

TEACHING ARTICULATION FOR BASIC LEVEL PIANO



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Thesis
Entitled

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ABSTRACT

This analytical research studying of Articulation Teaching ; Theory of Articulation Teaching and the Solution and Teaching tools. According to the interview of 10 experienced piano teachers. The research found Articulation teaching play more important role caused Articulation teaching express the melody clearly and perfectly communication. It makes more melody and relay the meaning of song author's requirement. For the method of teaching which is not merely explainable but raise by the sample and a real demonstration. The discussion and comparison between contrast of the practice including analysis of various types of appropriate practice. The two problems have found. Firstly, the student have malpractice teaching and hardly adjustable view acquainted to their routine practice. Secondly, negligent and unintended student who followed up and monitored very close by the teacher. To encourage and realize of self-initiative of student is a must and lead the student to follow the articulation very strictly without teacher's warning.

KEY WORDS: ARTICULATION / BASIC LEVEL PIANO / TEACHING

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การศึกษาวิธีการสอนการควบคุมลักษณะเสียงของโน้ตสำหรับนักเรียนเปียโนในระดับชั้นต้น
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บทคัดย่อ

การวิจัยเชิงวิเคราะห์ครั้งนี้ มีวัตถุประสงค์เพื่อ (1.)ศึกษาความสำคัญในการสอน Articulation (2.)เพื่อศึกษาวิธีการสอน Articulation(3.)เพื่อศึกษาวิธีการแก้ปัญหาและสื่อการสอนของครู โดยการสัมภาษณ์อาจารย์ผู้มีคุณวุฒิทางด้านเปียโน 10 คน ผลการวิจัยพบว่า การสอน Articulation มีความสำคัญมากเพราะ Articulation ทำให้บทเพลงมีความชัดเจนและสื่อสารออกมาได้อย่างสมบูรณ์มากขึ้น ทำให้บทเพลงมีความไพเราะและถ่ายทอดความหมายออกมาได้ตามที่ผู้ประพันธ์ต้องการ สำหรับวิธีการสอน ไม่สามารถสอนด้วยวิธีการอธิบายเพียงอย่างเดียว จะต้องมีการยกตัวอย่างประกอบ การสาธิตให้เห็น การวิจารณ์และการเปรียบเทียบระหว่างความแตกต่างในการเล่น รวมถึงการวิเคราะห์วิธีการเล่นในแบบต่างๆตามความเหมาะสม สำหรับปัญหาที่พบสามารถแบ่งได้เป็น 2 ประเด็นคือ ประเด็นที่ 1 ปัญหาจากนักเรียนที่เรียนมาไม่ถูกวิธี ซึ่งการแก้ไขจะแก้ได้ยาก เพราะนักเรียนจะติดกับวิธีที่ปฏิบัติจนชิน ประเด็นที่ 2 คือนักเรียนละเลยและไม่เอาใจใส่ ซึ่งครูจะต้องปลุกฝังและคอยใส่ใจตรวจสอบอยู่เสมอ ที่สำคัญต้องสอนให้นักเรียนเห็นถึงความสำคัญและรู้จักคิดเป็นด้วย เพราะเมื่อนักเรียนโตขึ้นหรือเห็น Articulation ต่างๆ จะได้ปฏิบัติได้ทุกครั้ง โดยที่ครูไม่ต้องคอยเตือน สำหรับวิธีการแก้ไขปัญหาที่สำคัญคือต้องปลุกฝังและใส่ใจในการสอนเรื่อง Articulation ตั้งแต่เริ่มต้นและใส่ใจในวิธีการเล่นรวมถึงท่าทางการวางมือ นิ้วมือ ข้อมือ แขนและท่าทางการนั่ง ที่มีผลต่อการเล่น Articulation ให้ไพเราะ สำหรับสื่อการเรียนการสอนและแบบฝึกหัด ครูสามารถคิดและประยุกต์ขึ้นให้เหมาะสมกับเนื้อหาในแต่ละวัยของนักเรียนระดับชั้นต้น หรือหาแบบฝึกหัดเสริมในเรื่อง Articulation ต่างๆนอกเหนือจากแบบฝึกหัดในบทเรียน

CONTENTS

	Page
ACKNOWLEDGMENTS	iii
ABSTRACT (ENGLISH)	iv
ABSTRACT (THAI)	v
CHAPTER	
1 INTRODUCTION	
1.1 The Importance and Source of Problem	1
1.2 Objectives	3
1.3 The Expected of Application	3
1.4 Scopes of the Studies	3
1.5 The Glossary of Research.....	4
1.6 Conceptual Framework.....	5
2 LITERATURE REVIEW	
2.1 Articulation	6
2.2 Posture and Hand position.....	10
2.3 Finger action to weight control.....	12
2.4 Touch and Tone.....	14
2.5 The method of piano teaching.....	16
2.6 The teaching of piano for children	20
2.7 The basic level piano teaching textbook	21
2.8 The related research.....	29
3 RESEARCH METHODOLOGY	
3.1 The collection of data	31
3.2 The definition of study	32
3.3 The tool for research and data for stock keeping	32

CONTENTS (CONT.)

	Page
3.4 The analysis of data.....	32
3.5 The presentation of data.....	32
4 THE ESSENTIAL OF TEACHING AND METHOD OF ARTICULATION TEACHING	33
5 CONCLUSION, DISCUSSION AND SUGGESTIONS	
5.1 The conclusion of research.....	77
5.2 The discussion of result.....	91
5.3 The suggestion.....	95
BIBLIOGRAPHY.....	97
APPENDIX.....	99
BIOGRAPHY.....	104

CHAPTER 1

INTRODUCTION

1.1 The importance and source of problem

The role of playing piano is quite complicated and hardly understanding well. It is not definitely stipulated simultaneously. It is able to apply for every piano player. In term to access the basic and technique of piano of piano player completely. It assisted application of those techniques to fit for themselves and help more performance perfectly.

The main point of playing piano consisted of basic factor of finger action to weight control, posture and hand position, tone and touch, scale, chords and arpeggios, glossary of technical term, tempo, rhythm, dynamics, phrasing and articulation, fingering, pedaling technique, ornamentation, etc. Those are the most important basic of playing piano.

Good fingering where starting piano, the pianist should accumulated knowledge and understanding of above mentioned basic factors and attending practice in order to build up skillful and ability to control every single organs to perform other techniques of playing that reflected in perceivable of that play.

These techniques related and involved in the similar basic, as consideration found that the student turned to be skillful after more practice in technical, as from ability to control the fingers which will be first impression when talking about piano or even hearing. We will be imagined the way the fingers moved slightly onto keyboards and the good melody was born from exact tone and note. And if the student intended it control the weight the way they pressed their fingers on the keyboard, posture and well positioning of hands, it is not impossible to control every notes to be contrast in level of sound or articulation and putting more weight onto note. The practice and perform on the other things will be understanding and good performance.

For fingers training and ability to control weight of fingers, posture and positioning. The way the student learnt and began to play is to practice continuously [Legato] and short play [Staccato] which is the advantage of note of various melody, touch and tone, the outturn is a phrase required difference melody. Those are details of note for the clear tone and a factor to make a completion sound and according to the case study found that major student lack of understanding and perform note continuously [Legato] and short play [Staccato] included other kind and type of two notes namely Articulation.

Articulation involved in the details of special way of continuous tone or separately and variety of touch and stress of note [Legato, Staccato, Tenuto, Marcato, etc.] compared with the way of pronunciation in our language where the unclear pronunciation could not communicated for complete understanding. If reconsider how come the student could not perform the detail of playing every notes accurately. We have found the student did not understand the way to play the detail of each note and that how to play when facing with sign, symbol or glossary since each sign has individual meaning whether touching, toning, short-long and if student understood but could not perform, how can we solve the problem, so we will be first to blame. If the student could not perform, do we trained them, and how? And if we did it, do we train the correct way to understand the right meaning of that sign. Do we play the student the correctness of each symbol. And we have already solve the problem after classroom, etc? Did we review the chapter, or if they did not understand, how can we manage to shoot these bottlenecks.

Dr. Noppanant Chantorn-Orathaikul [Document attached to seminar 2545] said “Technique is the essential basic factor and most important of pianist, teacher has planned the basic and technical for the student for beginning and teaching systematically. The teaching of technical will be performed continuously and student should be placed the basic and preparation in terms of those technical before access to those phrase and melody.

Most of all the teacher must be obtained truly, deeply and potentially knowledge and attempt to develop their own knowledge, clearly understanding how to teach and how to relay to, must be perceived various psychological moment of every

students. The teacher must be understandable how to get into each student clearly and must be comprehensive, care, patience and devote.

The researcher aimed to happened problem confront in study the detail of playing each note which lacked of understanding, malpractice, unclear performance cause missing of detail of accurate note and when the unclear and correctness of performance have found. The fine melody and beauty mean of interpreter will not perceivable and touchable enough then the way how to teach articulation for primary level student. In this research, the researcher hopefully expected the useful both teacher student will leads their way to develop and improve in the nearly future.

1.2 Objective

- 1.2.1 to study the important of the teaching plan of “Articulation”
- 1.2.2 to study of the teaching plan of “Articulation”
- 1.2.3 to study the solution and the teaching media

1.3 The expectation of application

- 1.3.1 to learn of the important of “Articulation”
- 1.3.2 to learn of the teaching method of “Articulation”
- 1.3.3 to learn of the solution and teaching media

1.4 Scopes of The Studies

- 1.4.1 Essence of detail

The researcher stipulated detail of Articulation by the following list.

- Phrase
- Legato
- Staccato
- Tenuto
- Marcato
- Slur

1.4.2 The teaching method

Four ways of teaching method

- Criticize
- Demonstration
- Analyze
- Inspiration

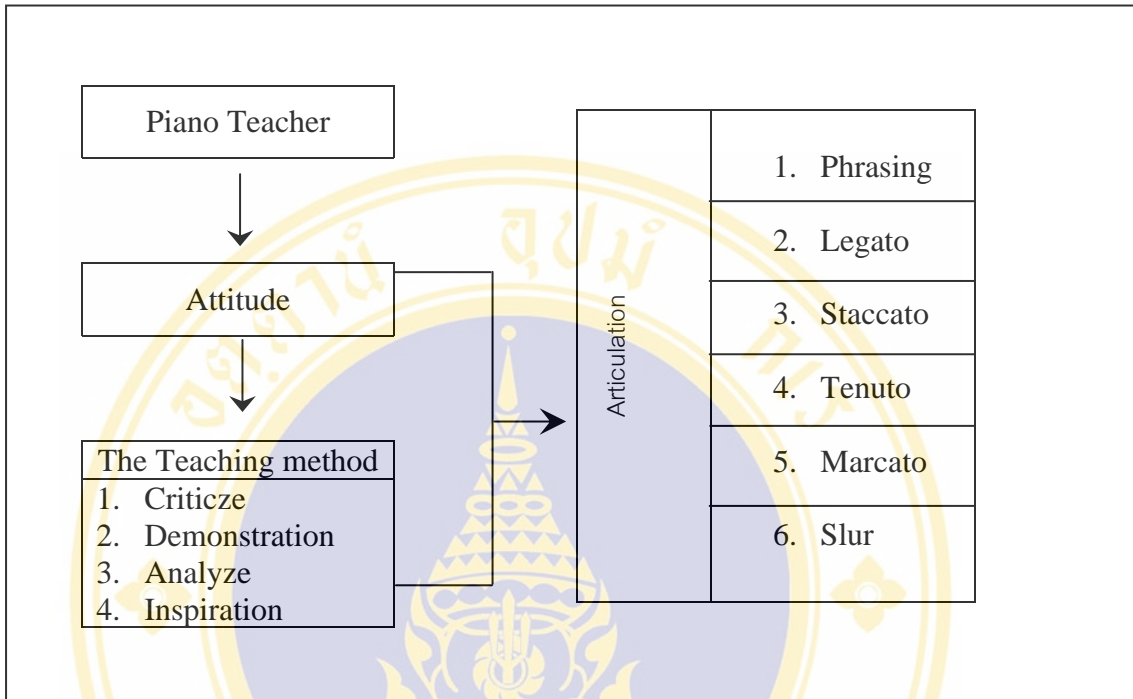
1.4.3 Population

- 10 accredited piano teacher

1.5 The glossary of research

- **Articulation** means the control of sound and the presentation of detail of each notes performing in term of short/long, connecting, cut off, etc.
- **Phrasing** means a division of a composition
- **Legato** means the playing of note connecting
- **Staccato** means playing a shorter sound
- **Tenuto** means held or sustained to the note of its full time value
- **Marcato** means marked
- **Slur** means combination of two notes
- **Touch and Tone** means the voice is continuously various sound and connect
- **The teaching method** means Criticize,Demonstration,Analyze,Inspiration
- **Primary piano student** mean the student who passed the examination at the level of 1-3 according to the examination of overseas institute.

1.6 Conceptual Framework



CHAPTER 2

LITERATURE REVIEW

The study of this research, the researcher studied the following heading

- 2.1 Articulation
- 2.2 Posture and Hand position
- 2.3 Finger action to weight control
- 2.4 Touch and Tone
- 2.5 The method of piano teaching
- 2.6 The teaching of piano for children
- 2.7 The basic level piano teaching textbook
- 2.8 The related research

2.1 Articulation

Legato

Legato used to call the connecting note to another and pressing without the feeling of separation.

Legato means the playing of note connecting from first to second and third etc. The way to play a most complete and easiest Legato means the touching by the moving of a knuckle of finger by pressing of a finger to the other and the way of pressing and the quick existed voice respectively. The action of hand's muscle is necessary and hardly missing. It is the necessary factor of achievement.

Legato and Finger Activity

For the teaching of the basic level. Joan's Last [1972] said the correct finger position of tempo according to the stipulated note and compose in the song, the size of student's hand will not be touching the right keyboard, especially for the fourth and fifth finger [the ring and little finger] but the way to play a connecting sound [Legato]

touched two keys at the same time make the continuous sound, especially by the thumb.

The form of correct forearm positioning, the student lay the forearm easily by side of the body to free the thumb touching with the key. Especially the important practice is realize the moving up and down of finger to touch with the key fluently.

The moving of finger, The Swing of the Pendulum is the original pattern focused the lifting of fingereach time to touch the next note whereas the practicing of Schumitt focused on higher and higher for each lifting to achieved the development in the piano playing but the malpractice is incorrect forearm positioning and the movement of the finger to the keys is operated hardly.

Presently the teacher should highlight the following pattern, the hand positioning, finger and forearm by selecting the command of focus on the key for the understanding of student, many command such as play this note, accent this louder, play this lighter and connecting etc. But the problem is that the student should understand firstly before playing piano is comparison the walk of step walking timely, alternate the left and right foot naturally.

The next is the movement of finger, the basic level student should learn to understand the reading of note together with slowly moving the finger. The simple lesson will help achieved the playing is counting of the note along with the playing through the note, starting as from first note and count two simultaneously, thereafter moving the finger to follow the second note immediately in order to build up the connecting of sound and direct to the tempo. Finally, the student will play the two notes at the same time.

The problem of touching of the key for fourth and fifth [the ring and little finger] majority of student lay the incorrect position key while moving. The weak point is the touching of moving finger is not direct to the position of note, the teacher should emphasize on teaching of finger position freely and correctly. The practice of finger position on note by fourth and fifth finger continuously will help the student play the piano more fluently. Moreover, the weight of touching finger must be punctual and related to the stipulated tempo in order to relay the mood of song harmoniously.

The practice of The “Walking” Exercise should be regularly perform for the variety of song and help the balance and protect the hand falling out of the key, normally when the fifth and fourth finger play in the form of Five-finger Exercises will be easily to maintain the connecting sound while the rotation moving in Walking Exercises help control to stray more than one note at the same time.

Staccato

Staccato opposite to Legato used to play a shorter value of required note, playing a shorter sound or without Staccato has a special form of fast playing, chord and arpeggios, the isolation playing or short sound will help the more clear note, Staccato with the point above or underneath the note is to separate sound apart, most cut off sound similar to the way of speaking with suitable small and sharp voice and the surface will not be to fragile.

Marcato

Related to Staccato is marcato, which is a type of accented staccato. The notes are detached, as in staccato, but they are given just a bit more “weight” or in special care, their entry is delayed ever so slightly. Marcato is commonly used for chords that conclude vigorous plenum works. In modern scores, marcato is indicates with an accent mark (> or ^) or a wedge (▼), placed above or below the note.

Catherine Schmidt (Mar 31,2004) Marcato – Marcato means “marked” in the sense of “stressed” or “noticeable”. Notes marked Marcato have enough of an accent and/or enough space between them to make each note seen stressed or set apart. They are usually longer than staccato but shorter than legato.

Slur

Means continuously play which is neglect by the basic level piano student, it will be better to conclude in the beginning lesson, the practicing is not too difficult and the student will be admire with the degree of the difference of voice. The beginning from a simple exercise will help acquainted with the method and lead to the method of the difference form of continuously play, thinking about the moving down

and up [using the wrist] for example the first note move down [heavy tempo] and lifting float up in the second note [to the light tempo]

Then the continuously play will start from light to heavy tempo and the lifting float from the light tempo will be the beginning tempo, the delay of sound is hardly teach and must be neglect so the basis of technical practice should teach about the acknowledge and explain for the student to understand in note and the way of playing. Besides, the releasing of second note's sound, the fragile of end of the second note's sound depending on the content and the mood of song as well.

The student should gained more experience so on and the teacher must pay attention and raise the sample for the delay of sound every time and the additional experience will be more useful as well.

Phrasing and Articulation

The important thing that the performer should know and understand about the glossary in term of difference between the symbol and the relation to each other of the dividing of musical mark, the suitable dividing of phrasing including the attention to follow by the composer and the pause of breathing, a small pause between the dividing of Melodic line which is mean the perform of putting the punctuation mark in dialogue.

In compose or prose, the punctuation of paragraph, word grouping, separate the many sentences for the useful of punctuation. The audiences enjoy the listening and setting the thinking respectively. The relay of meaning, all content has useful of selection of the punctuation in another factor, the grouping of word in each syllable in harmony, make a more melody in poetry along with a saying of Kings Plaumer [1981] that “the music is the consequence of grouping the sound, tempo, rhythm appropriate insert in the song, the other punctuation alternate with note for each part of song for a temporary pause or according to the stipulated timing, the delayed connecting sound”

Articulation involved in the detail of playing in phrases or phrases segment is the action especially, connected or separated apart including the various type of touching and the accent [Legato, Staccato, Tenuto, Marcato, etc.] like the way to pronunciation of special dialogue.

So the Articulation means the control of sound and the presentation of detail of each notes performing in term of short/long, connecting, cut off, etc.

Articulation is the basis to learn about the important of creation in master piece of music, the difference of full value of note, Articulation play the important role in performance, the design of various playing, even though a lot of classify in playing but the most important in classification is Legato, Staccato, Articulation is the way to various from the original instruction in Legato texture such as the tempo of note can be delay a little bit long and/or make more quick, can play sound apart in Nonlegato texture, the accented note can be use with Slur and the accented note add more weight in pressing, can be divide in phrasing, minor sentence or main sentence and the group of note presented in the new music together with sentence with mark or note grouping into the phrase which can be divide separately by a pause or punctuation in the writing.

In some case, the form of Articulation consisted with the playing of connecting or continuous sound in Phrase or Semiphrase, that is the delay sound as well as the symbol of Phrasing.

At the time of MoZart and Beethoven, the symbol of Articulation in the system of record is adequate and full of clear and especially in the era of romantic, the song composer will be given the clearly detail and credible.

The song composer in the Baroque era [except Couperin, who separated and cut out phrase often by a comma mark] never try to use the symbol in separate the phrasing and use the symbol of Articulation economically and certainly unchangeable.

2.2 Posture and Hand position

The study of technique usually begins at the very first lesson, when the student learns how to sit at the piano, correct body posture, and in what position the arms, hands, and fingers are to be held. Because of the complete individuality of each body and each pair of hands there can always be slight deviations and adjustments, but the following general guidelines are suggested :

- Sit facing the middle of the keyboard, with both feet firmly on the floor in front of the pedals (a footstool or box should be used if the child's feet do not reach the floor).
- Adjust the height of the seat so that the elbow is in line with the keyboard, far enough for easy maneuverability, but not so far that the arm is stretched forward.
- Do not lean back in the chair with your full weight. The entire body should be relaxed; the back straight, without stiffness and just a hint of leaning ever so slightly forward.
- Allow the upper arm to hang loosely, with the forearm, wrist and hand in line with the keyboard. When lifting the arm, the elbow moves away from the body; shoulders are not raised.
- Hands are vaulted with palms down; they assume a shape as if lightly holding a small round object from above.
- Fingers are gently curved with the fleshy part of the fingertips (not the nails) touching the keys. The thumb and fifth finger have a somewhat special position: the thumb strikes the key with the side of the nail joint and the fifth finger remains almost straight. The position of the fingers greatly influences the quality of tone: firm fingertips produce a brilliant sound, for a mellow cantabile effect, fingers are held somewhat flattened so that the fleshy parts hit the keys.

The imagination and the vision of the whole body of pianist, as from foot up to the tip of the finger which is moving in the unity of work makes the smooth operation and efficiency, require time, patience and continuously practice too because the correct basic position will help sitting at the piano comfortable and fluently which effected to the relay of feeling while playing.

Dr. Napanant Chanorathaikul [2545] said that the correct basic position of physical should consider by the following.

- The backbone is always upright.

- The height of stool must be fit for the forearm [from the wrist to elbow] to parallel with the floor.
- The bending [angle] of the elbow must be moderately.
- The level of the wrist must be the same level of the forearm.
- The palm is curving enough.
- The finger must bend and strong by the strong knuckle of finger and the structure of palm as a supportive.
- Keep the distance between the player and the keyboard to free the elbow.
- Both of foot step fully on floor, if did not reach, use the supporter for the balance and secure.

And the student should understand and aware that the following parts will be related and the piano playing is not only by the finger.

- The finger and the wrist.
- The wrist and the elbow.
- The elbow and the shoulder.
- The shoulder and the waist.

So the thing to pay attention and realize always is the body in the most naturally action, no any parts contracted and muse be movable and using of forearm, hand and finger freely.

2.3 Finger action to weight control

The pianoforte, first constructed by Bartolommeo Cristofori of Florence around 1709, began to gain wide popularity in the latter half of the eighteenth century, The first public piano recital, so far as records show, was given by Johann Christian Bach, the youngest son of Johann Sebastian Bach, in 1768. The early piano, like the clavichord and harpsichord, had a very light action, so no special physical strength or muscular effort was needed to produce the tone and to play fluently. Everything was done by finger action only; the fingers stayed close to the keys, which were

manipulated with minimal motion and remarkable agility, Mozart is said to have played with this harpsichord touch.

In the end of 18th century, there are an important revolution, the piano have more strong and durable, there are an improvement of mechanics and makes the degree of voice and the presentation of performance more and more then the inspiration of piano literature composition created.

The piano literature was not only quantitative grow up but put out branches to many form, The variety of mood and the rich of color by Beethoven followed up by Schubert, Schumann, Chopin, Mendelssohn and Liszt, all of these help created the voice of piano to be a musical language most convincing and enjoyable ever heard in the era.

The formerly finger and the movement of the finger will not enough to prove the creation of harmony and interpretation of the song in the voice of modern piano. The using of muscular and shoulder play an important role. However, the term of formerly piano technical still considered that the finger are all the representative and hardly deleted still existing.

Kalkbrenner [1788-1849], who contributed so much to modern piano pedagogy with his method and his etudes, is completely unyielding in his insistence that “the arms must be kept practically motionless, while the fingers are in action.” Even decades later, in the age of Lisztian pyrotechnics, there were still influential pedagogues who tenaciously clung to the “fingers only” theory. Ehrlich (1822-1899) recommended that the student practice with a book pressed between the upper arm and the body to prevent any arm motion.

It was not until the end of the nineteenth and the beginning of the twentieth century that Deppe, Breithaupt, Matthay, and Leschetizky officially formulated the epoch-making theory of piano playing by *weight control*. This method created quite a pedagogic revolution in its day and is, with some of its exaggerated aspects and practices mellowed and modified, still an eminently sound path to the mastery of keyboard technique.

The essential substance of the method to control the weight is the normal matter, the hand and finger are not the main representative to play but rather be a matter of strength involved in the playing factor of forearm and shoulder, however

every parts of body, the system of muscular and the weight control of forearm. No matter how lifting up or pressing down the keyboard, that is the way to produce the sound and good technical.

The original, orthodox dogma of “weight and relaxation” as propagated by Deppe and Matthay has always had substantial opposition from the adherents of the older, so-called Viennese school, who continued to follow the Hummel-Czerny path of finger dexterity as the only road to superior technique. The exponents of this group swore by Hanon, who maintained that “if the five fingers of each hand were equally well trained they would be able to execute anything that has been critics pointed out certain pedantic inconsistencies in the weight approach, and listed scientific evidence to prove that some tightening of arm and shoulder muscles is often physically inevitable and that too much emphasis on relaxation can restrict velocity and brilliance.

In the control of weight and the movement of finger, actually the two can be favor on each other well. The relaxation of muscle and the end of the forearm moved freely but still need the quickly finger to play with. The complication and the difference will not end up of touch, tone, movement and the accent of the new modern pianist still need to use the mixture of all playing factor the upper part of body, the forearm, the hand and the finger, but every single joints must be working very hard because it is the best mixing between physical and anatomy. The requirement of music must be play the real role of each part in the factor of playing. [Denes Agay, 1981]

2.4 Touch and Tone

The touching occurred from the touch and press on piano. The touch is mean the voice is continuously various sound and connecting that mean the touching of Legato and Staccato.

The occur of piano sound will be difference from the other kind of music instrument such as the string music band, the sound will be occur direct from both hand of the player, in the blow music band, the sound will be occur from the lip and

the hand of player. However, in the piano, the sound occurred from the hammer and piano string and the hand of player indirectly or can say that the pianist will be control the sound occurrence less than the violinist or the clarinetist.

When a key is pressed down, its extension inside the piano moves up, like the motion of a seesaw. This upward motion raises and activates two units of the mechanism: an ingenious and quite complex set of levers, called the escapement, which throws the hammer against the string and also lets the hammer fall back immediately, so that the string can vibrate freely even while the key is pressed down; and another lever which, simultaneously with the downward motion of the key, raises the dampers over the strings for free vibration. When the key returns to its original position, the dampers fall back on the strings and choke the sound.

Visualizing this piano action step makes it clear that the pianist does not directly hit the strings, but rather throws the hammer against the strings. The hammer is out of the player's control the instant it leaves the escapement; that is, before it reaches the strings. It is also important to remember that, with the exception of one, all basic physical factors that produce and influence a tone (the size and composition of hammers and strings the points of impact, etc.) are built into the piano. The one factor controlled by the player is the speed at which the hammer is thrown clear of the escapement, which in turn determines the volume (loudness or softness) of the sound.

If this is the case-if volume is all the player controls-then what about tone quality. Who or what determines all the colors and nuances of the piano sound. Are these evoked by the player, or custom made by the piano manufacturer. There have been a number of differing and rather controversial opinions expressed on this subject in the past. Recently, however, a very reasonable and to all parties acceptable consensus seems to have emerged, which can be summarized as follows: it is an undeniable and scientifically proven fact that when producing a single tone, the pianist controls little more that the volume. However, when two or more tones are sounds, either together or in succession, the color possibilities controlled by the player rapidly multiply. This is a physical – acoustical phenomenon, mainly a result of the predominance and blend of certain overtones.

These findings underline the importance of the human element in the process of tone production. In analyzing these elements we find that there are four main player-controlled factors which determine the volume and quality of sound:

- the manner and intensity of striking and pressing down the keys
- the dynamic proportioning of component tones in chords and polyphonic textures
- the dynamic and agogic alterations of tones within melodic sequences
- the effective use of the pedal

It is extremely important to realize that, with the exception of pedaling, all these actions have to take place during that infinitesimal moment between the key's being depressed and the hammer's leaving the escapement. No subsequent hand or body motion can alter the tone one iota. This does not mean, of course, that all preparatory and follow-up gestures are out of place, Not at all. The pianist's entire deportment, indeed every gesture, can and should be both functional and graceful, without being marred by unnecessary histrionics. (Denes Agay ,1981)

The touching and the sound will not be perfect if without the concentrate on mind, the physical performing is not enough, although the way of playing is in the most efficiency method but the mind must be “heard” the sound of requirement before press down the finger on the keyboard of piano.

2.5 The method of piano teaching

The teaching of piano have 4 ways as follow: Criticism, Demonstration, Analysis, Inspiration which Walter Robert [1981 Reprinted from Clavier, January 1971] said that

2.5.1 Criticism

The general lesson of piano comprised of the performance performed by the student and the performance is criticized in the details by the teacher which may

started by the vague suggestion such as very good but practice more, it will be better or a strong inspection such as too loud, etc.

Too often the performance of student has paused or stopped in between but is caused by the student but it is the order of teacher to criticize but the good method is interrupt the student to correct every mistakes. If the performance is reasonable, the teacher will keep listen and suggest them in the detail afterwards.

Whereas the student should tell about the good and bad things about the lesson and in each lesson, the teacher should not tell the student widely such as, very good but the rough is included or the word that “it’s not complete yet” “you still play it without depth” “it must be more clearer” the teacher should explain the student very clear such you need more forearm power emphasis at the bass or emphasis at the piano pedal.

The general criticism will be record by the teacher on top of the song’s note additional of oral talking for the detail of criticism, the most understanding of the systems of symbol will be clear and obvious for recording on the page of note. Circled on the mistake point especially at the pedal of piano. The clear method use the mark such as connection song mark, the usable abbreviation is Rh stand for rhythm, T stand for technique, fing stand for Fingering, art stand for articulation, ~ stand for rubato, -----> stand for accelerando, ← stand for ritardando and the other mutual agreed between the teacher and student. The word X will be at the right question and abbreviation and symbol in the position need to clear.

The teaching by criticism have developed nearly to the pattern by the violinist, Carl Phels where the student play the song from note but without record while he sat at the distance and record in the other note. This note is for talking in the detail together with musical illustration. The record will be delete for the next lesson.

Another tool is the tape recorder to record the criticism and the explanation of the teacher and the perform of the student. The student will received to go back and listen for improving.

2.5.2 Demonstration

The teaching by demonstration sometimes is the approaching of long term tradition. Major of the teaching by demonstration of piano in 19th century applied the method

The most successful method of demonstration is repeated the part of song in order to create the pattern to the student to follow. The purpose will be merely expressed the relay of feeling, the mood of song or for the requirement illustration picture.

Many teachers used the record of song of artist for the sake of demonstration. The major of superior level student try very hard to listen the record of song by the assignment.

If there are obstruction in these two cases, if that performance is not good or the teacher did not hear the important part of the record in order to explain to the student, it is a doubt whether the student can listen that record or not.

For the above-mentioned reason, this way of teaching is generally well known in the 19th century by the skilled teacher who never do wrong in the demonstration and expecting the student to imitate without any question.

For the beginner, the teacher will play every things stipulated, when the student develop and confidence in their skill, it is no need to demonstrate every kind for them but the teacher must be very high skill if it is time for the student to learn in the very high level.

For the part of music for the demonstration, the teacher at least play slowly at the beginning, Note by note, especially play only hand along with the tempo, the chorus and the movement of the finger including the use of the finger.

2.5.3 Analysis

So often that the student did not analyze between the rhythm of song and the composed music especially the song in the romantic era, so often that the rhythm stay deep in the composed music. First step of the analysis is to separate out the song. Second step of the analysis is to create the direction and the pattern of rhythm of song and the composed music, included the nearest note, the level of passing up-down sound, and the decorated note which is the caused of note reading incorrectly.

The important part the student should know is what key play in this song, not only beginning, The way the teacher point out when the student play the incorrect note will not be help the student understand that they are only read the incorrect note but to make sure that learning will help develop the learning of student as well. So that the teacher must analysis the factor of sound and explain the student why the incorrect note is wrong.

The analysis of technical for performing will carry on each by the following parts

- 1) To separate individual part back to the part of factor, that way will explain the basic of the sound.
- 2) To create the regulation of finger using, test various suitable ways to play.
- 3) To analysis the appropriate movement in order to meet the successful.

Especially in this end, the analysis is yet necessary, need more patience and effort, often found that the student neglect the practice responsively such as pressing the incorrect note over and over again without misread but it is a method misunderstanding, sometimes using the incorrect finger.

All of these analysis should finished with the systematically method such as the practicing of rhythm play it without the composed music. Thereafter, practice the composed music without song rhythm where it possible for the composed music to practice isolated in order to help understand deeply the development of chord and the rhythm in the song. For the rhythm without figure calculation and loudly count out, look for the suitable word for the rhythm of value note instead. The good result more than only a lecture such as one tempo two syllable, one tempo three syllable or the group of note without ratio, the analysis of performing should apply to diversify to the other factors such as the searching of using finger and action, the using of word, pattern of teacher and the piano student since the student and teacher should have relationship on musical creation not only chatting.

2.5.4 Inspiration

The fourth method of teaching is the inspiration, this method mean the teacher should perform with the student such as counting out loud, sing or sing along with the

student by the other signal or any other meaning already mutual agreed by the teacher and the student.

This method will make more exciting than the other method and the original playing is that the student will play each part correct to the rhythm and fluent enough to follow the signal of the teacher. The teacher will be imagination and signal them clear and confidence.

It will be summarize that the teacher who has the experience will be hint immediately by the instinct of access of Criticism, Demonstration, Analysis and Inspiration. These are all appropriate method to perform with the student. It may be use a method or two or even mix together. In the atmosphere of learning and the teacher must prepare the lesson in order to step to the relationship with the student.

The important in teaching, all of four method must be apply and not only one which is itself limitation. The teacher must be aware about the conciseness of method to only one in four so check the method of each teaching to avoid the original teaching by criticism or only demonstration or even analysis or merely inspiration.

2.6 The method of performing and teaching

The learning by method of imitation and by heart can help student to remember and copy the remembrance perceived from sense of hearing and the form of finger movement on keyboard without the necessary to read or attend the existed note. When the teacher demonstrated, the student will follow by the imitation of action to create the required sound. The various skillful of pianist especially in limit of technical and illustrate make an achievement of theory in learning. The learning by rote help in control of the table, chord, arpeggios, the process of sound and the rhythm of music, also help producing of sound and the touching of keyboard. The skillful of reading note upon a wink will develop from the form of movement of the development unintentional by repeating the practice.

Despite its many practical applications, rote playing and teaching is considered a somewhat controversial subject in some pedagogical circles. Those opposed to it feel that rote playing on the elementary level may inhibit and hinder learning to play by reading notes, and gives the student an artificial sense of

accomplishment. This simply is not so, if the teacher knows when and how rote teaching should take place, True, if rote playing is overdone or indiscriminately taught, the student's mechanical keyboard experiences may get ahead of the theoretical capacity to read and understand music. In other words, what the student can play by rote may overshadow in sound and overall effectiveness the material he or she can play by reading notes. This should not be allowed to happen and, indeed, does not happen if rote teaching is carefully planned to proceed parallel to and in preparation for the teaching of pertinent theoretical concepts.

The way to play by selecting some part to rote carefully will help advantage of the student, no matter children or adult, in the primary learning, the playing without note can collect the concentrate and physical effect of touching at hand. When the eye need no follow up the note and need no process of analysis to interpret the note convert to the effective of movement. The other advantage of the teaching by rote is to design very well with the ability and the requirement of each student for many selection of interesting rote part easily found in the note. These parts will learn without necessary to imitation attempt and hearing and remember by finger touching. The teaching by rote is reasonable to support in the group of instructors, it is the main course to support the general progress and the enjoyment to learn of the student individually, especially the group of unlimited age who has the problem of slower development than any other and need more time and special care to practice for obtaining of important skill.

It is concluded that that student needs no necessary to know the name of keyboard on piano and the mark on note at the beginning. The playing by rote required the imitation and remembrance. The student will understand the reason and the result by step and follow as per assignment or the student will count on the short part to consist with the word indicated as the rhythm of music clearly. The student will taught to rote while playing and change to be counting at the beginning.

2.7 The textbook for the basic level student

In the teaching of piano, the teacher must decided how and who to teach, a few people may achieved the aiming as per expecting form all walks of life, for this

reason, the level classification of teaching may effected to the satisfactory and disappointment in the atmosphere of teaching.

The first consideration of this group of age is to be fond of children. James W. Bastien [1977] said “If we are not really fond of children, we shall never find happiness in teaching them, and it will be better to face up to it and change our profession before we become embittered”

The second in teaching of these children age is to be happy with the basic level teaching caused so often that the beginning of profession to teach the children found no patience in teaching the children or no interesting in the teaching of basic level where the children were practicing.

If it is considerable negative for either one of above-mentioned, the profession of one-by-one teaching is not exactly suitable for the one who started to be a profession of teacher, considering from the factor of ratio in the classroom of the teacher, major of the student were below high school.

James W. Bastien (1977) “For every advanced student, there are probably a thousand beginners, most of whom want only to enjoy making music and to use their skill as a social asset. There are more students taking lessons in this age group for several reasons. Youngsters usually are enthusiastic in the beginning, but after a few years many of them discontinue lessons, Some drop music entirely, some change instruments, and others become involved in the many curricular and extra-curricular activities that seen to be increasingly available to students today. Therefore, the private teacher is continually staring young student to fill vacancies.

Because the beginning years are critical, there is a decided advantage to staring beginners yourself rather than acquiring someone else’s product. This is the time when students must learn such basic skills as correct hand position, correct phrasing, proper balancing of tone, and a feeling for melodic contours. In addition to technical considerations, a skillful beginning teacher who has a genuine enthusiasm for music can do much to stimulate interest and curiosity an instill a lasting love for music.

Dr. Napanant Chanorathaikul [document attached to seminar: 2545] said “Every teachers who taught the beginner level student must be a good knowledge and well-educated and not less than the teacher for advanced level student and should realized in the responsibility of teaching seriously and the correct teaching since the beginning is the most important” So the teacher is the most important person who lay the foundation for the student and the first teacher will play the big role for the student to love and achieve the success in the future or dislike the music as well.

From studying of samples of the piano textbook for the basic level of Bastien Piano Basic, John Thompson involved in the studying of the detail about each Articulation, the summarize will be as follow.

2.7.1 Bastien Piano Basic Level 1 – Level 4

From the inquiry of the officer to the project of musical education for general people, Art of musical college, Mahidol University at Seri center have found the using of 3 textbooks and use them together as follow.

1. Bastien Piano Basic Piano Level 1 – Level 4
2. Bastein Piano Basic Technique Level 1 – Level 4
3. Bastien Piano Basic Theory Level 1- Level 4

By the following purposes individually.

Level 1

Bastien Piano Basic Piano Level 1:

The revision the important part of the basic knowledge in the piano.

Bastien Piano Basic Technique Level 1:

The comprising of various exercises in the development of the hand and finger coordination, the force of control and relaxation, The student should spend each day for this technical practice. This exercise will help preparation before starting the song. The 3 headings of attention will be as follow.

- Dynamic, in case no mark, the teacher will suggest the revise of exercise, should have them play the loud – light level in the difference types.

- Tempo, suggest the student to play 3 tempos in each exercise, that is slow, medium and fast. In the revise of exercise should have the student play the difference types.

- Touch, in case no mark to show the playing of the short note [Staccato], the basic of touching for exercise is to play the connecting sound next to the other [Legato] Apart from this, there is lot of exercise to play the connecting sound next to the other [Legato] included the repeat in the touching of short note [Staccato] by the suggestion of the teacher.

Bastien Piano Basic Theory Level 1:

The comprising of performance and short song add up in each ideal suggestion. The student will make more comprehensive about the musical they played and learned easier and faster.

Level 2

Bastien Piano Basic piano Level 2:

Offer the new and important to the student, the studying of the same core to pay step by step attention and confidence to walk ahead stability along with the explanation of entertainment and additional to the last. The selecting of song will be collect the original of song as well as a creative enjoyable folk and pop song.

Bastien Piano Basic Technique Level 2:

The comprising of various exercises in the development of the hand and finger coordination, the force of control and relaxation, The student should spend each day for this technical practice. This exercise will help preparation before starting the song. The 3 headings of attention will be as follow.

- Dynamic, in case no mark, the teacher will suggest the revise of exercise, should have them play the loud – light level in the difference types.

- Tempo, suggest the student to play 3 tempos in each exercise, that is slow, medium and fast. In the revise of exercise should have the student play the difference types.

- Touch, in case no mark to show the playing of the short note [Staccato], the basic of touching for exercise is to play the connecting sound next to the other [Legato] Apart from this, there is lot of exercise to play the connecting sound next to

the other [Legato] included the repeat in the touching of short note [Staccato] by the suggestion of the teacher.

Level 3

Bastien Piano Basic piano Level 3:

Offer the new and important to the student, the studying of the same core to pay step by step attention and confidence to walk ahead stability along with the explanation of entertainment and additional to the last. The selecting of song will be collect the original of song as well as a creative enjoyable folk and pop song.

Bastien Piano Basic Technique Level 3:

The comprising of various exercises in the development of the hand and finger coordination, the force of control and relaxation, The student should spend each day for this technical practice. This exercise will help preparation before starting the song. The 3 headings of attention will be as follow.

- Dynamic, in case no mark, the teacher will suggest the revise of exercise, should have them play the loud – light level in the difference types.

- Tempo, suggest the student to play 3 tempos in each exercise, that is slow, medium and fast. In the revise of exercise should have the student play the difference types.

- Touch, in case no mark to show the playing of the short note [Staccato], the basic of touching for exercise is to play the connecting sound next to the other [Legato] Apart from this, there is lot of exercise to play the connecting sound next to the other [Legato] included the repeat in the touching of short note [Staccato] by the suggestion of the teacher.

Level 4

Bastien Piano Basic piano Level 4:

Offer the new and important to the student, the studying of the same core to pay step by step attention and confidence to walk ahead stability along with the explanation of entertainment and additional to the last. The selecting of song will be collect the original of song as well as a creative enjoyable folk and pop song.

Bastien Piano Basic Technique Level 4:

The comprising of various exercises in the development of the hand and finger coordination, the force of control and relaxation, The student should spend each day for this technical practice. This exercise will help preparation before starting the song. The 3 headings of attention will be as follow.

- Dynamic, in case no mark, the teacher will suggest the revise of exercise, should have them play the loud – light level in the difference types.
- Tempo, suggest the student to play 3 tempos in each exercise, that is slow, medium and fast. In the revise of exercise should have the student play the difference types.
- Touch, in case no mark to show the playing of the short note [Staccato], the basic of touching for exercise is to play the connecting sound next to the other [Legato] Apart from this, there is lot of exercise to play the connecting sound next to the other [Legato] included the repeat in the touching of short note [Staccato] by the suggestion of the teacher.

For the studying involved in the play of Articulation of each performance will be concluded as follow.

Level 1

The content of study about the presentation of detail for each Articulation is as follow.

1. The short note playing {staccato}
2. Phrasing
3. The accent sign

Level 2

The content of study about the presentation of detail for each Articulation same as Level 1

Level 3

The content of study about the presentation of detail for each Articulation same as Level 2

Level 4

The content of study about the presentation of detail for each Articulation same as Level 3 but the additional of detail of short note play [Staccato] in the form of Wrist Staccato.

2.7.2 The textbook of Thompson, John

Beginning Method For Children are as follow

- Teaching Little Fingers to Play [1936]
- The First Grade Book [1936]
- The Second Grade Book [1937]
- The Third Grade Book [1938]
- The Fourth Grade Book [1938]
- The Fifth Grade Book [1942]

A point of view in writing the textbook of Thompson's Modern Piano Course have an important listing, starting from the learning of position of Middle C note and the well arrangement of content and ready to start on to the next lesson which is the beginning lesson start from the position of Middle C.

Teaching Little Fingers to Play

- Telling about the way to start playing at the position of Middle C
- The running of note consequently and the stepping over
- The main of voice and the rhythm divided in between two sides hand
- The finger figure fixed to play

The First Grade Book

- First starting to revise note of song by the five fingers positioning
- Explanation of the meaning and useful of phrasing
- The two group of note play connecting and picture illustrate of the movement of down-up writs [Drop-Roll]
- The note Staccato
- For the additional such as scales in tetrachord, the explanation of doubled step, the chord and turning back, the chorus with spreader chord, the major of sound

level started from key C, G, F Major thereafter add up the level key scale such as key D, A, B, E, E, A Major

- The mark of Accent

The Second Grade Book

- Start the learning of the song of the well-known song composer
- The explaining of Pedal
- Scale major and minor
- The chord and many technical exercises

The Third Grade Book

Comprised of the more difficult song than the formerly, major of them will be the performance of the well-known song composer, however, the technical to learn depend on that song.

The Fourth Grade Book and the Fifth Grade Book

Have the similar content as The Third and comprising with the piano literature and the technical to learn depend on that song.

In the studying of the presentation of detail for performing of each note [Articulation] is summarized as follow.

The First Grade Book

The content of studying about the presentation of detail for performing of each note [Articulation] is as follow.

1. Legato
2. Phrasing
3. Staccato
4. The mark of Slur
5. The mark of Accent

The Second Grade Book

The content of studying about the presentation of detail for performing each note [Articulation] is as follow, that is the continuous from The First Grade Book additional of Staccatissimo.

The Third Grade Book

The content of studying about the presentation of detail for performing each note [Articulation] is as follow, that is the additional of Marcato and the additional complicated such as finding of the more Articulation on one note.

The Fourth Grade Book

The content of studying about the presentation of detail for performing each note [Articulation] is as follow, that is the additional complicated such as finding of the more Articulation on one note.

2.8 The related research

2.9.1 The domestic research

Anchana Sutmart [2546] studied the course and process of musical studying for the children of Jintakakarn Inst., Meefah Inst. and KPN Inst. for the purpose to arrange the affair and education of musical learning for primary age children and educated the process and technical of teaching of the teacher. The research found the musical affair for the children will be necessary to emphasis on the skill of the preparation consisted of the affair to listen, to sing, to play the music and to move and to create in all respect of the planning of teaching course and the new technical of teaching by the teacher who have an interesting and challenge and the creation of real experience by other tools will urged the children to alert for the acknowledgement.

Sayan Boonbai [2543] studied the process of teaching of the wooden winding in Ratchapat Inst. in order to educate and compare the condition and the problem about the process of teaching. The result found the teacher have the difference education and experiences but the condition and the problem of the process of teaching is not difference.

2.9.2 The overseas research

Norman M. Weinber [1995] has researched that the education is the best method and most important, help development of the intellectual and the individual

skillful of the children whereas the duty of teacher is to support that finding thereafter feeding the knowledge of intellectual in order to achieved the target.

Brendan Drummond [1999] has researched about the appropriate and efficiency musical teacher in the education district in North Ireland, the research found the lacking of financial and accessories and also the other accommodation.



CHAPTER 3

RESEARCH METHODOLOGY

The research of teaching story of the type of melody for middle level student is the study of essential core and practice various types of piano for the correct comprehensive and proceed productively consisting to the existed problem and solution method of teacher where this project is qualitative research composed by descriptive analysis.

- 3.1 The collection of data
- 3.2 The definition of study
- 3.3 The tool for research and data for stock keeping
- 3.4 The analysis of data
- 3.5 The presentation of data

3.1 The collection of data

The researcher studied the collection of data by documentation, interviewing and observation.

3.1.1 The study of data from book, document, magazine and other thesis involved in the kind of melody.

3.1.2 The study of data from book, document, magazine and other thesis involved in teaching of piano.

3.1.3 The interviewing and observation

The researcher interviewed 10 piano teachers who controlled middle level student and studied the method of teaching to observe for researching and compose summarily.

3.2 The definition of study

3.2.1 To study the opinion of piano teacher and the important of articulation teaching.

3.2.2 To study of learning articulation.

3.2.3 To study of the problem of education including of solution.

3.3 The tool for research and data stock keeping

The tool for research and data stock keeping are existing as follow.

3.3.1 The format of interviewing

3.3.2 Tape recorder

3.4 The analysis of data

The analysis of this data research, the researcher brought the collection of data according to stipulated purposes and divided by step of researching as follow.

3.4.1 Decoding the interviewing dialogue on tape recorder and researching of observation and questionnaire from teacher as well as presentation of data research recording in terms of documentary.

3.4.2 The sequence of required content and detail according to research of stipulated purposes.

3.4.3 The outturn of research from data researched by studying purposes.

- The opinion of teaching articulation
- The method of teaching articulation
- The solution of teacher

3.5 The presentation of data

The researcher sequenced priority according to analysis by stipulated purposes and present in the following chapter.

CHAPTER 4

THE ESSENTIAL OF TEACHING AND METHOD OF ARTICULATION TEACHING

The researcher applied the method of data collection by interviewing and separated data into 3 parts as follow. 1. Personal data of interviewer 2. Data of method of articulation teaching 3. Problem, obstruction, opinion and suggestion by the following purposes.

- 4.1 To study the teachers' point of view of articulation teaching
- 4.2 To study the method of articulation teaching
- 4.3 To study the solution and teaching tool

Regarding the piano teacher interviewing under the topic of studying of articulation teaching for basic level piano student obtained the data by the following details.

Ajan Wisutthisom Rungin

Advanced Musical Education: Master degree; Piano Performance

Experienced of teaching: 15 years

Working Office: Professor of Theater Art at Silpakorn University

Date/month/year of interview 16 March 2006

The important of articulation teaching

Articulation is the important part of performance. The different will be depending on the era and playing articulation of each era are as well difference and the different will indicated the era. So the creation of harmony and melody will not only playing a note.

The method of teaching the content of articulation such as Legato, Staccato, Slur, Tenuto, Marcato and Phrasing

Major of above-mentioned will be started by playing for listening first and then compare with symbol stipulated in textbook and follow by individual explaining depending on level of the student. So far, basic level will be starting with Legato and staccato.

First of all, explaining about the difference between Legato and Staccato. Thereafter, the accent of Marcato and Tenuto will need the explaining of the deep detail add up from continuous sound or the break of short sound and demonstration to compare between the difference which needed to emphasis on performance and ask them the correctness to play those symbol by demonstrate and follow by student's practicing. Then let them criticize what they played in order to compare with what they heard.

In practicing of those articulation depended on the era that is explanatory of individual era such as Baroque era, the musical instrument will be harpsichord. Why do they play touching and articulation and then the other era will be comparable.

In case of the student may not follow a good practicing then what should the teacher do to improve the student.....if possible by telling them. We must imagine for the student to perceive the clear meaning such as the difference between Legato and Staccato of the difference between continuous sound or the break of short sound and then additional practicing regularly until understand how to make the song of that era.

The problem found in articulation teaching

The student already know about each symbols. However, seldom or never practice, have to play by pushing so that the student see no necessary and still require warning and sometimes ignore by neglectful.

The solution in case of problem in articulation teaching

In the first learning of student, the teacher must explain each song of era and the character but still the problem for 1st grade student did not understand about the imagination, therefore the teacher may assist them to practice the real Legato or the

real Staccato by the correct practice of technical of hand positioning and finger control but not only ordinary finger and then add up the higher degree up to the era.

Textbook/Solution tool/Exercise

Recommended and suggested the exercise of Czerny since each book will be picked suitably for the level of the student such as the primary book of basic level will be short and gradually explain and related continuously.

Suggestion

Articulation is the most important matter since some student can be performed correct note, rhythm and clear dynamic but still can not communicated, unclassified of song or even era such as Baroque, Classical or Romantic caused practicing of articulation did not clear upon era or irregularly on each phrasing, perceptibly that the student did not monitor closely, pay attention primarily since practicing from first start and regularly. The student will be absorbed and they think the song will created more melody. They will perceived and realized more important depending on the teacher as well. Basically, the teacher will encourage them to understand the important and thinkable, so they can do it by themselves every time they saw the symbol.

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Date/month/year of interview 25 March 2006

The important of articulation teaching

Articulation is the sign or symbol which indicated the character of that note, created the harmony of song with colorful and style with difference characteristic, help make tone color of song and communication of the meaning of song author by player.

The content of articulation.

1. Legato means Play from one note to another note with the silence between note and sound unbroken.

The method of teaching

Beginning by the children walked around the room, asking them to observe their foot in each steps. Before another step to follow, there will be a position where two feet touched on floor and it is connecting where the minute that touching of feet on floor simultaneously prior to lift up the step forward since the student will understand that no one will walk and step or walk-cum-jump with natural action. In this case, obtaining by applying the pressing on note that the playing is like walking or starting by finger walking like a crab-walking up until the student get through the moving of finger then changing action and form of finger to the correctness in piano.

The solution

If the student did not perform, went back to the beginning that is walking or if they did not follow, then divided into 3 steps. 1. Playing the first note 2. Playing the second while pressing first remain 3. Releasing the first note while pressing second remain, practice skillful and play it fast continuously then they will achieved Legato but using the way of hearing, listen to the difference of continuous sound, cutoff sound, short sound then they can classified with more comprehensive.

2. Staccato means play a short sound note

The method of teaching

Beginning by jumping of the student. Alternate left-right foot jumping. Let them observe and feel the touching of floor for each steps while springing foot to alternate with another foot jumping and remember those feeling to applied for finger playing of Staccato. The playing of Staccato in basic level will be often found normal point and wedge-shaped on top or underneath of the note and the way of playing is forearm and hand using. That is wrist and finger. The way of playing will be stipulated by son g or consideration of the teacher. However, in the basic level, the playing of wrist will be found.

The solution

If the student can not perform immediately then turn back to beginning by jumping again and let the student imagine of flying the ball in the air. The way to use their wrist and perform again as the teacher should correct in malpractice by pressing and jumping finger out of keyboard immediately.

3. Tenuto means press the full value and cutoff sound

The method of teaching

Let the student sing the note of re...me...fa...sol... with the condition to take a breath every singing of note and breath quickly, for example doooooooooo ' reeeeeeeee ' meeeeeeeee ' faaaaaaaaa ' sollllllllllll ' the period we take breath before playing a next note brought to applied while pressing the first note and going to press the second note, there will be a separation of lifting finger out. That is a playing of Tenuto automatically. The next pressing note must be hurry but not too short sound since comparing with Legato or Staccato will be difference sound.

The solution

If the student follow then return to the singing again until they understand and perform before a demonstration by teacher and the student to follow. There will be a demonstration again and again and let the student compare about the difference to improve.

4. Marcato means accent for the deep but not a short sound.

The method of teaching

Let the student sing as well but sing it firmly and voice the note clearly. Let the voice go ahead and then applied for the playing of piano.

The solution

If the student follow them return to the singing again until they understand and perform before demonstration by teacher and the student to follow. There will be a demonstration again and again and let the student compare about the difference to improve.

5. Slur means the end of sound is the indicator of starting and finishing of phrase.

The method of teaching

Beginning by singing of note by grouping for two notes such as dore, mefa, solla, sedo but the condition have to breath for each singing of two notes and let the first louder than second. So when singing of note, the sound will be short at the end automatically and when applied with playing. Pressing on first note, then wrist will be press down but second note will be left wrist off by let go of the finger from keyboard and most important, the end of sound will shorter than first note.

The solution

If the student can not perform then return to beginning by singing again and them do it by themselves. If they can not do it , demonstrate them and lead their wrist how to move the wrist.

6. Phrasing means a division of composition

The method of teaching

Beginning by singing and let them know about starting and ending while ending, take a breath to start a new phrase following the stipulated phrase. When they understand and play it with piano, the student will be performed it naturally and not intentionally play where the end of sound will be harsh and always releasing of hand upon finishing of phrase.

The solution

If the student can not perform then return to starting by singing again but singing without stipulated dividing and let them listen both and then compare about the difference or the teacher will sing or play in order to compare.

In case the student may not follow a good practicing then what should the teacher do to improve the student

First of all, let them understand the theory and let them follow right or wrong with any demonstration by the teacher. If so the student will not created their own

initiative and if they really can not perform, the teacher will demonstrate as an example and let them imitate by the theory of Mother Tough of Suzuki. The most important, choose the demonstration as the last choice.

In case the student may follow a good practicing then what should the teacher do to encourage the student

Tell them immediately, but have to practice regularly for the student to understand very clear in order to practice by their own intention without any warning from the teacher.

The problem found in articulation teaching

The student understand well but forget it, negligent and concerned about the correctness of playing note only. For the student who did not understand the meaning of theory. The teacher must be fully comprehensive since the comprehensive and playing make no difference.

The solution in case of problem in articulation teaching

Is a late the practicing of only articulation skillful and let the student do it over and over again for them to understand, imagine and did it by themselves or demonstrate them a normal together with articulation for them to listen and understand about the difference of melody. If they still not understand, the teacher has to repeat it again but play it overdo in the same phrase at the same time.

Textbook/Education tool/Exercise

Using the courses of textbook provided by the institute since the institute will suggested and recommended appropriately and the book will set the priority of lesson to learn step by step and connecting of the content of lesson. The additional is body which will be ready and utilization, how to observe foot hand wrist are useful efficient prior to look for the supplement exercise which is second priority but if there is not enough of song in the book to learn or revise of articulation. The teacher will therefore, look for the song and exercise with articulation as a supplemental but appropriate for level of note and difficulty of learning at the time being.

Suggestion

In articulation teaching that rely on the natural method such as let the student imagine of walking, jumping or shouting while playing with accent. The creation of imagination of student will perceived and realized fast and easily more than reference from theory mainly such as pressing the first note remain and pressing the second and then release the first slowly etc. To begin with theory only, the perceptibility will be effective less than imagination. That is practice more than theory but the basic correct theory where the teacher has individual technical of teaching.

For the problem generally found in perceptible of student depending on age and qualified to understand of student that how much and how fast they can communicate well. The next is the teacher pay no attention, negligent and let the student play without intention and the teacher will expected to improve later on where actually, they have to improve immediately and the teacher will encourage the student to be confidence and the most important is, to be patience to improve all of the malpractice of the student.

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The important of articulation teaching

Articulation is the way to express the note and phrase to be clear and differ according to requirement of song author.

It is very important because it is an essential basic top lay each song with its various feeling and it came from clearness and contrast according to technical practice of articulation that is express in each note or phrase and this technical practice should start on the basic level.

The content of articulation

1. Legato means practice of note continuously by weight relay of finger pressing from first to second finger and so on and not directly pressing down.

The method of teaching

Starting by the student held the pencil and use the thumb as a supporter and first finger touch on pencil and if releasing first finger before touching of second finger then the pencil will falling down. The student will perceptible and understand immediately. Now try at piano keyboard by gradually relay weight to each fingers at pressing. While Teaching of Legato, the teaching of Staccato should follow simultaneously for the easy understanding of both contrasts.

2. Staccato means a short voice playing. The level of short depending on the requirement of song or it is a slow or fast song.

The method of teaching

For playing of Staccato, let flow of hand every time pressing down and the pressing down must be round direction, down and jump down with floating up. No need to press down remain and the releasing view the sound will not created Staccato.

3. Tenuto means press for full value of note

The method of teaching

The teacher pressed the finger on student's forearm for them to feel of the pressing weight and prolong with the way of massage not a directly pressing.

4. Marcato means accent

The method of teaching

Accent and pay attention to the phrase and stipulated timing, do every detail of stipulation.

5. Slur means play two tones without a break, pressing up-down

The method of teaching

While pressing let go down of the wrist and if releasing up, lift on the wrist and moving in a form of half circle, relief end of sound without cut off and not a Staccato practicing.

6. Phrasing means a division of a composition

The method of teaching

Beginning with the way of singing, continuous singing within one phrase. Most important, they should know the starting and finishing of phrase which will create a continuous play of phrase and soft in the end of phrase and when finished, the hand must be release and up. When releasing hand prior to start new phrase, it similar to the way of singing, breathing-in when finish and keep the new breath for the new beginning.

In case the student may not follow a good practicing then what should the teacher do to improve the student

In first case the student did not understand, it is the duty of the teacher to explain and assist them in practicing or help them for more understanding. In second case, the student did not know what are they doing, uninterested or ignored. In third case, the more we taught, the more they did not yet practice. In this case, the teacher must be aware that the capable of student was not equalization. Someone was not born for piano, they may born to be a scientist. The teacher has to look deep down inside of them if they were not for piano and taught them a lot of tactic. Their perceivable were limited. And in another case, they understood but could not perform and do not know the way to. So we considered about our demonstration or only provided explanation or because of their anatomy were not perfect.

In case the student may follow a good practicing then what should the teacher do to encourage the student

Tell them in advance and teach them to listen what they played, why did the teacher told them whether right or wrong practicing view the student understand how to play correctly such as mark “Slur” and they how to play this kind of sound. When

the saw “Slur” in another song, they should know how to do. For the good starting and practice correctly, the students will perform by themselves once they found the next lesson with articulation.

The problem found in articulation teaching

1. The student did not understand the purpose to and they will see no important to do it. 2. The student did not notice it and concentrate only play on note correctly without observation. These will be the duty of the teacher to recommend the student well. 3. The student has no time to practice.

The solution in case of articulation teaching

In case of 1. and 2. , for the student in this level, it is the duty of the teacher to lead the understanding and build up a good basic for the student, teach them the way of listening, thinking and demonstrate them upon explanation, plating and let the student observe piano or playing on their forearm to feel the touching and raise them the sample. Apart from practicing in the learning hours, setting up the practicing at home in care of their guardian will be helpful of a good articulation which is needed more practice and pay attention regularly.

Textbook/Education Tool/Exercise

Major of textbook for basic level will be arranged the knowledge along with the song and other technical or together with the exercise of finger to practice a strong muscle, may be an easy exercise such as the finger movement of Five Finger Position or if the student who have a strong finger or a good controller, let them play an easy lesson of Czerny or Junior Hanon.

Suggestion

For a good piano teaching, teach the student to be the teacher of their own too. So when they practice at home, they should know how to do, where to practice, which point to improve cause their parents will not know or better know than themselves and when the student go back home to practice by their own, that means they could manage by their own mind. So the teacher teach them how to manage, not

only to remember and imitate. Since asking the student to practice hard or practice in learning hour, they will only practice without improve anything and perhaps practice with wrong way. So the improving of wrong to be correctness will be more difficult than starting with the right way at first.

If any indication read in textbook, both teacher and student must follow strictly view the textbook would like to tell us what it needs to tell and what related to and it is the basic technical practicing for basic level student. For the more skillful and complicated song practicing student, the choice to play articulation by the teacher will be considerable but depend on the truth such as the song belong to the composer and the era whereas the teacher should know very well about it and always find out for more knowledge.

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The essential of articulation teaching

To relay the better meaning of melody as per requirement of song writer, apart from reading and playing the correct note, correct rhythm, heavy-light sound, etc. It will not be harmony if missing in details of note should be teach since from basic level or not acquainted to play simple song on the higher level.

The content of articulation

1. Legato means playing the smooth and connected notes running without a break.

The method of teaching

It is hard to perform a good Legato for piano to compare between the mechanical working of piano and pipe or string musical band.

The method of teaching divided into two parts 1. Perceptibility...can be realized of connecting sound and imaginable by listening 2. Technical...various technical will be taught by teacher. One can be generally perform is rotary movement the way of releasing finger after the other press onto but not picking one by one and when the finger take place suitably, the sound will not produce on a single note. It turned Imaginative in mind attentively.

The way to perform a good Legato, must be mind rather than listening and technical, easy performing. For example, the way of singing a song consisted of connecting and non-connecting singing. It must be demonstrate clearly in mind and a non-legato, that is the way to play with a break but not Staccato.

2. Staccato means abrupt, light

The method of teaching

Generally perform a half of stipulated note but sometimes will not follow the exact rule depending on song whether it is baroque, classical, romantic. The end of song for Staccato are not really curt. But for temporary, it will be shorter and more curt.

When press down Staccato and release the wrists without strongly jerk. Major of basic level will be perform Staccato by wrists, imagine of knocking the door, no need to hand lift. Especially one must be relax and flexible. If Staccato note found frequently and unable to perform by wrists, then scratching and finger playing will be replace. A lot of technical and samples will be perform but when this technical need to perform, that is mean only technical will be followed and not the other. Moreover, no matter what technical we perform, it will be perform with imaginative in mind.

3. Tenuto means held or sustained to the note of its full time value

The method of teaching

Sustaining of full time value when perform is needed prior to the next note. Many student did not wait for full time but release and hurry to repeat with the other noted. The teacher needed to convince student to fit full time value in their mind before perform further pressing.

And about Sostenuato where the pressing is Legato and accompanied with Sostenuato then the pressing will be harder and if the word “Dynamic” kept as p can be perform to mp or mf and everything must be in mind as usual.

4. Marcato means all emphasize or accent

The method of teaching

Mostly wrote on etc. If the song accompanied as “Melody Marcato” means perform “Melody” clear and emphasis and the difference of mark “Accent” [>] is with note. The meaning is one by one emphasis and the weight down and harder than usual is not beating and sometimes need considerable whether “Expressive accent” or “Normal accent”

The way of accent while perform “Marcato” needed for direction of phrasing and then accent control for all will be workable.

For the basic level, the comprehensive of symbol and sign for student must be taught and the imaginative of melody prior to perform will be necessary for student.

5. Slur means the combination of two notes

The method of teaching

To perform “Slur” the first note will be heavier and the second will be lighter. Most important, teaching them to play with feeling. Pressing tip of the finger down to and relax the wrists naturally, when pressing and relaxing the second note the same natural wrists will be done as well. Actually, “Slur” are for “Expressive” but sometime are for enjoyment, for rhythm, need shorter end, need no weight hitting and leaving with short end.

Mostly “Slur” emphasis the weight on essential or main rhythm.

6. Phrasing means a division of a composition

The method of teaching

Have to analyze the phrasing where to start. To start with down beat or up beat and where to finish and how. Primarily, mostly aware of where the phrasing are view the connection line related and the teacher should instruct the student to follow strictly

for the solid basic to step up to the advance level. To know how to start and where to finish makes a right direction to perform. Taking a quick breath without wasting time to plan in mind of how and which direction to start a next phrase. If the beginning is “up beat” such as Nocture of Chopin which will not started with hitting. The way to start a soft melody, just take a breath prior pressing on “up beat” view starting at “down beat” mostly belong to classical song and playing without hitting, take a breath in assuming, “up beat” and slightly pressing when drawing a deep breath.

To perform a harmony phrasing should understand how to start and where to finish including the art of breathing in order to assist of playing piano without exciting.

For advance level, for example, song of Bach which is without mark or sign, the analysis of note by observation from Cadenza or pattern is considerable.

In case the student may not follow a good practicing then what should the teacher do to improve the student

Listen again of various type of demonstration by teacher where the student must observe the way to play and the result of sound and compare with the most relevant one by observation of the movement from the conclusion of hearing which is do or don.t. Do not admire or criticize, just encourage the student to consider from hearing and practicing.

In case the student may follow a good practicing then what should the teacher do to encourage the student

Listen again to what the student have done, if satisfy – what they have done and how. If the student can explain what they have done and how is “satisfy” mean which is the way the student understand to listen what teacher and themselves were playing. The teacher must emphasis them to follow this rule to the next phrase.

The problem found in articulation teaching

Major of them 1.No listening and no musical mind. 2. Physical unskilled such as a limitation of body structure in practicing for technical of piano.

In case of the problem of articulation teaching, how can we solve

If limitation of body structure concerned, the teacher pointed out the limitation and find out a pattern and method of practicing and the core recommendation, always practice regularly.

The beginning of listening. The teacher will always add up more experience of listening for student. They should understand various kind of listening and have their idea of responsive in order to open how much they understand and after listening and classification work their way. The understanding of performance and playing from their heart will be communicated from the voice they played.

Textbook/Education tool/Exercise

1. Joan Last's Freedom Technic
2. Frances Clark's - Musical Finger
- Piano technic
and various study from textbook.

Suggestion

Teaching of articulation should begin on basic level in order to acquainted with the student to apply it immediately when upgraded to the superior level where the important of every detail and method must be in mind for playing any phrase rather than merely play and finish it quick with the correct note and correct rhythm.

The teacher must be wait and patience. Do not insist for achievement on first time and only time of the student. Leave them time for practicing and revising regularly as repeating. Do not decide on the practicing, let them listen, thinking and make up their mind on what they have done, just pointing out what they have done and what is the case of satisfy or dissatisfy playing. That will help develop the next practicing more easy and clear in which turn into adding up more advance learning.

The most importance of music playing must be 1. Listening – know how to listen and practice on primary starting. 2. Musical mind- love to do and to play. 3. Body

M.R. Wilaikanya Wichaidit

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The important of articulation teaching

Articulation is the way to tell how the voice of note is and how difference depending on the requirement of song author. Most important is making a good melody and the way of teaching must be correct. What articulation belong to the era. What it looks like. How to interpret then the meaning will be communicated.

The content of articulation

1. Legato means 3 types together, Legato is continuous sound practicing, Legatissimo is continuous sound and overlap practicing, Non legato is nearly continuous sound practicing small apart but not Staccato.

The method of teaching

For the children from starting to basic level. The real and very quick understanding, let them walk around the room, upon crossing a step, first lifting when second one step on floor the first should be lifting. No way to walk without one step on the floor, therefore either one always step on the floor.

For Legatissimo, first on the floor and when the second step fully on the floor the first will be release. This step and release, therefore a wink of two steps on for readily before another will step onward.

For Non legato, beginning by walking as well. The first step down and when the second is stepping down, then the alternate step will be semi-jumping, therefore a wink of two steps will not touch the floor that makes a cut on sound not continuous but a little bit only.

Apart from teaching by walking in order to understand very well of playing Legato, the practice of singing is effected to their comprehension as well as exercise for finger practicing of playing Legato additionally. It may be a scale or own initiated

by teacher, starting only two fingers assuming their walking step and fill up three four or five fingers gradually. In the beginning of playing Legato, they can start with power of finger only or assist by wrist or forearm depending on the tone of phrase, the era and song author's requirement for its interpretation.

2. Staccato means short tone, 3 of them included Staccato – normal short playing, knock down and simply up. Mezzo Staccato - with a small break by arm knocking, stop and pull up, therefore when pressing the leaning of sound like playing Tenuto but Tenuto is a little bit longer. Staccatissimo – play it very short and pull up very quick whereas the only note such as white note of Staccato, the length of note will be reducing to half.

The method of teaching

Teach them of the quantity and how to play each of them. Let them understand about the contrast and supplement the exercise by own initiative of teacher but appropriate or applied from the lesson of Legato but they should learn about Staccato before access into the lesson.

The way of practicing Legato by finger movement or scaling, wrist for double-step note or not so far chord and forearm for the powerful chord or the eight note.

Majority of basic level will be practice by wrist Staccato.

3. Tenuto means a kind of accent which comprised 3 of them. Tenuto is sustained to full-time value. The normal accent is emphasis. The strong accent is harder or louder playing.

The method of teaching

Demonstrate and compare the difference of each. To play Tenuto by held full-time value or leaning depending on phrase and the way to interpret as well as assistance of wrist and forearm.

4. Marcato means is an accent, play on that require mostly by phrase or wider part and especially not for one note in order to point out and no symbol wrote on. It is either full mark of abbreviation “Marc” sometimes lead to required the main phrase at left hand side.

5. Slur means played two tones without a break, may be voicing on first or second. If second note cross over and it is main rhythm then loudness can be play and

the last part of voice for second note which released with short-long depending on a kind of note and phrase.

The method of teaching

The way to play Slur have 2 movement that is down-up, while first press, finger, wrist and forearm felt down whereas second press look like picking up. The finger, wrist, forearm will hang up continuously where last part of voice will not be Staccato and if playing in short to be a Staccato. The second will be louder and cut short in at once to replacement, the second will be lighter than first.

6. Phrasing means a division of a composition

The method of teaching

Let them sing, note, cadence or rhythm whatever. In order to know the beginning and finishing of phrase. When to breath and if possible and best result should be one breath per one phrase singing. May loudness-lightness be concerned in each phrase. If there is no dynamic concern, The loudness and lightness should climb up and down by the curve of phrase and lighter at the end,

In case of the student may not follow a good practicing then what should the teacher do to improve the student

First and most important, demonstrate, raise the sample for the student to follow and not only explaining to boring them.

In case the student may follow a good practicing then what should the teacher do to encourage the student

Tell them immediately and revise them regularly for more comprehensive.

The problem found in articulation teaching

Malpractice of forearm, misunderstanding and malpractice such as using finger to control weight on pressing or sitting and hand positioning cause effected to the outcome of articulation playing.

The solution in case of problem in articulation teaching

Raise the sample and demonstrate for more comprehensive. Most important is that the teacher must be qualified and always fill up the knowledge and as well as being a model of them.

Textbook/Education Tool/Exercise

Hanon/Czerny etc. or from lesson or initiate by the teacher's idea but must be focused and attended on the detail of requirement especially.

Suggestion

Do not expect the student for only play the correctness of note but teach them the articulation simultaneously from the beginning or to face with the difficult improvement if the student get used with malpractice.

In term of teacher, he or she should find out more knowledge, develop themselves by other education tool and by the various resources to compare and choose the best one since in some phrase is without articulation and the teacher can suggest and recommend to the student but should have the right melody and basic and the student must take care about correctness of sitting, hand position, the movement of finger, forearm and wrist which will be effected to the sound.

For the basic level, the teacher should be a real ability and qualified person since the student will absorb everything originally from their first teacher, not everyone can be or the one who are not ready to responsible for teaching.

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The importance of articulation teaching

Articulation is one of the factor in note, apart from level tones of note, length of note included slow-fast of melody, mood of melody and the meaning of articulation such as short-long note, accent note, where these consistent make song communicated completely etc. song of enjoyment have a lot of short voices in note.

Since articulation plays important role in basic level and found a group of articulation, no matter in basic, middle or advance level. The articulation have found often and more complicated depending on depending on the superior level for example Staccato in basic level, major of them will not be found in the difficult position or in frequently of other articulation rotated that makes practice more complicated. Asking where we found Staccato, the answer is basic level as same as the other articulation.

The basement of teaching for the comprehensive of sound is quite important. When the student found any of articulation, explain the student he ideal sound of them, what is the meaning of them, what is the name, the teacher will tell them about the glossary and what language root came from. Mostly they came from Italian-Germany-English, then discussing about the voice ideal of its sound like, since the exact stipulation of articulation will not be fixed and depending on various factors such as the theme of phrasing, mood of song, slow-fast including the era of Baroque, Classical and Romantic that makes more difference.

The conclusion of teaching 1. What articulation is. 2. What is the meaning. 3. What is the ideal sound.

The content of articulation.

1. Legato means to play Legato in piano, the teacher tend to be a skillful knowledge since the system of mechanical working for piano created a melody continuously compare with string and pipe musical band.

Legato is continuous sound and not connecting play but softly continuous sound, that is a good Legato.

The method of teaching

Personally comparing with speaking, each continuous syllable in the sentence makes clear and calm. If it is a note, it is from one by one and the movement are softly together including weight pressing on and on to the next note.

On the basic level, if explain the meaning and related to the surroundings of student perceivable for demonstration of sample together. It makes more clear for student, more ideal melody that required. If understand the way to follow, the demonstration of short-long types of song to compare or ask them to practice the only note in phrase in advance, let them clear about the way to practice continuous softly. Adding up meaning of note, rhythm, light-loudness after note readable and play continuously, especially for student, a bit by bit and from time to time feeding the technical and knowledge to student who feel they can do it and encourage them more and more. On the next teaching, add up the new practicing by no more single sound. It help make more skill for some student who did not quick responsive. This method will assist practicing without pressure and desperate both teacher and student.

When the continuous sound works, let see further step such as if the first press note released too slow and the second press note will make overlap sound or releasing faster than the second did not pressed yet. Then it is not Legato since Legato is a fit connection.

So the way of touching must be discussed, to relay weight from one finger to another, from note to note for softer sound. For example, drawing two squares connecting, then the side of square meet to each other. How can we do, if we would like to fade out the sharpness side of square. It is similar to play note, it is not connecting but fade in or fade out by relay weight of hand and forearm which perceivable by listening, hearing, maybe teaching or catch finger/hand/forearm of the teacher and the teacher demonstrated both correct and incorrect in order to feel about weight and when the student play, the teacher will check the correctness of student's finger/hand/forearm as well.

2. Staccato means short sound

The method of teaching

Teaching them what is short sound, if pressing and keep finger on, it is not short, so we have to focus on finger releasing, since releasing quick makes the sound short and quicker makes shorter then we have an idea how short depending on the way of our releasing. To play Staccato is not finger Staccato but it is wrist Staccato which is pressing and wrist brought them to release not only a wag of finger but wrist brought all finger where forearm Staccato is using of forearm, so the result will be difference in the action detail depending on teacher's method and technical teaching who owned their various skillful. But if listening and then get along well with phrase. The clear communication, that is the focus and not the only method or to do the same but did not get along with another phrase. So it is the duty of the teacher to keep relaying of experiences to the student.

In general practice of Staccato, we found the black dot upper or lower of note. The half value of note must be lower down etc. black note is Staccato, then the practice will be a quaver note but it is not always for every song depending on the difference of era.

The type of short sound often found is Staccato, Mezzostaccato – play each note absolutely apart. The value and gap of note will tell us of an appropriate apart. The practice by finger or wrist included other parts of song and type of note. For Staccatissimo may explained as a very short sound such as black note is Staccatissimo, then playing with a semi quaver note but the most important is to consider phrase as well in the basic level, we will found a clear articulation and in the textbook have a clear explanation.

The group of accent such as

3. Tanuto means pressing more weight for accent and draw for a full value of note

Macarto means accent and play on required part, especially is sentence and wider part for more clear.

Accent means accent escorted by sign ^ at the note and accent more than >

The above-mentioned is articulation in term of loud-light note playing and weighing

The method of teaching

For example “speaking” the way of speaking louder with soft and shouting. The comparing which one is easy listening when required louder. The student will be easy and quick understandable. Moreover, they can see picture and sound clearly in their mind. Same as required accent on piano but it is not direct hitting.

4. Slur means a continuous play similar to Legato and the first note of Slur will be louder than second as well as pressing weight the wrist will be help, first note for wrist down and second will be up

The method of teaching

Have to explain the way of wrist down for more weight and louder comes, when wrist up the less weight make lighter and it is a movement naturally.

5. Phrasing means a division of composition.

The method of teaching

Raise the sample of speaking or singing then the student will understand in at once cause no one can speak or sing without stop or take new breath, just same as piano practice, when finish and start new phrase, there will be a small pause by releasing last note and start new phrase or finished the phrase communication and start new again. If we speak continuously without pause and the student the way they feel, how is their idea and let them explain and correspond for more comprehensive.

If require a soft end of phrase when finished then the finishing must not be curt. Raise the sample of speaking but add up various and compare. So while the weight pressed on note and the way to release the last note by lifting of wrist: while considering of note to start and where to finish since every note will not be treated as same as robot, will consider of the essential of each note or traveling of note to the other. Thereafter, the direction of note will considerably be a good phrase including the shape, loudness-lightness inside of phrase such as note – do re me fa sol fa me re do.....note..do..traveling to..sol..and then come back to finish at..do..again. The direction is starting to topmost note then come down to starting. The loudness-

lightness inside of phrase should be light up to louder and lighter than louder in the of phrase up to the consideration of playing song.

In case of the student may not follow a good practicing then what should the teacher do to improve the student

Actually, there will be an achieved and failed student at first. Most important is to set time for comprehension and practice and if it is first time for failure student. The question is which point the student did not understand and no need to push them at the time being. It must be gradually upgrade their performance individually such as first practice of Legato playing with continuous finger but hitting one by one and then to control them to stop hitting one by one. May be spent one or two times per teaching or practicing where skillful can be add up on their ability. This method will relieve both teacher and student to stay away from desperation of learning hours.

In case of the student may follow a good practicing then what should the teacher do to encourage the student

Tell them in at once and ask them how they play, how they feel for what they heard, how is their idea about and why the teacher admired at them and the teacher must revise the practicing regularly to make sure the student understand well.

The problem in teaching of articulation

Understand only an exact level but lacking of practicing.

The solution in case of problem in teaching of articulation

Must explain how important to perform to articulation since the more difficult for phrase is the more complicated articulation, so practice more and be patience. The practicing of finger and muscle control will assist a better control of finger/wrist/forearm. The supplement practice of scale and Arpeggio will be help for the finger movement.

Textbook/Education tool/Exercise

Major of basic level will be found in the lesson and practice from textbook or found clearly articulation in “Sonatina” or from any easy “Hanon” and fill up with other articulation, Czerny as well.

Suggestion

Teacher will play a big role of setting up basic and should be clearly understand the method of teaching and doing, will lead the student about the concept of do or don't. Pay attention to other sign to what and how. Never ignore if the student did not follow it. It must be clear and work out every sign.

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The important of articulation teaching

Articulation is the way to express the note and phrase to clear and differ according to the requirement of song author.

It is very important because it is an essential basic to play each song with its various feeling and it came from clearness and contrast according to technical practice of articulation that is express in each note or phrase and this technical practice should start on the basic level.

The content of articulation.

1. Legato means practice of note continuously.

The method of teaching

Beginning by the student sing the voices of note before practice such as do...re...me...fa...sol by playing of the teacher and student follow up by singing. Thereafter, the teacher demonstrate the way of pressing at each note one by one. When pressing the new one and gradually release one by one as well and no need to lift finger too high. Let the sound connecting.

To practice the Legato in order to play note continuously. It is necessary to practice a correct way of finger such as the way of hand positioning, the control of finger, the weight control etc. The way to practice with unsuitable and incorrect of finger and hand cause the practice more difficult. So if the using of correct and suitable finger, good technical makes thing easier including the relax of other organs as hand, wrist, forearm and shoulder will help in playing.

In the practice of the children, it must be proceed gradually note by note. Especially the teacher has to observe the correct body positioning and the way to use finger and hand included contract while playing.

2. Staccato means playing of short sound

The method of teaching

Let the student imagine of communication by talking with them. Imagine about jumping while playing Staccato, jumping with joy and liveliness.

When practice the other type of Staccato, the voice created a difference meaning. The short-long of voice depended on the phrase. The character of fast-slow or what is note before playing of Staccato or Mezzo Staccato or Staccatissimo. Where it came from and what is going on with it, so we have to consider in the full picture.

For the basic level, the way to explain the student on value of short-long, the weight press on note Staccato easily, that is a half of full value note such as black note, playing of Legato, press and count “1and” and still press up to full rhythm. When playing of Staccato needs knocking down on 1st rhythm and releasing of hand quickly whereas rhythm “and” must be free space gap replace [or equivalent to the value of a quaver] or imagine to illustration of thinking about water droppings on the ground and disappeared. If playing of Staccatissimo. The sound will shorter than

Staccato then imagine about the break of biscuit while chewing, thinking about its fragile so the action of playing Staccatissimo must be press and quickly pull up your hand for a small and fragile-than-normal sound and the teacher must be express the sign to convince the student perceived about the difference of symbol on note. To compare about what has happened and pick the one to play up to stipulation on.

Whilst teaching of Legato and Staccato, teach them the way to learn about hearing 2 notes together which is perceivable for them about the difference in between, to compare about short-long sound and practice them by singing along will be much better.

3. Tenuto means play big role of that note long enough to full value or emphasis for more weight.

4. Marcato means accent the weight of sound more clear, the symbol accompanied by the note is 'marc'

The method of teaching

In playing of Tenuto and Marcato will be included with accent [>] that is the creation of sound difference from normal note stayed with sound by symbol and passing note proceed to stipulated symbol. Before pressing down, imagine about the voice of note related to the phrase.

The first priority for the basic level is that the teacher have to teach the student to know about symbol or mark. The meaning and difference of sound, comparing between normal note and note with symbol or mark. Teach them about the way of listening and imagine of sound before playing. It is not that accent required and simply hitting down without considering of appropriate weight to.

5. Slur means playing of note with direction of down-up and connecting sound.

The method of teaching

The most attention have to pay for in playing of Slur is about wrist and forearm. The traveling of wrist and forearm to the right direction and most relaxing. As from the first note to the last note and know about up and down routing, know

about the destination end. If there are two notes at Slur, the used wrist will started from down-up, if there are three of Slur notes, the used wrist will be started from down-middle-up, that is a support to the wrist before relaxing up to the last note and play it along the direction of higher or lower note.

The playing of Slur will be related to continuously from Legato and related to phrasing.

6. Phrasing means a division of a composition

The method of teaching

It will be very much better to start with singing. Let the student sing the required phrasing within one breath and the singing of phrasing will be both short and long. So the beginning of each phrasing, the breath will be kept for next new phrasing. When they play the piano, there will be a continuous relation of proceeding of phrasing, the weight of sound will get along well and calm, not a playing of one by one and in the end of each phrasing, releasing of hand so softly for ending sound of the last note with calming down and to let know it is the end and ready for the new phrasing.

Moreover focusing on practice with both left hand and right hand since the note of each hand are as well essential as communication, therefore the separating hand practice individually before together practicing is needed.

In case of the student may not follow a good practicing then what should the teacher do to improve the student

The teacher must be cool and calm and give them more time to practice or if they are in learning hour, changing to another affairs or quit and come back to start again and do not repeat what they did not achieve. The solution to manage them depend on each student, but most important when they did not work through, let them listen what they play or the teacher play and let them think about the way to cope with it.

In case of the student may follow a good practicing then what should the teacher do to encourage the student

For the basic level student, the admiring will be create their encouragement and the teacher will tell or explain the step that they done for remembering that feeling as well.

The problem found in articulation teaching

Have two factors 1. The student pay no attention to do and 2. The teacher did not teach seriously at the beginning.

The solution in case of problem in articulation teaching

In case the student pay no attention to perform since they see no important yet. The most helpful in the basic level is that the teacher will play both with articulation and without articulation in order to help the student listen and their opinion in what they heard.

In case of the student comply or not, depending on the beginning of teacher who taught them or not as well. So the teacher have update that he/she see the important of what they teach or not. The teacher must be careful, teaching tactics and be patience.

Textbook/Solution tool/Exercise

Mostly in the lesson, they should have the exercise along with learning content. The great concern is finger practicing in order to control the playing to be as per requirement and to make a good sound of articulation. It will be an easy exercise such as the playing of Legato note for the position of five finger to control all finger. And if the student achieved more progress. The teacher will therefore, look for a suitable exercise for them, may be recommended to Junior Hanon.

Suggestion

To be a teacher is not only teaching the student to look into the note, not only look into the big note and the way to choose for teaching and explaining, the age of the student play the big role, so to explain them very quick and easy understanding is to demonstration by teacher and use the simple word.

The teaching of articulation will start and practice basically to pay attention to the playing of stipulation mark since the returning to beginning or revise to the correction is very difficult and both teacher and student must be patience.

It should be practicing about listening, apart from well playing of articulation by the technical of player. The way to listen what they played and classified the sound is the most important to help the player choose the best way to the required sound. The student will perceived even a little difference what they played but some of them did not tell anything about the difference. So that the teacher demonstrated and also show them about relaying of weight pressing down to the keyboard and let the student feel about these on touching their body, forearm or shoulder, etc. Let them listening and then the teacher show them the way to pressing down the weight on touching the body of student thereafter let them play.

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The important of articulation teaching

The definition of articulation is the way of touch and release to express the variety by practicing. To pointing out the value of note, short-long apart from high-low sound, loudness-lightness.

The teaching of reason to learn, what for, what is the meaning and the student understand clearly about articulation. What are they for. They will imagine and perform it with more dimension for that song. It is more interesting and perfect as well.

The content of articulation

1. Legato means playing by connecting sound.

The method of teaching

Demonstration to compare with short sound like Staccato together with the teaching of Legato. Another method by listening to the demonstration by the teacher and questioning them which is the connecting and which is not. When they get through and answered. Let them understand to do or to play a connecting as heard. Most important of teaching is arrange them the hand positioning correctly, most controllable of fingers. When the student practice to achieved a certain level. The practice of Legato will lead them to Slur finally.

2. Staccato means the sound cut apart, the end of first note will not connected with the second.

The method of teaching

Play it down and releasing up, may be tell the sample of the ping pong ball was jumping up and the action of hand was not necessary to press down from high because it may be mistake when the sound knock too strong.

3. Tenuto means Comprised two meanings 1. Press down note for full value
2. A bit emphasize but less than Accent

The method of teaching

Explain the meaning and demonstrate, let the student listen to the various samples of sound.

For Accent means emphasize which is the louder note than other note.

The method of teaching

Explain the meaning and let the student play this note louder than the other, leave them play first and thereafter suggest them the way to play.

4. Marcato means Emphasize the required group in certain period whereas the group will play more dynamic individually.

The method of teaching

Explain the meaning and try to do, play it with natural style thereafter play it with emphasize each one, listen to the different and if the sound have the word of song together then tell the story and describe along will help more understanding.

5. Slur means Comprise with the following meaning 1. O tell about the phrasing 2. Connected the note to be Legato 3. For grouping the note of advance level learning because in the advance level the connecting will not show the phrasing, the other factor will tell, mostly using for dividing the note into a small group.

The method of teaching

Depending on the meaning, if using to divide the group of note such as two or three notes, put more weight on the first note then release and play lighter than first note.

6. Phrasing means a division of a composition

The method of teaching

Raise the sample of talking together, there will be a phrasing of question and a phrasing of answer, it will be a continuous talking until the end and it is not word by word.

In this basic level, there will be a Slur accompanied clearly with phrasing. We have to know when to start and where to stop which has the important note called Focal Point. The student should find out the important note first before playing from start and aiming to the note and play slightly down. In the basic level, it is the top note of that phrasing.

Additional is Fomata – pressing the longer value note than normal such as one tempo not needed 3-4 times tempo pressing, let them understand about listening, listen all the end of note.

In case of the student may not follow a good practicing then what should the teacher do to improve the student

The student explained and demonstrated them for viewing and listening to compare in various types and asked them to discussion over and over again.

If the student understood but their anatomy are not available, did not control the movement of the finger as preferred then the teacher and student have to spare time to practice. Another solution is to record on video in term of the teacher demonstrate and what they played in order to help their understanding and to see their weak point better.

In case the student may follow a good practicing then what should the teacher do to encourage the student

Admiring them as an encourage. The way to practice well is to practice about listening, listen to what they do and responsive with the teacher and if the more they can comply, the more they can perform what and how to cope with it.

The problem found in articulation teaching

1. The student understood but could not perform 2. The student did not understand the difference between the way they do and the sound and play it without hearing what they played.

The solution in case of problem in articulation teaching

We have to teach the student to listen what they are playing since listening what they are playing just to know what are they doing and how to improving and the way to listening is to listen from starting to finishing until the end of that note.

The technical practicing that help in skillful of the finger control will assist the articulation more harmony and more interesting.

Textbook/Education Tool/Exercise

The practicing of articulation found in every textbook. The additional recommendation is Joan Last, which is separated the practicing individually or the general technical practicing.

Suggestion

In the articulation teaching, it is necessary for the teacher to explain the important to perform for the song of each era, the teacher should describe about the need of each articulation

In the lesson by the full picture and absorb them gradually into the suitable student and learning level and no not ignore these small points.

Sometimes the teacher could started teaching from the small point and concluded together to the big point, for example, the teacher will not use the word “articulation” The teacher will teach them each kind individually until the student understand well about what they played then the word of “articulation’ will be

explainable but consider the student one by one. The student who are very new to the beginning and the teacher feed them all the knowledge then the student will be afraid about piano learning. They will image the piano is hardly learning and no feeling to learn more about.

May be learning from playing first before studying of what they played or studying before playing, whatsoever. But the they should come together both practice and theory, do not start only one. The teacher will decided and the more important is to pay the attention about sitting posture and finger movement of the student since they should have ability to control about the weight and finger to comply what they would like to be.

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The important of articulation teaching

It is the important skill if without clearly and differential accent, the communication will not disclose the desired meaning, as same as the speaking language without clear then we did not understand the requirement as well.

The content of articulation

1. Legato means the playing of connecting note without separated

The method of teaching

Firstly a correct hand position for the pressing connect to another with a good connection, the upright tip of finger, the good control of pressing tip of finger. For an easy practicing, the current finger pressing then the previous finger will release, practice the finger one by one and sing the note along with the practice in order to get the idea of voice, what it has to be when playing the connecting sound and they

should have the imagine of gradually moving not a note by note. The teacher demonstrate to let the student know about the area of connecting play or separately.

2. Staccato means the sound separate apart opposite to Legato

The method of teaching

There are many ways to play Staccato such as using of finger, wrist and forearm but in the basic level, the playing of Staccato will practice by wrist majority and they should not play it very short sound since the student will get used and misunderstand that to play the note Staccato, they will play a very short sound only. Then, in the advance level or found the other type of Staccato then they can not play the type of difference or variety, or even the song of era, some song need character and some of them need the short or long differently.

In the basic level, play it with the wrist, use the feeling knock on, support the wrist and the ear for hearing, do not leave the end of sound short or hitting, the teacher demonstrate for the student.

3. Tenuto means to repeat for full value tempo

The method of teaching

The perfect playing of Tenuto come from the correct playing of Legato. When playing the note with the mark Tenuto, when pressing down put the feeling together, press down the weight a little bit but not much as accent and remain until full value tempo. When playing relay the weight from lower forearm to wrist, finger and tip of finger.

For accent means the emphasis, the way of playing is drop more weight when found the mark, emphasis on the stipulated note.

The both marks, the teacher should raise sample to compare, demonstrate and observe the way of playing and finger movement, hand, wrist and forearm with two type of marks that is with or without mark.

4. Marcato means the accent sound

The method of teaching

To weighing voice more than the other

5. Slur means to play the connected sound

The method of teaching

The general direction of playing is down-up. The weight of second note is lighter than the first and play it with natural performance without contracted.

6. Phrasing means a division of composition

The method of teaching

The note with the mark Slur in the phrasing, playing it without connection sound, teach about the way of breathing and the teacher have to point out the mark above the note as well, tell them about breathing in the end of phrasing. In the phrasing played it with connection feeling, see the direction of phrasing where depend on the good playing of Legato.

In case the student may not follow a good practicing then what should the teacher do to improve the student

To look at the primary cause, most of them did not follow because of unexpected to do and the practicing is not the target or purpose. The teacher should tell them to play the right note, the right tempo, listen to the good melody as well as follow up in the detail of mark. If the song need to play Slur then the teacher have to make sure the correct position of the student, forearm lift too high or the down-up movement of wrist is correct or be natural or even contracted.

In case the student may follow a good practicing then what should the teacher do to encourage the student

Apart from admiring them, the teacher should ask them how they play and what they heard. Since the first thing the student can play correct and clear, it must be the correct understanding, they can listen to the difference while demonstrated by the teacher, to know and understand the meaning, to imagine and idea of the sound. When the student have a basic understanding in the certain level, when they play, they should have the idea about what they play and what the teacher demonstrated and compared about the similar or difference. At least they can responsive with the teacher that means they understood but did not yet perform, did not control the weight

of finger, in this area, the teacher will find out the technical and other exercise as a supplement for them.

The problem in articulation teaching

1. The personal problem of the student such as age/perceivable/anatomy etc.
2. The problem of communication relay from the teacher to the student.

The solution in case of problem in articulation teaching

In case of the major of personal problem is the anatomy such as the limitation of short finger or contracted while playing. The teacher will find out the appropriate method to practice according to individual student, gradually adjust and improving which the teacher must be patience and calm to spend more time for the student. All this method of teaching, the explanation relay to the teacher, the selection of suitable textbook, lesson and exercise will be deciding from the experienced of each teacher individually.

Regarding the explanation and communication of the teacher, if the teacher did not clearly explain or missing the purpose. Some teacher have a lot of skill in playing piano but lacking of relaying then the student will be understanding incorrectly, therefore, if the teacher can perform very good and have a good knowledge of each level, the relay of knowledge must good enough too.

Textbook/Education Tool/Exercise

Major of the textbook in the basic level will be comprising with the teaching and the primary explanation together. The student will be learn together with the song but the supplement of imagination help a full picture clearly such as the selection of using A Dozen a day for this level student since the illustration will help the student about seeing and thinking what they practice and compare with the thing, make more understanding.

For the big student, the concentrate of finger movement and the weight control such as Junior Hanon or Hanon or Czerny will not be hard for the capable and will help them about the finger control while playing articulation as well as a good coordination between right and left hand together.

Suggestion

In the basic level teaching, a good basic is quite important. The teacher in this level must be a high responsibility, must be a good psychology, know about their student, encourage them for self-confidence, since the good playing of articulation have no any measurement indicator. There is no what kind of playing is right or wrong, and the same song need no similar technical always. But the teacher should teach them about the mark, so they have the picture and idea what the sound is like and help them play it out, because the playing of articulation is from inner, mind and always thinking not only technical.

The most important in teaching is emphasis and suggestion, since the students in this level have a limitation of age, years, communication, anatomy etc. He or she did not understand yet and did not perform in the first time or understood, but saw it without doing it. The teacher should pay a lot of attention and add up more experience gradually thereafter, they can do it once they found, and the teacher should find out the additional knowledge about the other technical and new skillful to recommend them, since the skilled student but if the teacher did not find out the new knowledge for them, then the student did not develop their skill.

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The important of articulation teaching

The playing of articulation is the story about voicing, to choose about the difference voices like talking. We are not talking word by word and we are not talking in the same word always. It will be a tempo, rhythm, punctuation, short-long,

continuuous, connection and accent voice for the meaning in talking. The express of feeling to relay very clear like teaching the student to speak clearly and obviously.

The content of articulation.

1. Legato means play from one note to another note.

The method of teaching

The way to play Legato when the sound melt down to another and did not know about the point. The student should know how to relay the weight from one note to another note like walking that we did not lift step by step but relay the weight from one step to another and proceed further.

For the basic level student, the teacher must demonstrate and let them listen and follow. Most important let them feel about music-mind, if the student did not feel, they will not achieved even follow or imitate since the student did not understand what it should be.

2. Staccato means play a cut off sound

The method of teaching

The playing of Staccato, the short or shorter sound will depend on the interpret of each song. If need shorter, it will be Staccatissimo and short will be for Detach since playing Staccato in Mozart will not short like for Batok or Debushsi which is understanding of voice for each composers since the teaching of sound is untouchable and without illustration for the student to bring back home for practicing. So what they heard is sound. It is a must to let them know and identify what they are learning about, how is the sound, how can we do to get this kind of sound, so they can practice at home.

For the basic level student, The playing of Staccato majority started from the big muscle before small muscle practicing like finger, it must be contracted when play. The playing of Staccato is not the movement of up and downward direction. The finger will play major role in spring up and using muscle of lower part of forearm.

Accent is the emphasis to build the accent sound. The hammer will speed up to hit at the string for the difference sound. If the hammer made the same velocity,

the sound will be the same. If requires accent on any note, the action of hammer must be quicker therefore, the anatomy of the student and the movement of finger to attack to the keyboard must be quicker. Mostly play with their hand to let them feel about it, both normal and with accent or talk with various difference voices and after playing the accent then released without contract and do not use word “press” since press mean powerful of pressing caused of contract. So the note with accent have a stronger sound than surrounding notes.

3. Tenuto means accent and press the full value

The method of teaching

When touching and finger remain for full value sound. The most important is thinking about moving note, it is feeling. When playing, imagine about the sound and go further for the next note such as dooooooreeeee, looking forward to the way to go.

4. Marcato means the mark for special area in the song or the thicker part than accent

The method of teaching

To play differently with the accent showed in the song, the teacher and student will be agree in concurrence about the thickness sound between mark and accent by considering at the characteristic of the song and other factors as the way to teach by talking and playing to the student.

5. Slur means It is the falling of weight and the practice of dropping weight to the gravity of the world by laying weight down to the tip of the finger on playing the first note and playing the second note without weight. The way of weighing is down-up, someone use the word “drop-roll” or “heavy-light”

The method of teaching

The note in the mark Slur should be connected and related by every movement of hand, wrist forearm naturally. Do not concentrate only one point but continuous playing. The teacher may demonstrate and let the student listen in order to compare the various type or raise the sample of breathing in-out or exhaust with the feeling of existence.

6. Phrasing means a division of composition

The method of teaching

Similar to the speaking of continuous sentence, starting by singing cause there is not the same articulation in the phrasing, therefore the reading and singing before playing will help understanding, help in imagine of the difference from the voices and movement of the phrasing. Imagine about each swinging of a pendulum in the same radius. The playing of phrasing is not a voice making but it is the knowledge insert.

In case the student may not follow a good practicing then what should the teacher do to improve the student

Considering at the cause of practicing such as enough practice or area of misunderstand which the teacher make sure before leaving the student to practice at home, what are they practicing, how to do. Make sure that the student understood the purpose of practicing over and over again, the area of improving so that they should know the point of improving and how to correct and it is not only a quantity of practicing since it must be repeating of practicing again in the next hour.

In case the student may follow a good practicing then what should the teacher do to encourage the student

Admiring them and find out a more challenge exercise since the student can do a good job, they understand well as a good basic and capability, the teacher have to support.

The problem found in articulation teaching

If the acknowledge of the student on communication and explanation is hardly understanding. The teacher should explain with the simple word compare them to imagination and if their anatomy is not available, the posture is not quite natural, the tip of finger is not strong enough then the process of muscle developing will be applied.

The solution in case of problem in articulation teaching

The perfect playing of articulation is repeating of practice and review, improving the defected point such as the finger is not strong enough then the

appropriate exercise for the age of student will help practice the relation of a nervous system and the a contracted posture which is not naturally performance then the correction will be applied each area gradually or the malpractice of touching. Let the student touch at the hand of the teacher or the teacher play at the forearm of student to feel about the weight touching on the piano keyboard. The student needed time to understand and feeling better in changing. The teacher and student must be patience.

The confrontation of the problem and the way to find out solution for each student, the teacher must be ready to solve the facing problem, with a psychological moment and understand the nature of each student. So that the first problem if the student did not understand, the teacher will find out the suitable way to explain individually such as choosing of the simple word to see the picture and without complicated explaining. The listening-cum-practicing will go on and the anatomy of each student.

Textbook/Education tool/Exercise

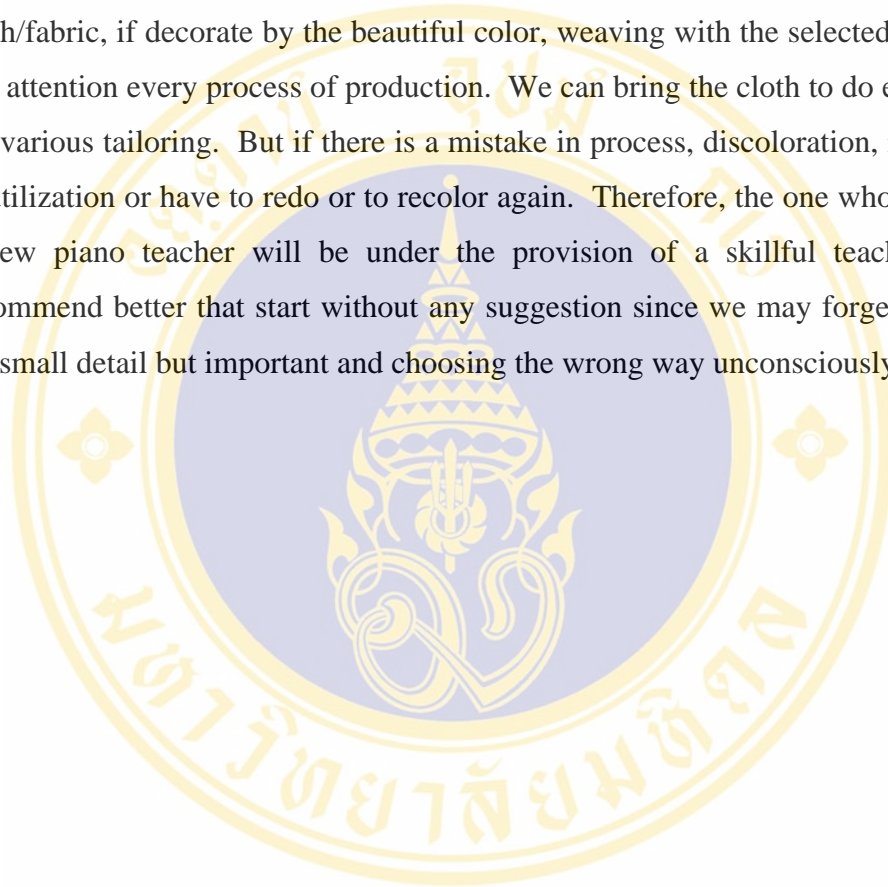
Currently major of textbook will comprising the set of learning along with the exercise together with the sequence of content suitable for each level student. But the teacher should study the chosen textbook to make more understanding or the teacher can simply adjust or apply such as the practicing of Five Finger Position and put in he articulation without any complication much and they still practice about hand position, finger control and weighing simultaneously.

Suggestion

In the teaching of articulation, the correct way for anatomy posture and the natural position will lead to the correct performance and the harmony sound. Therefore, the topmost purpose of the teaching is let the student understand the way to perform and feel about the thing to do and realize about the voice to be. Know how to use the other parts of anatomy in order to get the required voice. The teacher should know that the student is individual, perceivable difference. Some of them can do the best according to the teaching or demonstration. Some of them learn by heart or by themselves. In this case, the teacher will gather them within the frame, gradually recommend them without closing their imagination.

One another important thing is listening, teach them to learn about listening since beginning until the end of the note, and not only listen while playing and ignore the end of that note.

So the teacher must be qualified and knowledgeable enough to teach the basic level because this level is the most important, it is the basic to compare with the cloth/fabric, if decorate by the beautiful color, weaving with the selected silk in detail and attention every process of production. We can bring the cloth to do everything, to the various tailoring. But if there is a mistake in process, discoloration, it will be less in utilization or have to redo or to recolor again. Therefore, the one who started to be a new piano teacher will be under the provision of a skillful teacher who can recommend better that start without any suggestion since we may forget or overlook the small detail but important and choosing the wrong way unconsciously.



CHAPTER 5

CONCLUSION, DISCUSSION AND SUGGESTIONS

The researcher would like to study about the method of teaching of note control for the basic level student by the following purposes [1.] studying of the important of Articulation teaching [2.] studying of the method of Articulation [3.] studying the solution and education tool of the teacher by interviewing of 10 piano performance professors and the study of the contents of Articulation are as Legato, Staccato, Tenuto, Marcato, Slur and Phrasing and the researcher divided the presentation into 3 parts as follow.

- 5.1 The conclusion of research
- 5.2 The discussion of result
- 5.3 The suggestion

The presentation will be contented by the following heading

1. The important of Articulation teaching
2. The method of Articulation teaching
3. The solution and the tool of education teaching

5.1 The conclusion of research

According to the studying of the Articulation teaching for the basic piano student, the researcher analyzed and concluded of the piano teaching by 4 types considerably as follows: Criticism, Demonstration, Analysis, Inspiration which is analyzed from the interviewing of more than 10 years experienced and qualified piano teacher included the university lecturer too.

The result of interviewing will be analyzed and summarized the pattern and method of the teaching, the degree and technical of teaching by the following list.

5.1.1 The important of Articulation teaching

Ajan Wisuthisom Rungin said that it is the part of playing which is important, its differed on each era, the performance of Articulation for each era will be differ as well and the playing of difference Articulation will disclosed the era of that song and the harmony of song will not a note playing only.

Ajan Pawanchai Suwantangka said that the mark and symbol indicated the character of that note individually, make the melody song, colorful and style and character different, make the color tone of song and the player will communicate and relay the same meaning as per requirement of the song composer.

Asst. Prof. Parnjai Julaphan said that the way to communicate about the note and phrasing to be clear and differ according to the requirement of the song composer which is the most important because it is the essential basic to play each song with the various feeling and the various feeling came from the clearness and different of playing technical Articulation from each note and phrasing and the technical will be taught at the beginning

Ajan Suda Panomyong said that in order to relay the better meaning of song as per requirement of the song composer, apart from the correct reading and correct note playing, correct tempo, loudness-lightness, etc. The melody will not be completed if lacking of the details of note.

M.R. Vilaikanya Vichaidit said that the way to perform the needed note and difference according to the requirement of the song composer make the harmony of song, and the correct teaching, what Articulation are for the era, what type of song, what is the interpretation or the communication of song will not be achieved.

Ajan Asayuth Jamroon said that one of the element found in the note except the high-low of note level, The full value of note, the velocity of song, the feeling of song, all these factors will communicated more perfection of song.

Dr. Chanida Tangdechahiran said that the way to communicate the note and phrasing to be clear and differ based on the requirement of the song composer is the most important and the essential basic to play each song with the various mood.

Dr. Napanant Chanorathaikul said that the method of touch and release to push the performance more variety, the indicator of note meaning, short-long apart from high-low sound, loudness-lightness. The teaching of why and for what, the meaning will makes more dimension in the playing, more interesting and more perfection.

Ajan Pimchanok Suwanthada said that it is the important skill if without clear and difference accent, it will not communicate as wish, similar to the speaking, if the voice is not clear and you can not understand the requirement.

Dr. Treethip Kamolsiri said that it is the way of voicing, the selection of using various voices, similar to speaking, the speaking is not word by word and not the same in every word, it must be a tempo, a punctuation, a short-long, a continuous, a connection of voice, emphasize of word and voice for the meaning, the expression for clearly relay like teaching the people to speak clearly and obviously.

5.1.2 The method of Articulation teaching

Legato

Ajan Visutthisom Rungin applied the following method [1.] the student demonstrate [2.] explain the meaning [3.] the teacher repeat the demonstration again for the sample to compare [4.] the student perform at the piano and let them explain about the difference between what they played and what they heard from the teacher.

Ajan Pawanchai Suwantangka applied the following method [1.] explain the meaning [2.] raise the sample for the student to follow by the walking and observe each step. [3.] the student perform at the piano.

Asst. Prof. Parnjai Julaphan applied the following method [1.] raise the sample for the student to follow by holding the pencil and alternate to each finger respectively [2.] explain the meaning [3.] perform at the piano.

Ajan Suda Panomyong applied the following method [1.] the teacher demonstrate and let the student listen [2.] the student express the idea [3.] explain the meaning [4.] the student imagine of sound [5.] the student perform with piano [6.]

suggestion the technical performance of Rotary movement [7.] suggestion of the practice with musical mind and communicate out.

M.R. Vilaikanya Vichaidit applied the following method [1.] explain the meaning [2.] raise the sample for the student to follow by the walking and the observation of each stepping [3.] perform at the piano.

Ajan Asayuth Jamroon applied the following method [1.] to learn about the mark and symbol [2.] to explain the meaning [3.] the teacher and student shared the idea of the being voice and the way to play together [4.] the teacher demonstrated various samples to compare and the sample of speaking or drawing many pictures lay together [5.] the student perform at the piano.

Dr. Chanida Tangdechahiran applied the following method [1.] explain the meaning [2.] raise the sample for the student to follow by singing [3.] the teacher demonstrate together with the suggestion of playing [4.] the student perform at the piano.

Dr. Napanant Chanorathaikul applied the following method [1.] explain the meaning [2.] the teacher demonstrate and raise the sample to compare about the long and short sound [3.] the student perform at the piano [4.] suggestion the way to play and focus on hand positioning and the control of finger.

Ajan Pimchanok Suwanthada applied the following method [1.] explain the meaning [2.] the teacher demonstrate and compare about the continuous and cutoff sound [3.] the student perform at the piano [4.] the teacher focus at the good hand positioning and the finger playing with feeling.

Dr. Treethip Kamolsiri applied the following method [1.] explain the meaning [2.] raise the sample together such as the speaking, the walking [3.] the teacher demonstrate and let the student see and listen, focus them on listening [4.] the student perform at the piano.

Staccato

Ajan Visutthisom Rungin applied the following method [1.] the teacher demonstrate [2.] explain the meaning [3.] the teacher repeat demonstration and

compare [4.] the student perform at the piano and let them explain the difference between the playing of teacher and student.

Ajan Pawanchai Suwantangka applied the following method [1.] explain the meaning [2.] raise the sample for the student to follow by the jumping and observe at the floor touching then jumping up [3.] the student perform at the piano.

Asst. Prof. Parnjai Julaphan applied the following method [1.] explain the meaning [2.] the teacher demonstrate [3.] the student follow.

Ajan Suda Panomyong applied the following method [1.] the teacher demonstrate [2.] explain the meaning [3.] the student imagine [4.] the student perform at the piano [5.] suggestion of the way to play and selection of other technical [6.] the teacher demonstrate.

M.R. Vilaikanya Vichaidit applied the following method [1.] explain the meaning [2.] the teacher demonstrate [3.] the student follow.

Ajan Asayuth Jamroon applied the following method [1.] let them know about the mark and symbol [2.] explain the meaning [3.] the teacher and student shared the idea about the possible sound and the way to play together [4.] the teacher demonstrate and raise many sample to compare [5.] the student perform at the piano.

Dr. Chanida Tangdechahiran applied the following method [1.] let them know about the mark and symbol [2.] explain the meaning [3.] raise the sample form the student's imagination such as the jumping [4.] the teacher demonstrate and let the student listen and compare [5.] suggest the way to play [6.] the student perform at the piano.

Dr. Napanant Chanorathaikul applied the following method [1.] explain the meaning [2.] the teacher demonstrate and raise the sample to compare about the long and short sound [3.] explain the way to play [4.] the student perform at the piano.

Ajan Pimchanok Suwanthada applied the following method [1.] explain the meaning [2.] the teacher demonstrate and compare about the long and short sound [3.] suggestion the way to play by demonstration [4.] the student perform at the piano.

Dr. Treethip Kamolsiri applied the following method [1.] explain the meaning [2.] raise the sample such as the speaking, the walking [3.] the teacher demonstrate and let them listen, focus them on listening [4.] the student perform at the piano.

Tenuto

Ajan Visutthisom Rungin applied the following method [1.] the teacher demonstrate [2.] explain the meaning [3.] the teacher repeat demonstration and compare [4.] the student perform the piano and let them tell about the difference between the playing of student and teacher.

Ajan Pawanchai Suwantangka applied the following method [1.] explain the meaning [2.] raise the sample for the student to follow such as the singing of note do re me fa sol by the condition that breathing quick in every connecting note singing [3.] the student perform at the piano.

Asst. Prof. Parnjai Julaphan applied the following method [1.] explain the meaning [2.] the teacher demonstrate at the student's forearm in order to let them feel about the weight of pressing [3.] the student follow.

Ajan Suda Panomyong applied the following method [1.] the teacher demonstrate [2.] explain the meaning [3.] the teacher demonstrate repeatedly [4.] the student imagine [5.] the student perform at the piano [6.] suggest the way to play with musical mind and communicate out.

M.R. Vilaikanya Vichaidit applied the following method [1.] explain the meaning [2.] the teacher demonstrate [3.] the student follow.

Ajan Asayuth Jamroon applied the following method [1.] let them know about the mark and symbol [2.] explain the meaning [3.] the teacher and student share the idea about the possible sound and the way to play together [4.] the teacher demonstrate various sample to compare such as full, clear or accent speaking [5.] the student perform at the piano.

Dr. Chanida Tangdechahiran applied the following method [1.] let them know about mark and symbol [2.] explain the meaning [3.] the teacher demonstrate both with and without mark and symbol for them to compare [4.] the student imagine about the existing sound [5.] the student perform at the piano.

Dr. Napanant Chanorathaikul applied the following method [1.] explain the meaning [2.] the teacher demonstrate both with and without mark or symbol to compare [3.] the student perform at the piano.

Ajan Pimchanok Suwanthada applied the following method [1.] explain the meaning [2.] the teacher demonstrate in order to compare between with and without mark and symbol [3.] the student perform at the piano

Dr. Treethip Kamolsiri applied the following method [1.] explain the meaning [2.] the teacher demonstrate for them to see and listen, focus at the listening. [3.] the student perform at the piano, play it with the feeling.

Marcato

Ajan Visutthisom Rungin applied the following method [1.] the teacher demonstrate [2.] explain the meaning [3.] the teacher repeat the demonstration in order to compare [4.] the student perform at the piano and tell about the difference between the playing of student and teacher.

Ajan Pawanchai Suwantangka applied the following method [1.] explain the meaning [2.] raise the sample for student to follow by the singing or the speaking [3.] the student perform at the piano.

Asst. Prof. Parnjai Julaphan applied the following method [1.] explain the meaning [2.] the student perform at the piano.

Ajan Suda Panomyong applied the following method [1.] explain the meaning [2.] the student imagine in mind [3.] the student perform at the piano [4.] suggest the way to play with musical mind and communicate out.

M.R. Vilaikanya Vichaidit applied the following method [1.] explain the meaning [2.] the student perform at the piano.

Ajan Asayuth Jamroon applied the following method [1.] let them know about the mark and symbol [2.] explain the meaning [3.] the teacher and student share the idea about the possible sound included the way to play [4.] the teacher demonstrate various sample to compare such as the speaking with louder voice. [5.] the student perform at the piano.

Dr. Chanida Tangdechahiran applied the following method [1.] let them know about the mark and symbol [2.] explain the meaning [3.] the teacher demonstrate to compare between with and without mark and symbol [4.] the student imagine about the existed sound [5.] the student perform at the piano.

Dr. Napanant Chanorathaikul applied the following method [1.] explain the meaning [2.] the teacher demonstrate to compare between with and without mark and symbol [3.] the student perform at the piano.

Ajan Pimchanok Suwanthada applied the following method [1.] explain the meaning [2.] the teacher demonstrate in order to compare between the voice with and without mark or symbol [3.] the student perform at the piano.

Dr. Treethip Kamolsiri applied the following method [1.] explain the meaning [2.] the teacher demonstrate for them to see and listen, focus at the listening [3.] the student perform at the piano and play with the feeling.

Slur

Ajan Visutthisom Rungin applied the following method [1.] the teacher demonstrate [2.] explain the meaning [3.] the demonstrate again and compare [4.] the student perform at the piano to tell the difference between the playing of student and teacher.

Ajan Pawanchai Suwantangka applied the following method [1.] explain the meaning [2.] raise the sample for the student to follow by the condition to take a breath after two notes singing and the first louder than the second [3.] the student perform at the piano.

Asst. Prof. Parnjai Julaphan applied the following method [1.] explain the meaning [2.] the teacher demonstrate [3.] the student follow.

Ajan Suda Panomyong applied the following method [1.] the teacher demonstrate [2.] explain the meaning [3.] the teacher demonstrate again [4.] the student perform at the piano [5.] suggest the way of playing [6.] suggest the way to play with musical mind and communicate out.

M.R. Vilaikanya Vichaidit applied the following method [1.] explain the meaning [2.] the teacher demonstrate [3.] the student follow.

Ajan Asayuth Jamroon applied the following method [1.] let them know about the mark and symbol [2.] explain the meaning [3.] the teacher and student share the idea about the possible voice included the way of playing together [4.] the teacher demonstrate [5.] the student perform at the piano.

Dr. Chanida Tangdechahiran applied the following method [1.] let them know about the mark and symbol [2.] explain the meaning [3.] the teacher demonstrate and recommend the way of playing [4.] the teacher demonstrate again [5.] the student perform at the piano.

Dr. Napanant Chanorathaikul applied the following method [1.] explain the meaning [2.] the teacher demonstrate and recommend the way of playing [3.] the student perform at the piano.

Ajan Pimchanok Suwanthada applied the following method [1.] explain the meaning [2.] the teacher demonstrate and let the student listen.

Dr. Treethip Kamolsiri applied the following method [1.] explain the meaning [2.] explain the movement and direction of note [3.] the teacher demonstrate various sound for the student to compare [4.] the student perform at the piano and focus about the feeling.

Phrasing

Ajan Visutthisom Rungin applied the following method [1.] the teacher demonstrate [2.] explain the meaning [3.] the teacher repeat the demonstration the sample to compare [4.] the student perform at the piano and tell about the difference between the playing of student and teacher.

Ajan Pawanchai Suwantangka applied the following method [1.] explain the meaning [2.] raise the sample for the student to practice by singing [3.] the student perform at the piano.

Asst. Prof. Parnjai Julaphan applied the following method [1.] explain the meaning [2.] the teacher demonstrate [3.] the student follow.

Ajan Suda Panomyong applied the following method [1.] analyze [2.] suggest the way to play [3.] the teacher demonstrate [4.] the student perform at the piano [5.] suggest the way to play with musical mind and communicate out.

M.R. Vilaikanya Vichaidit applied the following method [1.] explain the meaning [2.] raise the sample for the student to practice by the singing [3.] the student perform at the piano.

Ajan Asayuth Jamroon applied the following method [1.] let them know the mark and symbol [2.] explain the meaning [3.] the teacher and student share the idea about the possibly sound included the way to play [4.] the teacher demonstrate by raising the sample to compare such as the speaking or the singing [5.] the student perform at the piano

Dr. Chanida Tangdechahiran applied the following method [1.] the student practice by the singing [2.] the teacher explain the meaning [3.] the teacher demonstrate [4.] the student perform at the piano.

Dr. Napanant Chanorathaikul applied the following method [1.] explain the meaning [2.] the teacher demonstrate [3.] suggest the way to play [4.] the student perform at the piano.

Ajan Pimchanok Suwanthada applied the following method [1.] explain the meaning [2.] the teacher demonstrate and let the student view and listen [3.] let the student sing and know how to breath [4.] the student perform at the piano.

Dr. Treethip Kamolsiri applied the following method [1.] explain the meaning [2.] let the student sing before playing.

The problem found in the Articulation teaching for basic level

Ajan Visutthisom Rungin found the following problem that the student is aware but did not follow.

Ajan Pawanchai Suwantangka found the following problem that the ignorant of comply the mark and symbol correctly.

Asst. Prof. Parnjai Julaphan found the following problem [1.] The student did not understand the purpose, and see no important [2.] the student did not notice and interest to follow the mark, ignorant.

Ajan Suda Panomyong found the following problem [1.] play without listening and without musical mind [2.] the restriction of anatomy.

M.R. Vilaikanya Vichaidit found the following problem that the selection of practice is not correct including the sitting positioning, the position of hand and finger.

Ajan Asayuth Jamroon found the following problem that the missing of practice regularly.

Dr. Chanida Tangdechahiran found the following problem [1.] the student neglect to perform [2.] the teacher did not emphasis on teaching primarily.

Dr. Napanant Chanorathaikul found the following problem [1.] the student understand but did not perform [2.] the student did not understand the difference between performance and existing sound [3.] lacking of practice regularly.

Ajan Pimchanok Suwanthada found the following problem [1.] the age of acknowledge [2.] the choice of method for teacher to communicate.

Dr. Treethip Kamolsiri found the following problem [1.] the communication perceivable [2.] the restriction of anatomy.

The solution in case of problem in Articulation teaching

Ajan Visutthisom Rungin found the following solution [1.] the teacher will explain about the era of each song and the character of the song [2.] practice the technical of hand position, the control of finger and the correct performing [3.] add up the degree depend on the era.

Ajan Pawanchai Suwantangka found the following solution [1.] isolate practicing of Articulation accurately and use the same method to repeat over and over

again for their understanding, thinkable and perform by themselves [2.] demonstrate them by playing with and without Articulation for the student to listen and understand about the difference melody [3.] the teacher must repeat the playing but overact at the same phrasing in the nearest time.

Asst. Prof. Parnjai Julaohan found the following solution [1.] apart from explaining, the demonstration is a must for the student [2.] leave time for practice regularly and pay more attention.

Ajan Suda Panomyong applied the following solution [1.] physically, looking for a supplement exercise, recommend the practice and practice regularly [2.] listening, teaching from the basic level and add up the experience of various hearing [3.] let the student show their idea.

M.R. Vilaikanya Vichaidit found the following solution that raising the sample and demonstrate.

Ajan Asayuth Jamroon found the following solution [1.] explain the important to comply the Articulation [2.] look for the exercise for controlling of finger and muscle in order for the better command of finger.

Dr. Chanida Tangdechahiran found the following solution [1.] explain the important to comply the Articulation [2.] the teacher demonstrate the song with and without Articulation [3.] explain the method of teaching and communicate with the student with the simple and uncomplicated word.

Dr. Napanant Chanorathaikul found the following solution [1.] teaching the student to hear what they play since they should know what they play and how to improve and the way to teach them how to listen, let them listen from beginning to the end and the last of the end of that sound as well [2.] practice more about the other technical in order to help control the finger to practice Articulation more harmony and interesting.

Ajan Pimchanok Suwanthada found the following [1.] in case of restriction in anatomy, looking for the way of practice to help development of the student [2.] looking for the suitable exercise for the age of the student [3.] explain the way of

teaching and communicate with the student by the simple and uncomplicated word [4.] demonstrate the way to play.

Dr. Treethip Kamolsiri found the following solution [1.] more practice repeatedly, improve the missing point [2.] find out the suitable exercise for the age of student [3.] demonstrate or touching the student to let them feel about the weight [4.] explain the way of teaching and communicate with the student by the simple and uncomplicated word [5.] practice of the way to listening.

Textbook/The education tool/The exercise

Ajan Visutthisom Rungin recommend the following that selected and opined that the exercise book of Czerny which is easy select to suit with the level of student individually such as basic level, the first book will short chapter and gradually explain and related together.

Ajan Pawanchai Suwantangka recommend the following [1.] use the course of the textbook provided by the institute because the institute will be selected and recommended appropriately and the textbook will be gradually listing the content of learning and the relation of content [2.] additional is body, ready to use, observe our foot, hand, wrist to use them efficiently before look for the supplement exercise which is the second priority [3.] if the song in textbook is adequate of learning or revise for Articulation, the teacher will look for the supplement of Articulation song or exercise which is suitable for the level of note and difficulty of the student.

Asst. Prof. Parnjai Julaphan recommend the following [1.] the textbook for the basic level will be setting up of the learning content together with song and other technical [2.] may be add up the practice of finger for the strong muscle, it will be the easy exercise such as the movement of Five Finger Position or for the student who have the strong finger and good control, let them play Junior Hanon or an easy Czerny.

Ajan Suda Panomyong recommend the following [1.] Joan Last Freedom's Technic [2.] Frances Clark's Musical Finger and Piano Technic [3.] study in the other learning book.

M.R. Vilaikanya Nichaidit recommend the following [1.] Hanon, Czerny, etc.[2.] the lesson [3.] the teacher initiate but focus and pay special attention in the detail.

Ajan Asayuth Jamroon recommend the following that the basic level will be found in the lesson and practice from the textbook or found a very clear Articulation from the song Sonatina or not so hard chapter from Hanon and add up the Articulation from Czerny as well.

Dr. Chanida Tangdechahiran recommend the following that the lesson have the exercise together with the learning content. The additional will be focused on the practice of finger in order to control as per requirement and good result of articulation playing. It will be an easy exercise as a Legato note with five fingers position for practicing and if the student develop their progress, the teacher have to find out the appropriate exercise for them, may be use Junior Hanon.

Dr. Napanant Chanorathaikul recommend the following that the practicing of Articulation will be in every used book, the additional suggestion is practice one by one separately or general technical practice book.

Ajan Pimchanok Suwanthada recommend the following [1.] the textbook for the basic level have a teaching and explaining the basic together, the student will learn together with song [2.] addition their imagination for a clear picture such as choose A Dozen a day with them. The illustration will assist them to compare to what they play for an easy understanding [3.] for the big student, the focus of finger practice, the weight control such as Junior Hanon or Hanon or Czerny in an easy chapter will help the control of finger and the playing of Articulation better and help a good coordination of left and right hand playing together.

Dr. Treethip Kamolsiri recommend the following [1.] presently textbook is the education setting together with exercise and listing the content fit for each level student but the teacher should studied well on that textbook before teaching [2.] the teacher can easily improve or apply by their own such as the practice of Finger position and put Articulation but without complicated and as well practice of hand position, the control of finger and weighting together.

5.2 The discussion of result

5.2.1 The important of Articulation teaching

The playing of Articulation is the important part of piano. It is a detail of the note according to the stipulation of mark and symbol which is created more harmony of song and the playing of Articulation clearly and differently communicated the era of the song, interpretation of the meaning and the character of the song which is communicated and relayed the mood of song directly to the requirement of the song composer.

5.2.2 The method of Articulation teaching

The teacher provided the method of teaching by selecting the beginning of the content by the following heading.

1. To know about the mark and symbol
2. Explain the meaning and raise the sample supported the explanation such as the teacher play the sample for the student to listen or let the student sing the phrasing to explain the meaning or look for the learning related affair etc. however, the student did not perform at the piano at the time being.
3. The teacher and student exchange the idea the way of thinking and trying to find out the source sound by playing.
4. The student perform at the piano after understand about those meaning where the acknowledgement and performance will be difference such as acknowledged but did not perform or performed but did not understand the meaning and the method. In this case please go back to heading no. 1 where the teacher will raise more variety of sample.
5. The teacher demonstrate for the student to compare about viewing and hearing.
6. The student criticize between the playing of student and teacher whether similar or difference or even which is the nearest one. In this case, the student will understand the way to listen and think in order to play very similar. The more important is the practicing at home will not be a malpractice.

7. Find out the supplement exercise for that heading before access into the lesson or bringing only the important part of practicing for the student to perform at the piano.

Apart from the method of demonstration, analysis, criticize and aspiration, for more achievement will be recorded each learning hour for the teacher and student to learn about the development of each learning hour and bring about to improve the faultiness as well as to know the frame time of learning for each heading.

5.2.3 The solution and the tool of education teaching

In case the student may not follow a good practicing then what should the teacher do to improve the student.

1. Improve immediately, tell them they have done wrong then explain again.
2. Asking the student why they did not follow then solve the problem to the point such as if they did not understand, raise many variety sample and let them responsive in order to see how much they can understand, most important is the student must understand about the theory too.
3. Demonstrate again with more sample, let the student look at the way of playing and the result of voice. Let the student compare about the nearest voice and let them observe the movement of finger, hand and wrist not only explaining because the student will be bored.
4. Using the comparison between the Do and the Don't without any admiring or blame firstly, leading the student to think about the listening and performing.
5. Let the student practice by thinking of their own, if they did not follow then the teacher will repeat the demonstration and let the student follow.
6. If the student did not follow because of restriction of anatomy, the teacher must add up the skill by the exercise for each learning hour gradually.
7. Additional practice regularly and understand how to play the song with its era.

5.2.4 In order to let the student perform after the demonstration of the teacher.

The teacher should observe the way the student choose to play, let them follow on the correct basis and rule.

5.2.5 In case the student may follow a good practicing then what should the teacher do to encourage the student.

5.2.5.1 Tell them immediately, admiring them for their incentive and ask how they played.

5.2.5.2 Let them listen to what they played, if good then because of good performing, how and what. And if the student can responsive that the way they do and the way teacher admire that mean they understand how to listen and listen to what they played. Apart from only performing, the student will not only understand the way to perform but how to and the teacher must be focused that the student is always comply every time in the future.

5.2.5.3 To practice regularly in order to make sure that the student understand and perform without the warning from the teacher.

5.2.6 The problem of the Articulation teaching for the basic level student.

5.2.6.1 No-ear listening and without musical mind, that is the important for musical playing.

5.2.6.2 The physical unskillful such as the restriction of anatomy to practice the piano.

5.2.6.3 The student know about the meaning of each mark but rarely or never perform, have to urge them frequently so that the student see no important, have to remind or perhaps ignorant by neglect and only pay attention on the correct note playing.

5.2.6.4 Pay no attention on explanation by the teacher

5.2.6.5 Especially no talent in piano, case by case considerably.

5.2.6.6 The student is perceivable but did not understand at the beginning, the teacher will teach them again and follow up regularly.

5.2.6.7 The student learned from the other place and addicted in malpractice or misunderstanding such as use the wrong finger, the finger pressing, the finger weighting, the hand positioning, the sitting, all of these will effected to the voice and the way of Articulation playing correctly and harmoniously.

5.2.7 The solution in case of problem in Articulation teaching.

5.2.7.1 Explain the important to follow the Articulation because the more difficult for the song is the more complicated of Articulation.

5.2.7.2 Explain the era of the song, what is the characteristic of the song composer and the way to play the Articulation to fit with the song.

5.2.7.3 Practice of the Articulation of note in that song separately, using the method of repeatedly for the understanding of the student, let the student think and do it by their own or the teacher demonstrate between the normal and with Articulation for listening and understand about the difference melody, if they did not follow, the teacher repeat again in overact at the same phrasing in the same time.

5.2.7.4 Monitor the way of using the finger, the finger pressing, the finger weighing, the hand positioning, the sitting, all of these will be effected to the possible voice and the way to play Articulation.

5.2.7.5 Compare the way the student and the teacher play, which one is a melody or difference.

5.2.7.6 The problem of physical, the teacher will tell the student about their restriction and the teacher find out the exercise, the method of practice and the important suggestion is to practice regularly.

5.2.7.7 Practice regularly and patience, the practice of finger control and muscle will help better control of finger/wrist/forearm by additional the practicing of Scale and Arpeggio in order to move the finger accurately, the technical of hand position, the control of finger, a really correct performing and not the only finger and then add up the degree according to the era gradually.

5.2.7.8 Raise the sample and demonstrate for more understanding.

5.2.7.9 The most important is the teacher must be qualified and always add up the knowledge because the teacher is the idol of the student.

5.2.7.10 Teaching of the way to listen at the beginning, the teacher always fill up the experience of listening to the student, let them listen to many type and let them exchange their idea to observe the understanding of the student since when they listen and classify then the understanding of playing with musical mind will be communicated from the playing voice to hear.

5.2.8 The textbook/the tool of education/the exercise

For the textbook in the basic level, there will be a content listing by the heading of continuous and the supplement of exercise together with the lesson. But the additional practice is the practicing of finger because the strong and controllable finger will lead the Articulation to the harmony and the natural movement. The practice of the finger will be easily applied such as the practice of Legato for five finger first etc. and if achieved more skill then look for the exercise consistent of the age of the student and textbook such as A Dozen a day, Joan Last's Freedom Technic, Frances Clark's – Musical Finger and Piano Technic, Hanon, Czerny or Sonatina which will be found Articulation clearly and the other case study from the textbook.

5.3 Suggestion

From the research

1. The teacher should pay the attention of Articulation teaching together with note teaching and teach the student to realize about the important of Articulation.
2. The teacher should teach about the hand positioning, the note pressing finger, the difference between using finger and weighing and the important of the position of wrist, forearm, elbow and shoulder including the sitting position.
3. The teacher look for the new method to the student and let them learn with exciting and willing to learn.
4. The teacher should teach the student how to think by their own and perform without the warning including the practicing at home.
5. The teacher should find out the other education tools suit for the age of the student and level, especially with the content or method to practice with Articulation.
6. The teacher should communicate and explain by the simple and uncomplicated word.

7. The teacher should recorded every teaching hours in order to aware the problem and find out the solution both the student and teacher.

8. The teacher must look for the additional knowledge and develop, always study the new education in order to improve the method of teaching.

9. The teacher must pay attention and teach the Articulation with the correct content and method and without neglect to improve when the student did not perform or malpractice.

10. The teacher must teach the way of listening from the beginning, add up the experience of listening to the student in order to know what they or the other play, listen and compare to what they listened.

General Recommendation

The teacher should have the psychology of teaching and the responsibility of duty, care for the career and pay attention to the teaching of basic level because it is the important basis to learn more in the superior level, with the uncomplicated, easy understand word and method of explanation and choose the method to suit with the nature of each student including the patience and calm to wait for the practicing of student and achieved in each time.

For the studio that has many teachers, the seminar of the method of teaching, the content to learn in each level to the same direction and always support the opportunity of the teacher's affair involve in the musical in order to make more skill and new knowledge.

Est0ablish the student to dare to present and duty responsibility to perform in order to build up the discipline to set time for practice regularly.

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The form of interview of the piano teacher for basic level

The purposes

1. To study the suggestion of articulation teaching
2. To study the articulation method of teaching
3. To study the solution and teaching tool of the teacher

The way of interview divided into 3 parts as follow

Part no. 1 The personal data of interviewer

Part no. 2 The data of articulation teaching

Part no. 3 The problem, obstruction, conception and suggestion

Part no. 1 The personal data of interview

Name.....Surname.....Age.....years old

Working Office.....Position.....

The musical Education Certificate

Bachelor Degree.....Major.....

Master Degree.....Major.....

Doctorate.....Major.....

Experienced of piano teaching.....years

Level of teaching presently.....

Date/month/year of interview.....Place.....

Part no. 2 The data of method of articulation teaching

The important of articulation teaching for basic level.....
.....
.....

The content of articulation learning in basic level

Legato

The meaning.....

The method of teaching.....

Staccato

The

meaning.....

The method of teaching.....

Slur

The

meaning.....

The method of teaching.....

Tenuto

The

meaning.....

The method of teaching.....

Marcato

The

meaning.....

The method of teaching.....

Phrasing

The

meaning.....

The method of teaching.....

Education

Tool/Textbook/Song/Exercise.....
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.....

In case the student may follow a good practicing then what should the student do to encourage the student.....
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In case the student may not follow a good practicing then what should the teacher do to improve the student.....
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Part no. 3 The problem, obstruction, conception and suggestion

The problem found in articulation teaching of basic level.....
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How to cope with, incase of problem and obstruction in articulation teaching of basic level.....
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The other recommendation.....
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