

The Influence Of Psychological Factors On Piano Performance Among Undergraduate Students In Beijing

Qiu Guo, Wei Hui-Suan, Yasmin Hussain and Ju Soon Yew

Abstract - Throughout history, the concept of piano style, the strength of piano playing, and even the creative style of artists in Beijing have evolved. An authentic performance strength that is compatible with both the composer's pianola style and the current popular pianola style must be selected by a performer in order to portray the authenticity of a work. Many piano students struggle to make progress as they learn the instrument. Learners can make significant progress in a short period of time or train for an extended period of time and still fail to attain the intended result. This study aims to identify psychological factors and understand how they will influence the piano performance of the students. Also, the study plan to explore the impact of psychological factors on one's ability to perform on the piano. Therefore, this study adopted quantitative research approach and incorporated a questionnaire survey of undergraduate piano students. A simple random sampling method has been used to select 384 respondents from a population of 2,625,200. Those data used for correlation and regression analysis in order to achieve the study objectives. The study being's awareness of physiological elements that influence one's capacity to piano performance which is crucial all piano students.

Keywords – Piano Performance, Psychological Factors, Influence, Performance Anxiety

I. INTRODUCTION

The concept of piano style, the strength of piano playing, and even the creative style of artists in Beijing, China, have evolved over time. To convey a work's authenticity, a performer must choose a performance strength that is compatible with both the composer's pianola style and the popular pianola style at the time. It is critical to examine the systematization of piano education and teaching methods. Many piano students find it difficult to progress. Learners can make rapid progress in a short time, or they can practice for a long time and still not achieve the desired effect. As mentioned by Shao (2020), "Practicing the piano" is painful now. It causes fear and tension in some students, which slows down the exercise. Even if students have practiced and prepared adequately for exams, concerts, competitions, and other public performances, they often fail to meet expectations due to psychological tension and other factors.

The psychological state and quality of piano students' practice directly affect the effectiveness of practice and mastery of playing skills. The quality of practice is also an essential element. Ericsson, Krampe & Tesch-Romer (1993) refuted the belief that simply a sufficient amount of practice would lead to maximal performance. The importance of time limit, space condition, completion degree, accuracy, and expressiveness of public performance causes psychological pressure on players. To achieve the best performance, piano teachers and students should study and discuss psychological adjustment skills. Thus, the piano playing technique is both physical and mental.

In a variety of public piano performance occasions, including examinations, performances, competitions, etc., players usually show different degrees of tension, which can be roughly divided into positive and negative tension. Positive tension is mild tension, which is also a sense of "tension" sharing among almost all public performers. These physiological reactions can sometimes have positive effects, stimulate the player's sense of responsibility and strong desire to play, and make the nerve center in a highly excited state. Consciously controlling the piano and movement will bring different performance effects from the practice process. These psychological reactions to stress are necessary and positive. However, players are more likely to develop negative tension when facing open spaces, unfamiliar audiences, and environments. Negative psychological tension can also cause a series of physiological reactions. Before playing, most of them will develop abnormal physiological nervous reactions such as sweaty palms, numbness in fingers, body shaking, breathing difficulty, headache, and stomach pain. These physiological reactions aggravate the tension and cause a series of chain psychological reactions, which make players unable to concentrate on the performance and affect the performance effect. Under the influence of negative tension, performers often "forget the score," which weakens the performance and stage effect and even leads to the interruption of performance.

The growing interest in piano education in China, especially universal piano education, is increasing music exchange between China and Western countries, and many non-performing technical issues must be resolved urgently. Many professional works, papers, and translations were published as piano teachers began to investigate all aspects of piano performance. Many piano teachers have begun researching "playing psychology" in the last decade. Studies combining relevant knowledge of physiology and psychology were also included in articles devoted to piano playing. These summaries and studies not only enriched piano teaching

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theory in China but also helped solve practical performance issues. Psychological factors were also emphasized, and teaching methods were improved.

However, much of the theoretical analysis of playing psychology is still music psychology. Music psychologists have rarely provided detailed descriptions in their literature. Also, most piano teachers list some psychological phenomena in actual performance in their teaching notes and papers but do not propose theoretical solutions. Many piano psychology discourses do not directly or indirectly refer to educational psychology principles or are not based on necessary in-depth research.

Music performance anxiety (MPA) is a commonly present topic among musicians. Most studies on MPA investigated effects of a more general occurrence of MPA on performances. Less is known about individual variations of MPA within a performance, more specifically at the times before, during, and after the performance.

MPA can affect all types of musicians (professional and amateur, regardless of genre) and often throughout their lifespan. It is also important to note that MPA can affect musicians of all ages and levels (Kenny, 2011, p. 49; McGinnis, 2005, p. 357). Having MPA does not necessarily mean it will negatively affect performance quality; research has shown that some anxiety is beneficial to reach an optimal performance level (Kenny, 2011, p. 207; Parncutt and Mcpherson, 2012, p. 50). However, many musicians feel that it does negatively affect their performance quality. Furthermore, studies have shown MPA can be considered an "occupational stressor", which increases the chances of suffering from other general health problems (Kenny, 2011, p. 51-56). These two reasons are why there is an increasing interest in research on effective treatment methods.

Theoretical Framework

Variable 1 - Memory & Piano Performance

How do concert pianists commit to memory the structure of a piece of music like Bach's Italian Concerto, learning it well enough to remember it in the highly charged setting of a crowded performance venue, yet remaining open to the freshness of expression of the moment? Playing to this audience, in this state, now, requires openness to specificity, to interpretation, a working dynamism that mere rote learning will not provide. Chaffin, Imreh and Crawford's innovative and detailed research suggests that the key to this skill is a declarative mental roadmap aiding musical performance. This hypothesis is neatly and unintentionally summarized by professional pianist Imreh, who states when learning a new piece of music "My fingers were playing the notes just fine. The practice I needed was in my head. I had to learn to keep track of where I was. It was a matter of learning exactly what I needed to be thinking of as I played, and at exactly what point..." (Chaffin & Imreh 1997, p.326).

Variable 2 & 3 - Understanding, Proficiency & Piano Performance

Piano practice and performance involve both motor skills and mental skills. The training related to skill learning is based on the close connection between cognitive psychological system, perception system, and motor system. The learning of piano skills is divided into four stages: orientation, decomposition, integration, and proficiency. Because of complex and varied psychological states of the piano players in the four stages, various psychological factors are intertwined, interacted, restricted and interdependent. The study of piano playing skills is different from that of general knowledge in that the acquisition of piano skills begins at the orientation stage and ends at the proficiency stage, a spiraling dynamic process (Gelding, Thompson & Johnson, 2015). Understanding of the psychological characteristics during the above stages in the piano practice process can serve as a theoretical guidance for choosing the correct learning method, cultivating a good habit of piano practice and improving the learning effect, and provides a powerful theoretical understanding and practice basis for deepening the reform of modern piano teaching.

Variable 4 - Confidence & Piano Performance

Currently, in the process of piano teaching, the classroom format is still based on the traditional "one-to-one" style. In this student-teacher, one-to-one piano teaching classroom model, the teachers play the main role by teaching students their own experience as much as possible to carry out inspiration and demonstration teaching. Piano learning largely depends on how the students practice after class to consolidate classroom teaching content. Thus, if students do not have a proactive learning state and the ability to think and learn independently in the exercises after class, the learning process and interest of students in piano learning will be directly affected. Especially for children in the enlightenment stage, such a phenomenon is more prominent. In the music education curriculum of compulsory education in primary and secondary schools in China, piano teaching takes the form of group lessons; that is, the piano teaching classroom model in the form of "one-to-many" (Yang, 2020). However, the "large class" classroom model reflects certain drawbacks. Teachers cannot give every student the same attention within the limited class time. To ensure the effective progress of the music classroom, teachers also tend to focus on students with a positive attitude toward music learning; thus, the feedback for students with negative attitudes toward music class cannot be treated well.

The "Pygmalion effect" suggests that "When a person receives encouragement, praise, and expectations from others, he feels that he has received social support and his self-confidence is enhanced. "Pygmalion effect" can effectively reduce such differences among students and play a better guiding role in the important initial stage of the formation of the music learning attitudes of primary school students, making the self-positioning of these students develop in a positive direction (Taheri et al., 2019; Espigares-Pinazo et al., 2020). This work tries to apply the "Pygmalion effect" to

piano teaching from the perspective of educational psychology, especially for students with a negative attitude toward piano teaching. Its purpose is to enhance the enthusiasm and attitudes of students toward music learning. Moreover, it tries to better optimize the effect of piano teaching based on the mental health development of learners, so that the learning process becomes a virtuous circle.

There are two innovations in the research. First, psychology research was combined with piano teaching, and a questionnaire was designed for the piano learning of students based on the factors that affect the attitudes of these students toward piano learning.

Second, a piano teaching experiment design based on the "Pygmalion effect" was proposed and applied to the piano teaching class. Then, a control group was set up to verify the actual effect.

II. PROBLEM STATEMENT

Performing effectively at the piano requires the coordination of many psychological elements as one learns and develops new abilities, according to Shao (2020). Psychological considerations have a direct impact on both the practice of piano playing and the impact of public piano performances. In order to study the piano successfully, one must put in a lot of time and effort, which is heavily impacted by a range of psychological variables. As a result, the abilities and mindsets of piano players are crucial to their professional success.

Most students will have some learning-hindering psychological status (Zhou, 2017). Each pianist, student, or instructor has either experienced performance anxiety prior to a performance, soothed and encouraged another pianist, or witnessed performance anxiety degrade an otherwise wonderful performance. Performance anxiety affects all pianists regardless of their race, gender, age, or instrument. This nervousness and general concern are frequently referred to as Pianola Performance Anxiety (MPA) by pianists (Kenny, 2016). While the majority of people in Beijing, China, are not anxious when playing the piano, Hamann (2020) demonstrated that appropriate levels of anxiety during piano playing might be beneficial. As a result, it appears that the profession should investigate methods for differentiating between normal levels of worry, which may actually improve pianistic performance, and excessive levels of anxiety, which may be deemed crippling and destructive to both the performance and the performer. Regrettably, little research on this subject has been conducted. This could be because performance anxiety is frequently stigmatized among pianists in Beijing, China (Petrovitch, 2013). However, if academics begin scientifically investigating this phenomenon, students, instructors, and pianists may gain a better understanding of and control over the type and intensity of MPA, resulting in a more optimistic outlook on piano playing. For the Beijing area in China, surveys of professional pianists' self-reported health issues were conducted. Piano players have discovered some

fascinating facts about performance anxiety (Fishbein, Middle Stadt, Otani, Straus, & Ellis, 1988). According to these findings, 13% of piano players have an anxiety disorder, with 8% having a severe case. Additionally, 25% reported experiencing a specific type of stage fright (MPA), with 16% describing it as severe. Notably, these data did not include pianists who expressed general anxiety but only those who expressed specific concerns about performance anxiety. If professional pianists express concern about such situations, one might infer that MPA is a much larger issue among amateurs and younger pianists.

Hence, the objectives of the study are to identify the psychological factors that influences and impact the piano performance of the students. The study hypothesis that psychological factors will influence and impact the piano performance of students.

III. LITERATURE REVIEW

In the process of piano teaching, teachers must explore and understand the status and role of good "psychological control" in "piano performance" through the principles of cognitive psychology (Bernal, 2018). To cultivate students' sound psychological quality and stable on-the-spot psychological control ability, the most direct method is to give students as many public performance opportunities as possible, improve students' ability to adapt on the spot, and accumulate on-the-spot experience (Lundberg et al., 2018). In the case of collective teaching, students can easily have certain psychological suggestions and achieve common improvement through interaction, mutual confirmation, cooperation, and inspiration in the same learning environment.

When playing the piano, there are four basic methods to be aware of: vibrato, octave, legato, and shaving. The octave approach was the most often employed technique throughout the Romantic era. In order to perform this technique well, the player must meet the following three requirements: finger strength, wrist strength, and arm span are all required. We can only employ the octave approach effectively if we are able to combine these three criteria precisely. With the rapid growth of romantic music, the scratching method has increasingly gained popularity and has progressed to a certain level of sophistication. It can be observed that the piano technique was in a state of continual expansion and development throughout the Romantic era, and that the many approaches infiltrated and impacted one another, resulting in a diverse stage of development. (Zhang 2014)

As mention by IRA (2017), there are 6 types of piano performance levels. They are:

TABLE I: PIANO PERFORMANCE LEVEL

Level	Piano Type
1/2	Old Upright (70 years and older)
1	Spinnet (36" Tall)
2	Console (40-42" Tall)

3	Studio (45-46" Tall)
4	Professional Upright (48-52" Tall)
5	Grand Piano (5' – 9')

Level	Action Development	Student Needs	Duration
½ Primer	Standard upright action	6-8-Year-Old Beginner Adult Beginner	1 year N/A
1 Primer – Elementary	Indirect blow action	8-Year-Old Beginner Adult Beginner	2 years 1 year
2 Elementary – Intermediate	Compact direct blow action	8-Year-Old Beginner Adult Beginner	5 years 2 years
3 Intermediate – Late Intermediate	Full size full stroke action	8-Year-Old Beginner Adult Beginner	High School 5 years
4 Late Intermediate – Advanced	High full size extended action	8-Year-Old Beginner Adult Beginner	College Advanced
5 Advanced – Professional	Only piano designed with a repetition lever	8-Year-Old Beginner Adult Beginner	Lifetime Lifetime

- Performers' gender
- Performers' musical experience
- Performers' musical area of expertise
- Performers' personality traits
- Public's characteristics

The comprehensive examination of socio-demographic factors, notions of self-esteem, perfectionism and anxiety trait/state as well as the uniqueness of cultural values are all necessary in this context. The development of MPA seems to be influenced by an individual's self-esteem, which may be defined as the manner in which he or she views oneself or herself. Mei-Yuk (2011) has revealed that high levels of anxiety are associated with poor levels of self-esteem. According to this conceptualization, self-esteem is a process, which means that it grows over time, and the individual's social contacts play a significant part in the building of this feeling.

Perfectionist efforts and perfectionist preoccupations are two facets of this idea that are especially significant for comprehending MPA. Perfectionist efforts and perfectionist preoccupations. These attempts to achieve perfection are connected with the pursuit of a high pattern in general, and they are associated with good qualities. Kobori et al. (2011) studied the influence of perfectionism on MPA in Japanese musicians and found that meeting the expectations of one's parents and teachers is critical in terms of one's own self-evaluation of one's own performance.

In this sense, perfectionism can be beneficial because it allows people to internalize high standards of exigency that were previously only external. This allows people to train harder and perform better as a result. In the context of perfectionism, perfectionist preoccupations relate to an unhealthy component of the condition in which there is excessive anxiety about errors, questions about one's own conduct, and negative reactions to failures and defects. As for the negative aspects of perfectionism, Kenny explains that perfectionists expend a great deal of energy when engaging in evaluative behaviors, and as a result, they develop a cognitive rigidity about concepts of success, mistake, and failure, often rating success as either all or nothing, rather than as a continuum.

According to Silva and Spielberg, state-anxiety is described as an emotional state that occurs during a certain length of time and is characterized by tension, apprehension, uneasiness, and obsession with the present situation. State-anxiety, on the other hand, is defined as a generally persistent tendency to see particular events as potentially dangerous, which exacerbates the symptoms of trait-anxiety. Because of its tendency to assist the person in seeing some events as unpleasant and frightening, the trait-anxiety tends to raise the individual's levels of state-anxiety and, as a result, the individual's overall degree of anxiety.

The conceptual framework of the study has been developed by the researcher by referring to the existing literature on the current topic. Sequeira (2014) mentioned that

Anxiety is defined as the anticipation of an upcoming event and is associated with muscle tension and wakefulness as a means of preparing for future danger through avoidance behaviors (Artmed Porto Alegre, 2014). As a reminder, anxiety is not a problem on its own. Barlow (2014) believes that anxiety is a natural state of mind that is essential for survival. However, suppose the level of Anxiety levels rise to the point where they begin to negatively impact a person's life to be classified as pathological. In that case, a condition must cause significant distress.

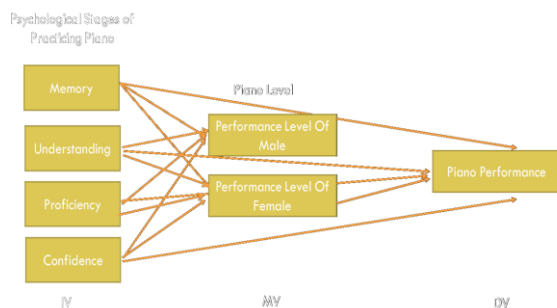
According to an extensive study by Kenny et al. (2018), anxiety may not affect performance directly, but it is directly related to self-esteem and can distort the individual's perception of his or her performance (Mei-Yuk, 2018), as cited in Burin & Osorio (2017).

Music performance anxiety is explained through psychological theories which describe the general mechanisms of anxiety (the cognitive and behavioral perspective, psychoanalysis, emotional processing theory, neuro-physiological theories) and also through specific theoretical models (for example, the conceptual model of Papageorgi, Hallam & Welch, or Wilson's three-dimensional extension of the Yerkes-Dodson Law).

A growing body of research has revealed, in different experimental contexts, the fact that a series of factors correlate significantly with music performance anxiety. These factors give information about the performer's attributes, and the context where he or she performs in front of the public.

conceptualization clarifies what we mean and don't mean when we utilize the terminology in our study. A conceptual framework indicates how the researcher views the concepts involved in a study, especially a relationship between concepts. The following conceptual model was developed based on the research questions.

Figure 2. 1 Conceptual Framework



IV.METHODOLOGY

This study employed quantitative research technique and integrated a questionnaire survey of undergraduate piano students. The study comprises of gathering, evaluating, and interpreting data acquired by questionnaire. The quantitative method of data analysis was used for this study. Inferential and descriptive statistics are included in the quantitative methods of data analysis. The rationale for using quantitative methods for data analysis is because some of the data result in necessary quantitative interpretation. In quantitative data analysis, raw numbers are turned into meaningful data through the application of rational and critical of this study can be used this P-value and can be found whether there is a positive relationship or negative among the variables.

It is necessary for the researcher to make conclusions about the whole population using sample data since the population is the group of individuals, events, or objects of interest (Sekaran and Bougie, 2014). The researcher has selected 5 colleges in Beijing, Central Conservatory of Music, Chinese Conservatory of Music, Beijing Normal University, Renmin University of China and Minzu University of China. All undergraduate piano students in these universities.

The sample is a small part of anything, intended as representative of the whole in this study consist with 2,625,200 of population. Therefore, Krejci and Morgan (2019) greatly simplified the sampling size decision by providing a table that ensures a good sample size. The research employs a simple random sampling method. A simple random sample is a subset of a population that is chosen at random. Each member of the population has an equal probability of getting picked using this sampling procedure. In addition, it is supposed to be a representative sample of the total population. Researcher tend to choose this method of sampling because

researcher want to make generalizations about the larger population.

According to the table of According to Krejcie and Morgan (2019), there should be a 384-sampling size for any population greater than 1,000,000. Since the population of the study is close to 2,625,200, the researcher selected 384 respondents as the sample size of the study.

The major concern when selecting an instrument is that it measures the concepts relevant to the research question. The instrument allows the researcher to measure the predictor, outcome, and/or mediator and moderator variables needed to answer the research question that best suited to quantify the theoretical and conceptual framework.

The prime aim of this research is to identify the influence of psychological factors on piano performance, at the same time, the research involving the use of structured questions where the response options have been predetermined. The researcher has used both primary and secondary data to accomplish research objectives and investing hypothesis of the study. The researcher collects primary data through a questionnaire survey and secondary data from journal articles.

Operationalization discusses how the researcher is defining variables of the study into measurable factors; actually, it leads to measuring the variable empirically and quantitatively of the study. The following table shows that operationalization dependent and independent variables.

TABLE II: QUESTIONNAIRE

Variable	Research Questions
Memory	I'm generally please my memory ability when playing piano I have confidence to remember things when playing piano My memory is worse than others in my age when playing piano My memory always sufficient for secure recall under performance conditions Practicing twice a day and with shorter intervals between practice sessions, greatly increases my muscle memory
Understanding	I have a enough capacity to understand standard rhythm, melody, rhythm to melody, accent, tempo, timbre, tuning and loudness when I am playing piano. I am well awarded on piano listeners, materials and procedures when I am playing piano I have a good sense of piano Performa anxiety and it support to improve my piano skills.
Proficiency	I have a great past experience in piano playing My performance increases as I run across a spectrum from 1 to 8 As a professional piano player, I believe that levels of my piano proficiency are at in advanced.
Confidence	I have a confidence to play piano in front of large crowd I take a positive attitude toward myself when I am playing piano I wish I could have more confidence for myself when plays piano I feel I do not have much to be proud of play piano

Collected data will be analyzed by SPSS software whereas partial least square (PLS) will be used to analyses the correlation, influence and impact of psychological factors on piano performance.

Measuring the validity of the questionnaire is very significant and can be measured through factor analysis. According to Field (2019), all the variables of the study need to be measured at an interval level to conduct the factor analysis. This study has used the Likert scale to measure all variables, and the Likert scale can be considered as the interval scale.

Keiser – Meyer – Olkin's (KMO) measure of sampling adequacy and Bartlett's test of Sphericity will be used to decide the appropriateness of factor analysis to test the construct validity. According to Field (2019), the KMO of sampling adequacy is used to decide whether the sample size is large enough to conduct the factor analysis, and it should be greater than 0.5. When the significant level of Bartlett's test of Sphericity is less than 0.05, the results of the factor analysis can be accepted.

Cronbach's α (alpha) is one of the important measurements for testing the reliability of a psychometric instrument. In the study, the purposes of the reliability test are to ensure the quality of the questionnaire and guarantee a scale produces consistent results. In order to achieve more accurate, stable test

results, Cronbach's Alpha coefficient value uses to measure the reliability of the used questionnaire. Cronbach's Alpha coefficient is the most popular form of internal consistency reliability coefficient (Wu, 2012). This value should be greater than 0.7 to be a good reliable result.

Pearson's coefficient of correlation will be used to indicate the association between two variables. If Pearson's co-efficient of correlation is close to 1 (> 0.5) with a highly significant level ($F < 0.05$) then, there is a strong positive relationship between the two variables. If the P coefficient of correlation is close to -1 (> -0.5) with a highly significant level ($F < 0.05$) then, there is a strong negative relationship between the two variables. Suppose the P coefficient of correlation is close to (< -0.5 or -0.5) with a highly significant level ($F < 0.05$); then, there is a there is a strong positive relationship between the two variables. If the P coefficient of correlation is close to -1 (> -0.5) with a highly significant level ($F < 0.05$) then, there is a strong negative relationship between the two variables. Suppose the P coefficient of correlation is close to 0 (< -0.5 or -0.5) with a highly significant level ($F < 0.05$); then, there is a positive or negative relationship between the two variables, but not strong. Therefore, to find the significance of the variables of this study can be used this P-value and can be found whether there is a positive relationship or negative among the variables.

V. CONCLUSION

Piano performance differs from other subjects in that it is extremely technical, practical, and empirical in character, which distinguishes it from the rest of the field. A combination of psychological effects has on impact on piano performance. It is necessary to have a positive psychological condition in order to cultivate students' sound Piano playing. In this case, it is critical for all piano students to be aware of the physiological factors that influence their ability to perform on the instrument. And also, pianists may gain a better understanding of and control over the type and intensity of MPA.

Psychological research with piano teaching, and a questionnaire was created for students who were interested in learning to play the piano, based on the elements that influence their attitudes about learning to play piano. So, in future, piano teachers can have an idea about the psychological status of the piano students. In this research, piano teaching experiment based on the "Pygmalion effect" was suggested and implemented in a piano instruction class. After that, a control group was established in order to test the actual effect. In this case, it is important for piano teachers to understand how expectations impact our behavior and our subsequent outcomes so that we can properly mediate those expectations for the best possible outcomes.

By knowing the notion of Music Performance Anxiety (MPA), hopes both teacher and students can lessen this syndrome.

The many benefits of piano playing for the brain impact all aspects of life. Music has been part of human culture for thousands of years. The oldest instruments to be discovered date back 40,000 years. Music is central to our life because of its unique, positive effects on the individual and the group.

Physical changes in the brain

Positive changes in the power and structure of the brain have been observed after as little as 5 months regular playing at a beginner level. These positive effects can be observed even when learning later in life as a retirement hobby.

Learning to play an instrument increases motor control, listening, memory (especially of audio information). The benefits extend beyond the activity of playing the piano into your everyday lives. They impact ability to plan, coordination, language skills, attention span and alertness.

Practicing and mastering a challenging piece requires dedication and sustained effort. This means playing the piano also supports increased self-discipline and planning.

Greater emotional intelligence

Emotional intelligence describes the ability to recognize emotions in oneself and others and use them to guide thinking. Listening deeply is a natural and essential part of learning to play piano. This listening also means students become more attuned to subtle changes in tone of voice during conversation. This awareness increases empathy and impacts all conversations with colleagues, friends and family.

Enhanced well-being

Being able to sit at the piano and express oneself, blocking out the rest of the world for a moment is one of the greatest benefits to personal well-being.

Playing the piano occupies so much of the brain that it often serves as a welcome distraction from worries. "Musette" is an example of an intricate and cheerful composition. Learning it is a perfect way to silence the buzzing mind. Playing this piece, you will also experience the satisfaction of muscle memory. The sensation of your fingers being in perfect control.

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