

Analysis and comparison of most popular piano teaching method in Iran

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Abstract

The aim of this research is to review and analyze the prominent piano pedagogy methods used in music teaching studios / institute/ centers in Tehran, Iran. For this purpose, supported by library research method, a questionnaire -consisting of pre-designed questions- was distributed among piano teachers in music teaching institutes /studios/ centers in Tehran, quantitatively. The analysis of the obtained results showed the selection of two widely used methods from the methods used resulting from the outcome of the questionnaire and the description of their generalities and details in a qualitative manner. Besides, the findings obtained from the semi-structured interview forms made with the academicians in the field of piano pedagogy are presented with quotations in the tables in the form of themes and sub-themes with content analysis. The results indicated that along with the expansion of communication and the increasing availability of piano teaching methods in Iran, piano instructors do not limit their instruction to merely one or two methods as in previous decades and by updating educational methods, they have been trying to helping students benefit from a more efficient pedagogy as compared with methods used in previous decades. Based on these considerations, the authors obtained the results of the survey through a questionnaire and found that the two piano course lesson books i.e., “Basic Method for Piano” by Michael Aaron and “Easy Piano and Organ Training Course” by John Thomson are teaching methods, much more preferred/accepted by piano teachers and more frequently used in free music studios in Tehran. The authors also tried to analyze the two educational methods in the process of this research to determine the obvious aspects and reasons for the acceptance of these two methods by analyzing each lesson. Therefore, it should be indicated that the two methods of Aaron and Thomson have tried to teach all the executive and theoretical structures of music together from the beginning, considering education for young beginners, and this prominent feature should be considered as the key to their success.

Keywords

piano pedagogy, piano teaching, piano teaching method, piano pedagogy in Iran

Introduction

Iran is one of the largest countries in West Asia and is officially known as the Islamic Republic of Iran and is sometimes called Persia. This country has one of the oldest civilizations in the world and therefore has a great culture and music background. Although it includes many ethnicities, races, and races that have their own folk music, a broad type of music with a traditional name is accepted by all members of society. With this diversity, it is difficult to study the method of teaching music, but recently the Ministry of Culture and Islamic Guidance of Iran announced that the piano is the most popular musical instrument among young people in the past few years. Honarestan-e-mosighi and Amoozeshgah-e-musighi (music institutions) are the center for teaching music to the youth. The former is managed under the authority of the state and contains less students while the latter is non-governmental and has the major share in music teaching. Iran has a population of 84 million, 13 million of whom live in Tehran, the capital of Iran and its nearest neighboring cities such as Karaj. These conditions impose new parameters on music education. First, the distribution of educational institutions throughout the country is not uniform, and second, the taste of public music is strongly influenced by the residents of the capital. This paper, by investigating musical pedagogy in Tehran, shows the methods of piano teaching and their effectiveness in Iran.

At present, the course of teaching music and learning Western musical instruments have been increasingly growing in Iran in comparison to recent decades. Perhaps

once upon a time, Iranian society (except a certain stratum) did not pay attention to music learning for various reasons; However, at present, learning at least one instrument along with learning other skills such as sports, languages, etc. has been considered important by Iranian families, and maybe if the living conditions of the people will get better, this event will take a more serious aspect and students will continue musical education more efficiently and in better pedagogical conditions.

But today, whatever it is, free music education is a part of the interests of Iranian families, and the current situation suggests this condition will increase as more people learn about music due to the expansion of media and social networks.

On the other hand, due to its greater physical perfection, the piano has always been given importance by music professionals as well as beginners in terms of musical richness (having simultaneous harmony in playing, high volume range, accompanying instrument of other instruments, etc.). It is probably the reason why it is said that the piano as an instrument has made a great contribution to the teaching of music in schools, and it seems that for this reason special attention should be paid to piano pedagogy.

On the other hand, if the universities, as the custodians of proper art education in the society, are to go their own way, the task of closely monitoring the free schools will remain scientifically obscure. Because in Iran, most music graduates, for various reasons, have a continuous

collaboration with these schools to make a living after graduation, therefore it seems that academic research in relation to these kind of free art centers, such as the present study, are essential and can be useful.

Educational Methods in Iran A Study of Piano Teaching Methods in Iran

In this thesis, at first, the author discusses about the theoretical studies on the invention and the completion of the piano in Europe, he mentions famous European pianist and composers and discusses about their lives and their compositions (Ghazanfarian, 2013).

Then, he explains about the musical correspondence between the influential countries in the piano repertoire such as France, England, Germany and Italy, and also states how piano teaching arrived into Iran (albeit very briefly).

Finally, a conclusion has been made by the author to introduce a comprehensive teaching method for a wide range of students. Of course, it is thought that there are many different variables in this regard which should be taken into consideration and this makes them much more complex and extensive. Among the general variables, the living conditions of people in different cultures and the relationship between music and economic conditions, etc., are factors (which are) mentioned by the author in the conclusion.

However, an important issue which should be noted in Ghazanfarian's study is that he has a historical view of the physical evolution of the piano and he

has conducted his research considering the hall and the approach of the great composers who were once piano players and students themselves and at the end he has thoroughly investigated the subject of arrival of the piano and piano players into Iran; nevertheless Ghazanfarian has not clearly discussed about the common and usable piano teaching methods in Iran in his study. (Ghazanfarian, 2013) However, in the thesis mentioned in the next section, the subject of which is somehow closer to the subject of students, some of the cases considered by the authors of the present article have been reviewed.

A Study and Comparison of Two Piano Teaching Methods by Michael Aaron with the European Piano Method

The author of this thesis, Kimia Mohammadi, has investigated Michael Aaron's piano lessons and the European Piano Method written by Emonts (Mohammadi, 2013). In this research, the author first deals with Michael Aaron's book and divides Aaron's book into four parts:

- Beginning to teach the meanings of a series of signs and lines in music.
- Accompanying the lessons with various silences along with moving the hand.
- Training and exercises for playing trills and
- Teaching eighth note, introducing new tonalities as well as introducing new measurements and the method

of teaching piano, she also mentions things such as “ear training” through learning piano lessons by ear and states that this method encourages the novice creativity, develops improvisation with logical methods and in the meantime helps the students complete their theoretical knowledge.

In this thesis, the author has analyzed the piano teaching book series of Michael Aaron in a general way and then examines the European Piano Method and tries to recount the important points in general. However, the important and different issue of this research is that the author has chosen these two methods based on her own choice and has made descriptions and interpretations about it.

But in the student research, the selection of two common methods based on the frequency of application of educational methods in Tehran has been studied with the cooperation and selection of teachers in Tehran music schools and the selection of methods has not been done solely on the basis of personal taste and choice. (Mohammadi, 2013).

Problem of Study

What are the views of piano teachers/instructors in Iran about modern methods used in teaching piano in Iran?

Sub-problems of the study;

- What are the teachers’ views on the characteristics of the best teaching they use?
- What are the opinions of piano

teachers about the methods used in children aged 6-11?

- What are the opinions of piano teachers about the methods used in children aged 11-18?

Research method

In this study, the researchers based on a quantitative and qualitative method use together. In this mixed method present the data collected through the questionnaire in different variables and interview with the experts (academics). It should be indicated that the data were extracted by piano instructors in 22 districts of Tehran through a questionnaire. Based on the method of library analysis, the authors have discussed the comparison of the two most widely used methods of Michael Aaron and John Thompson, which are currently the most popular teaching methods.

Participants

To describe the general status of the monitoring, at first step, Table 1 is presented which indicates features such as the total number of participants (piano instructors), their age and their gender. As indicated in table1, the participants are divided into four different age groups the number and percentage coefficient of which are shown in table one.

Table 1. General characteristics of participants

| Variables | N | % |
|-------------------|----|-----|
| Gender | | |
| Male | 37 | 67 |
| Female | 18 | 33 |
| Age | | |
| Under 20 | 1 | 2 |
| Between 20 and 30 | 15 | 28 |
| Between 30 and 40 | 26 | 48 |
| above 40 | 12 | 22 |
| Total | 55 | 100 |

As can be seen in table 1, the most frequent age group of piano instructors is the age group of 30- to 40-year-olds and the number of male teachers working in Tehran music schools is approximately twice as the number of female piano teachers.

In continuation of the analysis, Table 2 is presented to indicate the statistical data related to the frequency of cooperation of the participants with various art centers, including both governmental and non-governmental ones, the table displays the participants' educational backgrounds as well.

Graduation

The table 2 indicates that approximately half of music university graduates are often recruited to private schools, and a small number of them cooperate with governmental music institutions such as Tehran's 'boys and girls music conservatories'. Also, one considerable finding displayed in table 2 is the university degree of these teachers, most of whom have completed higher education to obtain the highest university degrees in the field of music at current Iranian universities.

Just as above-mentioned analysis, a quantitative frequency diagram is also presented in this section indicating the data related to the place of teaching and the educational backgrounds of participants (Table 2).

Table 2. Place of teaching and the educational backgrounds of participants

| Place and piano degree | N | % |
|------------------------|----|----|
| Piano institute | 20 | 38 |
| State school | 2 | 4 |
| Private music school | 30 | 58 |

Participants Selected for Interview

In the research, academics who have studies on piano pedagogy in Iran were determined according to the criterion sampling method in order to gain in-depth information. We have three participants to this semi-structured interview:

Table 3. Characteristics of the participants selected for the interview

| No | Age | Gender | Title | Code |
|---------------|-----|--------|-----------|---------|
| Participant 1 | 74 | Male | Professor | P1-M-74 |
| Participant 2 | 45 | Male | Lecturer | P2-M-45 |
| Participant 3 | 33 | Female | Lecturer | P3-F-33 |

Data Collection Tools

Survey for Piano Pedagogy at Iran

A questionnaire was used to get the opinions of piano teachers on piano pedagogy in Iran. However, it was created by the researcher by scanning the literature and taking into account the experiences and opinions about the applications. The questionnaire consists of three parts, in the first part it is aimed to collect data about the best instructional approach, and in

the second and third parts, it is aimed to collect data about the preferred approaches for 6-11 years old and 11-18 years old. Necessary corrections were made by taking expert opinion regarding the validity of the questionnaire.

Semi-structured Interview Form

In the study, a semi-structured interview form was developed to receive in-depth opinions from academics in the field of piano pedagogy, as well as the data collected by the questionnaire of only piano educators. Expert opinions were taken in the development of this form. The semi-structured interview form consists of 3 open-ended questions. Example question: What do you think about the modern piano pedagogy in Iran?

Data Analysis

In the research, the opinions of Iranian piano educators about the piano teaching methods used were made through a questionnaire. Data obtained from the survey; presented in percentage and frequency. In addition, semi-structured interviews with 3 academicians who are experts in the field of piano pedagogy are presented in the form of quotations.

Results

In this section, the findings obtained in line with the research problems are presented thematically.

Best Methods

Data collected from the most important part of the questionnaires answered by piano instructors are shown in Table 3.

Table 4. Teachers' views about characteristics of a good method they were teaching

| Features of the Method | | |
|-------------------------------------|----|----|
| Description | N | % |
| Start with simple pieces | 19 | 10 |
| Educational plan | 8 | 4 |
| Technical material | 12 | 6 |
| Audio sample | 2 | 1 |
| Change the position | 8 | 3 |
| Technique material | 19 | 10 |
| Understand music | 10 | 5 |
| Give motivation | 2 | 1 |
| Not on motivated | 4 | 2 |
| Suitable for different | 10 | 5 |
| Be able to interpret | 12 | 6 |
| Has contemporary music | 2 | 1 |
| Continuity of music materials | 29 | 15 |
| Attractive melody | 8 | 3 |
| Simultaneous use of the key G and F | 19 | 10 |
| Flexibility | 8 | 4 |

As can be seen in Table 4, teachers were asked about the characteristics of a good method they were teaching. Approximately 1.3% of the teachers with the most unanimous opinions believed that methods should be consistent in lessons.

The next most frequent ideas of piano teachers about the characteristics of a desirable piano teaching method were: gradation of lessons from simple to complex, teaching the basic concepts of music theory and the simultaneous use of two common music keys i.e., the treble key and bass key in order to improve both students' performance skills and music reading skills. The findings also show that the least teachers expected from a good and suitable etude for teaching is to have an audio sample with

the textbook and to use contemporary pieces in the final etudes.

Age

Due to the importance of the age range of students in this study, they are divided into two age groups; 6- to 11-year-old students and 11-18 year-old. Teaching the former age group is considered under the title of teaching piano to children in this study. The methods used for teaching this group are displayed in table 5.

Table 5. The methods used for teaching 6 to 11 years old

| Methods for children 6 to 11 years old | | |
|--|----|----|
| Methods | N | % |
| Suzuki Piano School | 5 | 10 |
| Thompson, John piano course | 15 | 29 |
| The European Piano Method | 3 | 8 |
| Alfred Piano | 4 | 8 |
| Bastien Piano | 2 | 4 |
| Beyer, Ferdinand | 3 | 8 |
| Anna Artabaliuskaya | 2 | 4 |
| Michael Aaron Piano Course | 25 | 48 |

As indicated in table 5 the most frequently used methods by teachers for teaching the age group of 6- to 11-year-old children is “Michael Aaron” method with approximately half of the total coefficient’s percentage of usage (48%). The next most frequent method used by instructors is “John Thompson” with about 1.3%.

The frequency of using other methods i.e. the methods of “Suzuki”, “Beyer”, “Emonts” (the book of the European Piano Method), “and Alfred” with 8% is grossly different from “Thomson” and

“Aaron” methods.

The least used methods belong first to the piano sound with two percent and then to Bastin and Artabliuskaya with two and four percent, respectively.

The next part that is the last part of the questionnaire is dedicated to investigating the education of the age group of 11- to 18-year-old students. Adolescents in this age group face a greater variety of methods in learning piano under the supervision of teachers in open schools. Table 6 analyzes the education of this age group.

Table 6. The methods used for teaching 11 to 18 years old

| Methods for children 11 to 18 years old | | |
|---|----|----|
| Methods | N | % |
| Suzuki Piano School | 6 | 12 |
| Alfred Piano | 6 | 12 |
| Mikrokosmos | 1 | 2 |
| Beyer, Ferdinand | 10 | 19 |
| Carl op 599, Czerny | 8 | 15 |
| Schmitt | 3 | 8 |
| Hanon | 9 | 17 |
| Michael Aaron piano course | 40 | 77 |
| Burgmuller | 2 | 4 |
| Anna Artabaliuskaya | 7 | 13 |
| European Piano Method | 5 | 10 |
| Schaum Piano Course | 4 | 8 |

Based on the findings indicated in Table 6, the most frequently used method by piano instructors for teaching the age group of 11-18-year-old student is Michael Aaron’s method. The table also indicates that the frequency of using this method is %77 which is grossly different in comparison to the frequency of using

other methods and it has been used by 40 piano instructors. After the great success of Michael Aaron’s method in this age group, other methods such as Beyer with 19% and Hannon 17% frequencies of use are in the second rank with a big difference. It seems that the frequency of using other methods available in the market is greater for the instruction of 11-18-year-old students, due to the older age of them and cognitively their better understanding of music and piano materials. Etudes such as Czerny 599 which are lighter and at the same time easier to play than Etude 299 by the same composer are in the third place of this poll with 17% frequency of use, followed by other

methods in Table 6.

Finally, with regard to the factors studied in this investigation and based on the conducted field conversation with piano instructors in this study, Michael Aaron (Table 5) and John Thompson (Table 5) methods prove to be the two most frequently used methods with a higher coefficient, applied by piano teachers in 22 schools, based on their expectations from what is considered as a good method in piano teaching.

Qualitative Research Findings

Excerpts from the opinions of academics who are experts in the field of piano pedagogy are presented below.

Table 7. Content analysis of interview with the academicians

| | |
|---|--|
| Theme 1: Advantages of New Methods | Quatos |
| Sub-theme 1: Usefulness | “The new method of piano playing and teaching is quite useful in Iran because the all method really in some sort of ways, waste the time for the students. New methods are very useful and needed for all the people who like to begin to play the piano. The research for learning and teaching the piano technique is very useful at this time.” (P1-M-74) |
| Sub-theme 2: Helping piano technique. | “If there is classical music appreciation for understanding and for teaching the piano repertoire, it would be very good and as far as education concern, it helps even it helps to piano technique.” (P1-M-74) |
| Theme 2: Preferences of Instructors | |
| Sub-themes 1. Easy song | “... teachers and instructors prefer to teach easy songs like pop music and some folk music in orther not to lost any students so they follow market. (P2-M-45) |
| Sub-themes 2. Flok music | “... teachers and instructors prefer to teach easy songs like pop music and some folk music in orther not to lost any students so they follow market. (P2-M-45) |
| Theme 3: Factors that Effect Piano Teaching in Iran | |
| Sub-theme 1. Student talent | “...The piano teaching process all depends on students talent and teachers ability to do the job.” (P2-M-45) |

| | |
|--|--|
| Sub-theme 2. Teacher talent | “...The piano teaching process all depends on students talent and teachers ability to do the job.” (P2-M-45) |
| Sub-theme 3. Region/Country | <p>“ ... In Iran there is no structured system by itself but the most used piano syllabus work are: <the Royal Conservatory of Music Piano Syllabus (Canada) > and < Trinity College Piano Syllabus (GB) > These sullabus serve higher-level students and teachers. Here in Iran the elementary methods to teach piano for beginners are : Beyer , Alfred, European Method and ... like any other works american and european countries but in private music institutes, for the convenient of student... “ (P2-M-45)</p> <p>“The Iranian society has had a considerable growth in every field in recent years. On the other hand interest in learning art specially in the field of music is very prominent within teenagers and younger people as it is evident in the number students enrolled in various art and music schools in Tehran and other metropolitan cities. And statistics work that a large portion is interested in piano. In this growth which happened in recent years the number of musicians (specially in piano) has also grown significantly and naturally it has effected the ways and methods of teaching in the pas few decades.” (P3-F-33)</p> <p>“...Since there isn’t much control and Works regional oversight in many fields in Iran, in this mist, art (specially music) does not have a priority therefore there are many good and bad cases and here it is possible point out many issues in contemporary teaching specifically a very important negative issue.” (P3-F-33)</p> |
| Sub-theme 4: Lack of piano repertoire | “The main problem for the student have piano in Iran is the lack of the information about the piano repertoire. The piano repertoire is the most extensive and most developed procedure of piano compositions in the history of music.” (P1-M-74) |
| Sub-theme 5: Lack of great composers at Iran | “For progressing in piano playing they should know what they are playing, they have to know the great composers who have composed so many pieces for the piano.” (P1-M-74) |
| Sub-theme 6: Exercises | “...Of course, playing the exercises and all the rehearsal and practicing is very important. Above all, the students who like play the piano should know what they are playing.” (P1-M-74) |
| Sub-theme 7: Conference | “...For developing modern piano pedagogy in Iran, the piano teachers should attend piano pedagogy conferences . This can be very useful for piano teachers and also translating good for and articles will help a lot.” (P2-M-45) |
| Sub-theme 8: Finding instructor from abroad | “...Younger generation, taking advantage of teachers with other nationalities, those which are years and more developed in classical music which is achievable by various ways such as: attending and continuing education in other countries/ learning from those who are visiting Iran (both short or long term living in country for master classes)/ working and connecting through cyberspace / etc. Existence of musicians who are in their 40s and are active and thriving with exemplary works in piano, so that teachers can use their works to familiarize students with their contemporary works for academic purposes.” (P3-F-33) |

Conclusion

This study aimed to investigate and assess the process of piano teaching in different music schools in Tehran in a comprehensive way by designing a questionnaire and the cooperation of piano teachers in music teaching centers. Therefore, as indicated in the previous chapters, different parameters were taken into consideration by the researcher in order to include the different aspects of piano pedagogy in the analysis of the age and the gender of students, the characteristics of a good method, and so on. In the last step of the study, the two most widely used methods among other methods were analyzed by the researcher; so, in this section, the reasons for the selection of these teaching methods as the most widely used methods will be discussed as a part of the results of the study.

The reason why the educational books series of John Thomson and Michael Aaron, have been noted and considered by teachers as widely used methods is that both have tried to advance piano teaching by combining piano instruction with the basic theoretical issues of music. This issue, according to the researcher, is an important point that the authors of the two collections have considered very intelligibly. These two methods, by considering important issues in music such as step-by-step playing from beginner levels to advanced levels, have gained opportunities in piano education in Tehran.

Almost all Iranians are aware that early music education has been neglected due to the lack of music education in the country's primary schools, and those

who are interested in learning music have to wait until the age of 11 to learn music in girls 'and boys' conservatories. (The conservatories are limited to a few cities in Iran) or if they are going to start learning music from an early age, they should start it by going to "free music schools".

Now, if Iranian children intend to start music education from an early age, they usually start it by learning to play a specialized instrument and, in some cases, they start learning music through music education courses for children (Orff method). Those who go directly to a specialized instrument (mainly piano students here) will surely face the lack of basic elements of music education such as music theory, lack of knowledge of musical terms, rhythm skills, and so on.

In relation to this fact, our argument as to why these two methods are used wildly in Iran is that by covering the above-mentioned educational gaps, they have compensated a very important part of the shortcomings of music in general in the field of piano teaching in Iran.

On the other hand, in describing these two methods, it was mentioned that in order to make the educational part of these educational book series attractive, Photographic Memory has been used by providing different drawing exercises and including attractive images for young people. Based on this fact, we argue that one reason for the success of these two methods and being welcomed by young beginners is the attractive educational images that are appropriate for the lessons. It can be stated that the

policy adopted by the authors covers the gaps in music education at an early age, to some extent

Therefore, it is not far from mind that these methods will continue to remain in the first list of piano educational repertoire in schools not only in Tehran, but in all parts of Iran in the upcoming years, unless some basic and infrastructural decisions are made in the process of education and the upbringing of Iran so that, like other countries, music is considered as a part of the basic education of children of this region. Until that day, these two pedagogical book sets will continue to have their attractive and important functions and can be more efficient than the teaching methods used in the previous decades.

It is worth to mention that the European Piano Method also shows up all these effective features, but the method has not yet been able to gain its place, since it has just recently been published in Iran. One of the methods that can be mentioned in the European approach of piano teaching is “teaching improvisation and creativity”. Most instructors tend to teach methods that they have been taught themselves. That is the reason why, this method is used less frequently.

Of course, the age of student is an important factor in music education which cannot be ignored. In any case, with the passage of age from childhood to adolescence, using some cases of educational methods as preliminaries seems obvious and other different methods can be used for teaching the students as well (such as methods indicated in 2 and the tables and

diagrams of section 3). However, considering the countless demands of the young Iranian community and their unmet needs for music, these collections (Aaron and Thomson) have proved to be very successful in the process of music education.

According to the researcher, another important factor included in these collections which is less observed in other methods or etudes, is the performance of one-line music in one hand at the beginning of the training and then using both hands in the next steps. For example, in Ferdinand Beyer’s introductory piano instruction book (1996), after a few basic lessons, the author quickly starts teaching double playing and broken chords, which seems to be difficult and indigestible for young children, similar difficulties can be found in other books and essays as well, which makes more and more teachers inclined towards the Aaron and Thomson collections.

We hope that piano instructors with academic degrees from universities, who have spent many years teaching and researching the issue of piano pedagogy, will be able to achieve their valuable achievements over the years and obtain information from published statistical studies on the process of piano pedagogy (Both in free schools and in music conservatories as the first parts of the discussion of piano education in Iran) so that they can provide and localize pedagogical piano collections on the bases of the state of the education process, the taste of the students and the needs of the country. Finally, as a suggestion, it may even be possible to

use the works of Iranian composers in rehearsal instances in order to better understand and strengthen the Iranian musical culture. If it happens, we will be able to strengthen piano pedagogy with our listening culture and even increase the desire of people to listen to the works of Iranian artists, both at home and abroad at the same time using educational music works which are produced in our country. It may not be out of the question and we will see this happen in the future.

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Biodata of Author



Pooyan Azadeh

Pooyan Azadeh was born in Iran in 1979. He has been playing the piano since his childhood, directed choirs since he was twelve and can already look back on ten years of university teaching experience. He studied classical European and classical Persian music (BA), as well as piano (MA) at the University of Art, Tehran. Since 2007, he has been a full PhD scholarship holder of the German Academic Exchange Service (DAAD).

He worked as Asst. Professor at Martin-Luther-University Musical Institute in Germany. He got his doctoral degree from the same university, Martin Luther University in Germany, with Great Honor "Magna Cum Laude" in January 2015. As researcher and pianist, he received numerous awards and honors at competitions. "School of Persian Classical Piano" and "Persian Piano Notation" was registered as a National Cultural Heritage of Iran (UNESCO) in 2013 and 2017 by Pooyan Azadeh. In 2015 Dr. Pooyan Azadeh founded the first professional piano academy in Iran, Pooyan Piano Institute in Iran and since 2018 he founded the first music and art university in east of Iran, Pooyan Art University.

As a first piano professor in Iran with a PhD in music he has taught classical piano at the music faculty of Tehran University of Art since 2015 and did many research in piano pedagogy and folk music. Recently his composition for piano is published as a book with the title "Persian Songs & Dances for Piano" by "Bellmann Music Publication" in Germany. For the first time he organized and established a bachelor major degree for "Instrumental music education" and "Persian Piano Music Performance" for Iranian higher education at Pooyan Art University in 2020.



Mahdi Soliemani Rad

Mahdi Soliemani Rad received the B.A. degree in music from Tehran Conservatory of Music, Tehran, Iran, in 2015, and the Master of music under the supervising of Asst. Prof. Dr. Pooyan Azadeh at University of Art, Tehran in 2020. He is now in charge of a music institute in Tehran and teach at Pooyan Art University in Semnan.

Appendix 1. Semi-structured Interview Form

Semi-structured Interview Form

Q1. What do you think about the modern piano pedagogy in Iran? Please explain.

Q2. What are your suggestions for the development of modern piano pedagogy in Iran? Please explain.

Q3. Are there any other topics you would like to say about modern piano pedagogy in Iran? Please explain.

