ACKNOWLEDGEMENT

My sincere and huge gratitude to all parties who had assisted and guided me through the process of my thesis writing:

- Bapak Indrawan, S.Kom, B.Mus, M.M., M.B.A., as the Dean of Conservatory of Music at Universitas Pelita Harapan.
- Ibu Delicia Mandy Nugroho, S.Sn., M.Mus., as the Head of Music Department at Universitas Pelita Harapan.
- 3. My Thesis Advisor, Miss Olivia Sundari, who has continuously guiding me in a convinced way during my research, and has shown huge excitement during my thesis writing. Without her guidance, this dissertation would not have been possible.
- My upmost appreciation to my piano lecturer, Dr. Johannes Nugroho, for his full support and encouragement during my research.
- Dr. Mario Santoso and Miss Amelia Santoso for giving feedbacks and suggestions for my thesis writing.
- 6. Miss Stefina Wibisono for her guidance in preparing for my thesis writing.
- My whole family for their support and my source of inspiration: Dad,
 Mom, and Brandon. It is my honor to have these important people surrounding me in my life.

Tangerang, July 2020

Valerie

CONTENTS

Page Number

BACHELOR THESIS	
FINAL ASSIGNMENT STATEMENT AND UPLOAD AGREEMENT	•
THESIS ADVISOR APPROVAL	
EXAMINATION BOARD APPROVAL	
ABSTRACT	i
ACKNOWLEDGEMENT	
LIST OF FIGURES	
LIST OF TABLES	
LIST OF APPENDIX	
CHAPTER I	
INTRODUCTION	
1.1 Background	
1.2 Research Questions	
1.3 Intention of Research	
1.4 Research Objectives	
CHAPTER II	
THEORITICAL FRAMEWORK	10
2.1 Effective Practicing	
2.1.1 Organizing the Practice	
2.1.2 Take breaks in Practice sessions	
2.1.3 Quality of Practicing	
2.2 Struggles of Practicing and the Impacts	13
2.3 The Influence of Practicing to Performing	14
2.4 Piano Practice Methods	1:
2.5 Types, Stages, and Processes of Memory	19
2.6 Fundamental of Piano Practice by Chuan Chang	24
2.6.1 Types of Memory used in Memorizing Music	2:
2.6.2 Systematic Practice Method	2

СНАРТ	ΓER III	34
RESEA	ARCH DESIGN AND METHODOLOGY	34
3.1	Research Design	34
3.2	Sampling Methods	34
3.3	Instruments Used	35
3.4	Data Collection	36
3.5	Data Analysis	37
3.6	Ethical Consideration	37
СНАРТ	TER IV	39
RESUL	.Т	39
4.1	Video Recording Result and Evaluation	39
	.1 Individual Recording Observation of Each Participant during periment	
4.1	.2 Summative Evaluation of Both Group's Recordings	49
4.2	The Practice Outcome after the Experimental Process	56
4.2 (Gr	2.1 Questionnaire Result for Systematic Practice Methods Partici roup One)	-
	2.2 Questionnaire Result for Non-Systematic Practice Merticipants (Group 2)	
4.3 Sessio	Challenges on Applying Systematic Practice Method in Piano Practice Met	
4.4 Practi	The Advantages of Applying Systematic Practice Method in I	
СНАРТ	TER V	66
CONCI	LUSION	66
REFER	RENCES	69
A DDFN	IDIY	70

LIST OF FIGURES

	Page Nume)eı
Figure 2.4.1	Position of the Right Hand according to "The Leschetiz Method" book	
Figure 2.4.2	Position of the Wrist according to "The Leschetizky Methobook	ď
Figure 2.4.3	The Cover of the Book "The Art of Piano Playing" by Heinri Neuhaus	cł
Figure 2.5.1	The General Illustration about Two Types of Memory (Source Charles Stangor and Jennifer Walinga, <i>Introduction Psychology – 1st Canadian Edition</i> . (British Columb BCcampus, October 17, 2014))	<i>to</i> ia
Figure 2.5.2	The Stages of how Information will be processed in o Memory (Source: Charles Stangor and Jennifer Waling Introduction to Psychology – 1st Canadian Edition. (Briti Columbia: BCcampus, October 17, 2014))	oui ga isł
Figure 2.5.3	The Diagram Illustrated the Process of Information transferr from Hearing to Long Term Memory (Source: Bob Snyde Music and Memory. (MIT Press, 2001))	ec er
Figure 2.6.2. 1	Section I (Bar 1-11).	
Figure 2.6.2. 2	Section II (Bar 12-23)	28
Figure 2.6.2. 3	Section III (Bar 24-34)	
Figure 2.6.2. 4	Section i (Bar 1-4).	
Figure 2.6.2. 5	Section ii (Bar 5-7)	
Figure 2.6.2. 6	Section iii (Bar 8-11)	
Figure 2.6.2. 7	Section i (Bar 12-15)	
Figure 2.6.2. 8	Section ii (Bar 16-19)	
Figure 2.6.2. 9	Section iii (Bar 20-23)	
Figure 2.6.2. 10	Section i (Bar 24-25)	
Figure 2.6.2. 11	Section ii (Bar 26-29)	
Figure 2.6.2. 12	Section iii (Bar 30-34)	31

LIST OF TABLES

	Page Number		
Table 1.1.1	The Proportion of Cohort Distribution of Classical Piano Students		
	at Conservatory of Music UPH2		
Table 1.1.2	The Proportion of Specialization Distribution of Classical Piano		
	Students at Conservatory of Music UPH		
Table 1.1.3	The Percentage of Productivity Outcome in Practicing Piano of		
	Classical Piano Students at Conservatory of Music UPH3		
Table 1.1.4	able 1.1.4 The Proportion of Various Practicing Problems of Classical I		
	Students at Conservatory of Music UPH4		
Table 1.1.5	The Proportion of the Scale Classical Piano Students at		
	Conservatory of Music UPH had Memory Problems in all their		
	Performances		
Table 2.6.2. 1	Steps in Practicing and Memorizing in the First Day32		
Table 2.6.2. 2			
Table 2.6.2. 3	Steps in Practicing and Memorizing in the First Day 32		
Table 4.1.1	Evaluation of the Video Recordings by Participants in Group One		
	(With		
	Method)		
Table 4.1.2	Evaluation of the Video Recordings by Participants in Group Two		
	(Without Method)41		
Table 4.1.2.1	The Tempo Chosen by Each Participant from the First to Third		
	Day of the		
	Experiment50		
Table 4.1.2.2	The Number of Retakes by Each Participant from the First to the		
	Third Day of the Experiment		
	The Number of Mistakes Made during Recording by Each		
	Participant from the First to Third Day of the Experiment 53		
Table 4.1.2.4	The Memorization Progress and Method Used during Recording by		
	Each Participant in Group One from the First to Third Day of the		
T. 1. 1. 1. 2. 5	Experiment 54		
Table 4.1.2.5	The Memorization Progress and Method Used during Recording by		
	Each Participant in Group Two from the First to Third Day of the		
	Experiment		

LIST OF APPENDIX

		Page Number
APPENDIX A		A1-2
	J.S. Bach Invention No.13 sheet music	
APPENDIX B		B1-3
	Memorizing Steps Day - 1	
APPENDIX C		C1-2
	Memorizing Steps Day - 2	
APPENDIX D	K L L L L L L	D
	Memorizing Steps Day - 3	