Prestieesci Research Review

A STUDY TO ANALYSE METHODS FOR INNOVATIVE PEDAGOGICAL APPROACHES FOR PIANO INSTRUCTION IN ART COLLEGES

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ABSTRACT

A growing number of people throughout the world are beginning to see the significance of systematic education and music pedagogy. Piano lessons have the potential to bridge the gap between the non-professional piano teaching sector and the academic world since they are based on instruction that is well-informed, and research based. Additionally, the research explores the possible influence that these assessments of adequacy of their training in piano skills may have on the manner in which they use various piano talents when teaching in the classroom. The questionnaire that was developed by the researcher encompassed a total of twelve different functional piano abilities. These skills included improvisation, sight reading, accompaniment, performing piano repertoire, composition, score consuming literature, methods, melodic progressions, harmonisation, transposition, and modulation. Through the use of quantitative data, this research investigates the connections that exist between music education and virtue, human beings, mental health, cognitive growth, and inventive problem-solving. These findings provide greater validity to the idea that kids' exposure to music considerably boosts their general competency. The quantitative assessment of the linkages between music education and a range of talents that was conducted in this research adds more credibility to the idea. The gaps that were produced by the absence of a quantitative study of the teaching of music in prior studies are filled by our work, which also gives essential suggestions for how universities should enhance their engagement, curriculum creation, and evaluation in this subject. Through the use of comparisons with group piano teaching in Malaysian educational settings, this was investigated in light of the best practices that are now accepted across the world.

Keywords: Education, University and College, Piano Pedagogy, Students.

INTRODUCTION

Education forms an inextricable relationship between the development and direction of global communities. One of the most important aspects of this is music education, which can be characterised as a process that is shaped by the experiences of teachers and adheres to a predetermined curriculum that is provided in a manner that is both deliberate and systematic. The teaching of music, on the other hand, calls for preparation that is precise and an approach that is consistent and concentrated. It is said that in order to assist students in improving their technique and musicality, it is necessary to have a structured curriculum that is supported by experienced teachers who have a positive character (Ge, 2024). Furthermore, according to studies, instrumental training is considered to be a vital component of music education since it serves a variety of purposes, including the enrichment of a person's musical knowledge and the enhancement of their ability with an instrument. It is common for piano instruction to play a prominent role at educational institutions that maintain a structured music curriculum that places a focus on Western classical music. In addition to being the most popular major instrumental study in the conservatoires and music departments of Lincoln University College, it is also regularly found as a minor or auxiliary subject with a large number of other majors in the field of instrumental learning. As a result of taking piano lessons, one may be able to improve one’s ability to read and listen to notes, as well as their comprehension of musical form, theory, and harmony. Technical exercises and studies, the study of works by Western, global, and regional composers, an understanding of piano literature and history, and various teaching and learning strategies for the piano are all included in those courses that are included in global curriculum. It is of the utmost importance to improve piano training since it has a direct influence on the following career choices that music majors choose after graduation (Ivanova et al., 2020).

Regarding the uncertainty that surrounds the life trajectory of a musician, it is possible that it may be difficult for music students to comprehend the concept of professional advancement. Because it is a prerequisite for many of the careers that musicians often seek, such as providing private music lessons, performing professionally, and holding professorial posts at Lincoln University College and other educational institutions, understanding how to play the piano may be considered relevant. In addition to that, it is relevant to the careers of many artists' portfolios (Schiavio et al., 2021).

BACKGROUND OF THE STUDY

An investigation of the dynamic development of music education inside specialised institutions is being carried out via the examination of novel pedagogical techniques for teaching piano in art colleges. Within the context of classical frameworks, the primary emphasis of traditional piano training has been placed on technique, repertory, and performance standards. Despite the fact that these approaches have been shown to be

beneficial for fundamental training, there is a growing desire to investigate other tactics that are in line with the educational requirements of the modern day, the variety of creative expression, and the most recent technology breakthroughs. Within the context of art colleges, where creativity and interdisciplinarity are of the utmost importance, piano training has to develop in order to accommodate the many goals of contemporary students. It is possible that the use of creative methods, such as improvisation, composition, multimedia, and collaborative learning, has the potential to encourage more profound involvement, critical thinking, and artistic expression. Additionally, the options for piano teaching have been broadened as a result of technological advancements such as digital tools, virtual learning environments, and interactive music software (Yong, 2021).

Beyond the confines of the conventional studio environment, these technologies make it possible to experience customisation, accessibility, and exploration. The purpose of this research is to investigate the many approaches that are already in use and to suggest novel instructional approaches that are adapted to the specific climate of art institutions. In order to shed light on the dynamic relationship that exists between innovation and tradition in the field of music education, the inquiry consider both historical and present practices. By acting in this manner, it intends to contribute to the establishment of a curriculum for piano teaching in these institutions that is adaptable, student-centered, and forward-thinking (Zhao, 2022).

The purpose of the research

The purpose of this research is to analyse and evaluate innovative pedagogical methods for piano instruction in art colleges. The study seeks to identify and develop approaches that enhance creativity, technical proficiency, and artistic expression while aligning with the interdisciplinary and creative ethos of art colleges. This research aspires to contribute to the evolution of piano pedagogy in art colleges, ensuring it remains relevant, effective, and responsive to the needs of contemporary learners and the broader artistic landscape.

LITERATURE REVIEW

Changes in educational theory and practice are mirrored in the literature on piano pedagogy, which traces a development from classical to modern approaches. Drawing on the work of pedagogues like Carl Czerny and Heinrich Neuhaus, traditional piano training has traditionally placed an emphasis on technical excellence, repertoire development, and performing abilities (Farrington et al., 2019). While these methods provide an emphasis on structure, discipline, and classical technique mastery, they don't always allow for enough room for creative exploration or the meeting of specific artistic demands. Incorporating notions of experiential and collaborative learning,

modern educational trends place an emphasis on student-centered methods. Recognised as cornerstones of music education, improvising, composing, and reflecting techniques foster analytical thinking and creative expression. Because of the emphasis on creativity and interdisciplinary study in art schools, these approaches are a good fit for the school's philosophy. The way piano lessons are conducted has also been greatly affected by technological developments. New possibilities for participation, immediate feedback, and individualised learning have emerged with the advent of digital technologies including MIDI-enabled instruments, interactive applications, and web platforms. Such technologies may encourage creative teaching approaches, increase motivation, and make them more accessible, according to research. The possibilities for distant, self-directed, and adaptable piano instruction are greatly increased by the rise of virtual and hybrid classrooms. Integrating piano study with other subjects is a natural fit for art institutions, which prioritise holistic creative growth (Bauer, 2020).

Research Question

1. Which educational strategies are used by instructors while instructing music over the internet?

METHODOLOGY

Research design: SPSS version 25 was used to analyse quantitative data. The 95% confidence interval and the odds ratio were used to determine the direction and degree of the statistical link. At $p < 0.05$, the statistically significant threshold was declared. The researcher was using descriptive analysis to determine the fundamental characteristics of the data. The data's validity and reliability were evaluated using ANOVA.

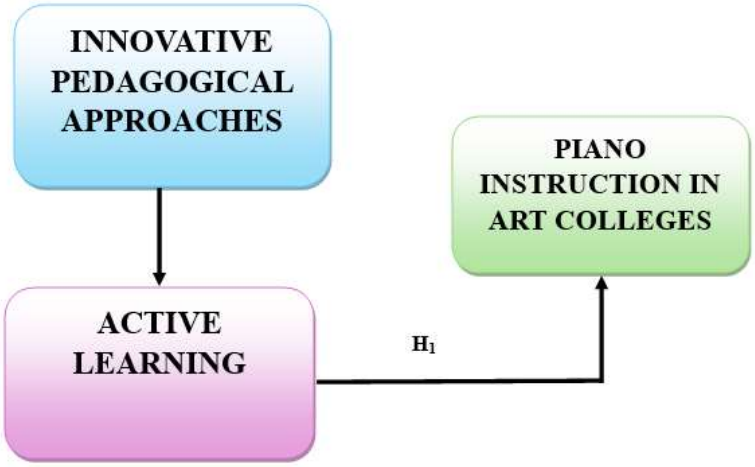
Sample: Rao-soft software was used to estimate the sample size of 390, 580 questionnaires were distributed, 480 questionnaires were returned, and lastly, 80 questionnaires were rejected owing to incompletion of the questionnaire. In the end, 400 questionnaires were used for the research.

Data and Measurement: Quantitative analysis was used to gather primary data for the research project. The survey was broken down into two sections: (a) demographic data; and (b) factor answers for both online and offline channels using a 5-point Likert scale. Researchers gather secondary data from a variety of sources, mostly the internet.

Statistical Software: For statistical analysis, SPSS 25 and MS-Excel were used.

Statistical Tools: To comprehend the fundamental characteristics of the data, descriptive analysis used. The researcher is using the logistic regression model, ANOVA, to assess the validity of the data.

CONCEPTUAL FRAMEWORK



RESULTS

- **Factor analysis:**

Factor analysis (FA) is a popular method for validating the latent component structure of a collection of measurement items. The results on the measurable variables are thought to be due to latent, or invisible, components. One such model-based method is (FA). Its primary goal is to model the interplay between observable events, hidden variables, and measurement errors. To find out whether the data is good for factor analysis, utilise the Kaiser-Meyer-Olkin (KMO) Method. evaluate the whole model and each model variable separately to find out whether sampled them enough. Statistics allow us to quantify the potential common variation across several variables. The data is better suited for factor analysis when the fraction is larger. By default, KMO returns integers from 0 to 1. A sufficient sample is one with a KMO value between 0.8 and 1. If the KMO is less than 0.6 and the sample is insufficient, corrective action is indicated. Since the authors of the study utilise a value of 0.5 for this, you'll have to apply the best judgement between 0.5 and 0.6.

• KMO When a correlation's total value is close to zero, it means that the component correlations' magnitude is larger overall. Put differently, large-scale correlations provide a significant obstacle to component analysis. “

The following are Kaiser's acceptability cutoffs:

A pitiful 0.059–0.050.

• 0.60 to 0.69 less than the mean

Normal range for a middle school student: 0.70–0.79.

With a quality point count ranging from 0.80 to 0.89.

The range between 0.90 and 1.00 is quite impressive.

Table 1: KMO and Bartlett's Test

KMO and Bartlett's Test[a]		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.987
Bartlett's Test of Sphericity	Approx. Chi-Square	6650.175
	df	190
	Sig.	.000
a. Based on correlations		

This proves that claims are legitimate when used for sampling. In order to confirm the overall significance of a correlation matrix, Bartlett's Test of Sphericity was conducted. 0.987 is the Kaiser-Meyer-Olkin Sampling Adequacy Value. It was found that the Bartlett's sphericity test has a p-value of 0.00. With a substantial test result, Bartlett's test of sphericity demonstrated that the correlation matrix is not an identity matrix.

Test for Hypothesis

Dependent Variable:

Piano Instruction in Art Colleges: Piano Instruction in Art Colleges is a specialized area of education that focuses on equipping students with technical, theoretical, and creative skills in piano performance and music theory. Here's an overview of how it is approached in art colleges, emphasizing its role, benefits, and strategies for effective teaching (Farrington et al., 2019).

Independent Variable:

Innovative Pedagogical Approaches: Conventional wisdom on how to educate students has a hard time keeping up with the changing demands of a globalised, more diverse student body. New ways of teaching provide game-changing tactics for increasing participation, critical thinking, creativity, teamwork, and the capacity for continuous

learning. Enabling a more inclusive and meaningful educational experience, these methods utilise technological breakthroughs, combine multidisciplinary viewpoints, and concentrate on student-centered learning (Ivanova et al., 2020).

- **Factors**

Active Learning: Active learning is a teaching approach that actively engages students in the learning process through meaningful activities and collaborative problem-solving. It shifts the focus from passive reception of information hands-on participation, critical thinking, and interactive discussions. This pedagogical strategy enhances comprehension, retention, and the ability to apply knowledge in real-world contexts (Schiavio et al., 2021).

- **Relationship between Active Learning and Piano Instruction in Art Colleges**

The aims of piano education in creative contexts, where self-expression and invention are vital, connect nicely with active learning methodologies, which prioritise interaction, discovery, and critical thinking. The goal of active learning in piano lessons is to get pupils more invested in the material than just playing notes. Active learning concepts are reflected in a dynamic learning environment that is created via techniques including group discussions, collaborative performances, and peer feedback. Collaboratively analysing and interpreting musical works, for instance, helps students develop their critical thinking skills and get a deeper familiarity with the repertory. Active learning is further shown in piano lessons via improvisation and composition activities. Students develop their musical intuition and creativity via these exercises, which demand them to explore, make judgements, and solve creative issues. These methods speak to the creative spirit of college-aged artists because they place more value on the creative process than on technical proficiency. Connecting active learning with piano teaching is also greatly aided by technology. Students are able to actively engage with music via the use of digital notation software, piano instruction applications, and recording devices. This allows them to autonomously evaluate their progress and explore new approaches. An all-encompassing education is further bolstered by the use of active learning in piano lessons. Students' musical ability and their potential for creative expression may be enhanced, for example, by incorporating piano practice with other art forms, such as visual arts (Bauer, 2020).

On the basis of the above discussion, the researcher formulated the following hypothesis, which was to analyse the relationship between Active Learning and Piano Instruction in Art Colleges.

H01: There is no significant relationship between Active Learning and Piano Instruction in Art Colleges.

H1: There is a significant relationship between Active Learning and Piano Instruction in Art Colleges.

Table 2: H1 ANOVA Test

ANOVA					
Sum					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	89786.440	240	5957.496	4215.837	.000
Within Groups	1194.546	159	4.797		
Total	90980.986	399			

The study's outcome is noteworthy. With a p-value of.000 (less than the.05 alpha level), the value of F, which is 4215.837, approaches significance. This means “There is a significant relationship between active learning and piano instruction in art colleges.” is accepted and the null hypothesis is rejected.

DISCUSSION

Students are better prepared for the challenges of modern art, have a more enjoyable learning experience, and develop their creativity when taught to play the piano utilising novel pedagogical approaches. Resources, the willingness to embrace a desire to blend tradition with innovation, and the ability to adapt to changing circumstances are the three most important factors that determine how successful these methods are. If art schools pay attention to these details, they may build an impactful and all-encompassing musical education program. The study's overarching goal was to discover more effective ways to teach piano at art institutions, with a focus on methods that boost students' engagement, creativity, and knowledge retention. Findings indicate that students greatly benefit from the use of technology in the classroom, namely interactive piano apps, digital audio tools, and MIDI interfaces, when it comes to visualising musical concepts and receiving rapid feedback. With the help of these tools, students may also play around with different sounds and compositions, which is perfect for today's tech-savvy students. However, challenges such as maintaining a balanced mix of traditional and new ways and ensuring that access is dispersed evenly were also noted. It was also stressed that methods that integrate diverse academic disciplines are beneficial for fostering creativity. By using methods like developing improvisation and composition, integrating visual arts or dance into piano teaching, and so on, students may create their own distinctive expression and establish connections with their

broader creative activities. Although these methods are beneficial, they need instructors with a wide variety of abilities and the ability to blend artistic liberty with technical precision.

CONCLUSION

This research shows that art college piano classes may benefit greatly from new pedagogical techniques. Educators may foster a more interactive and comprehensive learning environment by using technology, promoting cross-disciplinary cooperation, embracing student-centered practices, and integrating cultural awareness and mindfulness. These methods are in line with the creative character of art institutions since they improve technical skill while simultaneously encouraging creativity, critical thinking, and self-expression. These results highlight the necessity to modify conventional wisdom in the classroom in order to cater to the changing requirements of today's students. Adopting these tactics has many advantages, but there are also many disadvantages, such as a lack of resources, inadequate teacher training, and the need to balance tradition with innovation. For successful implementation, it is crucial to invest in teacher development, curricula flexibility, and technical resources. Finally, modern music and artistic practice have high expectations for students' ability to play the piano, and creative pedagogical techniques may greatly improve piano lessons to meet those needs. Colleges of art may produce musicians who are well-rounded enough to make significant contributions to the musical landscape if they encourage a balance between creativity, technique, and personal expression.

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