

Music Storytelling as a Teaching Strategy: Storifying Instrumental Music in Piano Performance Tutorial Lessons

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Abstract

Applying studies on conversational storytelling, cognitive processes, and instructional discourse, this study investigates how music storytelling is used to teach piano performances in online video tutorial lessons, elucidating how piano instructors transform written musical symbols into spoken verbal language and storify non-program music. It reveals how the metaphoric process of music storytelling is effectively used to enhance students' artistic performing skills and musicality by contextualizing and personifying abstract musical notations. Further, it sheds light on how the ubiquitous practice of storytelling is strategically utilized through the exploitation of cognitive transformations of different semiotic systems to enhance learning performances and skills.

Keywords

Storytelling, Conversation Analysis, Instructional Discourse, Cognitive Process, Music

1. Introduction

Storytelling, ubiquitous in our daily lives, has long been used as one of the most effective teaching strategies in various subjects ranging from foreign languages to sciences and the arts (e.g., Daniel, 2012; Irmayanti, Chou, & Anuar, 2025; Petrocelli & Pizziconi, 2024; Veneziano & Nicolopoulou, 2019). The use of storytelling in music education is particularly of interest, in that music (the language spoken by musical instruments) talks and tells stories, even when it does not contain words (e.g., Pramling & Wallerstedt, 2009). Unlike the case of applying abstract concepts, rules, and theories (which generally do not consist of intrinsic stories) to unrelated stories, teaching music performances by employing storytelling in-

volves a unique cognitive process in which music instructors convert immanent musical sound stories into verbal language stories based on musical notes. This study investigates music instructional discourse used in online video tutorial lessons in English, focusing on the ways in which music storytelling is used as a teaching strategy to teach piano performances. Specifically, I examine how piano instructors transform written musical symbols into spoken verbal language and storify non-program music¹ to teach piano performances effectively, while addressing the following issues: 1) sequence organization in music storytelling, 2) transformation of musical elements into storytelling elements, 3) dialogues and development in music storytelling, and 4) participation frameworks in music storytelling. Proposing that storifying music through the transformation of written musical scores into verbal stories is a cognitive mapping and blending process, I elucidate how the metaphoric process of music storytelling is effectively used in music performance instruction to enhance students' artistic performance skills and musicality by contextualizing and personifying abstract musical notations.

2. Previous Studies

In this section, I give a brief review of relevant previous studies on 1) storytelling in conversations, 2) cognitive processes, and 3) instructional discourse regarding music performance. As for the definition of storytelling, while many studies on storytelling in conversations restricted narrative and storytelling to the telling of past events that actually occurred, M. H. Goodwin (1990) pointed out that “limiting narrative to reports about past events is far too restrictive” and included in storytelling cases of future stories and hypothetical descriptions of events (p. 231). Ochs (1997) also stated that “all narratives depict a temporal transition from one state of affairs to another” regardless of time, context, and genre (p. 189). One of the analytical themes in the present study is the sequence organization of music storytelling. Sacks (1974) proposed “three serially ordered and adjacently placed types of sequences which we call the preface, the telling, and the response sequences” in conversational storytelling (p. 337). One of the components of a story preface is an initial characterization of a story such as ‘a funny story’ and ‘it was so sad’ given at the beginning of the storytelling; Sacks (1974) argued that the initial characterization could serve to inform “recipients about the sort of response [the] teller seeks after his telling” (p. 341). Labov (1972) also developed a foundational structure of narrative consisting of the following components: “1) Abstract, 2) Orientation, 3) Complicating action, 4) Evaluation, 5) Result or resolution, and 6) Coda” (p. 363). He defined the abstract as a component of “one or two clauses summarizing the whole story” (p. 363) and the orientation as a section composed of free clauses describing “the time, place, persons, and their activity or the situation” (p. 364). He also claimed that the evaluation of the narrative, which can be found throughout the narrative, indicates the point of the narrative and tells a

¹Program music is instrumental music intended to convey nonmusical meanings by evoking a series of images, depicting events, or telling a story, whereas non-program music is not meant for describing images, events, or stories.

listener that the story “was terrifying, dangerous, weird, wild, crazy; or amusing, hilarious, wonderful; more generally, that it was strange, uncommon, or unusual—that is, worth reporting” (p. 371). Another sequential organization aspect analyzed in this study is the practice of the “adjacency pair,” namely, a two-turn sequence by different speakers in a minimal basic form. The two turns “are differentiated into ‘first pair parts’ (FPPs)... and ‘second pair parts’ (SPPs)” and the FPP-SPP adjacency pairs compose “pair-types,” such exchanges as question-answer and request-accept/decline (Schegloff, 2007: p. 13). Schegloff (2007) noted that “adjacency pair-based sequences can come to have more than two turns...they can on occasion be articulated by the same speaker as a way of conveying two ‘voices’ (though this use relies on the basic property that Fs and Ss are produced by different speakers)” (p. 14).

In the present study, I apply the cognitive process of conceptual mapping and conceptual blending (e.g., Fauconnier & Turner, 2002; Williams, 2008, 2019) to my analysis of music storytelling. In his study on instructional discourse on time-telling, Williams (2008) defined conceptual mapping as the fundamental mechanism that “links elements in one mental space with elements in another” and conceptual blending as the mechanism that compresses and integrates the mapped elements from input spaces “to form new, blended spaces—integrated scenes with emergent structure that supports novel inferences” (p. 57). He demonstrated that a teacher instructed first-grade students on the abstract concept of time-telling by utilizing instructional methods involving conceptual mapping and conceptual blending. Another cognitive notion applied in this study is metaphor, more specifically, personification—a conceptual process of attributing human qualities to nonhuman objects. Lakoff and Johnson (2003) pointed out that personification “allow[s] us to make sense of phenomena in the world in human terms—terms that we can understand on the basis of our own motivations, goals, actions, and characteristics” (p. 34).

Previous studies of instructional discourse on music performance (e.g., Duffy & Healey, 2018; Haviland, 2007, 2011; Nishizaka, 2006; Reed & Reed, 2014; Veronesi, 2014) have examined instructional sequences in student-instructor interaction and have shown how instructors’ utterances and actions such as corrections and feedback comments in response to students’ performances were locally managed on a turn-by-turn basis and interactionally organized among co-participants. For example, Reed and Reed (2014) examined vocal masterclasses and observed that the master’s instructions for corrections and improvement given after the student’s performances were interactionally achieved through dialogic exchanges between the master, the student-performer, and the audience. In their analysis of the interactions between the student and the tutor in the one-to-one instrumental clarinet lessons, Duffy and Healey (2018) found that refinement of the student’s musical performance was sequentially organized through both the student’s self-initiated repair and the tutor’s other-initiated repair via verbal instructions, embodied action, and play.

In this study on music storytelling, I adopt a broader notion of storytelling and define it as a coherent sequence of two or more events describing an action, change of state, or change of situation in any temporal frame or context. Building on studies on sequential organizations in conversations (Labov, 1972; Sacks, 1974; Schegloff, 2007), I demonstrate that music storytelling is sequentially organized and exploits sequential mechanisms such as story characterization or evaluation as well as adjacency pairs to create fictional verbal stories from other story sources, i.e., music. Based on cognitive theories of conceptual mapping and blending (e.g., Williams, 2008, 2019) and metaphor (Lakoff & Johnson, 2003), in the present study, I argue that music storytelling is a cognitive process whereby abstract, written musical symbols are mapped onto the more concrete, meaningful words of human voices and actions and that both elements are blended in the space of music storytelling performance. I also claim that storifying instrumental music is a metaphoric process of personifying written musical objects such as musical notes and notations and appreciating and experiencing music from the viewpoint of human affects, intentions, thoughts, and actions. While storytelling is an oft-used teaching method to teach music performances in various ways, studies to date have neither analyzed storytelling sequences in music instructional discourse nor examined music instructional discourse used in tutorial videos linguistically. It is within this context that the present study explores how a solo instructor, without having students on site, storifies instrumental music and utilizes music storytelling to teach music performances effectively via tutorial videos.

3. Analysis

In the following analysis, I investigate four excerpts of music storytelling sequences from sixteen online piano tutorial videos, a total of approximately seven hours of videos in English, in which a single piano instructor teaches how to perform intermediate- and advanced-level piano pieces, without the presence of a student. These four segments were identified as storytelling based on the broader definition of storytelling discussed in Section 2, and they were selected and analyzed for this research because they contained verbal stories that the instructor created and recounted by exploiting musical resources. The instructor in these videos had been teaching piano for forty-five years at the time of recording, with extensive experience teaching piano lessons in various settings, including one-on-one private lessons, college piano classes, master classes, and online lessons, for learners at different levels. First, in Section 3.1 I explore sequence organization in music storytelling by examining how the instructor sequentially builds storytelling components in a story he creates during a lesson. Second, in Section 3.2 I examine musical and storytelling elements in music storytelling, analyzing how the instructor storifies a music piece by transforming sound aspects such as musical notes and notations into verbal storytelling. Third, in Section 3.3 I probe into conversational aspects of music storytelling through examining story characters' dialogues created by the instructor in music stories and investigating how he weaves

music stories following the development of the music. Finally, in Section 3.4 I delve more deeply into the musical and storytelling elements by focusing on the transformation of musical notes into unvocalized story elements such as story characters' inner thoughts, and I subsequently discuss participation frameworks of music storytelling by analyzing different perspectives and the audience's participation in the storytelling.

The music storytelling segments of the lesson videos were fully transcribed by the researcher/author according to conversation analysis transcription conventions (adapted from Schegloff, 2007: pp. 265-269). In the transcribed excerpts, only those aspects relevant to the analytic focus are included. Curly left and right brackets with the letter D as in {D} indicate the point at which a performance demonstration starts and ends, respectively. The number after D (e.g., D-2) indicates the order of different performance demonstrations within an excerpt when there are more than two demonstrations in an excerpt. Numbers in parentheses indicate silence, represented in tenths of a second. Punctuation symbols are used to indicate the intonation of an utterance: A period for a falling intonation, a comma for a continuing intonation, and a question mark for a rising intonation. The portions of the musical scores examined in this study are provided below (Figures 1-6).



Figure 1. Musical score from Beethoven's Piano Sonata No. 8 in C Minor ("Pathétique") Third Movement, Bars 38 to 48 (Beethoven, 1976/1799) in Excerpt 1.

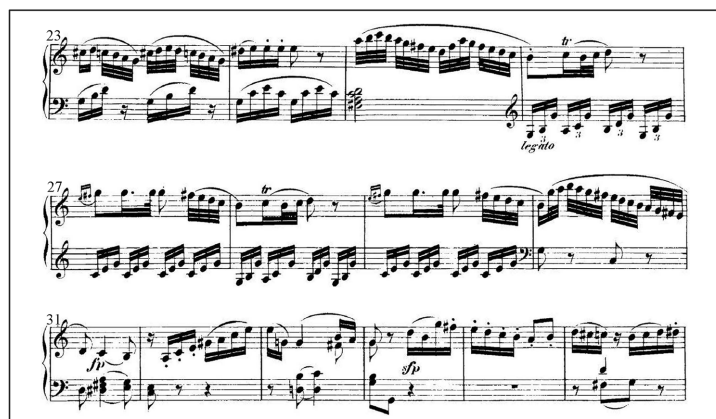


Figure 2. Musical score from Mozart's Piano Sonata No. 10 in C Major First Movement, Bars 23 to 36 (Mozart, 1878b/1783) in Excerpt 2.

Figure 3. Musical score from Beethoven's Piano Sonata No. 8 in C Minor ("Pathétique") First Movement, Bars 51 to 91 (Beethoven, 1976/1799) in Excerpt 3.

Figure 4. Musical score from Mozart's Fantasy in D Minor, K. 397/385G, Bars 12 to 24 (Mozart, 1878a/1782) in Excerpt 4.



Figure 5. Musical score from Mozart's Fantasy in D Minor, K. 397/385G, Bars 25 to 38 (Mozart, 1878a/1782) in Excerpt 4.



Figure 6. Musical score from Mozart's Fantasy in D Minor, K. 397/385G, Bars 45 to 62 (Mozart, 1878a/1782) in Excerpt 4.

3.1. Sequence Organization in Music Storytelling

In Section 3.1, I examine how the instructor creates a story from a music piece by sequentially building and organizing storytelling components as shown in Excerpt 1 in which the instructor teaches Beethoven's Piano Sonata No. 8 in C minor ("Pathétique") Third Movement (Beethoven, 1976/1799). After teaching up to Bar

35, in Excerpt 1 the instructor creates a short and simple story to teach how to perform Bars 40 - 43 (See **Figure 1**).

Excerpt 1: Mother and children

- 01: {D1} And it's sort of gentle. It's playful along here. I think of children chasing each other and so forth.
- 02: (0.4) And then, (0.4) maybe, the mother coming out and say, "Children, {D2} you've played enough."
 - 03: So, this is very very tender here. I, I, see it as tender. So, put the pedal down and, he marks the slur.
- 04: {D3} And the children hop back in the house for a cup of tea or something. Now here the, it's beautiful to put pedal down on here as well.

After demonstrating the performance from Bars 33 through 43 in {D1}, the instructor teaches the segment of Bars 40 - 43 in Excerpt 1. First, he gives the initial characterization of the segment in line 1 ("it's sort of gentle. It's playful along here."), using the adjectives "sort of gentle" and "playful," and then he depicts his visual image of the segment that expresses these adjectives, saying, "I think of children chasing each other and so forth," which provides the scene setting of the storytelling. Next, in line 2 he describes the first event of the story about the mother's action ("the mother coming out and say") and quotes his imaginary dialogue of the mother toward her children "Children, {D2} you've played enough," inserting the performance of Bar 40, which has a descending scalar passage of eighth notes in {D2}. After giving another adjective, "tender," to characterize this scene in line 3, he proceeds to perform the segment Bars 40 - 43 again in {D3} and describes the second event about the children's actions in line 4 ("the children hop back in the house for a cup of tea or something."). It is interesting to note that his phrases "hop back" and "for a cup of tea or something" not only project the children's actions as "playful" and "tender" appropriately but also incorporate the musical features of Bars 41 - 43, which contain a three-octave ascending arpeggio and then a descending scalar passage of eighth notes and several staccato notes.

As observed in Excerpt 1, when music instructors storify a music piece as a strategy to teach performance, relevant components are sequentially organized in the music storytelling. A simplified sequential organization can be summarized as follows, though components as well as the order may vary. First, an initial characterization of music is described using such expressions as adjectives designed to conjure up musical images. Next, a story-setting scene is depicted based on evocative musical phrases that paint pictures, transforming written musical notes into visual images. Then, the first event and the subsequent events are sequentially described verbally as instructors insert their performance of each event segment, thereby demonstrating how music flows and develops in accordance with the development of the recounted story. This sequential organization of music storytelling is observed in other excerpts analyzed in this study.

3.2. Transformation of Musical Elements into Storytelling Elements

How do musicians storify music? What sound aspects of music do they translate

into verbal storytelling? In this section, I analyze Excerpt 2, in which the instructor teaches Mozart's Piano Sonata No. 10 in C major First Movement (Mozart, 1878b/1783), and explicate how he transforms musical sound elements into verbal storytelling elements. In Excerpt 2, the instructor uses music storytelling roughly based upon a story from Mozart's opera "The Marriage of Figaro" to teach how to perform the segment being taught from Bar 26 to Bar 34 (See Figure 2).

Excerpt 2: Figaro and Cherubino

- 01: Now this is marked forte. {D1} And this {D2} reminds you a toy soldier music this um, hhh this is sort of like a trumpet call. {D3}
- 02: It is not serge-, I think of um two figures here like in the, Mo-, um Marriage of Figaro which is an opera from a few years later, (0.4) and the scene where (0.4) the pageboy Cherubino is (0.4) being put through his paces by Figaro. (0.6) He's fallen in love with too many ladies in the castle and Figaro's decided to take matters into hand to send him to the army. He's only seventeen, poor old Cherubino. Um (0.4) but anyway, he's marched up and down by Figaro and he is hating it.
- 03: This is, this is Figaro. {D4 "Get on the march."} ((The instructor utters the dialogue with a frowning face and a lower tone of voice.))
- 04: And then this is him. {D5} Sort of quivering, shaking, and not wanting to do it.
- 05: And then, {D6} And this is him escaping. {D7} But not without a sigh of anxiety.
- 06: {D8} This is actually very interesting um (0.6) chord because it's the first chord in the whole piece {D9} which isn't a major triad. {D10} It's a diminished triad.
- (27 seconds omitted.)
- 07: I talk about military you know toy soldiers and um (0.4) Figaro here because I think that it helps to characterize this music. Um, (0.6) all we get here is p and f then p and f. But if we think of of a a sergeant major (0.4) bossing his cadet around here and making him march and so it's more fun to play. It's more fun to imagine.
- 08: And then, maybe him sort of {D11} (0.6) in fear for his new military life and then {D12} and then saying, "What the hey. I'll get out of it somehow." Which is exactly what he does.

Having taught from the beginning up to Bar 25 of the piece and how to play a trill in Bar 26, the instructor moves on to the next segment of the piece and plays Bars 26 and 27 in {D1} of line 1. Then, as he plays Bars 27 and 28 in {D2} in line 1, the instructor says, "this reminds you a toy soldier music," and continues to elaborate upon his explanation, saying, "this is sort of like a trumpet call" and demonstrates only the right-hand melody line in Bar 27 in {D3} consisting of four consecutive repeated notes of G in a dotted rhythm, which evokes the image of trumpet calls played in a military setting. He mentions "a toy soldier music" in line 1, referring to Tchaikovsky's "March of the Toy Soldiers" in "The Nut-

cracker”, which starts with four consecutive repeated notes of D including a triplet played on a trumpet, but subsequently, he changes this analogy to a scene related to the military from “The Marriage of Figaro.” In line 2 he tells a story about two figures in this military-related scene from the opera to provide background information and depict a story-setting scene before he storifies the segment of focus. After describing the scene concisely first as a story abstract (“the pageboy Cherubino is being put through his paces by Figaro.”), he elaborates by explaining that Cherubino’s promiscuous behavior leads to Figaro’s decision to send him to the army (“He’s fallen in love with too many ladies in the castle and Figaro’s decided to take matters into hand to send him to the army”².) and goes on to describe the pageboy’s character and attitude (“He’s only seventeen, poor old Cherubino”; “he’s marched up and down by Figaro and he is hating it”).

Having presented the story-setting scene, the instructor moves on to storify the segment from line 3. He describes the first story action, creating a dialogue about Figaro’s command to Cherubino in line 3, “this is Figaro. ‘Get on the march,’” as he plays an ascending melody line in Bar 26 in {D4}, while demonstrating Figaro’s strict attitude by frowning and using a lower tone of voice. Next, in line 4 he tells the second action that expresses Cherubino’s behaviors and attitudes, “Sort of quivering, shaking, and not wanting to do it,” as he plays Bar 27 in {D5}, in which the “trumpet call” motif is followed by a descending melody line. Then, he describes Cherubino’s next action in line 5, “And this is him escaping. But not without a sigh of anxiety,” while playing Bars 29 - 31 in {D7}, which has a fast descending scale of thirty-second notes going down two octaves and ends with a “sigh” motif of longer notes, i.e., a pair of two slurred descending notes the first note of which is emphasized and goes a half step downwards to the second unstressed note (e.g., in Bar 31 from a note of C marked with a *forte piano* to a slurred note of B). In addition, he explains the uniqueness of the first chord of the “sigh” motif, which is a diminished triad, as being “the first chord in the whole piece which isn’t a major triad” and plays this diminished triad chord twice in {D9} and {D10} in line 6. In line 8, he plays the same diminished chord again in {D11} and incorporates his interpretation of this chord into his story describing Cherubino’s psychological state as “maybe him sort of in fear for his new military life.” After the instructor plays the last three bars (Bars 32 - 34) in {D12} of the targeted segment, in which ascending and then descending melody line notes with some staccato marks are followed by a cadence in major chords, he concludes his story by narrating Cherubino’s final action and dialogue in the military scene in line 8: “and then saying, ‘What the hey. I’ll get out of it somehow.’ Which is exactly what he does.”

As examined in Excerpt 2, various musical elements including repeated notes,

²It should be noted that some parts of the music story the instructor created using “The Marriage of Figaro” in Excerpt 2 are different from the original opera. For example, in the story of “The Marriage of Figaro” Cherubino is marched up and down by Figaro, but he was ordered to be sent to join the army by the Count; Cherubino avoids having to join the army, but Cherubino’s dialogue created by the instructor in line 8 is not included in the original opera.

movements (ascending and descending note patterns), articulations, dynamics, rhythmic patterns, short or long notes, speed (fast or slow), musical motifs, and key changes are transformed into storytelling elements that specify a story-setting scene, enact characters' dialogues, and express characters' behaviors, manners, attitudes, and psychological states in music storytelling. In terms of the cognitive process of mental spaces, this transformation of musical elements into storytelling elements is conceptual mapping and conceptual blending. Each abstract written musical element representing sounds is mapped onto its corresponding more concrete verbal storytelling element in words, describing human characters' voices and actions as well as story scenes. Then, these mapped musical and storytelling elements are integrated into a blended space, newly creating music storytelling that synthesizes orally narrated verbal stories and performance demonstrations through which written musical symbols are turned into sounds physically played on the instrument. In addition, what is noteworthy in Excerpt 2 is that the instructor enunciates the reason why he created a story about toy soldiers, the military, and two figures in "The Marriage of Figaro" (Figaro and Cherubino) to teach how to perform the targeted segment even though these topics and figures are not related to the music piece he teaches in this tutorial lesson. In line 7, he states that although written music in this segment has "p and f then p and f" only, "it helps to characterize this music...if we think of a sergeant major bossing his cadet around here and making him march and so it's more fun to play. It's more fun to imagine." This essential reason to utilize music storytelling for enhancing imagination and livening up performance will be discussed in the next Section 3.3 as well.

3.3. Conversations and Story Development in Music

As shown in Excerpts 1 and 2, musical elements can be turned into story characters' dialogues. In this section, I will further probe into conversational aspects of music storytelling and explicate how the musical development expressed in a piece is translated into story development by analyzing Excerpt 3 (see **Figure 3**), in which the instructor storifies one section in Beethoven's Piano Sonata No. 8 in C Minor ("Pathétique") First Movement (Beethoven, 1976/1799). This section of focus is unique in the sense of piano performance because while the left hand keeps playing the chords in a constant rhythm, the right hand frequently crosses hands and plays the melody line, which constantly shifts back and forth between notes in lower and higher registers. In Excerpt 3, the demonstration part {D} indicates the melody in the bass clef as {D-B} and the one in the treble clef as {D-T}. While teaching Bars 51 - 88 of this piece, the instructor creates an operatic story consisting of conversational interactions between a male and a female character, performing the targeted section phrase by phrase.

Excerpt 3: A conflict talk between a husband and a wife

01: Well Beethoven wasn't that. He didn't really think in those terms he wasn't (0.4) an operatic composer. He wrote one wonderful opera of course

Fidelio but, but, um, he didn't think operatically in the same way that Mozart did but I think we can still apply it sometimes. To give our imagination a boost.

- 02: Here I I see it as a conversation between husband and wife and a rather a rather tense one.
- 03: You've got the husband going, {D1-B} "May we talk?"
- 04: {D2-T} "Perhaps not."
- 05: {D3-B} "Oh, please."
- 06: {D4-T} "I tell you I'm not really in the mood."
- 07: {D5-B to T} "Oh, well." OK. I'll relent. Let's talk."
- 08: {D6-B} "Oh, thank you, dear."
- 09: {D7-T} "It's OK, dear."}
- 10: You know, we're suddenly in the major here. So, this. {D8-B to T} And this. {D9-B to T} The second one is definitely um more tender. I mean it's it's more, less tense. It's in the it's in the major key, and not in the minor key. It's a very subtle difference. But if we play them the same, it's not so interesting. I think when it gets into the major, we could maybe relent a bit on a tempo and and make it have give it a little bit more time, just tiny bit more time. It's all very subtle stuff. (1.4)
- 11: And the wife says maybe. {D10-T} "OK, let's talk." {D11-B to T} "Yes, I think I feel happy about talking now."
- 12: And then the husband sort of pushes his luck. {D12-B to T} It sounds like he does he wants to do more than talk. He wants to push his luck and really get what he wants. And the wife is (0.8) not happy about that.
- 13: {D13-T} And then try again. {D14-B} Even more (0.6) persistent.
- 14: {D15-T} And then here we get one of the most beautiful lines in this whole movement. It's truly operatic really. {D16-T} This is a wonderful arching line coming down as if the wife is saying, "Please leave me alone. You are exhausting me. I don't want this."
- 15: You don't have to think, of course Beethoven wasn't thinking any of that. And you may think something totally different. But I think it's um (0.8) it helps to to get, bring this piece to life somehow. I'm not suggesting it's program music at all. But we can still (1.0) kind of use our own imagined programmatic elements to um to enliven our performance. Now this next part is truly an E-flat major.

Prior to Excerpt 3, the instructor performed the first five bars (Bars 51 - 55) of the targeted section and explained that this second subject part after the climax, which is usually more relaxed and lyrical in a major key, is not relaxed at all because of a minor key and a consistent, perpetual rhythmic pattern played with the left hand. He then gave performance advice to play this section, stating that it is useful to do visualizations and think of scenarios and activities that are going on dramatically as Mozart, who was an operatic composer, seemed to do in many of his sentimental works. In line 1, the instructor points out that Beethoven "wasn't an operatic composer" and "didn't think operatically in the same way that Mozart

did.” Yet, he suggests that “we can still apply it sometimes. To give our imagination a boost” and continues to storify this section dramatically from line 2.

In line 2, the instructor describes a scene-setting of the story “as a conversation between husband and wife” and “a rather tense one,” and then he proceeds to tell a story, enacting a conversation between the husband and the wife turn by turn while playing only the melody line of the section with his right hand phrase by phrase in the subsequent turns from line 3 to line 9. It is important to note that in this conversation he turns melody line notes in lower registers (between A flat 2 and B flat 3 in the bass clef) into the husband’s voice and the ones in higher registers (between A flat 4 and B flat 5 in the treble clef) into the wife’s voice.

First, after playing the ascending four quarter notes in the bass clef in {D1-B} (Bars 51 - 52), he verbalizes the husband’s question, which functions as a polite request in line 3, “May we talk?” This is followed by the performance of {D2-T} (Bars 52 - 55), which has a descending melody line in the treble clef, as well as the wife’s answer functioning as a gentle declination in line 4, “Perhaps not.” This sequence, in which the four-quarter note motif in the bass clef (the husband’s voice) is followed by a descending melody line in the treble clef (the wife’s voice), is repeated seven more times with various modifications from line 5 to line 14. The husband’s request becomes stronger in line 5, “Oh, please,” as the same four-quarter note motif in {D3-B} (Bars 55 - 56) gets higher than {D1-B}, and the wife’s declination becomes firmer and longer with a reason in line 6, “I tell you I’m not really in the mood,” since the descending melody line in {D4-T} (Bars 56 - 59) contains more notes with a couple of ornaments. Next, in line 7 he changes the storyline in accordance with a musical shift. The phrases played in {D5-B to T} (Bars 59 - 63) are exactly the same as {D1-B} and {D2-T} except for the last note (D in {D2} and C in {D5}), which changes the minor key used thus far into a major key. In line 7, he skips the husband’s dialogue to request to talk and tells only the wife’s response to accept his request gently, saying, “Oh, well. OK. I’ll relent. Let’s talk,” reflecting a change into a major key at the end of these phrases in Bar 63. Then, after playing the same ascending four-quarter note motif but in a major key in {D6-B} (Bars 63 - 64), he utters the husband’s gratitude for her acceptance of his request with a term of endearment in line 8, “Oh, thank you, dear.” The next descending phrase in {D7-T} (Bars 64 - 67) is the same melodic pattern as {D4-T} but in a major key; thus, he voices the wife’s response to accept the husband’s gratitude with a term of endearment here, too, in line 9, “It’s OK, dear.”

It is worth noting here that the instructor creates a story by building a series of adjacency pairs in the conversation between the husband and the wife. As examined above, he uses the ascending four quarter notes in the bass clef in {D1-B} of line 3 not just as the husband’s dialogue but also as the First Pair Part (henceforth FPP) of a request sequence. Thus, in the subsequent turn in line 4, he gives the Second Pair Part (henceforth SPP) in the request sequence and turns the phrases containing the descending melody line in the treble clef in {D2-T} into the wife’s response (declination) to the husband’s request. Likewise, he turns {D3-B} of line

5 into the FPP (the husband's request) and {D4-T} of line 6 into the SPP (the wife's response) in the second request adjacency pair sequence. In line 7, although the FPP (the husband's request) is omitted verbally, he provides the SPP to demonstrate the wife's acceptance of the husband's request expressed in {D5-B to T}. He then includes a gratitude adjacency pair sequence in lines 8 and 9, turning {D6-B} into the FPP (the husband's gratitude) and {D7-T} into the SPP (the wife's acceptance of it).

The instructor explains a change in the mood of the conversation from "tense one" to "more tender" or "less tense" due to a key change from the minor to the major after Bar 63 in line 10. Then, while performing Bars 68 - 75 ({D10-T} and {D11-B to T}) in the major key, he continues to tell the wife's dialogues in line 11, "OK, let's talk. Yes, I think I feel happy about talking now," illustrating the wife's "more tender" or "less tense" mood in the major key. However, in the ensuing line 12, he first indicates beforehand a change in this "less tense" mood in the story, saying, "And then the husband sort of pushes his luck," and then plays the following Bars 75 - 81 in {D12-B to T}, which go back to the minor key and have a significant change in the husband's recurring four-quarter note motif, from the previous simple ascending melody pattern to a melody line of dramatic up-and-down leaps, indicating intensity. Then, he delineates what is happening between the husband and the wife in this minor key segment, relating as follows: "he wants to do more than talk. He wants to push his luck and really get what he wants. And the wife is not happy about that." In the ensuing line 13, he plays this minor segment from Bar 76 to Bar 80 in {D13-T} and {D14-B} again and talks more about the husband's escalated, forceful behaviors realized in {D14-B}, in which the husband's second four-quarter note up-and-down leap melody goes a whole step up and is marked with an "rf" (*rinforzando*, meaning reinforced), describing them as "And then try again. Even more persistent." Subsequently, in line 14 the instructor plays the last part of the targeted section in {D16-T} (Bars 80 - 88), which has a significantly long descending melody line from B flat 5 to B flat 4 with many ornaments and ends with a "pp" (*pianissimo*, meaning "very soft") after a decrescendo in the treble clef. It is worth noting that in the targeted storified section from Bars 51 through 88, an adjacency pair of the husband's FPP four-quarter note motif and the ensuing wife's SPP descending melody line is repeated eight times and that the wife's melody part is consistently three bars long, except for the last eighth time (Bars 80 - 88 in {D16-T}), which is nine bars long. After describing this nine-bar long, descending melody line as "one of the most beautiful lines in this whole movement" and "truly operatic," he concludes his music storytelling by translating this "wonderful arching line coming down" into the wife's impatience with her husband and her plea to him, expressing it "as if the wife is saying, 'Please leave me alone. You are exhausting me. I don't want this.'"

As explicated in this section, the instructor storifies music by carefully analyzing musical elements including ascending and descending melodic contours, changes in the major and minor keys, ornaments, articulations, dynamic mark-

ings, and particularly in Excerpt 3, melody lines constantly shifting between the notes in lower and higher registers. Integrating these musical elements and reflecting their movements throughout the section, he develops a dramatic storyline constructed mainly through verbal exchanges between the male and female characters and effectively depicts how their attitudes and emotions toward each other gradually change phrase by phrase from “rather tense,” to “more tender,” to seriously tense at the end. Furthermore, as also discussed in Excerpt 2, the instructor affirms the significance of music storytelling to improve performance in line 15 after storifying the section of Bars 51 - 88 from Beethoven’s Piano Sonata No. 8 in C Minor First Movement, expanding his rationale of applying Mozart-like operatic thinking to this piece in line 1, “To give our imagination a boost.” In line 15, though clarifying that the story he created is not Beethoven’s idea and this piece is not program music, he still maintains the effectiveness of storifying this piece, stating that “it helps to bring this piece to life somehow” and “we can still kind of use our own imagined programmatic elements to enliven our performance.” It is worth emphasizing that in Excerpt 3 the instructor not only concretely demonstrated step-by-step how to transform lifeless written musical notes into meaningful, dramatic music stories to achieve enlivened performances but also explicitly pointed out the crucial reasons to incorporate and utilize storytelling in learning subjects, in this case, music performance.

3.4. Actions, Emotions, and Inner Thoughts in Music Storytelling

As demonstrated in the previous sections, the instructor translated musical notes into story characters’ verbalized dialogues with other characters as a strategy for telling a music story vividly. In this section, I will delve more into the instructor’s other approaches to music storytelling, focusing on how he transforms musical notes into unvocalized story elements such as characters’ emotions, inner thoughts, and actions to storify music dramatically as a storyteller. Furthermore, I will explore music storytelling in terms of participation frameworks, examining how the instructor tells a story from interactive perspectives, incorporating the audience’s participation in his music story. At the beginning of the tutorial lesson on Mozart’s Fantasy in D Minor, K. 397/385G (Mozart, 1878a/1782), the instructor mentioned that this piece was written just before Mozart wrote his greatest operas such as “Don Giovanni,” and that some examples of his operatic thinking are also manifested in this instrumental music piece. After teaching the beginning section of this piece (Bars 1 - 19), in Excerpt 4 he teaches musical movements, tempos, articulations, dynamics, contours, chords, and motifs in the five sections from Bar 20 to Bar 58 (see **Figures 4-6**) by performing these sections phrase by phrase and transforming them into an operatic story in which he relates what characters are feeling, thinking, and doing following the musical development of these sections.

Excerpt 4: Wife thinking of her lover

→ 01: And then {D1} So this has really set up the mood. It’s very (1.0) not la-

menting quite but unsure of itself. Emotionally un-insecure I would say. Maybe (0.4) the husband comes in and (0.6) says, “What do you (1.0) what are you moping about? Quit quit the moping.”

- 02: {D2} There’s a mountain of sort of nuance that you can put in these. I think if you’re thinking of some sort of scenario (0.4) it helps. Like, someone who’s very insecure about what to do next, you know? “What to do. {D3} Or maybe this. {D4 I’m not quite so} sure.” You see? There are different ways of doing this as well. Just don’t make them the same. And don’t hurry them either.

(28 seconds omitted.)

- 03: {D5} It seems to me like our character (1.4) after all this anxiety (1.0) is a little depressed here but becomes kind of (0.6) determined to fight her fate (0.4) here. And see, you I think you can push it along a bit. Make a crescendo there. Make it quite (0.6) willful in certain ways.
- 04: And then maybe she rushes out of the room to determine to do something really dramatic. {D6} And Mr. Stern comes back on stage. (1.2) Um, determined to put a stop to all this (0.4) rushing around.
- 05: And we get a return of this (0.4) sighing thing. {D7} This really is (0.4) um she’s getting into quite a state.
- 06: I say she because I always think operatically of there being sort of a rather domineering male character in which case {D8} That. And someone who’s trying to escape (0.4) his domineeringness, you know? We get another of these scale passages.

(4 minutes omitted.)

- 07: {D9} I’d like to think of our character as (0.6) thinking of her lover. She’s maybe that’s what she’s been moping about. She’s not sure about her lover whether, whether he loves her or not. And here we get it in (1.4) compact form. Let’s put words to it.
- 08: {D10} “Does he really love me? {D11} I think I should hope. {D12} I’m sure I should hope. {D13} Maybe not. Maybe I should not. {D14} Now I’m gonna go and ask him. I’m gonna take the reins in my own hands. I can ask him whether he loves me or not.”

09: {D15} We get this (0.4) what’s called a Neapolitan harmony. Um {D16}

- 10: And then it goes {D17} back to our key. In fact it doesn’t go to D minor {D18} anymore because yes indeed he does love her so {D19} everything is happy. {D20}

11: And (0.4) this is operatic also because um (0.6) the piece ends (1.0) with um so-sort of a quicker (0.8) melody a quicker quicker part of the piece and fairly short, too.

(1 minute and 23 seconds omitted.)

12: Something similar happens here I think. And be extremely, take your time over this. This this is where the the crux of (0.4) this scenario is.

- 13: {D21} You know? Between each little phrase, the silence. And we’re think-

ing (0.6) “What’s her next (0.4) thought going to be. What’s her next emotion gonna be. She can hope?”

- 14: And then suddenly {D22} we’re aware that she is full of resolve. In this case, she’s not, her resolve doesn’t weaken. Her resolve strengthens and she goes, and wins {D23} her major key (0.4) um finale here.

Before Excerpt 4, the instructor taught the beginning of the Adagio section (Bars 12 - 19), which is mostly marked with a “p” (piano, meaning soft), and described this segment as “not quite so smooth,” “more tentative,” and “more anxious” as if “you’re kind of a little short of breath.” In line 1, he begins the next segment (Bars 20 - 22) marked with an “f” (forte, meaning loud) and plays the first six consecutive eighth notes of E in {D1}. First, he refers back to the beginning segment (Bars 12 - 19) and elaborates his characterization of its mood, saying, “It’s very not lamenting quite but unsure of itself. Emotionally un-insecure I would say.” Then, he sets up a story scene based on the beginning piano and the following forte segments and begins storifying this music piece by first describing a stage direction and then quoting a character’s dialogue as, “Maybe the husband comes in and says, ‘What do you what are you moping about? Quit quit the moping.’” Here in line 1, he translates the beginning “not quite so smooth” and “more anxious” piano segment (Bars 12 - 19) into the wife’s “emotionally insecure” moping actions and transforms the following forte segment (Bars 20 - 22) into “the husband Mr. Stern” motif, enacting his sterner verbal command toward his wife. Next, in line 2, after playing the forte segment (Bars 20 - 22) again and the subsequent piano segment (Bars 23 - 25) in {D2}, he explicitly recommends using a storytelling approach to learn the performance of this section, stating, “I think if you’re thinking of some sort of scenario it helps.” Then, he gives a specific example of a story character (“someone who’s very insecure about what to do next”) and expresses her wavering internal thoughts (“‘What to do. Or maybe this. I’m not quite so sure.’”), inserting the performance of the piano segment (Bars 23 - 25) consisting of a series of descending melody phrases that become “the wife’s sigh” motif, each phrase of which has three sixteenth notes—a staccato followed by a two-note slur—and a sixteenth rest (Bar 23 in {D3} and Bars 24 and 25 in {D4}). It is worth pointing out here that the instructor effectively teaches how to play the recurring same “three sixteenth notes and a rest” phrase patterns differently within this piano segment not just by generally instructing in line 2, “There are different ways of doing this as well. Just don’t make them the same,” but also by utilizing music storytelling as well as illustrating concretely how to create a music story through inventing story characters, scenarios, and characters’ depictions.

Subsequently, the instructor plays from Bar 24 until the end of the Adagio section (Bar 33) in {5D} and goes on to express the transition of the wife’s internal emotions and intentions in line 3. Pointing at Bars 23 - 27 (a segment containing many sixteenth rests and sixteenth notes with a staccato) on his musical score with his left hand, he first says, “It seems to me like our character after all this anxiety.”

Then, pointing at the following Bars 29 - 32 (the modified Adagio beginning theme of “emotionally insecure moping” action), he describes a shift in the wife’s emotional state in this segment as “a little depressed here.” Finally, pointing at the last bar of the Adagio section (Bar 33), which is marked with a crescendo and an “f” (forte, meaning loud), he utters her intentions as “becomes kind of determined to fight her fate here.” These descriptions of the wife’s emotions and intentions in his music story help piano students perform this section by taking into account the musical development of different segments realized in various articulations and dynamics (Bars 23 - 27, Bars 29 - 32, and Bar 33) and by considering how they can express the last Bar 33 marked with a crescendo and an “f” (forte) as “quite willful in certain ways” (line 3).

Next, in {D6} the instructor performs the Presto section (Bar 34), which is a long and fast scalar passage of sixteenth notes descending and ascending four octaves, and the first four consecutive forte-marked eighth notes of D, which is “the husband Mr. Stern” motif in Bar 35 from the following Tempo I section (similar to the previous Adagio section from Bar 20 to Bar 27), and narrates stage directions for these scenes in line 4, first describing the wife’s next action following her willful determination in Bar 34 (“maybe she rushes out of the room to determine to do something really dramatic”) and then the husband’s action opposing her in Bar 35 (“And Mr. Stern comes back on stage. Um, determined to put a stop to all this rushing around”). In line 5, as he plays Bars 37 - 44 in {D7}, which are similar to the prior Bars 23 - 27 containing the constantly repeated “the wife’s sigh” motif (a descending melody phrase of a staccato, a two-note slur, and a sixteenth rest), he continues narrating the wife’s ensuing action (“a return of this sighing thing”) and describes it as “she’s getting into quite a state.” Then, he follows up to elaborate his operatic story scenario in line 6 by portraying the husband’s character as “being sort of a rather domineering male character” and further explicating the wife’s intended action as she is “trying to escape his domineeringness.”

In line 7, the instructor plays the second Tempo I section (Bars 45 - 54) in {D9}, which repeats the first six bars of the Adagio section at the beginning of this piece (“the wife’s moping” segment in Bars 12 - 19) and introduces a new dramatic development from Bar 51 to Bar 54. Following along with this new musical development, he introduces a new story character, the wife’s lover, and expands his music story by describing a new scene about the wife thinking about her lover in line 7, saying, “I’d like to think of our character as thinking of her lover. She’s maybe that’s what she’s been moping about. She’s not sure about her lover whether, whether he loves her or not.” He continues to “put words to” the wife’s internal thoughts about her lover, precisely reflecting the articulations and dynamics in Bars 50 - 52, as he plays this segment again in {D10} through {D14} phrase by phrase in line 8. For the phrases in {D10}, {D11}, {D12}, and {D13}, which are marked with a “p” (piano, meaning soft) and have the melody going up and down and broken into short phrases by many rests, he delineates her meandering, apprehensive, and weak thoughts, as in “Does he really love me? I think I should

hope. I'm sure I should hope. Maybe not. Maybe I should not.” However, for the following phrase in {D14} containing a Neapolitan harmony marked with an “fp” (fortepiano), i.e., a sudden dynamic change from a forte (loud) to a piano (soft), he expresses her strong determination, saying, “Now I'm gonna go and ask him. I'm gonna take the reins in my own hands. I can ask him whether he loves me or not.” Then, when he moves to the last Allegretto section in which the key changes from D minor to D major, he brings out a new development of the story that conforms to the major key by describing a bright scene subsequent to the wife's courageous action to ask her lover whether he loves her or not in line 10: “yes indeed he does love her so everything is happy,” while playing Bars 55 - 58 in {D19} and {D20}. As demonstrated in the analyses of Excerpt 4 above, the instructor storifies the non-program music and constructs a dramatic, operatic story by converting music sounds not only into sound elements of storytelling such as the character's verbal dialogues but also into non-sound elements, which include narrations to describe the scenes as well as the character's actions, psychological states, internal thoughts, intentions, and personality, thus carefully integrating unfolding developments in the music phrase by phrase into the plot development of his music story.

Furthermore, Excerpt 4 provides us with other crucial, thought-provoking resources regarding music storytelling elements. In line 12, after explaining how the structure of this piece is operatic, the instructor goes back to Bars 50 - 53 in the prior Tempo I section, in which he previously demonstrated the wife's internal thoughts and determination about her lover as discussed in line 8, and he suggests taking time to play this segment because “this is where the crux of this scenario is” (line 12). Then, in line 13, he plays Bars 50 - 52 in {D21}, which contains several eighth and sixteenth rests between very short phrases, and clarifies why this segment needs to be played taking time. He first explains the musical notes in Bars 50 - 52 as “Between each little phrase, the silence,” and then says, “And we're thinking ‘What's her next thought going to be. What's her next emotion gonna be. She can hope?’” What is intriguing here is that rather than quoting the story character's thoughts in this music story as he did in line 8, this time he enacts what “we” as the audience are thinking during the silence between each little phrase as we are listening to this piece, not as music per se but as music storytelling about the wife trying to escape from her tyrant husband for her lover. Subsequently, he plays the next phrases in Bars 52 - 53 in {D22} and {D23}, which he previously depicted as the wife's strong determination in line 8, and continues to convey the audience's thoughts, which are constantly changing along with the unfolding plot development of the music story in line 14: “And then suddenly we're aware that she is full of resolve...her resolve doesn't weaken. Her resolve strengthens and she goes and wins her major key um finale here.” In other words, in lines 12 through 14, the instructor teaches the importance of silence in music and instructs viewers to take time in this segment containing rests between phrases. What is notable here in his instructions is that rather than simply telling performers to play rests

in the music accurately because silence is a part of the music, he illuminates the importance of silence in terms of the viewpoint of the audience, who are part of the music performance. Moreover, instead of describing the audience's thoughts while listening to the silence in the music (e.g., "What is the next chord after this rest?"), he contextualizes the silence in the music storytelling and explicates the audience's unfolding thoughts and anticipation about the story character in each rest, moment by moment, as if they were reading or listening to a dramatic story, thereby concretely demonstrating how the performer can involve, excite, and thrill the audience through their performances. Thus, in Excerpt 4 the instructor includes the audience in the participation framework of music storytelling and tells a music story from the perspectives of both a performer as a storyteller and the audience as story recipients and effectively teaches how a performer as a storyteller can perform a piece skillfully and musically, storify music collaboratively with the audience, and engage the audience in their performances.

4. Conclusion and Discussion

The current study on music storytelling in music tutorial videos illuminates cognitive and pedagogical processes and discourse practice by elucidating how music instructors 1) storify music through mapping various musical elements onto storytelling elements and integrating the music domain and the verbal story domain in the blended space of music storytelling synthesized by sound performance and oral storytelling, 2) make instructional contents (e.g., music pieces) more approachable and accessible to students by explaining abstract concepts (e.g., musical notations) as concrete human activities through personification, and 3) utilize music storytelling in their lessons to instruct how to interpret the written musical scores, realize them through their actual sound performances, and improve their performances and musicality. This study contributes to studies of narratives, linguistics, discourse analysis, and education in that it sheds light on how the ubiquitous practice of storytelling is strategically utilized through the exploitation of cognitive transformations of different semiotic systems to enhance learning performances and skills.

Moreover, as demonstrated in Excerpt 3, the instructor went beyond merely giving a simple, short description as "this section is like a dialogue between two people," elaborating his personification of music by creating the story setting and scenario, translating each musical note into story characters' dialogues and actions, and storifying the music. This leads to our central question: Why storify music when teaching or learning performances? First, people convey various sentiments, intentions, and messages to others as they speak every sound, word, phrase, and sentence. By associating each musical notation with linguistic sounds, performers can infuse life into each written note of the music and imagine every note has a meaning to express to others, just like the words we speak. Second, a story has a structure and development through which connections and shifts in scenes, events, characters' relationships, and so forth are coherently recounted.

Applying these attributes of a story to music, which is also built through structure and development, and storifying music, performers can contextualize each phrase in a music story and discern more concretely how each phrase is connected to, transitions to, and developed into the next phrase and how phrases are coherently organized in music, through the eyes of a storyteller. It can be said that in the case of classical music, the performers' work is not only to interpret composers' intentions and reproduce the music exactly as written but also to embody the performers' own ideas and messages, conveyed to the audience via their performances. As the instructor illustrated in the tutorial videos examined in this study, music storytelling is one of the strategies that performers can utilize to learn how to transmit their ideas and messages to the audience; moreover, the instructor also demonstrated how performers can storify music step-by-step and perform based on the music stories they create.

The data examined in this study are the music storytelling in which the instructor created story scenarios and characters and told his own stories about wordless non-program music to teach music performance in tutorial videos that did not have any students involved on-site. The four analyzed excerpts are music stories created by one instructor; other music storytelling data by other instructors were not included in the present study due to their length, given the limited space of this study. Further research is needed to investigate how different story sources and instructional contexts influence the process of constructing storytelling as well as the purpose and use of storytelling in instruction. For example, in the case of program music, story sources are already provided in the music by the composer, leaving little room for instructors to tell their own original stories; therefore, this constraint may affect the ways in which instructors create and use music storytelling to teach performances in their lessons. Indeed, additional study of how music storytelling is used would be essential for comparing tutorial video discourse with other types of instructional discourse while considering diverse variables such as modality (e.g., face-to-face, synchronous online), pedagogical format (e.g., lectures, one-on-one lessons), instructor attributes (e.g., experience, teaching styles), and student characteristics (e.g., skill levels, age). Moreover, while an analysis of student outcomes is beyond the scope of the present study, future research should be directed toward the instructional discourse of interactions between instructors and students in order to determine the effectiveness of music storytelling for improving learnability and acquisition of performance skills. Given that storytelling is pervasive and versatile and is used as an effective pedagogical method to contextualize abstract concepts and cultivate creativity across a variety of topics, studies comparing the use of storytelling in music instruction to storytelling in instructional discourse for other performances, subjects, and skills will prove to be of critical importance.

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