

A MULTIPLE CASE STUDY OF ADOLESCENT PIANO STUDENTS: EXAMINING MOTIVATION THROUGH THE LENS OF INTEREST DEVELOPMENT

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Introduction

- Motivating intermediate piano students to practice effectively is essential to enable success.
- Interest is a powerful motivational variable that influences students' motivation to learn.
- Interest Development includes cognition and motivation aspects.
- Adolescence represents the most common age for attrition from music lessons (Daniel & Bowden, 2013; Driscoll, 2009; Oliveira et al., 2021).
- This multiple case study explored adolescent piano students' motivation to practice using the lens of the Four-Phase Interest Development Model (Hidi & Renninger, 2006).
 - Phase one & two: Situational interest
 - Phase three & four: Individual interest
- Musical general behaviors, basic psychological needs, and self-regulation behaviors were carefully examined in the teacher's and parent's role.

Methods

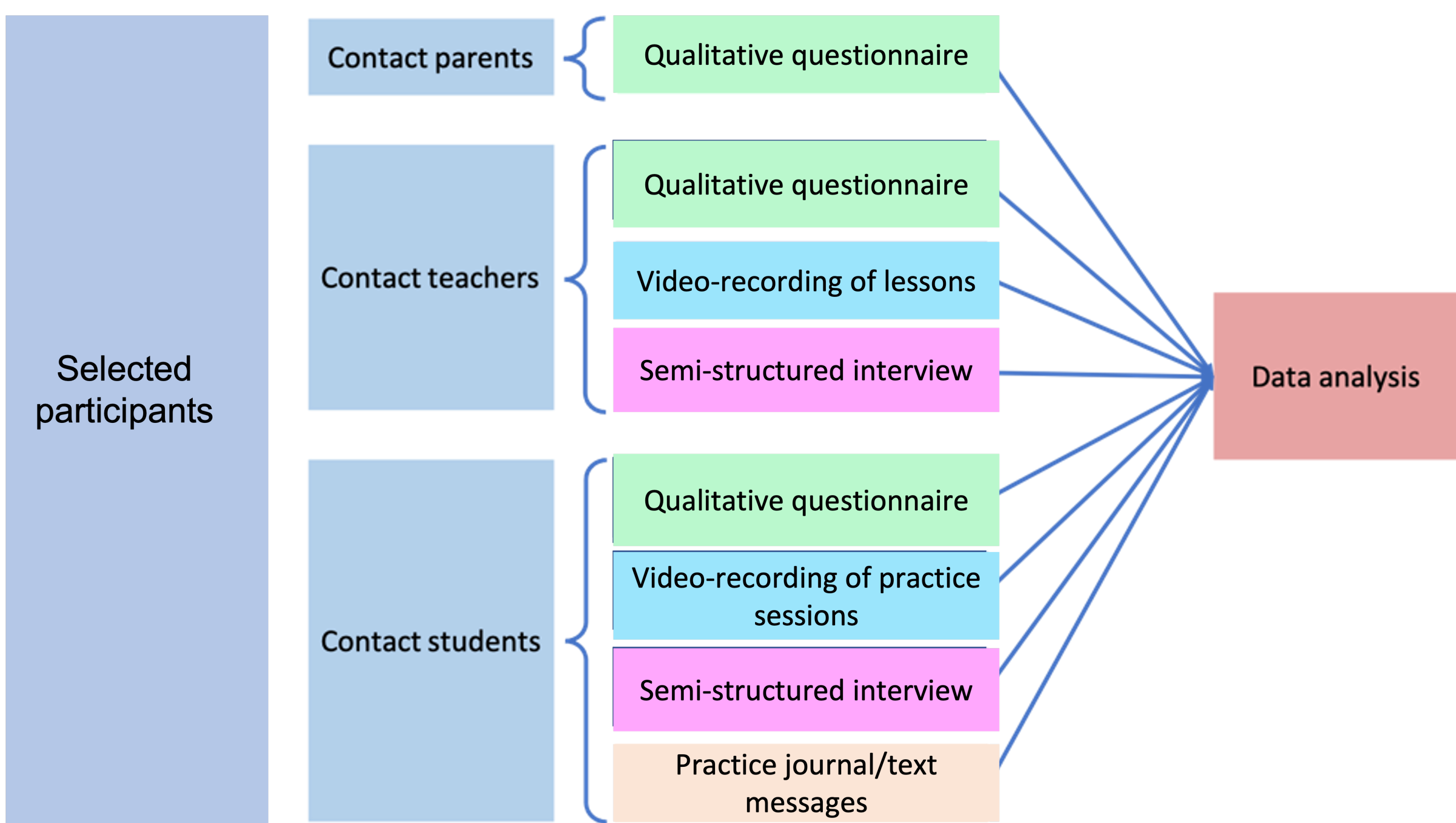
Participant selection

- Participants (N = 29), 75.9% were female, 24.1% male, completed the Interest Development Scale in February 2022 (Boeder et al., 2021).
- Two [ages 13-16] students in the triggered-situational interest development phase and two [ages 13-16] students in the maintained-situational phase of interest development were identified.

Multiple case-study

- Over a period of six weeks, participants were asked to record their piano lessons and practice sessions, and completed a practice journal regarding their interest to practice.
- Semi-structured interviews with students, parents, and teachers were conducted.
- Data analysis included open, axial, and closed coding.

Data collection



Findings, by theme

Phase One: Triggered situational	Phase Two: Maintained- situational
Valued recognition in learning piano	Valued recognition in learning piano/self-expression
Struggled with piano technique and music fundamentals	Exhibited stronger Intermediate piano skills
Avoided independent practice	Enjoyed independent practice
Preferred pop music repertoire	Preferred a diverse repertoire
Avoided solo recitals and competitions	
Unfulfilled psychological needs: autonomy, competence, and belonging	Partial fulfillment of competence, satisfied autonomy and belonging
Absence of self-regulation learning skills: absence of planning, self-instruction, and self-assessment	Self-regulating learning skills: emergence of planning and self-instruction skills
Teacher's role	
Teacher was described as helpful, patient, and supportive	
Encouraged self-reflection and discovery learning	
Focused on two pieces of repertoire	Focused on at least four pieces of repertoire
Little if any work on keyboard functional skills	Worked on sight reading, harmonization, transposition, and aural skills
Artistry playing was discussed in lessons BUT not in terms of physical gestures or tone quality implications	Teacher of the student with the highest Interest Development score: focused on gestures to achieve artistry, provided targeted feedback, and expressed clear expectations to parents and student
Focused on verbal explanations	Focused on making students feel like musicians
Parent's role	
Identified music education as beneficial for their children	
Provided transportation, music scores, and encouragement to practice. However, it was their children's responsibility to practice and follow up with the teacher	
Participants from phase one were forced to practice WHEREAS participants from phase two were not forced to practice by their parents	

Teachers might:

Musical behaviors

- Offer targeted feedback
- Include harmonization, transpositions, sight-reading, and improvisation in weekly lessons
- Demonstrate technical concepts: emphasize on phrasing and sound control
- Model beautiful tone quality. Form the habit of active listening
- Combine rational, tactile, visual, and ear training activities

Psychological Needs

- Promote autonomy, competence, and belonging to all instructional teaching strategies

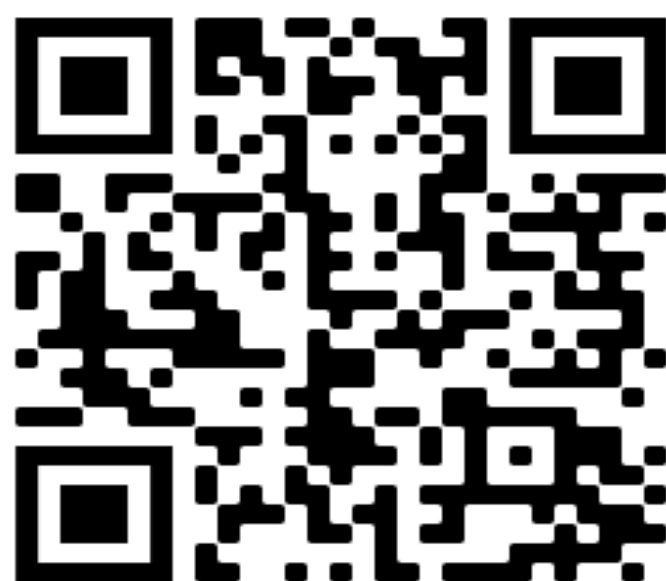
Self-regulation

- Connect practice strategy with issue being solved
- Ask students to verbalize what is about to happen on their playing
- Encourage practice journals and videorecording of independent practice sessions
- Set realistic goals
- Attribute success to practice, not "lack of talent"

Conclusions

- Participants in the Situational Interest Development Phases might be considered "unmotivated"
- Interest is malleable and can be triggered in any moment
- Students arrive to lessons with their own set of interests. They could be influenced by the weekly interactions with teachers and peers
- This study is an interface between research on piano pedagogy and psychology to understand adolescent music students' motivation to practice.

More information at



For follow-up questions or copies of this poster: csalas2@lsu.edu