

**TEACHING AND LEARNING OF PIANO MAJOR PROGRAM
OF MUSIC DEPARTMENT, FACULTY OF DRAMA AND
MUSIC, BACHELOR OF FINE ARTS PROGRAM,
RAJAMANGALA UNIVERSITY OF TECHNOLOGY
THANYABURI**



**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
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FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY**

2006


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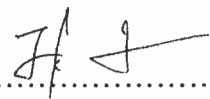
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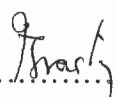
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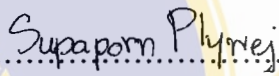
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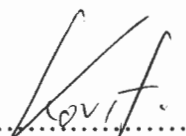
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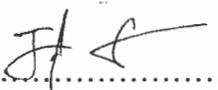
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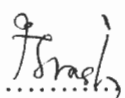

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Supaporn Plywej

TEACHING AND LEARNING OF PIANO MAJOR PROGRAM OF MUSIC DEPARTMENT, FACULTY OF DRAMA AND MUSIC, BACHELOR OF FINE ARTS PROGRAM, RAJAMANGALA UNIVERSITY OF TECHNOLOGY THANYABURI

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ABSTRACT

This qualitative research aimed to study the Teaching and Learning of Piano Major Program of the Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi. The study concentrated on 1) Curriculum 2) Teaching Methods 3) Evaluation 4) Music Equipment and 5) Music skill of piano major students. The data were collected by interviewing the piano major students, piano instructors, chairman and music instructors in the Music Department.

The results were that: The objective of curriculum was, the piano major students were able to be profession, the music courses were required : private piano course and piano with ensemble. However, it was found that the students usually performed in ensemble by using another instruments instead of piano.

The Teaching Methods used by piano instructors were Lecture, Demonstration and Critic. The piano pieces and exercises for study of piano major students were not the same standard because of the different skills in piano performance of students.

The evaluation of students' music skills were: midterm and final jury examination. The piano pieces for an examination were assigned by piano instructors, They were considered according to the students' abilities.

The musical equipment: books, piano pieces, cd, vcd, piano were not enough for students.

The skills of piano performance of students were very much different, they were affected by the standard of students' learning.

KEY WORDS : TEACHING AND LEARNING / PIANO MAJOR PROGRAM

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การเรียนการสอน โปรแกรมวิชาเอกเปียโน ภาควิชาดุริยางค์ คณะนาฏศิลป์และดุริยางค์ หลักสูตร
ศิลปบัณฑิต มหาวิทยาลัยเทคโนโลยีราชมงคลธัญบุรี (TEACHING AND LEARNING OF
PIANO MAJOR PROGRAM OF MUSIC DEPARTMENT, FACULTY OF DRAMA
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บทคัดย่อ

การวิจัยเชิงคุณภาพนี้มีจุดมุ่งหมายเพื่อศึกษาการเรียนการสอน โปรแกรมวิชาเอกเปียโน
ภาควิชาดุริยางค์ คณะนาฏศิลป์และดุริยางค์ หลักสูตรศิลปบัณฑิต มหาวิทยาลัยเทคโนโลยีราชมงคล
ธัญบุรี การศึกษาจะเน้นในด้าน 1) หลักสูตร 2) วิธีสอน 3) การวัดผลประเมินผล 4) อุปกรณ์การ
สอน 5) ทักษะทางเปียโนของนักศึกษาเอกวิชาเปียโน ข้อมูลได้จากการสัมภาษณ์ นักศึกษาวิชาเอก
เปียโน อาจารย์เปียโน หัวหน้าภาคและอาจารย์ดนตรีในภาควิชาดุริยางค์

ผลการวิจัยพบว่า จุดมุ่งหมายของหลักสูตร มุ่งให้นักศึกษาวิชาเอกเปียโน สามารถใช้วิชา
เปียโนเป็นวิชาชีพได้ สำหรับวิชาบังคับภาคปฏิบัติของนักศึกษาวิชาเอกเปียโน ได้แก่ วิชาปฏิบัติ
เปียโนเดี่ยว และวิชาการบรรเลงเปียโนกับวงดนตรี อย่างไรก็ตาม พบว่า นักศึกษาวิชาเอกเปียโน มี
โอกาสเล่นเปียโนกับวงดนตรีน้อยมาก

วิธีการสอนของครูเปียโน มี 3 แบบ คือ การบรรยาย การสาธิต และการวิจารณ์ สำหรับ
แบบเรียนเปียโน ที่ใช้สอนนักศึกษามีมาตรฐานไม่เท่ากัน เนื่องจากทักษะทางเปียโนของนักศึกษา
วิชาเอกเปียโนมีระดับความสามารถต่างกัน

การวัดผลประเมินผลทักษะทางเปียโน มีการประเมินภาคปฏิบัติกลางภาคเรียนและปลาย
ภาคเรียน สำหรับเพลงสอบ ผู้สอนแต่ละท่านจะเป็นผู้พิจารณา ซึ่งขึ้นกับความสามารถของผู้เรียน

อุปกรณ์การสอน ได้แก่ เปียโน ดัร่า แบบเรียน CD VCD ยังไม่เพียงพอแก่นักศึกษา

ทักษะทางเปียโนของนักศึกษาเอกวิชาเปียโนมีความแตกต่างกันมาก ทำให้มีผลต่อการ
เรียนรู้ของนักศึกษาไม่เท่ากัน

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CHAPTER I

INTRODUCTION

1.1 Importance and Sources of Derived Thesis Topic

Now the piano is musical popular instrument at most in Thailand , from a thesis of Kammala Chitchang, it was found that , the piano began to come in since the time of King Rama the 5th , at the Prarachchaya Jaodara Rassamee Palace , and get prosperous in the time , in the sense of instruction education , began from the instruction of the missionary , and there was an increasing amount of instruction piano education in the school occurring for the first time , at Lady Wang Lang school (Vattana college school) , in year 2417 Buddhist Eras ,when the piano was increasingly known in Thai society, giving and receiving piano lessons became enlarged in numbers, so did the piano education for earning a living. As a result, piano instruction education in the university took place for the first time in year 2500 Buddhist Eras, at the Faculty of Education, Jurarongkron the university, producing graduated students whose talents were related to music where the ultimate objective was to earn a living by becoming piano teachers. In year 2526 Buddhist Eras, there was an opening of musical science instrument department, Faculty of Fine and Applied Arts , Jurarongkron the university. Liberal arts graduate course was initiated to produce the graduated students who were omniscient both skills and technical knowledge up to bachelor's degree level, which finally could earn a living in music fields efficiently. Now it could be seen that , there is opening teaches vocation group , majoring piano subject , music field in level of bachelor's degree courses have grown up so many in numbers hoping to develop the student to have good vocation skills.

Group major Education subjecting piano must compose all importance as follows: the course must emphasize on acquiring enough practical skills needed to earn a living. Music courses, must born topmost advantage to the students making the student deeply acknowledge about music quality. In planning courses, the music must

emphasize on advantages and have the true development of the music. The objective of music performance course is to encourage students to experience an aesthetic learning and born the expansion piles up way music understanding through practical skills which have unique formats, but in fact, the course was originally designed to express about the distinct principles and purposes, but after being misjudged, incorrectly putting that into practice, which was deviated from the originally designed principles and materials, have created problems. This happened because of teachers, study procedures, teachers' wrong interpretation of originally designed teaching principles and materials, misbelieve in the theories and the thoughts of putting concepts into real practice. Teachers has made decision based on their experiences both general and about music.

A teacher then is a very important element because a teacher is a person who construes from the idea to true instruction. A teacher, courses, and study procedures are the things that relate and are influential each other (a document engages in business to teach : Sakchai Hiranrak).

In higher education, the instruction for administrating the level of studies, the students must have a better development in thoughts and understandings things. Various teaching techniques are the necessities for helps to give the student learn thing more meaningfully and increase efficiency in the education more and more. Good Music instruction and good education; therefore, should be the way that was developed from the principle or , the idea that is appropriate for the development of the students in terms of understanding the real music substance. (Naruth Suthajit, 2536:99) Professor Inthuorn Srikranon said that in subject piano education ministers in the advanced stage is though way music education in each a lesson , a teacher who have an experience music side and many life experiences will lead a student to the thought of music profoundly at exist in the words of a song , and help generating students' music opinion that is appropriate , a student must think freely , a teacher would suggest the way how to play piano and identifying the opinions that are provided in each a lesson and seek the conclusion, accompanying with, contents in which, will help give the student discovers oneself , and bring about to be the future artist (Sadabpin RattanaReung, 2543:120), the music is skill subject, to increase music

ability must be inevitably from training. Most of Thai students do not have expertise and additionally lack of learning (Sukree Jareonsuk, 2544:5) In piano education, students who have wills to play and have a very high level of discipline will have the better possibility to succeed in the education. (Inthuorn Srikranon, 2543:121) The undergraduate student will have the development in terms of body, intelligence, the temper and the social , which , be influential with regard to ages. Having become part of an institute of education, the student must have the responsibilities with music education which was a major subject seriously, the student can understand all music ideas deeply , can learn and train music skills meaningfully. Music learning of the students in this age has higher level of acknowledgement or responds more than those in other ages span , for example, self-confidence , the attitude that has to build instruction education , and experience learning depletion induces no confidence in the education. (Naruth Suthajit, 2541:48)

Mass media and the teaching aids then are the important factors in the instruction because of the fact that sound is intangible. Using all mass media will be enabling intangible characters of the music becomes increasingly visible. In addition, Mass media in terms of sound not only is the necessities in music education because it encourages learners to listen to music and have a sense of music impression, but also encourage students or learners to get a real experience of touching and playing with the musical instruments, which would lead them to efficiently and effectively acquire music knowledge. (Naruth Suthajit, 2536:135)

Being able to play the good musical instrument make instruction piano education happens smoothly and good piano will support the higher levels of techniques when the students are playing more competently. The important thing in group major subject piano education once again is measurement by evaluating which will include systematic procedures such as the method of saving collects , analyze and interpret all data to be used which will accommodate students in accomplishing and following their instruction goals. (Sukothaithammathiratch University, 2536:228) The music pedagogy performs emphasizes on giving chances to the student to play the musical instrument mainly, in measurement will get into trouble to must a temple from the expression of a student, the evaluation about being acknowledged and being

agreed in terms of music including the development of music pleasure in experiencing music in an aesthetic way music is the important factor. Music performs courses must have procedure adaptation in evaluation process in terms of creativity, problems solving procedures and the ability to summarize problems besides measurement from just only sitting and seeing a student plays only. (Lecture Teaching Aids: Sakchai Hiranrak)

Group major subject piano education , Musical Instrument Department , Dramatics Faculty and The Musical Instruments , Rajamangala University Of Technology Thanyaburi , which have started teaching since 2540 until now in the format of major subject piano group which was a unique musical course in professional core courses in which by a student must be trained to play only one major instrument for the whole four years time, being a total of 24 credits. The professional core subject groups are very significant in arranging studying and teaching procedures, and also very important for the students to apply it efficiently for their future music career.

Since the past until now, there is an increase in development in Piano Pedagogy in higher education level. In the research about education instruction state, the researcher still has not found the research about a state in Piano Pedagogy in university; therefore, the researcher decided to conduct the research will then choose to conduct a research on state of Piano major students' pedagogy group, Musical Instrument State , Rajamangala University of Technology Thanyaburi to know about the real condition of studying and teaching including current problems in order to be used as a guidance for adapting and developing Piano Major Program in Rajamangala University of Technology Thanyaburi to have an efficient continuity in the future.

1.2 Research Objectives

1.2.1 To identify Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi

1.2.2 To identify problems in Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi

1.3 Expected Benefits

1.3.1 To acknowledge current situation and problems in both studying and teaching really occurred in order to develop the following aspects

- Curriculum
- Teaching Methods
- Evaluations
- Music Equipments
- Music skill of Piano major students

1.3.2 To get the data to be used in solving and improving activities arranging in both Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi

1.3.3 To be like a guidance in developing both activities arranging in studying and teaching students whose major is Piano in other universities

1.4 Scopes of The Studies

1.4.1 Scopes of The Studies

To identify Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi in the following aspects:

- Curriculum
- Teaching Methods
- Evaluations
- Music Equipments
- Music skill of Piano major students

1.4.2 Samples

- Total of 10 piano major students of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi
- Total of 2 teachers who teach Piano Major Subjects Musical Instrument Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi
- Chair man and 3 music instructors in Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi

1.5 Initial Agreements

This study will only focus on Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi between June, 2548 until May, 2549 only.

1.6 Definitions

Teaching and Learning means elements in implementing teaching methods to satisfy with the objectives being set

Curriculum mean regulation, substance, the trend in the administration studies the instruction, in this place means, liberal arts graduate course ,

Piano Teachers mean two Piano instructors whose their job are to teach students' whose majors are Piano.

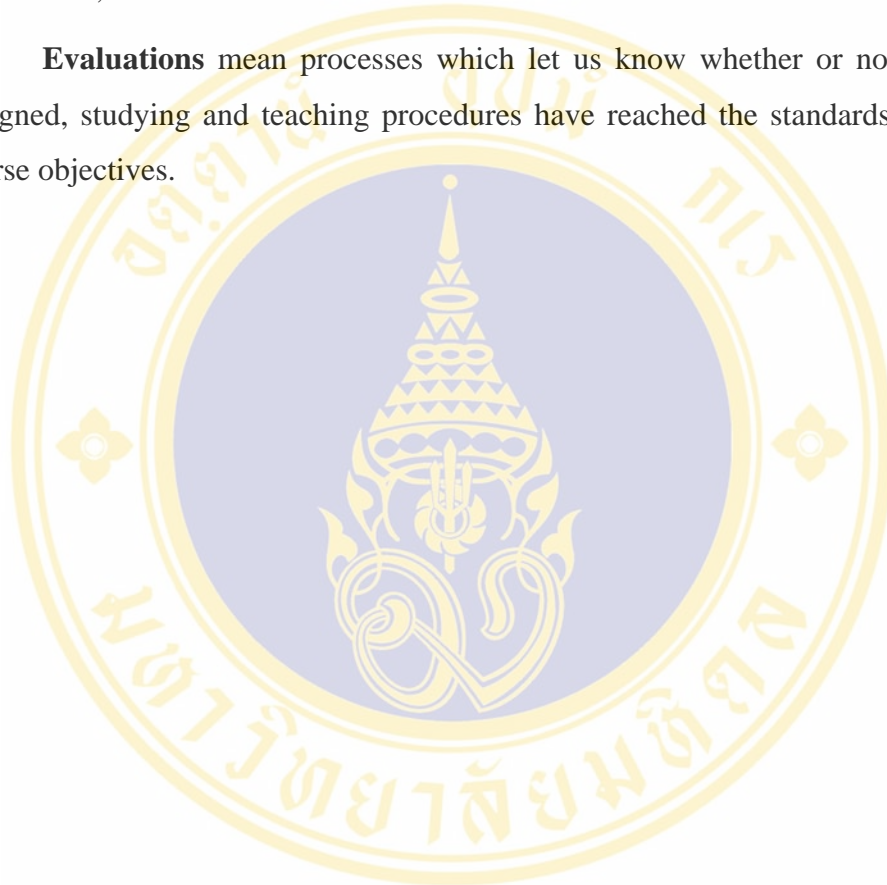
Students mean students (from all of 4-5 years) whose majors are Piano in Rajamangala University of Technology

Music Department'instructors means instructors who are senior official and work in Musical Department

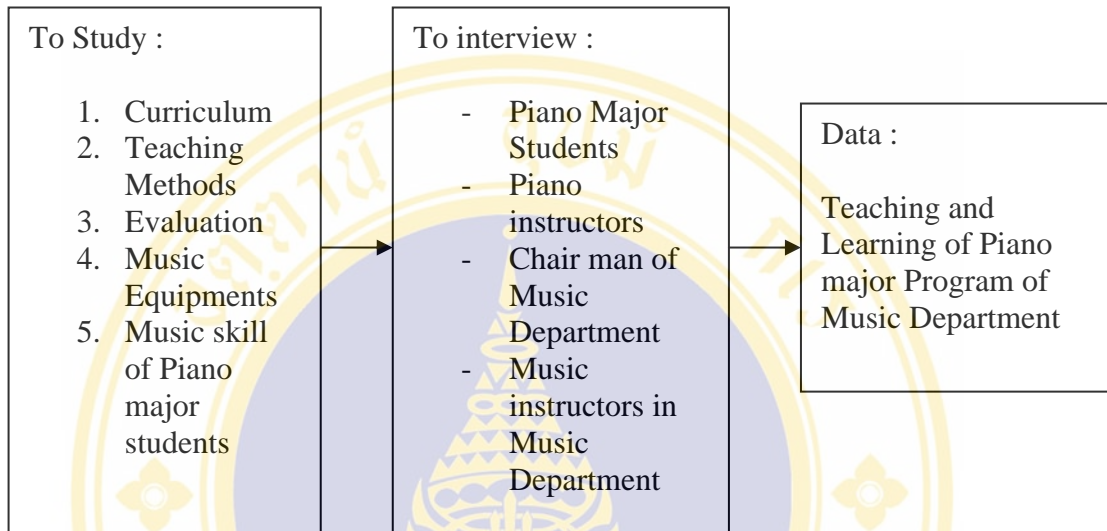
Teaching Methods mean steps by steps process and patterns in arranging teaching activities.

Music Equipments means media and equipments which have been brought to be used in studying and teaching students whose majors are in Piano such as Piano, Metronome, CD-VCD-VDO PIANO etc.

Evaluations mean processes which let us know whether or not the courses designed, studying and teaching procedures have reached the standards being set in course objectives.



Conceptual Framework



CHAPTER II

LITERATURE REVIEW

In this thesis study, regarding the topic of Teaching and Learning of Piano Major Program; the author has studied the work of other researchers and gathers different sources of information within the following topics:

2.1 Curriculum

The education in undergraduate education level is focusing on hopes to develop the student to have technical in the particularities of vocation.

Music curriculum is one field of the particularities. Generally, the course will be conducted in the format of major subject in various fields; such as,

- field of major subject of music skills by having tools that the students choose to study; for instances: Piano, Violin, Viola, etc.
- field of music studies
- field of music composition, etc.

Generally, Music course in higher education level will comprise of Compulsory subjects in general education field and in education field whose professionalism lies mainly in music. (Naruth Suthajit, 2541:21)

Building courses in bachelor's degree level that have music as a major subject has so many ideas as follows:

1. By letting music be the first major subject which liberal arts will become pillar subject and music will be the major subject
2. By digest music major into fields whose main principles lie on professionalisms:

2.1 Digested Major subject: by having course arrangement lay out in general studies education which has music as a major subject and being continued with digested types of musical fields as follows:

- Piano performs
- Voices
- Music Instruments
- Music Education
- Composition

2.2 By arranging the course into categories or music styles: by having course arrangement lay out in general studies, base music and music field by allowing the students to choose one primary music instrument in various music styles as follows:

- Classical Music
- Jazz and Popular Music (Anat Jarunyanon, 2543:38)

2.2 Piano major Program in Higher Education in Thailand

College of Music, Mahidol University

Objectives

To produce undergraduated talented students whose professionalism lies mainly on music. The students must be able to: performing music instruments, voicing or composing musical pieces in the universally accepted standards. The total length of studying is four years.

- With total of 138 credits
- Four years duration

Subjects related to piano major

- Main music instrument Performs 1-8 4 (0-8) totally of 32 credits
- Number of Hours in Music Performs (0-0)
- Small Ensemble Performs 1-8 (Piano) 1(0-2) totally of 8 credits

Big Ensemble Performs 1-4	1(0-2) year 1-2 with total of 4 credits
- Individual Performs Year 3-4 (2 nd Semester)	0(0-0)
- Music Literary 1-2 (Piano)	2(2-0) total of 4 credits
- Teaching Music Instrument Performs(Piano)	2(2-0)

Year 1 Semester 1

		Total Credits (Lectures-Performs)
ดศสท 111	English 1	2(2-0)
ดศสท 113	Thai 1	2(2-0)
ดศสท 121	Math	2(2-0)
ดศปบ 100	Hours in Piano Performs	0(0-0)
ดศปบ 111	Keyboards Skills	1(0-2)
ดศปบ 121	Main music instrument performs 1 (Piano)	4(0-8)
ดศปบ 113	Group Singing	1(0-2)
ดศทท 111	Western Music Theory 1	2(2-0)
ดศทท 121	Ears and Sight Playing Trainings 1	1(0-2)
ดศปบ 141	Small Ensemble Performs 1 (Piano)	1(0-2)
ดศปบ 143	Big Ensemble Performs 1	1(0-2)
ดศทอ 111	Basic of Kong-Wong-Yai 1	1(0-2)
	Total Credits	18

Year 1 Semester 2

		Total Credits (Lectures-Performs)
ดศสท 112	English 2	2(2-0)
ดศสท 114	Thai 2	2(2-0)
ดศสท 131	Fundamental Economic Principles	2(2-0)

ดศปบ 100	Hours in Piano Performs	0(0-0)
ดศปบ 112	Keyboard Skills 2	1(0-2)
ดศปบ 122	Main music instrument performs 2 (Piano)	4(0-8)
ดศปบ 114	Group Singing 2	1(0-2)
ดศทพ 112	Western Music Theory 2	2(2-0)
ดศทพ 122	Ears and Sight Playing Trainings 2	1(0-2)
ดศปบ 142	Small Ensemble Performs 2 (Piano)	1(0-2)
ดศปบ 144	Big Ensemble Performs 2	1(0-2)
ดศทน 121	Meedee	2(2-0)
ดศทอ 112	Basic of Kong-Wong-Yai 2	1(0-2)

Total Credits 20

Year 2 Semester 1

Total Credits (Lectures-Performs)

ดศศท 211	English 3	2(2-0)
ดศศท 231	Administrative Management Principles	2(2-0)
ดศศท 242	Western Civilization	2(2-0)
ดศปบ 100	Hours in Piano Performs	0(0-0)
ดศปบ 211	Keyboard Skills 3	1(0-2)
ดศปบ 221	Main music instrument performs 3 (Piano)	4(0-8)
ดศทพ 211	Western Music Theory 3	2(2-0)
ดศทพ 221	Ears and Sight Playing Trainings 3	1(0-2)
ดศปบ 241	Small Ensemble Performs 3 (Piano)	1(0-2)
ดศปบ 243	Big Ensemble Performs 3	1(0-2)
ดศปว 211	Western Music History 1	2(2-0)

ดศทอ 140	Basic History and Theories of Thai Music	2(2-0)
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Total Credits 20

Year 2 Semester 2

Total Credits (Lectures-Performs)

ดศศท 212	English 4	2(2-0)
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ดศศท 241	Aesthetics	2(2-0)
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ดศศท 243	Eastern Civilization	2(2-0)
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ดศปบ 100	Hours in Piano Performs	0(0-0)
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ดศปบ 211	Keyboard Skills 4	1(0-2)
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ดศปบ 222	Main music instrument Performs 4 (Piano)	4(0-8)
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ดศทพ 212	Western Music Theories 4	2(2-0)
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ดศทพ 222	Ears and Sight Playing Trainings 4	1(0-2)
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ดศปบ 242	Small Ensemble Performs 4 (Piano)	1(0-2)
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ดศปบ 244	Big Ensemble Performs 4	1(0-2)
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ดศปว 212	Western Music History 2	2(2-0)
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Total Credits 18

Year 3 Semester 1

Total Credits (Lectures-Performs)

ดศศท 321	Physical Science	2(2-0)
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ดศศท 341	Music Will	2(2-0)
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ดศศท 352	Personality Development	2(2-0)
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ดศปบ 100	Hours in Piano Performs	0(0-0)
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ดศปบ 321	Main music instrument Performs 5 (Piano)	4(0-8)
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ดศปบ 341	Small Ensemble Performs 5 (Piano)	1(0-2)
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ดศปว 311	Western Music History 3	2(2-0)
ดศปบ 361	Song Arranging 1	2(2-0)
ดศทพ 312	Forms and Analysis	2(2-0)
Total Credits		17

Year 3 Semester 2

		Total Credits (Lectures-Performs)
ดศปบ 100	Hours in Piano Performs	0(0-0)
ดศปบ 322	Main music instrument Performs 6 (Piano)	4(0-8)
ดศปบ 342	Small Ensemble Performs 6 (Piano)	1(0-2)
ดศปว 312	Western Music History 4	2(2-0)
ดศปบ 351	Individual Performs in 3 rd Year (Piano)	0(0-0)
ดศปบ 362	Song Arranging 2	2(1-2)
ดศทพ 313	Tonal Counter Point	2(2-0)
	Compulsory Subjects 4	4
Total Credits		17

Year 4 Semester 1

		Total Credits (Lectures-Performs)
ดศปบ 100	Hours in Piano Performs	0(0-0)
ดศปบ 421	Main music instrument Performs 7 (Piano)	4(0-8)
ดศปบ 441	Small Ensemble Performs 7 (Piano)	1(0-2)
ดศทพ 213	Music Instruments and Orchestrated Arrangement	2(2-0)
ดศปว 321	Music Literary 1 (Piano)	2(2-0)
	Compulsory or Core Subjects	4
	Free Electives	4
Total Credits		17

Year 4 Semester 2

		Total Credits (Lectures-Performs)
ดศปบ 100	Hours in Piano Performs	0(0-0)
ดศปบ 422	Main music instrument Performs 8 (Piano)	4(0-8)
ดศปบ 442	Small Ensemble Performs 8 (Piano)	1(0-2)
ดศปบ 451	Individual Performs in 4 th Year (Piano)	0(0-0)
ดศปบ 421	Music Literary 2 (Piano)	2(2-0)
ดศปบ 41	Teaching Music Instrument Performs(Piano) 2	2(2-0)
	Core Subjects	2
	Free Electives	2
	Total Credits	13

Faculty of fine and Applied Arts, Chulalongkorn University**Objectives**

Arts of Western Playing Music Field has focused on producing graduated students whose talents lie on western music plays in many aspects as follows: broad areas, theories, music history, music literary and have an in depth capability in music performs or composes.

- Four years Duration
- Total Credits of 135

Subjects related to Piano Major

- | | | |
|------------------------------------|----|---------|
| - Compulsory Major Subject (Piano) | 32 | Credits |
| - Free Electives (Piano) | 8 | credits |
| - General Education | 30 | credits |

Social Science (3)

Humanities (3)

Math/Science (3)

Science (3)

Foreign Language (6)

5500091 Con Skills Eng S/U

5500115 FE I

5500116 FE II

- Faculty Core Subjects (12)

2201181 Thai 1

2201182 Thai 2

3404343 Copyright laws for Artworks

3500230 Arts and Technology

- Faculty Basic Subjects 9 credits

3500111 Art Periscope Objects

3500300 Research Conduct and Report Writing Methods

3500430 Art Aesthetics

- Major Core Courses 50 credits

3503115 Music Theory and Ear Training 1

3503116 Music Theory and Ear Training 2

3503173 Music Skills 1

3503174 Music Skills 2

3503181 Duet Singing 1

3503182 Duet Singing 2

3503213 Related Grace 1

3503229 Duet Singing 1

3503231 Music History and Literary 1

3503232 Music History and Literary 2

3503233 Music History and Literary 3

3503273 Music Skills 3

3503274 Music Skill 4

3503281 Duet Singing 3

3503282 Duet Singing 4

3503315	Periods and Styles Analysis 1
3503329	Duet Singing 2
3503331	Arrangement 2
3503333	Ensemble Arrangement 1

- Plus 1 Additional Chosen Foreign Language

2231121 Basic French

2232121 Basic German

2234121 Basic Italian

- Major Core Subjects 32 credits (Piano)

There are 13 subjects to be chosen within the condition of academic advisors' approval

- Minor Electives 8 credits

- Free Electives 6 credits

Faculty of Music, Silpakorn University

Science of Playing Musical Instrument Faculty, Silpakorn University, has the main objective of producing talented students up to universally accepted standards, additionally with loves, understanding and having attached souls with art music. The students will not only have potentiality to continually develop themselves, but also be an ideal type of persons, who are filled up with quality, which can contribute both sentimentally and physically to society and themselves. In addition, the students can also successfully promote art music career to be one of the most attractive careers in society.

Course Objectives

1. To produce graduated students who are knowledgeable, talented in music performs and get their souls attached to art music genuinely, with careers' justices and ethics.
2. To produce musicians, composers and arrangers who are talented up to the universally accepted and required standards.
3. To produce graduated students to be an effectively music technocrat

- Educational Duration 4 years
- Total Course Credits not less than 130 credits
- Bachelor of Playing Musical Instrument Science (Music Performs)

Subjects Related to Piano Major

- Major Instrument 1-8 (Piano) credits	2(0-4-2)	Total 16
- Forming Big Ensemble 1-8 (Piano) credits	1(0-2-1)	Total 8
- Forming Chamber Ensemble 1-4 (Piano) credits	1(0-2-1)	Total 4
- Special Projects (Piano) credits	3(0-6-3)	Total 3

Year 1 Semester 1

		Total Credits
080177	English 1	3(2-2-5)
661101	Music Theories 1	2(2-0-4)
661103	Music History 1	2(2-0-4)
661107	Ear Training 1	2(1-2-3)
661109	Basic Keyboards 1 or	1(0-2-1)
661113	Keyboard Skills for Pianists 1	
661117	Duet Singing 1	1(0-2-1)
661119	Major Instrument 1 (Piano)	2(0-4-2)
661123	Big Ensemble Forming (Piano)	1(0-2-1)
	General Education Subjects (Social Science)	3
	Total Credits	17

Year 1 Semester 2

		Total Credits
080178	English 2	3(2-2-5)
661102	Music Theories 2	2(2-0-4)

661104	Music History 2	2(2-0-4)
661108	Ear Training 2	2(1-2-3)
661110	Basic Keyboards 2 or	1(0-2-1)
661114	Keyboard Skills for Pianists 2	
661118	Duet Singing 2	1(0-2-1)
661120	Major Instrument 2 (Piano)	2(0-4-2)
661124	Big Ensemble Forming 2 (Piano)	1(0-2-1)
	General Education Subjects (Math and Science)	3
	Total Credits	17

Year 2 Semester 1

		Total Credits
660101	English for Musicians 1	3(2-2-5)
661105	Music History 3	2(2-0-4)
661111	Basic Keyboards 3 or	1(0-2-1)
661115	Keyboard Skills for Pianists 3	
661121	Major Instrument 3 (Piano)	2(0-4-2)
662101	Music Theories 3	2(2-0-4)
662103	Ear Training 3	2(1-2-3)
662105	Big Ensemble Forming 3 (Piano)	1(0-2-1)
662107	Orchestration 1	3(2-2-5)
	General Education Subjects (Humanities)	3
	Total Credits	19

Year 2 Semester 2

		Total Credits
660102	English for Musicians 2	3(2-2-5)
661106	Music History 4	2(2-0-4)
661112	Basic Keyboards 4 or	1(0-2-1)
661116	Keyboard Skills for Pianists 4	
661122	Major Instrument 4 (Piano)	2(0-4-2)
662102	Music Theories 4	2(2-0-4)

662104	Ear Training 4	2(1-2-3)
662106	Big Ensemble Forming 4 (Piano)	1(0-2-1)
662108	Orchestration 2	3(2-2-5)
	General Education Subjects (Electives)	3
	Total Credits	19

Year 3 Semester 1

		Total Credits
662201	Ear Training 5	2(1-2-3)
662203	Forms and Analysis 1	3(2-2-5)
662205	Major Instrument 5 (Piano)	2(0-4-2)
662209	Big Ensemble Forming 5 (Piano)	1(0-2-1)
662213	Forming Chamber Ensemble 1 (Piano)	2(0-4-2)
	General Education Subjects (Electives)	3
	Free Electives	3
	Total Credits	16

Year 3 Semester 2

		Total Credits
662202	Ear Training 6	2(1-2-3)
662204	Forms and Analysis 2	3(2-2-5)
662206	Major Instrument 6 (Piano)	2(0-4-2)
662210	Big Ensemble Forming 6 (Piano)	1(0-2-1)
662214	Forming Chamber Ensemble 2 (Piano)	2(0-4-2)
	General Education Subjects (Electives)	3
	Free Electives	3
	Total Credits	16

Year 4 Semester 1

		Total Credits
662207	Major Instrument 7 (Piano)	2(0-4-2)
662211	Big Ensemble Forming 7 (Piano)	1(0-2-1)

662215	Forming Chamber Ensemble 3 (Piano)	2(0-4-2)
	Major Electives	3
	Free Electives	6
	Total Credits	14

Year 4 Semester 2

		Total Credits
662208	Major Instrument 8 (Piano)	2(0-4-2)
662212	Big Ensemble Forming 8 (Piano)	1(0-2-1)
662216	Forming Chamber Ensemble 4 (Piano)	2(0-4-2)
662217	Special Project (Piano)	3(0-6-3)
	Major Electives	4
	Total Credits	12

2.3 Piano major Program in Higher Education in other countries

University of Kentucky Undergraduate Bulletin

Requirements for the Bachelor of Music with a major in Music Performance

Admission to the Bachelor of Music program in music performance is granted only after the successful completion of an audition in the student's performance area.

To earn a Bachelor of Music degree in music performance, a student must complete 120 credit hours and have at least a 2.0 grade-point standing. At the conclusion of the sophomore year and before continuing in music performance at the upper division level, each student must perform before the music performance faculty for approval. Each student must also present a full recital during the senior year.

In addition to fulfilling University Studies requirements, students in music performance must complete one of the following concentrations:

Concentration in Piano (88 hours)		
1.	Piano (three credits each semester): MUP 101, 201, 301, 401 (each course repeated once)	24
2.	MUS 001 Recital Attendance (four courses - zero credit - completed satisfactorily)	0
3.	Music Theory: MUS 170, 171, 172, 173, 270, 271, 272, 273, 370, 372, and choice of MUS 572 or 573	23
4.	Music History: MUS 203, 302, 303, plus one course elected from MUS 500, 501, 502, 503, 504, 505 or 506	12
5.	Piano Literature: MUS 522	3
6.	Appropriate Music Ensemble (each semester)	8
7.	Piano Pedagogy: MUS 566	3
8.	Electives	15

The University of Arizona

Bachelor of Music - Keyboard Performance

Freshman

Semester 1

15 units

MATH 105 or PHIL 110		3 units
MUS 120a	Skills and Structure	3 units
MUS 130a	Music Literature	2 units
MUSI 185x	Lessons	4 units
ENG		3 units

Semester 2

16 units

MUS 120b	Skills and Structure	3 units
MUS 130b	Music Literature	2 units
MUSI 185x	Lessons	4 units
MUS 201		1 unit
ENG		3 units
<u>Tier One GE**</u>		3 units

Sophomore**Semester 1****16 units**

MUS 220a	Skills and Structure	3 units
MUSI 285x	Lessons	4 units
MUS Elective		3 units
<u>Tier One GE**</u>		6 units

Semester 2**16 units**

MUS 220b	Skills and Structure	3 units
MUSI 285x	Lessons	4 units
MUS 201		1 unit
<u>Tier One GE**</u>		9 units

Junior**Semester 1****14 units**

MUS 320	20th Century Music	3 units
MUS 401		1 unit
MUS 330a	Music History	3 units
MUSI 385x	Lessons	4 units
MUS 400		1 unit
MUS 370	Conducting	2 units

Semester 2**15 units**

MUS 330b	Music History	3 units
MUSI 385x	Lessons	4 units
MUS 401		1 unit
MUS 400		1 unit
<u>Tier Two GE**</u>		6 units

Senior**Semester 1****16 units**

MUS 401		1 unit
MUS 426a	Piano Literature	3 units
MUSI 485x	Lessons	4 units
MUSI 410a	Pedagogy	2 units
MUS 420a	Counterpoint	3 units
<u>Tier Two GE**</u>		3 units

Semester 2		16 units
MUS 426b	Piano Literature	3 units
MUS 420b	Counterpoint	3 units
MUS 410b	Pedagogy	2 units
MUSI 485x	Lessons	3 units
MUS 421	Orchestration	3 units
MUS 401		1 unit
MUS 498	Capstone	1 unit

** At least one course must deal with gender and race, class, ethnicity or non-western matters. These courses are designated in the schedule of classes by the pound sign #. ALL TRAD 106 courses fill this requirement.

The Upper Division Writing Proficiency Exam should be taken before the beginning of the junior year, it is required before entry into MUS 330 a. A total of 42 upper division units are required for graduation. File for senior check 12 months before graduation. Tier One must be completed before Tier Two is begun. *rev. 8/99*

Missouri State University

Majors - Music (Comprehensive)

Bachelor of Music

Admission Requirements

To be admitted to the degree program, students must audition for a committee of applied faculty in that student's major performance area. See stipulations section for more information.

The degree is designed to develop the student's ability for either performance and private teaching or composition. It is also designed to prepare students for graduate study in the specialized area. All students (including transfer students) who wish to pursue the Bachelor of Music in Performance Degree must pass a performance hearing in order to be accepted into the program. This hearing should take place either prior to or at the end of the first semester of study. The candidate for this degree must meet the following requirements:

Program Requirements

A. General Education Requirements - see “Academic Programs and Requirements” section of catalog

B. Major Requirements (82-91 hours)

1. Music Core Requirements (35 hours)

- a. Foreign Language (6 hours) select from: French, German, or Italian
- b. Basic Theory (14 hours): MUS 111(2), 112(1), 113(2), 114(1), 211(2), 212(1), 213(2), 214(1)
- c. Music History/Literature (9 hours): MUS 239(3), 345(3), 346(3)
- d. Piano (6 hours-may be waived by examination): MUS 137(1), 138(1), 237(1), 238(1), 337(1), 338(1)
- e. Conducting (2 hours): MUS 321(2)
- f. Recital Attendance: MUS 107(0), 108(0), 207(0), 208(0), 307(0), 308(0), 407(0)
- g. Senior Recital: MUS 498(0)

NOTE: A half Junior Recital is required of all Bachelor of Music in Performance students.

2. Choose one of the following options:

C. Keyboard Performance (47 hours)

1. Advanced Music History/Literature (6 hours) select from: MUS 523(2), 524(2), 543(3), 544(3), 545(3), 546(3), 547(3), 548(2)
2. Advanced Music Theory (6 hours) select from: MUS 313(2), 314(2), 315(2), 327(2), 328(2)
3. Large Ensembles (8 hours) as determined by audition; full-time students shall be in an instrumental ensemble each semester until graduation. Select from: MUS 162(1), 262(1), 362(1), 462(1); MUS 165(1), 265(1), 365(1), 465(1); MUS 168(1), 268(1), 368(1),

468(1); MUS 175(1), 275(1), 375(1), 475(1); MUS 176(1), 276(1), 376(1), 476(1); MUS 192(1), 292(1), 392(1), 492(1)

4. Small Ensembles (4 hours) select from: MUS 172(1), 272(1), 372(1), 472(1); MUS 173(1), 273(1), 373(1), 473(1); MUS 174(1), 274(1), 374(1), 474(1). Keyboard majors may substitute up to three hours of Accompanying.
5. Pedagogy (2 hours): MUS 538(2)
6. Applied Music (21 hours): All students must reach applied level eight

2.4 Teaching and Learning Procedures

Teaching and Learning Procedures is defined as actions and administration of teachers or instructors under the given studying condition which comprises of: Decision Making Process, Teaching Plans, and building good relationship between teachers and students. (Good,1973:304)

Teaching and Learning Procedures are as follows:

1. Teachers must know exactly what details they are teaching
 - This teaching moment is called “Fine Arts”
 - Piano is acting as media which would encode composers’ fine pieces, getting decoded and being transferred to the audience
 - Encourage students to develop playing skills and understanding sense of music, which would enable them to transferred what have been written in the papers to the audience accurately, appropriately and happily
 - Songs being chosen should be in the difficulty levels which are appropriate to the students

2. Instructors' Teaching Objectives

- Students are built to be artists.
- To Encourage students to love and understand the beauty of music, which at the end, knowing how to share those feelings to the others

3. Qualifications which Piano Instructors should possess

- Piano instructors should have absolute knowledge deeply and proficiently.
- Piano instructors should have an endeavor for continuous learning.
- Piano instructors should understand teaching methods and knowledge transfer procedures.
- Piano instructors should understand teaching psychology by understanding students' existed different needs and know how to tailor those needs differently because of the fact that each student is unique.
- Piano instructors should have understandings, loves, patience and sacrifice.

There is not shortcut in studying Piano. It is a process which takes time, patients and close cooperation both between teachers or instructors, students and students. It needs an absolutely clear target. It also includes plans and steps by steps implementation details to reach the target being set. (Paper works: Dr. Nopphanan Janorathai)

2.5 Teaching and Learning Procedures of Piano Major in an undergraduate level

In major Piano studies, planning the teaching and studying procedures is very crucial to develop successfully students' practical skills. The procedures format will be designed more sophisticatedly for the students to be musicians. Teaching and studying procedures of Piano Major are categorized as follows:

1. Piano performs study will be an individual study between one teacher and one student. The duration of the study will be one to two hours per week. Studying details will include playing techniques and with high level of difficulties pieces, with the good teaching and studying procedures, students would be highly confident and stepping up to be playing efficiently in the professional level.
2. History of Keyboard Literature and Performance Practices will include group studies, which include Piano history, periods, practice and theories. All of those are very important. Students must be knowledgeable about those topics in order to bring those knowledge and apply them with playing each piece.
3. Piano pedagogy is Piano teaching procedures in one semester. The objective is to develop those procedures to be high in level, so that the teachers will know how to transfer knowledge to the students. Teachers should use Video Tape in the classroom. The teacher will show the tape and demonstrate by playing those pieces to the students, so that the students could compare, suggest and give ideas critically of teacher's performance and performance in the Video Tape. That would enable the students to think and express themselves freely and more imaginatively, which would lead to better development or better concert performance. There should be debates at the end of every study hour because that would enable students to identify their strengths and weaknesses, which would lead to their better Piano Performance.
4. Accompanying and Ensemble Performance is very crucial. It encourages students to acknowledge sense of listening when they are performing in groups, being formed from at least of two other students. It also creates relationships, human relations between students who would experience how to practice their pieces with other students.
5. Functional Piano will include sight reading, keyboard harmony and improvisation. This subject will take first two years for students. This subject will be a very important base in Piano studies. (Joseph Banowetz,1977:386)

From the interview of Pawanchai Suwankhangka about Teaching and Studying Piano Procedures, the details are listed as follows:

- Individual Private Lesson should be one time per week. Each time should have one hour or it could be twice per week with 30 minutes for each.
- Ensemble in every semester will be Piano Duet or Piano Duet with other kinds of music instruments.
- Studio Class: Every student has to play music piece in each week and bring about the debate every time. That would enable students to have a better understanding of each piece.
- Master Class: Foreign Instructors or Specialists would be invited from abroad to conduct teaching and introducing techniques or flaws in Piano Playing to the students. Master class should be held at least one to two times per one semester.

Discussing about pieces to be chosen in teaching students are varies depending on available practicing time and students' individual capabilities.

- Pieces have to be chosen from different composers coming from different periods and the students will have to play them from memories.
- Piano performs must include techniques and studies. It was compulsory to play Bach's Preludes and fugues
- In the third to fourth year, students must play Concerto. They need to have one Concert before they can graduate in fourth year.

From the interview of Wisuitsom Runginn about Teaching and Studying Piano Procedures. The details are as follows:

- Individual Private lesson will include one hour per week
- Piano Ensemble and Chamber in every semester will be Piano Duet or Piano with other kinds of music instruments.

- Monthly Performance will be one time per month. There will be students' concerts and debates which would discuss critically about each student's performance.

Discussing about students' pieces to be chosen, there would be some compulsory pieces for the student to choose from in each year because the students' ability to perform is not equal.

- Year 1 – Preludes and Fugues , Toccata , Partita : Bach
- Etude , Suite : Chopin
- Sonat : Mozart, Beethoven (Play 3 pieces/1 semester)
- Year 2 – Additionally more pieces in Contemporary Period (4 pieces/1 semester)
- Year 3 and Year 4 will be Concerto Pieces
- Year 4 will be individual performs

2.6 Literature or Pieces being used for Piano Major in Undergraduate

Studying Piano Major in an undergraduate school level is usually in high level which will train students readily for their future to earn their livings mainly through Piano Performs. Classical pieces which will be appropriately used in studying Piano major are listed as follows:

1. Baroque Period: Pieces are categorized as follows:
 - Bach : Two and Three Part Invention
: Preludes and Fugues from the Well Tempered Clavier
: French Suites
 - Scarlatti : Any of the Sonatas
 - Handel : Aylesford Pieces
: Suites
: Sonatas
2. Classical Period: Pieces are categorized as follows:
 - Haydn : Easier Sonatas
 - Mozart : Sonatas

- : Variations
- : Concertos
- Beethoven : Sonatas
- : Variations
- : Concertos

3. Romantic Period: Pieces are categorized as follows:

- Schubert
- Schumann
- Chopin
- List
- Mendelssohn
- Brahms
- etc.

4. Contemporary Period: Pieces are listed as follows:

- Debussy : Children's Corner Suite
- : Preludes
- : Two Arabesques
- Bartok : Roumanian Folk Dances
- : 3 Rondos
- : Later Books of the Mikrokosmos
- Poulenc : Mouvements perpetuels
- Bloch : Poems of the Sea
- Hindemith : Sonata No.2
- Dello Joio : Suite for Piano
- Teherepnin : Bagatelles, Opus 5
- Muczynski : Six Preludes

Besides those pieces having mentioned earlier, techniques are also important in effectively Pieces Piano Performs. Those techniques are then divided into two types as follows:

1. Applied Technique: from the following books:

- Clementi : Gradus ad Parnassum

- Czerny : The School of Velocity, Opus 299
 - : The Art of Finger Dexterity, Opus 740
 - Mosekowski : 15 Etudes de Virtuosite
2. Pure Technique: from the following books:
- Dohnanyi : Essential Finger Exercise
 - Hanon : The Virtuoso Pianist in 60 Exercise
 - Philipp : Exercise for the Independence
 - Pischna : Sixty Progressive Exercises
 - Major and minor Scale, Arpeggios and Broken Chords in all keys (James W. Bastien, 1977).

2.7 Piano Teaching Methods

There are four Piano Teaching Methods as follows:

Criticism: Generally, criticism of Students Piano performance will be conducted by students' own. Criticism could start from an ambiguous judgment such as very good, but more practice is needed, that was too good, that was too loud etc. Criticism should begin after students have finished performing each songs or each exercise and the instructors should write those comments very clearly on the top page of every students' notes. Tape recorders will be another fruitful tools in recording comments or criticisms, teachers' and students' explanations.

Demonstration: Demonstration has been originally adopted for quite a long time. Demonstration is to play piano repeatedly in pieces, so that the students can follow the pieces' objectives. Then the students will be able to transfer what they feel emotionally to the audience. By doing that students then will be able to picture images and let the audience sees things they want the audience to see through their pieces' Piano Performance. For demonstration to the students in high level, many instructors have decided to use professional pianists' performance as one of the important teaching tools.

- **Analysis:** Analysis should be normally for pieces' categories, directions and shapes of each piece. Teachers needs to analysis each piece's sounds structures and explain to the students of an incorrect part or a piece, so that the students could make an analysis and fix those errors being identified by themselves.

- **Inspiration:** Teachers must act as if they were an orchestra's conductor and treat their students as a Symphony Orchestra, for instance, counting beats very loudly, sing or play with the students when they are playing piano including giving signals to them, in which the students must be able to play each part in each piece correctly according to the signals given by their teachers. (James W.Bastien,1977:212)

Teaching Piano has so many crucial elements that will make students being successful in their studying Piano Major. Those elements are listed as follows:

1. Position

Basically Correct Sitting posture will initiate comforts and agility in playing Piano. Sitting Position is then very necessary and directly related to the ability to transfer musical feeling to the audience.

1.1 Physical Concerns

- Students' back must always be straightly in the upright position.
- The height of the chair must be appropriate, so that students' arms (from wrists to elbows) will be like a line parallel to the ground.
 - A suitable Bended angle of elbows
 - Wrists' height should be in the same level as arms levels.
 - Palms should be curved suitably.
 - Fingers must be bended and strong
 - Correct distance between student and Piano (to let the elbows move freely)
- Both of students' legs should completely touch the ground to create balance and stability

1.2 Every body part is related interactively. Students do not play Piano only with their hands.

- Fingers and Wrists

- Wrists and Elbows
 - Elbows and Shoulders
 - Shoulders and waist
2. Understanding Musical Elements and Ability to read Music thoroughly
- 2.1 Students must understand the following four aspects in learning Piano.
- Paying Attention to what they are playing
 - Understanding every signs being written on the music notes
 - Understanding rhythm and Beats Count
 - The ability to transfer emotions and feelings of every pieces they are playing clearly and correctly to the audience.
- 2.2 Students must be faithful to the intention of the composers as indicated in the details of music scores.
- Pitch / Note accuracy by giving sequential order to each interval
 - Duration of notes and rests
 - Elements of time : Experience rhythm and feel steady pulses
 - : Appropriate choices of tempo
 - : Meter / time-signature
 - Dynamics / balance between melody and accompaniment
 - Key signature: the understanding about tonal center, major, minor and harmonic color
 - Articulation
 - Mood / Character: Students need to really understand what pieces they are playing and how they could transfer emotions to the audience.
 - Importance of Imagination
3. Fingering
- 3.1 Importance of Thoughts, Appropriately applied Fingering techniques
- Students need to exactly know analysis methods and parts of each hand in details
 - Playing more simply and playing more agile and more naturally

- Playing precisely correct and no mistakes will create greater sense of self confidence
- Practicing and applying the same fingerings every day will make brains and muscles function systematically, leading to more quickly memorizing each piece.
- Playing Scales and Arpeggios by applying the correct fingerings will make muscles and brains remember specific patterns of keyboards and fingers very precisely, leading to an automatically applied correct fingerings when practicing the songs with have the similar passage of scales and arpeggios being practiced regularly.

4. Pedaling

4.1 An effective use of pedal is science and art needed to be studied.

4.2 Heels must be always attached to the ground.

4.3 Techniques of applying good pedaling

- Knowing when to use and when not to use
- Knowing which pedal and how the pedal will be used
- Having an ability to control legs and feet to move quickly and

precisely

4.4 Types of Pedal

- The damper pedal
- The una corda pedal
- The sostenuto pedal

5. Interpretation

Interpretation is the reconsideration of the details lying in the pieces, encoded and interpret them meaningfully, so that students can play them more precisely and suitably correct.

- Consider the whole details of music scores including understanding of music theory and harmony, musical forms, literature about each period, history of music and Musical Styles.
- It is the duty of Piano Performers to tell stories and transfer composers' feelings in each piece through Piano Performance to the audience.
- Pieces' Interpretation is very crucial in playing Piano.

- Consideration has played an important role in deciding what type of play should it be.

6. Form

Form is Pieces' Structures

- To let the students understand forms through observation, consideration and looking for the same or different patterns.
- Observation and Consideration are divided into two types which are inductive and deductive methods. Inductive method means getting to know the small details leading to a bigger details.
- One of the small details is Phrase, which is the shortest unit of each piece
- To consider about ending phrase is to consider from the following details
 - Clear Cadence
 - Long tied notes or rests which gives the rest feeling
 - A Change in texture
 - A Change in dynamics or registers of equal patterns
- Bigger Details are overall picture of a piece which needs to be considered. Bigger details can be divided in how many parts can be seen from:
 - Double Barline or Repeat Sign
- Binary Form is the structure in which piece is divided into two main parts.
- Ternary Form is the structure in which piece is divided into three main parts.
- Through-Composed form

7. Understanding Musical Styles

7.1 Texture is the relationship between relationship between notes vertically and horizontally which can be divided into two main kinds which are Polyphonic Texture , Homophonic Texture

7.2 The understanding in Musical Style is the understanding about music's historical period and the ability to play the pieces together with the understanding of pieces' unique characteristics in those specified periods.

- Baroque Period is usually in the form of Polyphonic texture. When students play pieces coming from this period, they need to listen to every melody line and bring out the main subject clearly. Students must try to imitate the keyboard tone existing in those periods such as Harpsichord and Clavichord. In that period, there was also a terraced dynamic while rhythm and rhyme must continuously go on

- In Classical Period, musical piece usually was in the form of Homophonic Texture. There must be a balance between melodies and accompaniments. Pieces usually were in the precise forms with the balance of musical phrases. There was an increasing amount of emotions in the piece together with the uses of more clearly crescendo and diminuendo.

- Pieces being found in Romantic Period would emphasize on emotional expression and private profoundly feelings. There were also changes in emotions and dynamic aspects, more complexity of harmony, more usage of tempo rubato. Pieces in this period usually need the concept of expressive tone; therefore, more usage of arms play. Many pieces were found to be telling stories types.

- Contemporary Period is the period in which people were trying to seek for an innovation creatively and new techniques in composing or arranging musical pieces. It was a period with a lot of diversity in thoughts.

8. Teaching Technique

Technique includes the ability to control every organs in our bodies to do what we want them to do with agility, correctness and precise.

- Technique is very necessary basic and very crucial for the musicians.
- Teaching technique must include a proper pre-plan initiated by the teachers to the students systematically starting from the first day of studying. Techniques in teaching and practicing must be implemented in an ongoing process.
- Students should be prepared well in terms of techniques before they start playing and musical pieces.

- Scales and Arpeggios are very important techniques in playing piano. The students should practice by using different rhythmic patterns, articulations dynamics. (Lecturing papers: Nopphanan Janorathaikul, 2545)

2.8 Students

Students who have come to study major in Bachelor Degree level must have the basic qualification in the aspect of Piano performs in the intermediate level and have the basic knowledge in terms of history and Piano Literature. Besides, being a student in the university is getting the knowledge in the higher levels than his or her original background knowledges. (Joseph Banowetz,1977:384)

From the interviews of Pawanchai and Wisuthisom, it was said that students who are willing to continue their studies in the postgraduate level majoring in Piano should be in at least 8th grade and should have the fairly basic qualification. Practicing Discipline is very important in an efficient studying for Piano Major

Basic qualifications of students who are willing to join music education are listed as follows:

- Be one of the music studies' lovers
- Having especial skills
- Being a person which has an uncripple body, especially for the sense of hearing. The student must be able to differentiate various melodies or sounds which occur simultaneously and must also be able to imagine various kinds of musical sounds in their heads.
- Have a big amount of attempts

Intelligence, agile and assertive are also important qualifications should be possessed by the students. It must not always be the case of the students who cannot study anything else and being sent to study music because music was a subject in which a well known philosopher mentioned that music is one of the most difficult subjects.

- Having good concentrations and memories
- Having self-disciplines in performing an ensemble with the others.

- Having supports to possess one's own musical instrument with good quality and a person must be the person who takes into consideration the importance of taking care of his or her own musical instruments he or she is using. The musical instruments must always be taken care of to always be in the good conditions.
- Possess the qualification of continuous learners, seeking for knowledges which are related to their studied subjects.
- Having enough money to buy media and equipments being need such as tape recorders, radios, records, compact discs which are related to music etc. (Lecturing books: Kamthorn Sanithwong Na Ayuthaya)

Practice is inevitably important for students whose major are Piano.

Here are Practicing methods being illustrated by Chuan C. Chang.

The Practice Routine: The students must follow the following things every day.

- Practicing scales and exercises (techniques) for thirty minutes.
- Practice musical pieces by reading notes and playing very slowly two times first by playing with being really careful and playing repeatedly again and again, then increase the tempo gradually by using Metronoms.
- Students should practice on daily basis, at least in two hours per day to increase fingers' skills. After practicing for a long time, the students might be tired. They should relax themselves and try to have funs with all those practices.
- Each day, the students should practice correctly musical pieces, techniques and scales together with speeds and picking up every detail efficiently.

2.9 Evaluations

From the interview of Pawanchai Suwankanka, it was suggested that in one semester, there are two examinations which are mid-term jury examination and final jury examination. Mid-term jury examination will be implementing in which the

teachers which have taught each student will be the ones who conduct the exams by themselves. For final jury examination, there will be at least three teachers being evaluators. Those evaluators would give marks and then the marks will be added together and divided by three to find the average for an evaluation justice. In both exams, the grades being given will be ranged from A, B, C, D and F.

Piano Major's examination details of major piano students of An Art of Playing Musical Instruments College, Mahidol University, Music Perform Subject (Western Music)

Major Performance I (Year 1 Semester 1)

Mid-term Jury Exam

- Scales :**
- 1) Parallel motion. All Major and minor keys (harmonic & Melodic), hands together one octave apart, 4 Octaves, 4 notes = M.M.120.
 - 2) Contrary motion. All major and minor keys (harmonic only), 2 octaves. 4 notes = M.M.120.
- Cadance:** I-IV-V-I in all major keys and i-iv-V-i in all minor keys. Position 1(Root position I chord in the right hand).
- Arpeggios:**
- 1) Parallel motion. All Major and minor keys hands together one octave apart, 4 Octaves, root position. 4 notes = M.M.100.
 - 2) Contrary motion. All major and minor keys, 2 octaves. 4 notes = M.M.100.

Final Jury Exam

One Baroque piece of difficulty equivalent to 3-part Inventions

One sonata: first movement

Major Performance II (Year 1 Semester 2)

Mid-term Jury Exam

Scales will be the same as what were in year 1 semester 1 (except playing both legato and staccato)

Cadance: I-IV-V-I in all major keys and i-iv-V-i in all minor keys.
Position 1&2 (Position 2: 1st-invention I chord in the right hand).

Arpeggios: Major and minor keys of white-keys tonic(C,D,E,F,G,A,B).
Parallel motion in 4 octaves and contrary motion in 2 octaves in all 3 position. 4 notes = M.M.100.

Final Jury Exam

J.S.Bach : One 3-part Inventions, or Prelude and Fugue from WTC, or
Allemande and Gigue from French Suites
One sonata : Slow movement
One romantic Piece

Major Performance III (Year 2 Semester 1)

Mid-term Jury Exam

Scales : All Major keys in both hands a 3rd apart. Parallel motion.
legato and staccato. 4 notes = M.M.100.

Cadance: I-IV-I-V7-I in all major keys and i-iv-i-V7-i in all minor keys.
All 3 positions. (Position 3:2nd –inversion I Chord in the right hand)

Arpeggios : 1) All Major and minor keys. All positions. Parallel motion in
4 Octaves and contrary motion in 2 octaves. 4 notes =
M.M.100

Final Jury Exam

Scarlatti: one Sonata
Two more contrasting pieces.

Major Performance IV (Year 2 Semester 2)

Mid-term Jury Exam

Scales : All minor keys(harmonic and melodic) in both hands a 3rd apart. Parallel motion. legato and staccato. 4 notes = M.M.100.

Cadance: ii minor 7-V7-I major 7 in all major keys] and ii half-diminished 7-V7-i major 7 in all minor keys.

Arpeggios : All Major and minor keys. All positions. Parallel motion in 4 Octaves and contrary motion in 2 octaves. 4 notes = M.M.100
Diminished 7th arpeggios in all keys. 4 notes= M.M.100

Final Jury Exam

Sonata : last movement

Debussy: one Prelude

One more baroque or romantic piece

Major Performance V (Year 3 Semester 1)

Mid-term Jury Exam

One etude of Chopin or Moszkowski

Final Jury Exam

3 piece of contrasting periods and styles.

Major Performance VI (Year 3 Semester 2)

Mid-term Jury Exam

No requirement

Final Jury Exam

Junior Recital: Approximately 30 minutes. Must include : 1) 20 minutes of solo pieces and 2) a movement of concerto.

If the Student will not give Junior Recital by the end of the semester, playing pieces of 15 minutes at Final Jury Exam is Required.

Major Performance VII (Year 4 Semester 1)

Mid-term Jury Exam

One etude of Chopin, Debussy, Litz, Rachmaninoff or Scriabin.

Final Jury Exam

3 pieces of contrasting periods and styles. Must include a contemporary piece.

Major Performance VIII (Year 4 Semester 2)

Mid-term Jury Exam

One requirement

Final Jury Exam

Senior Recital: 45-60 minutes.

If the Student will not give Senior Recital by the end of the semester, playing pieces of 20 minutes at Final Jury Exam is required.

From the interview of Wisuthisom Runginn, it was suggested that in one semester, there should be two examinations which are mid-term jury examination and final term jury examination. There will be at least three evaluators for both mid-term jury examination and final term jury examination. Average mark from those three evaluators was once again being calculated for the evaluation justice. The total mark for two semester will be one hundred marks in which the grade derived would mainly come from ranking among groups of students

Evaluation Details of Trinity College of London 2003-5

The marks allocation in each part in examinations ranging from Initial Grade to 8th Grade as follows:

- | | |
|---|----------|
| - Three chosen pieces (20 marks/piece) | 60 marks |
| - Technical Work or Keyboard Musicianship | 15 marks |
| - Sight Reading | 10 marks |
| - Ear test or Aural awareness | 10 marks |
| - Performance from memory or Viva Voce | 5 marks |
| - Passed Marks | 65 marks |

The marks allocation in each part in FC and PC Examinations

- 4 chosen pieces 85 marks
- Performance from memory or Viva Voce 10 marks
- Presentation 5 marks

Marks Allocation Details of Guildhall School of Music & Drama

Marks Allocation Details of Grade (Initial-Grade 8th)

- Two chosen pieces, marking details are as follows:

Musical Awareness 12 marks	Quality of Sound 8 marks	Accuracy 12 marks
Communication 8 marks	Control of Instrument 12 marks	
Total 1 piece 52 marks	Total Marks 3 pieces 156 marks	

- Study 1 Chapter, details are as follows:

Musical Awareness 12 marks	Quality of Sound 8 marks	Accuracy 12 marks
Communication 8 marks	Control of Instrument 12 marks	total 52 marks

- Scale and Arpeggios, details are as follow:

Musical Awareness 4 marks	Quality of Sound 4 marks	Accuracy 16 marks
Control of Instrument 8 marks	total 32 marks	

- Sight Reading, details are as follows:

Musical Awareness 8 marks	Accuracy 24 marks	total 32 marks
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Total marks allocated for pieces - Study -Scale and Arpeggios- Sight Reading as follows:

Musical Awareness 48 marks	Quality of Sound 28 marks	Accuracy 76 marks
Communication 24 marks	Control of Instrument 44 marks	Total 152 marks

And for Aural Test, details are as follows:

Item A and B 32 marks	Understanding 24 marks	total 56 marks
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Overall Marks 276 marks (138 Pass, 180 Merit, 220 Honors, 248 High Honors)

2.10 Music Equipments

For the Mass Media and The Teaching Aids including musical instruments, the university should get them ready for the students. Musical Pieces' Notes, Compact Disc, Video, teaching and studying aids being needed for Piano Major Students'

classes should also be prepared. There should be enough numbers of practicing room, classroom and recital or big concert hall according to students' needs.

There should be at least 2 Pianos in preparation for individual and group lessons (Duet) (Louise bianchi,1977: 378)

The quality of every Piano should be high, to be ready for high levels of playing Piano techniques.

The word of good quality Piano embraces the following things:

1. Good Physical Conditions (Outside)

- There are total of 88 keys. None of those will stuck or sink completely.
- The students should try stepping on Pedal and see whether they are ready for regular usage.

- There are two types of Piano Chairs. One is with level adjustment. Another one is a normal chair which allows the students to open the chair and put in some notes. Those Piano Chairs should always be taken care nicely.

- The upper lid of a Piano chair was normally open without the cranking sounds.

2. Inside Conditions

- Within 88 keys on the Piano, the students should try to press the keyboard hardly and then play scales, so that there would not be any problems of sinking key or awkward play. After listening to it 2 time, the students should find out whether the sound of each note is broken and unclear or not. In this case, the problem could come from a broken of Piano metallic part inside.

- Open the upper lid at the top part of Piano to look at the mechanic inside and observe how the sounds are produce. The upper lid at the top part of Piano was opened because the students could observe whether there is a problem or not. Every hammer which hits the Piano metallic parts and produce sounds need to be seen that if they were put together orderly and beautifully.

- Checking Pianos' ages by looking at the Serial Numbers.

3. How to take good care of Piano?

Piano should be tune at least one time a year to keep the balance of an inside mechanic together with a regular check up from a Piano Professional Mechanic Men to strengthen up Piano's usage life.

2.11 Related Research

Jindarat Chroenwongse, (Chroenwongse, 1998) has studied about study evaluation. Piano teaching methods in most of the Thai University, according to Ms. Chroenwongse, it was found that Thai cultures have an impact on education in bachelor degree level. One of the most frequently found problems was students' lack of duet skills, limited knowledge spans and being inconvenient when students did not receive the privileges from using Piano in the exam. The universities' problem was a lack of anything which aids teaching and studying, objectives problems, limitation in cash spending, convenience and equipments.

David Dalwin Mccalla (Macalla, 1989) has conducted a research naming Piano Teaching and studying condition in one of the classrooms at the highschool in Florida. The questionnaires were then distributed within high school in Florida for a total of nine schools and within forty of end high schools. It was found out from the study that only a few teachers have prepared their teaching plans well before they teach their students. Some of them have planned their teaching during the time that they are actually teaching the students. Many teachers do not agree with the original objectives which were set as a teaching guidance. In addition, nobody has brought outside sources of text books as one of their teaching aids. In reality, there are up to 48 types of additional text books to be chosen as one of teachers' teaching aids, most of which are: The Bastien piano serios (Kjos), The basic adult piano serios (Kjos) and The modern course for the piano (Willis). For Piano Group teaching, teachers have already adjusted the contexts readily well and suitably for the students. Many teachers have taught students individually, in which most of all teachers will be willing to take good care of musical instruments' including their maintenances, but the problems are not enough budgets and lack of teaching aids.

CHAPTER III

RESEARCH METHODOLOGY

This research is conducted in order to explore the current and overall teaching condition between teachers and students whose majors are Piano, Bachelor of Fine Arts Program, Musical Instrument Department Rajamangala University of Technology Thanyaburi. It is a qualitative research. Research Methods are listed as follows:

3.1 Interviewed Samples

Ten Piano Major Students ranging from 1st year to 5th year, Musical Instruments Department, Rajamangala University of Technology Thanyaburi.

- Two Piano Major Teachers
- Chairman of Music Department
- 3 music instructors in Music Department

3.2 Research Instruments

3.2.1 Questionnaires

3.2.2 Tape recorders to be used during an interview, to accommodate detailed data recording process.

3.2.3 Notebooks to write on additional data getting from an interview

3.3 Implementation

3.3.1 Identifying interviewing frames which are curriculum, teaching Methods, evaluations, music equipments and music skill of piano major students

3.3.2 Building questionnaires by applying from related thoughts and theories to design questions for an interview in those questionnaires.

3.3.3 Conducting an interview by interviewing Piano Major Instructors, head of musical instruments department, instructors which belong to the musical instruments department and both official and unofficial students.

3.3.4 Gathering those data for further analysis and conclusions

3.4 Data Analysis

3.4.1 Bring on those interviewed data and analyze those data which are in documentary forms

3.4.2 Bring on problems identified about studying and teaching Piano Major Students and make overall picture analysis, and then followed by problems conclusion and presentation

3.4.3 Bring on Comments, Needs and Suggestions, and further analyze those suggestions and then being processed further until reaching the final conclusions and presentations states.

3.5 Data Presentations

The researcher has divided data presentations into further 2 parts as follows:

- I.
 - Curriculum
 - Teaching and Learning Procedures
 - Evaluations
 - Music Equipments
 - Music skill of Piano major students

- II.
 - Conclusion, Discussion and Suggestion

CHAPTER IV

TEACHING AND LEARNING OF PIANO MAJOR PROGRAM OF MUSIC DEPARTMENT

The research was emphasized on the following topics:

- 4.1 Curriculum
- 4.2 Teaching Methods
- 4.3 Evaluations
- 4.4 Music Equipments
- 4.5 Music skill of Piano major students

4.1 Curriculum

It was found out from the study that Piano Major courses had been written since in year 2539 and had been implemented in year 2540.

Objectives

1. To develop human resources of occidental music. To provide students knowledge, skills, experiences, expertise in performing tasks in order to bring that knowledge and apply it for their future career efficiently.
2. To create imaginative ideas for students to build their own outcomes in their career and also encourage students to explore things and are interested to always develop themselves. Students are also encouraged to plan and implement their work by using knowledge being studied efficiently and delicately, and also realize in the core value of music art which is the byproduct of humanity.
3. To establish and reinforce, virtue, morality, unity, discipline, uprightness, diligence, the effort, endures, the consciousness in occupation ethics, the responsibility of themselves and society.

- Study Duration 4 years
- Total credits for the whole course 145 credits
- Bachelor of Fine Arts Degree
- General Education 32 credits
 - 1) Social Science Group 6 credits
 - 2) Humanities 6 credits
 - 3) Language Division Group 12 credits
 - 4) Science Group 3 credits
 - 5) Mathematic Group 3 credits
 - 6) Physical Education Group Recreation 2 credits
- Especial Subject Group 104 credits
 - 1) Subject Base Vocation Credit Group 42
 - 2) Compulsory Vocation Group 40 credits (Piano Performs Subject and Band Forming Subject)
 - 3) Piano Performs 3 credits/semester
Study 6 hours/week Self Study 3 hours/week
 - 4) Band Forming 2 credits/semester
Study 4 hours/week
 - 5) Electives Vocation Group 22 credits
 - 6) Free Electives 9 credits
 - 7) Piano Teachers 3 persons

Year 1 Semester 1

		Total Credits
xx-xxx-xxx	Social Science	3(3-0-3)
xx-xxx-xxx	Human Science	3(3-0-3)
08-221-113	Music Theory 1	3(2-2-2)
08-221-115	Music History and Music Likes 1	2(2-0-2)
08-221-119	Ear Training 1	2(0-4-2)
08-xxx-xxx	Primary Music Instrument Performs 1(Piano)	3(0-6-3)
08-226-101	Instrumental Performs with Band 1 (Piano)	2(0-4-2)
xx-xxx-xxx	Elective Vocation Subject	3(x-x-x)
Total Credits		21

Year 1 Semester 2

		Total Credits
xx-xxx-xxx	Language	3(3-0-3)
xx-xxx-xxx	Science	3(3-0-3)
08-221-114	Music Theory 2	3(2-2-2)
08-221-117	Colors and Sounds of Musical Instruments	2(2-0-2)
08-221-120	Ear Training 2	2(0-4-2)
08-xxx-xxx	Primary Music Instrument Performs 2 (Piano)	3(0-6-3)
08-226-102	Instrumental Performs with Band 2 (Piano)	2(0-4-2)
xx-xxx-xxx	Elective Vocation Subject	3(x-x-x)
Total Credits		21

Year 2 Semester 1

		Total Credits
xx-xxx-xxx	Mathematics	3(3-0-3)
08-221-221	Vocalist Principle 1	2(2-0-2)
08-221-209	Pieces Structures and Analysis 1	2(2-0-2)
08-xxx-xxx	Primary Music Instrument Performs 3 (Piano)	3(0-6-3)
08-226-203	Instrumental Performs with Band 3 (Piano)	2(0-4-2)
xx-xxx-xxx	Vocation Elective Subject	5(x-x-x)
xx-xxx-xxx	Free Electives	3(x-x-x)
Total Credits		20

Year 2 Semester 2

		Total Credits
xx-xxx-xxx	Language	3(3-0-3)
xx-xxx-xx	Activity 1	1(0-2-1)
08-221-222	Vocalist Principle 2	2(2-0-2)
08-xxx-xxx	Primary Music Instrument Performs 4 (Piano)	3(0-6-3)
08-226-204	Instrumental Performs with Band 4 (Piano)	2(0-4-2)
xx-xxx-xxx	Vocation Elective Subject	5(x-x-x)
xx-xxx-xxx	Free Electives	3(x-x-x)
Total Credits		19

Year 3 Semester 1

		Total Credits
xx-xxx-xxx	Social Science Base	3(3-0-3)
xx-xxx-xxx	Language Base	3(3-0-3)
08-221-303	Harmony Editing 1	2(2-0-2)
08-221-307	Counter Point 1	2(2-0-2)
08-221-316	Music History and Music Likes 2	2(2-0-2)
08-xxx-xxx	Primary Music Instrument Performs 5 (Piano)	3(0-6-3)
08-226-205	Instrumental Performs with Band 5 (Piano)	2(0-4-2)
xx-xxx-xxx	Vocation Elective Subject	3(x-x-x)
Total Credits		20

Year 3 Semester 2

		Total Credits
xx-xxx-xxx	Human Science	3(3-0-3)
08-221-304	Harmony Editing 2	2(2-0-2)
08-221-308	Counter Point 2	2(2-0-2)
08-xxx-xxx	Primary Music Instrument Performs 6 (Piano)	3(0-6-3)
08-226-306	Instrumental Performs with Band 6 (Piano)	2(0-4-2)
xx-xxx-xxx	Vocation Elective Subject	3(x-x-x)
xx-xxx-xxx	Free Electives	3(x-x-x)
xx-xxx-xxx	Activity 2	1(0-2-1)
Total Credits		19

Year 4 Semester 1

		Total Credits
xx-xxx-xxx	Language	3(3-0-3)
08-221-310	Pieces Structures and Analysis 2	2(2-0-2)
08-221-418	Art of Music Performs	2(2-0-2)
08-xxx-xxx	Primary Music Instrument Performs 7 (Piano)	3(0-6-3)
08-226-307	Instrumental Performs with Band 7 (Piano)	2(0-4-2)
08-221-425	Job Training	3(240 Hours)
Total Credits		15

Year 4 Semester 2

		Total Credits
08-xxx-xxx	Primary Music Instrument Performs 8 (Piano)	3(0-6-3)
08-226-307	Instrumental Performs with Band 8 (Piano)	2(0-4-2)
08-221-426	Show Activity	5(0-10-5)
Total Credits		10

4.1.1 Number of Subject Related to Piano Major Group

Music Instrument Department, Occidental Music Major, Piano Major Group, there are two subjects which are related to Piano Major Group as follows:

- Primary Music Instrument Performs (Piano) for total of 8 semesters 3 credits/semester, Total credits are 24.
- Instrumental Performs with Band (Ensemble) for total of 8 semesters 2 credits/semester, Total credits are 16.

4.1.2 Subject Content Specification and Details

Piano Major Subjects Contents have been specified as follows:

Piano Subject Details:

08-225-101 Piano 1 3(0-6-3)

1. Scales Performs in: Major C , G , D and minor A , E in both Similar and Contrary Motion Arpeggios in: Major C , G , D and minor A , E , B minor Chord in Root Position and 1st Inversion in both Similar and Contrary Motion.

2. Pieces Performs: Classical Pieces in different periods as follows: Baroque and Classical Works, Bach’s Preludes and Fugues, Hydn’s Sonata, Mozart’s Sonata or Beethoven’s, Romantic and Modern Works. Pieces which have one movement such as Chopin’s Waltz or Debussy’s etc.

3. Music Performs: Chamber Music such as Quartets

4. One kind of music instrument perform such as Sonatas or Concertos which are performed together with bands

5. Duet play with one kind of music instrument perform (Solo)

08-225-102 Piano 2 3(0-6-3)

1. Scales Performs in Major C , G , D and minor A , E for both
In Similar and Contrary Motion Arpeggios Tonic Chord in Root Position and 1st Inversion both in Similar and Contrary Motion
2. Pieces Performs: Classical Pieces in different periods such as Baroque and Classical Works. Study is to be continued from Piano 1 till the end. For Sonata, Romantic and Modern Works, chosen piece will include one movement and pieces being composed since 19th century onwards for 1 piece.
3. Music Performs: Chamber Music such as Trio
4. One kind of Music instrument perform such as Sonatas or Concertos to be performed with bands
5. Duet play with one kind of music instrument perform (Solo)

08-225-203 Piano 3 3(0-6-3)

1. Scales Performs in Major F# , Db , Ab and minor D# , A# , Bb , F for both
in Similar and Contrary Motion Arpeggios Tonic Chord in Root Position and 1st Inversion for both Similar and Contrary Motion.
2. Pieces Performs: Classical Pieces in different periods such as Baroque and Classical Works. Study is to be continued from Piano 1 and Piano 2 together with Preludes and Fugues, Romantic and Modern Works, chosen piece will include one movement and pieces being composed since 19th century onwards for 1 piece.
3. Music Performs: Chamber Music such as Duet and Quintet
4. One kind of Music instrument perform such as Sonatas or Concertos to be performed with bands
5. Duet play with one kind of music instrument perform (Solo)

08-225-204 Piano 4 3(0-6-3)

1. Scales Performs in Major Eb , Bb , F and minor C , G , D for both Similar
and Contrary Motion Arpeggios Tonic Chord in Root Position and 1st Inversion both
in Similar and Contrary Motion.
2. Pieces Performs: Classical Pieces in different periods such as Baroque and
Classical Works, also with Preludes and Fuges, Sonata being composed by Beethoven,

Romantic and Modern Works together with one movement and pieces being composed since 19th century onwards for 1 piece.

3. One kind of Music instrument perform such as Sonatas or Concertos to be performed with bands.

4. Duet play with one kind of music instrument perform (Solo)

08-225-305 Piano 5 3(0-6-3)

1. Scales Performs in Major and minor. Scales include all studied scales but increasing to be 4 octaves.

Arpeggios will be performed in 2nd inversion

2. Pieces Performs: Classical Pieces include Baroque and Classical Works continuing from Piano 3 together with Romantic and Modern Works including one movement and pieces being composed since 19th century onwards for 1 piece.

3. Music Performs: Chamber Music in which one form will being chosen either from Quintet , Quartet , Trio or Duet.

4. Accompaniment play with one kind of music instrument perform (Solo)

08-225-306 Piano 6 3(0-6-3)

1. All Studied Scales Revision in Majors and minors. All studied arpeggios in every major and minor keys, including Dominant 7th and Diminish Chords for all 3 Positions within 4 Octaves range.

2. Pieces Performs: Classical Pieces include Baroque and Classical Works, chapter to be studied is Chapter 3 (Last Movement) of Sonata which is studied in Piano 5 Romantic and Modern Works including one movement and pieces being composed since 19th century onwards for 1 piece.

3. Music Performs: Chamber Music in which one form will being chosen either from Quintet , Quartet , Trio or Duet.

4. Accompaniment play with one kind of music instrument perform (Solo)

08-225-407 Piano 7 3(0-6-3)

1. Pieces Performs: Beethoven's Sonata including one chapter of Modern Works

2. Keyboard Harmony: Tonic, Subdominant and Dominant Chord will be used for the beginning.

3. Music Performs: Chamber Music in which one form will be chosen either from Quintet , Quartet , Trio or Duet.

4. Accompaniment play with one kind of music instrument perform (Solo)

08-225-408 Piano 8 3(0-6-3)

1. One Chapter from Beethoven's Sonata and Modern Works
2. Improvisation of pieces in different rhythms
3. Individual Perform (Solo) in Concertos, Sonatas
4. Accompaniment play with one kind of music instrument perform (Solo)

Subject Details of Music Instrument Performing with band (Ensemble)

08-231-101 Performing with band 1 2(0-4-2)

Ensemble 1

Details include a study of forming band ranging from small to big size bands. Sound Comparison and standard sounds listening from students' own music instruments and other kinds of music instrument which perform together. Practices include playing in different keys including exercises. All Practices will be performed together at the same time according to the conductors' suggestions.

08-231-102 Performing with band 2 2(0-4-2)

Ensemble 2

Details include the study of performing together between different kinds of music instruments emphasizing on harmonization and unanimity of sounds, rhythms and emotions of pieces. All performs including exercises and pieces in different keys will be conducted according to the conductors' suggestions

08-231-203 Performing with band 3 2(0-4-2)

Ensemble 3

Details include a study of mutual performance of different kinds of music instruments. Band sizes range from small to big sizes emphasizing on unanimity of

sounds, rhythms, emotions of pieces according to their periods and conductor's suggestions.

08-231-204 Performing with band 4 2(0-4-2)
Ensemble 4

Details include a study of mutual performance of different kinds of music instruments. Band sizes range from small to big bands emphasizing on pieces' details, emotions, dynamics, styles and rhythms together with performing according to conductor's suggestions.

08-231-305 Performing with band 5 2(0-4-2)
Ensemble 5

Details include a study of bands performs by using different kinds of music instruments emphasizing in harmony, unanimity, pieces' emotions and other details. Band performs also include scales in different keys, exercises and pieces according to conductor's suggestions.

08-231-306 Performing with band 6 2(0-4-2)
Ensemble 6

Details include a study of bands performs by using different kinds of music instruments emphasizing in harmony, unanimity, pieces' emotions and other details. Band performs also include scales in different keys, exercises and pieces according to conductor's suggestions

08-231-407 Performing with band 7 2(0-4-2)
Ensemble 7

Details include a study of bands performs by using different kinds of music instruments emphasizing in harmony, unanimity, pieces' emotions and other details. Band performs also include scales in different keys, exercises and pieces according to conductor's suggestions.

08-231-408 Performing with band 8

2(0-4-2)

Ensemble 8

Details include a study of bands performs by using different kinds of music instruments emphasizing in harmony, unanimity, pieces' emotions and other details. Band performs also include scales in different keys, exercises and pieces according to conductor's suggestions.

4.1.3 Number of Credits

- Piano Subject, 3 credits/semester
- Band Perform Subject, 2 credits/semester

4.1.4 Number of Hours / Week

- Piano Subject for each semester according to what was written in courses' details is practical study of 6 hours / week.
- Band Perform Subject for each semester according to what was written in courses' details is practical study of 4 hours / week.

It was found from the interview that in Piano Subject, teachers and students will conduct teaching and studying approximately one hour / week only because each student has different available time. That leads to students' inability to complete 6 hours / week studies.

For band perform subject, both teachers and students are able to complete all hours being specified in courses' details.

4.1.5 Courses and Students' Studies.

From the interview, it was found that teaching and studying contents between teachers and students did not correspond with subjects' details being specified in course details because the scope of course detail was very broad.

Band Performing Subject, according to the agreement between head department teachers and course details to allow students who choose their primary music instrument to be Piano to study Piano for their band performing subject, but it was found currently that Piano Major students do not study their chosen primary

music instrument, instead they study their chosen secondary music instrument for their band performing subject such as Violin, Viola, Cello, Flute etc.

4.2 Teaching Methods

It was found from the research that there are two subjects being related to studying and teaching Piano Major. Those two subjects are Piano Perform and Band Forming Subject (Ensemble)

There are three instructors in Piano Perform Group which are:

- Ms. Jarruwan Suriyawan
- Mrs. Pattaraporn Chantanasut
- Ms. Supaporn Plywej

and a total of ten students from Piano Major students up to 4 or 5 year.

- 1 student from year 1
- 1 student from year 2
- 3 students from year 3
- 2 students from year 4
- 3 students from year 5

In studying and teaching procedures of Piano Major subject, teachers will teach student to practice, with the ratio of one student / one teacher for each hour. (individual study) Each teacher has his or her own way of teaching, teaching format, literary work and pieces by looking at the written courses' details and each student's ability. There was also the method of separating students for the teachers according to the suitability of teachers and students.

In studying and teaching procedures of band forming subject (Ensemble), courses' details have stated that the students who choose their primary music instrument will have to study ensemble subject by using those primary music instrument they choose, but in reality, it was found from the research that Piano major students whose their primary music instrument are Piano do not have a chance to

study their chosen primary music instrument, but they do study their chosen secondary music instrument such as Violin , Viola , Voice etc. The majority of Piano Major students; therefore, do not study their primary chosen music instrument, only the minority do in studying Piano Ensemble Subject.

4.2.1 Teaching Formats

In studying Piano Major subject, most of all are individual study where one teacher is responsible one student. The study duration is 18 weeks with one hour per week.

In band forming subject, teaching format includes three hours per week. Out of which will be Piano Duet or Piano Four Hands or Piano perform with other kinds of music instruments. (for group of at least two students) In current reality, the majority of the students do not study with their chosen primary music instrument for band forming subject. There are all together ten Piano Major Students. Out of those students, only three students are found to have a chance to study with their chosen primary music instrument on performing with band.

4.2.2 Teaching Methods and Contents

From the interview of the first instructor, there was Piano Teaching method starting from giving lectures on how to play Piano for each piece. There was teachers' demonstration which was up to the situation and appropriateness of each student. There was teaching technique in which the teacher would let students practice playing pieces by themselves before each hour of real study with teachers, then after that, the teachers would then come in, instruct and suggest about playing methods and techniques for each piece.

The second instructor being interviewed had teaching methods and techniques. He started off the lesson demonstrating by playing piece and let the students hear what he played. Then he allowed the students to play hand by hand separately after him and let the students practice for their next lessons by teaching how to divided song into musical phrases and then explain how to play it phrase by phrase and also emphasizing on Ornament. The overall picture of this teaching method was more like an ongoing process naturally, not to rush the students because rushing the students

would make them being stressful and not being able to play pieces being practiced. The teacher would then record students' progress in each week. The students would then have to have more progress in each week, week after week.

The third instructor being interviewed had teaching methods by starting off the lecture by explaining brief history of the piece, demonstrate by playing it and then letting the students practice by themselves before commencing teaching in the week after. After that the teacher would then start off the revision section by correcting errors or mistakes the students made. Correction started from accuracy of the notes being played, accuracy of beats count by using Metronome. Then he would teach about other playing techniques including Dynamics and Playing styles for each piece.

After interviewing the students, it was found out that the majority of the students agreed that most of the teachers did not explain enough the history and forms of the classical pieces. The usually emphasized more on playing technical aspect of the piece itself.

4.2.3 Literary or Pieces being used in Studying and Teaching Piano Major

The first and the third instructor has mutually agreed upon the standards of choosing literary or pieces to be used in studying and teaching Piano Major Group. The selection criteria would be based on the students' ability, knowledge, talent and admiration. Students would be allowed to play classical pieces coming from different periods in order to let them know different styles in those different time frames. The students would then be able to apply those techniques to pieces which were in the same periods. The students' studying formats for each semester are as follows:

- 2 Pieces (Playing from memory)
- Study or Technique
- Scale and Arpeggios
- Sight Playing

With the unequally limited students' talents in terms of their Piano basic skills, some students do have at all Piano basic skills or having only 2-3 months experience of playing Piano just right before the entrance exam. That really made it difficult for the teachers to choose literary or pieces for the studies in the undergraduate or post

graduate levels; therefore, the teachers would then use exam pieces and study which belong to the following well-known institutes such as AMEB, Royal School of Music and Trinity College of London for those students who do not have any Piano basic skills for the university levels and for the students who have enough of Piano basic skills for studying in the university.

The way the pieces are chosen should be related to students' talents and pieces should necessarily come from different periods such as Beethoven's Sonatas, Bach's Preludes and Fugues, Debussy's etc.

For the chosen pieces, the students must choose pieces from the exam book of the well-known institutes including AMEB, Royal School of Music and Trinity College of London. The students must be able to play two pieces per each semester in which those two pieces must come from different periods.

Piano 1	Grade 2
Piano 2	Grade 3
Piano 3	Grade 4
Piano 4	Grade 5
Piano 5	Grade 6
Piano 6	Grade 7
Piano 7	Grade 8

Piano 8 includes Recital in which the students' choose their already studied pieces or completely new pieces with their teachers' endorsement, the bring those pieces to perform Piano Recital Concert. Each of them will have to play for 30 minutes. This performance would be like a training ground where the students can bring about whatever they have studied and also to prepare themselves for their future career as Piano teachers or performers.

Study by following the Study Exercises of Royal School of Music

Piano 1	Grade Preliminary	Mid-term No.1-30	Final No.31-60
Piano 2	Grade 1	Mid-term No.1-10	Final No.11-20
Piano 3	Grade 2	Mid-term No.1-8	Final No.9-16
Piano 4	Grade 3	Mid-term No.1-8	Final No.9-16

Piano 5	Grade 4	Mid-term No.1-5	Final No.6-10
Piano 6	Grade 5	Mid-term No.1-5	Final No.6-10
Piano 7	Grade 6	Mid-term No.1-5	Final No.6-10
Piano 8	Recital Concert		

Scales as follows:

Piano 1

C, G, D, A, E Major 4 octaves

A, E, B, F#, C# Harmonic and Melodic minor 4 octaves

G, D Chromatic 4 octaves

C, E Contrary motion 2 octaves

Arpeggios C, G, D, A, E Major 4 octaves

A, E, B, F#, C# minor ”

Piano 2

F, Bb, Eb, Ab Major 4 octaves

D, C, G, F Harmonic and Melodic minor 4 octaves

Ab Chromatic 4 octaves

Eb Contrary motion 2 octaves

Arpeggios F, Bb, Eb, Ab Major 4 octaves

D, C, G, F minor ”

Piano 3

B, F#, C#, Major 4 octaves

G#, D#, A# Harmonic and Melodic minor 4 octaves

All Chromatic 4 octaves

E harmonic minor Contrary motion 2 octaves

Arpeggios B, F#, C#, Major 4 octaves

G#, D#, A# minor ”

Piano 4

AllMajor 4 octaves

All Chromatic Contrary motion	2 octaves
Arpeggios C, G, F Major	4 octaves
Root, First, Second inversion	
A, E, B minor	” Root,
First, Second inversion	

Piano 5

All Harmonic minor	4 octaves
C, G Major in Third	”
Chromatic minor Third on C	2 octaves
Arpeggios Bb, D Major 4 octaves	Root, First, Second inversion
B, G minor ”	Root, First, Second inversion

Piano 6

All Melodic minor	4 octaves
F, C Major in Sixth	”
Chromatic Major Sixth on Eb	2 octaves
C, G Dominant Seventh	4 octaves
C, G Diminished Seventh	”

Piano 7

F, D Major in Third	4 octaves
G, Bb Major in Sixth	”
Chromatic minor third on Eb, G	2 octaves
Chromatic Major Sixth on A, Bb	2 octaves
C, F, G Major Double Octaves	2 octaves
C, E Chromatic Double Octaves	2 octaves
G Major in Double Third	”
A, F, E Dominant Seventh	4 octaves
A, F, E Diminished Seventh	”

Sight Playing

Exercises from Royal School of Music

The second instructor has chosen literary and pieces by looking at students' ability which neither not too hard and not too easy. He will demonstrate by playing a piece to students first and then ask students whether they like it. If they do and are able to play, the instructor will then choose that particular piece. The majority of the students are the 5th year students.

1 piece per one semester. Pieces being taught are as follows:

Sonata : Beethoven , Mozart

Waltz : Chopin

Study: two pieces / one semester (Students must play 5 pieces) which are

Czerny Op.299 –Op.740

Scales: Teachers will follow what were written in course details.

Sight Playing: Teacher will bring the exam book of Sight Reading from Trinity College of London and then teach Sight Playing techniques to the students.

For students' Recital concert at the very last semester, will be concert performance of two pieces per one student. Those pieces are Sonatas and Waltz

In Piano Perform with band subject, all of three instructors being interviewed, most of them would chose pieces to be performed by two students (Piano Duet) from Piano Duet Book or Sonatinas, Sonatas, Hungarian Dance etc.

It was found out from interviewing the students about specifying lieterary to be used in studying and teaching Piano Major that all of three instructors did not agree upon teaching contents. That made the clear deviation of pieces, scales and studies being chosen. That also lead to inequality. One group of students play pieces, scales and studies more than other groups. That induces students' pessimistic to the chosen pieces, scales and study which were done by those three instructors.

4.2.4 Choosing Literary is appropriate with the details definition being specified in course details

From the interview of students and teachers, it was found out that, the way the literary and Piano Performs techniques were chosen are not appropriate with details

definition being written in course details. The definition being specified was too difficult such as playing Concerto Pieces. That made students not being able to conform. The course details were written very widely.

4.2.5 Choosing Literary and Students' Appropriateness

From the interview of the instructors, it was found that the chosen literary and techniques are appropriate to students' studies because the majority of the students do not have any Piano basic skills at all.

It was also found from the students' interview that the chosen literary and scales being used are already appropriate, but only for the studies part of the first and the third instructor, there were too much in number, the students did not have enough time to practice them.

4.2.6 Piano Activities Arrangement for Students

Activities arrangement for Piano students are motivations for students to develop their Piano playing skills. It was suggested from the research that in the second semester year 2548, the recital concert was held between playing occidental music instrument department, Srinakarinwirot Prasarnmitre University and Playing Music Instrument Department, Faculty of Dramatics and Musical Instrument, Rajamangala University of Technology Thanyaburi. There were students being brought in to play concert with Srinakarinwirot Prasarnmitre University's students. This activity really induced students' motivation to study and practice for this concert.

The majority of activities do not have Piano Workshop. There was only in the Final Exam where the experts were invited to give knowledge to the students, and also students' concert only was held in the final exam.

4.2.7 Seminars or Instructors' Trainings

The research has suggested that the faculty has sent Piano Teachers to continue their music education and science music in Master and Doctoral Degrees, but never be the case of the seminar exclusively for Piano Teachers. The seminar exclusively for

Piano Teachers is the direct responsibility of academic section in which since the past to the present time, there was none of that seminar was held

4.3 Evaluations

4.3.1 Evaluation Formats

Piano Major Subject and Piano Perform with band subject have two times evaluation per one semester which are:

- Mid-term Examination
- Final Examination

4.3.2 Skill Specification and Marks Allocation Standards

Two instructors have specified skill specification and marks allocation standards in one semester as follows:

Mid-term Exam (40 marks)

- Exam Pieces: 1 piece (20 marks) (Playing from memory)
- Study 1 Piece (10 marks) (Randomly chosen by the instructors)
- Sight Playing (10 marks)

Final Exam (60 marks)

- Exam Pieces: 1 piece (25 mark) (Playing from memory)
- Study 1 piece (10 marks)(Randomly chosen by the instructors)
- Scale and Arpeggios (15 marks)
- Mind Range (10 marks)

** Examination details will be the same contents as the literary being used in teaching and studying Piano Major **

Other one instructor has specified skill specification and marks allocation standards in one semester as follows:

Mid-term Exam (40 marks)

- Pieces 1 piece (20 marks) (Playing from memory)
- Study 1 piece (20 marks)

Final Exam (60 marks)

- Exam Piece: 1 piece (20 marks)
- Study 1 piece (20 marks)
- Sight Playing (10 marks)
- Mind Range (10 marks)

** Examination details will be the same contents as the literary being used in teaching and studying Piano Major **

In Piano Performs with bands, there is one examination which is the final exam of the semester. The total mark will be 100 marks. There will be two pieces to be used in the exam. Each of them is 45 marks and another 10 marks will be allocated for mind range skill.

4.3.3 The number of the committees for each exam

There are two groups of exam committees for each time as follows:

Group 1: two committees

Group 2: one committee

4.3.4 Marking Allocation Standards and Justice

In Piano Major Subject Group, Piano Major Teachers have the same standards of giving marks to the students which is judging directly the students' pieces' Piano Performance, the continuity of each piece and various techniques, the accuracy of styles being chosen by the students for pieces' existing in each period, including accuracy in notes, rhythms and other techniques.

From the interview of students, it was suggested about the fairness of exam marking, it was said that two committees are fairly marking the students by judging the reality really happened, while the other committee, according to the students' interview, the marking allocation was not appropriate because the marks were too

obviously lower than what really happened. The majority of the students said that there should be all three committees who are Piano teachers, so that the marking allocation standard would be impartial.

4.3.5 Students' pass marks for each evaluation

From the research and teachers' interview, it was suggested that the majority of the students' do not score up to the pass marks being initially set. There was only a few students who passed because students did not practice regularly since the first day of each semester's lecture.

From the students' interview, it was said that the reasons of why they failed were because there were too many things included for each exam. There should be separated test for study, scales and sight playing parts. The students' also suggested that there should be only Pieces to be performed or tested on the stage for recital concert.

4.3.6 Fruitful ways for the students who failed

For the students who failed, the teachers will give "I" for their final exam, so that the students will have their time to re-practice during their holidays and come back for the re-grade I in the next two first weeks of the following semester

4.4 Music Equipments

Piano Major Group, Faculty of the drama and music instrument has the Music Equipments follows:

- Up Right Piano	8	Items
- Grand Piano	3	Items
- Stereo Radio	2	Items
- Keyboard	1	Item
- Metronome	10	Items
- Classical Piano Notes and Piano Exercises		
- CD-VCD Classic Piano		

And it was found from the study that

4.4.1 Numbers and Quality of Pianos

- **Upright Piano** 8 Items = 1 item was broken, unable to press down on keyboards, recommended to buy the new one because after it was fixed, it was broken again.

- **Grand Piano** 3 Items = one item was broken after the steel line of Pitch G was tear, unable to press down on some keys, recommended to sell the old one and buy the new one because after it was fixed, it was still broken again.

It was found out from the interview that the number of Piano to be used for students' practice and studies for Piano Performs Subjects is enough for students' needs, but for Piano Performs with bands, the number of Piano for each teacher's classroom is only one item, which is not enough for teaching Piano Major students of more than two students, if they need two pianos.

4.4.2 Piano Practice and Studying Rooms

There are three rooms for studying Piano and four rooms for practicing Piano. The big classroom which has three Pianos, the students could practice. Each of those rooms' wall was covered with bagasse to keep the sounds from leaking outside. There were air conditionings for every room. The width of each room is acceptable, but the problem lies in the cleanliness of each room because there was dust all over every Piano.

4.4.3 Other Kinds of Mass Media and Teaching Aids

It was found out from the study that Dramatics and Musical Instrument Faculty has plenty of Piano Notes and Classical, but in shortage of other music styles such as pops, Jazz, blues, contemporary etc. There was also a shortage of CD and VCD Piano and other teaching aids such as two stereo radios which are in the two teachers' rooms. The students are allowed to used those for all time. There was no television which is very important in teaching and studying practical subjects because students

can watch and learn how to play proper Piano techniques from many concerts. The head teacher said that there was not enough budget being allocated for buying those mass media and teaching aids.

There are ten metronomes which help the students to count beats. Those metronomes are used with the students which have problems in counting beats in their studying time and their practicing time. It was found out that all of those ten metronomes are almost broken, they created unstable beats, and also the number of metronomes are not enough to students' needs. Students and teachers cannot borrow those metronomes for their classes because they are broken, so that some teachers and students have to bring their own metronomes to use.

About borrowing music notes, CD or VCD Piano from the library, it was found out that the personnel which is in the library is not professional librarian, but is a teacher who teaches Thai dramatics. When her time comes, she has to go to teach, then she closes the library temporarily for two to four hours every day, which is considered to be a problem to the students who want to increase their knowledge base and students who want to borrow music notes, CD or VCD Piano out of the library. The faculty head teacher said that the faculty has ran out of budget and is in shortage of the librarian for the library; therefore, the teacher then has to be brought in as a substitution for a professional librarian.

4.4.4 Using Music Equipments

The research suggested that the ratio of one Piano Major Teacher has used CD as a teaching aid when he taught, but other three teachers have not used any of those VCD as their teaching aids in assisting students to understand and be motivated to study. It was also found out that metronomes were used to help students in counting beats for the students who have problems about beats counting or inconsistency of tempo marks.

4.5 Music skill of Piano major Students

There are all together ten Piano Major students as follows:

Year 1:	1 student
Year 2:	1 student
Year 3:	3 students
Year 4:	2 students
Year 5:	3 students

4.5.1 Students' Qualification

The student is required to graduate dramatics certificate at the intermediate level or professional certificate or complete certificate of Senior High School by entering the entrance exam to continue their studies in an undergraduate level. In entrance exam handbook, there were no any required students' qualifications for Piano Major Students such as the minimum requirement in years of having Piano experience or a requirement of graduating Piano grades from any foreign well-known institutes.

4.5.2 Details of Piano Major Entrance Exam

In students' handbook, there were details about pieces and scales which are needed for the entrance examination as follows:

- Piano Performs: one chosen piece
- Scales both in Major and Minor Scales, maximum of not more than 4# and 4b

About pieces' details to be used in the exam, there were no any specification of pieces in terms of styles and periods; therefore, the majority of the students would then have brought in Thai Popular Music and Western Popular Music and used them for their entrance exams, not classical pieces. Only the minority of the students have chosen the classical pieces as their entrance exam songs.

4.5.3 Standard Criteria for Students' Admission

About the entrance exam in continuing the education in Piano Major Group, the playing music instrument department did not have any standard criteria in admitting the students. All of the three Piano teachers will specify the students'

standard criteria by looking at the practical exams' results of those students, readiness and continuity of students' performance both in pieces and scales, also up to how each piece was chosen by the students.

4.5.4 Students' Standard Qualification of Piano Major Students

It was found out from the interview that normally, the students would have qualifications differently from the required standard qualifications of Piano Major Students to continue their further studies in their undergraduate level. It was quite necessary for them to have basic Piano skills by studying Piano for quite some times. The objective of studying Piano in an undergraduate level is to allow the students to have expertise and being skillful; therefore, being able to bring about those knowledge being studied in the classroom for their future careers efficiently. By exploring deeply into each student's basic experience with Piano are as follows

- One student has experienced Piano study since the age of eight
- Two students have experienced Piano study for two years
- Seven students have Piano Basic skills and have studied Piano for a few months.

In the entrance exam for further education in the undergraduate level, the students who have Piano Basic Skill only a few months will have to practice only pieces and scales being required for the exam. Those students do not have good basic skills in playing Piano. The faculty has aimed that at least thirty students must be admitted to study in the faculty, but for each exam, there were only two or three students who choose their primary music instrument to be Piano and some of those students do not have any Piano basic skills at all or some have very little Piano experience. That left the faculty with no choices, the faculty needed to admit all of those students for educating in the undergraduate level.

4.5.5 Students' Practices and Class Attendance

Students' practice is very necessary and important in studying Piano Major because their level of efficiency will be developed. The research suggested that three

students have practiced every week, two to three days per week and one to two hours per day. Most of them have practiced well with their pieces rather than scales and study. Other seven students were always absent from practice since the first day of the semester. It was found that students would practice before the mid-term exam and final exam only about one or two weeks before the exams. Piano teachers said that the majority of the students would be absent from good practice for their Piano studies of undergraduate level. For each of their attendance, students' will play pieces, scales and studies as if they were doing some sight playing test. That really devastated the good teaching intention.

In relating to students' admission, it was found out from the interview that half of Piano Major Students attended lectures every week, while the other half of the students was absent so awful lot. The rationale behind that was because the students tended not to practice the home works they were assigned to do; therefore, they were just absent.

CHAPTER V

CONCLUSION, DISCUSSION AND SUGGESTIONS

The qualitative aimed to study of Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi. The study was concentrated on 1) Curriculum 2) Teaching Methods 3) Evaluations 4) Music Equipments 5) Music skill of Piano major students. The data were collected by interviewing the piano major students, piano instructors, chairman and music instructors in music department.

5.1 Conclusion

5.1.1 Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi.

Curriculum

Piano courses of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi has aimed to produce the undergraduates' real artists. The Piano Curriculum was firstly written in year 2539 and it was really used in year 2540. The studies duration is four years. The total credits are 145 credits. There are two subjects being related to Piano Students Groups. Those subjects are Piano Performs subject, three credits per semester and on six hours per weekly basis, and Piano Performs with bands, two credits and on four hours per weekly basis.

Teaching Methods

Among the total numbers of instructors who teach Piano Major students of three persons, two persons have agreed upon the following thing. In the Piano

Individual Performs, it was agreed to have one teacher per one student. The true total numbers per week would be one. And for Piano Performs with bands, there would be at least one instructor per two students. Total numbers of studied hours are four hours per week. For Piano Performs with Bands, it was specified for Piano Major students to choose Piano as their primary instruments, but unfortunately, at present times, those Piano Major students did not choose Piano as their primary instrument, students choose the secondary music instruments instead.

Teaching methods of three instructors are concluded as follows:

- Lectures will be about each piece's playing techniques, scales and studies.
- Demonstration in terms of Piano Performs will be conducted by the instructors as a role model for the students' imitations.
- Criticism will be done by students' own teachers. The teachers will identify mistakes being performed by the students and revise the parts in which the students cannot play or can play but incorrectly.

The literary or pieces being used by the instructors to teach the students are chosen appropriately students' knowledge and talents. From instructors' discrete, the conclusion is made as follows:

- The pieces from the following institutes such as AMEB , Royal School of Music and Trinity College London or Piano major students whose skills are higher than the intermediate level will choose the following pieces such as Sonata, Waltz, Preludes and Fugues etc.
- Studies from Royal School of Music Book and Czerny Op.299 and Op.740
- Scales will be determined by the instructors by looking at the basic courses' requirement as a benchmark.
- Sight Playing from exercise books of Trinity College London and Royal School of Music.

Pieces to be used for teaching Piano Performs with bands are from Piano Duets Book or the book of Sonatina , Sonata and Hungarian Dance.

For arranging Piano's activities for Piano Major students in 2548, it was found that there was one Recital Concert with Srinakarinwiroj Prasarnmitre University.

For personnel development, the faculty has sent instructors who teach Piano Major Students to continue their education for their Master and Doctoral Degrees. Although having said that, since the past until now, there was no specific training for a specific skill has been held.

Evaluations

In each semester, Piano Major study group will conduct mid-term examination and final examination. The examination committees are divided into two groups. The two instructors being assigned to the first group and one instructor being assigned to the second group will be in the examination room to monitor all activities there. The total examination mark is one hundred.

For the mark allocation emphasizing on developing each skill of Piano Performs Subjects, the marks being allocated for music pieces, scales, studies and sight playing being included in the examination will be separately determined. The marks will be given base on instructors' discrete.

For students' agility and readiness, if the students fail to conform with the given standards, the instructors will give them grade I. The students who do not pass the examination will have to practice and have themselves a re-grade in the next semester.

Music Equipments

It was found out from the research that Piano Major studies' group has three kinds of mass media and teaching aids as follows:

- Mass media in terms of musical instruments such as eight Upright Pianos in which one was broken, three Grand Piano in which one was broken.
- Documentary Media such as classical music notes, Piano Techniques book. There was no such a book like Popular Piano, Jazz Piano, Blues and contemporary.
- Electronic medias include Radio and studio. There are no television, Compact Disc and VCD about Piano.

There are all together 10 metronome, but all of them were broken

About borrowing Piano's music notes, compact disc or video compact disc from the library, it was found that person who was performing librarian's job was not professional librarian. That person is an instructor who teaches Thai dramatics. When she had to go teaching, the library had to be close every day for 2-4 hours. That was really inconvenient for the students when they want to get in there and work themselves out.

Music skill of Piano major Students

It was found from the research that students' qualifications are divided into two groups. The first group includes seven students who have studied Piano only for 2-3 months. The second group includes three students who have an experience of studying Piano for already at least 2-3 years.

The examination details and standard requirements were not stated clearly. What it said included one piece and scales not more than four sharps (4#) and four flats (4b).

The faculty has a target of students admission allowed of 30 students per year. There were usually 1-3 students who applied for an examination to study Piano Major. That left the faculty no choices. The faculty had to accept all of those students.

The majority of the students were absent from both practices and class lectures.

The research suggested that 80 per cents of Piano Major students who graduated from Music Instrument Subject, Faculty of dramatics and Music instrument Subject, has brought those knowledge with them and being professional Piano Teachers only in private schools. Some Piano teachers belong to both government and private schools.

5.1.2 Problems about Studying and Teaching Condition of Piano Major Students

Curriculum

Piano Major Courses Details were firstly written since 2539, which was already too long. They were too long not being able to catch up with the presently developed teaching development methods. In addition, the courses details were written too widely, which were difficult for the students of Rajamangala University of Technology Thanyaburi. Another problem being found was the number of subjects, which were related to Piano Major Courses Details, are not enough for students to develop their own potentialities. The number of hours per week in reality does not comply with the Courses Details being written. For the study of Piano Performs with bands, the majority of Piano Major students did not choose their primary musical instruments to be Piano, they preferred to do their secondary musical instruments instead.

Teaching Methods

Talking about specifying studying and teaching procedures, pieces and skills being deployed in real teaching atmosphere of the total three instructors, they had not only not gone into the same direction, but also were not complying with the previously designed courses requirement. That led to students' inequality in their education. There was a very little number of activities which would promote students' inspiration. The instructors also did not join the especial trains.

Evaluations

There are two groups of examination committees. Examination details do not comply with the same standards. That leads to the differentiation in marking level results. Talking about the mid-term examination and final examination, the students do not have enough time to practice well enough before the upcoming examinations. That leads those students to score less than the required standards.

Music Equipments

For Piano performs with band, there is only one Piano which is obviously not enough for two or more students to study at the same time. There are not enough numbers of Jazz, popular and blue music notes, also CD and VCD about Piano performs. All metronomes which are very important in studying Piano performs are broken. The library does not open for the whole normal office hours time. That make the students not being able to get in, search for data and borrow books.

Music skill of Piano major students

There was no any of required students' qualification in the faculty's entrance examination handbook. The faculty's policy is to take every student applying. That leads to the lack of students' Piano basic skills. The students do not have patients. They usually are absent from lectures. In addition, they do not have regular practices.

5.2 Discussion

The Discussions of Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi are categorized as follows:

5.2.1 Teaching and Studying Condition

Curriculum

Piano major group courses were designed to develop students up the level of efficiency which is enough for them to continue their professional careers. The research suggested that Piano major students' skills did not comply with the universities' required standards. Courses could possibly adjust themselves in terms of subjects' details to conform with reality or having available choices for students who do not have any piano basic skills such as popular and jazz music, folk music, music instruments' invention or repair, business or technology music, as the name of the university implies. There are two subject groups for Piano group subjects which are Piano Performs and Piano performs with band which were endorsed by the theory of

Joseph Banowetz. At present time, there are many new subjects popping up. For the theory of Joseph Banowetz, it was said that designing and managing the teaching and studying formats are important factors needed to develop students' successful practical skills. In addition to Piano performs, bands forming and grouping subjects, there are still Piano history, Piano Literary, Piano Teaching, Functional Piano subjects. There is also another available subject choice for Piano major students, it is the subject about Sight Reading Keyboard Harmony Improvisation.

Teaching Methods

For the individual piano lesson one hour per one week, students have to practice pieces and techniques which belong to higher level, according to the theory of Joseph Banowetz. Studying and Teaching Procedures for Piano performs with bands do not conform with the courses' objectives. It was suggested that the students should be able to join the group of other students whose their main music instruments are also Piano, so that the students could develop their performing skills and relationship skills through playing with others.

About Piano Teachers' teaching methods, there were actions and implementations of teachers under decision making process of planning teaching methods. There are three ways of building relationships between teachers and Piano major students which are through lectures, demonstrations and criticisms, according to the theory of James W. Bastien.

Literary work or pieces to be used in the curriculum do not be consistent with courses requirement because of limited students' Piano skills leading to an inability to follow those requirements. The teachers have pre-specified the literary work and pieces to be used in the curriculum to suit the average standard ability of the students who are about to enroll in order to develop those students' skills to be up to the level of the certain grades being specified by the foreign institutes.

Evaluations

It was found out from the research that there are two evaluations which are Mid-term examination and Final examination which are really necessary for practical examinations. Teachers have pre-specified pieces' details, study scales and sight

playing for the students to be readily developing themselves for the upcoming exams in each semester. There are three exams' committees and being divided into two further groups. According to the theory of Wisuitthisom Runginn, it was suggested that there should be three evaluators for the reasons of justice and accurate evaluating results.

Music Equipments

There are total of eleven Pianos. That number is up to the required standard if there are only ten students. Ten Pianos are enough for students' education and practice.

About documentary media, there are enough classical pieces notes for students' needs.

Electronic Media is very important in studying and teaching. Those media are Compact Disc, Video Compact Disc of Piano Performs, Radios, Stereos, Television etc. They help to develop students' efficiency. It was suggested from the research that those media are not enough to students' requirements.

Music skill of Piano major Students

The research suggested that students have variety of Piano skills ranging from very high skill level up down to not having any skills at all. Most of which are students who have low level skills; therefore, students' qualification affect studying and teaching plans. Students' practices are important for rapid development. The research suggested that the majority of the students did not practice enough. Teachers; therefore, should have practicing rules or should specify Piano practicing subject right into the core of the curriculum in order to help the students to have good disciplines in terms of Piano Practice.

According to the statistics, Piano major students who graduated from music instrument department, Dramatics and Musical Instrument Faculty, it was found that approximately eighty per cents of the students have brought about knowledge they got from the university to continue their wisdom in terms of being Piano teachers in private schools or Piano teachers both in private and government schools.

5.3 Suggestion

From the study of Teaching and Learning of Piano Major Program of Music Department, Faculty of Drama and Music, Bachelor of Fine Arts Program, Rajamangala University of Technology Thanyaburi, researcher's suggestion are as follows:

5.3.1 Suggestion on Research Finding

1) Curriculum: There should be an improvement of curriculum and subject contents to make them up-to-date and close to reality being able to cover all aspects of Piano Major Education. There should also be more number of related subjects, so that the students could have both theoretical and practical skills simultaneously. If the overall students' standards are not good in terms of Piano practical skills, courses could then be adjusted in details to give correspond to the facts. There could also be other available options or other major for the students who do not have Piano basic skills such as popular and jazz music, folks, music instrument inventions and repairs or music for business or technology since the name of the university itself already implied.

2) Teaching Methods: All of three Piano teachers should have mutual consult and design studying and teaching procedures together, so that everything will be going in the same direction. Teaching details of Bachelor Degree Level are important for the students. In the subject of Piano Performs with Bands, Piano major students should be allowed to study their primary music instruments which is Piano.

3) Evaluations: There should be three evaluators and they should have the same code of conducts. Normally, evaluators use their own judgments. It was suggested that Guildhall School of Music & Drama book does have crystal clear criterions; therefore, it should be optionally used in evaluating Piano major students. That could be another fruitful and efficient tool in Piano Performs Practical Examinations.

4) Music Equipments: There should be more investment in terms of buying more studying and teaching equipments in order to be at the level of required standards and be enough to both students' and teachers' needs. Professional librarian

should also be found. The librarian should be the one who could be responsible for his or her job during the whole office normal hours. The cooperation could be asked from faculty and the university for more funds allocations.

5) Music skill of Piano major students: The main cause of students' Piano skills problem came from the previously lack of certain students' qualifications. The admission procedures should be improved. There should be a crystal clear guideline of how to enroll the students in the entrance examination handbooks. In addition, teachers should extend their knowledge by giving educational advice to schools which are located close to the university, so that when those students grow up, their qualifications will be up to the standards being required by the university and continue their studies in the undergraduate level.

5.3.2 Recommendations on Next Research

1. The next research should be a study on Teaching Piano Methods in the University level of the students who do not have any basic Piano skills.
2. The next research should also be a study on identifying the level of efficiency in terms of Piano Major Groups Evaluations.

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แบบสัมภาษณ์เพื่อการวิจัย
เรื่อง การเรียนการสอนโปรแกรมวิชาเอกเปียโน
ภาควิชาดุริยางค์ คณะนาฏศิลป์และดุริยางค์
หลักสูตรศิลปบัณฑิต มหาวิทยาลัยเทคโนโลยีราชมงคลธัญบุรี

คำชี้แจง

แบบสัมภาษณ์นี้เป็นส่วนหนึ่งของการวิจัยเพื่อการทำวิทยานิพนธ์เรื่อง การเรียนการสอนโปรแกรมวิชาเอกเปียโน ภาควิชาดุริยางค์ คณะนาฏศิลป์และดุริยางค์ หลักสูตรศิลปบัณฑิต มหาวิทยาลัยเทคโนโลยีราชมงคลธัญบุรี มีวัตถุประสงค์เพื่อศึกษาสภาพการเรียนการสอนและปัญหาการเรียนการสอนในกลุ่มวิชาเอกเปียโน โดยศึกษาจากนักศึกษาในกลุ่มวิชาเอกเปียโน ภาควิชาดุริยางค์, อาจารย์ผู้สอนกลุ่มวิชาเอกเปียโน, หัวหน้าภาคและอาจารย์ในภาควิชาดุริยางค์(สากล)

ผู้วิจัยหวังเป็นอย่างยิ่งว่าจะได้รับความร่วมมือจากท่านในการตอบแบบสัมภาษณ์ ผู้วิจัยใคร่ขอความกรุณาจากท่านตอบแบบสัมภาษณ์ทุกข้อตามสภาพความเป็นจริง ข้อมูลที่ได้รับจากท่านจะเป็นประโยชน์อย่างยิ่งต่อผู้วิจัย ข้อมูลและคำตอบของท่านจะถือเป็นความลับและจะไม่มีการนำไปเผยแพร่แต่ประการใด

แบบคำถามสัมภาษณ์แบ่งเป็น 5 ด้าน ดังนี้

1. ด้านหลักสูตร
2. ด้านวิธีสอน
3. ด้านการวัดผลประเมินผล
4. อุปกรณ์การสอน
5. ด้านทักษะทางเปียโนของนักศึกษา

ผู้วิจัยขอขอบพระคุณผู้ตอบแบบสัมภาษณ์ทุกท่านเป็นอย่างสูง ที่กรุณาให้ความร่วมมือในการตอบแบบสัมภาษณ์มา ณ โอกาสนี้ด้วย

นางสาวสุภาพร พลายเวช (ผู้วิจัย)

แบบสัมภาษณ์

**สำหรับอาจารย์ผู้สอน นักศึกษา วิชาเอกเปียโนและหัวหน้าภาค-อาจารย์ ภาควิชาดุริยางค์
คณะนาฏศิลป์และดุริยางค์ มหาวิทยาลัยเทคโนโลยีราชมงคลธัญบุรี**

1. ด้านหลักสูตร

1.1 การปรับปรุงหลักสูตรวิชาเอกเปียโน ภาควิชาดุริยางค์ ครั้งล่าสุดเมื่อไหร่ และท่านมีความเห็นว่าจะต้องมีการปรับปรุงหลักสูตรหรือไม่ อย่างไร

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1.2 จำนวนรายวิชาที่เกี่ยวข้องกับกลุ่มวิชาเอกเปียโน

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1.3 การกำหนดเนื้อหาวิชาและคำอธิบายรายวิชา

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1.4 ความเหมาะสมของจำนวนหน่วยกิต

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1.5 ความเหมาะสมของชั่วโมงเรียน/ 1 สัปดาห์

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1.6 หลักสูตรกับการเรียนของนักศึกษา

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1.7 ปัญหาและข้อเสนอแนะ

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2. ด้านวิธีสอน

2.1 ด้านรูปแบบการเรียนการสอนกลุ่มวิชาเอกเปียโน

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2.2 วิธีการสอนและเนื้อหาที่ใช้ในการเรียนการสอน

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2.3 วรรณกรรมหรือบทเพลงที่ใช้ในการเรียนการสอน

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2.4 การเลือกใช้วรรณกรรม เหมาะสมกับคำอธิบายรายวิชาในหลักสูตร

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2.5 การเลือกใช้วรรณกรรมกับความเหมาะสมของนักศึกษา

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2.6 การจัดกิจกรรมด้านเปียโนให้กับนักศึกษา

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2.7 การอบรมหรือการพัฒนาความรู้ของอาจารย์

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2.8 ปัญหาและข้อเสนอแนะ

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3. ด้านการวัดผลประเมินผล

3.1 รูปแบบในการวัดผลประเมินผล

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3.2 การกำหนดทักษะ และหลักเกณฑ์การให้คะแนน

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3.3 จำนวนคณะกรรมการสอบในแต่ละครั้ง

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3.4 วิธีการการให้คะแนนและความที่ขงตรงต่อการให้คะแนน

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3.5 การผ่านเกณฑ์ของนักศึกษาในการวัดผลประเมินผล

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3.6 มีวิธีการอย่างไรสำหรับนักศึกษาที่ไม่ผ่านตามที่เกณฑ์กำหนด

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3.7 ปัญหาและข้อเสนอแนะ

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4. ด้านอุปกรณ์การสอน

4.1 จำนวนและคุณภาพของเปียโน

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4.2 ห้องซ้อม-ห้องเรียนวิชาเปียโน

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4.3 สื่อและอุปกรณ์การเรียนการสอนอื่นๆ

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4.4 การใช้สื่อและอุปกรณ์ในการเรียนการสอน

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4.5 ปัญหาและข้อเสนอแนะ

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5. ทักษะทางเปียโนของนักศึกษา

5.1 คุณสมบัติของนักศึกษา

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5.2 รายละเอียดของการสอบเข้าวิชาเปียโน

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5.3 เกณฑ์มาตรฐานในการรับนักศึกษา

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5.4 คุณสมบัติของนักศึกษาตรงตามมาตรฐานในการเรียนสาขาวิชาเอกเปียโน

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5.5 การฝึกซ้อมและการเข้าเรียนของนักศึกษา

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5.6 ปัญหาและข้อเสนอแนะ

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BIOGRAPHY



NAME	Ms. Supaporn Plywej
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