

**A META-PEDAGOGICAL STUDY OF TEACHING  
POSTURE AND GESTURE IN PIANO PLAYING**

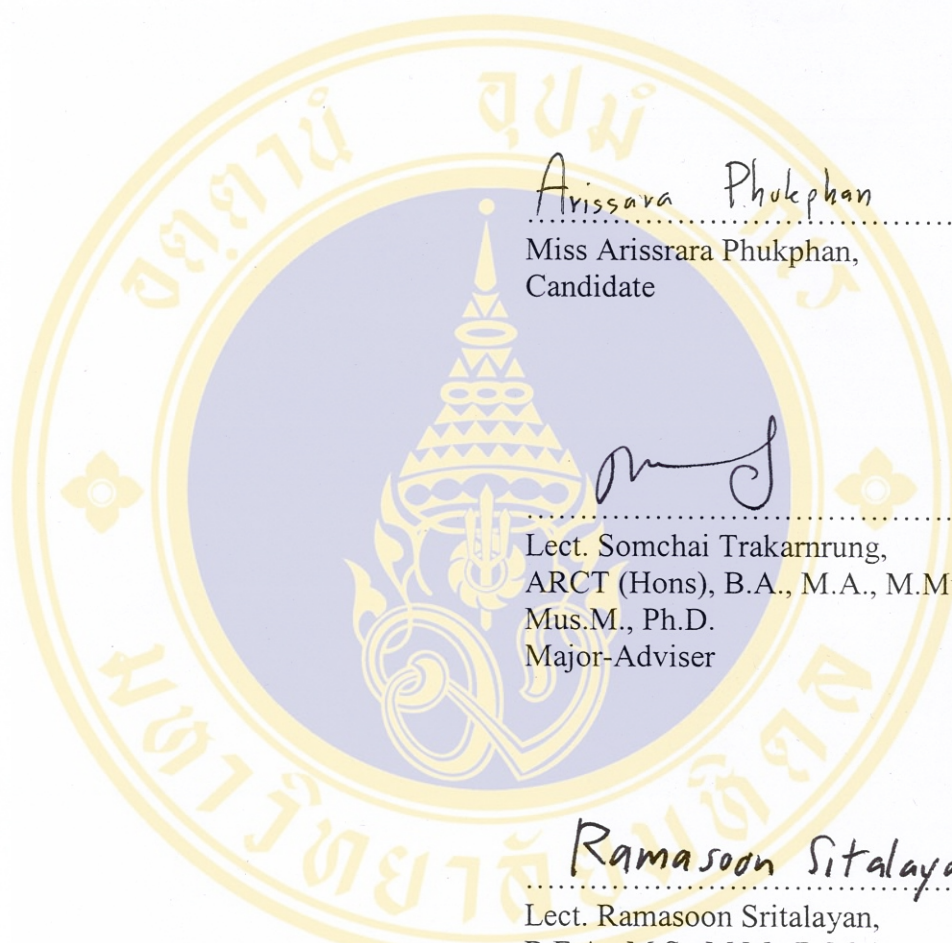


**A THESIS SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ART (MUSIC)  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY  
2009**

**COPYRIGHT OF MAHIDOL UNIVERSITY**

Thesis  
entitled

**A META-PEDAGOGICAL STUDY OF TEACHING  
POSTURE AND GESTURE IN PIANO PLAYING**



*Arissara Phukphan*

Miss Arissrara Phukphan,  
Candidate

*[Signature]*

Lect. Somchai Trakarnrung,  
ARCT (Hons), B.A., M.A., M.Mus.Stud.,  
Mus.M., Ph.D.  
Major-Adviser

*Ramasoon Sitalayan*

Lect. Ramasoon Sritalayan,  
B.F.A., M.S., M.M., D.M.A.  
Co-Adviser

*B. Mahaisavaya*

Prof. Banchong Mahaisavariya,  
M.D.  
Dean  
Faculty of Graduate Studies  
Mahidol University

*Wichian*

Lect. Wichian Sittiprapaporn,  
B.A.(Hons), M.A., Ph.D.  
Chair  
Master of Arts Programme in Music  
College of Music  
Mahidol University

Thesis  
entitled  
**A META-PEDAGOGICAL STUDY OF TEACHING  
POSTURE AND GESTURE IN PIANO PLAYING**

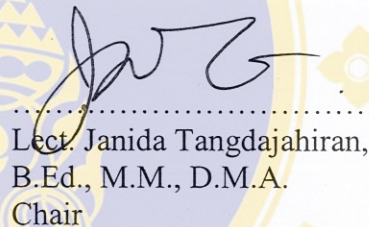
was submitted to the Faculty of Graduate Studies, Mahidol University  
for the degree of Master of Arts (Music)

on  
March, 9 2009



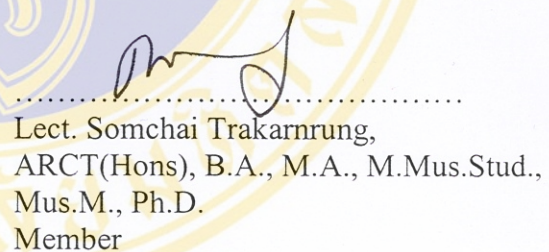
.....

Miss Arissrara Phukphan,  
Candidate



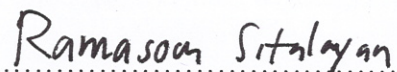
.....

Lect. Janida Tangdajahiran,  
B.Ed., M.M., D.M.A.  
Chair



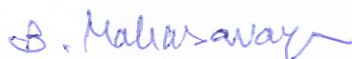
.....

Lect. Somchai Trakarnrung,  
ARCT(Hons), B.A., M.A., M.Mus.Stud.,  
Mus.M., Ph.D.  
Member



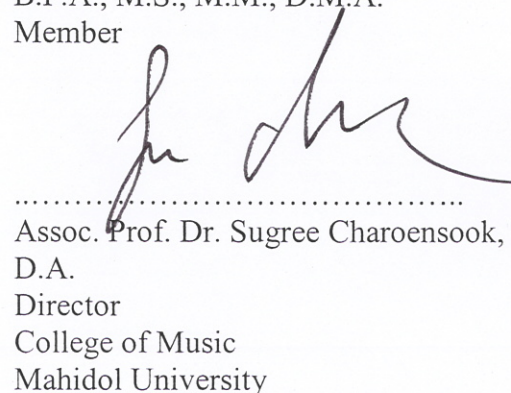
.....

Lect. Ramasoon Sritalayan,  
B.F.A., M.S., M.M., D.M.A.  
Member



.....

Prof. Banchong Mahaisavariya,  
M.D.  
Dean  
Faculty of Graduate Studies  
Mahidol University



.....

Assoc. Prof. Dr. Sugree Charoensook,  
D.A.  
Director  
College of Music  
Mahidol University

## ACKNOWLEDGEMENTS

This thesis would not have been possible without support and encouragement from a group of people whose contribution in assorted ways to the research and the completion of this thesis deserves special mention. It is a big pleasure to convey my gratitude to them all in my humble acknowledgement.

In the first place I would like to extend my gratitude to Dr. Somchai Trakanrung for his supervision, guidance, advice from the very early stage of this research as well as lending me his rare extraordinary books for being my primary resource of research. Most of all, he kept following up on research progress and providing me unflinching encouragement and support until the completion of this thesis.

I gratefully acknowledge Dr. Rammasoon Sritalayan for devoting his time to proofreading my thesis and enlarging my vision to trigger my intellectual maturity through out my work.

Many grateful thanks go in every possible way to Ajarn Watit Numtee who has played important roles in exceptionally inspiring me and enriching my growth as a student since I was a little girl. His truly teacher intuition has made him a constant image of a good music teacher. I am truly grateful to his valuable favor and great effort that has pushed me to grow as a good student and teacher all along.

In the next place I would love to take this opportunity to express my deep and sincere gratitude in my humble acknowledgement to my father, the most important and beloved person of my life who has held firm to every single part of my life and has been taking part in all of my success.

Words fail me to express my appreciation to my reputable interviewees: associate professor Tongsuang Isangkun Na Ayudhya , Dr. Tretip Kamonsiri and Ajarn Jamorn Supapol whose time dedication was important to the realization of the thesis. I strongly believe that piano teachers and students will derive benefit from the professors' great efforts to explain things clearly and simply.

Last but not least, I wholeheartedly thank all of my friends, Yongsuwat Promkittichot and Khom Klanman who were willing to provide great assistance to finish this masterpiece together, as well as expressing my apology that I could not mention personally one by one.

Arissrara Phukphan

**A META-PEDAGOGICAL STUDY OF TEACHING POSTURE AND GESTURE  
IN PIANO PLAYING**

**ARISSARA PHUKPHAN 4937845 MSMS/M**

**M.A. (MUSIC)**

**THESIS ADVISORY COMMITTEE : SOMCHAI TRAKANRUNG, ARCT, (Hons),  
B. A., M.A., M., Mus. Stud., Mus.M., Ph.D., RAMASOON SRITALAYAN, B.F.A.,  
M.S., M.M., D.M.A.**

**ABSTRACT**

This research proposed to study teaching posture and gesture in the piano playing of distinguished Thai piano teachers. During August to November 2008, three teachers were studied through an interview questionnaire and observation.

The questionnaire sought information on their viewpoints concerning the importance of teaching posture and gesture and their advice for other teachers. Suggestions were made regarding manner, posture, and gesture in piano playing and piano pedagogy. Moreover, from the data collected from observation it was found that the three piano teachers' ideas helped improve piano players' quality of sound and technical style, relaxation, blood circulation and transferring of weight. From the interview information, the researcher observed that the three piano teachers emphasized imagination and analysis as well as recording the student's profile. Due to the fact that teaching posture and gesture was studied photos were used.

The results indicated that the teaching of posture and gesture in piano playing is important for piano teaching. Thus, the teaching experiences of three distinguished Thai piano teachers are valuable for piano teachers and students.

**KEY WORDS: POSTURE AND GESTURE / PIANO PLAYING / CASE STUDY /  
INTERVIEW / OBSERVATION/**

146 pages.

ศิลปะการสอนท่าทางและท่าหน้่งในการบรรเลงเปียโน

A META-PEDAGOGICAL STUDY OF TEACHING POSTURE AND GESTURE IN PIANO PLAYING

อริศรา ผูกพัน 4937845 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษาวิทยานิพนธ์ : สมชัย ตระการรุ่ง, ARCT, (Hons), B. A., M.A., M.,Mus. Stud., Mus.M., Ph.D., รามสูร สีตลาอัยน, B.F.A., M.S., M.M., D.M.A.

บทคัดย่อ

งานวิจัยชิ้นนี้มีจุดประสงค์เพื่อศึกษาการสอนท่าทางและการนั่งของอาจารย์สอนเปียโนที่มีชื่อเสียงในประเทศไทย โดยสัมภาษณ์และสังเกตการณ์กรณีศึกษาทั้งสามท่านตั้งแต่เดือนสิงหาคมถึงเดือนพฤศจิกายน 2551

ข้อมูลที่ได้จากการสัมภาษณ์ครอบคลุมเนื้อหาความรู้ที่เป็นประเด็นหลัก คำถามที่ใช้ในการสัมภาษณ์ก็เพื่อให้ได้ข้อมูลเรื่องประวัติ ความสำคัญ ข้อเสนอแนะต่างๆในการใช้ท่าทางและท่าหน้่ง รวมทั้งข้อมูลเรื่องตัวผู้เป็นกรณีศึกษาเอง ประสบการณ์ในการแสดง ประสบการณ์การสอน ปัญหาในการฝึกและการสอน กรณีบาดเจ็บจากการเล่นเปียโน และข้อเสนอแนะเรื่องการมีส่วนร่วมต่างๆของร่างกายไม่ว่าจะเป็นท่าทาง ท่าหน้่ง และอิริยาบถในการเล่นเปียโนอันว่าด้วยการสอนเป็นหลัก นอกจากนั้นแล้วข้อมูลที่ได้จากการสังเกตการณ์นอกเหนือจากการสัมภาษณ์ยังแสดงให้เห็นว่าการสอนเรื่องคุณภาพของเสียง และรูปแบบเทคนิคที่ใช้ในการเล่นร่วมด้วยนั้น ยังส่งผลต่อการใช้ท่าหน้่งและท่าทาง การผ่อน ระบบการหมุนเวียนของโลหิต การถ่ายน้ำหนัก การจินตนาการ การคิดวิเคราะห์และการจดจำของนักเรียน รวมทั้งประวัติของนักเรียนด้วย เนื่องจากความต้องการที่จะให้รายละเอียดเรื่องการสอนการนั่งและท่าทาง จึงต้องมีภาพประกอบ

ผลจากการสัมภาษณ์และสังเกตการณ์ชี้ให้เห็นว่าการสอนเรื่องการนั่งและท่าทาในการเล่นเปียโนนั้นับว่ามีความสำคัญในการสอน ประสบการณ์ยาวนานของอาจารย์ทั้งสามท่านนี้จึงนับว่ามีค่ายิ่งสำหรับอาจารย์ผู้สอนเปีย

คำสำคัญ: ท่าทางและท่าหน้่ง/ การบรรเลงเปียโน/ กรณีศึกษา/ การสัมภาษณ์/ การสังเกตการณ์

146 หน้า

## CONTENTS

|   | <b>Page</b> |
|---|-------------|
| <b>ACKNOWLEDGEMENTS</b>                                 | iii         |
| <b>ABSTRACT</b>   | iv          |
| <b>LIST OF TABLES</b>                                   | viii        |
| <b>LIST OF FIGURE</b>                                   | ix          |
| <b>CHAPTER 1 INTRODUCTION</b>                           | 1           |
| Background of the study                                 | 1           |
| Need for the Study                                      | 4           |
| Research Question                                       | 7           |
| Objectives of the study                                 | 7           |
| Definition term in the study                            | 7           |
| Thesis's Organization                                   | 7           |
| <b>CHAPTER 2 LITERATURE REVIEWS</b>                     | 10          |
| Pedagogical before Eighteenth through Twentieth Century |             |
| • Literatures before Eighteenth Century                 | 11          |
| • Eighteenth Keyboard Pedagogy                          | 12          |
| • Nineteenth Century Keyboard Pedagogy                  | 14          |
| • Twentieth Century Keyboard Pedagogy                   | 15          |
| Piano Pedagogy Concerning to Physical Movement          | 17          |
| Pedagogical of Teaching Posture and Gesture of          | 19          |
| Master Piano Teachers from Before Eighteenth through    |             |
| Twentieth Century                                       |             |
| • Before Eighteenth Century                             | 19          |
| • Eighteenth Century                                    | 20          |
| • Nineteenth Century                                    | 21          |
| • Twentieth Century                                     | 25          |

## CONTENTS (cont.)

|   | <b>Page</b> |
|---|-------------|
| <b>CHAPTER III RESEARCH METHODOLOGY AND PROCEDURES</b>                                | 43          |
| Research design   | 44          |
| Selection Participants  | 45          |
| Three case studies  | 47          |
| Data and Source   | 49          |
| Data Collection   | 50          |
| • In-depth interview and observation  | 50          |
| • Procedure   | 52          |
| 3.6 Data analysis   | 52          |
| 3.7 The Interview Protocol  | 53          |
| 3.8 Delimitations of the Study  | 54          |
| <b>CHAPTER IV CASE STUDY I: ASSOCIATE PROFESSOR<br/>TONGSUANG ISANGKUN NA AYUDHYA</b> | 56          |
| <b>CHAPTER V CASE STUDY II: DR. TRETIP KAMOLSIRI</b>                                  | 68          |
| <b>CHAPTER VI CASE STUDY III: AJARN JAMORN SUPAPHOL</b>                               | 84          |
| <b>CHAPTER VII CONCLUSION RECOMMENDATION AND SUMMARY</b>                              | 98          |
| <b>REFERENCES</b>   | 114         |
| <b>APPENDIX</b>   | 116         |
| <b>BIOGRAPHY</b>  | 146         |

## LIST OF TABLES

| <b>Table</b>   | <b>Page</b> |
|--|-------------|
| 2.1a Summary to Categorize the Aspects of Physical Movements from the Past | 32          |
| 2.1b Summary to Categorize the Aspects of Physical Movements from the Past | 34          |
| 2.1c Summary to Categorize the Aspects of Physical Movements from the Past | 36          |
| 2.1d Summary to Categorize the Aspects of Physical Movements from the Past | 39          |
| 4.1 Summary content of In-depth Interview and Observation                  | 65          |
| 5.1 Summary content of In-depth Interview and Observation                  | 81          |
| 6.1 Summary content of In-depth Interview and Observation                  | 96          |

## LIST OF FIGURES

| <b>Figure</b>   | <b>Page</b> |
|---|-------------|
| 4.1 The teaching method using the concept of relaxation.                      | 62          |
| 4.2 Applying the Tenuto style to the piano playing.                           | 62          |
| 4.3 Pushing the elbows outward when the melody getting higher.                | 63          |
| 4.4 Practicing on the rotation of the arms                                    | 63          |
| 4.5 The comparison between the two different styles of playing the last note. | 64          |
| 4.6 The incorrect hand position.  | 64          |
| 5.1 Applying the Staccato technique in the piano playing.                     | 73          |
| 5.2 The explanation on flicking the fingers inward.                           | 73          |
| 5.3 Changing the chord by rotating the wrist down and up.                     | 74          |
| 5.4 The two-note slur technique.  | 74          |
| 5.5 The student's performance using the Arpeggio technique.                   | 75          |
| 5.6 Recording the student's profile.  | 75          |
| 5.7 Sequentially performing on the four key-notes.                            | 76          |
| 5.8 Correcting the hand position  | 77          |
| 5.9 The inversion of the hand movement.                                       | 77          |
| 5.10 Applying the inversion to the arpeggio technique.                        | 78          |
| 5.11 Shifting the hand and the fingers instead of the arm rotation.           | 79          |
| 5.12 Keep raising the hand up before starting to play.                        | 79          |
| 5.13 The technique indicating towards the wrist position.                     | 80          |
| 6.1 The teaching technique concerning the hand and finger movements.          | 91          |
| 6.2 The explanation of rotating the wrist in clockwise direction.             | 92          |
| 6.3 The incorrect hand position.  | 93          |
| 6.4 The correct hand position.  | 94          |
| 6.5 The technique on using the arm weight.                                    | 94          |
| 6.6 The suggestion of the chord playing.                                      | 95          |

## **CHAPTER I**

### **INTRODUCTION**

A general background which discloses the history of western music in Thailand is explained in this chapter, from the background to the development of music education that gives the reader more understanding about piano pedagogy and shows how piano teaching and pedagogy are related. Due to the fact that most of the problems in studying the piano were found from the lack of having a true source of knowledge in piano study and also from the shortage of teachers who have the effective teaching method standard in piano teaching. Thus we have to expect that the piano pedagogy is still necessary for music education in Thailand. Such problems were brought up to a point that lead to have this research study, which it hope to contribute to the knowledge of piano pedagogy in Thailand. Therefore, the question would mainly focus on teaching posture and gesture in piano playing, and this was also set to be the main research question. The main research question seeks to find the objectives of the study which are primarily meant to collect the concepts and theories concerning posture and gesture of the selected piano teachers, and hopefully aim to provide this valuable source of knowledge to develop piano pedagogy in Thailand. The summary of this chapter will be discussed in regard to the organization of this thesis that includes a total of seven chapters.

#### **Background of the Study**

Thailand has established its own identity partly through its own traditional music. As proved by historical evidence, Thai traditional musical instruments were played in order to accompany ceremonies and rites. They have involved with Thai people's life and culture since then.

The early history of western music in Thailand started in 1511, the Portuguese and the French Roman Catholic missionaries were the first Europeans to

arrive in Thailand. According to Chareonsook (1983) as explained during that time, many people were from Europe and America. They brought the western music culture and the effect of World War I had made the small dance orchestra popular. The larger dance and rock and roll music had interest only after World War II and the Vietnam War.

In view of this, western music education has not grown along with the history of education in Thailand since it did not feature the uniqueness and identity of the country as the traditional Thai music did. Western music education in Thailand required sources of knowledge from outside the country, i.e., musical instruments, textbooks, music scores, CDs, teaching aids, and also music teachers. However, a group of Thai students had a chance to study music abroad. During the mid-nineteenth century, King Rama V sent students to study in European countries. These students generally were from the royal family. They introduced facets of European culture, including classical music. Some of them even returned with private teachers to teach Western music in their places. Charoensook (1983) continued that they had brought the knowledge into Thailand which led to the initiation of the western music education.

It seems that among western musical instruments, the piano has the most popularity in Thailand. While piano study has increasingly higher interest from society, it has become familiar in other entertainments such as films, series, news, or even popular songs, as it is widely used as a background or soundtrack. As a result, the Thai youth of today is increasingly interested in studying the piano. Parents also admit that music is valuable and worth studying and the value of music becomes a topic widely agreed in Thai society. Numtee (2008) disclosed that Thai society recognized the significance and value of music towards human and society development. Therefore, music education is efficiently used in Thai society, obviously seen that every grade in the general school has carried a music branch into their system.

Although those who earn music degrees abroad acquire the advantages of a high quality of music education, the foreign curricula are still not particularly designed for Thais (Trakanrung, 2007). Rooted in the past, Thai musical education has been developed in a different way from that in Europe. He pointed that many who

return have found great challenges and have had to make a great deal of adjustments in order to search for the best practice that suits students in Thai culture.

Traditionally, Thai music and western music did not serve the same function. Nor were their means of transmission compatible (Tawatchai, 1989). Since ancient times, Thai music teachers have not given their knowledge to any student and freely fear that someone else will become as accomplished as they are (Amatayakul, 1984 cited by Tawatchai, 1989).

As a result, music schools and institutes in Thailand of which lessons were from abroad were established and have become internationally accepted. The widely accepted recognition brought about parents' trust towards the schools' standard and they find it worth investing in introducing music lessons to their children. According to Trakanrung (2007), his study investigated the development of music in higher education which referred to the standard music school.

The standards of music teacher training were not stated until the British schools of music began to establish graded examination systems in Thailand. In 1965, music students were able to take annual theory and instrumental examinations in order to assess their levels of musical competence and to be granted certification from Trinity College London, England. With the popularity of sitting this musical graded examination, subsequently, the other British Music Examination Boards were gradually invited to Thailand including the Associated Board Royal School of Music, the Guildhall School of music and Drama, and most recently, the London College of Music Examinations. In addition to the British music schools, the Yamaha Graded Examination and the Australian Music Examination Board have also increasingly gained popularity and have become the standard of music assessment for some Thai music teachers. As a consequence, music education at the tertiary level currently requires the entrance examination standard of principal instruments according to graded levels of foreign examination boards. (p.52)

Some music schools and institutions in Thailand are run by private individuals while others are administered and run by a government section. Musical lessons have been conducted as a school faculty, in many universities in the country. Trakanrung (2007) said that in 2006-07, fifty-three music departments in Thai universities, comprising forty-three public and three private universities in Bangkok and the vicinities, and two regional universities are able to grant music degrees at the graduate level.

Many private music schools were founded in order to meet the demands of Thai youth today, who aim at being successful and to become famous like their favorite musical artists, as well as considering music lessons for recreational activities. Some of the young music learners plan to use their musical competency to pave the way to more career opportunities. Piano is the one of the popular instruments which many students often choose (if they decide to study music). According to Scanlan (1988), he had said that the piano is the friendliest of all instruments, though entirely independent of others. It by no means wraps itself in haughty isolation. It willingly and effectively co-operates with strings or wind instruments in any conceivable combination for the performance of the chamber music, and it obligingly offers its services to the soloist who may need a harmonic background to his melody. It thus becomes the most universal and indispensable medium of music.

### **Need for the Study**

*“The pianists have long been thinking about how the body actually functions and how the best use the body to play piano well”*  
(Savage, cited in Kropff (2002))

The question that comes when discussing a new method of piano playing is ‘why should such a thing be necessary?’ Many people discuss that a method is unnecessary but some piano players always think about technique. Whiteside (1929) has written about action in piano playing. She said that the problems of the pianists should not be sharply differentiated from those of the dancer, the singer, the violinist. Indeed all bodily skills have this in common; people always involve the whole body if the best results are to be obtained. In fact, the importance of studying the correct

position of playing the piano helps piano players to improve their overall strategies, and even makes them practice better and faster. Therefore, this will help them understand and learn how to express their feelings into the music like other pianists do.

One of doctors who was the first physiatrist (Specialist in Physical Medicine) Dr. Norman Rosen, is proficient in pain, fibromyalgia and myofascial pain, arts medicine and sports medicine. He is a pianist and has dealt with a variety of pain conditions. He discussed that a medical problem is stressful enough for most people, cited by Kropff (2002), he referred his explanation to pianists, medical problems can be devastating from a professional, artistic, and financial standpoint, as they can affect the ability of pianists to practice and perform. It is imperative to treat such medical problems rapidly and appropriately in order to restore the players' functioning and allow them to resume meeting their artistic and professional responsibilities.

Medical problems among pianists can be subdivided into two categories.

1. Those that occur coincidentally by playing the piano. These include the myriad condition that is purely medical in nature and includes such diseases as diabetes, stroke, rheumatoid arthritis, liver disease, kidney disease, cardio-respiratory and GI diseases, and even cancer. These are conditions where the pianist has little ability to affect the outcome, and must rely entirely on the directives of his or her physicians.
2. Those that occur either as a direct or indirect result of playing the piano, and include problems caused by faulty technique, poor environment, substandard quality of instrument, stress, and overuse. (p. 156)

Although sight reading, listening, learning the rhythm of the music, and many other techniques while playing piano are important to the piano players, and are the things that the piano teachers want them to learn, these are meant for the great improvement of their performance skills. The matter of fact is that physical features of the human body have become a big role in developing the piano skills. Since each player has a different size of their body, they perform different kind of movements.

Thus, the piano teachers would have to understand and consider this by improving and developing their teaching skills, including searching new knowledge or other methodology from virtuosos. So, piano teachers can make use of and choose the best method that suits the teaching skills to the right students. Barbara Lister-Sink (cited in Kropff (2002)) mentioned in choosing the piano teacher.

The teacher should be able to both demonstrate, and effectively communicate, the principles of good coordination, at least in the 'playing apparatus', shoulders, arms, hands, fingers, if not throughout the whole body. I personally require all of my students to be trained concurrently by a qualified instructor in the Alexander Technique. Effective somatic, whole-body training of any kind can make the difference between a compromised and a superb technique. (p.205)

Basic injury, preventive wellness methodology should become part of every teacher's pedagogical repertoire (Berenson cited by Kropff, (2002)). By serving as both role models and vocal advocates of fitness, music teachers can bring yet another helpful strategy to their students that will serve to enhance all aspects of their physical and mental well being at and away from the piano

As a result, having a good basic knowledge will lead to success in practicing the piano, improving their skills and also help to develop their expressions within the pieces of music at the same time.

From what were mentioned above, this has made the researcher objected to studying the correct position of playing the piano. Nowadays, the available information and the study of the position of piano playing in Thailand have not been clearly published yet, and many people overlook the significance of the right use of the body parts. However, this research can provide a good source for piano teachers and piano players, by helping to solve problems in obtaining the correct piano position, and also helps to improve their practicing skills which will lead to a more efficient performance.

### **Research Question**

How are the physiology aspects concerning posture and gesture in piano playing taught by the selected Thai piano teachers?

### **Objectives of the Study**

1. To collect master teachers' theories and concepts of which processes are initiated and formulated with an aim to develop piano pedagogy and lead to the application of the most appropriate methodology of playing the piano.
2. To reveal and comprehend pedagogical aspect concerning the posture and gesture taught on their methodologies applied in teaching piano by selected well-known in Thailand.
3. To be one of the sources that referred about posture and gesture pedagogy in Thailand.
4. To provide readers and piano teachers with enhancements to realize the indispensability of the correct position of the required parts of posture and gesture while playing piano.

### **Definition Term in the Study**

1. Pedagogical of teaching posture and gesture: an approach to teaching that focuses on physical, posture and gesture in piano playing.
2. The selected Thai piano teachers: three selected teachers who were selected to participate in the study as interviewees. They are well-known piano teachers in Thailand of which their performances and teaching skills are exceptional.
3. Ajarn: the word that means 'teacher' in Thailand.

### **Thesis's Organization**

In this research, this Thesis consists of seven chapters. These chapters will be conducted as the following topics.

Background of the study is presented as an introduction to this research. The history of western music and the time period when western music had become influential on the music education in Thailand so that the readers get the whole picture of the constraints on western music education. The researcher realizes that the music education in Thailand, especially piano teaching, requires more resource experts to develop, standardize, and distribute knowledge base to learners. The statement of the problems was carried out majoring with the lack of correct practice and injury caused by incorrect posture and gesture in piano playing, followed by the research question, objective of the study, and definition term in the study.

The second chapter, the literature reviewed to concept concerning history in piano playing in each period, such as keyboard literatures from before the eighteenth century through to the twentieth century. This content had been introduced to inform ideas and methods, which help learners, improve their skill and are able to apply appropriately the knowledge base to piano playing. In these processes we refer to the correct use of body parts, the appropriate manner while playing the piano, as well as, results of the misuse of body parts. In view of this, the researcher has collected concepts and theories from piano teachers widely accepted, and concluded and simplified them to comply with the music education in Thailand. The researcher has interviewed well-known and influential piano teachers in Thailand on piano pedagogy regarding the correct use of their body parts while playing the piano. The interview reveals methodologies and references which can be referred as a source of these piano masters' concepts and theories. As a result, readers gain a broader knowledge and are able to apply it to piano learning. The research shows information which derives from reviews of collected published sources, such as researches and reports. Such documents helped the researcher categorize the knowledge to be more comprehensive and systematic.

The third chapter: research methodology & procedures. This chapter utilizes research design, participants, data and source, data collection, case studies, data analysis, delimitations of study, and interview questions.

The fourth, fifth and sixth chapter are presentation of data from in-depth interview and observation. Each case study such Associate Professor Tongsuang Na Ayudhya, Dr. Tretip Kamolsiri and Ajarn Jamorn Suphapol. The result of information

explored in in-depth interviews and data analysis will be shown in this chapter to reflect the ideas and concepts of the well-known piano teachers in Thailand who play an important part in processing and theorizing piano teaching exercise. They have created and run their own teaching process in order to facilitate and optimize piano learning.

The seventh chapter: The conclusion and suggestion. In the last chapter, I conclude the data form in-depth interview. Viewpoint of piano study, importance of teaching posture and gesture, and advice for piano teachers, self-experiences with injury or problems, teaching experiences and methodology, problems, injury cases and advice of using the body parts which has been collected by in-depth interview. The reader will be more understand about the method used by the participants with observation presentation. Summary and Recommendation for the future study are presented finally.

## CHAPTER II

### LITERATURE REVIEWS

This research aims to explain the pedagogical concerning posture and gesture taught in piano playing by selected Thai piano teachers. This chapter will relate to the historical pedagogy from the past which linked to this time. In order to relate these methods to piano teachers in Thailand which will explain about how their methodology used, the information from early eighteenth century to the late twentieth century is the subject to be discussed including the literatures of piano pedagogy concerning to physical movement and previous research studies.

According to Muller (1995), he had said the term of keyboard understood as applying to a whole group of instrument embracing the organ and the forerunners of the modern piano, the clavichord, virginal, and harpsichord. In general, sacred music was reserved for the organ and functioned within the worship service of the church.

The clavichord served primarily as a domestic instrument; whereas, the harpsichord also functioned as a concert instrument. Harpsichordists performed for dance, operas, banquets, and the other social entertainments. Performers were expected to realize a figured bass, improvise, and function as quasi-conductor. (p. 16)

The concept from each period was summarized that aspects would be more pertinent contained with literature at the eighteenth century. The nineteenth century progressed work intended for piano were to be published. Early decades of nineteenth century, piano has passed through a major period of change during the eighteenth century. For the twentieth century, Camp (1981) provided the word “secrets” used with the piano performance. Numerous teachers claimed that these secrets only developed from the old European master.

In practice these secrets amounted to little more than the nineteenth century “direct imitation” approach. With this approach, students learned interpretations of work by imitating their teacher, who learned from them their teacher in a kind of apostolic succession. (p. 1)

Camp (1981) continued developing piano performance. He said in increasing musical complexity of piano literature, changes in musical style, modifications in the instrument and the influence, all have had an effect upon the evolving development of methods to the keyboard study.

Artists and pedagogues have continually explored the many possibilities of the instrument and through their writings have advanced many different theories of instruction. An inquiry into the history of piano instruction reveals the evolution of pedagogical thought since the invention of the instrument to the present. (p. 14)

### **Literatures before Eighteenth Century**

*The directions given in these early methods are appropriate to playing early music on instruments of the time, and much of what would concern pianists in the nineteenth and twentieth are not addressed.*(Uszle, Gordon & Smith, 1999).

By the fourteenth through the eighteenth centuries, the method was written for organ, clavichord and harpsichord as the piano methods in nineteenth century which written for forerunners to the piano. According to Gerig (1994), he stated that the composers had referred to body position at the keyboard and fingering included less technical demands, explanations, clarifications, and pedagogical writing.

There is no room at all for vagueness of touch, every tone stands out in sharp relief, a legato is completely controlled by the fingers, and the slightest deficiency is immediately evident. Varying the length of sound duration of individual notes can produce a sense of accent or increasing intensity within a tonal line. The instrument

has an infinite capacity for subtle rubato and this should be achieved with the lightest possible degree of pressure in the finger tips. The fingers must be held close to the keys and move in as precise a manner as possible. The plectrum action against the string can be felt in the keyboard touch to a very remarkable degree and in itself presents a great challenge to the performer.

### **Eighteenth Keyboard Pedagogy**

Churches and cathedrals, the places started with development of European Music. Musician used keyboard music to enhance the church. The methods developed from the organ, clavichord and harpsichord. In the salon accompanied sonata and participates in chamber music, even the orchestra, the French harpsichord and clavichord school reached its peak in this time. Pedagogical literature published at the end of the eighteenth century often contained aspects more pertinent to the harpsichord and clavichord.

By this century, the harpsichord had become ubiquitous. Mueller (1995) explained this concept at that time. The methodology reflects its use as an accompanying instrument in the salon and its integral function in chamber music and the orchestra.

The keyboardist was expected to realize a figured bass, provide embellishments appropriate to style and temp, improvise, and function as quasi-conductor. Instructional suggestions also were written for performing at social occasions, such as dances, operas, and banquets, as well as ecclesiastical events. (p. 1)

Piano instruction during the first hundred years of the piano's existence was dominated by three principles. Camp (1981) concluded that first, only fingers should be used. Consequently, the upper parts of arm should be fixed. Second technical is training a mechanical procedure, requiring many hours of daily practicing. And the absolute authority is style taught in this period. Furthermore, the concept of eighteenth century, Goldberg (1999) stated that

This anatomical approach supposedly explains the “natural” way to utilize the hands and fingers, with the mechanics of physics explaining how to use technique most efficiently. The psychological aspect teaches performers to control their minds, conquering problems such as stage fright, memorization, and tempo control. Neurophysiology explains how the brain and central nervous system work together to create the desired muscular response needed to play the piano. There are, however, problems regarding these scientific approaches. Musicians seldom pursue one approach and most of them resist subjecting their ideas to scrutiny and analysis. Concepts such as “talent” and “profound” defy reduction to a non-subjective view. This “scientific” approach was developed by musicians and teachers during the late eighteenth century and the early nineteenth. While helpful, these methods were often unscientific, not based on a real physiology. (p. 2-3)

Musical fundamental, body position, along with fingering were explained to aspects of keyboard performance. In this view, Meuller (1995) examined Diruta’s comment that the performer during this era expected to add embellishments to their performance, explanation and interpretation of ornaments. He briefed in aspect of keyboard performance that

The basic posture at the keyboard is described as sitting in the middle of the keyboard with the forearms level or slightly above the keyboard. Finger should be arched and muscles relaxed. (p. 25)

The characters of this period are elegant and refined. Nagode (1989) supported that expressive qualities are not immediately obvious. Many details such as sound and rests, distinctions between legato and detached articulations, graceful phrase shadings, and subtle tonal nuances required development of finger actions, graceful hand, wrist movements, and finger sensitivity.

Scalar and arpeggiated passages extended by written eight notes and sixteenth notes often used in composition. Related to smooth and flowing sound, such

passages required special techniques that consist curved finger, distinct finger actions and quick releases. Furthermore, Nagode (1989) explained the pianist's fingers which should feel as though they are getting out of the key quickly without any sluggishness of sound or feel. Many of these same passages involve quick changes in the direction of the musical line. The hand must move gently over keyboard with a sense of effortlessness. The natural ease and beauty of the passage require a well-controlled technique with no awkward or unnecessary motion of the hand or arm. The fingers should be as close to the keys as possible and the hand must be quite steady.

### **Nineteenth Century Keyboard Pedagogy**

Goldberg (1999) pointed the pedagogical material continued to place emphasis on issues of technique. There were two distinct schools of thought on piano playing. One of the schools, exemplified by Mozart's pupil, Johann Nepomuk Hummel, placed an emphasis "on clarity of texture and fluency of technique" and the importance of tone production in using a bent-fingers position. The other, exemplified by Beethoven, he emphasized fullness of tone wide dynamic range, orchestral effects, dramatic execution and a great quantity of technical power." Hummel represented the culmination of the Viennese school of piano playing, while Beethoven was considered as the first major pianist "to oppose the old finger school and its harpsichord ancestry." Camp (1981) said to Hummel that he published a three volume work entitled *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte Commencing with the Simplest Elementary Principles and Including Every Requisite to the Most Finished Style of Performance*. This was one of the most influential pedagogical writings. 2,000 short exercises and musical example included, he suggested to keep one's eye on the music rather than the keyboard and trained his students to mark time with touch. He continued to the importance of aural awareness and began maintaining. Teachers began stressing and think about guiding a person in search of technical skill. A number of progressive ideas on piano instruction surfaced as a result of technical changes in the instrument and compositional practices during the last half of the nineteenth century.

For the mechanical side of piano playing influenced many of the pedagogical works, Wanzel (2002) pointed with the developing concert industry, a

class of virtuoso performers arose whose main function was dazzle to audiences. Entire works are written that emphasized finger action and strength with an almost entire exclusion of mention of sensitivity to tone or musical thought. 0

Toward the end of the nineteenth century, new pedagogy ideas began to emerge with much rapidity. Teachers began to realize that finger independence and strength were not enough. It became apparent that some of the traditional regimes that were designed to build technique in fact led to considerable stress. Musicians became convinced that understanding and applying scientific principles to piano playing would shorten the amount of time required to develop technical agility, which areas of science was not clear. As a result, there were forays made into anatomy, psychology, the physics of mechanics and later neurophysiology. Weight playing, relaxation, rotation, and the use of the arm became the new term. (p.13)

Camp, (1981) supported that the writers expressed on increasing support for an instructional approach that would foster the development of musical intelligence and an interrelationship among the aural, rhythm, and technical aspects of piano playing. In the view of this, prater (1990) pointed that many artists and pedagogues have expressed, through their writings, personal views on the most effective ways to develop piano performance capacities. Evolution of basic principles of the teaching and learning process, thereby revealing the nature of piano instruction as it has unfolded during the first part of this century.

### **Twentieth Century Keyboard Pedagogy**

*The pianist will discover that a well-developed sense of coordination and body balance is essential to a successful performance.* (Nagode, 1989, p. 67)

Even today, students search for the simplest solution in the shortest amount of time. This concept referred the study titled “Piano Pedagogy in New York

in Late Twentieth Century” Goldberg (1999) pointed the term “the quickest solution.” This concept has become a factor in pedagogical material.

All the published exercises for hours each day seem unrealistic and somewhat irrelevant. To completely understand pedagogical beliefs, explanations, and guidelines, one must consider the time period of the specific treatise and instrumentation.

Three basic principles can be observed throughout the pedagogical material:

1. Ideas, methods, techniques which work for one pianist may not work for another, for the uniqueness of the individual must be considered.
  2. Technical skills and artistic goals are interconnected, though each is discussed as a separate issue.
  3. As people accept and understand that playing a keyboard instrument is extremely difficult and demanding, they must carefully analyze any system or method in order to determine that it is worthwhile for study.
- (p.3)

From the pedagogical stand point, Nagode (1989) said to experiment of harmonies of which modal and whole-tone scale and traditional tonality are prominent. The musician used these musical elements from the theories for a deeper appreciation in the process composition. New different sound is accepted. Works in this century often appealed with the lyrics and immediacy. Nagode continued to many teaching pieces require a warm caille tone. Other pieces are intensely rhythmic, energetic, and fast. Such music must be played with finger clarity and tonal brilliance. However, the most significant change in expression can be found in the works of a percussive nature. This is true of many compositions but is common to many of the works of Prokofieff. Firm fingers and considerable arm weight are used to project a sharp or strident tone quality.

Pianistically, the works of this period require the same skill as those of the Romantic period. Clarity of articulation, graceful hand and arm movement, and quick finger actions are necessary for the

demands of twentieth century keyboard music. Further, quick hand shifts and efficient lateral arm motions are necessary skills for the projection while homophonic textures and widely spaced sonorities challenge the pianist's skills of tonal blending and balance. Finally, many works consist of fragmented motives rather than long continuous melodic lines. (p. 66)

### **Piano Pedagogy Concerning to Physical Movement**

“Piano pedagogy” is the art of being a piano professor. The term refers to the development and encouragement strategies and methodology that contribute to the highest competency of a piano learner. One of the most important lessons in piano pedagogy which piano learners and teachers should pay attention to is the study of the position of the required parts of the body, the manner, the movement while playing piano and the correct basic of the piano learners. Montandon (1998) identified trend of piano pedagogy in United State which related to expand concept of piano pedagogy more clearly.

Piano Pedagogy seems directed toward practical approaches. While issues of “what is available,” “how it should be” abound in the literature on piano pedagogy, self-examinatory or evaluative discussions of the field are rare. Studied that consider identities or examine meaning and definitions for “piano pedagogy” in the 20<sup>th</sup>-century United States were not found in the literature review. The Conference was defined as a meeting place for “things that were going on” in piano pedagogy and a gathering place for leaders in piano pedagogy in the United States. In an area that still lacks examination, definitions, and clarifications, this statement requires further exploration concerning how these “things” and “leaders” were identified and selected as relevant. (p. 7)

Meaning of piano pedagogy in technique is explained by Prater (1990). He suggested it should be understood the final aim of such analysis is more complete expression of musical concepts at the keyboard. Much pedagogy has linked between

the mental and physical in music making. Pedagogy of the master teachers said to technique should imply the combination of motor skills with an ability to direct these skills toward the creation of expressive musical ideas. His paper discussed to Tobias Matthay, Thomas Fielden, Konard Wolff, Josef Hofmann and Rosina Lhevinne's pedagogy. He reiterated to large of analyzing the physical of playing. Musical expression and ease are goals of all piano pedagogy.

Piano pedagogues today are faced with an abundance of apparently contradictory theories regarding technique. The problem stem in part from the evolution of the instrument as well as from technical advances required for the instrument and the repertoire developed in ways that made greater physical demands on the pianist. (p. 2)

Although the basic knowledge of piano lessons repay piano learners' attention, some learners and players overlook the significance of the right use body parts which helps them play this fascinating instrument better and be less vulnerable to injury. Many researchers have said about injury of piano playing. That is one reason in the research goal to player should pay attention in piano playing. Berenson who was cited by Kropff (2002), his suggestion was to address students who should find a comfortable, ergonomically efficient, and injury preventive position at the instrument which is another important element in developing healthy practicing habits. Berenson continued that many players had the problems. And in worse case, they would probably get injured because of the misuse of the body part while playing piano. These problems can be caused not only by the carelessness of the players but also trigger from lack of teacher's attention and advice. (Sink, 1999; cite by Kroff, 2002) said that it should be mentioned that throughout most of pianist history, many successful pianists have not demonstrated this type of healthful, natural alignment or efficient muscle use. Their success is a tribute to the ability of dedicates, determined mind to dominate and ignore the cries of the body for help. And while we can respect and admire their artistry and ability to function under highly adverse physical duress, we should not use them as model for our teaching or playing. They are exceptions. It is also important not to confuse mal-coordinated body-use patterns with superior musical gifts. Placing unnecessary stress on the body does not produce a better musical performance.

## **Pedagogical of Teaching Posture and Gesture of Master Piano Teachers from Before Eighteenth through Twentieth Century**

In the *Well-Tempered Keyboard Teacher*, Uszler, Gordon and McBride Smith (2000) had explained about the history of keyboard pedagogy. This resource shows how historical function influences the aesthetic of music. Other books describe technique and methods of each master teacher through twentieth century. Famous pianists & their technique, Gerig (1994) has revealed such knowledge that emphasized on the physical skills in playing music.

Early pedagogical methods were developed for used with the harpsichord and clavichord. The first treatise was written by Girolamo Diruta (1554-1610) said to the first thing is that the organist should sit with the body exactly placed before the middle of the keyboard. The second that he must not make gestures or movements with his body, but hold himself, chest and head, erect and poised. The third thing is to know that the arm leads the hand, and the hand must be held strictly on the same level as the arm, neither higher nor lower. The fourth is the fingers which should stand all evenly on the keyboard, although slightly arched. Besides all these, the hand must be placed on the keyboard with ease and facility, otherwise the fingers cannot move with agility and promptitude. Let the arms guide the hands. This is the most important rule before all the others.

Francois Couperin (1668-1773), who suggested the same way as Diruta that elbows, wrists and hands should be on the same level. If student continued to hold one wrist too high, he would suggest using a small flexible stick to correct the problem. The stick would be placed over the high wrist and passed under the other wrist.

Jean-Philippe Rameau (1683-1764), he stressed independent finger action, freedom and flexibility. Rameau understood that the perfection of touch resulted from proper finger action. Ability can be acquired by simple mechanical practice cleverly. For examples, the ability to walk or run derived from the flexibility of the knee-joint; the ability to play the harpsichord derived from the flexibility of the fingers at their roots. A larger movement was only admissible when a smaller was not sufficient, so

long as a finger can reach a key without any other movement of the hand than a slight opening or stretching.

Johann Nicolas Forkel (1749-1818) believed in hand position with finger bent so that each finger can remain at the surface of the key when playing. Fingers should play with equal pressure and draw back describe in a way that held complete legato. Tone quality was said to be enhanced by this approach, especially if the finger glided along the keys with equal pressure. The fingers were to be raised very little from the surface of the keys, and when one finger was in use, the others remained still in position.

Carl Philipp Emanuel Bach (1714-1788) pointed that basic posture at the keyboard was described as sitting in the middle of the keyboard with the forearms suspended slightly above the keyboard. Fingers should be arched and muscles relaxed. All stretches, the omission of certain fingers, even the indispensable crossing to the fingers and turning of the thumb demand this elastic ability. Emphasis was placed on the inclusion of the thumb as a playing unit. He added that playing with flat extended fingers would result in stiffness and awkwardness. Black keys were seldom played with the little fingers and “only out of necessity” by the thumbs. Flexibility was recommended for crossing fingers, stretches, and passing of the thumb.

### **Eighteenth Century**

Daniel Gottlob Turk (1756- 1813) suggested to high position of sitting that enough for the elbows to be above the hands. The middle finger was to be curved, but the thumb was held straight and the little finger straight or curved, depending on its length. Only fingers should move while hands and arms remaining quiet. The use of strict legato was praised and on the other hand, he implied that the finger should quit the key a little before the full value of the note is reached.

Wolfgang Amadeus Mozart (1756 - 1791) recommended that the arm must be raised as high as possible and according as the notes in the passage were stressed. The arm, not the fingers, must do (some movement) with great emphasis in a heavy and clumsy manner.

Johann Baptist Cramer (1771-1858) seemed to prefer a slightly higher seating position. Finger technique was still set forth as the centerpiece, with as little movement otherwise as possible.

Johann Nepomuk Hummel (1778 - 1837). Hummel's directions for sitting at the instrument indicated an upright torso with elbows turned toward the body. The body must be held up right neither forward nor sideways, and the elbows rather turned towards the body, yet with-out pressing against it. He suggested the pupil must sit opposite to the middle of the keyboard, at a distance of from six to ten inches, according to his stature, and the length of his arms; so that the right hand may conveniently reach the highest and the left hand the lowest keys, without altering the position of the body. The seat must neither be too high nor too low, and such that both hands may rest on the keys, natural and without effort. Children should have their feet supported, that their seat may be steady and secure. Forearm level with the keyboard and rounded hands turned slightly outward. He gave advice against violent movement of the elbow moving any larger parts of the body when required by the "quite" position of the hand. Fingers were to stay rather close to the key, and remain rounded and strike the key with equal pressure forward rather than backward.

Carl Czerny (1791 - 1857). He proposed sitting with the upper arm slightly extended, so that the elbows were about four inches nearer the keyboard than the shoulder. The elbows were to be about an inch higher than the upper surface of the keys. The forearm and hand were to be horizontal. The fingers were to be somewhat curved and the hand was to be turned neither inward nor outward. The used of the arm was also mentioned, he advised not to move the forearm more than absolutely necessary for the desired effect.

### **Nineteenth Century**

Elisabeth Caland suggested raising the arm high above the head and controlling its descent to keyboard level while concentrating on the shoulder and back muscles. The wrist was to be elastic and flexible enough to be pliant when the fingers contacted the keyboard, but with enough residual set to return to the playing position immediately afterward and the hand was tilted toward the thumb.

She suggested two basic exercises to develop this condition wherein the arm was carrying the hand. First raise the arm, very slowly (until high above the head with wrist slightly raised), but do not elevate the shoulder in the slightest degree. After retaining the arm for a moment in this position and second, raise the arm about six inches above the keyboard with wrist higher than the passive hand. Then, by a conscious use of the back and shoulder muscles, describe slow, circular movements with the entire arm, moving it freely in the shoulder socket, and allowing the hand to hang loosely from the wrist.

Franz List (1811- 1886) recommended sitting higher than usual, high enough to permit the forearm to slope down toward the hand. This elevation presumably permitted an increase of force and ease in the execution of arm touches, particularly in passages that required crossing or interlocking the hands, wide skips, or sustaining extremely loud dynamic levels. Sitting upright with the torso bent only slightly forward. The body was remained still as possible. The head tilted more toward the back than the front.

Ludwig Deppe (1825-1890). He approached to the keyboard began with an awareness of arm weight. He recommended to the sitting low enough to bring the forearm to an incline from the elbow to the wrist. In this position, the fingers were able to produce tone solely by the weight of the hand. The result would be a more “penetrating” tone than that produced by striking the key. Awareness of the rule of the shoulder and arm muscles was also stressed. His recommendation of hand position consisted of a slightly raised wrist and tilted toward to the thumb.

Rudolf Maria Breithaupt (1873-1945) represented the conceptual epitome of the use of arm weight at the keyboard. He focused on the arm movement as well as shoulder and torso flexibility. He believed that player should sit in low position at the initial stage of training, although he made allowance for individual variations in physique. Thus, the elbow and the wrist were lower than the keyboard.

Concept of freedom motion, relaxation and weight are the foundation of his method. Dropping weight into the key must be attended by a sensation of freedom and flexible. Action that Breithaupt’s recommend basic include.

- The to- and-fro oscillation of the arm from the shoulder.

- A recoil action of the forearm as it and the wrist are pushed as the key is pressed.
- Forearm rotation.
- A kind of finger action he calls “free oscillation.”

The mastery of the larger playing units comes first, with special tension to the used of arm weight, flexibility (relaxation) and rotation.

Theodor Leschetisky (1830-1915) suggested to sitting at such a distance from the keyboard when the arms are easily bent. The finger-tips may rest on the keys without effort, and the feet reach the pedals comfortably. The elbows should be held neither too close to the sides nor too far away. Moreover, they should either be on a level with the keys, or be held but very little higher. Too low a seat, greater exertion on the player’s part, so that he will be compelled, when playing forcible chords, to raise the shoulders which has no graceful look.

He pointed knowledge of correct hand position. The fingers must have acquired an unyielding firmness and the wrist, at the same time, an easy pliability in order to avoid hardness of tone. According to the pedal, he pointed for most good people and bad players, is an instrumentality for trampling on good taste, not to dwell on the horrible pedalistic abuses of dilettantism. There are likewise two species of serious musicians who are more or less in the wrong as regards the pedal. First, they are such as use the pedal rightly in general, yet with pedantic scrupulosity, so as not for heaven’s sake to infringe the letter of harmonic law. These will do no mischief, but carefully avoid all interesting effects. Second, there are the pianists whose good ears generally guide them aright in pedaling, but who rely too much on instinct, and treat the pedal as a mere accessory. Thus it happens that their pedaling lacks uniformity in their various interpretations of one and the same piece. They forget that the pedal is quite as important as any other factor in piano-playing, and requires a no less careful study. Its purpose is not alone to reinforce the tone and to bind separated tone. It is also intended to produce special effects.

Tobias Matthay (1858-1945), he stood somewhere in the middle ground between tradition and the “new” concepts with associated. Matthay developed his own special view of relaxation, refining rotation of forearm movement and viewing the

used of arm weight as a mixed blessing. The closest Matthay ever came to the weight was to transfer concept of Breithaupt in describing “tenuto-resting transferred.” He conceived transferring the weight of the hand alone from key to key.

In finger, hand and arm movement He described three type of movement involved in the piano playing, calling them “species”. He pointed out the finger movement alone was most appropriate to rapid passage work and that arm movement was appropriate to producing full sound. Between two extremes was various combination of finger and hands movement with the arm being self-supported. He attempted to take a middle-of-the-road position with the regard to both the use of arm weight and muscular relaxation.

There were two basic opposing finger attitudes. Matthay presented the bent finger and the flat finger. In the first, or “hammer-touch” variety, which he termed “the Bent-Finger attitude”, or “Thrusting attitude,” a greatly curved or bent position (like the hammer of an old-fashioned percussion-gun) is assumed by the finger when it is raised as a preliminary to the act of tone-production. The finger in this case un-bends (or un-curves) slightly, in descending towards and with the key. The nail-joint however, remaining vertical throughout. The elbow has to take the brunt of the slightly backward tendency of the recoil that arises in this form of touch from the thrusting action of the finger against the key. The Upper-arm must therefore here be supported with a forward tendency (but not movement) towards the key-board, so that this forward-tendency at the elbow may serve to counteract the recoil-thrust of the finger experienced at the knuckle and elbow. In the second or “clinging” variety of touch, which it is termed as “the Flat-Finger attitude” or “Clinging-attitude,” a far less curved position is assumed by the finger as a preliminary, and it may indeed be almost unbent or “flat.” Exertion is in this case almost entirely restricted to the under tendons of the whole finger. The key is moreover reached and move down with but little change from this flatter or straighter position, and its involved muscular-attitude. As the clinging action of the finger in this instance tends to drag the elbow towards the key-board, this tendency must be counter-balanced by allowing a sufficient lapse to intervene in the supporting-muscles of the Upper-arm. Such release of the upper-arm tends to drag the elbow away from the key-board and thus balances the pull of the finger; whilst the additional weight thus set free, materially helps to drag the key down.

## Twentieth Century

Rudolf Ortmann (1899–1979), his writing based on the concepts of tone color, weight, relaxation, and rotation at the keyboard. Uszler, M., Gordon, S. & Smith, M. (1999) from *The Well-Tempered Keyboard Teacher* referred to Ortmann that his first exposition in the *Physiological Mechanics of Piano Technique* has dealt with the physical of mechanism. He touched upon matters of concern for the pianist such as fatigue, rigidity, and relaxation. As he was about to draw conclusions, he pointed to what has commonly held misconceptions regarding physiological properties, errors that he believed that sometimes these have lead to spoil the piano teaching.

Ortmann mounted experiments that illustrate several other physiological relationships, thereby “proving” the efficacy of pedagogical practices that by now had been well adopted into the mainstream of piano teaching. Thus he suggested that

- The use of excessively high finger action is inefficient.
- The use of what he terms an “elliptical stroke” (the snapping back of the fingertip in order to produce the tone) is useless for strength but can be useful for repeated notes in conjunction with changing fingers on the same key.
- A very high wrist makes a high finger stroke more difficult.
- A high finger stroke is deterrent to speed.
- An arched hand position provides the most efficient base from which to operate the fingers.

He furthermore pointed to the desirability of coordination of the entire actual system with corresponding response in movement in the torso as well as the arm, hand, and fingers. Ortmann then moved to physiology, explaining skeletal and muscular location and function of the torso, arms, hands, and fingers. He has investigated a number of factors that influenced muscular coordination in piano playing: differences in weight, size, and length of the torso, arm, hand, and finger; in musculature framework and nervous system; in circulation and metabolism. In concept of relaxation, Ortmann trended further on sacred ground by discussing the “relaxed arm” and its companion “arm weight” at the keyboard as variants in distribution of

weight, pointing out that fixation and muscular tension must be ever-present. He noted arm-weight differences of between six and fourteen pounds in his own adult students.

Ortmann listed classes of arm-movement in piano playing include vertical and lateral movement. Vertical arm movement concerns three types such as arm-life, arm-drop, and forced down-stroke. These movements occurred when the muscles controlling the descent of the arm contract forcibly, and reinforced by the action of gravity, serve to lower the arm more rapidly than when gravity acts alone, as in the free arm-drop. Such down-strokes are used in the production of fortissimo chords, particularly when combined with a relative rapidity of tempo. For lateral movement is explained that transferring the hand from one part of the keyboard to another, involves more than just a simple horizontal movement.

Ortmann described two finger movements. Like Matthey, first, the flat finger stroke is valuable in the tone production of soft tone with minimal percussive noise. His second finger stroke is the curved stroke that means finger-tip drop into the key in a nearly vertical line.

Abby Whiteside (1881–1956). Whiteside did not believe in stressing fingering, developing hand position, slow practice, counting, or the use of time-honored technical materials such as the works of Hanon and Czerny, to mention but a few. She agreed with the research that questions “tone quality” at the piano, and pointed to the issue concerning the teaching of “touch.” She even called for careful reconsideration of concepts such as rotation, relaxation, and weight technique. Whiteside considered the physical response of large playing units (torso, whole arms, and buttocks) necessary for capturing this rhythmic flow.

She emphasized that upper-arm involvement and control is heart of coordination piano playing. She described both active wrist motion and passive “loose wrist.” Therefore, the arm must be connected to the torso by a circular joint with an extraordinary capacity for allowing several things to happen simultaneously and thus, allowing the arm with full play in all directions. The forearm as a whole acts through a hinge joint at the elbow by flexion and extension in one plane. It possesses two bones which twist and untwist to produce a rotary action.

Arnold Schultz (1903–1972) was similar with pedagogical contributions to Matthay and Ortmann. He went a long way towards checking the momentum of methodology based on “relaxation,” “arm weight,” and related ideas. After an examination of the physiological properties of the playing mechanism, Schultz set up seven categories that represented his analysis of basic movement at the keyboard in regard to the playing mechanism as a series of levers acting against a base of the next:

- Weight movement, caused by weight alone.
- Contra weight movement, caused by muscle contraction with an unmoving base of weight.
- Contra pressure movement, caused by muscular contraction with an unmoving base of pressure.
- Contro-fixation movement caused by muscular contraction with an unmoving base of fixation.
- Trans-weight movement caused by muscular contraction with a moving base of weight.
- Trans-pressure movement caused by muscular contraction with a moving base of pressure.
- Trans-fixation movement caused by muscular contraction with a moving base of fixation.

As Schultz believed in the seven types of movement, but only three of these should be used in an efficient technique including weight movement, contra-fixation movement, and trans-fixation movement. According to finger coordination, Schultz suggested the students to apply using either a flat finger or a bent finger. But he implied that curved finger is better for putting maximum intensity onto the fingers. Like Ortmann’s thought that such slightly flattened fingers is better for creating legato lines.

William S. Newman, he suggested that the act of piano playing should consist of interplay among the mind, ear, and body. He considered it important to be able to achieve coordinated physical control on the basis of sound musicianship without exteriorizing the mechanics. Newman based his recommendations for finger action primarily on Schultz’s theories, and use of such concepts as relaxation, weight

technique, and rotation is carefully limited to specific demands of the music. He theorized that conditioned reflexes would inhibit the physical response and impair its accuracy, but once that conditioning was set aside the hand and fingers would obey as unerringly as they do in so many daily tasks of a less complex nature.

Heinrich Neuhaus recommended studying all possible movements of the playing mechanisms and even provided a few general exercises to induce flexibility. He suggested to slow, and heavy practice to induce security and fingers strong enough to support a weight-technique initiated from use of the arms, shoulders, and torso. He had compared the arm from shoulder to the finger tips as a flexible hanging bridge, the fingers supporting the structure firmly on the keyboard. Flexibility and relaxation are emphasized in the context of various kinds of motions.

Jozsef Gat discussed sitting position at the keyboard, recommending a position in which forearm and upper arm are free and the body can move forward and backward easily. In such a position adjustments of the torso can bring the elbow somewhat higher than the keyboard. The weight effect is constantly changing as dynamic nuances and tempo change. Adjustments in weight effect are made constantly between larger and smaller playing units.

After Gat established his physiological approach to the piano, he embarked on a discussion of the relationships of the body's inner response to the music and the instrument. He then pointed to the importance of establishing musical meaning, emotional responses, and strong inner aural perception, such that the body will reflect emotional content in its posture and movement. And it will seek to carry out musical ideas by the most appropriate physical responses, breathing, the direction of the eyes, and adapting to the variances in space and acoustics are all tied to the strength of the musical perception.

Gyorgy Sandor pointed toward coordinated movement at the keyboard and that these are, in turn, linked to musical results. Sandor addressed technical matters by an analysis of "free-fall," a use of the entire arm, hand, and fingers from above the keys. Sandor viewed as growing out of the weight-technique concepts of Breithaupt. Flexibility and elasticity of the hand and wrist are stressed, and individual finger strokes are to be made with an adjustment of the wrist, forearm, and upper arm. The

wrist is to be lowered for thumb movement, and traditional passing of the thumb under the hand is eschewed in favor of a wrist flexibility that aids the thumb in initiating a new hand position.

Sandor pointed out that physical coordination was out of his attention, but instead, it became necessary to have an understanding of the various components of the physical mechanism in order to remediate the problems and restore overall coordination. He listed these components and their capabilities as follows:

**Fingers:** They are moved by the muscles of the forearm and hand. They are capable of vertical, horizontal and circular (combination of vertical and horizontal) motions.

**Hand:** It is moved by the forearm muscles. It is capable of vertical, horizontal and circular motions, but incapable of rotary motions.

**Forearm:** It is capable of vertical motions accomplished by the upper arm muscles. It is also capable of rotary motions.

**Shoulder:** It is capable of vertical, forward and backward, circular and rotational motions. It mainly provides support and motion for the entire arm.

Saymour Bernstein has written *20 lessons in Keyboard Choreography. The Basics of Physical Movements at the Piano.*

**Posture of sitting:** he suggested the student to sitting at the correct height when playing the piano enables torso, arms, wrists and fingers to move freely and economically. The length of torso and upper arms determines this height. And since body proportions are as different as personalities.

**The distant of the keyboard:** sitting too close to the keyboard causes elbows to collide with the torso. Adjust the bench, therefore, so that elbows are slightly extended in front of your torso. In this position, the arms are free to follow your fingers from one end of the keyboard to the other.

**The body posture and muscle tone:** sit tall like a poplar tree with head erect and jaw relaxed. And keep shoulders down at all time. Breathing properly and

adopting good posture habits allow music to flow through entire body, activating arms, wrists and fingers-like the wind blowing through the branches and leaves of a tree.

**Hand Posture:** he suggested students to use the pencil to discover an arched hand position. This hand posture will enable fingers position to lower the keys and spring up again at whatever speed you command-from slow to fast. Pianists refer to clear, springing fingers as articulate fingers.

Bernstein first pursued his concepts of choreography at the piano by starting with basic posture, considering various positions of the body relative to the keyboard. He then approached the use of the hands and fingers by offering arm-drop exercises with both flat and curved fingers, recommending taut fingers and exercises to sculpture an arched hand position.

He had introduced early the use of the larger playing units through his concepts of the upper arm roll and undulating wrist. The first of several special symbols (up and down arrows) is introduced to pinpoint the timing of wrist movements. The author continued by examining special problems of the thumb, wrist movements, forearm strokes, finger staccato, and fifth finger position. He considered upper arm roll the most important movement to be mastered to achieve comfort and musical synthesis.

Isabelle Vengerova, the Vengerova approach emphasized a close approach to the key at all times, the fingers remaining as nearly as possible on the surface of the keys before depressing them. Power was generated through the use of an active, flexible wrist, one that made use of high and medium positions, rarely extremely low positions.

Seymour Fink, he offered a comprehensive approach to technique in his book *Mastering Piano Technique*. In part one, ten basic movements are presented, starting with those appropriate to the larger playing units, shoulders and arms, and moving to those of smaller units, wrists, hands, and fingers. In this format the author set forth some concepts already explored by earlier writers, such as arm swinging, rotation, three basic types of hand positions, and both pulling and unfolding finger action.

Nelita True, the technical approach she elucidated is one that incorporates the torso as an active playing unit, including the role of the abdomen an upper-arm position that is almost perpendicular, a flexible wrist and a relatively open hand position. Acknowledging that many technical approaches exist, True opened her discussion by emphasizing the importance of studying technique as a means of achieving freedom in playing and preventing injury. She cautioned, however, that technical improvement would not take place unless listening was an integral part of the technical practice. The series of exercises she demonstrated focused on releasing weight into the keyboard, first perfecting simple dropped onto the keyboard, and later incorporating simultaneous lateral movements that True called “throws.”

Sona Haydon, Haydon demonstrated some exercises by teaching them to a student, stating that these are fundamental ones on which teachers may wish to elaborate. She addressed dropping weight into the key is demonstrated and can be observed clearly in exercises executed a slow rate of speed. A flexible lower back is emphasized in considering basic posture. Hand position is achieved by forming the letter C with the thumb and index finger. Exercises include “push-ups,” wherein the hand is to be flexed between a stretched inverted-arch position and the normal-arch playing position.

Dorothy Taubman, she adjusted for different lengths of fingers in playing passage work are to be made through a series of small forward and backward motions of the hand. These are called “in and out” movements. Here the basic principle is one that suggests that the hand should move slightly forward (away from the player) when going from a longer to a shorter finger (such as the third to the fourth) and backward (toward the player) when going from a shorter finger to a longer one process. She cautioned in against active use of the upper arm is frequently voiced, the upper arm being viewed as a cumbersome playing unit that usually follows rather than initiates movement. These following tables are used to categorize the aspects of physical movements since the past until present.

**Table 2.1a** Summary to Categorize the Aspects of Physical Movements from the Past.

| <b>Posture and Gesture</b> | <b>Baroque Period</b>  |
|----------------------------|--|
| <b>Sitting Position</b>    | <p><b>Girolamo Diruta and Francois Couperin</b></p> <ul style="list-style-type: none"> <li>Suggested that elbows, wrists, and hands should be on the same level.</li> </ul> <p><b>Sebastian Bach</b></p> <ul style="list-style-type: none"> <li>Supported that the basic posture at the keyboard is to sit in the middle of the keyboard with the forearms suspended slightly above the keyboard.</li> </ul>               |
| <b>Arm</b>                 | <p><b>Girolamo Diruta</b></p> <ul style="list-style-type: none"> <li>Suggested the arm should lead the hand movement, and the hand must be held strictly on the same level as the arm, neither higher nor lower.</li> </ul>  |
| <b>Wrist</b>               | <p><b>Francois Couperin</b></p> <ul style="list-style-type: none"> <li>Suggested the beginners to use a small flexible stick placing under the wrist if they have a problem of holding their wrist too high.</li> <li>Believed that elbows, wrists and hands should be on the same level.</li> </ul>   |
| <b>Hand</b>                | <p><b>Girolamo Diruta</b></p> <ul style="list-style-type: none"> <li>Hand must be held loosely and lightly</li> </ul> <p><b>Domenico Scarlatti</b></p> <ul style="list-style-type: none"> <li>Addressed in arm activity as well as a quiet hand and finger position.</li> </ul>  |
| <b>Finger</b>              | <p><b>Carl Philipp Emanuel Bach</b></p> <ul style="list-style-type: none"> <li>Pointed that the fingers should be bent, so the points of the fingers will come into a straight line.</li> </ul> <p><b>Johann Nicolas Forkel</b></p> <ul style="list-style-type: none"> <li>Share the same idea of bent finger like Bach.</li> <li>Way to complete legato, the players should play with equal pressure and draw.</li> </ul> |

**Table 2.1a** Summary to Categorize the Aspects of Physical Movements from the Past.  
(Continued)

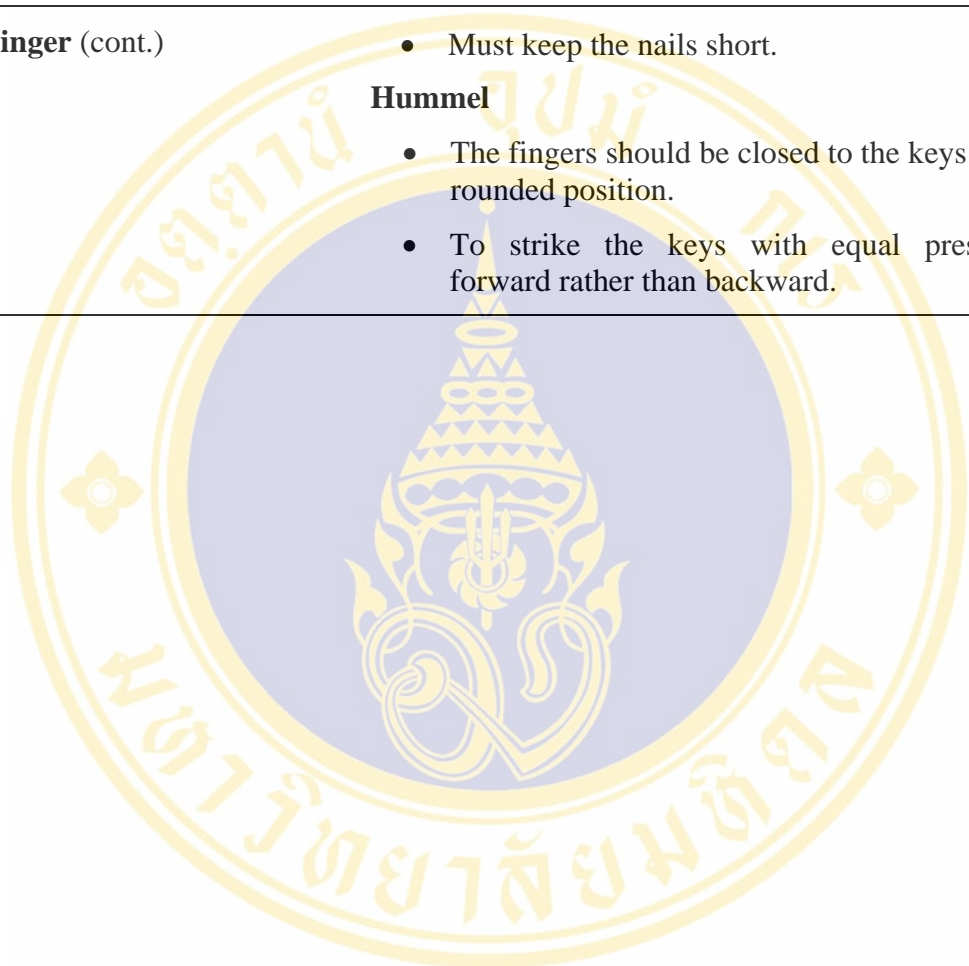
| Posture and Gesture   | Baroque Period  |
|-----------------------|---|
| <b>Finger</b> (cont.) | <ul style="list-style-type: none"> <li>• To enhanced the tone quality by using this approach (the fingers glide along the keys with equal pressure).</li> <li>• Implied that the fingers are to be raised very little from the surface of the keys.</li> <li>• Suggested that when one finger is in use, the others must remain still in position.</li> </ul> <p><b>Jean-Philippe Rameau</b></p> <ul style="list-style-type: none"> <li>• Cautioned the players not to use an effort of the hand to weigh down the touch of the fingers.</li> <li>• To make the touch lighter in flowing movement horizontally upon the keys, the hand should be used to help sustain the fingers.</li> </ul> |

**Table 2.1b** Summary to Categorize the Aspects of Physical Movements from the Past.

| <b>Posture and Gesture</b> | <b>Classical Period</b>   |
|----------------------------|---|
| <b>Sitting Position</b>    | <p><b>Turk, Cramer, and Czerny</b></p> <ul style="list-style-type: none"> <li>• Suggested to sit high. (<i>the elbows should be above the hands</i>)</li> <li>• The upper arms are slightly extended towards the keyboard.</li> <li>• Suggested not to sit too high or too low. (<i>naturally rest the hands on the key without effort</i>)</li> <li>• Forearms should level with the keyboard.</li> <li>• Cautioned against the violent movement of the elbows.</li> </ul> |
| <b>Arm</b>                 | <p><b>Czerny</b></p> <ul style="list-style-type: none"> <li>• The forearms not to move more than necessary for the desired effect.</li> </ul> <p><b>Mozart</b></p> <ul style="list-style-type: none"> <li>• The arms should be raised as high as possible.</li> </ul>   |
| <b>Wrist</b>               | <p><b>Czerny</b></p> <ul style="list-style-type: none"> <li>• The wrists must neither be bent downwards, nor upwards.</li> </ul>  |
| <b>Hand</b>                | <p><b>Hummel</b></p> <ul style="list-style-type: none"> <li>• Hand's position should be rounded and turned slightly outward.</li> </ul> <p><b>Czerny</b></p> <ul style="list-style-type: none"> <li>• Hand's position should be in horizontal. (<i>neither turned inward, nor outward</i>)</li> </ul>   |
| <b>Finger</b>              | <p><b>Turk</b></p> <ul style="list-style-type: none"> <li>• Only addressed that the fingers should move while the hands and the arms remain still.</li> </ul> <p><b>Czerny</b></p> <ul style="list-style-type: none"> <li>• Addressed an oblique position of the fingers that must form a line with the length of the keys.</li> </ul>  |

**Table 2.1b** Summary to Categorize the Aspects of Physical Movements from the Past.  
(Continued)

| Posture and Gesture   | Classical Period  |
|-----------------------|---|
| <b>Finger</b> (cont.) | <ul style="list-style-type: none"> <li>• Must keep the nails short.</li> </ul> <p><b>Hummel</b></p> <ul style="list-style-type: none"> <li>• The fingers should be closed to the keys with rounded position.</li> <li>• To strike the keys with equal pressure forward rather than backward.</li> </ul> |



**Table 2.1c** Summary to Categorize the Aspects of Physical Movements from the Past.

| Posture and Gesture     | Romantic Period   |
|-------------------------|---|
| <b>Sitting Position</b> | <p data-bbox="651 504 794 533"><b>Franz List</b></p> <ul data-bbox="699 562 1358 741" style="list-style-type: none"> <li data-bbox="699 562 1358 629">• Suggested to sit high, upright with the torso bent only slightly forward.</li> <li data-bbox="699 651 1273 680">• The body should remain still as possible.</li> <li data-bbox="699 703 1182 732">• The head tilted a little to the back.</li> </ul> <p data-bbox="651 763 820 792"><b>Leschestisky</b></p> <ul data-bbox="699 815 1358 1106" style="list-style-type: none"> <li data-bbox="699 815 1358 927">• Suggested to sit at a distance from the keyboard where arms are easily bent the finger-tips may rest on the keys without effort.</li> <li data-bbox="699 949 1241 978">• The feet reach the pedals comfortably.</li> <li data-bbox="699 1001 1358 1106">• The elbows should be held neither too close to the sides nor too far away. (on a level with the keys)</li> </ul> <p data-bbox="651 1128 852 1158"><b>Ludwig Deppe</b></p> <ul data-bbox="699 1180 1358 1285" style="list-style-type: none"> <li data-bbox="699 1180 1358 1285">• Recommended sitting in a low position and bring the forearm to an incline from the elbow to the wrist.</li> </ul> <p data-bbox="651 1308 986 1337"><b>Rudolf Maria Breithaupt</b></p> <ul data-bbox="699 1359 1305 1429" style="list-style-type: none"> <li data-bbox="699 1359 1305 1429">• Suggested for beginners to sit in low sitting position at the initial stage of training.</li> </ul> |
| <b>Arm</b>              | <p data-bbox="651 1464 852 1494"><b>Ludwig Deppe</b></p> <ul data-bbox="699 1516 1358 1621" style="list-style-type: none"> <li data-bbox="699 1516 1358 1621">• Cautioned to an awareness of the arm weight when the fingers are approaching to the keyboard.</li> </ul> <p data-bbox="651 1644 995 1673"><b>Rudolf Maria Breithaupt</b></p> <ul data-bbox="699 1695 1358 1935" style="list-style-type: none"> <li data-bbox="699 1695 1358 1807">• Represented the conceptual epitome of the use of arm weight which is similar to Deppe's approach.</li> <li data-bbox="699 1830 1358 1935">• To consider the larger playing units first with the use of arm weight and flexibility and rotation.</li> </ul>  |

**Table 2.1c** Summary to Categorize the Aspects of Physical Movements from the Past.  
(Continued)

| Posture and Gesture | Romantic Period  |
|---------------------|--|
| Arm (cont.)         | <p data-bbox="647 555 804 589"><b>Lescetisky</b></p> <ul data-bbox="695 611 1347 752" style="list-style-type: none"> <li>• Explained that the motions of the arms should be thrown upward by an involuntary movement to support the rhythm and to rest of the hands.</li> </ul>  |
| Wrist               | <p data-bbox="647 775 884 808"><b>Elisabeth Caland</b></p> <ul data-bbox="695 831 1356 940" style="list-style-type: none"> <li>• To maintain the straight line while playing the piano, the wrist should be flexible. (<i>no reaching of the hand for the next key</i>)</li> </ul> <p data-bbox="647 958 995 992"><b>Rudolf Maria Breithaupt</b></p> <ul data-bbox="695 1014 1356 1081" style="list-style-type: none"> <li>• The elbow and the wrist should be lower than the keyboard.</li> </ul>   |
| Hand                | <p data-bbox="647 1104 740 1137"><b>Deppe</b></p> <ul data-bbox="695 1160 1356 1270" style="list-style-type: none"> <li>• Cautioned to the position of the hands that should be a straight line running through the hands and the forearms.</li> </ul> <p data-bbox="647 1288 826 1321"><b>Lebert Stark</b></p> <ul data-bbox="695 1344 1356 1500" style="list-style-type: none"> <li>• Informed the hands must always be held, being rounded without bending in or stretching out.</li> <li>• Strike the middle of key with the tip, but never with the nail of the finger.</li> </ul> <p data-bbox="647 1518 855 1552"><b>Charles Hanon</b></p> <ul data-bbox="695 1574 1356 1718" style="list-style-type: none"> <li>• Represented “Cropped” position with the bridge of the hand level and the wrist should be lifted high. (<i>in unceasing vigorous repetition</i>)</li> </ul> |

**Table 2.1c** Summary to Categorize the Aspects of Physical Movements from the Past.  
(Continued)

| Posture and Gesture | Romantic Period  |
|---------------------|--|
| <b>Finger</b>       | <p data-bbox="647 555 804 589"><b>Lescetisky</b></p> <ul data-bbox="699 613 1358 719" style="list-style-type: none"> <li data-bbox="699 613 1358 719">• The fingers and the wrists must have acquired an unyielding firmness in order to avoid the hardness of tone.</li> </ul> <p data-bbox="647 741 767 775"><b>Matthay</b></p> <ul data-bbox="699 797 1358 936" style="list-style-type: none"> <li data-bbox="699 797 1358 936">• Represented two basic opposing finger attitudes: The Bent Finger (<i>curved position</i>), and The Flat Finger (<i>almost entirely restricted to the under tendons of the whole finger</i>).</li> </ul> |
| <b>Other</b>        | <p data-bbox="647 976 767 1010"><b>Matthay</b></p> <ul data-bbox="699 1032 1358 1267" style="list-style-type: none"> <li data-bbox="699 1032 1358 1137">• Supported the combination of finger and arm movement with the regard to both the use of arm weight and muscular relaxation.</li> <li data-bbox="699 1160 1358 1267">• The finger movement was most appropriate to rapid passage work, and The arm movement was appropriate to producing full sound.</li> </ul>   |

**Table 2.1d** Summary to Categorize the Aspects of Physical Movements from the Past.

| Posture and Gesture     | Twentieth Century Period   |
|-------------------------|--|
| <b>Sitting Position</b> | <p data-bbox="647 506 794 533"><b>Jozsef Gat</b></p> <ul data-bbox="695 562 1358 808" style="list-style-type: none"> <li data-bbox="695 562 1358 629">• Recommended to sit in a position in which the forearm and the upper arm are free.</li> <li data-bbox="695 651 1358 719">• The body can easily move forward and backward.</li> <li data-bbox="695 741 1358 808">• This position adjustment of the torso will bring the elbow higher than the keyboard.</li> </ul> <p data-bbox="647 831 831 857"><b>Sona Haydon</b></p> <ul data-bbox="695 887 1358 987" style="list-style-type: none"> <li data-bbox="695 887 1358 987">• Addressed to emphasize on sitting with a flexible lower back in basic posture. Nelita True, the technical approach</li> </ul>  |
| <b>Arm</b>              | <p data-bbox="647 1014 879 1041"><b>Rudolf Ortmann</b></p> <ul data-bbox="695 1070 1358 1137" style="list-style-type: none"> <li data-bbox="695 1070 1358 1137">• Listed two classes of arm movement in piano playing: vertical and lateral movement.</li> </ul> <p data-bbox="647 1160 863 1187"><b>Abby Whitesite</b></p> <ul data-bbox="695 1216 1358 1574" style="list-style-type: none"> <li data-bbox="695 1216 1358 1283">• Emphasized that the upper arm controlling is the heart of coordination piano playing.</li> <li data-bbox="695 1305 1358 1417">• Indicated that the arm is connected with the torso by a circular joint which allows the arm full play in all directions.</li> <li data-bbox="695 1440 1358 1574">• The forearm as a whole acts through a hinge joint at the elbow by flexion and extension in one plane and it possesses two bones which twist and untwist to produce a rotary action.</li> </ul> |
| <b>Wrist</b>            | <p data-bbox="647 1597 1158 1624"><b>Gyorgy Sandor and Rudolf Ortmann</b></p> <ul data-bbox="695 1653 1358 1753" style="list-style-type: none"> <li data-bbox="695 1653 1358 1753">• Suggested the wrist to be lowered for thumb movement. (in a favor of a wrist flexibility passing the thumb under the hand)</li> </ul> <p data-bbox="647 1776 879 1803"><b>Rudolf Ortmann</b></p> <ul data-bbox="695 1832 1358 1933" style="list-style-type: none"> <li data-bbox="695 1832 1358 1933">• Cautioned to the high position of the wrist would make the high finger stroke even more difficult.</li> </ul>   |

**Table 2.1d** Summary to Categorize the Aspects of Physical Movements from the Past.  
(Continued)

| Posture and Gesture | Twentieth Century Period   |
|---------------------|--|
| Wrist (cont.)       | <p data-bbox="651 555 863 589"><b>Abby Whitesite</b></p> <ul data-bbox="699 611 1262 685" style="list-style-type: none"> <li data-bbox="699 611 1262 685">• Introduced both active wrist motion and passive “loose wrist”.</li> </ul>  |
| Hand                | <p data-bbox="651 719 995 752"><b>Rudolf Maria Breithaupt</b></p> <ul data-bbox="699 775 1358 920" style="list-style-type: none"> <li data-bbox="699 775 1358 920">• Suggested to use a pencil to discover an arched hand position which enables the fingers to lower the keys and spring up again at whatever speed command from slow to fast.</li> </ul> <p data-bbox="651 943 842 976"><b>Sona Haydon</b></p> <ul data-bbox="699 999 1358 1267" style="list-style-type: none"> <li data-bbox="699 999 1358 1099">• Implied that the hand position can be achieved by forming the letter “C” shape with the thumb and index finger.</li> <li data-bbox="699 1122 1358 1267">• Recommended the players to do hand exercises including “push-ups,” wherein the hands are to be flexed between a stretched inverted-arch position and the normal-arch playing position.</li> </ul> <p data-bbox="651 1301 879 1335"><b>Rudolf Ortmann</b></p> <ul data-bbox="699 1357 1305 1458" style="list-style-type: none"> <li data-bbox="699 1357 1305 1458">• Mentioned that an arched hand position can provide the most efficient base which is to operate the fingers.</li> </ul> |

**Table 2.1d** Summary to Categorize the Aspects of Physical Movements from the Past.  
(Continued)

| Posture and Gesture | Twentieth Century Period   |
|---------------------|--|
| <b>Finger</b>       | <p data-bbox="647 555 858 589"><b>Arnold Schultz</b></p> <ul data-bbox="695 611 1358 808" style="list-style-type: none"> <li data-bbox="695 611 1358 678">• Supported to use with either a flat finger or a bent finger.</li> <li data-bbox="695 701 1358 808">• A bent finger (or curved finger) approach is appropriated for creating the maximum intensity of sound.</li> </ul> <p data-bbox="647 831 879 864"><b>Rudolf Ortmann</b></p> <ul data-bbox="695 887 1358 1559" style="list-style-type: none"> <li data-bbox="695 887 1358 994">• Described that the flat finger stroke is valuable in the tone production of soft tone with minimal percussive noise.</li> <li data-bbox="695 1016 1358 1084">• Curved finger stroke is to use finger-tip drop into the key in a nearly vertical line.</li> <li data-bbox="695 1106 1358 1173">• Cautioned that the high of finger action is inefficient.</li> <li data-bbox="695 1218 1358 1352">• Discussed on finger action. As a result, a fine coordination the degree of contraction will nicely balance and counteract the upward force of reaction of the finger impact upon the key.</li> <li data-bbox="695 1375 1358 1559">• Supported the beginners not to be taught with an excessively high finger lift to learn finger action, because the fingers work at a mechanical disadvantage in the extreme range of the finger stroke.</li> </ul> <p data-bbox="647 1581 858 1615"><b>Gyorgy Sandor</b></p> <ul data-bbox="695 1637 1358 1809" style="list-style-type: none"> <li data-bbox="695 1637 1358 1809">• Mentioned that the fingers are capable of vertical, horizontal and circular (combination of vertical and horizontal) motions since they are moved by the muscles of the forearm and the hand.</li> </ul> |

**Table 2.1d** Summary to Categorize the Aspects of Physical Movements from the Past.  
(Continued)

| Posture and Gesture   | Twentieth Century Period   |
|-----------------------|--|
| <b>Finger (cont.)</b> | <p data-bbox="647 555 906 589"><b>Dorothy Taubman</b></p> <ul data-bbox="695 611 1358 992" style="list-style-type: none"> <li data-bbox="695 611 1358 757">• Adjusted the the different lengths of fingers in playing passage work which are to be made through a series of small forward and backward motions of the hand. (<i>in and out movement</i>)</li> <li data-bbox="695 779 1358 992">• Suggested to the basic principle that the hand should move slightly forward (away from the player) when going from a longer to a shorter finger (such as the third to the fourth) and backward (toward the player) when going from a shorter finger to a longer one process.</li> </ul> |
| <b>Other</b>          | <p data-bbox="647 1014 863 1048"><b>Abby Whitesite</b></p> <ul data-bbox="695 1070 1358 1339" style="list-style-type: none"> <li data-bbox="695 1070 1358 1149">• Approved with the research on “tone quality” and the teaching of “touch.”</li> <li data-bbox="695 1171 1358 1339">• Considered the concepts such as rotation, relaxation, weight technique and also to the physical response of large playing units (torso, whole arms, and buttocks) necessary for capturing the rhythmic flow.</li> </ul>  |

### **CHAPTER III**

## **RESEARCH METHODOLOGY AND PROCEDURES**

The purpose of this study was to provide document describing Thai piano teachers, concerned teaching of posture and gesture in piano playing. In this investigation, three selected piano teacher would be interviewed and observed. According to this study what mainly focuses are experiences of individuals with the concept of teaching posture and gesture. I have chosen to carry on using qualitative methods. Refer to “Qualitative Research Methodology: Research on Current Issues and Futures Research” Ratsint and Sookasame (2004) said that the ability of qualitative data can fully describe a phenomenon which is an important consideration not only from the researcher’s perspective, but from the reader’s perspective as well. Several writers such as Eisner (1991), Lincoln and Guba (1985), Patton (1990), Strauss and Corbin (1990) have identified the characteristics or features of qualitative research as the following list which represents the mixing of different descriptions of qualitative research.

1. Qualitative research uses the natural setting as the source of data. The researcher performs a direct observation, attempts to describe and profoundly interpret settings or people as they are, maintaining empathic neutrality.
2. The researcher acts as the "human instrument" of data gathering.
3. The researcher uses inductive data analysis.
4. Qualitative research reports are descriptive, and contain expressive language and even, as Einer (1991; 36) called, the presence of voice in the text.
5. Qualitative research is conducted with objectives to discover the meaning events that have for the individuals who face or experience them or relevant events, and to bring about the interpretations of those meanings by the researcher.

6. The researcher pays attention to idiosyncrasies and seeks the uniqueness of each.
7. Qualitative research has an emergent (as opposed to predetermine) design, and researchers focus on this emerging process as well as the outcomes or product of the research. (Predetermined)
8. Qualitative research is judged using special criteria for trustworthiness (these will be discussed in some detail in a later section).

One of the objective qualitative researches is to allow what occurs naturally to become the basis for what can be learned, studied, and shared. Denzin and Lincoln (1994) cited in Stofko, L.D. 20002, qualitative research is multi-method in focus, involving an interpretive naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense or interpret phenomena in terms of the meanings people bring to them. Qualitative research involves the studied use and a variety of empirical materials including case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts that describe routine and problematic moments and meanings in individuals' lives.

It can be concluded that these qualitative characteristics in doing the research are rational and appropriate to the study. As we can see that quantity, in general, cannot prove the result efficiently. To keep this as qualitative research, the knowledge itself must be in-depth explained and more specific in details. So, the knowledge and information shared from the selected participants will be a great source of knowledge in doing the qualitative research. As they are considered proficient in this field, the study will certainly be very much useful and helpful to other Thai piano learners.

### **Research Design**

Many factors have to be considered during the process of research design. According to Maxwell (1996; cited in Phosita (2005, p. 108)), he summarized that the

research design should have five important factors regarding the research question, purpose, conceptual context, methods, and validity. Therefore, these factors should be adapted and used in this research. In order to make research question, first, the research design should be brief. And it should focus to the research topic which based on the pedagogical aspects concerning posture and gesture in piano playing that were taught by the selected Thai piano teachers. For conceptual context, some theories must be used to be a part to manage the research.

Due to the fact that no one has ever done such research yet, in regard to the pedagogy taught by Thai piano teachers, thus I aimed to see that this is a good opportunity to purpose this kind of knowledge with the meaning to be a part of development in music education concerning pedagogy in Thailand. By referring to the existing theories, people are familiar to use such theories from the past. The strong reason is that those theories may help them ease up their works with comfort to adapt their methods by using the sources of knowledge from the previous study as their references. So, these methods and theories must be presented in the literature review section. In order to relate the pedagogical aspects concerning posture and gesture of previous teachers, the researcher needed to brief the written pedagogical materials from the past. This groundwork might put the interview's ideas into perspective. Lastly, the method approaches are concluded into three topics: selection participants, the methodical processing, and the methodical analyzing.

### **Selection Participants**

Petchrogh and Chamniprasath (2004) explained that there are two types of samplings. One is the probability sampling which relies on the selection of a random and representative sample from the larger population. Another, by contrast, is the specific sampling which seeks information from the specific cases for in-depth study.

As the research required the answers from the interview that could contribute to knowledge base, interviewees should be skillful, experienced, competent participants or experts and involved in the context of the topics of the interview. From my point of view, context-specific interviews are appropriate to the study as the case studies are unique and rare but hold qualifications required for the research such as

experts, resource persons and specialists. Many researchers have been discussed for the number of the participants. Seidman (2006) pointed that many interviewers frequently ask about how many participants they must have in their study.

I would be reluctant to establish such a number. “Enough” is an interactive reflection of every step of the interview process and different for each study and each researcher. The criteria of sufficiency and saturation are useful, but practical exigencies of time, money, and other resources also play a role, especially in doctoral research. On the other hand, if I were to err, I would err on the side of more rather than less. I have seen some graduate students struggle to make sense of data that are just too thin because they did not interview enough participants. Interviewing fewer participants may save time earlier in the study, but may add complications and frustration at the point of working with, analyzing, and interpreting the interview data. (p.55)

For the method of in-depth, phenomenological interviewing applied to a sample of participants who all experience similar structural and social conditions gives enormous power to the stories of a relatively few participants. Researchers can figure out ahead of time the range of sites and people that they would like to sample and set a goal for a certain number of participants in the study. At some point, however, the interviewer may recognize that he or she is not learning anything decidedly new and that the process of interviewing itself is becoming laborious rather than pleasurable. That is a time to say “enough” (Bertaux, 1981; Seidman, 2006, p.56).

Participant in-depth interview and observation can be a useful tool in case studies. Diane Louise Stofko stated to strong points in participants interview and observation that

1. A strong emphasis on the exploration of a particular social setting.
2. Work with unstructured data or data that has not been coded in the initial data collection stage.
3. Observations of a small number of cases in greater detail.
4. Data analysis that involves meaning and interpretation of actions.

### Three case studies

Thomas R. M. (1998) supported case studies assume as comparative when there are two or more people, institutions, or events. In this section, the purpose is to collect the concept of selected Thai piano teacher. Yin (1993; cited in Phosita (2005)) provided the pattern used in case studies. Description study is focused on the detail and context. Hence the description will be recited. The importance of the description study belongs to the context which is not addressed in analyzing part.

Qualitative design research can provide the specific information that is appropriate to decide. The designed research is important in basic to write the research proposal (Nopkesorn, 2005). Principle of qualitative research can be done with flexibility which differs from quantitative research. The focus is the theme considered and trade-off which proper to the goal, research question, time, sources, support, and limitation which the researcher should consider in each case. To achieve the objectives, case study that specified in each case, four selected Thai piano teachers must be interviewed regarding physiological pedagogy in piano playing.

Although I have already mentioned about the amount of case studies, Potasita (2005) supported that the problem is neither true nor fault. The purpose and the factors of the study were considered in the case selected. Furthermore, Crewell (1998 cited in Phosita (2005, 170)) also supported that the researcher should not select participants more than four for the concept of each case study such that to keep the research to be in-depth study, I must choose the best of selection.

The three selected cases were selected to participate in the study as interviewees. Currently, they are well-known piano teachers in Thailand of which their performance and teaching skills are exceptional, and distinguished. Even though there are a few number of participants, all of them are skillful teachers who had studied abroad which lead their methods and knowledge to other piano students. Undoubtedly, we can see that these selected participants are meant to be one of the teacher models and accepted teachers in piano playing.

**Case Study I:** Associate professor Tongsuang Isangkun Na Ayudhya

Associate professor Tongsuang is currently the University Lecturer at faculty of Fine and Applied Arts, Chulalongkorn University. He is the first Associate

Professor of Thailand in music performance. When he was young, he achieved a prize from playing piano at St. Andrew in New Zealand. After that, he decided to be the pianist in piano performance at Shenandoah Conservatory of Music, Shenandoah University. While he was studying the third year of Bachelor degree, he won in concerto competition and was invited to be one of the performers in Symphony Orchestra band of Shenandoah. He finished Bachelor of Music Performance from Shenandoah Conservatory of Music, Shenandoah University with the outstanding point. Associate professor Tongsuang continued to study Master degree (MM) in Music Performance, Manhattan School of Music. Finally, he honored Doctor of Music in department of Honorary, Shenandoah Conservatory of Music, Shenandoah University.

**Case Study II:** Dr. Tretip Kamolsiri

Dr. Tretip, a part-time music instructor at college of music, Mahidol and Silpakorn University. She has graduated a Bachelor degree (BFA) in Western Music department of Chulalongkorn University. Dr. Tretip decided to continue the Master degree (Piano Pedagogy) and Doctor degree (Piano Performance and Pedagogy) at West Virginia University. In 2007, she performed to the auspicious occasion of His Majesty the King's 80th birthday in Performer Beethoven's '32'.

**Case Study III:** Ajarn Jamorn Supaphol

Ajarn Jamorn is a piano instructor at faculty of music, Silpakorn University. He graduated a Bachelor of Music from Manhattan, School of Music, New York. After that he achieved a Master degree in department of music, Peabody Conservatory in Baltimore, Maryland, U.S.A. He had studied with Suda Banomyong and Dusdi Banomyong-Buntasnakul, Barbara Hesse-Bukowska, Ann Schein, Piyabhand Sanitwongse, Nina Svetlanova, and Jean-Francois Antonioli. Ajarn Jamorn has appeared as soloist with the Bangkok Symphony Orchestra and the National Symphony Orchestra. He regularly gives solo recitals and enjoys playing in chamber and vocal concerts. In 2006, New music Festival "East-Weat dialogue" in Cambodia, Ajarn Jamorn performed with New Siam Wind Quintet. The piece was awarded Young Thai Artist award. In 2008, he was invited to be 2<sup>nd</sup> Performers' Festival at Singapore.

***Other cases:*** The students

The students who gave participation would be chosen by their own teachers regardless of the problem in terms of agreement between the researcher and the students. In this case, the student consent letter had to be informed to the students in order to ask for their permission and agreement. Anyhow, their names and their photographs including their faces will not be appeared in the research unless the students were ready to give their permission. Hence, the photographs are meant to use as purpose only to describe the teacher's methods.

**Data and Source**

A qualitative study typically employs multiple documents. Such documents may include reports, newspaper accounts, researches or other published data. First, I would collect data from this type of sources and choose its relevant content for furtherance interview and study. Kitpredaborisuth (2005) said that the type of this information is called the secondary data. She continued that the information has been kept in format of the document, the publication or the report. All of these were called secondary source.

Beside the information that I have to collect and format the information gained from secondary data. Other type of the information is qualitative data collected by interview and observation. This data will be analyzed and summarized in the conclusive chapter.

Kitpredaborisuth (2005) has defined to the secondary data which gained from one who has collected before. But the purpose of collecting the previous data did not concern all the same objects. The data would be collected expeditiously, save the often including. But the only problems in using these data were permission and reaching the data.

The source that I would collect first is "secondary data." The advantage of collecting the secondary data was that I could set out the research problem clearly. Moreover, this data can actually be developed while searching the answers, setting the questions, and designing the research. The research problem will be set up depends on individuals who have in direct experiences or study about the topic.

Potisita (2006) explained about methods of collecting information with qualification that it can be widely divided into two groups. One of them is the obtrusive method such that the researchers need to meet directly to the resource in order to collect the information. For examples, participating and observing on interviews. Beyond these methods are about using personal skills and experiences on specific equipments used to help collecting research information with accuracy and confidential. To comply with the purpose of the qualitative study, data are supposed to be collected from naturalistic source or direct interview. Therefore, the researcher shall conduct the interview himself in order to get required information and details.

### **Data Collection**

The time frame for data collection was total of four weeks within September, 2008. To conduct in-depth interviews and observation, I had to follow the same data collection for each case study.

### **In-depth interview and observation:**

Videotape and audiotape must be used to explain the research description. Nopkesorn (2005) provided details on case approach that the method should be conduct variedly which related to the interview, observation, and documentation. The process of these methods could be collected from the participants. The collecting process was to interview three selected piano teachers using physiological method in piano playing.

In-depth qualitative interviews are excellent tools to use in planning and evaluating Extension programs. Guion (2006) explained that in-depth interview is an open-ended, discovery-oriented method that is well suited for describing both program processes and outcomes from the perspective of the target audience or key stakeholder. The goal of the interview is to deeply explore the respondent's point of view, feelings and perspectives. In this sense, in-depth interviews yield information. There are key characteristics that differentiate an in-depth, qualitative research interview from a regular interview. Some key characteristics of in-depth interviews include:

1. Open-ended questions, questions should be worded so that respondents cannot simply answer yes or no, but must expound on the topic.
2. Semi-structured Format. Although you should have some pre-planned questions to ask during the interview, questions must be allowed to flow naturally, based on information provided by the respondent. Asking specific questions should not be insisted in a specific order. In fact, the flow of the conversation dictates the questions asked and those omitted, as well as the order of the questions.
3. Seek understanding and interpretation. Researchers should try to interpret what they are hearing, as well as seek clarity and a deeper understanding from the respondent throughout the interview.
4. The researcher should be conversational, but the role is primarily that of a listener. There should be smooth transitions from one topic to the next.
5. Recording responses. The responses are recorded, typically with audiotape and written notes (i.e., field notes)
6. Record observations. Observe and record non-verbal behaviors on the field notes as they occur.
7. Record reflections. Researchers should record their views and feelings immediately after the interview as well.

In essence, in-depth interviews involve not only asking questions, but the systematic recording and documenting of responses coupled with intense probing for deeper meaning and understanding of the responses. Hence, in-depth interviewing often requires repeated interview sessions with the target audience under study. Unlike focus group interviews, in-depth interviews occur with one individual at a time to provide a more involving experience.

After the interview has finished, each participant was asked to give permission to be observed on a class lesson. And the lesson would be analyzed and categorized to the applied methods. Last, the recorded data must be in-depth analyzed. The videotapes and audiotapes would also be helpful tools and necessary to observe in the process of collecting data. To be specific to the audiotapes, they first had to be

transcribed into documents. Thus, those documents should be provided with accuracy word by word or so called verbatim, before translating them into Thai.

### **Procedure**

First I had to make sure that these participants were able to be in contact. Second, the consent letter must be sent to inform to ask for permissions. During in-depth interview, the participants were asked according to the interview protocol. These interviews would be brought up in a formal setting. Audiotapes must be used to record up to one hour depends on the acknowledgement of the researcher satisfaction. After the interview is done, class observation on the participant would take place and must not make any interference to the student lesson. So the students should study without any pressure and reflect nature which would make the instructor easy to handle in their normal situations. Right after two weeks of observation, the transcript with translated documents would be handed to the instructor to check in order to meet the same satisfaction before the documents were presented.

There were some problems occurred during the collecting process. That is to say, the time line was a little out of schedule. Due to the fact that the selected Thai piano teachers have been busy for sometimes which made it more difficult in making contact and not be able to reserve their time.

### **Data analysis**

The data analysis had begun when I finished collecting data from interview and observation. The raw data and description would be categorized in terms of theme, and must be analyzed. This analyzing procedure was lead by Miles and Huberman (1994; referred by Phosita (1995)), who stated about the methodology in analyzing that the raw data, in this case, should mainly focus onto the qualitative research which contained three main points.

1. Data organizing is the processing conducted with many methods which help in setting information systematically.
2. Data display describes information that results from linked information. Conceptual framework used in analyzing should tell the

whole story in the study. I started analyzing from content which was recorded such as the text description, and the videotapes. The purpose of this process is to find the pattern, theme, and core meaning in the phenomena of this study.

3. Conclusion, interpretation and verification are the processing which concerns to summarize the process. The result discovered from the information has to be verified and solved in explanation, conceptual framework, and theory.

This research, audiotape and videotape would be transcribed within two weeks. Soon after, the interview transcription and the observation transcription were reviewed and analyzed in regard to topics including background, importance of teaching posture and gesture, advices for piano teachers, and experiences of participants. Pedagogical issues such as problems, injury case, and advices on the use of body. The result of observing piano lessons was to show that the teaching quality of sound and technical style affected the use of posture and gesture, relaxation, circulatory blood system, weight transferring, and imagination in piano playing.

### **The Interview Protocol**

#### ***Viewpoint of piano study, importance of teaching posture and gesture, and advices for piano teachers***

1. When it comes to piano pedagogy, how do you find improvement of piano study in Thailand?
2. How important of posture and gesture in piano playing?
3. Would you like to give a piece of advice to teachers on piano pedagogy, especially posture and gesture in piano playing?

#### ***Self experiences with injury or problems***

4. As a devote teacher, you pass on your knowledge of music and piano to considerable students. Many of them have become a successful performer. Have you ever had a problem with posture and gesture used while playing the piano? If yes, please share with us your experience.

5. If you had the problem with posture and gesture, who would be able to solve it?

### ***Teaching problems***

6. Have you ever met any students who have a problem with piano practices because of wrong posture and gesture? If yes, please give us an example.
7. How do you solve the problem?
8. What are common problems regarding manner used while playing the piano? Please also give an example.

### ***Methodology***

9. What technique or process do you use to develop posture and gesture?

### ***Injury cases***

10. Have you ever seen any injury caused by misuse of posture and gesture while playing the piano? And how were the cases you have seen?

### ***The correct basic use of body for playing the piano***

11. Please explain the basic correct use of body for playing the piano.

### **Delimitations of the Study**

The purpose of the study is to show the physiological aspects in piano playing of selected piano teachers in Thailand. These resource persons are all Thai but pursued their study in piano and graduated from abroad. And they were willing to participate in the interview as interviewees. The information gained from the study is aimed at developing piano education in Thailand regardless of economic, social and political study.

Due to time limitations, the information gained has limited the scope in each interview period approximate to one hour and a half. This research will discuss the following subjects:

- The teaching material, repertoire, and exercise which depended on the participants, these sources will be shown in title only.
- Teaching approaches related to observation lesson.
- The photographs will be presented and helped to explain the applied methods which were used in piano lesson.
- The data collected in Thai language were translated to English. In some cases, the language used in the study might not fit the follow of English.



**CHAPTER IV**  
**CASE STUDY I: ASSOCIATE PROFESSOR**  
**TONGSUANG NA AYUDHYA**

At present, Assoc. prof. Tongsuang is the University Lecturer at faculty of Fine and Applied Arts, Chulalongkorn University. He has finished Bachelor degree of Music Performance from Shenandoah Conservatory of Music, Shenandoah University with the outstanding point. Assoc. prof. Tongsuang continued to study Master degree (MM) in Music Performance, Manhattan School of Music. Finally, he has achieved Doctor of Music in department of Honorary, Shenandoah Conservatory of Music, Shenandoah University.

**In-depth interview presentation**

***Viewpoint and improvement of piano study in Thailand***

In view of the improvement, he has found it both positive and negative. He thought to the positive that the students who were taught good fundamentals of piano playing at the beginning by skillful teachers. If those students who had talent in studying piano were supported with the good fundamental, it will turn to benefits which help the student improve faster and play an important role their future. On the negative, in Thailand, he said that there are many teachers who have finished grade 5-6 or less than that. They have not gained enough experience to teach piano as they require, for standards' sake, more in-depth theories, skills and practices, techniques, methodologies, and concept of music. This issue will cause an effect to the fundamental in piano study.

***Importance of teaching posture and gesture in piano playing***

In teaching and studying piano lesson, he suggested that piano teachers should emphasize on giving the correct basic principle to students. As we can see that talent and abilities of the student in playing piano are in relation to the competency in

teaching of the teacher. Due to the fact that lack of having such teachers who can provide the correct basic principle to the student, in consequences, will influence directly to the ability of piano playing of the student in the future. As a result, it appears that the student cannot use his entire ability to play piano. However, such good basic teachers seem not to be enough available to the amount of the students in Thailand. And this tends to get worse since the amount of the students has been increasing greatly, which caused most students still not having the correct basic principle. In fact, teachers themselves are lack of proficiency in teaching and yet not many musical institutions have much interest to open a training course giving educate to teachers about teaching the correct basic principle. The most importance of posture and gesture in piano playing concerning to body, mind, and soul used altogether. He said that if physical parts were used incorrectly, muscles would be tense. Mind can feel pain because of the ache. As a result, the student would not be able to play music. In brief, the position must be relaxed and not be forced.

#### ***Advice for piano teachers***

In conclusion, he has always used in natural way in piano playing. In the piano lesson, teaching posture and gesture are very important. The teachers need to be responsible for providing the explanation of the matter for their students. Dr. Tongsuang said that if the teachers did not notice or pay attention to the problem caused of using wrong posture and gesture, their students would play the piano with tense muscle which caused discomfort. The problem does not show at present but will do in the future. Dr. Tongsuang advised the student play with relaxation and nature concept. He referred to Lescestisky. The method concerning relaxation and arms using, leaves all the feeling of everything down. With the concept of “Down Flow Movement” and “Fast Relaxation”, these techniques will help student control and operate the muscle.

#### ***Self experiences with injury or problems***

Associate professor Tongsaung has never had an accident caused by playing the piano.

### ***Solutions***

Assoc. Prof. Tongsuang told that some of his students did have injuries. But they had just minor injuries though. He referred to his both of teachers when he was studying abroad. “Eugenia Evans” and “Nina Suetlanova”, both of them are Russian. They have given great advices in regard to the techniques to Assoc. Prof. Tongsuang. That is to say, the point is when some students started studying with him so late. That behavior from practicing with wrong posture and gesture was accumulated. Furthermore he related to one of his the piano students who had played with wrong manner all along before going to study piano in university at the age of 17 or 18. The student has practiced piano since he was 10 years old. It turned out that after an attempt to correct his wrong manner and posture, he managed to improve and correct some mistakes but not every single point. Whenever Assoc. Prof. Tongsuang met such students who played piano with the wrong manner, he would tell them that they were in risk of suffering serious injury at tendon and ligament. However long it may take to correct wrong manner and posture, it would certainly be better if we try to correct or manage only little to change. However, there are only two of his students that suffered tendon injury and frequently went to see orthopedist.

### ***Problems with piano teaching experience because of wrong posture and gesture***

Associate professor Tongsaung discussed each student has different problem. The common problem is tense thumbs. They all have hard and heavy thumbs but playing the piano needs the most flexible and controllable thumbs. While playing the piano student should be able to control weight and pressure on keyboards. He suggested students need to practice on thumbs to play even the lightest note. On the contrary, the necessity was the least light and flexible little fingers with general, small and fragile. Therefore, we need to practice and exercise our pinkies to build muscles and make them stronger in order to prevent from injury. The children who have not been told to exercise and strengthen their little fingers tend to have tense thumbs and tendon injury at little finger.

### ***How to solve the problem***

Associate professor Tongsaung said “we, as a teacher, have to notice every single part of our students carefully while playing music.” For example, some nip their

elbows and tense fingers. Others sit with dwarf back while others have tense face and bite their molars, so he will tell them to smile. This is what we teachers do. Not only do we listen to our students' music notes they play, but we also need to notice their use of body and suggest the appropriate exercise for them from the day the class begins.

### **Common problems regarding manner used while playing the piano**

As the problem that is difficult to be corrected, Assoc. Prof. Tongsuang has mentioned to "mind." That is to say, it brings about music and emotion. Many Thai girls have problem with this. Some groups of Thai girls who have been well brought up and pampered are timid and shy, quiet and innocent. They are too decent to play western music as it requires emotion and inner feelings to play as well as skill and technique. He has seen the type of girls play western music. Because of timidity, they play the music with discomfort and tense. In addition to emotion, imagination is deeper in mind. He had said that once he wanted his student to play a sweet music. So, the first question he asked the student was to think about love. But she was still too shy. He found it so hard to make her feel her own love when playing her sweet music. So, she played the musical notation without the inner feeling of the music.

### **Techniques or processes that used to develop posture and gesture**

For technique that Assoc. Prof. Tongsaung used to develop the posture and gesture in piano playing. He informed that the technique has not been named. Some techniques are personal practices or exercises that great grand teachers passed on to students to students.

The common problem that he has often found was injuries caused by tense muscle. Tense muscles are mainly caused by too difficult notes. When a student finds a piece of music notes requires a stiff technique to play, they feel tense, so this makes his muscles tense too. When the muscles starts to tense, playing the music becomes nearly impossible to do. The best way to solve this problem is to get more and more practice as well as apply some techniques to help the student more relaxed and well-prepared to perform the difficult music notes.

### ***Injury case***

For the case that Assoc. Prof. Tongsaung referred, not concerning to injury. But on the other case, Assoc. Prof. Tongsaung gave an example of one of his freshman students who played an accompaniment for Camen of which music is so sexy. She played the song as if it were a somnolent music. She could not bring out the inner feeling of the music as she was not self-confident. Consequently, his body, mind and soul were tense. Assoc. Prof. Tongsuang said that he actually tried to make the student feel relaxed and confident but it took time. As everybody could see, her reserve triggered tension while playing the music. By the way, when it comes to women, in general, many women of this generation nowadays are able to open up when compared to those in ten to twenty years ago who were far more reserved. “I just want them to be reserved in public as Thai way, but exhibit her inner feelings through piano playing.” He said. According to the problem, the only one problem of the students that made them feels tense. Assoc. Prof. Thongsaung said actually, they have self confidence but they need time to learn to bring it out. And teachers need to express and give them as much cordiality as he can. “We teachers do not ask much or expect from freshmen more than familiarity as they are still in the period of adaptation to life in university.” He continued that when they get used to life and environment in the university, they would feel comfortable to let their sense of identity revealed. How long the adaptation takes depends on individuals. Some students have opened up to people around since the first day in university while others need some more time or a couple of weeks to more than that.

### ***The correct basic use of body for playing the piano***

Dr. Tongsuang suggested the students to let the elbows in the natural position. When they raised their arms and elbows up to play notes on the keyboards, the elbows would be moved a little far away from flanks. If they nipped the elbows close to flanks, they would feel uncomfortable and could not play the various ranges of notes, especially, play scale. With elbows nipped, they tended to twist their hands to play notes. Finally, they would feel tense because of twisted hands and movement that blocked blood circulation. This is the worst and most seriously wrong manner. Most of Dr. Tongsuang’s students have this problem. He can see clearly when telling them to

play scale on the keyboards. For example, arms are not raised but wrists are twisted to reach the keyboards. He believed that the teachers must attach the natural and original manner and position of our body to piano playing. So, the elbows should be widened away from flanks. Here in Thailand, he always has seen so many students and players dropped their wrists when they were playing the piano. He assumed, actually, the students raised their body straight but incline it to the left and right without moving arms and hands. For this reason, they need to drop their wrists instead. Otherwise they can have tendon injury in the future. The correct use of elbows is widen and raise the elbows, harness brawn from muscles at shoulders and the back parts of upper arms to balance our body when playing the piano. Do not transfer all the weight to wrists. Arms and hands are supposed to be light. In the end he cautioned the student that if they nip elbows against flanks, no brawn can be used, sound would be blunt because of unstable pressure. The brawn should come from muscles at arms and elbows.

### **Observation presentation**

After the process of interview was finished, Assoc. Prof Thongsoung was asked for permission to be observed with video tape approximately one hour. In addition to the condition with the student's names, they will not be appeared in the paper.

Assoc. Prof Thongsoung's student is a student in Chulalongkorn University. The student began to play the first passage. The style that is used to perform in this repertoire is called Cantabile style (singable with melody smoothly). After the student has finished playing, the instructor commented that the student wasn't using the feeling of his hands' movement due to the fact that he still had tensed muscle on his hand which caused problem to the quality of sound. Since his hands weren't relax and comfortable to play the piano, so the kind of style he played would not be Cantabile style anymore. (see Figure 4.1)



**Figure 4.1** The teaching method using the concept of relaxation.

After that the student started to play again. In order to play with Tenuto style (holding with full duration, or stretched even longer), student played the first chord that Assoc. Prof. Tongsuang advised that the student should have rotated his elbow a little bit. So, his performance would be much better. (see Figure 4.2)



**Figure 4.2** Applying the Tenuto style to the piano playing.



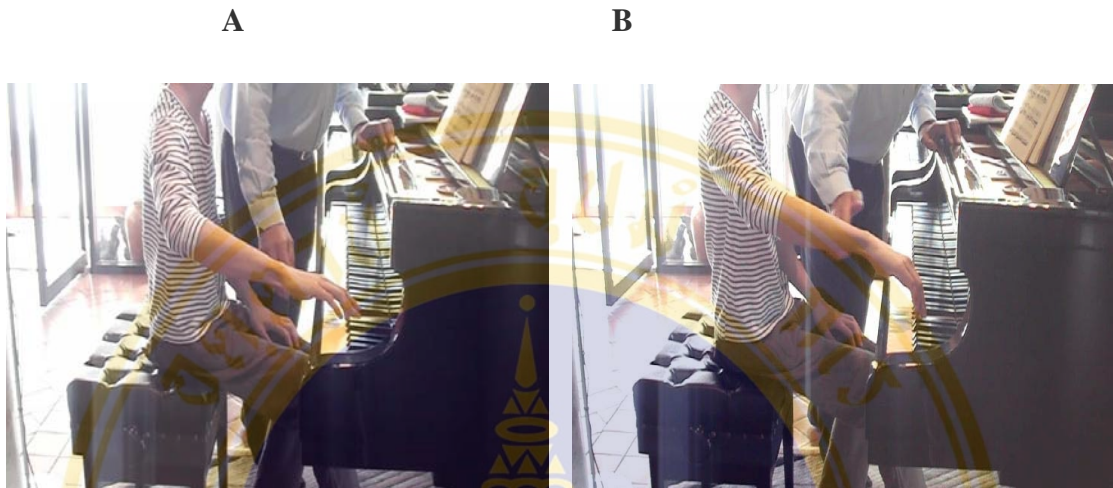
**Figure 4.3** Pushing the elbows outward when the melody getting higher.

For next passage, Assoc. Prof Thongsoung advised the student to pushing the elbows outward when the melody getting higher( higher position on the keyboard (see in Fig. 4.3)



**Figure 4.4** Practicing on the rotation of the arms

For each passage playing, the student should feel most relax and comfortable by keep pushing his elbows outward while rotating his arms. (see Figure 4.4)



**Figure 4.5** The comparison between the two different styles of playing the last note.

These two pictures are the comparison between lower and upper the hand while playing the last note. The ending tone in (Figure 4.5 (A)) seemed to be little tough and not smooth as in (Figure 4.5 (B)) where the upper hand can also make a longer ending tone.



**Figure 4.6** The incorrect hand position.

The instructor gave advice when it can be technically explained that flowing of the blood can be blocked by playing such position. As a result, this could cause tense muscle on the hand during the performance. (see Figure 4.6)

**Table 4.1** Summary Content of In-depth Interview and Observation

| Interview Summary                                 | Associate professor  |
|---|--|
| Tongsuang Isangkun Na Ayudhya                     |  |
| Viewpoint   | <ul style="list-style-type: none"> <li>• Mentioned to both positive and negative view on the improvement of the piano study.                             <ul style="list-style-type: none"> <li>○ Positive view                                     <ul style="list-style-type: none"> <li>- Good opportunities for students who were taught with good fundamentals of piano playing at the beginning.</li> </ul> </li> <li>○ Negative view                                     <ul style="list-style-type: none"> <li>- Bad opportunities for students who were taught by teachers who are lack of proficiency in teaching and did not gain enough skills and experience to teach.</li> </ul> </li> </ul> </li> </ul> |
| Importance of teaching posture and gesture        | <ul style="list-style-type: none"> <li>• Piano teachers                             <ul style="list-style-type: none"> <li>○ Teach the correct basic principle to students.</li> </ul> </li> <li>• The position                             <ul style="list-style-type: none"> <li>○ Must be relaxed and not be forced.</li> </ul> </li> <li>• The physical parts                             <ul style="list-style-type: none"> <li>○ Avoid tense muscles.</li> </ul> </li> </ul>   |
| Advices for piano teachers                        | <ul style="list-style-type: none"> <li>• Try to use the natural way of teaching and playing the piano.</li> <li>• More emphasize on posture and gesture in the piano playing.</li> <li>• Be responsible for providing information and explanation due to the problem caused by using wrong posture and gesture.</li> </ul>   |
| Self Experiences with Injury or Problems Solution | <ul style="list-style-type: none"> <li>• None</li> </ul>   |

**Table 4.1** Summary Content of In-depth Interview and Observation (Continued)

| Interview Summary  | Associate professor   |
|--|---|
|  | <b>Tongsuang Isangkun Na Ayudhya</b>  |
| Problems with piano teaching experience                          | <ul style="list-style-type: none"> <li>• Thumbs.               <ul style="list-style-type: none"> <li>○ The common problem is tense thumbs.</li> <li>○ Should be controllable and flexible.</li> </ul> </li> <li>• Exercise               <ul style="list-style-type: none"> <li>○ Students have not been told to strengthen their fingers before playing the piano.</li> </ul> </li> </ul> |
| How to solve the problem   | <ul style="list-style-type: none"> <li>• Teachers               <ul style="list-style-type: none"> <li>○ Should listen to the music played by their students, and notice their use of body at the same time.</li> <li>○ Suggest the appropriate exercise for the students.</li> </ul> </li> </ul>   |
| Common problems regarding manner used while playing the piano    | <ul style="list-style-type: none"> <li>• Western music               <ul style="list-style-type: none"> <li>○ Requires emotion and inner feelings to play as well as skill and technique.</li> </ul> </li> <li>• Our mind               <ul style="list-style-type: none"> <li>○ Many students are afraid to carry out the music and their emotions.</li> </ul> </li> </ul>                 |
| Techniques or processes that used to develop posture and gesture | <ul style="list-style-type: none"> <li>• The technique has not been named.               <ul style="list-style-type: none"> <li>○ To guide the students with the personal practices or exercises that great grand teachers passed on.</li> <li>○ To apply the technique to help the student more relaxed and well-prepared to perform the difficult music notes.</li> </ul> </li> </ul>     |
| Injury case  | <ul style="list-style-type: none"> <li>• None.</li> <li>• But alternatively mentioned to one of his students who was lack of self-confident.               <ul style="list-style-type: none"> <li>○ The inner feeling of the music cannot be carried out.</li> <li>○ Body, mind, and soul were tense.</li> </ul> </li> </ul>  |

**Table 4.1** Summary Content of In-depth Interview and Observation (Continued)

| Interview Summary   | Associate professor   |
|---|---|
|   | <b>Tongsuang Isangkun Na Ayudhya</b>  |
| The correct basic use of body for playing the piano   | <ul style="list-style-type: none"> <li>• Elbows               <ul style="list-style-type: none"> <li>○ Should be raised up on the keyboard in the most natural position.</li> <li>○ Keep a little far away from the flanks. (Otherwise, the various ranges of notes could not be played.)</li> </ul> </li> <li>• Hands               <ul style="list-style-type: none"> <li>○ Do not twist the hands in which the worst case, it can cause the blood circulation to be blocked.</li> </ul> </li> <li>• Wrists               <ul style="list-style-type: none"> <li>○ Must not drop the wrists while playing the piano.</li> </ul> </li> </ul>   |
| <b>Observation Summary</b>  |   |
| The content and the techniques that Associate Professor Tongsuang taught in his class contain as the following. |   |
|   | <ul style="list-style-type: none"> <li>• Cantabile style               <ul style="list-style-type: none"> <li>○ Relax hand muscle</li> <li>○ Rotated the elbow a little bit.</li> </ul> </li> <li>• Playing higher position on the keyboard               <ul style="list-style-type: none"> <li>○ Pushing the elbows outward</li> </ul> </li> <li>• Playing the last note.               <ul style="list-style-type: none"> <li>○ Make a longer ending tone by upward the upper hand also</li> </ul> </li> <li>• Circulatory blood system (hand and wrist position)               <ul style="list-style-type: none"> <li>○ Cause of tense and wrist's position is too low</li> </ul> </li> <li>• Other methodology               <ul style="list-style-type: none"> <li>○ The sound qualification</li> <li>○ He noticed and cautioned the student when the student played with tension.</li> <li>○ Explained to imagination</li> </ul> </li> </ul> |

## CHAPTER V

### CASE STUDY II: DR. TRETIP KAMOLSIRI

Dr. Tretip, is the part-time music instructor at the college of music, Mahidol and Silpakorn University. She graduated with a Bachelor degree (BFA) in Western Music Department of Chulalongkorn University. After that Dr. Tretip continued to study a Master degree (Piano Pedagogy) and a Doctoral degree (Piano Performance and Pedagogy) at West Virginia University.

#### **In-depth interview presentation**

##### ***Viewpoint of and improvement of piano study in Thailand***

The first question began with the development of piano study in Thailand. Dr. Treetip said that the past was different from recent times as many students have more abilities to study the piano, and we have often found these talented students, even though they were still young. In another point of view, people who are able to play and teach the piano have paid more attention in this career. So Dr. Tritip assessed that the standard of piano teaching will increase more than the past.

##### ***Importance of teaching posture and gesture in piano playing***

The necessary of posture and gesture in piano playing has an effect to the process and the sound while playing. She thought that when a pupil can play the piano with the correct use of posture and gesture, the sound produced will be melodious. The position and how to sit at a piano determines what techniques and methods to be used. Students should be taught to sit correctly at the beginning of their first piano lesson. According to posture and gesture, Dr. Tretip said that every methodology should be clearly written but flexible, for example, the position and height of a chair should be adjusted for children. According to recommended methodology, very young students need to have a little chair under their feet. When they grow up and develop their own skill gaining more experience of piano practice, they can choose or change the methodology to suit their own way the most.

### ***Advice for piano teachers***

She suggested to the teachers “Teaching is a skill. Like any other skills, teaching skill needs practice, time, and experience to gain competence enough to decide to transfer the knowledge to anyone.” Furthermore she gave an example of teaching Thai language to a foreigner. The order of words in a phrase which is totally different from that in English, the teacher must be competent enough to teach students and never give up on being educated and practice to improve and hone their skill in teaching. A good teacher must keep improving methods and skills to explain and pass on his/ her knowledge to students who have different backgrounds of instruction and practice. Some students are good at sight reading but their interpretation skill is not as good as that of sight reading. Others are good at repeating what they hear but their reading skill is poor and they do not enjoy reading. All skills are like vitamins all of which are vital and cannot be omitted, even a single one. Teachers play an important role in analyzing and identifying what vitamins are lacking by their students. Teachers are supposed to treat their students as a doctor diagnoses his patients and prescribes accurately. If a student is talented, a teacher should bring out the potential in the student and use it as beneficially as he can. She continued that teachers have always wanted their students to be able to play notes within a short period of the lesson as it would be beneficial to the students themselves. However, the lesson is not over. After practicing new music notes, the students need to interpret the music notes and learn to use some more techniques which are considered an important tool for playing the piano. Scale, Arpeggios, intervals 3<sup>rd</sup>, 6<sup>th</sup> and 10<sup>th</sup> are also needed to be revisited frequently.

### ***Self experiences with injury or problems***

Dr. Tretip accepted that “yes, I have a problem” with her hands. Due to the fact that her hands are small, so she needs to choose appropriate music to play. She suggested that students should consider the songs that are suitable for them to play.

### ***Solution***

Dr. Tretip credited every one of her teachers. “All my teachers play a part in my success,” her first teacher or the others who had taught. She had graduated and passed on the skills, techniques, and also philosophy and concept for music

interpretation. Dr. Tretip referred to one of her teachers, who is Chinese. She taught a lot before she pursued her further study abroad. From Dr. Tretip's point of view, every teacher, not only piano teachers but also the other teachers are willing to give good suggestions to students to make them understand music. She says all teachers should take part in a student's success, but the student needs to understand the music first before adopting techniques and concepts from teachers who always fulfill what the student lacks.

### ***Teaching experiences and methodology in piano teaching***

Dr. Tretip agreed with the problem that young students tend to have a problem with how to sit at a piano. Some of them manage to change their position, others need to be taught how to put their hands on the keyboards, while others have tense muscles from shoulders, neck, arms, elbows and wrists. When she was teaching in the class, she actually needed to give her attention to the sound students produce so that she can analyze which part of the students' body cause the sound like that and need to be corrected.

### ***How to solve the problem***

This mentions how to solve the problem. First of all, she said that it was necessary to notice and analyze her students all the time in order to look for the problem. For example, she monitored the position and wrists of a student and listened carefully to the music that the student was playing, so she knew where to correct. Furthermore she said that "I let my students touch my arms to see the correct use of the muscles, such as which part of the body should be fixed or relaxed. Somehow each student takes unequal time to understand and improve. When they feel relaxed, they will play with a better sound."

### ***Common problems regarding manner used while playing the piano***

The common problems, and hard to solve, are tense muscles. Whenever a student feels tense anywhere, teachers cannot lose tension for students. On the contrary, she thought the pianist would know how to lose the tension at muscles themselves and feel relaxation themselves. "What I can do is only let my students put

their hands on minds, telling them whether their muscles tense or relax. It depends on situations, posture, hands and fingers size.” She summarized.

***Techniques or processes that used to develop posture and gesture***

As to the process in teaching young students, Dr. Tretip suggested improving the manner and posture while sitting at a piano would help in coordination skill practice. By which a student learns to control different parts of the body to do different things simultaneously such as finger position practice for each clef, the free use of arms from small muscles to big muscles. She pointed out noticing 1-2 year children when they use a pair of chopsticks. They cannot use chopsticks but are able to manage holding a spoon tightly as their finger muscles are not mature and developed. When they grow up, they will develop their finger muscles themselves but it takes time. Based on the physical condition, the teachers train students to develop from big to small muscles. When big muscles are relaxed, they should gradually change to focus on small muscles. Generally, there are more things to focus on when developing small muscles i.e. chord scale by using finger tips, and agility. Meanwhile, hearing practice is developed at the same time as muscle training is ongoing. The students must listen to the sound they play in order to check the accuracy and correctness of the notes and the use of the body. If teachers or students ignore hearing skills and overlook mistakes which can be detected by hearing, the students will keep making that mistake.

According to the method, Dr. Tretip suggested that some exercises for young students are developed by teachers themselves, depending on the competency gap of the students. In general, the common practice is scales. For intermediate students, the common practice goes to Burgmuller, Heler and Cremer which were the practice for understanding the concept of music. Because these exercises have various patterns with various series of notes, they are good exercises for practicing finger agility. She continued the large range of scales, designed for learning to use different tones of notes, legato, and weight transferring. Teachers must analyze first which skill their students lack. Hence it would be better for the teachers to choose the appropriate individual exercise for each student.

***Injury case***

In this chapter she said that she had never seen any injury caused by the misuse of posture and manner while playing the piano.

***The correct basic use of body for playing the piano***

Dr. Tretip suggested students play the piano with a straight back. Weight must not be transferred to the back, but lifted up. Sometimes we use power from the back, so the back is straight but not fixed like soldiers backs are. Teachers need to closely observe the position and how to sit at a piano for the students. Heels must be laid on the floor when using paddles. Paddle extenders should be used for children to support their heels.

In the conclusion she addressed teachers that they need to keep correcting the hand positions on keyboards for young students. For more grown-up students, teachers still need to keep correcting the hand positions but including new suggestions or advice i.e. try various phrases to tell students such as do not push down the wrists because the weight would be transferred to the wrists instead of the fingers. From time to time, teachers manage to make the students understand and change manner and position. As a result of this, teachers are strongly recommended to accumulate words and phrases that contribute to easier communication to their students.

**Observation presentation**

Dr. Tretip's student is a student who studies at Mahidol University. After the student had finished playing, she started to analyze which part needed to be improved. For the first passage of the song, the instructor gave advice that the playing technique should be in Staccato style (see in Fig.5.1) while such action of this style did not concern other movements except for finger part. That is to say, movements which were from using the hands and elbows did not help to increase the playing speed but on the other hand, it helped and was more suitable in horizontal movement.

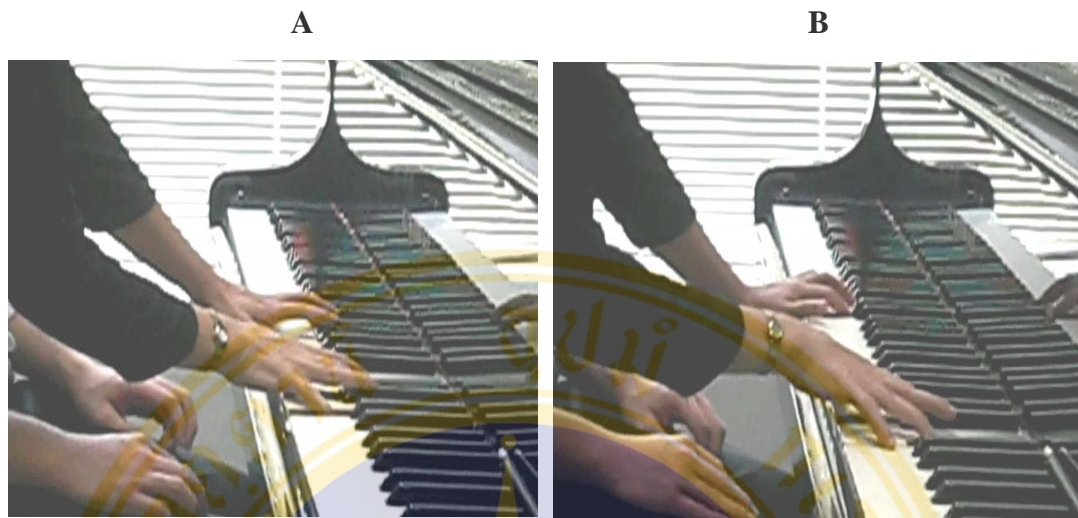


**Figure 5.1** Applying the Staccato technique in the piano playing.



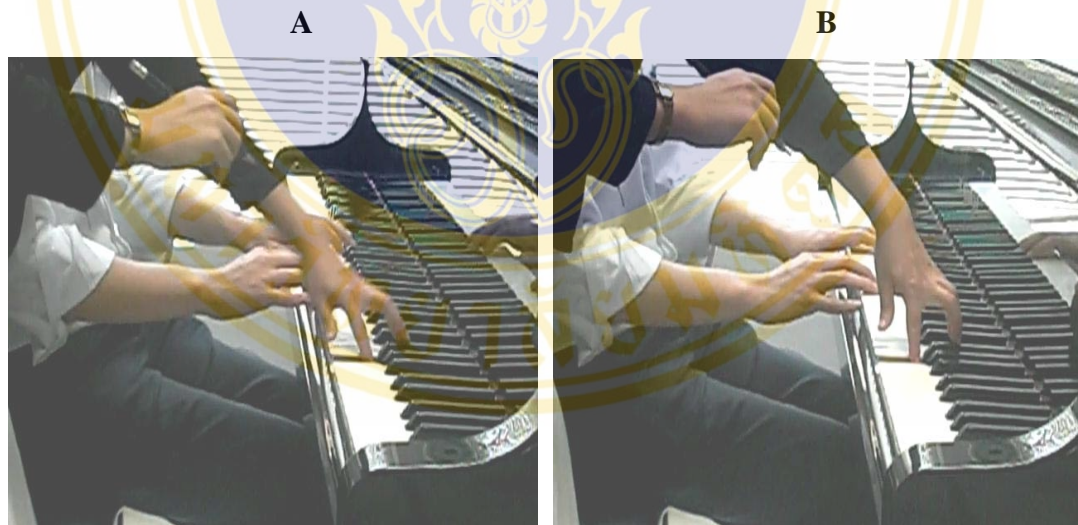
**Figure 5.2** The explanation on flicking the fingers inward.

When the melody speed of the passage was getting higher, the student changed from playing legato style to staccato style. Flicking the fingers inward would be a great support while playing in this position.



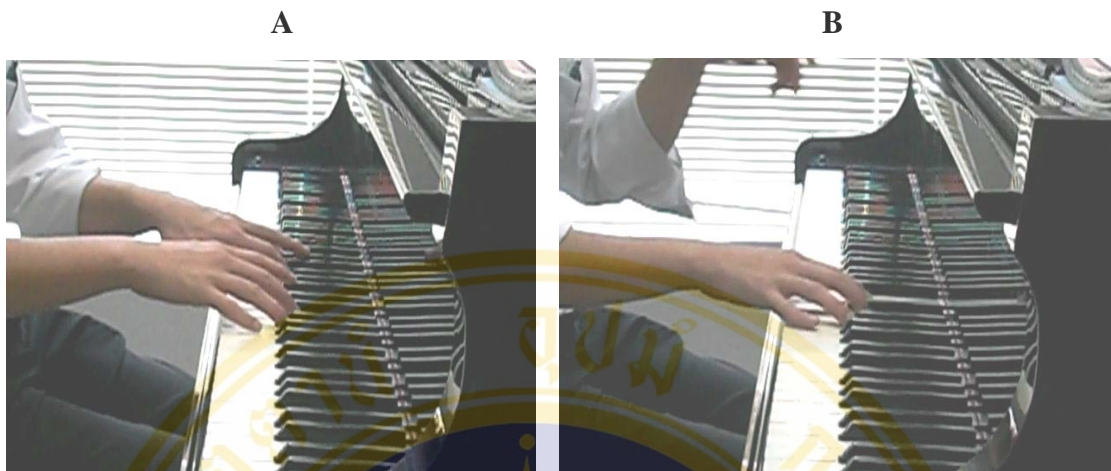
**Figure 5.3** Changing the chord by rotating the wrist down and up.

Dr. Tretip suggested the student to play two chords by rotating the wrist down and up. (see in Fig. 5.3 (A and B))



**Figure 5.4** The two-note slur technique.

In similarity to the two-note slur, (see in Fig. 5.4 (A and B)) this position required the same technique as rotating the wrist downwards and upwards. The instructor supported that keeping the weight on the finger tips would be essential in order to play with the two-note slur. But other movements which were made by using the wrists were just to help support the performance.



**Figure 5.5** The student's performance using the Arpeggio technique.

During this passage playing, Dr. Tretip felt that the music gave out unsmooth tones even though the type of note playing was Arpeggio. The solution to this was to practice playing slower, inverting the thumb quickly and hence the result should be better.( see in Figure 5.5 ( A and B))



**Figure 5.6** Recording the student's profile.

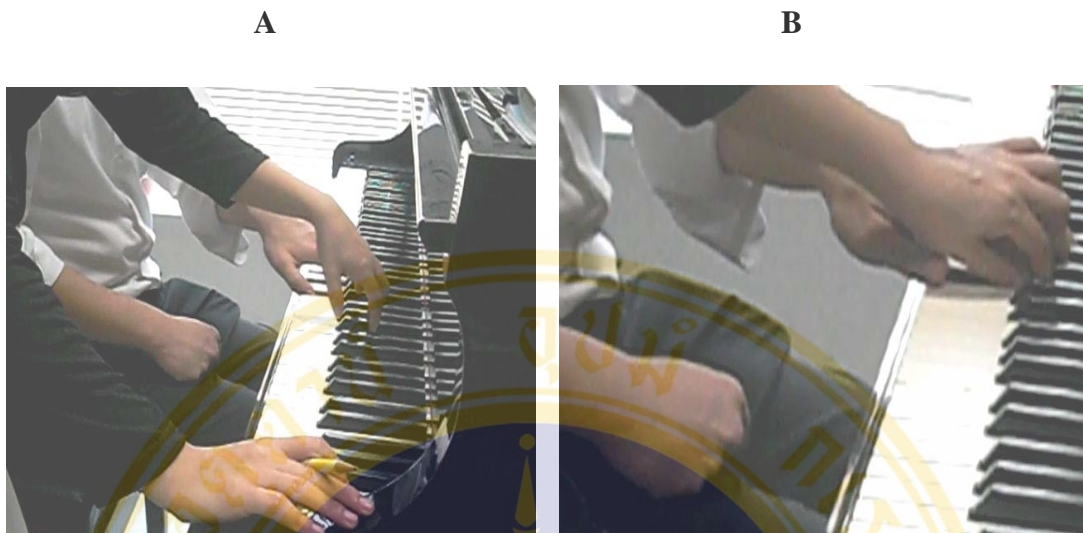
Dr. Tretip was jotting down notes of what the student needs to improve by practicing afterwards. However, the student would like to know the answer to what manner should be done while playing. One of the reasons of asking this question was because he had felt tense muscles on his hands while playing the piano. The suggestion was not to draw up the fingers too much while playing as that could be the cause of the muscle tension.



**Figure 5.7** Sequentially performing on the four key-notes.

Fig.5.7 described the playing passage in which the student was about to play four key notes sequentially. So the student was suggested to try to imagine rolling many beads downwards, and the sound received would be something like a combination of short sounds. By the means of this, we could say that the finger position on the keyboard should not be fully-pressed.

Continued onto the next repertoire, Dr. Tretip supported that this repertoire described about the feeling of an environment condition as if surrounded by fog.



**Figure 5.8** Correcting the hand position.

(Fig.5.8) The student should be playing in the correct way such that after pressing the chord, the student should let his hand off slowly just as in Fig.5.1 And in Fig.5.2, the instructor has corrected the student's hand position which should be pressing with some weight on his finger tips.



**Figure 5.9** The inversion of the hand movement.

The student was told to practice a little more on the hand movement where the 5<sup>th</sup> finger should move and rotate back quickly, so that the 1<sup>st</sup> finger can draw back in time. This was called inversion.



**Figure 5.10** Applying the inversion to the arpeggio technique.

The style of playing arpeggio, ( see in Fig. 5.10) the inversion of the hand and ascending movement were the main points. In this case, the student had a problem on using the 1<sup>st</sup> finger where it should take inversion and hide behind other fingers as well.



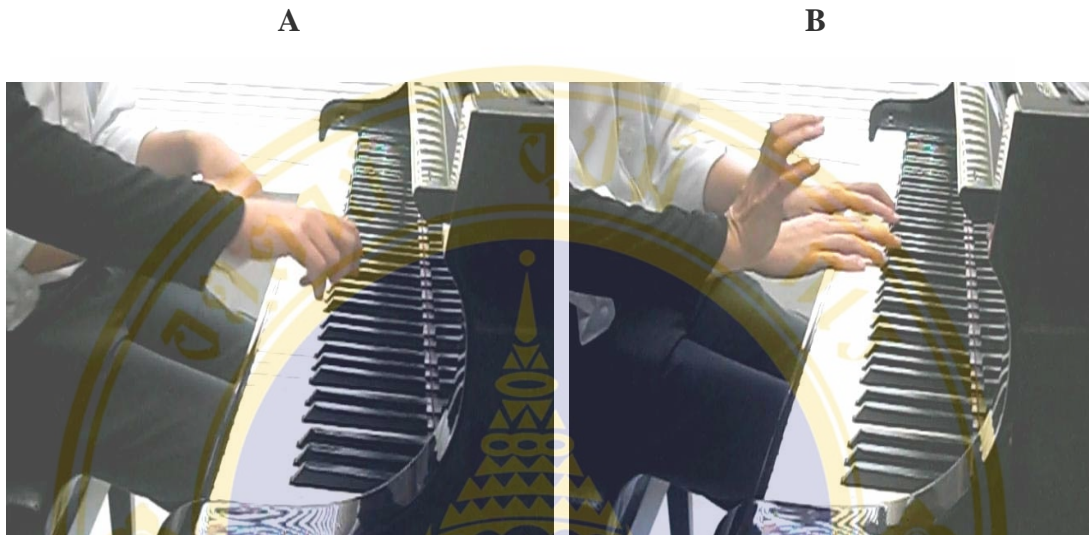
**Figure 5.11** Shifting the hand and the fingers instead of the arm rotation.

In the same passage concerning to the left hand playing, Dr. Tretip gave advice that the student should not use his arm and his elbow to help rotating. But instead, the instructor introduced her method called “shifting” which was purposed for the hand inversion in order to have better performance.



**Figure 5.12** Bending the body.

Dr. Tretip suggested that the body of the student needed to be bent a little to the right in order to support the playing position from the left to the right of the keyboard. (see in Fig. 5.12)



**Figure 5.13** The technique indicating towards the wrist position.

When it came to the ending key of this passage, the student was told to think of the vividness of the ending sound. After hitting the last key note, she recommended raising the hand upwards as in Fig. 5.13 (A) but not just bending the wrist as in Fig. 5.13 (B)

**Table 5.1** Summary Content of In-depth Interview and Observation

| Interview Summary                          | Dr. Tretip Kamolsiri  |
|--|---|
| Viewpoint                                  | <ul style="list-style-type: none"> <li>• Focuses on human resources.               <ul style="list-style-type: none"> <li>○ To develop and increase piano teachers and music educators.</li> </ul> </li> <li>• Beliefs               <ul style="list-style-type: none"> <li>○ New pianist generation should be more skillful.</li> </ul> </li> </ul>  |
| Importance of teaching posture and gesture | <ul style="list-style-type: none"> <li>• The piano playing process.               <ul style="list-style-type: none"> <li>○ To generate good quality of sound.</li> </ul> </li> </ul>  |
| Advice for piano teachers                  | <ul style="list-style-type: none"> <li>• Teachers               <ul style="list-style-type: none"> <li>○ To be informative and understand well about the subject.</li> <li>○ Eager to learn new experience for all the time to improve self-teaching performance.</li> </ul> </li> </ul>  |
| Self Experiences with Injury or Problems   | <ul style="list-style-type: none"> <li>• Small hand size.               <ul style="list-style-type: none"> <li>○ Need to choose appropriate music to play.</li> </ul> </li> </ul>   |
| Solution                                   | <ul style="list-style-type: none"> <li>• Especially credited to every of her teachers who are a part in her success.               <ul style="list-style-type: none"> <li>○ Development in skills, techniques, philosophy and concept for music interpretation.</li> </ul> </li> </ul>  |
| Problems with piano teaching experience    | <ul style="list-style-type: none"> <li>• Position               <ul style="list-style-type: none"> <li>○ Some students had problems on how to sit or put their hands on the piano.</li> </ul> </li> <li>• Tense muscles               <ul style="list-style-type: none"> <li>○ Incorrect using of each part of the body can be sensed by listening to its sound while playing.</li> </ul> </li> </ul> |
| How to solve the problem                   | <ul style="list-style-type: none"> <li>• Monitor               <ul style="list-style-type: none"> <li>○ To notice and analyze the student's position including shoulders, arms, wrists, and hands.</li> </ul> </li> <li>• Listening               <ul style="list-style-type: none"> <li>○ To know which part of the body should be corrected.</li> </ul> </li> </ul>                                 |

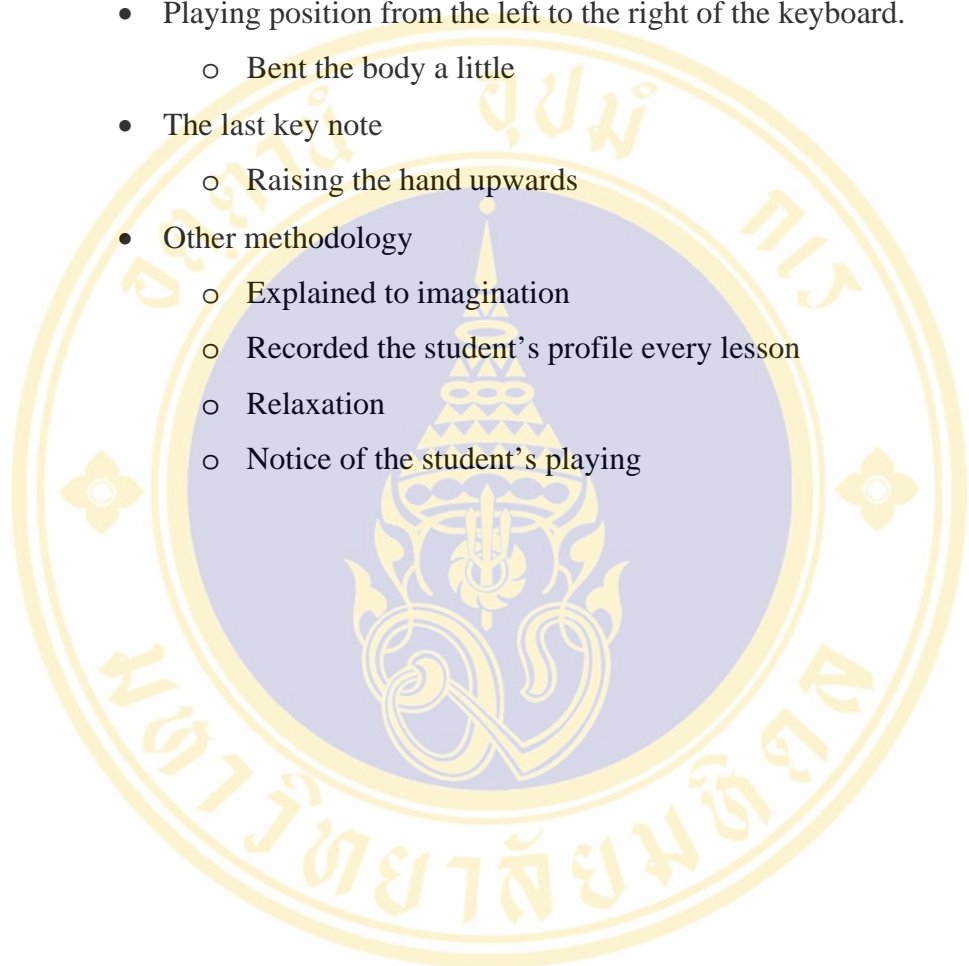
**Table 5.1** Summary Content of In-depth Interview and Observation

| Interview Summary  | Dr. Tretip Kamolsiri  |
|--|---|
| Techniques or processes that used to develop posture and gesture | <ul style="list-style-type: none"> <li>• Comprehension and technique.               <ul style="list-style-type: none"> <li>○ Beside the technique, students should also emphasize and understand the music.</li> </ul> </li> </ul>  |
| Common problems regarding manner used while playing the piano    | <ul style="list-style-type: none"> <li>• Tense muscles.               <ul style="list-style-type: none"> <li>○ Depends on situations, posture, hands and fingers size.</li> </ul> </li> </ul>   |
| Injury case  | <ul style="list-style-type: none"> <li>• None</li> </ul>  |
| The correct basic use of body for playing the piano              | <ul style="list-style-type: none"> <li>• The natural way               <ul style="list-style-type: none"> <li>○ For example, Torso shouldn't leave the weight to backbone.</li> </ul> </li> <li>• Exceptional way               <ul style="list-style-type: none"> <li>○ If students cannot use their feet with the pedals, they should use the footstool in using the pedals.</li> </ul> </li> </ul> |

The techniques and the contents from the observation contain as the following.

- Subito technique
  - Flick the fingers inward.
- Changing the chord (two chords)
  - Rotate the wrist down and up.
- The two-note slur
  - Rotating the wrist downwards and upwards
  - Keeping the weight on the finger tips
- Playing Arpeggio technique
  - Practice playing slower

- Inversing the thumb quickly
- Shifting the hand and the fingers instead of the arm rotation.
- Playing four key notes sequentially
  - The finger position on the keyboard should not be fully-pressed.
- Playing position from the left to the right of the keyboard.
  - Bent the body a little
- The last key note
  - Raising the hand upwards
- Other methodology
  - Explained to imagination
  - Recorded the student's profile every lesson
  - Relaxation
  - Notice of the student's playing



## **CHAPTER VI**

### **CASE STUDY III: AJARN JAMORN SUPAPHOL**

Referring to some general background of Ajarn Jamorn, at present, he is the piano instructor at the faculty of music, Silpakorn University. He graduated as a Bachelor of Music from Mahattan, School of Music, New York. After that he graduated with a Master degree in the department of music, Peabody Conserveratory in Baltimore, Maryland.

#### **In-depth interview presentation**

##### ***Viewpoint and improvement of piano study in Thailand***

As for studying the piano in Thailand, Ajarn Jamorn believed that nowadays people pay more attention to the piano lesson and class. Many of the piano teachers have graduated from overseas. More schools of music have prepared many subjects in their principles. Moreover, there are more piano concerts which support the students in study and practice. The information and knowledge about the piano was only directly transferred from the teacher, rarely from other sources. Meanwhile, the children today can find everything they want from internet sources and web boards where they discuss various problems and tips for playing the piano, information about upcoming competitions and study programs overseas. So Ajarn Jamorn commented that technology and more teachers have made students studying the piano more comfortable.

##### ***Importance of teaching posture and gesture in piano playing***

Ajarn Jamorn discussed about the concept and ideas of music and that they are important in piano playing, because of the method that brought the way and how to make technical music such as legato, staccato, crescendo or decrescendo were connected in use of posture and gesture in piano playing.

### ***Advice for piano teachers***

For the advice, Ajarn Jamorn reminded teachers that students should be taught with a good understanding of every manner they use while playing the piano. If students have a wrong supposition, it would be so hard to correct later. For instance, a teacher tells her student to play an accentuated sound with strong feeling, so he raises his shoulders, tenses his torso, and moves his body unconsciously. The student believes that the movement helps him perform the music better. In contrast, from his point of view, expression should be enhanced and conveyed through auditory information rather than visual information. The term “efficiency” was the thing that Ajarn Jamorn believed the student should try less but get a better result. In conclusion, he suggested teachers play an important role in improving students’ manner, and need to pay attention to their students. Just after giving a glance on the students’ performance, some teachers can tell in a blink of an eye that their students have a problem with manner. But others even know the cause of the problem just after listening to the music that the students played, and also can relate the movement to one another. Thus, a good teacher should help their students learn and improve all of them.

### ***Self experiences with injury or problems***

Ajarn Jamorn’s has no problems in playing and learning, but he wanted to play more efficiently. He believed that performers need to find an individual way in using posture and gesture. To make it most efficient, he examined letting the music stream flow as desired. So in piano playing, or any instrument, independence and imagery are the methods that he used. Ajarn Jamorn has described about Jean Francois Antonioli who was the committee of Nut Studio Competition in 2004. Jean Francois Antonioli had been to Thailand 5 years ago and was the person who demanded great attention from the audience. There were some rumors that said he was able to manage and control the audience in silence with his performance that seemed so easy. At last, he was asked to be Ajarn Jamorn’s teacher and he accepted soon after. So Ajarn Jamorn has kept going to Switzerland and continued to study. If it was his teacher, he would assume that his teacher would be able to analyze and solve all the problems he had. However, Jean Francois Antonioli could teach him how and what technique to

use the body efficiently. Ajarn Jamorn gave one reason to the problem which caused playing the piano with a wrong posture and gesture; It depends on how much the player understands the music. If a student can play music with idea and understanding, the comprehension will bring an understanding of the physiology. On the other hand, it also depends on the process and the method of teaching and Ajarn Jamorn accepted it was the most important thing for the way to success in practicing the piano. For example, he referred to his teacher when he was studying abroad. He used to ask his teacher how he would play the notes. The teacher was upset and played the piano with his feet saying “I don’t care what you will use to play the piano, but must be able to play music notes as you wish. It’s enough.” He assumed that “I find many teachers who think like him (referred to his teacher, Jean Francois Antonioli).” In the end of this part, Ajarn Jamorn came to believe that desire and imagination can command the body to play notes without consciousness or methods. He found out that many times, just one great advice or a tiny technique can help the student solve the problem which seemed so endless. An advisor can help a lot with this and it certainly saves time.

### ***Solutions***

The way to solve the problem, first he suggested that the teachers have to analyze their students in which the teachers may have different levels of competence. Many students would not be able to understand. But some students have high analytical skill, observational skill, and adaptability. He suggested that after being able to apply or use the teacher’s technique, the student should continue using the technique or turn to play their own way. The solution of the difficulty usually relates to the appropriate use of posture, manner and movement. If the students have been educated correctly since they were young, it would be so easy to adapt when faced with unfamiliar notation. The fundamental appropriate use of posture and manner is the most important lesson and he would say that not every teacher can be engaged in the lesson. Some teachers are proficient in teaching young students. Even Ajarn Jamorn said that he was a teacher who cannot teach very young students as it requires knowledge on playing music, reading skill, psychology and etc. However, he realized that lack of correct foundation causes a big trouble to the students themselves.

***Problems with piano teaching experience because of wrong posture and gesture***

Ajarn Jamorn implied that it depends on the individual. Some students have problems with wrists; others have trouble with fingers while others have a difficulty in widening elbows; others cannot use their arms efficiently; others use too much compression or crush in on the keyboard. It is all about understanding and concept on how to gain the sound we want as well as anatomy. That is why ten students have ten different problems.

***How to solve the problem***

As a result of an individual's problem, he said that "I cannot prepare everything before teaching in the class. What I can do is to equip myself with as much knowledge as I can gain, and readiness to handle the problem because I cannot predict the individual's problem." However, at least he knew analytical skill and knowledge is needed to solve the unpredictable problem. He pointed to the exercise that the students often do in order to prepare for any kind of situation or problem, and is developed from methods and analysis for solving problems at hand. To compare with other common practices, if he finds a girl who has a problem with jumping, he needs to design an exercise for her to be able to jump. Or to compare with medical case, they need to look the patient's symptom up in a big and easy-to-find-information textbook to diagnose and treat the case, once and for all.

***Common problems regarding manner used while playing the piano***

For the common problems, Ajarn Jamorn attended to the action of pressing the fingers and the methods in piano study. He gave an example of the study system in Japan "after a student completed a level and is ready to begin a higher level, his next teacher will be his grand teacher (a teacher of the teacher). That is to say, the student would have knowledge of the musical playing passed on by teachers who share the same techniques, tradition or also school of music. The student does not, of course, waste time beginning to learn new techniques and methods over again and again. We can clearly see the results of this practice in piano study. But, for voice training, the practice cannot be seen as music instrument playing. There is, therefore, a big problem with voice training around the world. Each voice teacher has his own techniques. Apart from that, he believes his technique is the best and his students must not take

other teachers' techniques as it seems that his students have to start a totally different new lesson which takes too long. It is strongly recommended that a student should not study voice training with other teachers at the same time, except with an assistant teacher in the class." It can be concluded that if a student has to study with many teachers whose techniques are different from another, the student would easily get confused because they do not know which one is supposed to be relied on. The truth is, the student who has two teachers would never be good at both styles as he will get confused and his parents would not understand this kind of situation.

### ***Techniques or processes that used to develop posture and gesture***

Ajarn Jamorn discussed that the performers should know the same posture when sitting at the piano. The distance from piano to bench and height of bench are fixed. As the technique even he said "No technique", he believed that the student should be sited like a "big tree". If the pupils always flounce for each playing of the piano, the balance point when witting or by intentional movement will change. Next time, the students would not be able to estimate how much to the right we have to flounce so that they can play music with the same quality of sound. It is unsure. So he suggested the student sits still and lets only the hand, arms, elbows, and wrists move. The starting point of movement is only at the brain. The easy way to play the piano accurately is to sit still every time to play, then everything will flow out from the brain or the starting point.

### ***Injury case***

Ajarn Jamorm had never injured himself or gained diseases such as tendinitis that would happen with a tendon - a strong cord in the body connecting the muscle to the bone. He has pointed out that many pianists and violinists in the Romantic era, such as Sergei Rachmaninoff and Sergei Prokofieff, composed the music with a wide range of pitches. So many pianists who have a small sized hand would face difficulties in this piano playing. He had also mentioned about thumbs and little fingers which are naturally shorter and smaller than other fingers, so pianists find it more difficult to play black keys clearly with thumbs and little fingers than other fingers. As a result of this fact, some students practice too much playing the piano and try playing with wrong methods to stride over the obstacle fact. Then they get hurt.

The injury caused by piano practice is commonly found. Due to this injury, he has found some piano performers have to stop playing the piano.

There are a few world-famous pianists that have sustained hand or finger injury which leads to a restricted capability to play the piano, so they play notes with only one hand such as Leon Fleisher. Due to the Ajarn Jamorn's view, he realized the injury caused by piano practice is such a big and serious problem. The cause of these problems, he referred to Dorothy Taubman. Taubman decided to establish an institution called "Taubman Technique," which educated piano students about modern anatomy and physical techniques that are supposed to help students play in a natural manner reducing the common injury. That concept made Ajarn Jamorn think of the term "No pain no gain," which is a sentence that not only few students claim when they get hurt because of too much practice. On the other hand, Ajarn Jamorn's teacher did not believe in that term. He said that when the pianist first plays the piano and sustains an injury, his or her body can tell if it wants to stop. It means they must stop, think and find techniques or methods that would not hurt i.e. try playing the note with another finger.

Another cliché which is commonly heard is "Practice makes perfect." He asked, "Have you ever heard of it?" Arjan Jamorn did not believe it's true. He continued to explain that the truth is practice makes permanent. It means whatever the students practice - right or wrong, they adhere to it permanently. It should be perfect practice makes perfect. As he mentioned, some children repeat wrong practices and it becomes a part of performance. If they play the piano with a wrong manner ten times, it means that next time they will perform with wrong manner again. But if they play the piano with different wrong manners three times, it means they will repeat playing the notes with an unpredictable wrong manner for the fourth manner. He suggested that to play the piano well, the student needs to play well and correctly whenever they play.

### ***The correct basic use of body for playing the piano***

For the correct basic use of the physiology, there are some points that Ajarn Jamorn gave advice concerning relaxation and independency of the body movement while playing the piano. In fact, it is impossible to generalize solutions to

any specific and unexpected problem. He continued that if the students feel tense or the muscles are flexed when playing the piano, the body will get stuck with everything like a distorted pipeline through which water cannot flow.

The goal in learning music was very important. He said that the technique will be useless if the player only focuses on the technique but never adheres to the goal. “Think of a marathon runner. If he marks the wrong destinations, he will not be able to reach the finish line.” So, do not suppose that the technique is the heart of it all. It is just a bridge to somewhere. The most important thing or the goal is the music we want. Thus, we must make the goal clear. “You can reach your goal even though your methods are still changeable,” he said. To go for the goal, Ajarn Jamorn discussed some pupils can find their method very fast. On contrary, some of the students cannot find the method if they didn’t have the teacher who was able to suggest that. He supported that now he might already reach the goal. Even in the past he had the question but why couldn’t he think of it at that time? Somehow, he thought that there are so many methods and that we cannot always think of the right one in a short time. The student should have to learn with their experience and try in learning. Ajarn Jamorn discussed about the way in practicing the repertoire term. He imagined the Chinese or Kanji letters which are complex and numerous. The fact is the Chinese and Japanese use only about 500 letters to communicate in daily life. We also use the repertoire term as an adaptable technique to solve various problems. The Chinese and Japanese need to know the basic 500 letters well, then they learn more, as many as they wish. In the same way, piano students need to strengthen their basic skills, then learn more, as much as they wish. He related to his piano teacher who loved talking about the Chopin Etude because it is the foundation of modern piano playing. Everyone talks about it but only a few of them know the Master Chopin Etude and all the correct methods for playing the piano. If we know all of Master Chopin Etude, you know about 90% of all techniques of the piano. Not so hopeless that it seems endless to learn them all. When he came to the pondering end, the exercises are not as invincible as methods and techniques to play them all. If they play the exercises with the wrong methods, they gain nothing.

### Observation presentation

After the student had finished playing, the instructor let him analyze what difficulties were made during his performance and which part he liked or disliked the most. This was done to make the student primarily analyze and solve the problems himself. Then, Ajarn Jamorn shared his thoughts and analyzed to what parts or movements should be improved. After that the student played again with the correct movements.

In the overview, there were two main points that needed to be improved of the student's performance. First, Ajarn Jamorn suggested that the finger position of the student's right hand lied too flat on the keyboard which might cause un-proper movements. Instead, the tips of his fingers should be kept vertical in order to fix the problem. Secondly, the instructor advised that the student had bent his wrists too much which he was not supposed to. (see in Fig. 6.1)

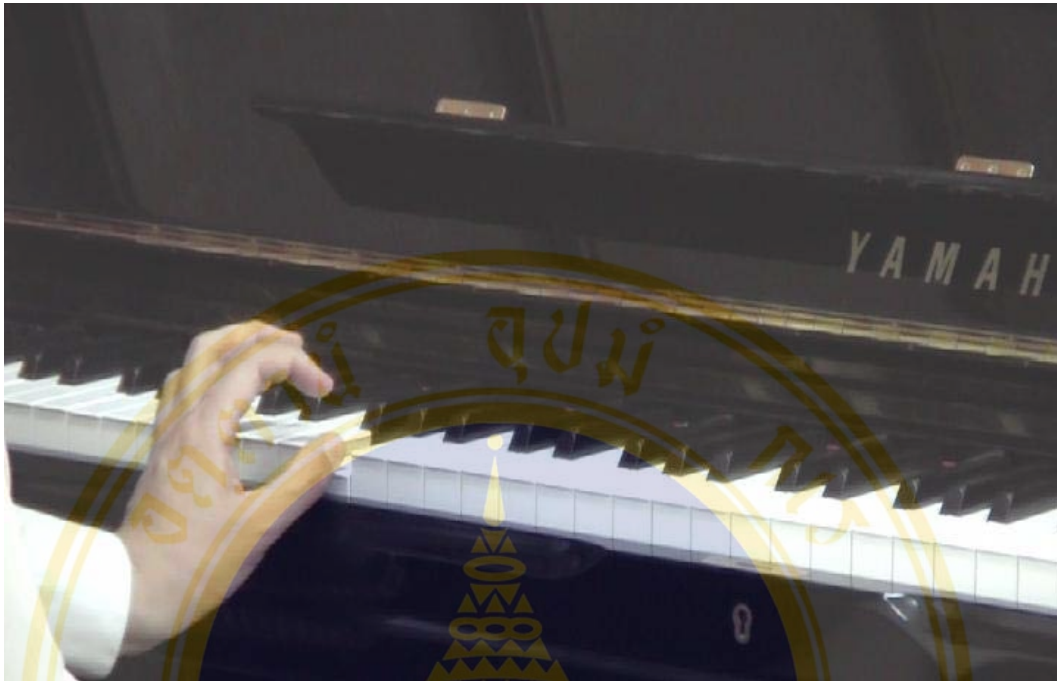


**Figure 6.1** The teaching technique concerning the hand and finger movements.



**Figure 6. 2** The explanation of rotating the wrist in clockwise direction.

Ajarn Jamorn gave advice while playing together with the student. He generally emphasized on the quality of sounds received from each note playing, starting by practicing each hand at a time and then considering the quality of sounds in each passage. In addition to the passage playing, Ajarn Jamorn has realized about using proper movements of the fingers (4-3-2-1) which should be played sequentially and decreasingly with rotating the wrist in clockwise direction. (see in Fig. 6.2) By practicing Ajarn Jamorn's exercises, it will help in developing the hand muscles which are meant for counting the rhythm.



**Figure 6.3** The incorrect hand position.

This is an example of playing with the wrong hand position while the student was performing. The hand position was exaggerated to remind the student when he had tense muscles on his hand and started to twist the wrist. Ajarn Jamorn had also noticed that the position of the wrist was too low. So he has cautioned the student not to practice in such manner. As a result, he explained that this position could not make the fingers move rapidly. (see Figure 6.3)



**Figure 6.4** The correct hand position.

Ajarn Jamorn explained to the correct position of the arms and the fingers, (see in Fig. 6.4) such that he started to play again to compare and explain the cause and the effect when the student played with the incorrect hand position.



**Figure 6.5** The technique on using the arm weight.

Ajarn Jamorn advised the student to hold the keys by pressing with the arm weight before releasing, (see in Fig.6.5) so the sound received from such playing would be rich. Then, the pattern should be used again in continuous chord playing.



**Figure 6.6** The suggestion of the chord playing.

In Figure 6.6, Ajarn Jamorn performed an example of proper movements in Chord playing. It can be concluded that the overview content was mostly stressed on sound making which could give a good quality of sound during a performance. Such quality of sound may be associated with posture and gesture in piano playing, and the process of imagination which would be very helpful in performance.

**Table 6.1** Summary Content of In-depth Interview and Observation

| <b>Interview Summary</b>                                      | <b>Ajarn Jamorn Supaphol</b>   |
|---|--|
| Viewpoint   | <ul style="list-style-type: none"> <li>• To realize the development of piano education in Thailand.</li> <li>• Information gathering from other sources is very important for the development in education.</li> </ul>   |
| Importance of teaching posture and gesture                    | <ul style="list-style-type: none"> <li>• Provides the idea of how to connect technical skills and concept.</li> </ul>  |
| Advice for piano teachers                                     | <ul style="list-style-type: none"> <li>• Teachers               <ul style="list-style-type: none"> <li>○ Should notice and improve posture and gesture of their students.</li> </ul> </li> <li>• Students               <ul style="list-style-type: none"> <li>○ Should be taught correctly on their posture and gesture since the beginning.</li> </ul> </li> </ul>   |
| Self Experiences with Injury or Problems                      | <ul style="list-style-type: none"> <li>• None               <ul style="list-style-type: none"> <li>○ Play the piano with more efficient.</li> <li>○ Find an individual way in using posture and gesture.</li> </ul> </li> </ul>  |
| Solution  | <ul style="list-style-type: none"> <li>• Teachers               <ul style="list-style-type: none"> <li>○ To analyze and develop individual skill of their students.</li> </ul> </li> <li>• Students               <ul style="list-style-type: none"> <li>○ To apply their teachers' technique and turn to play their own ways.</li> <li>○ The earlier they are educated in the correct foundation, the faster they can learn and adapt when facing unfamiliar notation.</li> </ul> </li> </ul> |
| Problems with piano teaching experience                       | <ul style="list-style-type: none"> <li>• Understanding the concept               <ul style="list-style-type: none"> <li>○ Depends on an individual's problem.</li> <li>○ Ten students have ten different problems.</li> </ul> </li> </ul>  |
| How to solve the problem                                      | <ul style="list-style-type: none"> <li>• Equip the knowledge as much as he can gain.</li> </ul>  |
| Common problems regarding manner used while playing the piano | <ul style="list-style-type: none"> <li>• Students               <ul style="list-style-type: none"> <li>○ Studying with many teachers with different techniques, and end up getting confused.</li> </ul> </li> </ul>  |

**Table 6.1** Summary Content of In-depth Interview and Observation

| Interview Summary  | Ajarn Jamorn Supaphol  |
|--|--|
| Techniques or processes that used to develop posture and gesture | <ul style="list-style-type: none"> <li>• Students should be sited like a big tree.               <ul style="list-style-type: none"> <li>○ To sit still while arms, hands, wrists, and elbows move.</li> <li>○ The starting point of movement is at the brain.</li> </ul> </li> </ul> |
| Injury case  | <ul style="list-style-type: none"> <li>• Oppose to the way students flounce their heads due to the unstable position.</li> <li>• None</li> <li>• Mentioned to Leon Fleisher who had injured.</li> <li>• Cautioned not to over-try playing with difficult music.</li> </ul>           |
| The correct basic use of the body for playing the piano          | <ul style="list-style-type: none"> <li>• To play the piano with relaxation and independency of the body movement.</li> <li>• To adhere the goal and also focus to the technique.</li> <li>• The practice with wrong methods means gaining nothing.</li> </ul>                        |

**The techniques and the contents from the observation contain as the following.**

- Finger position
  - Finger position is not too flat on the keyboard
  - The tips of the fingers should be kept vertical
- Hand position
  - Not bent the wrists too much
- Playing four notes sequentially
  - Rotating the wrist in clockwise direction
  - Use the hand muscles for counting the rhythm
- Using the arm weight
  - Pressing with the arm weight before releasing
- Methodology
  - A quality of sound
  - Imagination
  - Get the student analyze his playing style

## CHAPTER VII

### CONCLUSION RECOMMENDATION AND SUMMARY

This research “A Meta Pedagogical study of teaching posture and gesture in piano playing” has been conducted by interview and observation with three case studies of distinguished Thai piano teachers which can be divided into two main parts.

- 1) The data gained from an in-depth interview which included;
  - Viewpoint of piano study, importance of teaching posture and gesture, and advice for piano teachers
  - Experiences with injury or problems
  - Teaching experiences and methodology
  - Problems
  - Injury cases
  - Advice of using parts of the body
- 2) The data gained from observation:

All information taken from the observation by audio and video which was recorded by the researcher after the interview was done without specified time, place and any student. However, the three of these professors were pleased to help for the observation. Furthermore, they briefly told about their teaching schedule as well. An hour of observation time was set for the following purposes. First, was to confirm all information taken from the interview. Second, was to gather the illustration for more comprehensive detail related to posture and gesture in piano practice. Thus, the section of the observation detail would narrate the “teaching and learning” atmosphere by using illustrations and descriptions.

Due to the fact that the data gained from each observation was approximately one hour which was considered to be a short period, so the collected information in this section could present only few and varied contents, but has

held its quality to the time limitation that the participants had for their students. Thus, the point of this observation was not concerned with the comparison of each piano teacher, but to exemplify teaching posture and gesture in piano playing which will benefit many piano teachers and students.

## **Conclusion**

The purpose of this study is to examine the teaching of posture and gesture in piano playing. Based on the data obtained by in-depth interviews and observations, the following conclusions can be drawn:

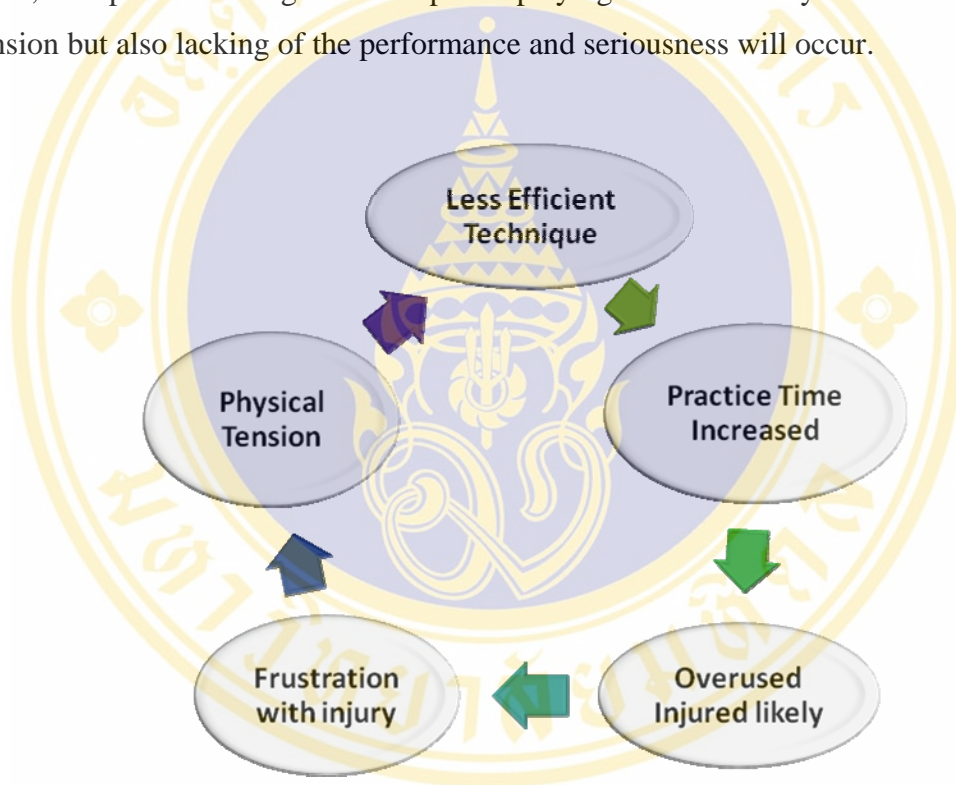
### ***Part I: Viewpoint and improvement of piano study in Thailand***

Ajarn Jamorn and Dr. Tretip discussed that we should increase our human resources such as teachers and music educators who influence the development and dispersion in music education. Nowadays, they accept that the piano playing skill of the new pianist generation has grown more expertly. Especially Ajarn Jamorn, who is interested in the news and information from internet, believed that information gathering is very important for development of study. In other words, Assoc. Prof. Tongsuang found that the development in music education can be considered both positive and negative, meaning the basis and standard of piano study. A piano teacher should have enough knowledge for teaching because they actually affect the student's future. He addressed "professional teaching," reflecting that piano teachers not only play the piano skillfully but they should also have practiced in teaching. Thus he is still concerned with number of efficient piano teachers who are not able to support a number of students who are interested in piano playing. In this part, he had reiterated again, that it is the responsibility for teaching posture and gesture to the student.

### ***Part II: Importance of teaching posture and gesture***

When mentioning the importance of teaching posture and gesture, Assoc. Prof. Tongsuang discussed that if teacher did not attend to the posture and gesture teaching, the problems would increase, when the student continues to study more difficult repertoire. Out of the problem, Assoc. Prof. Tongsuang had referred to the physical relaxation in piano teaching. "Down flow movement", "fast relaxation" and

“direct line (horizon)” were methods that he still using in his piano teaching today. For this section he only named his teaching method, they are explained in the next section. Assoc. Prof. Tongsuang believed in the connection of physical tension of the body and mind. These are related to each other, for instance, if the body tenses because of a nervous mind, the mind will be get serious. When this factor happened there are effects to the practicing, technical efficiency and injury. Picture I, which is showed to explain the factor caused with a piano student who overlooks the physical tension. Thus, the posture and gesture in piano playing does not only affect the physical tension but also lacking of the performance and seriousness will occur.

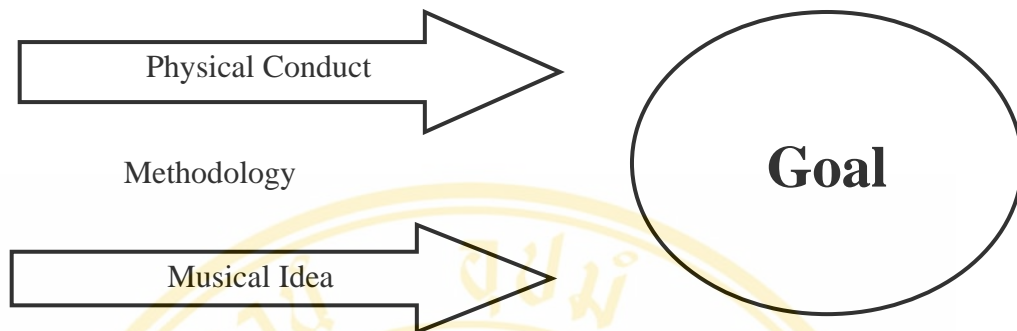


**Diagram I** The circle of careless practicing referred by Gali Berenson whose topic concerned the strategies for handling performance anxiety. Benreson said that the stress of an upcoming performance would often manifest itself in physical tension, which can throw students into a very dangerous stress circle. This process was linked to Assoc. Prof. Tongsuang’s thinking process with reasons of necessity in teaching posture and gesture to the students.

Dr. Tretip suggested that the necessity of posture and gesture in piano playing affects the playing process and the meaning of the sound while playing. (see diagram II)



**Diagram II** This is a diagram which explains about the importance of posture and gesture and piano teaching which Dr. Tretip had mentioned. Dr. Tretip believed that when her students play the piano with the correct use of posture and gesture, the sound produced will be melodious. As for Ajarn Jamorn, he didn't pay attention about how to sit or how to use parts of the body. He is one person who did not mention in define of the importance of teaching posture and gesture in piano playing. He believed there are many factors to success in piano playing. The reason makes him think like this; because he cannot absolutely divide apart the conduct with the physical and musical idea. He examined the conductor who asks a musician playing with a detach sound. The conductor may not have to talk about posture or many techniques. Ajarn Jamorn addressed in solution and methodology for a successful goal whatever the musician requires (See in diagram III). Even Ajarn Jamorn had not mentioned the physical technique explicitly; he also paid attention to the basic posture and gesture in piano playing. He summed up this part; many things he had talked about are the only factors that make the pianist have to use the posture and gesture correctly.



**Diagram III** The advice of Ajarn Jamorn, he mentioned about the necessity of posture and gesture in piano playing. He aimed to the goal in the piano playing and the methodology and approach that possibly be used with physical technique or musical idea.

### *Part III: Advice for piano teachers*

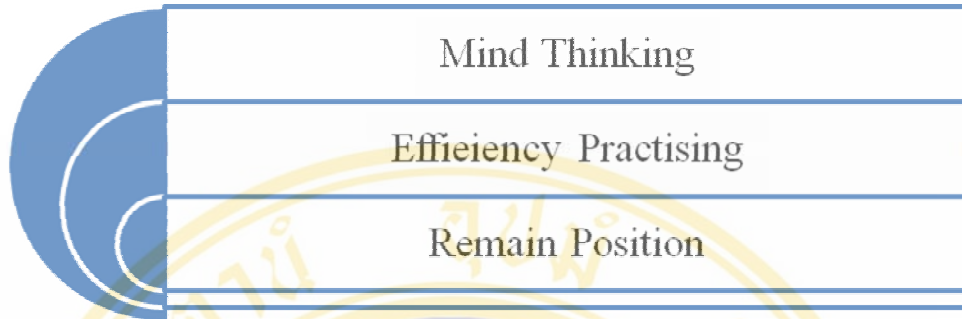
Dr. Tretip advised that the teacher must be informative and understand well about the subject, and enthusiastically learn new experiences for all the time so as to improve his self-teaching performance. “You cannot stop learning as all knowledge and experience has no ending,” Dr. Tretip stated.



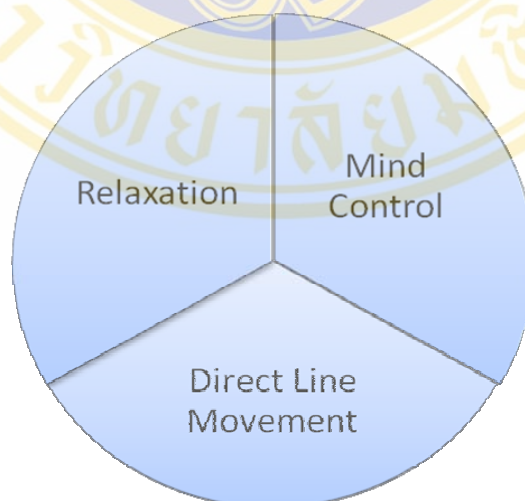
**Diagram V.** Requirements for piano teachers in their teaching skills.

Dr. Tretip has pointed out one main factor about teaching a student. She said that the good teacher had to know what each student wanted. As well as Dr. Tretip, she said that the teaching procedure could be considered as various kinds of Vitamin that were required differently by each person.

Ajarn Jamorn repeated that this discussion was carried out for the student in order to help them clarify their problems earlier as the problems could become more complicated and hard to figure out later. In addition, Ajarn Jamorn indicated that the body motion was not the only important thing as shown in many music competitions. The student should understand about all composition of piano practice so as to show good piano performance. Referring to posture and gesture in piano playing, Ajarn Jamorn believed in “quite” position. He suggested sitting with the body remaining quite like a big tree. Let the arms and hands move like branches. He had referred to Vladimir Samoylovich Horowitz (the Russian Pianist) who had been used such posture in piano playing. Then he compared the pianists who always move their posture such as Lang Lang (the popular Chinese pianist) and Glenn Gould (the Canadian pianist). Even though Ajarn Jamorn has favoured the posture and gesture method of Horowitz, he still reiterated about the pianists who can play with full movement and relaxation. In similarity to Dr. Tretip and Ajarn Jamorn, they both agreed that teachers are like doctors who have to notice and analyze each student’s problem. They discussed that pedagogy is a skill that a teacher has to prepare in his improvement. Furthermore Ajarn Jamorn believed in practicing with the most efficiency that means using less power but getting more results.



**Diagram IV.** A Presentation diagram of Ajarn Jamorn's method Assoc. Prof. Tongsuang mentioned the natural system in piano playing. He suggested that the student should play the piano with relaxation and direct line movement. According to the direct line movement, Assoc. Prof. Tongsuang explained that he had studied the techniques with Eugenia Evans and Nina Svetlanova whose methods were descended from Leschetizky's.



**Diagram VI.** The method advised by Assoc. Prof. Tongsuang for developing the piano playing.

There is a part of an essay that Bree (1997) mentioned about the hand and the arm movement of Leschetizky.

“In contrast to these are the necessary movements of the wrist, which serve to facilitate the execution of phrases, to support the rhythm, or to rest the hand after the tension of forte-playing by the relaxation of the joint. There are besides the motions of the arms, which are thrown upward by an involuntary reflex movement after striking vigorously.”

#### ***Part IV: Self Experiences with Injury or Problems***

Assoc. Prof. Tongsuang informed that they didn't have any direct experience with an injury or any problem, but he had referred to his students who have had injury problems because of careless posture and gesture while playing. He accepted that this problem affects his teaching and he had to make an effort for a solution. Dr. Tretip disclosed a solution to this that she has a small hand size, so she always chooses the music which is suitable for her and not requiring too much hopping of hand movement. Otherwise, it might give her a higher risk of getting injured.

When Dr. Tretip was asked about methods or piano teachers who help to improve her technical piano playing, she had credited all of her teachers. Dr. Tretip continued that all teachers in any class, any level or any subject were crucial to education development as they were completed by goodness and talent. All things that we get from teachers could be adjusted to improve ourselves not only in education way but also in our daily life. Dr. Tretip has always kept her teachers' words in her mind as she has grown older.

Ajarn Jamorn talked about his own problems and he committed that he still had to learn a lot of things though he could play the piano well right now. This was because he needed to find some ways that could improve his skill, to become better and better. In addition, he talked about a “method” that he was looking for, for a long time, but found it after he had met with another teacher whom he believed that he could get a lot of good advice.

### ***Part V: Teaching Experiences and Methodology in Piano Teaching***

Mind Thinking is the one necessity that was taught by the participants. In music teaching, Associate Professor Tongsuang addressed the pianists that their mind should be opened up. He found that many physical problems do not only concern the physical body. If students perform with tension and shyness, as a result, they could not feel the music. In practicing, Associate Professor Tongsuang paid attention to the power while playing which should be from the shoulder. The pianist has to use the weight from the shoulder and release to the arm, hand and finger.

Dr. Tretip emphasized that the teacher should remind the student to think of music comprehension and technique. Most of the students often pay too much attention to technique and try choosing difficult repertoire. Dr. Tretip cautioned besides technique, students have to consider about music comprehension. That means interpretation and analysis. Likewise, she suggested that the students should often practice exercises because practicing exercises are like preparing the skill in piano playing which is ready to use. Dr. Tretip described the piano lesson, and defined the teaching of posture and gesture in piano playing. It is necessary to realize that teachers should adjust student's posture step by step, students need to be observed and reminded not only in primary basics but also the teacher needs to talk about posture and gesture through the period of piano study time. However, the teachers have to check tense muscles of the students such as the arm, the wrist, the hand, and the finger.

### ***Part VI: Teaching Problems***

All of the participations realized the pianist has to pay attention to relaxation and coordination of the physiology in piano playing. Hence, most of the problems occurred with regard to mind thinking and tension. Besides the physiology, the participants suggested to pay attention to the muscles. The muscles should be controlled to solve problems concerning tension. Assoc. Prof. Tongsuang indicated that the main reason was the sophistication of the songs. In addition, muscle contraction could so cause difficulty to the body movement. The best solution was to practice continually in order to familiarize the muscle with the posture and gesture

when playing the piano. The other problem indicated was inside the mind, especially in girls, as the imagination could inspire the great melody.

Ajarn Jamorn said that a piano course syllabus was another problem of musical education in Thailand because no one was responsible for it directly and it needed more cooperation from many musical institutes. Ajarn Jamorn discussed that the teacher was highly important to the piano practice. In other words, “more instructors, more directions”, thus it would be more effective if students had only one teacher so as to prevent confusion. He indicated that in Japan, the piano course syllabus was composed with the same pattern, so there was only one teacher teaching each student. Furthermore, students could apply for the same syllabus with different instructors without any confusion as they all had the same standard. However, the course standard was another important thing that wasn't concerned by many in Thailand. Ajarn Jamorn also said that teachers must study hard so as to know as much as they could because they had to solve various kinds of student questions. Those teachers had to adjust themselves with students and help them figure out their problems. In addition, teachers should be able to give a solution to each student professionally.

That is a factor which makes the students confused. He referred to the education system in Japan and France, that the a teachers would send their students to his grand-teacher, in case the student has more skill in learning.<sup>6</sup>

### ***Part VII: Injury cases***

The participants had referred to the pianist who had experience of injury from practicing. They suggested that the pianists should make appropriate decision for their music playing based on their physiology. In fact, if the pianists practiced the piano with excessive difficulty, they would be more likely to get injured. Ajarn Jamorn referred to “Tendonitis” concerning the tendon of the arm and the hand, and refers to injuries involving the synovial sheath that surrounds the tendon. This symptom is a problem which often occurs to the pianist and violinist.

One of the factors concerning injuries in the piano playing is that the pianists did not choose the suitable music for them to play or the pattern, and the

technique were too difficult to play. Some notes were written to support the pianists who have a big hand size. Ajarn Jamorn referred to Sergei Rachmaninoff (Russian Composer, 1873 -1943) and Sergei Sergeyevich Prokofief (1891-1953). They composed the music with a wide range of pitches. So many pianists who have a hand with a small size could hardly play. Apart from the difference in the physical size of the hand, he also mentioned about the instrument. Naturally, the thumbs and little fingers are shorter and smaller than other fingers, so pianists find it little more difficult to play black keys clearly with the thumbs and little fingers than other fingers. As a result of this fact, some students practice playing the piano too much, and keep playing with wrong methods to stride over the obstacle fact. Then, they finally get hurt. The injury caused by piano practice is commonly found. Due to some injury, he has found some piano performers who have had to stop playing the piano. Ajarn Jamorn cautioned the students who are lack of practicing exercises that an injury could occur anytime they try to play the music which is too difficult. He continued about the pianist who encountered with an injury, Leon Fleisher, his right hand was disabled by what was ultimately diagnosed as focal hand dystonia, or repetitive stress syndrome. In response, he concentrated his attentions on teaching, conducting, and mastering the piano repertoire for the left hand. Fleisher has received numerous honors in recognition of his accomplishments. Out of the injury case, Ajarn Jamorn has related to Dorothy Taubman who had evolved the Taubman technique. This is a method of holding and moving arms and hands to eliminate pain and repetitive strain injury.

Moreover, he felt against the phrase “no pain no gain”. In case of piano practice, we could limit each factor such as time and way of practice, posture and gesture and etc. to prevent ourselves from injury. In fact, most people got hurt from having too much practice as they reminded themselves “practice makes perfect”. In contrast, Ajarn Jamorn believed that “practice makes permanent” as the skill and knowledge gained from practice would be long lasting. In short, we could be perfect from the practice only if we applied the perfect practice.

Also Assoc. Prof. Tongsuang found many pianists who over try in practicing. Muscles and tendons are often injured. Especially to the pianists who live in cold countries. If they do not warm up their muscles before playing piano, they can also easily get injured. In this case, Assoc. Prof. Tongsuang attempted to tell his

students that they have to warm up their arms, hands, and finger muscles with the exercises, particularly if a student would play Chopin etude.

***Par VIII: The advice on the use of body***

Due to the different discussions in the concept of using the body, Assoc. Prof. Tongsuang presented that the body should be moved following the wrists, arms and shoulder. He stated that the student should move the torso and let the arms move with the same position still in the middle of the keyboard. For example, when the student plays and is about to move the play position to the left or right, it seems that his arms and wrists do not move, but the only movement will be from the shoulder, which is the center of the body. He said that the appropriate way to play piano was to let the elbows and shoulders free to move. However, most students tended to tense up shoulders and arms, or bend down their wrists while playing piano. All mentioned could cause Blood Circulation Disorders.

In the contrary Ajarn Jamorn believed that students should sit like a big tree. While playing the piano, the student shouldn't move the body. Let the arms, shoulders and wrists move only. Ajarn Jamorn has also recommended using independent and relaxation of physiology. In piano playing, he suggested controlling the body freely. He gave the image that the body is like a riverbed which is necessary for the whole body. He concluded there were two important factors for playing the piano. First was body adjustability, and the other was intention, which could be different for each pianist.

And Dr. Tretip addressed a natural way for moving the body. She informed us that the torso shouldn't leave the weight to the backbone. For playing with pedals, some students cannot use the pedals with their feet. Alternatively, there is the footstool available for the ease of playing the piano using pedal. Besides that she cautioned piano teachers to teach their students about posture and gesture from when they first start playing the piano. She repeated that the teacher had to use different words and methods so as to give the best explanation for each student.

***The data gained from observation indicated as the following contents.***

As a result of having class observation, there were some similar contents and ideas used in teaching such that each participant had applied the teaching technique of using posture and gesture to support the quality of sound, relaxation, weight transferring, and imagination. To be specific, there were some methods the participants used in their teachings which might differ from another, for instances, Assoc. Prof. Tongsuang has always reminded the student about the circulatory blood system. He informed us about some techniques about relaxation and flow movement. These techniques relate to the method which Assoc. Prof. Tongsuang had mentioned during the interview.

Dr. Tretip has always recorded a student's profile in each class for long term analysis. This process would help the teacher recognize teaching individual profiles and evaluate the progress for each student. Ajarn Jamorn always let his student primarily try to analyze his own playing style before he gave advice.

***Associate professor Tongsuang Isangkun Na Ayudhya***

According to what Assoc. Prof. Tongsuang has taught in his class, the student realized that he was playing piano in Cantabile and Tenuto style, to get the sound qualification. The student had to use the movement of the body in order to produce the sound. Assoc. Prof. Tongsuang always noticed and cautioned the student when the student started to feel tense muscles. Furthermore he explained about the circulatory blood system in piano playing. Last, he reminded his student to try to understand and use his imagination for the feeling of each piece of music.

***Dr. Tretip Kamolsiri***

Dr. Tretip first started to analyze the style of playing which affected the posture and gesture of the student, such as Subito style, which requires some special techniques to perform. To be specific, Dr. Tretip suggested the student speed up the play by using finger movements. Staccato style was meant to be practiced in order to support Subito style in playing, and hence to practice flicking the fingers inward. During the class lesson, she described the playing repertoire to help the student get some imagination of the music. However, the student was told to relax and to feel

comfortable while playing. Dr. Tretip has always recorded the progress of the student, to remind the student of her teaching methods, corrections, and homework as well.

### ***Ajarn Jamorn Supaphol***

Ajarn Jamorn had asked the student for opinions towards the playing style and any mistake that was missing. The student had shared that there were some parts of the music which he disliked and felt odd. After that Ajarn Jamorn began to solve the problems step by step, practicing each part. He emphasized on the quality of sounds received from each note playing.

Ajarn Jamorn has demonstrated his playing technique concerning posture and gesture, in order to make good quality of sounds. The weight transfer has affected the sound received from such rich playing and styles that uses speed and power in playing. Lastly, he reminded the student about the necessity in playing with imagination which would be very helpful to improve the student's performance.

### **Summary**

As the various patterns of piano posture and gesture are very essential to the piano practice but it seems that there are still a large number of people who are not yet aware of this factor. Thus, this research has been carried out for opening the path to the most effective way in playing piano. Besides, after the research is completed, the researcher has found many advantages and other visions on the subject which can be described by the following.

1. To complete the research, the researcher has to find a lot of information from various sources such as a textbook, magazine, Internet and other research. This is a good chance for revision of the existing knowledge and acquiring new experience.
2. According to the in-depth interview, three of the famous piano teachers of Thailand explain clearly about the importance of appropriate posture and gesture in piano practice. This knowledge is very useful for both other piano teachers and students.
3. The in-depth interview leads to other knowledge questions occurred from a lot of information given by these teachers. Their experiences can be considered as a great solution for someone finding problems in playing the piano or other people who are interested in piano practice.

4. These teachers are the great pianist models. They are full of intention and teaching performance. They always learn new things so as to improve their teaching skills. Nonetheless, they think teaching preparation and finding new experiences are vital as they must be up to date all time.
5. In addition to the research, although there are many piano practice theories, the researcher has found that there is none with the best method for piano playing as each player needs each different solution. Thus, the best way is to adapt the best thing of each method to fit the pianist's style and limitation.
6. In present day, there are a lot of textbooks in Thai language in various subjects but piano practice theory. The researcher would like to propose for the mentioned subject to be more considered as it is the basic path to advanced piano practice.
7. The researcher has found that some teachers realize the posture and gesture in piano practice are very important. However, those teachers should have a teaching standard including these subjects in order to grow the piano basic practices in a student.

### **Recommendation for the future study**

In fact, there are only a few numbers of music institutions which explained about piano pedagogy in Thailand. Since most of the resources were published in English, it is difficult for Thai piano learners and researchers to study about this. So, this might be time consuming because there is still a lack of Thai resources. From my point of view, I, as a researcher who has studied the topic would like other Thai piano learners to emphasize the valuable sources and share their times to expand this type of knowledge into Thai resources. Thus, our next generation of Thai piano learners will ease up more time and work to realize and understand the purpose of teaching posture and gesture, and bring them up as useful references. Currently there are now already some researchers who have been studying and working on piano pedagogy topics including methods, techniques, philosophy, curriculum, and articulation, etc.

There is another possibility for researchers to continue and develop this study. In a matter of fact, this study is considered as a qualitative research. Due to the fact that this in-depth information is referred from the human resources and facts from the previous studies, hence there was a time limitation in this research. So the interviews were scoped into small numbers as to keep its quality. Now it is the time to expand the knowledge and methods used from these three case studies by starting to focus on quantitative research instead. In the future research, for example, a questionnaire in regard to pedagogical teaching posture and gesture is a must to find the most applied methods or commonly used for Thai piano teachers in music schools and institutions. There are a lot more topics apart what I have mentioned above, for researchers to concern in the future study.

Hopefully, the result of this research will affect major changes to other pianists who aren't yet aware of teaching posture and gesture. The point of view is to help all piano learners as well as other people to understand the significance and the necessity of posture and gesture in piano playing. Although only three case studies from the selected Thai piano teachers were brought up to do the research about, they are considered as invaluable resources. This research has described some of teaching styles of the participants. As a result, other piano learners can use this study to gain the knowledge shared from these piano experts including advice and recommendations. As to guide the way to success, teachers can be vital to continue improving their skills and achieving their correct-teaching methods, as well as the students who can play with more efficiency to grow up as other successful pianists.

## REFERENCES

- Camp, M. W. (1981). *Developing piano performance: A teaching philosophy*. Chapel Hill: Hinshaw Music.
- Charoensook, S. (1985) *Undergraduate music curricula in universities of Thailand and United States: A Comparative study and recommended curriculum for Thai universities*. Unpublished doctoral dissertation, University of Northern Colorado.
- Gerig, R. R. (1994). *Famous pianists & their technique*. New York: Robert B.Luce.
- Goldberg, D. L. (1999). *Piano pedagogy in New York in late twentieth century: Interviews with four master teachers*. Unpublished doctoral dissertation, The City University of New York.
- Kropff, K. (2002). *A symposium for pianists and teachers: Strategies to develop the mind and body for optimal performance*: Heritage Music Press.
- Meuller, S. (1995). *Concepts of nineteenth-century piano pedagogy in the united states*. Unpublished doctoral dissertation, University of Colorado.
- Montandon, M. I. (1998). *Trend in piano pedagogy as reflected by the proceeding of the national conference in piano pedagogy (1981-1995)*. Unpublished doctoral dissertation, University of Oklahoma.
- Nagode, E. G. (1989). *A survey of standard keyboard teaching literature by master composers*. Unpublished doctoral dissertation, Northwestern University, IL.
- Narkwong, T. (1989). *The relationship between Western and Thai music objectives in the undergraduate music programs of selected Thai universities and colleges*. Unpublished doctoral dissertation, University of North Texas.
- Numti, W. (2008). *A call for curriculum model of repairing and making music instruments for Thailand vocational institutions*. Unpublished Thesis's Master of Mahidol University, Thailand.
- Nopkesorn, T. (2005). *Qualitative methods*. Nakornrachasima, Cheokechareon.

- Nopkesorn, T. (2005). *Qualitative methods: Book II*. Nakornrachasima, Cheokechareon.
- Patton, M. Q. (2002). *Qualitative research & evaluation methods*. (3rd ed). Thousand Oaks, CA: Sage.
- Petchrogh, L. & Chamniprasath, A. (2004). *Research methodology*. Bangkok: Pimdee-Karnpim.
- Prater, P. J. (1990). *A Comparison of the techniques of piano playing advocated by selected twentieth-century pedagogues*. Unpublished doctoral dissertation, University of Texas.
- Amarin Printing. Phosita, C. (2005). *ศาสตร์และศิลป์แห่งการวิจัยเชิงคุณภาพ (Science and art of qualitative research)*. Bangkok:
- Scanlan, M. K. (1988). *The development of guidelines to assess the relative difficulty of intermediate level romantic piano repertoire*. Unpublished doctoral dissertation, University of Illinois.
- Seidman, I. (2006). *Interviewing as qualitative research: A guide for researcher in education and the social sciences*. (3rd ed). Teachers College, Columbia University.
- Stofko, D. L. (2002). *A Comparative study of the beginning band and beginning orchestra experience*. Unpublished doctoral dissertation, Arizona State University.
- Thomas, R, M. (1998). *Conducting educational research: A comparative view*. London: Bergin & Garvey.
- Trakanrung, S. (2007). *Envisioning doctoral education in music education for 21th century Thailand*. Unpublished doctoral dissertation, University of Toronto.
- Uszler, M., Gordon, S. & Smith, M. (1999). *The well-tempered keyboard teacher*. New York: Schirmer.
- Whiteside, A. (1929). *The pianist's mechanism*. New York: G. Schirmer.



# APPENDIX A

## 1.1

31. **SONATE.** 577  
L. van Beethoven, Op. 110  
am 25. Dezember 1821

*Moderato cantabile molto espressivo.*

*p con amabilità (sanft)*

*cresc. -*

*p leggiermente*

*cresc. -*

\*) The fingering in italics and the pedal indications are Beethoven's.



This musical score is for a piano piece, spanning measures 40 to 55. It is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 40, 45, 50, and 55 are circled at the beginning of their respective systems. The notation includes various musical elements such as slurs, accents, and dynamic markings. The first system (measures 40-44) begins with a *br.* (breve) marking and a *cresc.* (crescendo) instruction. The second system (measures 45-49) starts with a *p* (piano) dynamic. The third system (measures 50-54) continues the melodic and harmonic development. The fourth system (measures 55-59) concludes with a *tr.* (trill) marking. The bass line is highly active, featuring many sixteenth and thirty-second notes, often with fingerings indicated by numbers 1-5. The treble line features more sustained notes and chords, with some slurs and accents. A large, faint watermark of a university seal is visible in the background of the page.

580

The musical score consists of six systems of piano notation. The first system (measures 58-59) features a *cresc.* marking and a *tr* (trill) in the right hand. The second system (measures 60-61) includes a *p* (piano) dynamic and a *cresc.* marking. The third system (measures 62-63) is marked *dolce*. The fourth system (measures 64-65) contains a *cresc.* marking and a *dim.* (diminuendo) marking. The fifth system (measures 66-67) is marked *pp* (pianissimo). The sixth system (measures 68-70) includes a *p* dynamic and a *tr* marking. Measure numbers 60, 65, and 70 are circled. The score includes various musical notations such as slurs, ties, and fingering numbers.

581

*p molto legato*

*cresc.*

*zurückhaltend  
ritenente a tempo*

*p espressivo*

75

80

85

90

582

*cresc.* — — — — — *dim.* *p* *dolce*

95

100

105

*p* *dim.* — — — — — *pp* *p leggiermente*

*cresc.*

110

115

116

*p* *cresc.* *f* *p*

*Allegro molto.*

10

15

20

25

30

35

40

*ritar-* *-dan-* *-do* *ff* *tempo* 2

Detailed description: This is a page of a piano score, likely for a concerto or sonata, spanning measures 110 to 116 and 10 to 40. The music is written for the right and left hands on a grand staff. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers are circled in the original image. The tempo is marked 'Allegro molto.' and there are instructions for 'ritar.' (ritardando) and 'ff tempo' (fortissimo tempo). The page number 583 is in the top right corner.

584

This musical score is for a piano piece, spanning measures 45 to 90. It is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score is presented in two systems, each containing three staves (treble, bass, and a grand staff). The right hand (treble clef) features intricate melodic lines with frequent sixteenth and thirty-second notes, often grouped in beams. The left hand (bass clef) provides a steady accompaniment with quarter and eighth notes, including some triplet patterns. Performance markings include dynamics such as *p* (piano), *ff* (fortissimo), *f* (forte), and *pp* (pianissimo), along with accents and a *dim.* (diminuendo) instruction. Measure numbers 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90 are circled and placed above the corresponding measures. A large, faint watermark of Mahidol University is visible in the background of the page.



1.2

Allegro con fuoco ♩ = 160 op. 10 nr 12

12

*f* *legatissimo*

*f*

*(sempre legato)*  
*con fuoco*

*crese.*

*f* *p* *f*

*[p]* *ten.* *con forza*

*dim.*

16

\* Patrz Kucharski zredaguj  
Vide S. 100 - Komentarz

FW12 A II

# EL PUERTO

**PIANO**

*Allegro commodo.*

*f* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*très marqué et très brusque.* *très décidé.*

*f* *ff* *sec.* *f* *Ped.* *Ped.*

*ff* *sans pédale.*

*fort et très en dehors.*

*Ped.* *Ped.* *Ped.* *Ped. sempre.* *Ped.* *Ped.*

*f* *ff* *ff* *ff* *ff*

*toujours joyeux.*

*ff* *Ped.* *ff* *Ped.* *Ped.*



*très langoureux* *en pressant peu à peu*

*pp dolce sempre.* *sf très légèrement.*

*au M!*  
*brusquement.*

*avec la petite pédale.*

*brusque.*

*souple. ff*

*molto cresc et staccato.*

*cres.*

The musical score consists of five systems of staves. The first system has two staves (treble and bass clef) with dynamic markings *pp dolce sempre.* and *sf très légèrement.* and the instruction *très langoureux en pressant peu à peu*. The second system has two staves with dynamic markings *cres.*, *sf*, *p*, *sf*, *sf*, *sf*, and the instruction *au M! brusquement.* and *avec la petite pédale.*. The third system has two staves with dynamic markings *sf*, *sf*, *sf*, *sf*, *cres. sf*, *cres. sf* and the instruction *brusque.*. The fourth system has two staves with dynamic markings *cres. sf*, *f*, *f*, *f*, *f* and the instruction *souple. ff*. The fifth system has two staves with dynamic markings *cres.* and the instruction *molto cresc et staccato.*. Pedal markings (*Ped.*) are present throughout the score.

The musical score consists of five systems of staves. The first system features a treble and bass clef with dynamic markings *f*, *ff*, and *ff*, and performance instructions *Ped. \**, *très en dehors.*, and *ff*. The second system includes *sec.*, *ff*, *dim.*, and *p* markings, along with *Ped.* and *ff*. The third system is marked *pp sottovoce.* and *PPP*, with *deux pédales. Ped.* and *Ped.* instructions. The fourth system includes *PPP*, *poco*, *à poco rit.*, and the lyrics *per - den - do - si.*, with *Ped.* markings. The fifth system is marked *meno Tempo e rit poco* and *PPP et très lointain.*, with *Ped.* markings.

*très brusque.* *très brusque.* *en dehors.*

*sf* *sf* *sf* *sf* *sf*

*pp* *pp* *f*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*rudement marqué et bien sec.*

The musical score consists of five systems of piano and bass staves. The first system features a piano staff with dynamics *sf*, *cresc.*, *f*, *sf*, and *sf*, and a bass staff with *ped.* markings. The second system includes *dim.*, *dim.*, *p*, *ppp*, and *dolcissimo.* in the piano staff, and *pppp.* and *ped.* in the bass staff. The third system has *sempre dolce.* and *espressivo.* in the piano staff, and *ped.* in the bass staff. The fourth system contains *très languoureux.*, *sempre dolce.*, *rubato é espressivo.*, *poco sf*, and *poco* in the piano staff, and *ped.* in the bass staff. The fifth system includes *molto staccato.*, *au M!*, and *p* in the piano staff, and *espressivo* and *avec la petite pédale. ped.* in the bass staff.

The musical score consists of five systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is G-flat major (two flats) and the time signature is 3/4. The score includes various dynamics such as *f*, *ff*, *pp*, *ff*, and *ff*. It also features articulations like *cresc.*, *très joyusement.*, and *brusquement.*. Pedal markings (*Ped.*) are present throughout the piece. A large, faint watermark of Mahidol University is visible in the background of the score.

sem - pre - rit. -  
Ped. Ped. sans pedale  
é - ppp - - - - - rall - - - - -  
ppp ppp ppp ppp ppp bien expressif  
re - tar - dant toujours  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.  
molto rit ppp pppp ppp  
Ped. Ped. Ped. Ped.  
Adagio au 1er M!  
pppp pppp pppp pppp  
Ped. Ped. Ped. pppp

1.3

19 *p* *sotto voce*

22 *cresc.* *f* *ten.* *f*

25 *cresc.* *stretto* (*f*)

28

30

32 (*cresc.* - -)

The image displays a musical score for piano, consisting of six systems of music. Each system includes a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is marked with various dynamics and performance instructions:

- Measure 34: *cresc.* (crescendo)
- Measure 36: *f* (forte)
- Measure 39: *ff* (fortissimo)
- Measure 42: *f* (forte)
- Measure 45: *f* (forte)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Fingerings are indicated by numbers 1-5. A large, faint watermark of Mahidol University is visible in the background of the score.

51 *p* *f* *p*

54 *fz* *p* *fz*

57

60 *f* *p* *f*

63 *p* *fz* *cresc.* *ff*

66 *f*

5 1 4 3 2 1 1 1 1  
5 1 4 3 2 1 1 1 1  
5 1 3 2

FWN 2 A II

69 *f* *p*

72

75 *smorz.* *sotto voce*

78 *pp* *poco rall.* *pp*

81 *ff ed appassionato* *(fff)*

## APPENDIX B

### Participation profile

Name:

(English).....Surname.....

(Thai) .....Surname.....

Gender:

Male       Female

Age:

under 30     30-35  
 35-40       40-50       50 and over

### Profession :

Current Profession.....

Academic Position.....

Job Title.....

Current Employment (Please describe) .....

Faculty.....

University.....

Teaching Experiences      - number of years .....

Administration Experiences - number of years .....

### Participations

1).....

2).....

3).....

4).....

Background of education:

Degree.....

Specialization.....

Institution.....

Degree.....

Specialization.....

Institution.....

Degree.....

Specialization.....

Institution.....

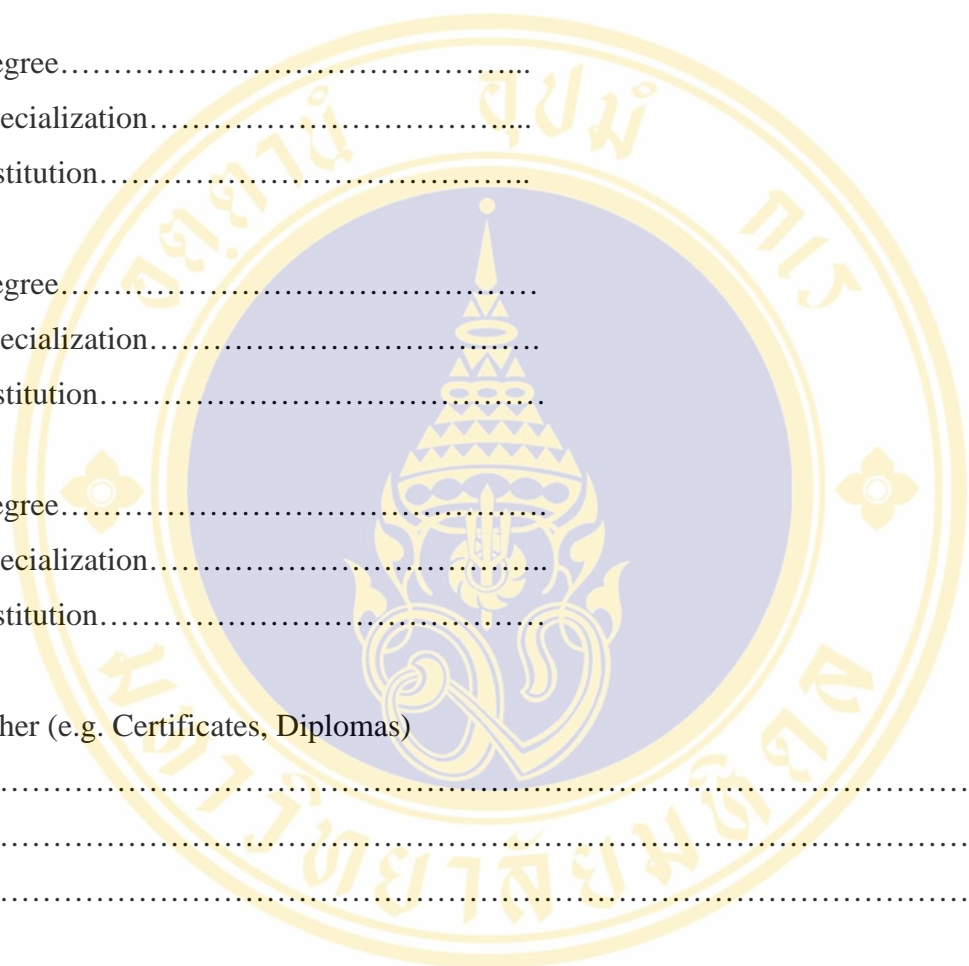
Degree.....

Specialization.....

Institution.....

Other (e.g. Certificates, Diplomas)

.....  
.....  
.....



## APPENDIX C

### INFORMATION LETTER / CONSENT FORM

Date \_\_\_\_/\_\_\_\_/\_\_\_\_

Dear Participants,

Thank you for indicating an interest in participating in a research project that will explain piano pedagogy concerning posture and gesture in piano playing of selected well-known piano teachers in Thailand. I, Arissara Phukphan, will carry out all research as part of the requirements for completing the Master of Music Education degree at College of Music, Mahidol University. The following outline the study itself and information about your participation. If you require any further information or explanation, please contact me by email: [oil\\_alice@hotmail.com](mailto:oil_alice@hotmail.com) or telephone at 089-688-4796. My thesis adviser is Dr. Somchai Trakanrung who may be contacted at College of Music, Mahidol University at 0-2800-2525, or [tsonchai@gmail.com](mailto:tsonchai@gmail.com).

The project is entitled: A Meta-Pedagogical Study of Teaching Posture and Gesture in Piano Playing.

The objective of this study is to draw from the collective knowledge of four selected Thai piano concerning pedagogical of posture and gesture in piano playing.

#### Rationale for this study:

Due to the fact that the research relating to physiological explained by Thai piano teachers has not yet been found in Thailand. Recently, music education is developing and piano pedagogy more referred to piano teaching. This research can provided pedagogy concerning physical in piano playing and the physiological pedagogical which studied about concept of well-know Thai piano teachers.

### A Brief Overview:

Volunteers who commit to the study will be interviewed in a session lasting approximately one hour and a half. Following each interview (which will be audio and video taped) participants will be sent a transcript, and offered the opportunity to amend the document to ensure a successful and accurate representation of the participant's views, ideas, and experiences. Within one week after interview, the transcriptions will be confirmed by participants. The after that I will ask for permission in lesson observation one week later. Because of many details, if the information is not cover. I have to ask for permission to collects some of the information needed in this research.

### What risks are there for you in participating in this study?

There are no external risks to participating in the study. Privacy and confidentiality of all participants will be protected. Only the researcher and thesis supervisor will be privy to the data that is collected. Participants will have access to the data collected from their own interviews but will not have access to the data collected from other participants. Code will be substituted for names of participants at the earliest opportunity. All the raw data collected during the study will be secured in a locked file and after five years will be shredded.

You may, at anytime, withdraw from the study by simply indicating to the researcher your intention to withdraw. No evaluative judgment will be made about you if you choose to withdraw from the study. All raw data connected to your participation will be immediately destroyed.

However, to project your confidentiality, participants will be given the right to approve or disallow what can be used in publication. The researcher will ask you to read interview transcripts, then to sign a statement that says: "The researcher has my permission to quote from this transcript and these observation filed notes in his study report." Anything contained within these documents that do not meet the approval of the participant will be removed.

Upon completion of the study, I will provide you a complimentary copy of the research results. The report of findings may appear in academic articles or public presentations. I encourage your participation in this study that is vital to the overall future development of music education.

Research consent

I have read and understood the conditions, under which I will agree, participate in this study and give my consent to be a participant.

Participant: \_\_\_\_\_ Date: \_\_\_\_\_

Researcher: \_\_\_\_\_ Date: \_\_\_\_\_

Arissara Phukphan

## APPENDIX D

### INTERVIEW PROTOCOL

Thank you for agreeing to participate in this interview, which is related to my research in my own master studies. As you know from the information letter that I sent to you I am doing research on the pedagogy concerning posture and gesture in piano playing of selected well-known piano teachers in Thailand. I would like to ask you some questions and to hear your thoughts about this subject.

I would like to let you know that these interviews will be audio and video taped, then transcribed. Your name and institution name will not be used in this research without your consent and the audiotapes and video will be kept confidentially. You may only be referred by your specialization and perhaps years of experience. I may also jot down some notes as we are talking. By the terms of this agreement I am bound not to discuss or reference the names of my data sources. Please know that at any time during this interview you may opt to withdraw or ask any questions of the interviewer.

I hope that we can proceed and that you feel comfortable being as candid as possible. Shall we begin?

(In making the interview process flow and for its convenience between interviewer and informant, I will use Thai language as a means of communication. Some of the following questions may be employed as guides for the interview process. They may not be asked in the exact form or sequence as listed below. Additional questions may be posed in response to new information offered in the interview process and that directly relates to one or more of the interview categories listed below)

## **The Interview Protocol**

### Viewpoint of piano study, importance of teaching posture and gesture, and advices for piano teachers

1. When it comes to piano pedagogy, how do you find improvement of piano study in Thailand?
2. How important of posture and gesture in piano playing?
3. Would you like to give a piece of advice to teachers on piano pedagogy, especially posture and gesture in piano playing?

### Experiences with injury or problems

4. As a devote teacher, you pass on your knowledge of music and piano to considerable students. Many of them have become a successful performer. Have you ever had a problem with posture and gesture used while playing the piano? If yes, please share with us your experience.
5. If you had the problem with posture and gesture, who would be able to solve it?

### Teaching problems

6. Have you ever met any students who have a problem with piano practices because of wrong posture and gesture? If yes, please give us an example.
7. How do you solve the problem?
8. What are common problems regarding manner used while playing the piano? Please also give an example.

### Methodology

9. What technique or process do you use to develop posture and gesture?

### Injury cases

10. Have you ever seen any injury caused by misuse of posture and gesture while playing the piano? And how were the cases you have seen?

### The advices of use the body

11. Please explain the basic correct use of body for playing the piano.

## BIOGRAPHY



|                              |  |
|------------------------------|--|
| <b>NAME</b>                  | Arissara Phukphan  |
| <b>DATE OF BIRTH</b>         | 9 December 1982  |
| <b>PLACE OF BIRTH</b>        | Chonburi/Thailand  |
| <b>INSTITUTIONS ATTENDED</b> | Mahidol University, 2004<br>Bachelor of Art (Music Business)     |
| <b>HOME ADDRESS</b>          | 524/33 M.5, Bansuan, Muang,<br>Chonburi 20000<br>Tel 0-3827-3457 |