

**Young People's Perspective:
Understanding Experiential Benefits of
Interdisciplinary Performance for Adolescent Pianists**

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2021

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DEDICATION

Dedicated to all teachers and students affected by the COVID-19 pandemic, who persisted and continued learning, creating, and connecting in their respective virtual environments.

ACKNOWLEDGMENTS

I would like to acknowledge the number of individuals who helped support this research study – the parents and students who directly participated in the study, as well as the teachers from the Ann Arbor Area Piano Teachers Guild, who aided in the recruitment of participants.

I would like to acknowledge my committee members for their support throughout the dissertation process and beyond. To Logan Skelton, for walking alongside me for 11 years as I've grown as a professional and as a human. To John Ellis, Barbara Koremenos, Karen Fournier, and Amy I-Lin Cheng, for always believing in me. Thank you.

I would not be where I am today without the support of the Ann Arbor BIPOC Moms group. Thank you for seeing me, bringing me meals when I couldn't cook, and lifting me up during the most challenging months of my life. Thank you to my family for your love and support. And finally, thank you, Juniper, for being my constant and my inspiration. I hope I make you proud.

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ABSTRACT

Two dissertation recitals and a pedagogy workshop were given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Performance) at the University of Michigan. Multimedia elements and narrative were used in both of the performances. The workshop, accompanied by a written document, advocates for incorporating interdisciplinary activities in intermediate group piano teaching and performance settings.

The lecture recital, *Ragtime Revival: Roots & Offshoots*, was presented on March 23, 2021, in Britton Recital Hall without a live audience. This lecture recital explored the genre of ragtime piano music through the lens of the 1960s revival movement led by composers and academics. The lecture compared ragtime revival works to “classic” rags written by composers such as Scott Joplin, Scott Hayden, Arthur Marshall, Eubie Blake, and featured video interviews with William Bolcom and Waleed Howrani, who discussed their works and their experiences composing and performing during this time. The pieces performed were “Brass Knuckles,” a collaborative rag by William Bolcom and William Albright, “The Nightmare Fantasy Rag” by William Albright, “The Serpent’s Kiss” by William Bolcom, two movements from *The Animal Rags* by Lebanese composer Waleed Howrani, and “The Contemporary Rag” by Kenneth Cooper.

The dissertation recital, *Lights in the Sky: a multimedia concert inspired by the cosmos*, was recorded as a virtual concert in the Duderstadt Video Studio and was first premiered on June 28, 2021, on Zoom to an audience of museum donors from the University of Michigan Museum of Natural History. It was then screened before a live audience in Stamps Auditorium and

premiered publicly on YouTube on July 11, 2021. The program, originally conceived as a live performance inside the University of Michigan Planetarium and Dome Theater but canceled due to COVID-19, included musical selections and curated videos based on the theme of outer space. The pieces performed were *The Milky Way: Sonata for Piano 4 Hands, Op. 24* and *Pleiades: Seven Musical Moments, Op. 11* by living Estonian composer Urmas Sisask, Etude No. 5 “Arc-en-ciel” from *Études, Book 1* by György Ligeti, Prelude No. 12 “Feux d’artifice” from *Préludes, Book 2* by Claude Debussy, “Orizzonte” by Missy Mazzoli, and “Alpha Centauri” from *Celestial Mechanics (Makrokosmos IV)* by George Crumb.

The pedagogy workshop, *Young People’s Perspective: Exploring Experiential Benefits of Interdisciplinary Performance for Adolescent Pianists*, was presented on August 6, 2021, in Watkins Lecture Hall. This workshop presented the methodology and findings from a pilot course and research study with intermediate students in an online group piano setting.

RECITAL 1: LECTURE RECITAL PROGRAM



FIRST DISSERTATION RECITAL: LECTURE

MELISSA COPPOLA, PIANO

*Tuesday, March 23, 2021
Moore Building, Britton Recital Hall
7:30 PM*

Brass Knuckles (1969)	William Bolcom (b. 1938) & William Albright (1944–1998)
The Garden of Eden (1969) III. The Serpent's Kiss (Rag Fantasy)	William Bolcom
The Dream Rags (1970) II. The Nightmare Fantasy Rag (A Night on Rag Mountain)	William Albright
The Animal Rags (1977) IX. The Hummingbird Rag VIII. Garides the Shrimp	Waleed Howrani (b. 1948)
The Contemporary Music Rag (1969)	Kenneth Cooper (1941–2021)

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Horace A. Rackham School of Graduate Studies

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Lecturer Amy I-Lin Cheng
Associate Professor Karen Fournier
Professor Barbara Koremenos

RECITAL 2: PERFORMANCE RECITAL PROGRAM



SECOND DISSERTATION RECITAL

MELISSA COPPOLA, PIANO

JUSTIN SNYDER, PIANO

Monday, June 28, 2021
Duderstadt Center, Video Studio
7:00 PM

- | | |
|--|-------------------------------|
| Sonata for Piano 4 Hands, op. 24 ("The Milky Way") (1990)
I.
II. | Urmas Sisask
(b. 1960) |
| Justin Snyder, piano | |
| No. 5 "Arc-en-ciel" from <i>Études, Book I</i> (1985) | György Ligeti
(1923–2006) |
| No. 12 "Feux d'artifice" from <i>Préludes, Book II</i> (1913) | Claude Debussy
(1862–1918) |
| Orizzonte (2004) | Missy Mazzoli
(b. 1980) |
| Celestial Mechanics (Makrokosmos IV) (1979)
I. Alpha Centauri | George Crumb
(b. 1929) |
| Justin Snyder, piano | |
| Seven Musical Moments ("Pleiades"), op. 11 (1989)
Electra
Maia
Taygeta
Alcyone
Merope
Asterope
Calaeno | Urmas Sisask
(b. 1960) |

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RECITAL 3: PEDAGOGY WORKSHOP PROGRAM



THIRD DISSERTATION RECITAL: WORKSHOP

MELISSA COPPOLA, PIANO

*Friday, August 6, 2021
Moore Building, Watkins Lecture Hall
11:00 AM*

**YOUNG PEOPLE'S PERSPECTIVE:
UNDERSTANDING EXPERIENTIAL BENEFITS OF INTERDISCIPLINARY
PERFORMANCE FOR ADOLESCENT PIANISTS**

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INTRODUCTION

Young People’s Perspective: Exploring Experiential Benefits of Interdisciplinary Performance for Adolescent Pianists

General Introduction

As performance is a pillar of music study, young pianists typically showcase their progress by performing in studio recitals. Due to the nature of the traditional recital format, participants are seldom given agency to showcase their creative individuality on stage and explore performance at the intersection of other disciplines. While the conventional piano recital format certainly has value in pedagogy, it often comes with these restrictions for performers. Despite the increasing trend of interdisciplinary programming in classical concert halls, few resources and opportunities are available for piano students to experience nontraditional performance.

One critical need for the piano pedagogy field is an evidence-based resource to guide music instructors towards adapting interdisciplinary activities that foster more creative performance opportunities for students. Especially when COVID-19 has made virtual recitals crucial in the absence of live performance opportunities, it is becoming increasingly important to create online spaces for “digital natives”¹ in music to showcase their creative abilities. This paper presents a handbook for instructors that details activities that may be conducted in group piano

¹ William I. Bauer, *Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music* (New York, NY: Oxford University Press, 2014), 5.

teaching and considerations for interdisciplinary recital planning, backed by research conducted in this pilot course. With this resource, instructors may be able to take steps towards fostering student confidence and their feeling of connection to a larger community, as well as creating additional, alternative performance opportunities for young pianists outside the realm of the traditional piano recital.

Pilot Course

This research study focuses on understanding the experiential benefits for adolescent participants in *Young People's Perspective*, a 4-week online interdisciplinary course culminating in a youth-focused virtual concert production. This concert attempts to shift the typical piano performance experience away from the traditional piano recital, which tends to highlight technical proficiency, and more towards showcasing the individual creative identity of each performer. The findings from this study argue that an interdisciplinary curriculum may be valuable in the group piano classroom by increasing student self-efficacy, encouraging cross-modal connections, and creating a community between students. Assessment of student experience was done through a pre-course and post-course online survey, individual interviews with students, and a brief parent questionnaire.

Changes due to COVID-19

Before the changes that were necessary in the wake of the COVID-19 pandemic, this class was intended as a 10-week, in-person course. This length would have allowed students to study more than one piece, create a collaborative performance project as a class, and develop deeper connections with their peers through more team-based activities. The activities and timeline were modified to meet the needs of students in an online learning environment. The course timeline was condensed from 10 weeks to 4 weeks in consideration of student retention

(after an academic year of virtual public schooling). Only participants whose pieces were “performance-ready” were recruited for the study. Participants only performed one piece each. To maximize time for interdisciplinary activities, no comments were made by the instructor/researcher about student technique, loyalty towards the score, or other technical corrections typically done during private instruction.

Context of research

This research represents a culmination of an approach to music-making and teaching developed over years of practice. My experience as a performer, instructor, and arts leader working with a variety of audiences has led me to view the musical experience, in all its forms – studying, presenting, and teaching – as one to be shared with others and to connect meaningfully with one another. In my work developing performances for the [perspective] concert series, my goal is to allow audiences of all backgrounds to enjoy and connect with classical music. Incorporating multimedia into music performance fits into the general public’s default expectations that entertainment should be a visually engaging experience; one needs only to reference the most popularly consumed forms of entertainment such as movies, stadium concerts, and sports events to make this easy comparison. It only makes sense to harness the pervasiveness of screens in our culture and adopt them into our practice as performers. In the development of this course, my personal goal is not just to allow young people to make their music-making into an art form that is idiosyncratic to the time in which they live, but moreover, to show young people that their perspectives are important, that they are powerful when connecting with others, and ultimately, that their voices matter.

The dissertation phase of the DMA pedagogy degree consists of a recital, lecture recital, pedagogy workshop, and document. My personal experience has been enhanced by drawing all

these elements together into an overarching interdisciplinary theme of “perspective”: studying music from multiple angles, showcasing infinite interpretations of music, and encouraging young performing artists to tell their own stories.

Chapter 1: Purpose of Study

Overview

This research study was approved by the University of Michigan Institutional Review Board and examines student attitudes towards piano performance by testing teaching interventions in *Young People's Perspective* (YPP), a 4-week online class for adolescent pianists, ages 11 to 15. The effectiveness of interdisciplinary teaching interventions in the group piano classroom was tested by measuring the effect on participants in three criteria: self-efficacy, relatability to music, and attitude towards the performance experience. Data was collected through pre-course and post-course written surveys, individual participant interviews, and parent questionnaires. By examining the effectiveness of these teaching interventions in an online learning environment, this study tests the ecological validity of methods and activities that could promote intrinsic motivation and persistence in student music practice.

Conceptual Framework

This study aims to understand if incorporating interdisciplinary and cross-modal learning into intermediate level piano teaching benefits students in the following ways:

1. Increasing self-efficacy
2. Increasing relatability and connection to music
3. Increasing enjoyment of the act of performing

This hypothesis is based on the theory of self-determination².

² Richard M. Ryan and Edward L. Deci, *Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness* (New York, NY: Guilford Press, 2017).

“Self-Determination Theory (SDT) is an empirically based, organismic theory of human behavior and development. SDT’s analysis is focused primarily at the psychological level, and it differentiates types of motivation along a continuum from controlled to autonomous. The theory is particularly concerned with how social-contextual factors support or thwart people’s thriving through the satisfaction of their basic psychological needs for competence, relatedness, and autonomy.”

According to psychological researchers Richard M. Ryan and Edward L. Deci, self-determination theory (SDT) research is “centrally concerned with the social conditions that facilitate or hinder human flourishing.”³ The theory examines how biological, social, and cultural conditions either enhance or undermine the inherent human capacities for psychological growth, engagement, and wellness, both in general and in specific domains. Just as humans have basic physiological needs such as oxygen, clean water, and nutrients, SDT posits that there are also “basic psychological needs” that must be met for psychological interest, development, and wellness to be sustained. SDT’s three psychological needs – autonomy, competence, and relatedness – are the “nutrients that are essential for growth, integrity, and well-being.”⁴

Psychological Need	SDT Definition	Execution in YPP
COMPETENCE	<ul style="list-style-type: none"> - The need to feel effectiveness - The need to feel mastery 	<ul style="list-style-type: none"> - Learning music at the intersection of other disciplines - Learning new skills in the process of a new experience - Feeling mastery over a piece with creative exploration
RELATEDNESS	<ul style="list-style-type: none"> - A need to feel socially connected and cared for by others - Feeling integral to social organizations beyond oneself 	<ul style="list-style-type: none"> - Connecting with peers over music-making - Creating group agreements and freely sharing ideas - Learning about music performance as a discipline at large
AUTONOMY	<ul style="list-style-type: none"> - The need to self-regulate one’s experiences and actions - Behaviors are congruent with one’s authentic interests and values 	<ul style="list-style-type: none"> - Feeling in control of the performance experience - Creating a unique, personal interpretation of a piano piece - Actively participating in recital planning and group decisions

Figure 1.1: Self-Determination Theory basic psychological needs, adapted

This study investigates if incorporating interdisciplinary elements into the group piano and performance experience increases intrinsic motivation by meeting the basic psychological

³ Ryan and Deci, 3.

⁴ Ryan and Deci, 10.

needs in the context of SDT. By exploring new ways to encourage self-determination in students in the group piano classroom, this study hypothesizes increased persistence and commitment to music study. In *Young People's Perspective*, the basic psychological needs of competence, relatedness, and autonomy are met through a series of interdisciplinary activities that aim to foster youth empowerment, as well as a teaching philosophy that engages young people as decision-makers. In this course, autonomy is supported by engaging students in the recital planning process. The theory that young people respond more positively when allowed the opportunity to contribute their views is supported in research in youth-led initiatives within tobacco control:

“Youths reported that coordinators who could relate to them, listened to their ideas, were open to new and innovative approaches, and generally respected what the youths had to say were the ones who helped to facilitate the ongoing involvement of the youths.” (p. 557)

To support the need to feel competent, YPP aims to educate pianists in a broader musical sense and teach them new skills, learning music at the intersections of other disciplines and deeply exploring and creatively interpreting a piece of their choice. To support the need to feel relatedness, this course also brings attention to the group environment, connecting peers over a mutual experience of music-making and learning new skills together. Research in youth-led, youth-directed initiatives within communities has shown that “youth participation in structured, organized activities has been linked to a range of positive outcomes related to self-identity and social achievement. These include an enhanced sense of self-esteem accompanied by an increased sense of competence and control.”⁵ By meeting basic psychological needs in the formation of curriculum for Young People's Perspective, this study hypothesizes that piano

⁵ Debra J. Holden et al., “Conceptualizing Youth Empowerment within Tobacco Control,” *Health Education & Behavior* 31, no. 5 (2004): pp. 548-563, <https://doi.org/10.1177/1090198104268545>, 554.

students can become self-determined and thus more intrinsically motivated to persist in piano study.

Moreover, this study intends to create an enjoyable, memorable experience for participants. The authors of *Talented Teenagers*, who have done extensive research amongst young people in the pursuit of and commitment to their talents, state in their conclusions,

“enjoyment of a student’s talent-related work was one of the most important determinants of whether the student developed her or his talent (regardless of ability)... Optimal experiences are important to talent development partly for this reason: Memories of peak moments motivate students to keep improving in hopes of achieving the same intensity of experience again.”⁶

In consideration of creating an optimal experience for participants, this course approaches performance with a holistic mindset; the curriculum incorporates education around performing arts wellness, including mindful breathing and stretching as warm-ups, and group discussions about performance anxiety and tools for alleviating symptoms of this common problem for pianists. This dissertation aims to explain the guided, exploratory teaching processes that led students to arrive at their chosen interpretations and unveil the emotional journey that students experience through the planning and performing process, resulting in a teacher’s handbook with concise instructions for duplicating these activities in other studios.

Interdisciplinary Activities

The interdisciplinary activities included in the first iteration of YPP include guided listening, group discussions about music and its related areas, and creative performance. These activities are not typically incorporated in private or group piano teaching but are intended to enrich musical study that can lead to a meaningful, lifelong appreciation of music. William I. Bauer, author of *Music Learning Today: Digital Pedagogy for Creating, Performing, and*

⁶ Mihaly Csikszentmihalyi et al., *Talented Teenagers: The Roots of Success and Failure* (Cambridge University Press, 1993), 253.

Responding to Music, writes that “individual teachers can create learning activities that demonstrate the interdisciplinary nature of music for any type or level of music learning situation.”⁷ He advocates for the use of “responding to music” exercises that foster the ability for students to engage with music in different ways.

Listening, describing, analyzing, and evaluating music are all ways in which students can engage with music. These activities may include guided listening, discussing music with musical vocabulary, moving in response to music, or critiquing music. In YPP, cross-modal connections are built through discussions about music and intentional artistic expression while listening to music. Bauer lists several possible technologies that may be used to support these types of activities (e.g., sharing audio/video recordings, presentation software, drawing software, word processing programs, blogs, digital audio software, etc.) He goes on to say:

“These tools can provide affordances useful in refining music listening skills, deepening the understanding of musical concepts, strengthening an awareness of the role of music in culture and society, and contemplating the connections between music and other disciplines. Not only are they capable of supporting development of these aspects of musicality... music educators can assist students in their continuing development of knowledge and skills essential for a meaningful, lifelong involvement with music.”⁸

Thus, the intent of prompting young people to interact with music at the intersections of other disciplines is not only to encourage persistence in piano study and build self-efficacy but also to facilitate the engagement with music on a much broader scale – for lifelong enjoyment. In *Talented Teenagers*, research shows that teens persist in areas of study that fall within their talent domain because it makes the work feel important and relevant to their overall life goals.⁹ By integrating other fields of study, interdisciplinary teaching adds channels for students to perceive that music falls within their talent domain and supports persistence.

⁷ Bauer, 120.

⁸ Bauer, 122.

⁹ Csikszentmihalyi et al., 145.

Chapter 2: Methods

Participants

A total of 7 participants between the ages of 11 and 15 years old were recruited from the community (i.e., Piano Pedagogy Laboratory Program at the University of Michigan School of Music, Theatre & Dance, local private piano studios in Ann Arbor, MI) via email advertisements and were included in this study. Recruitment emails were sent to teachers and parents with a description of the free online group performance class and research study. Only students with the following criteria were accepted into the study: age of 11 to 15 years old, prior experience with online performance, interest in other artistic areas outside of piano, and a readiness to perform a work of their choice in the final virtual recital.

Seven students with these criteria enrolled in the YPP course. One participant was not able to attend the first session and received a recording of the session to view asynchronously. Because of this, one participant did not complete the pre-course survey. The rest of the group classes had full participant attendance, and 100% of participants participated in the pre-course and post- interview. The optional post-course parent/guardian questionnaire received four responses.

Course description & content

In the Young People's Perspective class, students were instructed to take a chosen piece of piano music that they have performed in the past, choose another artistic expression (e.g., visual art, multimedia, language arts, theatre arts) to pair with the music and present the music along with the creative expression in a culminating virtual performance. The activities

incorporated other disciplines, including writing, drawing, history, improvising, video art, mindfulness, and physical education. Group discussions encouraged all voices to be heard and required active participation and thus were conducted anonymously when possible. Students were often reminded of multiple methods of participation, including unmuting to speak, raising a hand for an opportunity to talk, typing in the Zoom chatbox, or private messaging the instructor. These multiple methods of participation were offered in consideration of students' varying comfort levels with online participation. Finally, students took part in the decision-making process in planning the recital, determining the order of the program, how audience participation would work, and who to invite.

Holistic approach

In order to create a positive experience and low-stress environment for participants, elements of performing arts wellness were incorporating into the curriculum. Each class began with gentle breathing and stretching exercises at the piano. Week 2 included content and activities to unveil performance anxiety's physiological and psychological effects and allowed participants to connect over these mutual experiences. Together, students discussed what symptoms they have experienced and ways to attempt to alleviate these symptoms, sharing tips and tricks with one another. In week 4, before the final recital, the group revisited this list of relaxation tips and reminders they had created together.

Technology

All sessions were conducted on the video conferencing platform Zoom. Additional technology used for teaching included Google Slides (used for presentations of material to students), Jamboard (used as an interactive online whiteboard during student team activities), and YouTube (for sharing listening maps and performance examples.) Students cited YouTube,

iMovie, KineMaster, and the use of screen-capture technology for the creation of performance videos. The instructor facilitated the final recital on Zoom, using the screen share function to display performer videos, and highlighted participants as they introduced their works.

Data Collection

Assessment of student experience was done via pre-course and post-class surveys and individual interviews. Pre- and post-class surveys were created and analyzed on Qualtrics, which were primarily based on a 5-point Likert scale, ranging from “strongly agree” to “strongly disagree.” Survey and interview responses were coded to gauge for changes in student attitudes regarding the sectors of self-efficacy, relatability and connection to music, and enjoyment of performance. (Survey and interview questions are referenced in the appendix on pp. 60-64.)

Lesson Plan

WEEK 1: Responding to Music

In week 1, students were introduced to an overview of the course, created group agreements, learned simple warm-up activities, and had group discussions about traditional music performance and interdisciplinarity. As the instructor, my role during group discussion was as a facilitator of conversation for the students, asking many open-ended questions and encouraging active participation from all students. The activities attempted to support an environment in which students were empowered to contribute their voices and were presented with multiple modes of participation for students to choose from; students were regularly encouraged to unmute and speak as they felt inspired to do, add public comments or private messages to the instructor in the Zoom chatbox, and take part in anonymous group activities

using Jamboard (digital interactive whiteboard.) Students received frequent reminders from the instructor that they only had to do the above-indicated tasks if they felt comfortable doing so.

Learning objectives:

In week 1, students will:

- become familiarized with the class schedule and course outline
- learn simple breathing and stretching for relaxation
- create group agreements with each other as a class
- learn about traditional musical performance
- practice responding to music in various ways
- learn what interdisciplinarity is

Activity: Group Warm-up with Improvisation (Duration: 5 minutes)

This activity relaxes the mind and body, sets a low-stress atmosphere, and prepares students by creating a pre-class ritual. First, have students come to a comfortable seated position at the piano bench, sitting tall with feet flat on the ground. Next, show a guided breathing animation for students to follow. As students adjust to this rate of breathing, incorporate the following stretches.

- *Overhead Arm Raise:* With an inhale, arms raise out and lift over the head. Hold for a few seconds. Exhale and lower arms back to sides. Repeat twice or more.
- *Neck stretches:* On an exhale, gently tilt your head toward one shoulder and try to touch it with your ear to feel a gentle stretch. Do not raise the shoulder. Inhale as you raise your head back to center. Exhale and repeat this stretch on the other side.
- *Wrist lifts with pentatonic improvisation:* Place your right foot on the damper pedal. On inhale, lift wrists from your lap as if preparing to place your hands on the keys. On your

exhale, choose any black key with each hand and play it, holding it until you are out of breath. Repeat twice or more, varying instructions by asking students to play multiple notes or changing registers. As this is a pentatonic improvisation, it will create pleasant harmonies when played as a group, in-person, or virtually.

Activity: Group Agreements (Duration: 5 minutes)

This activity engages students in creating group expectations and establishing a positive community culture that values respect and trust. It allows students to have a say in the group environment they would like to create and preemptively gives guidelines to refer to later if addressing challenging behaviors or conflict. An instructor referring to guidelines that students set (rather than an authority figure's rules) can hold more weight, as students are holding themselves and their classmates accountable for their own actions.

- Open Jamboard and instruct students to add an expectation they have for themselves and others in this class on a sticky note. Jamboard can be set up anonymously to allow students to be more vulnerable. This can also be done in person with sticky notes and a blank wall.
- Encourage positively worded phrases, such as “Be kind” rather than “Don’t be mean.”
- Add a suggestion or two if students have trouble coming up with ideas. For example, “Be respectful when listening to others” or “Be open to trying new things and taking risks.”



Figure 2.1: Group Agreement example

Activity: Music – who, what, why, how? (Duration: 20 minutes)

In this group discussion, students are asked open-ended questions that encourage reflection on how music is integrated into our lives. To respond, students use Jamboard to add their answers and collectively categorize their responses based on instructor prompts. In *Music Learning Today*, Bauer suggests learning about relationships among music and other disciplines through activities that discuss the various ways music is used in our everyday life, society, and world. These suggested activities were adapted for YPP with the intent of fostering competence (learning about music more deeply), relatedness (feeling more connected to peers and our place as pianists in the world), and autonomy (responding to questions anonymously and at one’s own pace).

Activity Type	Brief Description	Possible Technologies
Describe the role of music in everyday life and its use in society	Students observe and document how music is part of their daily lives (e.g., in the general soundscape, movies, television shows, advertising, etc.) Examples of possible forms of documentation could include presentations, audio collages, online discussions, or blog posts.	Presentation software, video/audio recorders, audio/video editing software, discussion forums, blogs
Describe the various ways music is used in the world	Music is used in many ways (e.g., ceremonial, personal pleasure, work songs, entertainment, religious, group identity). With this activity type, students describe how music and people (including concert audiences) interact in disparate musical environments. Students address how responding to music is an essential part of being human.	Audio/video recordings, audio/video sharing sites, presentation software, websites, wikis, e-books, interactive whiteboards, discussion forums

Figure 2.2: Responding to Music Activities, adapted from Bauer

The following questions serve as an introduction to Jamboard and to start the flow of conversation for students.

- How is music used? What functions does it serve? Where do we encounter music?
 - Categorize these into active or passive listening
- Discuss differences between hearing (passive) and listening (active)
 - Hearing is considered a passive process – a basic perception or awareness of sound. For example, we may hear background music while walking through a mall, but we may not really be listening to it.
 - Listening occurs when active attention and focus are given towards sound.

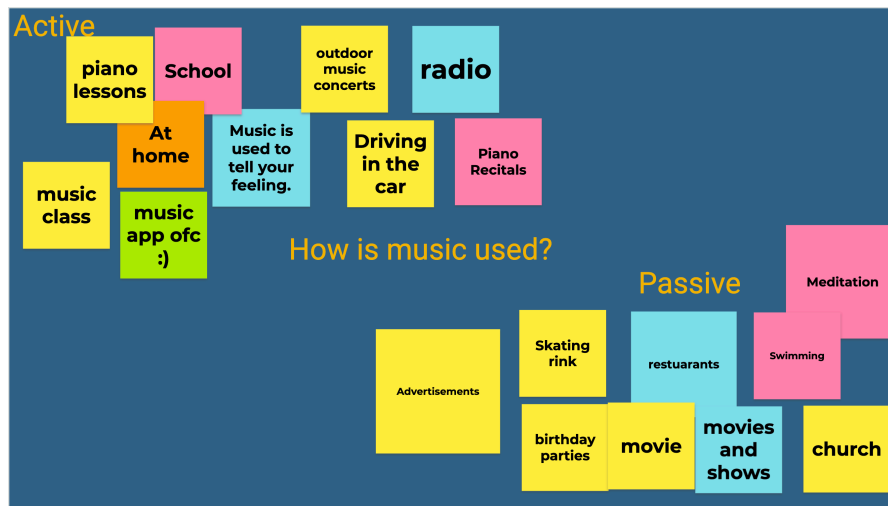


Figure 2.3: Example of Active vs. Passive Listening group activity

The following questions serve as a way for students to reflect on the tradition of performance.

- What is a piano recital? Who takes part in it? Who plans it?
 - Discuss the people involved in a recital
- If you were explaining this to an alien from outer space, how would you describe it? Why does the recital happen in this way?
 - Discuss the tradition of bowing, clapping, being quiet while performers play, a stage that is placed above the audience, dressing in formal clothing, etc.

- What feelings do you associate with performing in a recital?

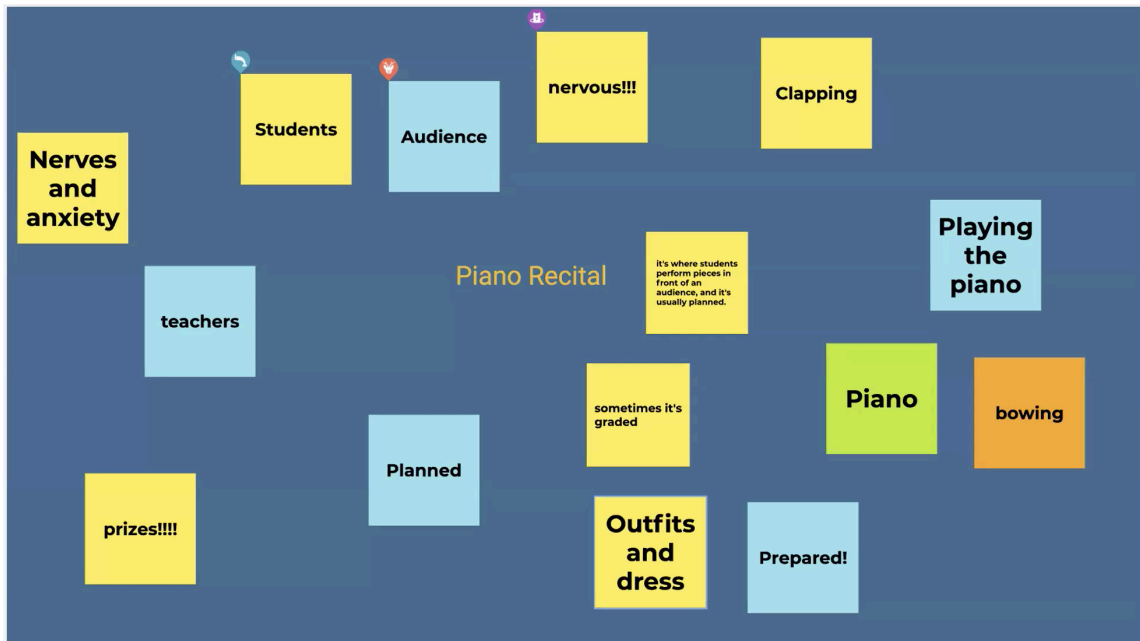


Figure 2.4: Example of Tradition of Performance group activity

The following questions are a catalyst for conversation around musical history and our ties to the past as pianists.

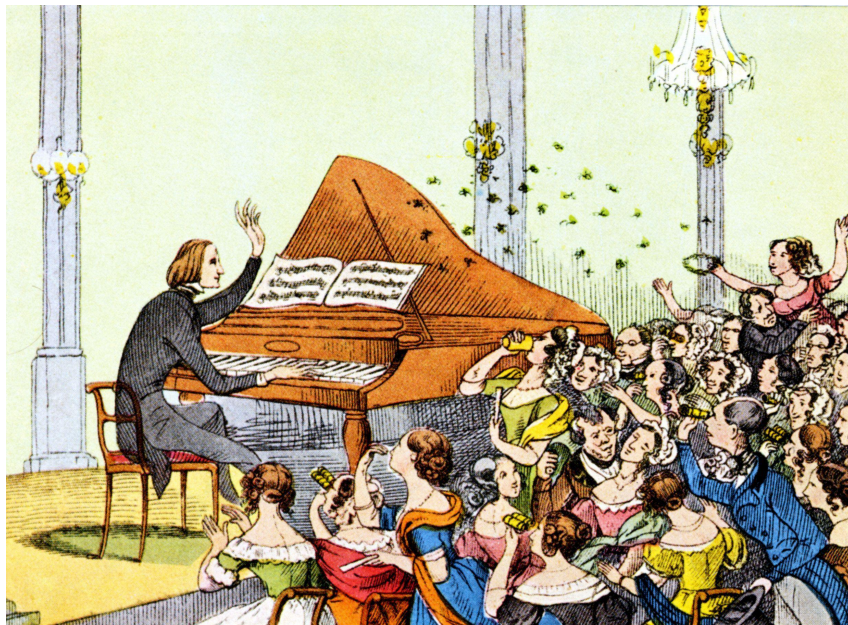


Figure 2.5: Liszt piano recital illustration (licensed from Alamy.com)

- Discuss what is happening in the figure above.

- Before Liszt, salon concerts were the norm. Until the mid-19th century, music was experienced in living rooms in intimate settings, not in concert halls like we do today.

Read the following excerpt, written by musicologist Alan Walker, together.

- “Liszt’s career remains the model which is still followed by pianists today. The modern piano recital was invented by Liszt. He was the first to play entire programmes from memory. He was the first to play the whole keyboard repertory (as it then existed), from Bach to Chopin. He was the first consistently to place the piano at right angles to the platform, its open lid reflecting the sound across the auditorium.”¹⁰
- Discuss the following questions: How does this make you feel? Were you surprised by this information? Why do you think we still maintain these traditions?
- What other kinds of music performances have you seen? How are they alike or different?

Activity: Listening and Responding to Music (Duration: 10 minutes)

This exercise is intended to let students practice using musical vocabulary to describe sound. In this activity, students are presented with a piece of music without the context of title or other background information and respond in written words to describe what they perceive. Students then listen to the same music with video alongside it and explain how they think the images support (or don’t support) their original interpretation.

In this class, we used the first two minutes of Robert Schumann’s *Faschingsschwank aus Wien*. We first listened to a recording and then watched the instructor’s recorded performance that included video projections of carnival footage.

- Get a pen and paper and listen to this piece of music. Write down words you think of as you listen. What do you notice about the music? What does it make you think of? You may use any words you like, including expressive words that describe mood or feeling,

¹⁰ Alan Walker, *Franz Liszt: The Virtuoso Years - 1811-1847* (Ithaca, NY: Cornell University Press, 1987), 285-286.

but try to use at least one musical vocabulary tone (e.g., pitch, tempo, duration, texture, tone, timbre.)

- Watch a multimedia performance of the same piece and write down your thoughts. How do the images support your original interpretation of the music? Did it make you notice other things about the music that you didn't the first time around?



Figure 2.6 Instructor sharing example of multimedia performance

Activity: Listening Maps (Duration: 20 minutes)

This group discussion activity allows students to learn different ways that music can be visualized to illustrate form, texture, timbre, mood, etc., by watching an animated listening map. It then prompts students to create a listening map of their own with a simple piece. There are countless listening maps available for free online to choose from.

- Study a listening map together. What is the listening map showing us? How do the images support what is happening in the music? Write down what you notice.
- Listen to a piece of music and illustrate your own listening map. Share your expression with the class and explain why you chose to represent the piece in this way.

Closing Activity: Interdisciplinarity (Duration: 5 minutes)

- After the final listening map activity, use the differences in the student’s expressions to point out how musicians can all interpret music in different, unique ways.
- What is interdisciplinarity?
 - First, what does discipline mean? What types of disciplines are there?
 - “Inter-” is a prefix that means, in this case, to unite or mix different subjects together into something new. How did we practice interdisciplinarity today? What types of disciplines might you encounter in piano lessons?
- Assign students to start thinking about how they might illustrate the piece they will perform in the final recital.

Finally, in order to assess teaching effectiveness, reserve 5 minutes to have students complete an anonymous class feedback form with the following questions:

- What is something you learned today?
- What do you want to know more about?
- What do you have questions about?

WEEK 2: Thinking about Music

Learning Objectives:

- Learn about performance anxiety and learn tools to cope with this common problem
- Build cross-modal perception through active listening and creative expression
- Build comradery amongst peers through sharing common experiences and supporting each other’s performances
- Gain new interdisciplinary ideas about how to present their piece

Activity: Group Warm-ups (Duration: 5 minutes)

- Begin class the same way each week with breathing and stretching. You may choose to vary the pentatonic improvisation by prompting students to play chords, patterns, or playing in response to what you hear others play.
- Review group agreements, resharing a link to the original Jamboard for students to add notes if they feel it is necessary.

Activity: Performance Anxiety (Duration: 20 minutes)

This activity is intended to teach students what performance anxiety is, why it occurs, and what strategies are available to cope with this commonly occurring problem. It also allows students an opportunity to bond with one another over a mutual experience with vulnerable, open, non-judgmental conversation.

- With Jamboard, prompt students to list things they experience when they have performance anxiety (or stage fright). Ask them to categorize these common symptoms into physiological (physical) and psychological (mental) symptoms.
- Why do you think this happens? Why does our body react in this way?
 - Discuss the “fight, flight, freeze” response. This is our body’s automatic system to protect us from danger!
- Acknowledge that everyone deals with performance anxiety at some point and that this is a normal human response to stress.

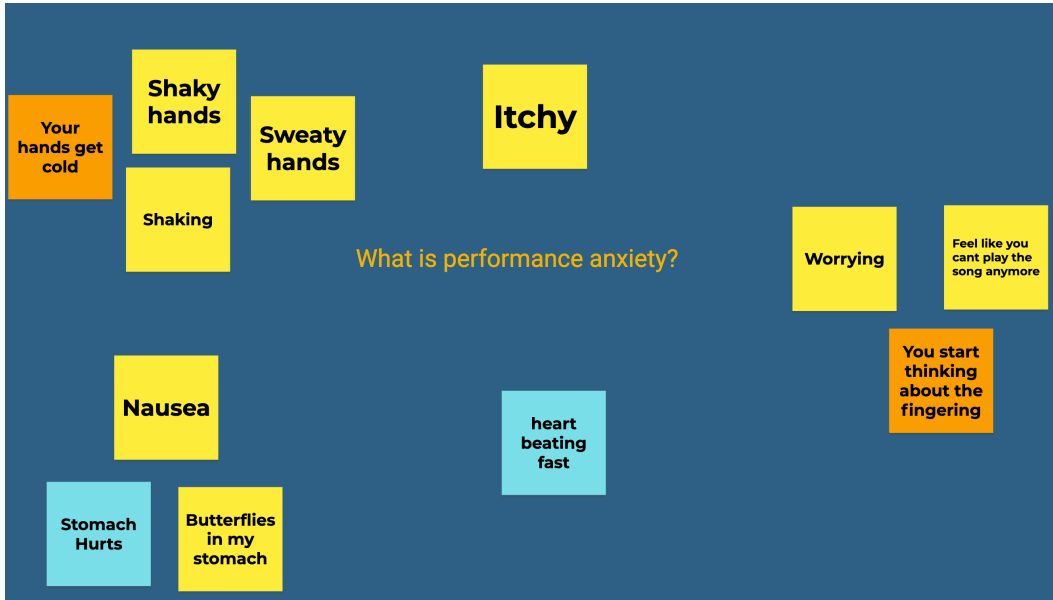


Figure 2.7: What is Performance Anxiety? Jamboard activity

- Start a blank Jamboard and ask students to think about ways we can combat performance anxiety. Discuss the following questions.
 - What are things we can do to help ourselves when we feel stage fright? Have you used any of these techniques?
 - Do you think there is any reason performance anxiety could be a good thing?



Figure 2.8 Jamboard of student solutions to performance anxiety

Activity: Sharing performances (Duration: 30 minutes)

In this activity, students perform their pieces for one another. Titles of pieces are not shared until after the piece is performed. Students who are not performing listen carefully and respond with artistic expressions as they feel inspired. After each performance, listening students have an opportunity to share their expressions with the performer, and the performer also has an opportunity to share their ideas about their piece and what they picture.

- First, have students gather crayons, markers, iPads, colored pencils, or any other art supplies they prefer to use. As one student performs, everyone, including the instructor, should listen and respond with a creative expression as they feel inspired. It can be poetry, doodles, drawings, or any other type of creative expression. The point of this activity is not to create a beautiful, polished work of art, but instead to respond to music immediately with the first idea that comes to mind through your artistic medium.
- Encourage sharing of expressions, either by show-and-tell of the drawing, or a verbal description of the expression on the paper. Discuss the following questions:

- Is the performer's artistic interpretation similar or different than the audience's?
- For the performer: How did you feel about your classmate's responses to your music? Was there anything that surprised you?
- Repeat with all students on a volunteer basis.

Closing Activity: Class Feedback (5 minutes)

Finally, in order to assess teaching effectiveness, reserve 5 minutes to have students complete an anonymous class feedback form with the following questions.

- What is something you learned today?
- What do you want to know more about?
- What do you have questions about?

WEEK 3: Sharing our Music

Learning Objectives:

- Continue to develop listening and improvisatory skills through group breathing and stretching
- Learn how to give feedback for peer's performances
- Plan recital together and build group decision-making skills through experience
- Build autonomy and self-advocacy skills

Activity: Group Warm-ups (Duration: 5 minutes)

- Begin class with breathing and stretching, instructing students to do so at their own pace. This week, vary the pentatonic improvisation by prompting students to unmute and listen carefully, playing in response to what they hear. This should create a chain reaction of notes and create a flowing melody.

- Review group agreements, resharing a link to the original Jamboard for students to add notes if they feel it is necessary.

Activity: Optional Performances (Duration: 20 minutes)

This activity is meant to give an opportunity to test their interdisciplinary performances out in front of an audience, ask questions about the process, and/or brainstorm further with peers.

- Prompt students to perform or show their mock performances to the class. Remind students that this is just a test performance, and that it is ok to feel unfinished or unpolished.
- After the performance, have students give positive feedback. If on Zoom, give multiple methods for responding (e.g., unmuting to speak, typing in chat, sending a private chat to instructor).
 - What are elements of the performance that you liked?
 - Was there anything about the performance that jumped out to you as unique and interesting?
- Have the performing student discuss their performance.
 - What was your process for creating this performance? What technology did you use, if any?
 - What was going through your mind as you chose the interdisciplinary elements? How did you come to these decisions?
- Ask permission to give feedback as the instructor and offer help as needed. If additional support is needed, reserve time to meet with the student after activities are completed for the day.

Activity: Let's plan our recital! (Duration: 30 minutes)

This activity allows an instructor to engage students in the decision-making process of planning a virtual recital. With the use of a collaborative word processing program like Google Docs, students can work on a recital outline together and see the basic elements of a program. Below is an example of a planning document. Students discuss what they have seen in the past and decide the following questions:

1. Who do you want to be in the audience? Who will you invite? What information should be included in an invitation?
2. What is the order of the program? List your name and piece.
3. Will your piece be pre-recorded or will you play live?
4. How would you like to introduce your performance? Would you like to verbally introduce it live or include it in a pre-recorded video?
5. What would you like to wear?
6. How would you like the audience to participate? How will they applaud?
 - a. What have you seen done in other virtual recitals that you liked? Vote on your preferences.

ZOOM RECITAL

1. Who do you want to be in the AUDIENCE?
 - a. Write down 2-3 (or more) people you'd like to invite. Send emails to these people. Some ideas: Parents, Grandparents, Friends, Siblings
2. Determine order of program
 - a. Ylani - Masquerade by Linda Niamath-Live (I think video)(Intro verbal)
 - b. Hillary-Toccatina by Dmitri kabelevsky live (video) Intro written and displayed
 - c. Natsuko - Sonata in G by Haydn - Live (Drawing) - Intro Personal Verbal
 - d. Coco - Cat patrol (video)(Written and displayed) - Intro
 - e. Ananyaa - The Somersault King by Mike Schoenmehl - Live (Video) - Intro Personal Verbal
 - f. Ceila - Maple Leaf Rag by Scott Joplin - Record (Video compound) Intro Written and displayed
 - g. Olivia - Sonata Op 49, No. 1, Andante by Beethoven - recorded. Intro Written and displayed (probably)
3. Recorded or live?
 - o Will you record your performance or play live? Above, indicate your decision next to your name.
2. How will you introduce your piece? (Options: verbal, written and displayed on screen) Indicate your choice next to your name above.
 - o Share your perspective on your piece. Why did you choose to present your piece this way? What is in the music or visual that inspired you that you want to share with the audience?
 - o "Hi, my name is Melissa and I'm going to play a piece called Rainbows. What you're going to see along with it is a video of clouds because this I see in my mind when I play this piece."
3. Dress
 - o What will you wear? Vote on your choice.
4. Applause
 - o How do you want the audience to acknowledge your performance? What have you seen in the past? (List below and vote by listing a "1" next to your preferred option.)
 - Unmute and clap 11
 - Silent clap 11111 1
 - Emoji reaction 11
 - Teacher unmutes to clap only
 - Adding positive comments in chat111

INVITATION EMAIL (example)

Hi _____,

I would like to invite you to my *Young People's Perspective* recital. Our class made decisions all together about the program, how the recital will work, and what we will share. This recital is special because we will be sharing visuals along with our performances.

DATE: Saturday, June 19
 TIME: 11:15 AM EST
 LOCATION: Melissa Coppola's Personal Meeting Room
<https://umich.zoom.us/j/5893304884>

I hope to see you there!
 --NAME

Figure 2.9: Recital group planning document

Finally, discuss the timeline of the dress rehearsal and recital. Estimate how long the program will be and ask students how long they would like to reserve for a run-through of the program before allowing people to enter from the Zoom waiting room. The instructor should plan to do a short introduction, explaining the nature of this recital, and that students will introduce their own pieces. Be sure that students understand and feel comfortable with the outline of the recital before moving forward.

Closing Activity: Individual Meetings (30 minutes)

To ensure that all students understand how to prepare for recital day and have a plan of action to move forward, meet individually with each student. Students that have their performance plan

determined, understand what steps they need to complete before next week, and have no further questions may leave class early as needed. Remind these students that, if any questions or concerns arise mid-week, that the instructor is available to answer questions by email.

Remaining students may need additional assistance workshopping their piece, practicing their introduction, or need other types of support. Time to meet with these students should be divided at the instructor's discretion. Ask students if they have the tools they need, what support they need, and how you may best address these concerns as their instructor.

WEEK 4: Recital Day

Learning Objectives:

- Gain experience presenting an interdisciplinary performance in a dress rehearsal and virtual recital
- Practice using techniques for alleviating performance anxiety

Dress Rehearsal

Before the dress rehearsal, practice breathing and stretching exercises; they should be accustomed to running these at their own pace now. Next, have students review the performance anxiety alleviating techniques they brainstormed together. Allow students to completely run their performances with their respective introductions. Take note of any troubleshooting that may occur, including timing issues or technical problems.

Final Performance

Give a brief introduction to the virtual recital, explaining the program and how students have decided they would like the audience to interact. You may call on students one at a time, in the order that they have decided, to introduce their pieces. After the performance, leave time for students to debrief and discuss what they thought went well, what they might change if they were

to do it again, and complement one another on a job well done. Don't forget to congratulate everyone on their accomplishments.

Sample Instructor Introduction Script:

“Welcome to the first Young People’s Perspective virtual recital!

These young people have worked hard to create these beautiful, unique presentations to go along with each of their musical performances and are very excited to present their work. The students in the class have requested that clapping (applause) will be silent. You can turn on your camera and clap enthusiastically, but please keep your microphone muted. Please also feel free to add positive comments in the chat for our performers to acknowledge their hard work and creativity.”

Chapter 3: Findings

The aim of this research study was to understand if incorporating interdisciplinary and cross-modal learning into intermediate group piano teaching might benefit students in the following ways: increasing self-efficacy, increasing relatability or connection to music, increasing enjoyment of the act of performing. Post-class surveys indicated increases in all these areas.

In the area of self-efficacy, students generally responded more positively to the following survey questions on Qualtrics after the course, suggesting that students felt more confident, capable, creative, and able to handle challenges after participating in the class.

- I am a good pianist.

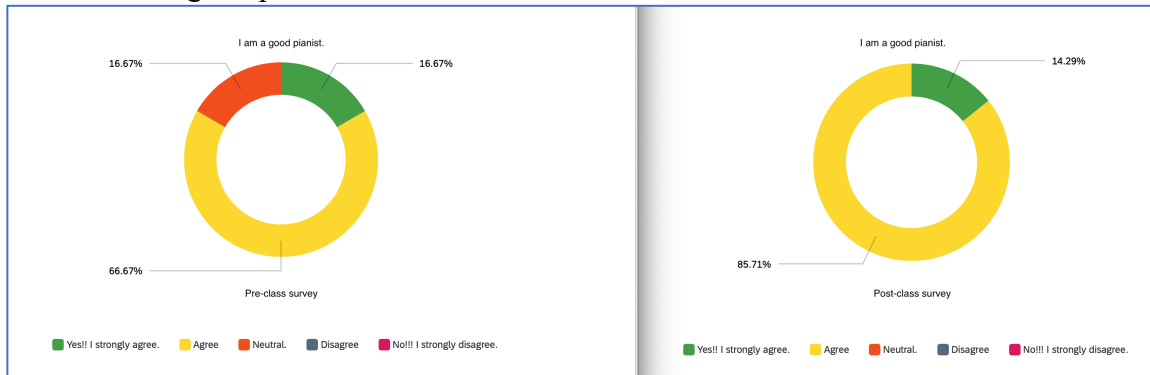


Figure 3.1 Survey Findings – “I am a good pianist.”

- I think I am a great performer. I feel confident on a stage.

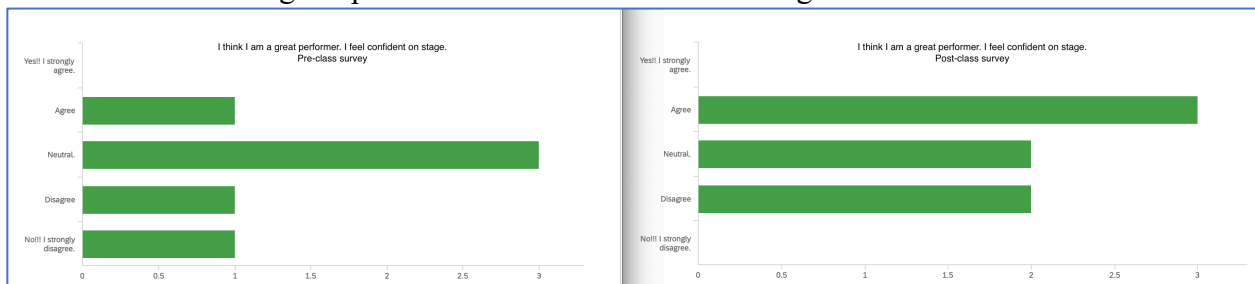


Figure 3.2 Survey Findings – “I think I am a great performer...”

- I have non-musical skills that help me in piano lessons.

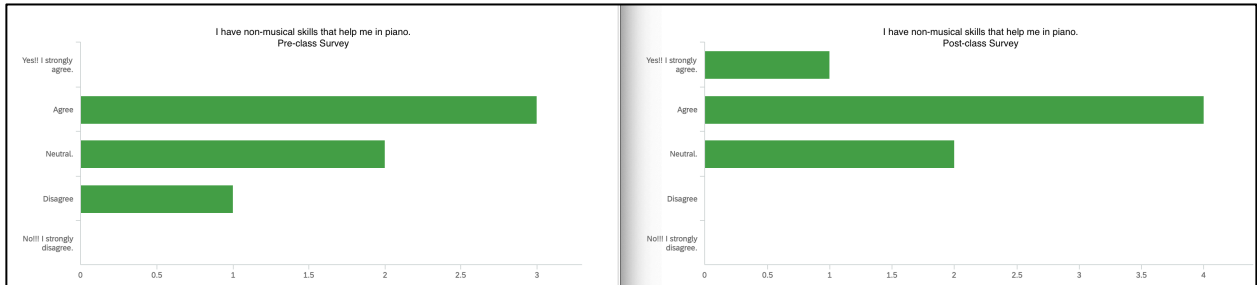


Figure 3.3 Survey Findings – “I have non-musical skills that help me...”

- In general, I am a pretty creative person.

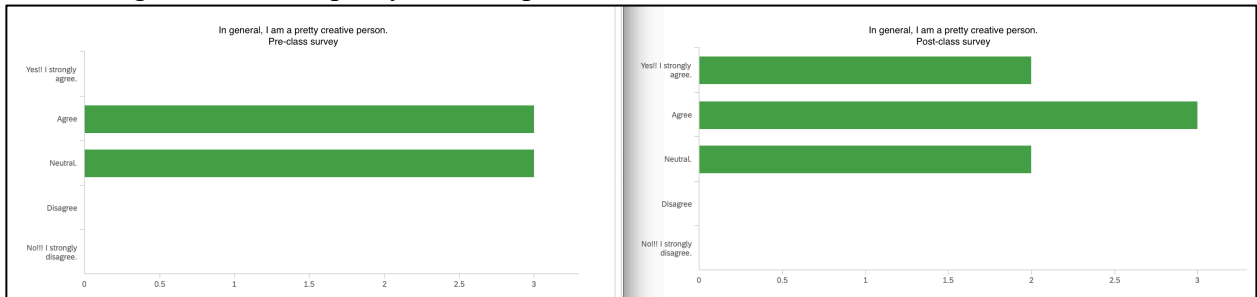


Figure 3.4 Survey Findings – “I am a pretty creative person.”

- In general, I can handle any challenge that comes my way.

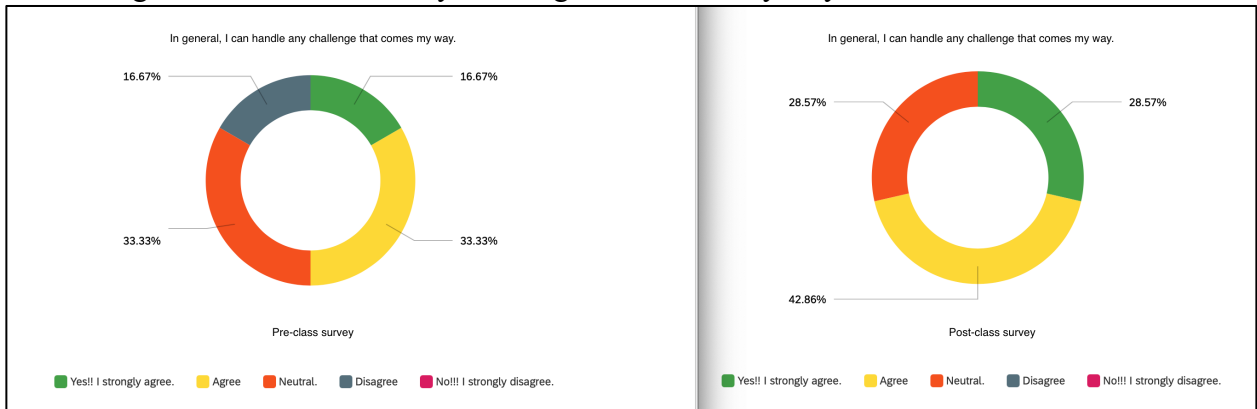


Figure 3.5 Survey Findings – “In general, I can handle any challenge...”

During interviews, two students showed very positive changes in self-efficacy. When asked, “Do you think you are a good musician” in the pre-class interview, one student initially responded with a hesitant “I think I am.” However, when asked the same question in a post-class interview, the student responded immediately with, “Yes! I strongly agree with that.” Another

student described feeling “proud” after her parent helped her create her video for the final performance. She indicated feeling as though her “work had paid off” and that “it felt good.”

In the area of relatability and connection to music, students also responded more positively to the following questions in post-class surveys. Their answers suggest that they felt more connected to their music, had more creative ideas about their music, and felt better able to connect with other musicians after participating in the class.

- My ideas about my music are important

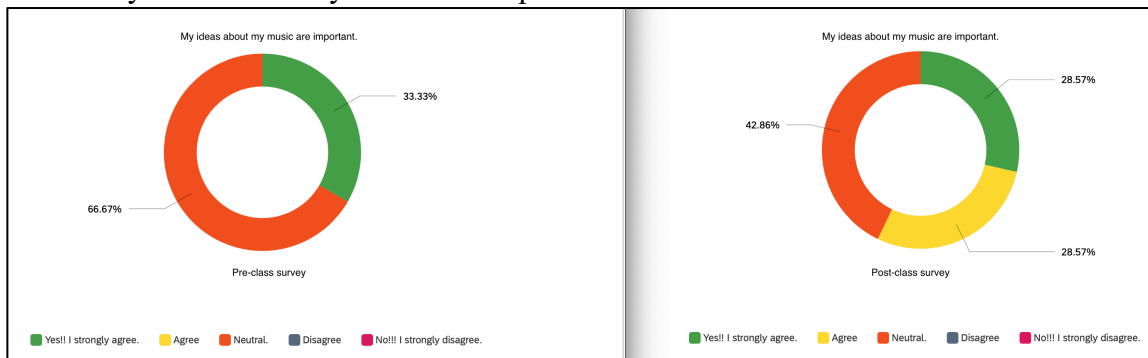


Figure 3.6 Survey Findings – “My ideas about my music are important.”

- I like to share my ideas about music with others.

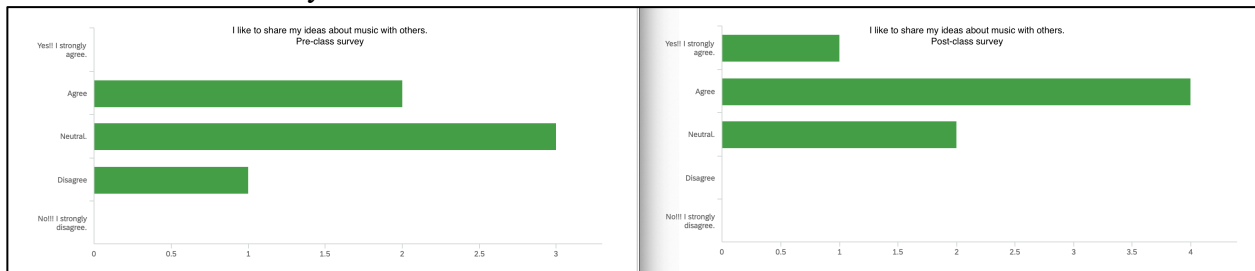


Figure 3.7 Survey Findings – “I like to share my ideas about music with others.”

- When I play this piece, I think about a story or images that might go along with the music.

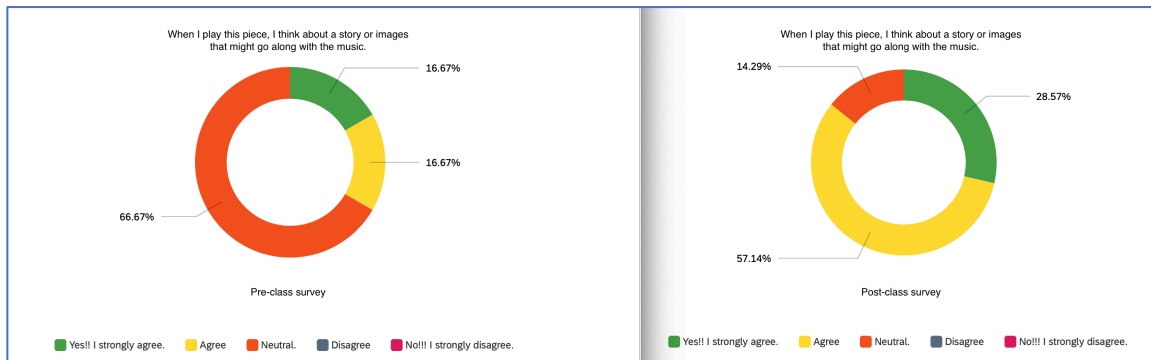


Figure 3.8 Survey Findings – “When I play this piece, I think about a story...”

- I have lots of creative ideas about my music.

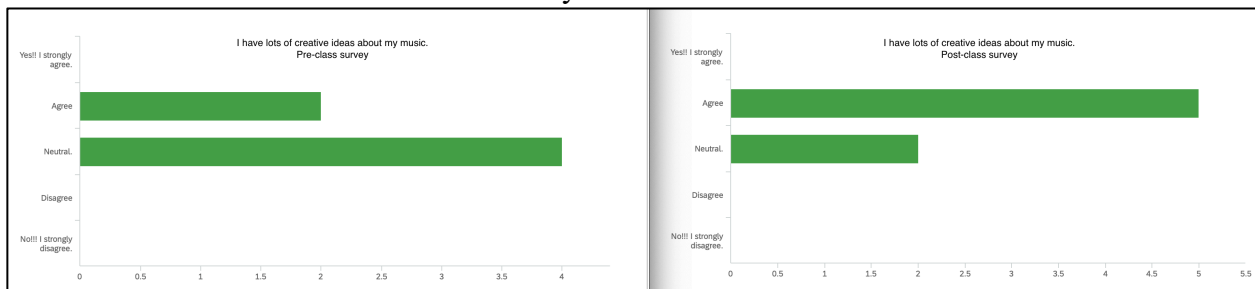


Figure 3.9 Survey Findings – “I have lots of creative ideas about my music.”

During post-class interviews, two students also indicated changes in attitudes towards their chosen musical piece, suggesting a positive change in the connection they felt to their music. One student learned the word “somersault” during class, which was in the title of her piece. She was able to make a deeper connection to the music because while she initially described the music as feeling “bouncy” in her pre-class interview, she was now able to picture the physical gestures that would represent these musical sounds. She described post-class, “I could understand the song much better and add the bounces. Because when you do somersaults, it’s kind of like bouncing.” Another student described that she felt her piece was more “complex” in her post-class interview, describing, “Before, I thought the piece was kind of simple. But now I think it’s more complex.”

In terms of student’s attitudes towards performance, survey results were more subtle, though also showed some improvement in their enjoyment of the act of performing.

- I love playing the piano

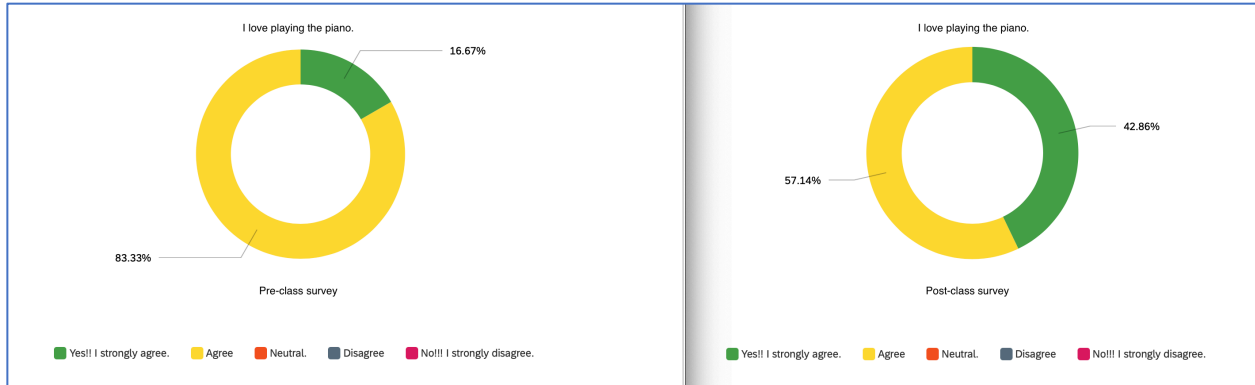


Figure 3.10 Survey Findings – “I love playing the piano.”

- When I think of my past performances of this piece, I feel proud.

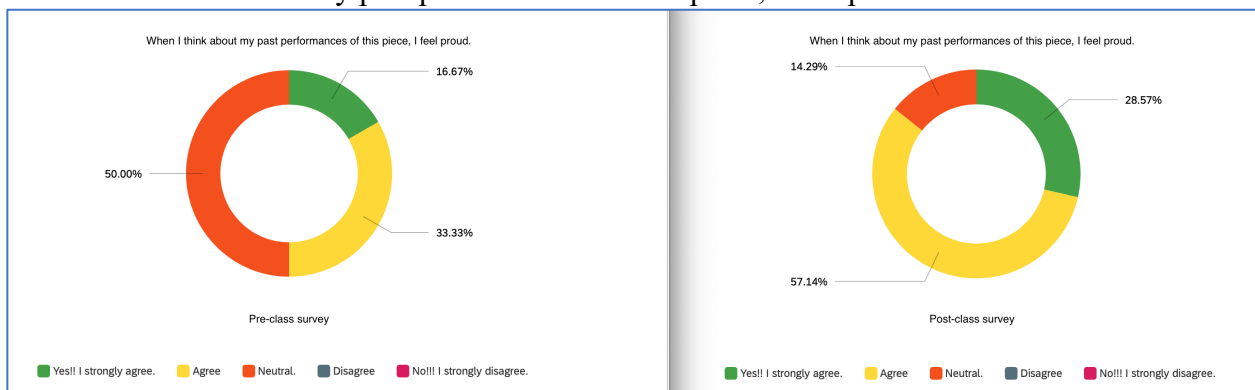


Figure 3.11 Survey Findings – “When I think of my past performances...”

Open-ended answers provided more context for changes in attitudes towards performance. For example, when asked the question “What do you think the most important part of performing is,” students answered with stronger emphasis on the values of emotional and experiential gains, rather than performance-driven values. This suggests that students benefitted from learning tools to improve their performance experiences and would indicate a possible need for longer-term study to see if students’ attitudes would change if these tools continued to be developed.

	Pre-class survey	Post-class survey
Performance-focused values	“play it just like the book says” “seeing how you did” “helps you learn the piece better... once you perform a piece, you know it better” “How you present the piece”	“the way you present it”
Experience-focused values or emotional gains	“take a deep breath and relax” “the experience” “expressing the piece” “feeling proud afterward and during”	“Enjoying yourself and the music” “To be proud of yourself” “after, you feel proud” “staying calm” “not freaking out” “going with the mess-ups”

Figure 3.12 Survey Findings – “What is the most important part of performing?”

Overwhelmingly, students responded positively to the course in general. When asked what they thought of the YPP class, 100% of participants gave positive remarks. Multiple students mentioned the class being fun, as well as specific benefits such as learning new things and meeting peers. 6 out of 7 students also indicated that they enjoyed participating in the concert and would participate again if given the opportunity. One student even said while they still didn’t enjoy performing, that they would participate in a concert like this again.

What did you think of the Young People’s Perspective class?
<ul style="list-style-type: none"> • I liked it • It was a lot more fun than normal classes • I thought it was interesting to have a different take on my piece and other pieces • It was amazing it gave me a new look on piano • I think it was great! I got to meet new people and I get to have fun! • I think the Young People’s Perspective class helped me regain my confidence by a lot • It was fun and I enjoyed meeting everyone! I also learned some new things.

Figure 3.13 Student Feedback about the YPP course

In interviews, students were asked what their favorite or most memorable activities were in the class. 5 out of 7 students mentioned drawing while other students played, suggesting that “responding to music” was the most beneficial and impactful activity for students, specifically because of the elements of cross-modal connection and working within a community of peers.

“What was your favorite or most memorable activity we did during class?”
<ul style="list-style-type: none"> • “I liked drawing” • “The whole thing was very nice... I really liked the jam board where we were together on the sticky notes. It helped me use those strategies and not be nervous. Also I liked... when someone would perform something and then we would try to draw and afterwards we would share. I liked that quite a lot. Because that gave us ideas to what the song’s about.” Later, the same participant added: “I liked learning about the graphic scores and all the different ways to think about music. Like you can draw it... do many things...” • “I liked seeing what everyone else did because there was a big variety... I liked when we were listening to each other’s pieces and drawing stuff... I got to see what everyone thought about the pieces.” • “I liked doing quick art for the other people’s pieces. I thought that was kind of fun. Trying to see if you could come up with something.” • “I liked drawing” • “I think it would be that during our recital that we would share something. Because usually in recitals we would just play what you’ve been preparing, but we matched things up with our pieces and I think that’s different... I really liked learning about why we have recitals like we do. I enjoyed that.”

Figure 3.14 Student Feedback about favorite memorable class activities

In the final recital, 5 out of 7 students chose to create a pre-recorded music video, and the other two students chose to perform their piece live on Zoom. The pre-recorded videos mostly included animated cartoons and live footage found on YouTube.

Chapter 4: Conclusion

General Conclusions

Student feedback in terms of attitudes towards the group class experience was overwhelmingly positive, suggesting that an optimal experience was created to encourage competence, relatedness, and autonomy. There were marked changes in self-efficacy and relatedness to music, as supported by pre- and post-class surveys and interviews. While improvements in student attitudes toward performance were more subtle, at least half of students indicated benefitting from learning about performance anxiety. This suggests that students learned some tools to help them improve their performance experience and may need future study to see if attitudes would be further affected over a long time period of these types of teaching interventions.

Student autonomy was built through the offering of multiple methods of participation. Given the opportunity to choose their own method of delivery in a virtual performance environment, 71% of students in this study chose to create a video presentation of their piece, recording the music, choosing moving or still images, and editing to sync with the music. Pre-recording a video gives a student total control over the finished product and suggests that they are highly concerned with creating a performance video they would be happy sharing.

While one student needed assistance with finding the “right” imagery, students created their videos overwhelmingly without technical support from the instructor, choosing the content and creating audiovisual cues (syncing) independently. In interviews, students cited doing it themselves or having help from parents, but at no point was the instructor asked to help students

hands on with the video editing process. Video making, as a creative activity, seemed to come very naturally for these students as digital natives, but this also suggests that students were intrinsically motivated to complete their projects without instructor assistance.

Parent feedback about their child's attitudes were mixed. 50% of parent responses indicated that their children experiences were positive and that they noticed positive changes in attitudes towards practice and performance. However, the other 50% of parents indicated no change in their child's attitude towards practice or performance. This latter percentage of parents also indicated that they "expected more playing" to be done in the class, which was congruent with student responses about what they were surprised about in the course (though students were generally happy with this aspect.) This suggests that a clearer and more transparent syllabus, as well as a description of interdisciplinarity, may be required to adjust student and parent expectations, especially with the course being experimental in nature and quite different than a typical group piano performance class. It would not be a far stretch to suggest that these student and parent attitudes reflect the norm practices of the public school system, in which interdisciplinary teaching is the outlier. However, given the benefits shown in even this small study to improve student attitudes, it would behoove instructors to start to normalize this in music education

While it is difficult to measure the actual impact on student intrinsic motivation was in this study, what was clear in the results is that student needs for competence, connection, and autonomy were met and that students would take the class again if given the opportunity. It is challenging to create large changes in attitudes in a short amount of time. The positive responses found in student survey and interview responses support a theory that prolonged exposure to this type of teaching could lead to a much larger change in attitude.

Instructor Observations

A fascinating note about teaching this pilot course is that my initial perception of student attitudes was based on participatory behavior during class. However, my initial impression as the instructor was not, in fact, reflective of their actual experiences. For example, one student did not choose to participate in performing her piece for the other students or volunteer many answers during class, but ultimately had the most positive experience when speaking about it in her interview. On the other hand, a different student was extremely participatory in class, using the chat box and unmuting her microphone to answer questions frequently, but gave neutral feedback about her experience in the interview. I believe that there is more to be explored regarding virtual teaching and student attention, particularly regarding personality type as a factor, as my observation suggests that superficial assessments of how engaging class activities are may not be accurate from the instructor's viewpoint.

Future Directions

Future study is required to understand the impact of prolonged exposure to these types of teaching interventions and if it leads to persistence in music. The next phase of this research would involve a larger set of participants, longer course timeline and repeated yearly study, and in-person investigation. A longer timeline would also create opportunities to expand curriculum and course content, including but not limited to more student creative projects, peer collaborative projects, composition activities, improvisation activities, increased one-on-one mentorship and technical direction from instructor, and more opportunities for peers to utilize their various non-musical talents.

Additional potential changes to further study include creating a clear and transparent course description to accurately set parent and student expectations, refining survey and interview questions to accurately assess changes in attitudes, hiring an external interviewer to avoid putting pressure on students to give positive feedback, and further questions for parent surveying. Once a larger set of data is acquired to support the research, the teacher handbook can be refined and potentially distributed. Finally, acknowledging that changing attitudes in performance is a challenging pursuit, additional research could be conducted regarding how long a student must regularly experience these teaching interventions to benefit from a change in attitude. Regardless of research opportunity, I look forward to further developing this course, related interdisciplinary music education activities, and presenting the findings in conferences and publications.

APPENDIX

YOUNG PEOPLE'S PERSPECTIVE HANDBOOK

Teacher's Handbook & Lesson Plan

WEEK 1: Responding to Music

In week 1, students are introduced to an overview of the course, create group agreements, learn simple warm-up activities, and have group discussions about traditional music performance and interdisciplinarity. As the instructor, your role during group discussion is as a facilitator of conversation for the students. Ask open-ended questions to encourage active participation from all students. These activities are designed to support an environment in which students are empowered to contribute their voices, and so should be presented with multiple modes of participation for students to choose from. Students should be regularly encouraged to unmute and speak as they felt inspired to do, add public comments or private messages to the instructor in the Zoom chat box, and take part in anonymous group activities using Jamboard (digital interactive whiteboard.) Students should be reminded that they only have to do the above indicated tasks if they felt comfortable doing so.

Learning objectives:

In week 1, students will:

- o become familiarized with the class schedule and course outline
- o learn simple breathing and stretching for relaxation
- o create group agreements with each other as a class
- o learn about traditional musical performance
- o practice responding to music in various ways
- o learn what interdisciplinarity is

Activity: Group Warm-up with Improvisation (Duration: 5 minutes)

This activity relaxes the mind and body, sets a low-stress atmosphere, and prepares students by creating a pre-class ritual. First, have students come to a comfortable seated position at the piano bench, sitting tall with feet flat on the ground. Next, show a guided breathing animation for students to follow. As students adjust to this rate of breathing, incorporate the following stretches.

- o *Overhead Arm Raise:* With an inhale, arms raise out and lift over the head. Hold for a few seconds. Exhale and lower arms back to sides. Repeat twice or more.
- o *Neck stretches:* On an exhale, gently tilt your head toward one shoulder and try to touch it with your ear to feel a gentle stretch. Do not raise the shoulder. Inhale as you raise your head back to center. Exhale and repeat this stretch on the other side.

- o *Wrist lifts with pentatonic improvisation:* Place your right foot on the damper pedal. On inhale, lift wrists from your lap as if preparing to place your hands on the keys. On your exhale, choose any black key with each hand and play it, holding it until you are out of breath. Repeat twice or more, varying instructions by asking students to play multiple notes or changing registers. As this is a pentatonic improvisation, it will create pleasant harmonies when played as a group, in-person or virtually.

Activity: Group Agreements (Duration: 5 minutes)

This activity engages students in creating group expectations and establishing a positive community culture that values respect and trust. This allows students to have a say in the group environment they would like to create, and preemptively gives guidelines to refer later if addressing challenging behaviors or conflict. An instructor referring to guidelines that students set (rather than an authority figure's rules) can hold more weight, as students are holding themselves and their classmates accountable for their own actions.

- o Open Jamboard and instruct students to add an expectation they have for themselves and others in this class on a sticky note. Jamboard can be set up anonymously to allow students to be more vulnerable. This can also be done in person with sticky notes and a blank wall.
- o Encourage positively worded phrases, such as "Be kind" rather than "Don't be mean."
- o Add a suggestion or two if students have trouble coming up with ideas. For example, "Be respectful when listening to others" or "Be open to trying new things and taking risks."

Activity: Music – who, what, why, how? (Duration: 20 minutes)

In this group discussion, students are asked open-ended questions that encourage reflection on how music is integrated into our lives. To respond, students use Jamboard to add their answers and collectively categorize their responses based on instructor prompts. In *Music Learning Today*, William Bauer suggests learning about relationships among music and other disciplines through activities that discuss the various ways music is used in our everyday life, society, and in the world. These suggested activities are adapted for YPP with the intent of fostering *competence* (learning about music more deeply), *relatedness* (feeling more connected to peers and our place as pianists in the world), and *autonomy* (responding to questions anonymously and at one's own pace.)

The following questions serve as an introduction to Jamboard and to start the flow of conversation for students.

- o How is music used? What functions does it serve? Where do we encounter music?
 - o Categorize these into active or passive listening
- o Discuss differences between hearing (passive) and listening (active)
 - o Hearing is considered to be a passive process, a basic perception or awareness of sound. For example, we may hear background music while walking through a mall, but we may not really be listening.
 - o Listening occurs when active attention and focus is given towards sound.

The following questions serve as a way for students to reflect on the tradition of performance.

- o What is a piano recital? Who takes part in it? Who plans it?
 - o Discuss the people involved in a recital
 - o If you were explaining this to an alien from outer space, how would you describe it? Why does the recital happen in this way?
 - o Discuss the tradition of bowing, clapping, being quiet while performers play, a stage that is placed above the audience, dressing in formal clothing, etc.
 - o What feelings do you associate with performing in a recital?
-

The following questions are a catalyst for conversation around musical history and our ties to the past as pianists.

- o Find photos or illustrations of recitals or concerts. Find an illustration of Liszt performing. Discuss what you observe.
- o Before Liszt, salon concerts were the norm. Until the mid-19th century, music was experienced in living rooms in intimate settings, not in concert halls like we do today. Read the following excerpt, written by musicologist Alan Walker, together.
 - o “Liszt’s career remains the model which is still followed by pianists today. The modern piano recital was invented by Liszt. He was the first to play entire programmes from memory. He was the first to play the whole keyboard repertory (as it then existed), from Bach to Chopin. He was the first consistently to place the piano at right angles to the platform, its open lid reflecting the sound across the auditorium.”
- o Discuss the following questions: How does this make you feel? Were you surprised by this information? Why do you think we still maintain these traditions?
- o What other kinds of music performances have you seen? How are they alike or different?

Activity: Listening and Responding to Music (Duration: 10 minutes)

This exercise is intended to let students practice using musical vocabulary to describe sound. In this activity, students are presented with a piece of music without the context of title or other background information and respond in written words to describe what they perceive. Students then listen to the same music with video alongside it and describe how they think the images support (or don’t support) their original interpretation.

In this class, you may use any piece, but in the pilot session of YPP, the first two minutes of Robert Schumann’s *Faschingsschwank aus Wien* was played. Students listened and then watched the instructor’s recorded performance that included video projections of carnival footage.

- o Get a pen and paper and listen to this piece of music. Write down words you think of as you listen. What do you notice about the music? What does it make you think of? You may use any words you like, including expressive words that describe mood or feeling,

but try to use at least one musical vocabulary tone (e.g., pitch, tempo, duration, texture, tone, timbre.)

- o Watch a multimedia performance of the same piece and write down your thoughts. How do the images support your original interpretation of the music? Did it make you notice other things about the music that you didn't the first time around?

Activity: Listening Maps (Duration: 20 minutes)

This group discussion activity allows students to learn different ways that music can be visualized to illustrate form, texture, timbre, mood, etc., by watching an animated listening map. It then prompts students to create a listening map of their own with a simple piece. There are countless listening maps available for free online to choose from.

- o Study a listening map together. What is the listening map showing us? How do the images support what is happening in the music? Write down what you notice.
- o Listen to a piece of music and illustrate your own listening map. Share your expression with the class and explain why you chose to illustrate the piece in this way.

Closing Activity: Interdisciplinarity (Duration: 5 minutes)

- o After the final listening map activity, use the differences in the student's expressions to point out how musicians all can interpret music in different, unique ways.
- o What is interdisciplinarity?
 - o First, what does discipline mean? What types of disciplines are there?
 - o "Inter-" is a prefix that means, in this case, to unite or mix different subjects together into something new. How did we practice interdisciplinarity today? What types of disciplines might you encounter in piano lessons?
- o Assign students to start thinking about how they might illustrate the piece they will perform in the final recital.

Finally, in order to assess teaching effectiveness, reserve 5 minutes for students to complete an anonymous class feedback form with the following questions.

- o What is something you learned today?
- o What do you want to know more about?
- o What do you have questions about?

WEEK 2: Thinking about Music

Learning Objectives:

- o Learn about performance anxiety and learn tools to cope with this common problem
- o Build cross-modal perception through active listening and creative expression
- o Build comradery amongst peers through sharing common experiences and supporting each other's performances
- o Gain new interdisciplinary ideas about how to present their piece

Activity: Group Warm-ups (Duration: 5 minutes)

- o Begin class the same way each week with breathing and stretching. You may choose to vary the pentatonic improvisation by prompting students to play chords, patterns, or notes in response to what they hear others play.
- o Review group agreements, resharing a link to the original Jamboard for students to add notes if they feel it is necessary.

Activity: Performance Anxiety (Duration: 20 minutes)

This activity is intended to teach students what performance anxiety is, why it occurs, and what strategies are available to cope with this commonly occurring problem. It also allows students an opportunity to bond with one another over a mutual experience with vulnerable, open, non-judgmental conversation.

- o With Jamboard, prompt students to list things they experience when they have performance anxiety (or stage fright). Ask them to categorize these common symptoms into physiological (physical) and psychological (mental) symptoms.
- o Why do you think this happens? Why does our body react in this way?
 - o Discuss the “fight, flight, freeze” response. This is our body’s automatic system to protect us from danger!
- o Acknowledge that everyone deals with performance anxiety at some point and that this is a normal human response to stress.
- o Start a blank Jamboard and ask students to think about ways we can combat performance anxiety. Discuss the following questions.
 - o What are things we can do to help ourselves when we feel stage fright? Have you used any of these techniques?
 - o Do you think there are any reasons why performance anxiety could be a good thing?

Activity: Sharing performances (Duration: 30 minutes)

In this activity, students perform their pieces for one another. Titles of pieces are not shared until after the piece is performed. Students who are not performing listen carefully and respond with artistic expressions as they feel inspired. After each performance, listening students have an opportunity to share their expressions with the performer, and the performer also has an opportunity to share their ideas about their piece and what they picture.

- First, have students gather crayons, markers, iPads, colored pencils, or any other art supplies they prefer to use. As one student performs, everyone, including the instructor, should listen and respond with a creative expression as they feel inspired. It can be poetry, doodles, drawings, or any other type of creative expression. The point of this activity is not to create a beautiful, polished work of art, but instead to respond to music immediately with the first idea that comes to mind through your artistic medium.
- Encourage sharing of expressions, either by show-and-tell of the drawing, or a verbal description of the expression on the paper. Discuss the following questions:
 - o Is the performer’s artistic interpretation similar or different than the audience’s?
 - o For the performer: How did you feel about your classmate’s responses to your music? Was there anything that surprised you?
- Repeat with all students on a volunteer basis.

Closing Activity: Class Feedback (5 minutes)

Finally, in order to assess teaching effectiveness, reserve 5 minutes to have students complete an anonymous class feedback form with the following questions.

- o What is something you learned today?
- o What do you want to know more about?
- o What do you have questions about?

WEEK 3: Sharing our Music

Learning Objectives:

- o Continue to develop listening and improvisatory skills through group breathing and stretching
- o Learn how to give feedback for peer's performances
- o Plan recital together and build group decision-making skills through experience
- o Build autonomy and self-advocacy skills

Activity: Group Warm-ups (Duration: 5 minutes)

- o Begin class with breathing and stretching, instructing students to do so at their own pace. This week, vary the pentatonic improvisation by prompting students to unmute and listen carefully, playing in response to what they hear. This should create a chain reaction of notes and create a flowing melody.
- o Review group agreements, resharing a link to the original Jamboard for students to add notes if they feel it is necessary.

Activity: Optional Performances (Duration: 20 minutes)

This activity is meant to give an opportunity to test their interdisciplinary performances out in front of an audience, ask questions about the process, and/or brainstorm further with peers.

- o Prompt students to perform or show their mock performances to the class. Remind students that this is just a test performance and that it is ok to feel unfinished or unpolished.
- o After the performance, have students give positive feedback. If on Zoom, give multiple methods for responding (e.g., unmuting to speak, typing in chat, sending a private chat to instructor).
 - o What are elements of the performance that you liked?
 - o Was there anything about the performance that jumped out to you as unique and interesting?
- o Have the performing student discuss their performance.
 - o What was your process for creating this performance? What technology did you use, if any?
 - o What was going through your mind as you chose the interdisciplinary elements? How did you come to these decisions?
- o Ask permission to give feedback as the instructor and offer help as needed. If additional support is needed, reserve time to meet with the student after activities are completed for the day.

Activity: Let's plan our recital! (Duration: 30 minutes)

This activity allows an instructor to engage students in the decision-making process of planning a virtual recital. With the use of a collaborative word processing program like Google Docs, students can work on a recital outline together and see the basic elements of a program. Below is an example of a planning document. Students discuss what they have seen in the past and decide the following questions:

1. Who do you want to be in the audience? Who will you invite? What information should be included in an invitation?
2. What is the order of the program? List your name and piece.
3. Will your piece be pre-recorded, or will you play live?

4. How would you like to introduce your performance? Would you like to verbally introduce it live or include it in a pre-recorded video?
5. What would you like to wear?
6. How would you like the audience to participate? How will they applaud?
 - a. What have you seen done in other virtual recitals that you liked? Vote on your preferences.

Finally, discuss the timeline of the dress rehearsal and recital. Estimate how long the program will be and ask students how long they would like to reserve for a run-through of the program before allowing people to enter from the Zoom waiting room. The instructor should plan to do a short introduction, explaining the nature of this recital, and that students will introduce their own pieces. Be sure that students understand and feel comfortable with the outline of the recital before moving forward.

Closing Activity: Individual Meetings (30 minutes)

To ensure that all students understand how to prepare for recital day and have a plan of action to move forward, meet individually with each student. Students that have their performance plan determined, understand what steps they need to complete before next week, and have no further questions may leave class early as needed. Remind these students that, if any questions or concerns arise mid-week, that the instructor is available to answer questions by email. Remaining students may need additional assistance workshopping their piece, practicing their introduction, or need other types of support. Time to meet with these students should be divided at the instructor's discretion. Ask students if they have the tools they need, what support they need, and how you may best address these concerns as their instructor.

WEEK 4: Recital Day

Learning Objectives:

- o Gain experience presenting an interdisciplinary performance in a dress rehearsal and virtual recital
- o Practice using techniques for alleviating performance anxiety

Dress Rehearsal

Before the dress rehearsal, practice breathing and stretching exercises; they should be accustomed to running these at their own pace now. Next, have students review the performance anxiety alleviating techniques they brainstormed together. Allow students to completely run their performances with their respective introductions. Take note of any troubleshooting that may occur, including timing issues or technical problems.

Final Performance

Give a brief introduction to the virtual recital, explaining the program and how students have decided they would like the audience to interact. You may call on students one at a time, in the order that they have decided, to introduce their pieces. After the performance, leave time for students to debrief and discuss what they thought went well, what they might change if they were to do it again, and complement one another on a job well done. Congratulate everyone on their accomplishments!

Sample Instructor Introduction Script:

“Welcome to the first Young People’s Perspective virtual recital!

These young people have worked hard to create these beautiful, unique presentations to go along with each of their musical performances and are very excited to present their work. The students in the class have requested that clapping (applause) will be silent. You can turn on your camera and clap enthusiastically, but please keep your microphone muted. Please also feel free to add positive comments in the chat for our performers to acknowledge their hard work and creativity.”

EMAIL RECRUITMENT LETTER

Dear parent(s)/guardian,

My name is Melissa Coppola and I am a 4th-year DMA candidate at the University of Michigan in the department of Piano Pedagogy. My dissertation research focuses on the benefits of interdisciplinary piano study for students in their attitudes towards music and performance. In this effort, I will be offering a free 4-week online group piano course entitled *Young People's Perspective*, which will allow students to explore a piano piece of their choice through the lens of art/multimedia and prepare a creative musical presentation for an online recital.

Students might be interested in and benefit from participating in this research if they meet the following criteria:

- Have performed in an online recital in the past 90 days
- Have an interest in other artistic areas in addition to piano (for example: visual art, poetry, story, film/video, theatre, etc.)
- Could use inspiration/motivation to practice
- Are interested in a different kind of performance experience

For my research to be successful, I need to collect data from students who participate in this course in the form of written surveys and Zoom interviews before and after the course. Their responses will inform my research question of how interdisciplinary study improves the attitudes of adolescent piano students towards piano. In an effort to begin this data collection, I am writing to ask your permission for your son/daughter to participate in this research project.

Young People's Perspective is a 4-week course that will take place approximately May 17-June 11 (pending IRB approval). Classes will be scheduled based on teacher and student availability; a best effort will be made to choose times that are most agreeable for interested students. Each class will last no longer than 90 minutes. The 4th and final class will involve a final recital performance, conducted during class hours. Parents and guests of the students' choice will be invited to watch the performance. All classes will be recorded for research and teaching assessment purposes.

Should you agree to allow your child to participate, your child would be asked to complete an anonymous written survey which will be administered during the first and last Zoom class meeting. Surveys will take approximately 10 minutes to complete. Additionally, students will be asked to complete a Zoom interview before May 17 (scheduled separately in direct communication with the researcher) and within 48 hours after the final performance. Each interview will be recorded and last a maximum of 30 minutes. Questions asked will strictly be related to music and self-assessment of abilities and attitudes. No personal information beyond age will be gathered.

Participation in this study is voluntary. Your child may withdraw from the study at any time, and may, in addition, skip or refuse to answer any survey or interview question. All information that is gathered for this study will be held in strict confidence. Student names will not be disclosed in the written dissertation document or any subsequent presentations of data. All data collected from surveys and video recordings will be destroyed at the end of the research study.

If your child is interested in participating in *Young People's Perspective* and would like more information, please email me at melcop@umich.edu or call 734-730-8234.

Should you have questions regarding any part of this research study, you may contact either myself or my faculty advisor for my study, Dr. John Ellis, Associate Professor of Piano, University of Michigan, Ann Arbor MI 48109, 734-763-1278, jsellis@umich.edu.

Best,
Melissa Coppola

GROUP CONFIDENTIALITY SCRIPT

The following script was read to participants before each interview and group meeting:

“You are participating in a research study. Your participation in this class is voluntary. You may withdraw from the class at any time. You do not have to answer survey questions or participate in class activities if you do not feel comfortable doing so. You have the right to skip survey questions you do not feel comfortable answering. All information about you and your fellow students is confidential and should not be discussed outside of class.”

PRE-CLASS SURVEY

ABOUT ME

1. I love playing the piano.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
2. I am a good pianist.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
3. When it comes to piano lessons, I am a very good student.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
4. My ideas about my music are important. I like talking about them with my teacher during piano lessons.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
5. I think there is more than one way to play a piece of piano music.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
6. I love to perform.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
7. I think I am a great performer. I feel confident on a stage.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
8. I have non-musical skills that help me in piano. (For example: reading, writing, drawing, dancing, public speaking, poetry, martial arts, etc.)
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
9. In general, I am a pretty creative person.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
10. In general, I can handle any challenge that comes my way.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
11. I think I will keep playing piano in the future (for example: in college or as an adult.)
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
12. I like to share my ideas about music with others.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree

ABOUT MY CHOSEN PIECE

1. I know my piece very well.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
2. On a scale of 1-5, how much do you like your piece?
 - a. 5 = I love it!, 1 = I don't like it at all.
3. I feel proud of my past performances of this piece.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
4. What do you think the most important part of performing is?
 - a. Open ended
5. I enjoy practicing this piece.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
6. I want to keep playing this piece for fun, even if I don't have an upcoming recital.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
7. I enjoy polishing pieces to make them better and better.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
8. When I play this piece, I think of a story or images that might go along with the music.
 - a. Always/Much of the time/Some of the time/Rarely/Never
9. I like to experiment and try creative things when I practice (changing dynamics, articulation, or phrasing.)
 - a. Always/Much of the time/Some of the time/Rarely/Never
10. I have lots of creative ideas about my music.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
11. This piece is special to me in some way. I feel "connected" to this music.

- a. Strongly agree/agree/neutral/disagree/Strongly disagree
- 12. I feel inspired to practice.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
- 13. I am curious to know what people think about my music.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree

POST-CLASS SURVEY

ABOUT ME

1. I love playing the piano.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
2. I am a good pianist.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
3. When it comes to piano lessons, I am a very good student.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
4. My ideas about my music are important. I like talking about them with my teacher during piano lessons.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
5. I think there is more than one way to play a piece of piano music.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
6. I love to perform.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
7. I think I am a great performer. I feel confident on a stage.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
8. I have non-musical skills that help me in piano. (For example: reading, writing, drawing, dancing, public speaking, poetry, martial arts, etc.)
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
9. In general, I am a pretty creative person.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
10. In general, I can handle any challenge that comes my way.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
11. I think I will keep playing piano in the future (for example: in college or as an adult.)
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
12. I like to share my ideas about music with others.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree

ABOUT MY CHOSEN PIECE

1. I know my piece very well.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
2. On a scale of 1-5, how much do you like your piece?
 - a. 5 = I love it!, 1 = I don't like it at all.
3. I feel proud of my performances of this piece.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
4. I enjoy practicing this piece.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
5. I want to keep playing this piece for fun, even if I don't have an upcoming recital.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
6. I enjoy polishing pieces to make them better and better.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
7. When I play this piece, I think of a story or images that might go along with the music.
 - a. Always/Much of the time/Some of the time/Rarely/Never
8. I like to experiment and try creative things when I practice (changing dynamics, articulation, or phrasing, etc.)
 - a. Always/A lot of the time/Some of the time/Rarely/Never
9. I have lots of creative ideas about my music.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
10. This piece is special to me in some way. I feel "connected" to this music.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree

11. I feel inspired to practice.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
12. I am curious to know what people think about my music.
 - a. Strongly agree/agree/neutral/disagree/Strongly disagree
13. What do you think the most important part of performing is?
14. What did you think of the *Young People's Perspective* class?
15. Did you enjoy the concert? Would you do it again?

INTERVIEW QUESTIONS

PRE-CLASS INTERVIEW

- Tell me about yourself.
 - How long have you been playing the piano?
 - Do you think you are a good musician?
 - What kinds of things do you like to do that are not piano-related? (It can be anything school or extra-curricular related.)
- Tell me about your music.
 - How do you feel about this piece?
 - Do you like it? Why or why not?
 - Do you think your feelings about this piece have changed over time?
 - Do you still practice this piece? How do you feel when you practice it?
 - How do you feel when you perform?
 - How do you feel about your past performances of this piece?
- Tell me about your creative ideas.
 - What is your interpretation of this piece?
 - Tell me any ideas you have about this music.
 - Where do you think these ideas came from?
- What is one thing you hope you might gain from doing this class?

POST-CLASS INTERVIEW

- Tell me about your performance.
 - What did you present?
 - How did you come up with those ideas?
 - In general, how do you feel about the performance? (Do you think it went well?)
 - Do you think you are a good musician?
 - Was there anything that surprised you about this experience?
- Tell me about your music.
 - How do you feel about this piece?
 - How do you think your feelings about this piece have changed over time? Do you like it more or less now than you did before the course?
 - How did you feel as you prepared yourself for this performance?
 - How did you feel during the performance?
 - How do you feel about your performance? Do you think it went well?
- Tell me about the class.
 - What was your favorite or most memorable thing about the class?
 - Was there anything you would change about the experience?

PARENT QUESTIONNAIRE

1. Did you notice a change in your child's attitude towards piano practice during the study?
2. What were your observations regarding your child's attitude after the final performance?
3. Do you have any other comments you would like to add?

REFERENCES

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