Final codebook

Level 1 theme	Level 2 theme	Level 3 theme	Level 4 theme	Further explanation	Example
Skills and strategies for effective practice	Specific strategies	Self-recording		• Recording yourself and watching or listening back to it as a strategy	I do encourage my students to record themselves, especially I encourage them to record their exams, because you know, sometimes we don't play in exactly the same manner when the adrenaline starts flowing through the veins a little bit at a faster pace
		Mental practice		• Imagine playing in head • Practise away from the piano	Practise away from the piano. So practice, you know mentally with a score, you don't necessarily need the piano all the time, you know.
		Practice performances		• Playing through at concert tempo • Practise performances for friends, family, colleagues, recordings • Building stamina for whole programmes	Yeah I mean, in the most ideal world, as the performance is approaching, I try to, well try out the acoustics of the hall, try the piano, okay. And then play in front of people.
	Domain-specific skills	Harmonic and structural awareness		• Importance of knowing and understanding the harmony/structure of piece	You've got to develop your theoretical, analytical memory, that you look at all the patterns and you know the chord names, all the, all the knowledge.
		Healthy technical and		• Need good technical, physical foundation to practise and perform well	But it also has to be joined with really full command of your instrument and technical awareness and to do with

		physical approach		• Being able to solve technical problems • Importance of regularly doing technical work (scales, etc.) • Having good posture and technique is a prerequisite	the body, relaxation, that kind of feel, all this kind of music can be no impediments, especially with tension going into practice.
		Piano-specific skills and knowledge		• Fingerings • Hand and arm positions or movements • Pedalling	Whereas the thing maybe when you're young, you're struggling because you don't understand the style of music, you don't understand the rubato or what kind of tone quality you want, you don't know how to pedal exactly certain way, so those things take more time to experiment with when you're younger.
		Inner ear		• Auditory imagery • Ability to hear sounds in your head • Good to know how it should sound before playing	The piano is almost, you know, the last step. It should, you should actually you should hear what you're about to play.
	Self-regulatory skills	Concentration		• Importance of being focused • Minimising distractions	And so I have my iPad set so that I don't get any news or text notifications, any message notifications, no email notifications, because it's, it's interruption and I don't want to see that flash across my screen, I just want to focus on the practice.

		Problem-solving		• Choosing and using appropriate strategies to overcome difficulties • Identifying problems correctly and solving them • Breaking down passages or problems into smaller parts	I mean, look I think it's, it's useful to identify the different kinds of challenges that you're having in a piece. So you can say, “Okay, this is where my memory always falters”, or “This is where I'm not quite technically comfortable.”
		Time management	When and how much to practise	• Not over-practising • Fitting in with the rest of your life • Importance of taking breaks • Splitting sessions up	Okay, don't practice for too long in a period of time, maximum two hours at a time, then you know, have a have a break from the practice, you know, rest, clear your head, you know, have a little nap. I mean anything but you know, don't practise for too long.
			What to practise	• Prioritising and working on the most difficult sections first • Balancing between playing through and working on bits • Planning for performance – doing more run-throughs leading up to performance	Yeah, it's creating goals for yourself but also estimating how long it's going to take you and learning how to, I suppose you could say, prioritise.
		Goal setting		• Importance of setting specific goals	Setting goals, targets, splitting up the workload, so you're not just sort of fruitlessly, you know, attacking something that's rather large and not getting anywhere.
		Self-evaluation		• Ability to listen to yourself and adjust your playing accordingly	When you tell people to evaluate, they can easily get mixed up and they can start thinking, “Oh this is crap, I’m terrible”, you know, they make these

				• Being able to self-evaluate constructively and specifically • Evaluating yourself without being judgemental, trying to learn from mistakes	general evaluations and instead of that, you keep it down to the most concrete.
Experiences of conservatoire piano teachers	Trajectory	Practised excessively or ineffectively when younger		• Practised a lot when younger • Practised mindlessly and ineffectively when younger	Right okay, well, I mean I don't think when I started off, I was really aware of the difference between playing and practising and you know, I mean an awful lot of the kind of early stages of piano is basically just trying to decode what's written on music, it's a sound and that's what an awful lot of it is. I don't think it occurred to me that there's anything like even technique, you just did it, I mean I'm talking about when I'm seven or eight.
		Improved through…	Experience	• Learnt to practise effectively through own experience and experimentation over time	It's developed over the years, and you know, I've learned a lot, you know, just about myself, and you know. [Fun] thing is I love practising sometimes even more than the actual you know, act of giving a concert. I personally love the, you know, I'm curious by by nature and I love trying to figure things out and, and just through my own observations and finding the most effective way for me to, to practice.

			Training	• From teachers, masterclasses, other teachers	I did get good practice tips from both of my teachers
			Necessity	• Situation forced participant to practise effectively • For example: Limited time to practise	I was having to read and assimilate huge amounts of music in extremely short, you know, amounts of time. So I couldn't sort of prepare and practise that repertoire, in a way that you know I had been used to, you know, ingraining the solo repertoire that I worked on. So and, I had to, I had to be very efficient too.
	Practice as a lifelong journey			• Always learning something new • Always finding ways to improve practice • Own practice is constantly evolving • You can always practise better	I mean, you know, we live and learn, it gets better, practising gets better. Like I said then, as you start to know more what you're doing with practising, then you have less time to do it so, it's an interesting cycle.
	Teaching and playing influence each other			• Learn a lot from teaching • Teaching can change how you play • Own practice and performances shape how you teach	But it was pretty level between teaching and playing and one influenced the other all the time.
	Planned vs intuitive practice			• A contrast or conflict between practising in a logical, planned manner and practising in a creative, intuitive manner	You can read all these textbooks that say that you've got to plan the night before and reflect on your practice and write it all out and have a list and tick things off. That's all very well, that might suit a certain sort of student in

					a certain mood, but it may be that you want to be more creative and intuitive and you may want to not have a clue what you're going to do, but come and simply hear sounds.
Teaching practice to conservatoire students	Individual tailoring			• Every student is different • Need to consider student but also situation (e.g. teaching new piece vs something to perform soon)	So have to look at the students situation, whether they've got piano at home, how they practise, where they practise, when they practise, and then how they practice. And there isn't a ready-made answer.
	Importance of non-musical factors	Health		• Importance of diet, sleep exercise • Try to discuss this with students	Well, health is important they've got to stay healthy, you know, you know, walking and swimming and and all of this, keep keeping, you know, good physical and good mental health, I think, is really crucially important.
		Seeing the student as a whole person		• Building rapport • Encouraging students to have a life outside music	I spend a lot of time encouraging students to get out and not to practise all the time.
	Fostering independence				You want students to develop as independent thinkers, you want them to organise their own time, so you don’t want to interfere on that level too much
	Evaluate efficacy by outcome			• Determine if a student is practising well by how they perform, how they improve between lessons	But are people practising efficiently? Well, on the whole? Yes, because our concerts are good. So they must be.

	Importance of early training			• Lasting effect of early (pre-tertiary) training • Early training heavily shapes students' playing and habits • Habits created in early years are hard to undo	I've been lucky enough to get students that I've taught before they come to the conservatoire or had very good teachers and then they're much more aware and they know how to get things together. You know, I mean when you get students who can get the piece from memory, up to a performance standard on their own, then it becomes extremely interesting, you know, and then you can talk straight away about the things that really matter.
	Importance of developing other skills			• Sight-reading • Improvisation • Skills required to be a collaborative pianist	And also making sure that there is scope in the students' practice schedule for honing skills like sight reading.
Characteristics of effective practice	Thoughtful practice			• Thinking during practice, between repetitions • Pausing while practising to think • Being mindful	You can probably, you know, if you wanted to evaluate somebody's practising, heaven forbid, you could do a lot worse than, you know, measure how long the silences are between, little silences, there's a lot of that, there's a lot of listening and thinking going on, you know, that it may be very good practising.
		Not mindless practice		• Making sure that practice is not mindless, autopilot, just moving your fingers, or clocking the hours	I've just sort of become, you know, allergic to hearing kids, you know, practise ineffectively. Playing things

					over and over in a mindless fashion, you know.
	Establishing good habits			• Difficult to change habits so important to build good healthy habits • Habits related to playing and practice	We absorb everything, everything that we do leaves an imprint on our mind. So if you make, if you play things correctly, it's it leaves an imprint on your mind. Every time you play something incorrectly, it leaves an imprint on your mind.
	Passion and inspiration			• Intrinsic interest • Love and passion for the art • Feeling inspired • Finding meaning in music	I mean the most important job that a tutor does, really, is suggest repertoire, and again that is tricky because I want the initiative to come from the student, first and foremost, because that helps with the inspiration part anyway, so it's a sort of a guided choice, but it does really need to be a choice and the student must, must know that.