

THE RESEARCH PROJECT EVALUATING POTENTIAL NEW PEDAGOGICAL STRATEGIES FOR
MUSIC EDUCATION IN HIGHER EDUCATION

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ABSTRACT

The value of systematic education and music pedagogy is being more recognised by an increasing number of individuals all around the globe. Due to the fact that they are founded on instruction that is both well-informed and research-based, piano lessons have the ability to bridge the gap that exists between the non-professional piano teaching sector and the academic world. In addition, the study investigates the potential impact that these evaluations on the appropriateness of their training in piano abilities may have on the method in which they use a variety of piano talents while instructing students in a classroom setting. There was a total of twelve distinct functional piano skills that were included in the questionnaire that was produced by the researcher. Improvisation, sight reading, accompaniment, playing piano repertory, composition, score consuming literature, techniques, melodic progressions, harmonisation, transposition, and modulation were some of the talents that were included in this set of abilities. This study analyses the relationships that exist between music education and virtue, human beings, mental health, cognitive development, and imaginative problem-solving. The research makes use of quantitative data to investigate these connections. As a result of these results, the hypothesis that children's exposure to music significantly improves their overall competence is given more credence. The hypothesis is given greater weight as a result of the quantitative analysis that was carried out in this study project to determine the connections that exist between music instruction and a variety of individual skills. The holes that were caused by the lack of a quantitative analysis of the teaching of music in past studies are addressed by our work, which also presents vital ideas for how universities could increase their involvement, curriculum building, and evaluation in this subject.

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

Introduction

There is a connection that cannot be severed between education and the growth and development of communities all over the world. It is possible to characterise music education as a process that is influenced by the experiences of instructors and conforms to a specified curriculum that is offered in a way that is both purposeful and methodical. This is one of the most essential characteristics of this particular situation (Alosaimi, 2018). On the other hand, providing instruction in music requires preparation that is accurate as well as an approach that is constant and focused. In order to help students improve their technique and musicality, it is believed that it is vital to have an organised curriculum that is supported by experienced instructors who have a positive character. According to this theory, it is required to have a curriculum that is structured. Furthermore, studies have shown that instrumental training is regarded to be an essential component of music education. This is due to the fact that it serves a range of functions, including the increase of a person's ability to play an instrument and the enrichment of their musical knowledge. It is very uncommon for educational institutions to maintain an organised music curriculum that focusses an emphasis on Western classical music to place a significant emphasis on piano teaching as a key component of the curriculum. Additionally, it is often found as a minor or auxiliary topic alongside a great variety of other majors in the area of instrumental learning. This is in addition to the fact that it is the most popular major instrumental study in the conservatoires and music departments of Lincoln University College. One may be able to enhance their capacity to read and listen to notes, as well as their grasp of musical form, theory, and harmony, as a consequence of taking piano lessons. They may also be able to improve their ability to comprehend harmony. The courses that are included in the global curriculum include a variety of different teaching and learning methods for the piano, as well as technical exercises and studies (Fraser, 2023).

the study of works by Western, global, and regional composers, a grasp of piano literature and history, and a variety of varied techniques for teaching and learning the piano. It is of the highest significance to enhance piano instruction since it has a direct impact on the subsequent job options that music majors make when they graduate from their respective programs. On account of the fact that the life path of a musician is fraught with unpredictability, it is likely that students of music may have a difficult time understanding the notion of professional growth. Understanding how to play the piano may be considered relevant because it is a prerequisite for many of the careers that musicians frequently seek. Some examples of these careers include teaching private music lessons, performing professionally, and holding professorial positions at Lincoln University College and other educational institutions. In addition to that, it is pertinent to the careers of a great number of artists across their portfolios (Lu, 2022).

BACKGROUND OF THE STUDY

The pedagogical approaches to teaching piano at art colleges are being investigated as part of research into the dynamic growth of music education inside specialist institutions. This investigation is being carried out via the assessment of unique pedagogical methods. In the setting of classical frameworks, the major focus of conventional piano training has been on technique, repertoire, and performance standards. This has been maintained throughout the course of piano instruction. There is a growing desire to investigate other strategies that are in line with the educational requirements of the modern day, the variety of creative expression, and the most recent technological breakthroughs. This is despite the fact that these pedagogical approaches have been demonstrated to be beneficial for fundamental training (Nikolai et al., 2020).

Piano setting of art colleges, where creativity and interdisciplinarity are of the highest significance, piano instruction has to evolve in order to fit the multiple aims that current students have established for themselves. It is likely that the use of creative approaches, such as improvisation, composition, multimedia, and collaborative learning, has the potential to inspire more deep participation, critical thinking, and artistic expression (Novosiadla, 2023). This is something that is feasible. Additionally, as a consequence of technical improvements like digital tools, virtual learning environments, and interactive music software, alternatives for teaching piano have been expanded. This has led to an increase in the number of options available. Through the use of these tools, it is now possible to experience personalisation, accessibility, and exploration outside the constraints of the traditional studio setting. The objective of this study is to explore the several instructional methods that are now being used and to propose innovative instructional methods that are tailored to the particular environment that is present in art colleges. In order to shed light on the dynamic link that exists between innovation and tradition in the area of music education, the investigation took into consideration both historical practices and practices that are now in use. By conducting itself in this way, it hopes to contribute to the construction of a curriculum for the teaching of piano in these institutions that is flexible, centred on the student, and forward-thinking (Ning et al., 2024).

The purpose of the research

The purpose of this research is to analyse and evaluate innovative pedagogical methods for piano instruction in art colleges. in the context of art colleges, the objective of this study is to investigate and assess novel instructional approaches for teaching piano. The purpose of this research is to find and create methods that are compatible with the multidisciplinary and creative spirit of art colleges, while also enhancing artistic expression, technical competency, and creative thinking. The purpose of this study is to contribute to the development of piano pedagogy at art colleges, with the goal of

ensuring that it continues to be successful, relevant, and sensitive to the requirements of modern students and the wider artistic scene.

LITERATURE REVIEW

The literature on piano pedagogy mirrors changes in educational philosophy and practice by following a progression from classical to contemporary methods. Pedagogues like as Carl Czerny and Heinrich Neuhaus laid the groundwork for the conventional approach to piano instruction, which prioritises technical mastery, expanding one's repertoire, and performance skills. There isn't always enough space for creative exploration or the fulfilment of particular artistic needs in these approaches, despite their focus on discipline, structure, and classical technique mastery. The current trend in education is towards student-centered practices, which include ideas of experiential and collaborative learning (Nikolai et al., 2020). Improvisation, composition, and reflection are essential components of music education because they encourage critical thinking and artistic expression. These methods mesh well with the ethos of art institutions, which place a premium on creativity and cross-disciplinary research. Technological advancements have also had a significant impact on the delivery of piano instruction. The emergence of digital technology, such as online platforms, interactive software, and MIDI-enabled instruments, has opened up new avenues for involvement, instant feedback, and personalised learning. Studies have shown that these kinds of technology have the potential to make innovative pedagogical practices more widely used, as well as to boost student engagement and enthusiasm. The proliferation of online and hybrid classrooms has substantially expanded the options for flexible, self-paced, and remote piano lessons (Ovcharenko et al., 2019).

Research Question

1. What pedagogical techniques are being used in Malaysian art institutions to provide piano lessons?

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 valued using ANOVA.

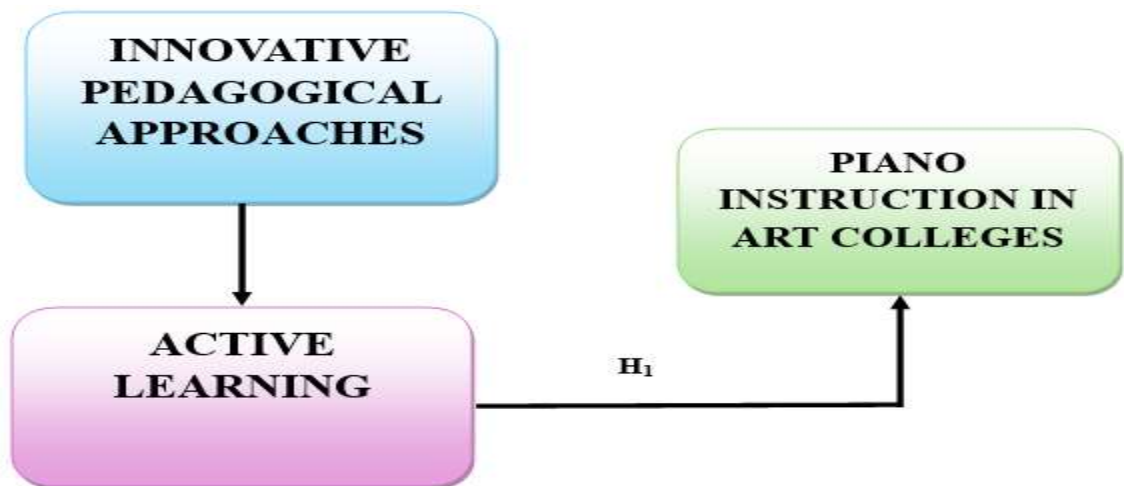
Sample: Rao-software was used to estimate the sample size of 390, 580 questionnaires were distributed, 480 questionnaires were returned, and lastly, 80 questionnaires were rejected owing to incompleteness of the questionnaire. In the end, 400 questionnaires were used for the research.

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 uses the logistic regression model, ANOVA, to assess the validity of the data.

CONCEPTUAL FRAMEWORK



RESULTS

- **Factor analysis:**

One common way to verify that a set of measurement items has a valid latent component structure is to use factor analysis (FA). It is believed that latent, or unseen,

components are responsible for the effects on the observable variables. Factor Analysis (FA) is one option among the model-based approaches. Its main purpose is to simulate the relationship between hidden variables, measurement errors, and observable occurrences. Applying the Kaiser-Meyer-Olkin (KMO) Method was determined whether is suitable for model building. Whether to know whether sampled enough variables, look at the overall model and each one individually. By using statistical methods, they put a number on the possible shared variance across several variables. A higher proportion indicates that factor analysis might work better with the data. The default range of integers returned by KMO is 0 to 1. A sample is considered adequate if its KMO value falls within the range of 0.8 to 1. When the sample size is too small and the KMO is less than 0.6, it's time to make some adjustments. The research needed to use discretion between 0.5 and 0.6, since the study's authors used 0.5 for this.

- 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: The field of piano instruction in art colleges is highly specialised, with a concentration on teaching students not just how to play the piano technically but also how to think creatively and critically about music. a look at how art schools handle it, highlighting its function, advantages, and methods for efficient instruction (Novosiadla, 2023).

- **Independent Variable**

Innovative Pedagogical Approaches: Traditional educational practices are unable to meet the needs of today's increasingly varied and globalised student population. Revolutionary strategies for fostering engagement, analysis, innovation, collaboration, and lifelong learning are offered by contemporary pedagogical practices. These strategies use technological advancements, integrate perspectives from other disciplines, and prioritise student-centered learning to provide an educational experience that is more inclusive and meaningful (Ovcharenko et al., 2019).

- **Factors**

Project-Based Learning: Over the course of many weeks or months, students in Project-Based Learning (PBL) classes work on authentic, real-world issues and obstacles. By engaging in meaningful projects, students are able to get a better understanding of the material and hone their abilities via critical thinking, teamwork, and active engagement (Gurung et al., 2023).

- **Relationship between Project-Based Learning and Piano Instruction in Art Colleges**

One commonality between PBL and piano lessons in art schools is a focus on hands-on, student-initiated investigation and the development of practical competence. The aims of piano teaching in creative academic contexts are perfectly aligned with project-based learning (PBL), which is defined by students actively engaging in meaningful assignments that lead to a physical product or performance. Whether it's developing an original work, collaborating on a recital piece, or performing a themed repertoire, PBL may take many forms in the context of piano education. Students develop a sense of autonomy and responsibility as they work on these projects, which pushes them to think

critically about musical ideas, come up with original solutions, and keep track of their own learning. A performance effort that aims to showcase a work from a particular cultural heritage may need investigation into the piece's historical background, examination of its stylistic details, and, ultimately, an interpretation that is influenced by this study. In art institutions in particular, PBL's promotion of interdisciplinary links is very pertinent. Making a multimedia display, combining visual art or dance with live piano playing, or even collaborating on a musical theatre production are all examples of possible piano-related projects. Students are encouraged to think creatively, communicate effectively, and be adaptable via these initiatives, which go beyond simple technical execution. Collaboration, learning a part of project-based learning, enhances piano lessons by encouraging students to learn from one another and work together. Students develop skills in group dynamics, creative decision-making, and mutual support while they work on collaborative compositions or ensemble performances. Students are prepared for future employment in music industry collaboration via these experiences, which mimic real-life professional circumstances. To help students demonstrate their progress in real-world settings, public or peer-reviewed performances are common forms of assessment in project-based learning (PBL). Confidence, performance abilities, and the capacity to tolerate constructive criticism are all enhanced by this method, in addition to reinforcing learning. Students have a deeper understanding of themselves and are better able to absorb the concepts taught via reflective components like diaries or post-project talks (Fraser, 2023).

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

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

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

Table 2: H1 ANOVA Test

ANOVA					
Sum					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	89886.450	220	5967.496	4215.837	.000
Within Groups	1194.546	179	4.787		
Total	91080.986	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 project-based learning and piano instruction in art colleges.” is accepted and the null hypothesis is rejected.

DISCUSSION

Teaching students to play the piano using innovative pedagogical techniques enhances the learning process, fosters creativity, and better prepares them for the difficulties that are present in contemporary art. The effectiveness of these strategies is contingent on the availability of resources, the acceptance of a desire to combine innovation with tradition, and the capacity to adjust to changing circumstances. By addressing these aspects, art institutions have the ability to create a musical education that is both comprehensive and influential. The purpose of this research was to investigate novel instructional strategies for teaching piano at art colleges, with a particular emphasis on techniques that facilitate increased levels of creativity, engagement, and learning outcomes. According to the findings, incorporating technology into the classroom, such as interactive piano applications, digital audio tools, and MIDI interfaces, provides students with a great amount of assistance in visualising musical ideas and obtaining fast feedback. These technologies also make it possible to experiment with sound and composition, which is a good fit for the technologically sophisticated character of today's pupils. On the other hand, difficulties such as guaranteeing equally distributed access and preserving a healthy equilibrium between conventional and digital approaches were identified. It was also emphasised that techniques that bring together different fields of study are useful in developing creativity. Students have the opportunity to develop their own unique expression and connect with their larger creative practices via the use of techniques such as incorporating visual arts or dance into piano training, as well as fostering improvisation and composition. Despite the fact that these approaches are enriching, they need teachers to have a diverse range of skills and the capacity to combine creative freedom with technical rigour.

CONCLUSION

Based on the findings of this study, it seems that novel instructional strategies might be of significant help to piano courses at art colleges. Through the use of technology, the promotion of cross-disciplinary collaboration, the adoption of student-centered practices, and the incorporation of cultural awareness and mindfulness, educators have the ability to cultivate a learning environment that is more participatory and complete. As a result of the fact that they enhance technical proficiency while simultaneously stimulating creativity, critical thinking, and self-expression, these approaches are consistent with the creative nature of art institutions. Based on these findings, it is

clear that conventional knowledge in the classroom has to be modified in order to accommodate the ever-evolving needs of today's pupils. There are a lot of benefits to implementing these strategies, but there are also a lot of drawbacks, such as a lack of resources, poor teacher training, and the need to strike a balance between innovation and tradition wherever possible. Making investments in the professional development of teachers, the adaptability of curriculum, and the availability of technology tools is essential for effective implementation. Last but not least, contemporary music and artistic practice have high expectations for the capacity of pupils to play the piano, and innovative pedagogical strategies have the potential to significantly enhance piano classes in order to achieve those demands. If they foster a balance between creativity, technique, and personal expression, art colleges have the potential to develop musicians who are well-rounded enough to make substantial contributions to the landscape of the musical world.

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