

A THEORETICAL MODEL OF PIANO SIGHTPLAYING COMPONENTS

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ABSTRACT

This study provides a theoretical model regarding sightplaying phenomena based upon investigation, analysis, and synthesis from a large amount of research findings, observation results, theoretical ideas, teaching methods, and perspectives from various fields of study including psychology of music, music education, psycho-musicology, and neurological science. Specifically, the focus of the study is on an individual's ability to sightplay on the piano. As a result, the author proposed a generalized picture about the possible components shown to be involved in the process of sightplaying development and sightplaying performance. With a qualitative philosophy as the research methodology and multiple perspectives in mind, the author believes that the model describing the four sightplaying components, CAPE: physical Coordination, musical Awareness, musical Potential, and musical Experiences, is useful as an instructional and experimental guideline for investigating and understanding a unique sightplaying ability in each individual as well as sightplaying performance in different circumstances.