

## TABLE OF CONTENTS

<b>SKRIPSI.....</b>	<b>i</b>
<b>ACKNOWLEDGEMENTS.....</b>	<b>v</b>
<b>ABSTRACT .....</b>	<b>vii</b>
<b>TABLE OF CONTENTS.....</b>	<b>viii</b>
<b>LIST OF FIGURES .....</b>	<b>x</b>
<b>LIST OF TABLES .....</b>	<b>xi</b>
<b>LIST OF APPENDICES.....</b>	<b>xii</b>
<b>Chapter I INTRODUCTION .....</b>	<b>1</b>
1.1 Background of the Study .....	1
1.2 Statement of the Problem .....	5
1.3 Purpose of the Study.....	6
1.4 Research Question .....	6
1.5 Significance of the Study.....	6
1.6 Definition of Terms .....	7
<b>Chapter II THEORETICAL FRAMEWORK.....</b>	<b>11</b>
2.1 The Problem with Rote Memorization .....	11
2.2 Dr. Johannes Nugroho's Method.....	14
2.2.1 Postulates .....	16
2.2.2 Framework and Examples .....	19
<b>Chapter III METHODOLOGY .....</b>	<b>70</b>
3.1 Author's Positioning.....	70
3.2 Research Methodology .....	72
3.3 Research Design .....	74
3.4 Methods of Data Collection.....	79
3.5 Data Analysis.....	81
<b>Chapter IV DATA ANALYSIS.....</b>	<b>83</b>
4.1 Mapping.....	83

4.2 Practice Process .....	90
4.3 Live Performance .....	96
4.4 Supervisor Comments .....	98
4.4.1 Biweekly Practice Assessments.....	99
4.4.2 Performance Assessment.....	102
<b>Chapter V CONCLUSION.....</b>	<b>105</b>
5.1 Conclusion.....	105
5.2 Suggestions for Future Research .....	106
<b>BIBLIOGRAPHY .....</b>	<b>109</b>
<b>APPENDICES .....</b>	<b>A-1</b>



## LIST OF FIGURES

Figure 2.2.1 Structural Mapping of the first four measures of Mozart's Piano Sonata no. 11, K. 331 in A Major.....	20
Figure 2.2.2 Structural Mapping of the Theme from the first movement of Mozart's Piano Sonata no. 11, K. 331 in A Major.....	21
Figure 2.2.3 Structural Mapping of the 2nd Gabungan (Variation 1) from Mozart's Piano Sonata no. 11, K. 331 in A Major, 1st Movement.....	22
Figure 2.2.4 Mapping diagram of Mozart's Piano Sonata K.331, 1st Movement.....	23
Figure 2.2.5 Chopin's Piano Sonata no. 3, Op. 58, 1st Movement, PWM National Edition ..	25
Figure 2.2.6 Fourth UB of Chopin's 3rd Piano Sonata .....	27
Figure 2.2.7 An example of one UK taking a half-measure.....	28
Figure 2.2.8 Excerpt of Hanon 46 (trills) .....	33
Figure 2.2.9 Musical illustration of step 1 .....	34
Figure 2.2.10 Musical illustration of step 2.....	35
Figure 2.2.11 Foreground with three backgrounds.....	37
Figure 2.2.12 Foreground with four backgrounds .....	37
Figure 2.2.13 The first Gabungan of J.S. Bach's Gigue in Partita no. 1, BWV 825 .....	38
Figure 2.2.14 Excerpt of Ravel's Sonatine, 2 <sup>nd</sup> Movement .....	38
Figure 2.2.15 Foreground behind the background.....	39
Figure 2.2.16 Foreground in the middle .....	39
Figure 2.2.17 Procedure to enhance tone quality as taught by Dr. Nugroho, with the C or foreground treated as a melody.....	40
Figure 2.2.18 Diagram representation of one UB, consisting of four UKs .....	41
Figure 2.2.19 The first UB of Mozart's Theme.....	42
Figure 2.2.20 The 3rd-7th UB of Beethoven's Piano Sonata, Op. 13, 1st Movement .....	44
Figure 2.2.21 Gabungan A of Mozart's Piano Sonata K. 331, 1st Movement.....	47
Figure 2.2.22 CRS Makro for Gabungan A.....	48
Figure 2.2.23 Structural hierarchy expanded into the level of Gabungan, with numbers denoting the UB .....	52
Figure 2.2.24 The Pc.Pc Process .....	53
Figure 2.2.25 One Gabungan of Haydn's Piano Sonata in F Major, Hob. XVI/23.....	55
Figure 2.2.26 "Folding" the Pc.Pc .....	56
Figure 2.2.27 One Gabungan of Mozart's Sonata K. 331, 3rd Movement, with the Pc.Pc marked blue .....	60
Figure 2.2.28 Ginastera's Danzas Argentinas, Op. 2/3, the first UB (m. 58-69). In this movement, one standard UK is equal to two measures.....	62
Figure 2.2.29 Practice tally of Chopin's Sonata, Op. 58 .....	65
Figure 3.2.1 Research Design.....	79
Figure 4.1.1 Author's mapping of Debussy's Et la lune, first page .....	85
Figure 4.2.1 Tally, with metronome markings on the bottom. For brevity, the author only wrote metronome marks after any change in tempo has occurred. ....	91

## **LIST OF TABLES**

Table 4.4.1 Comparison of the Author's Self-Evaluation and Supervisor's Feedback ..... 102



## LIST OF APPENDICES

<i>Appendix A-1: Feedback Form .....</i>	<i>A-1</i>
<i>Appendix B-1: Debussy Score Mapping .....</i>	<i>B-1</i>
<i>Appendix C-1: Tally .....</i>	<i>C-1</i>
<i>Appendix D-1: Form Persetujuan Supervisor.....</i>	<i>D-1</i>
<i>Appendix E-1: Interview .....</i>	<i>E-1</i>
<i>Appendix F-1: Mapping Feedback.....</i>	<i>F-1</i>
<i>Appendix G-1: Performance Feedback.....</i>	<i>G-1</i>
<i>Appendix H-1: Practice Demonstration.....</i>	<i>H-1</i>