



**CONSERVATORY OF MUSIC  
COLLEGE OF CREATIVE ARTS  
UNIVERSITI TEKNOLOGI MARA**

**MUF655  
RESEARCH PROJECT**

**A STUDY OF PIANO STUDENTS' BEHAVIORS TOWARDS MUSICAL  
PRACTICE IN THE CONSERVATORY OF MUSIC COLLEGE OF  
CREATIVE ARTS, UNIVERSITI TEKNOLOGI MARA (UiTM)**

**ARFAH AB. RAZAK  
2020956091**

**NURULATHIRAH BINTI MANAP  
2020956019**

**Semester 6 | 2022**

## **ACKNOWLEDGEMENT**

Firstly, our humblest praise Allah the Almighty for giving us such an opportunity to complete this challenging research successfully. Thank You Allah SWT. We would like to express our gratitude to both of our parents whom without their support financially and emotionally we would have not been able to continue our higher education. We were able to go this far because of the support that they have provided to me.

Next, our utmost gratitude goes to my supervisor, Madam Siti Nur Hajarul Aswad for the supervision, expertise, trust, encouragement, and knowledge. Thank you for giving us the guidance that we need. Without your guidance and support, we would not be able to finish this project.

Lastly, we would also like to thank all of our family members, lecturer and friends for their help and motivation during the process of finishing this research project. Without them, we would have not been able to finish this research project. Finally, thank you to all the people involved who had supported us in this journey to complete the research work either directly or indirectly.

## **ABSTRACT**

The purpose of this study is to identify piano students' behaviors towards musical practice and to explore the piano students' preparedness for their performances. This study addresses the practice routine applied by the piano students from BMusic education and BMusic performance from the Faculty of Music, UiTM and how their level of preparedness towards performances. A mixed study approach was used to identify the piano students' behaviors towards musical practice. Data was collected through semi-structured interviews and also a survey with ten piano students from the BMus Education and BMus Performance from the Faculty of Music, UiTM. Based on these piano students' behaviors, three major themes have emerged. The piano students appeared to have a variety of behaviors towards musical practice. Students tend to spend a large time of their practice sessions in off-task or non-music behaviors such as daydreaming or changing materials. The study also contributes to understanding on how the piano students' behaviors towards musical practice affect their level of preparedness for their performances.

## TABLE OF CONTENT

<b>Declaration of Authorship</b>	<b>Page</b> <b>ii-iii</b>
<b>Acknowledgement</b>	<b>iii</b>
<b>Abstract</b>	<b>iv</b>
<b>Table of Content</b>	<b>v</b>

<b>CHAPTER</b>	<b>CONTENT</b>	<b>PAGE</b>
<b>CHAPTER 1</b>	<b>INTRODUCTION</b> 1.0 Introduction 1.1 Background of the study 1.2 Problem statement 1.3 Research objectives 1.4 Research questions 1.5 Significant of the study 1.6 Scope of the study	1-3 3-5 6-7 7 7 7-8 8
<b>CHAPTER 2</b>	<b>LITERATURE REVIEW</b> 2.1 Musical Factors 2.2 Musical Practice Habits 2.3 Musical Etiquette and Learning Habits 2.4 Benefits of Musical Practice 2.5 Students' Behaviors Towards Musical Practice 2.6 Students' Attitudes Towards Musical Practice 2.7 Practicing and Performance 2.8 Students' Preparedness	9 10 11-12 12-13 13-14 14-15 15-16 16
<b>CHAPTER 3</b>	<b>METHODOLOGY</b> 3.1 Research Design 3.2 Sample 3.3 Data Collection 3.4 Data Analysis	17-18 18-19 19-20 20

<b>CHAPTER 4</b>	<b>RESULTS</b> 4.0 Introduction 4.1 Background of Participants 4.2 Practice Routine 4.2.1 Practice Purpose 4.2.2 Practice Location 4.2.3 Practice Time and Duration 4.3 Practice Structure 4.4 Level of Preparedness Towards Performances 4.4.1 Practice Measurement 4.4.2 Practice Preparation Towards Performance 4.4.3 Anxiety Management 4.5 Discussion	21 22-23 23 23-24 25-26 26-27 27-29 29-30 30-31 31-33 33-35 35-39
<b>CHAPTER 5</b>	<b>CONCLUSION</b>	40
<b>REFERENCES</b>		41-45
<b>APPENDICES</b>	<b>APPENDIX 1 :</b> <b>Interview transcriptions</b> <b>APPENDIX 2 :</b> <b>The structure of the survey</b>	46-130 131-134