undergraduate piano students do after graduation?
- Q-22. For those graduates who go directly into teaching instead of furthering their studies for higher degrees, what do you think about their ability to succeed as piano teachers?
- Q-23. Do you think the current piano pedagogy training prepares students adequately for the piano teaching profession? Why?
- Q-24. What are the problems that you have experienced in teaching piano pedagogy?
- Q-25. What can be done to strengthen the current undergraduate piano pedagogy training?

University Faculty Members' Attitudes, Values, and Beliefs Toward Piano Pedagogy

- Q-26. What are the attitudes, values, and beliefs that other music faculty members have toward piano pedagogy training?
- Q-27. Did you experience any barriers or pressures in promoting the study and training in piano pedagogy?
- Q-28. If so, what are they?
- Q-29. How would you describe the present facilities, budget, and school policy for piano pedagogy study?
- Q-30. How can the piano pedagogy faculty members make their requests heard to promote and support piano pedagogy?

Views on the Future of Piano Pedagogy Training in Thailand

- Q-31. How does piano education fit into Thai society today?
- Q-32. What do you think piano pedagogy training can do to increase the interest and appreciation of western classical music in Thailand?
- Q-33. What do you feel is the future of piano pedagogy in Thailand?
- Q-34. What do you plan to do to support the growth of piano pedagogy training at the undergraduate level in general?
- Q-35. What do you plan to do to promote a piano pedagogy training program in your school or university?

APPENDIX D

PILOT-TEST PARTICIPANTS

PILOT-TEST PARTICIPANTS

Dr. Digby Bell
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APPENDIX E
COVER LETTER TO
PILOT-TEST PARTICIPANTS

COVER LETTER TO PILOT-TEST PARTICIPANTS

Dear _____

The subject of my doctoral document at the University of Oklahoma is a study of *Undergraduate Piano Pedagogy Course Offerings in Thai Universities*. The purpose of this research is to investigate current piano pedagogy training in Thailand. The information for the study will be gathered from a questionnaire and from interviews with the faculty members who are responsible for piano pedagogy courses. Pilot-testing the questionnaire and interview questions is needed to improve and make the questions clear and effective to gather information about piano pedagogy courses. Three faculty members at the University of Oklahoma and two former University of Oklahoma graduate students, who completed their dissertations or doctoral documents using a questionnaire and/or interviews as research tools, will be asked to participate in the pilot-test. I respectfully ask you to serve as a pilot-test participant.

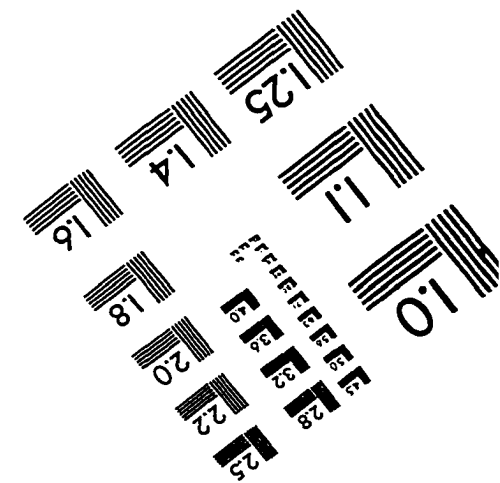
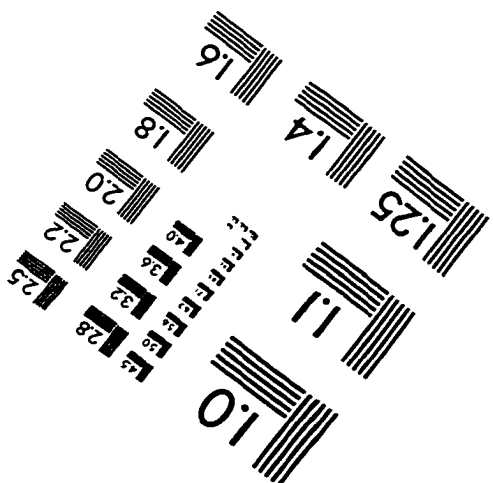
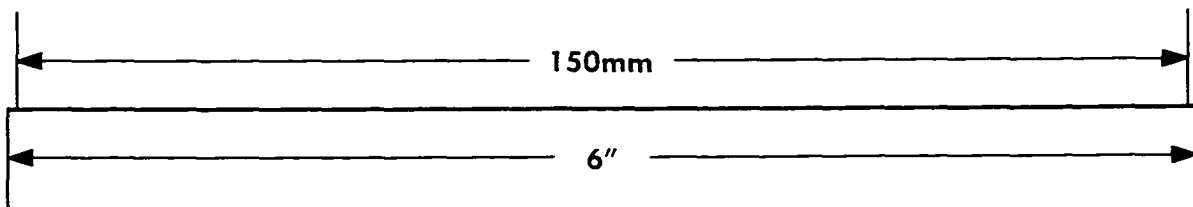
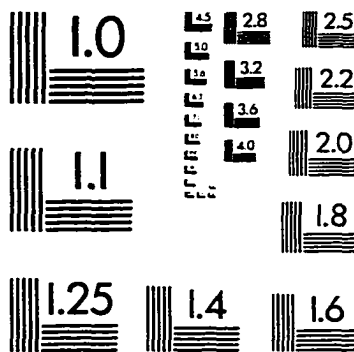
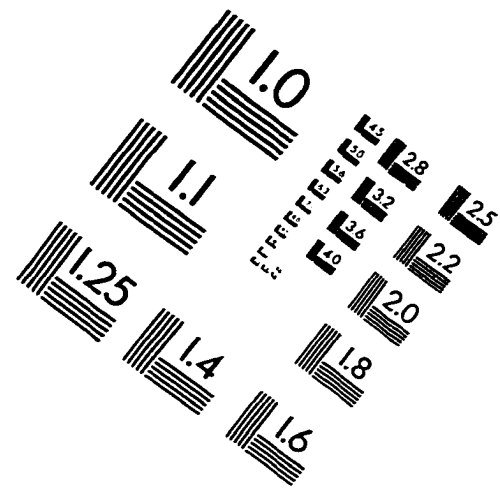
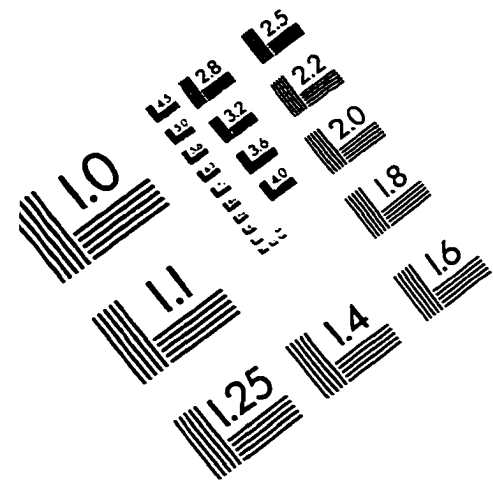
I will be very grateful if you would kindly read the enclosed questionnaire and interview questions and give advice as you see appropriate to improve the questions. There are five sections in the questionnaire. The questionnaire is designed to gather information about each institution and its piano pedagogy course content and organization. Five sections are included in the interview questions. The interview questions are designed to gain further opinions and facts about the piano pedagogy training and piano education situation in Thailand from piano pedagogy faculty members who respond to the questionnaire. The same interview questions, except one section in undergraduate piano pedagogy students and piano pedagogy training, will be used in the interviews with piano department chairs of the institutions that offer no piano pedagogy course. Your advice on the content, clarity, and the order of the questions will be invaluable. Please use the space beneath each enquiry to give your impressions and concerns. Your advice will give me guidance to adjust and improve the questions before the use of questionnaire and the interviews.

Please return your response to me in the enclosed self-addressed stamped envelope by May 16, 1997. Your very kind assistance will be greatly appreciated.

Yours sincerely,

Chindarat Charoenwongse

IMAGE EVALUATION TEST TARGET (QA-3)



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