

## ECONOMIC AND SOCIAL RESEARCH COUNCIL

### Teaching and Learning Research Programme

# Research Report

## Background

The *Investigating Musical Performance [IMP]: Comparative Studies in Advanced Musical Learning* (2006-2008) was devised as a two-year comparative study to investigate how Western classical, popular, jazz and Scottish traditional musicians deepen and develop their learning about performance in undergraduate, postgraduate and wider music community contexts<sup>1</sup>.

The context for the research drew on issues arising from the recent expansion in the range of undergraduate courses for music, as well as findings from previous literature<sup>2</sup>. In particular:

- There are now a wide number of opportunities to study music at a higher education

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<sup>1</sup> The project's resultant evidence base contains data that is complementary to the separate Royal College of Music based longitudinal TLRP study of Western classical music, *Learning to Perform*. Common topic areas include findings on transition, the nature of musical expertise, learning with others and the role of teaching in learning.

<sup>2</sup> Details of the references are to be found in Annex 1.

level in the UK, embracing courses in n=188 HE/FE institutions (PALATINE, 2008). These currently cater for 25,560 musicians (HESA, 2008), of whom 3:4 (74%) are undergraduates. A varied range of courses is on offer, such as exemplified across the n=9 specialist HE music colleges/conservatoires that offer programmes of study in Western classical, jazz, popular and traditional musics, as well as other music-related studies in topics such as music technology and musical theatre.

- Across the world, many different musics and ‘musical worlds’ co-exist, suggesting that musicians across these varied genres are likely to have a diverse range of experiences (Green, 2001; O’Neill & Green, 2004; Walker 2007).
- However, most theories of professional musician’s development have been based on the researched experiences of Western classical musicians (e.g. Bloom, 1985; Sosniak, 1985, 1990; Manturzevska, 1990; Ericsson and Smith, 1991).
- Much less is known about the musical development and learning of musicians in other-than-classical musical genres, such as pop, jazz and folk (Sloboda, 2000).

The *IMP* research was underpinned by theoretical strands and related constructs that clustered under three broad headings: (i) developmental theories (generic and specific to music) (e.g. Bronfenbrenner & Ceci, 1994; Hargreaves *et al*, 2002; Welch, 2006); (ii) activity and processes that were framed by membership of social groups (Engeström, 2001; Nielsen, 2006; Welch, 2007); and (iii) learning (generic and specific to music; generic and specific to higher education) (e.g. BERA Music Education Review Group, 2004; Eraut, 2004; Entwistle, 2007).

*(i) Developmental theories (generic and specific to music)*

A basic tenet underlying the *IMP* research is that musical learning involves development, both in relation to neuropsychobiological design (the hard-wired integration of nervous, endocrine and immune systems) and biography of the human individual (e.g. Pert, 1986; 1998; Thurman, 2000; Welch, 2001), and also as shaped by interaction within an interrelated, socio-ecologically nested system (e.g. Bronfenbrenner, 1979, 2005; Welch, 2006). As humans, we find subjective meaning and pleasure in the patterned organization of sound and silence that we label as “music” and we are capable of exhibiting a wide range of musical behaviors, whether as producers or receivers (*cf* Zatorre & Peretz, 2001; BERA Music Education Review Group, 2001; Peretz & Zatorre, 2003). Musicality is not an option; it is

part of our human design (e.g., Koelsch, Gunter, Friederici, & Schröger, 2000; Avanzini *et al*, 2005), whether there is normal neuropsychobiological functioning or extreme functional disorder, such as within profound and multiple learning disabilities (Ockelford *et al*, 2002; Welch *et al*, in press).

Musical behaviors do not occur in a vacuum. They are the product of a complex interaction between biological, developmental, and environmental factors over time. The nature of this interaction is not uniform across the species because of relative differences and biases arising from the interface and shaping of our basic neuropsychobiology by experience, sociocultural imperatives and maturational processes (Altenmüller, 2004). As a result, *particular* musical behaviors may be more or less developed. Consequently, we are likely to exhibit a musical profile that is both relatively *unique* and peculiar to the individual, while having some commonality with others of a similar sociocultural background, age and experience (Welch, 2006).

*(ii) Activity that is framed by being membership of social groups*

One of the features of virtually all contemporary cultures is the wide diversity of musics that are practised and enjoyed by different groups within the local populations. The ubiquity and diversity of musical behaviour – of our ability to find meaning in the organisation of sound – appears to be characteristic of the human condition (e.g. Cross, 2005). Educational and psychological research suggests a symbiotic link between musical learning and the formation of musical identities (the role of music in defining who we are – ‘music in identity’, as well as the nature of our individual relationships with certain kinds of music – ‘identity in music’ (Hargreaves, *et al*, 2002)). Both musical learning and identity are shaped by developmental experiences in various socio-cultural contexts across the lifespan (*cf* Welch, 2006; 2007).

The contextual layers that frame musical development embrace a process in which musical behaviours (whether as consumer or producer) are mediated by, and inform, social activity, whether in the home (Trevarthen, 2002; McPherson & Davidson, 2002), nursery school (Young, 2002), secondary school (Spence, 2006) or in the urban environment (*cf* Krims, 2007).

*(iii) Learning (generic and specific to music; generic and specific to higher education)*

A substantial body of empirical evidence suggests that, from the earliest months of life, the acquisition of musical expertise is influenced by an interactive process between neuropsychobiological potential, enculturation and specific sonic and musical experiences (for comprehensive reviews, see Hallam, 2006, pp. 29-43, Welch, 2006, McPherson, 2006). Feltovich, Prietula and Ericsson (2006) argue that the development of expertise depends on obtaining extensive skills, as well as appropriate knowledge and mechanisms that monitor and control cognitive processes in order to be able to perform a set of tasks both efficiently and effectively. Expertise development theories (e.g. Ericsson, 1996), tends to have been based on the expertise development of classical<sup>3</sup> musicians and suggest that (i) expertise encompasses a process of development that normally spans many years; (ii) that formal instruction, practice and parental support are very important for expertise development and (iii) the longer a person engages in musical activities, the more expert they are likely to become as performers, assuming that they pass through a series of developmental phases successfully.

Research in higher education suggests that a relationship exists between students' approaches to learning and perceptions of the learning environment (e.g. Ramsden and Entwistle 1981; Entwistle & Ramsden 1983; Trigwell & Prosser 1991). Lizzio, Wilson and Simons (2002) argue that positive perceptions of the teaching environment directly influence academic achievement, as well as qualitative learning outcomes. More recently, Entwistle (2007) conceptualised higher education learning as an interactive system, within which the quality of learning achieved is seen as being the product of interactions between (a) students' backgrounds, abilities, conceptions, knowledge and aspirations, (b) approaches to learning and studying and (c) perceptions of the teaching-learning environment.

Despite the evidence for an inter-relationship between perceptions of the learning environment and approaches to (and quality of) learning, relevant research in the domain of music education has been limited. Kingsbury (1988) and Roberts (1991) have demonstrated the importance of the prevailing values in higher education music institutions for what and how students learn. More recently, Jørgensen (2000) discussed the relationship between

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<sup>3</sup> The Merriam-Webster Online Dictionary (2005) defines classical music as "of, relating to, or being music in the educated European tradition that includes such forms as art song, chamber music, opera, and symphony as distinguished from folk or popular music or jazz."

institution and educational outcomes and emphasised that outcomes such as independence and responsibility should be seen as institutional responsibilities rather than solely student or teacher-led duties.

In conclusion, within the plurality of the world's musics, many different musical genres co-exist.<sup>4</sup> However, most research conducted in the area of musical expertise development to date is within the Western classical tradition, although there is some evidence that that jazz musicians are likely to begin their training at a later age compared to classical musicians (Gruber, Degner and Lehmann, 2004).

Accordingly, the *IMP* project has focused on musical learning within and across four musical genres, both within higher education and also beyond in professional performance career contexts. *IMP* was conceived as a multi-site, multi-methods research project that drew equally on the strengths and expertise of the four partner higher education institutions (HEIs), namely the Institute of Education, London; Royal Scottish Academy of Music and Drama, Glasgow; Leeds College of Music and the University of York. Each of the HEIs had significant experience in the education of undergraduate and/or postgraduate musicians in at least two of the four focus musical genres.

## Objectives

The aim of the project was to investigate how classical, popular and jazz musicians and performers of Scottish traditional music deepen and develop their learning about performance in undergraduate, postgraduate and wider music community contexts.

Six research questions underpinned the research:

1. How do classical, popular and jazz musicians and performers of Scottish traditional music deepen and develop their learning about performance in undergraduate, postgraduate and wider music community contexts?
2. Does this learning (knowledge, skills and understanding) change over time during their studies and, if so, how and why?
3. Does this learning change post graduation and, if so, how and why?

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<sup>4</sup> One ethnomusicological study of South Asian music in the UK, for example, found forty-five different types of music being practiced, related to classical and popular music traditions, and interfaced with particular geographical locations, communities, languages and generations (Farrell *et al*, 2005).

4. In what ways do professional performers (students and tutors) report that their performance is affected through any experience that they might have of teaching?
5. What are the strengths and weaknesses of current learning to perform practices?
6. What can the data say about the theory of how expertise develops within, as well as beyond, music?

## Methods

The project followed a multi-methods approach, embracing quantitative and qualitative data collection and analyses. An innovative, web-based, Portable Document Format (PDF) survey instrument was designed, which allowed data from participants at remote sites to be sent automatically to a central server for collation. The 623-field online survey instrument was piloted and refined in preparation for the main data collection. The contents of the questionnaire survey had 57 questions that embraced a wide range of perspectives on musical performance that built on diverse literature sources, and included:

- (a) Musical biographies (e.g. variables related to the effects of age, sex, musical genre, instrumental type, experience);
- (b) Psychological and social-psychological issues related to performance (e.g. performance anxiety, self-esteem, self-efficacy, musical identity, and the development of expertise), including an application of aspects of expertise theory and self-theories; and
- (c) Attitudes to learning (e.g. practice behaviours, views on teaching – ideal versus personal experience) and the social and environmental contexts for learning.

Respondents to Survey 1 were 244 musicians, who included 170 undergraduates (70% of participants) and 74 portfolio career musicians, self-reported as following an active performing and teaching career (30% of participants). 55% of the participants were male and 45% were female. Just under half (48%) of participants had a Western classical music background. These were complemented by musicians whose expertise was in popular (27%), jazz (18%) and Scottish traditional (7%) musics.

Respondents to Survey 2 (approximately twelve months after) were 87 musicians from Survey 1. These included 59 undergraduates (68% of participants) and 28 portfolio career musicians (32% of participants). 53% of the participants were male and 47% were female. All survey data were analysed using SPSS.

In addition, in-depth information was obtained from semi-structured interviews with 27 selected case studies. These specialised in a wide range of instruments, including strings, woodwind, brass, piano/keyboard, voice, bass guitar, percussion, Scottish pipes and clarsach. Case study participants were selected on the basis of ensuring a representative range of experiences and backgrounds from those who had completed the questionnaire survey. The interviews focused on a range of issues related to each musician's personal development and experiences. Questions were clustered under overarching themes that embraced early influences on their musical development, self-efficacy and confidence as performers, reflections on performance experiences, the occurrence and possible influence of performance anxiety, the influence of the institution on learning, their thoughts on the process of transition from student to professional, any experiences of teaching and, finally, their experiences and views regarding formal and informal learning in music. Resultant data were analysed using NVivo. Complementary data were also obtained from focus groups (n=8), participant email diaries and digital video analyses of studio-based HEI instrumental lessons (n=9). All data collection activities were subject to ethical approval in line with guidance from the British Educational Research Association (BERA, 2004 – see Annex 3).

## Results

Main findings have been clustered under two themes<sup>5</sup> below and include:

### (i) **The effects of group membership concerning musical genre, gender and professional status**

- *Both diversity and commonality and across musical genres were evidenced* (Creech et al., 2008[a]; Welch et al., 2008[b]; Welch et al. under review). For example, classical musicians emphasized the drive to excel musically and technically and prioritized notation-based and analytical skills, whilst other-than-classical musicians attached greater importance to memorisation and improvisation. Classical musicians attached greater relevance to giving lessons and solo performances, whilst their other-than-classical

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<sup>5</sup> Three overarching research areas had emerged from the literature surveys (see above), namely, developmental theories (generic and specific to music); activity and processes that were framed by membership of social groups; and learning. Because of the necessary constraints on text length in this report, the synthesised findings have been incorporated under two headings: (i) group membership and (ii) development and learning.

colleagues favoured making music for fun and listening to music within their own genre. Nevertheless, all musicians believed practice and preparation were important.

- *The evidence suggests significantly different developmental profiles for classical and other-than-classical musicians* (Creech et al., 2008[a]). Classical musicians tended to have begun to engage with music at an earlier age and were influenced musically by parents, instrumental or vocal teachers and formal groups. Conversely, other-than-classical musicians tended to be slightly older in their formative musical encounters and reported that, typically, they were most influenced by well-known performers and informal groups.
- *Differences were also evidenced in self-concepts: (i) Classical musicians were found to rate themselves higher in terms of their performance skills and quality* (Papageorgi et al. in press); *(ii) Other-than-classical musicians also had lower self-efficacy than classical musicians* (Welch et al. 2008[a]); *(iii) Other-than-classical musicians had idealised views of expertise that related to individual 'stars' (well-known performers) in their chosen genre* (Creech et al., 2008[a]). When individual classical musicians discussed the playing of established figures, their comments focused on particular features of the performance behaviours rather than the other-than-classical view of feeling a need to emulate the complete individual style.
- *In terms of gender, male musicians attributed higher significance to the drive to excel musically in terms of achieving success. In contrast, female musicians attributed higher importance to coping skills, even though they rated their own coping skills significantly lower than male participants.* (Papageorgi et al., in press). This may relate to why female musicians experienced higher levels of musical performance anxiety (see below).
- *Female musicians had significantly higher self-regulation skills in their approach to instrumental learning* (Welch et al., 2008[a]). Participant female musicians reported more frequent use of self-regulation during performance preparation<sup>6</sup>.

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<sup>6</sup> These findings corroborate previous research that female musicians tend to adopt learning strategies more extensively compared to males - see Bråten & Olaussen, 2000; Pajares, 2002; Zimmerman & Martinez-Pons,

- *Musicians' 'ideal' and self-assessed levels of musical skills and expertise are closely related to gender, genre and professional experience. Female, classical and undergraduate musicians reported a larger gap between their 'ideal' and personal musical skill levels* (Papageorgi, et al., in press; Papageorgi, Creech & Welch 2008). For example: (i) female, classical and undergraduate musicians tend to be less confident and more at risk of having negative performance experiences and suffering from performance anxiety; (ii) female and other-than-classical musicians appear to be more susceptible to having high expectations and lower confidence as professional performers; (iii) whilst undergraduate musicians' responses indicated that they had not yet achieved their ideal level of expertise, portfolio career musicians believed that they had already achieved and surpassed their ideal level, perhaps even appearing overly confident, or that the 'ideal' was some form of 'average' that they individually had surpassed<sup>7</sup>.
- *Gender and genre impacted separately on aspects of participants' psychological and socio-psychological make-up and in their attitudes to learning. There was no evidence statistically or qualitatively of any major interaction between these two group variables* (Welch, et al., 2008[a]). This finding suggests that, in our data at least, genre and gender act as independent factors in influencing musicians' self-perceptions and attitudes towards music learning and teaching in Higher Education.
- *All musicians, irrespective of genre and gender, had a very strong musical identity, with their 'musician self' forming a core component of their overall sense of identity* (Welch et al., 2008[a]). This was a key positive finding from the study, signifying a shared deep love for music and a common motivation towards being successful.

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1990.

<sup>7</sup> Similarly, researches in the domains of expert chess playing, physics and music have reported that experts can often miscalibrate their capabilities by being overly confident – see Chi, 2006.

**(ii) Development and Learning**

- *Regardless of genre, musicians considered practical activities such as practising, rehearsing, taking lessons and giving performances to be relevant to their development (Creech, et al., 2008). Nevertheless, other-than-classical musicians attached more relevance to extra-curricular, non-musical activities (such as networking, organizing and acquiring general musical knowledge). Furthermore, other-than-classical musicians considered making music for fun and listening to music within their own genre to be more relevant than their classical peers. In contrast, classical musicians attached greater relevance to more ‘serious’ musical activities where they took individual responsibility (such as giving lessons and solo performances and engaging in mental rehearsal).*
- *Mental rehearsal was the least-preferred musical activity. Although some respondents rated mental rehearsal very highly, others appeared to use it only rarely or were unaware of its potential role in learning (Haddon, 2007; Haddon, under review). Musical imagery had multiple applications for those that used it. At York, for example, staff used imagery to a greater extent than students for composition and for general understanding of music, including memorisation, and were more likely to have consciously developed its use. Some staff had developed their imagery as a consequence of physical injury and it may be that shorter playing hours for these staff were compensated for by a greater use of imagery. Students used imagery to a greater degree than staff for rehearsing physical movements and for visualisation of a successful performance.*
- *Although they had no formal preparation for the role, a significant proportion of undergraduates (averaging 32%) and most graduate/portfolio musicians (average 81%) regularly gave instrumental or vocal lessons, particularly if they studied classical music (Papageorgi & Creech, 2006; Haddon, 2009). For example, a survey of final-year music students at the University of York found that 45% (23 of the 51 students in the year group) regularly gave instrumental or vocal lessons. Semi-structured interviews with sixteen students revealed a range of teaching activities including workshop leading, one-to-one*

lessons and group teaching. However, students learned to teach through experience rather than formal training. They reported benefits to their own learning and performing.

- *As might be expected, (a) performance specific self-efficacy and (b) perceptions of personal expertise increased with age and experience* (Papageorgi et al., in press). Portfolio musicians, overall, rated their performance skills and quality higher compared to undergraduates. As musicians mature, they develop and gain more experience professionally, their internal standards of what constitutes an effective musician becomes elevated, but – at the same time – they also appear to be more confident and develop musically, as they rate themselves higher in key musical skills<sup>8</sup>.
- *Musical performance anxiety (MPA) is a common experience amongst all performing musicians, especially in solo and small group contexts. Female and Western classical performers report higher distress levels. MPA level tends to be higher immediately prior to a performance, but reduces once it begins. The impacts of MPA relate to its perceived severity during performance but are mediated by musicians' performance experience, their susceptibility to anxiety and their coping strategies* (Papageorgi, 2007; Papageorgi, 2008; Papageorgi et al.[a], under review). The data suggest that strategies for coping with the demands of performance are often person- and performance specific, because individuals' performance anxiety thresholds vary within different performance contexts. Experiencing MPA is normal – what matters is how individuals learn to deal with it and the role of peers/tutors/colleagues/course designers in the support process. (For example, techniques focusing on modifying people's perceptions and facilitating a positive mindset, such as cognitive behavioural therapy and neuro-linguistic programming, can be particularly useful for musicians.)
- *Over time, musicians become more realistic about their ability to achieve 'ideal' musical skills* (Papageorgi, Creech, & Welch 2008). This positive outcome was evidenced as an observed gap between musicians' 'ideal' and 'perceived' level of skill (Papageorgi et

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<sup>8</sup> The latter finding is in line with existing theories of expertise development, e.g. Bloom, 1985; Sosniak, 1985, 1990; Manturzevska, 1990; Ericsson and Smith, 1991, Ericsson, 1996.

al., in press) decreased over time, potentially due to them gaining more experience and perhaps more realism about what is possible 'ideally'. Additionally, as undergraduate musicians came towards the end of their studies, their attitudes seem to converge with those of established professionals (no differences found) as, in Survey 1, undergraduates had evidenced a significantly larger gap between 'ideal' and 'perceived' skills compared to portfolio musicians.

- *Amongst the undergraduates, there were few changes in musical self-efficacy and perceived relevance, effort required and pleasure experienced in musical activities over a twelve-month period, other than less effort being reported for successful engagement in musical activities* (Creech, Papageorgi & Welch, 2008[a]). Finding pleasure in musical activities was linked strongly to musical-self efficacy across undergraduates.
- *For undergraduates, the experience of engaging in many and varied performances, alongside support for developing self-discipline and autonomy, as well as belonging to strong multi-genre peer networks and continued mentoring post-graduation, facilitate the critical transition into a professional career* (Creech et al., 2008[b]). Transition is a process that offers difficult challenges, but has the potential to be facilitated by investing in the development of musical versatility and organisational skills, nurturing specific personality characteristics, and providing the context in which a strong and enduring community of practice may evolve. Findings suggests that higher education music institutions can assist their students throughout the transition process by exploring the potential for cross-genre peer networks and prioritising the importance of mentoring and fostering a versatile musical self-image for performance students.
- *The prevailing institutional culture relates to students' approaches to learning and performance* (Papageorgi et al.[b], under review). Differences across the three participating undergraduate institutions (Leeds College of Music, University of York and Royal Scottish Academy of Music and Drama) were observed in (a) students' self-assessment, (b) perceived control over musical skills, (c) perceived relevance and pleasure obtained from engagement with musical activities and (d) experience of

performance anxiety (whilst statistically controlling for possible gender and musical genre effects)<sup>9</sup>.

- *Literal, pedagogical and informal ‘spaces of learning’ were identified within the HEI environment (such as at the Royal Scottish Academy of Music and Drama) (Morton et al., ms submitted for publication). Literal spaces were critical in what, and with whom, students learnt; pedagogical style determined relative boundaries and restrictions placed on the learning ‘map’; informal spaces supported group music making and enabled students to listen to their fellow students playing, to be creative in arranging music, learn ‘by ear’ and play in diverse social contexts.*
- *Students report that an ideal institutional culture is inspirational, promotes a positive learning environment, facilitates academic, professional and personal development and fosters a supportive community of learning, whilst allowing the development and pursuit of personal interests (Papageorgi et al.[b], under review; De Bézenac & Swindells, under review)<sup>10</sup>.*

In general, seven overarching findings are evident in the above examples (Welch & Papageorgi, 2008):

- 1) ‘Other-than-classical’ musicians (popular, jazz and Scottish traditional) tend to exhibit significant homogeneity in many aspects of their developmental biographies, attitudes and practices towards advanced musical learning.
- 2) In contrast, their Western classical peers tend to have a different biographical profile.
- 3) Musician gender is also important in attitudes and approaches to advanced music learning, as male and female musicians often exhibit group differences. These cut across musical genres.

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<sup>9</sup> This is in line with research in other higher education settings suggesting that perceptions of the learning environment influence students’ approaches to studying – see Lizzio, Wilson & Simons, 2002.

<sup>10</sup> This corroborates findings from other studies that state that generic academic and workplace skills are perceived to be best developed in learning environments characterised by good teaching and independence – see Lizzio, Wilson & Simons, 2002.

- 4) Musical self-efficacy and perceptions of expertise are likely to increase with experience across a performance career, particularly in a portfolio career context that combines performing and teaching.
- 5) Musicians' 'ideal' and self-assessed levels of musical skills and expertise are closely related to gender, genre and professional experience; female, classical and undergraduate musicians often appear to be less confident.
- 6) All musicians, irrespective of preferred genre, attribute high importance to their 'musician self' as a core component of their identity, signifying a shared deep love for music and a common motivation towards being successful.
- 7) An ideal institutional culture is perceived to be inspirational, to promote a positive learning environment, facilitate academic, professional and personal development and to foster a supportive community of learning, whilst allowing the development and pursuit of personal interests.

The *IMP* data suggest that there is an empirically based argument for curricular innovation that seeks to promote multi-genre musical expertise and rounded performance excellence. Arguably, such an approach would (a) provide a foundation for achieving a more creative and fruitful symbiosis between diverse musical understandings, (b) support greater collaboration between musicians of different communities and educational backgrounds and (c) ensure that any potential interferences to learning and development that arise from the inherent characteristics of a particular group membership (such from musical genre or gender) were systematically addressed. As such, HE/FE music departments should aim to promote a more holistic view of what constitutes a musician and provide many and varied opportunities for different kinds of performance engagement and cross-genre collaborations. They should also encourage teaching staff to be active, accessible and encourage students to network and build professional contacts, thus supporting their students' transition into a professional career. Learners should be encouraged to appreciate the value of, and be open to, cross-genre collaborations. They should also take initiatives to form and work in small groups, as well as to seek and offer peer support in coping with the challenges of performance.

## Activities

Presentations of the IMP project findings (n = 31 up to March 2009) have been given at national and international conferences in the fields of Higher Education, Music Education and Psychology of Music, including keynotes in the UK, Finland, Hong Kong and Italy. Details of all conference presentations in chronological order from July 2006 to March 2009 can be found in Annex 2.

## Outputs

To date, we have produced an extensive collection of academic outputs, including 14 academic publications in international scholarly journals and peer-reviewed conference proceedings, 2 Teaching and Learning *Research Briefings* and a draft book proposal.

1. Haddon, E. (2007). What does mental imagery mean to university music students and their professors? *Proceedings of the International Symposium on Performance Science (ISPS)* (pp. 301-306), Porto, Portugal, November 2007.
2. Papageorgi, I. (2007). The influence of the wider context of learning, gender, age and individual differences on adolescent musicians' performance anxiety. *Proceedings of the International Symposium on Performance Science (ISPS)* (pp. 219-224), Porto, Portugal, November 2007.
3. Welch, G. F., Papageorgi, I., Haddon, E., Creech, A., Morton, F., de Bézenac, C., Duffy, C., Potter, J., Whyton, T., & Himonides, E. (2008[a]). Musical genre and gender as factors in Higher Education learning in music. *Research Papers in Education*, 23(2), 203-217.
4. Creech, A., Papageorgi, I., Duffy, C., Morton, F., Haddon, E., Potter, J., de Bezenac, C., Whyton, T., Himonides, E., & Welch, G. F. (2008[a]). Investigating musical performance: Commonality and diversity amongst classical and non-classical musicians. *Music Education Research*, 10(2), 215-234.
5. Welch, G., Purves, R., Papageorgi, I., Creech, A., Himonides, E., Duffy, C., Morton, F., Potter, J., Haddon, E., Whyton, T., & de Bézenac, C. (2008[b]). Musical genres, 'school music' and advanced musical learning in higher education and beyond. In S. Malbrán & G. Mota (eds), *Proceedings of the 22<sup>nd</sup> International Seminar on Research in Music Education*, (pp. 105-114). Porto, Portugal, July 2008.
6. Papageorgi, I. (2008). Investigating Musical Performance: Performance anxiety across musical genres. *TLRP: Teaching and Learning Research Briefing*, November, 2008.

7. Haddon, E. (2009). Instrumental and Vocal Teaching: How do music students learn to teach? *British Journal of Music Education*, 26(1), 1-15.
8. Creech, A., Papageorgi, I., Duffy, C., Morton, F., Haddon, E., Potter, J., de Bézenac, C., Whyton, T., Himonides, E., & Welch, G.F. (2008[b]). From music student to professional: The process of transition. *British Journal of Music Education*, 25(3), 315-331.
9. Papageorgi, I., Creech, A., Duffy, C., Potter, J., Whyton, T., Morton, F., Haddon, E., de Bezenac, C., Himonides, E., & Welch, G. F. (in press). Perceptions and predictions of expertise in advanced musical learners. *Psychology of Music*.
10. Morton, F., Duffy, C., Haddon, E., Potter, J., de Bézenac, C., Bates, A., Creech, A., Papageorgi, I., Welch, G., & Whyton, T. *Spaces of learning and the place of the conservatoire in Scottish Music: a case study of the Royal Scottish Academy of Music and Drama*. Ms submitted for publication.
11. Papageorgi, I., Creech, A. Haddon, E., Morton, F., de Bézenac, C., Himonides, E., Potter, J., Duffy, C., Whyton, T., & Welch, G.F. (under review[a]). An investigation into performance anxiety experiences of advanced musicians specialising in different musical genres. *Music Perception*.
12. Papageorgi, I., Haddon, E., Creech, A., Morton, F., de Bézenac, C., Himonides, E., Potter, J., Duffy, C., Whyton, T., & Welch, G.F. (under review[b]). Culture, Context and Learning: Inter-relationships between Perceptions of the Learning Environment and Undergraduate Musicians' Attitudes to Learning and Performance. *Music Education Research*.
13. Haddon, E. (under review). Mental imagery: its use in musical learning and performance by undergraduate music students, their lecturers and instrumental and vocal teachers. *Research Studies in Music Education*.
14. De Bézenac, C., & Swindells, R. (under review). No Pain, No Gain? Contextualising Enjoyment and Self-Regulation in Music Learning. *Journal of Education and the Arts*.
15. Welch, G., Purves, R., Papageorgi, I., Creech, A., Himonides, E., Duffy, C., Morton, F., Potter, J., Haddon, E., Whyton, T., & de Bézenac, C. (under review). Learning in music: musical identities, musical genres, 'school music' and advanced musical learning in higher education and beyond. *Research Studies in Music Education*.
16. Welch, G.F. & Papageorgi, I. (2008). Investigating Musical Performance: An overview of findings. *TLRP: Teaching and Learning Research Briefing*, November, 2008.
17. Papageorgi, I., Creech, A., & Welch, G.F. (Eds) (in preparation). *Investigating Musical Performance: Comparative Studies in Advanced Musical Learning*. Aldershot: Ashgate Press.

## **Impacts**

The significant academic achievements of the *IMP* research are evidenced by 14 academic publications in international scholarly journals, 2 Teaching and Learning *Research Briefings*, 31 conference presentations and a draft book proposal. The research activity facilitated the early academic career development of all five Research Officers across the four HEIs and enabled social science methods to be applied (and interrogated) in performance arts contexts. The impact on HE teaching and learning policy and practice is ongoing. This includes invited staff development sessions for several UK HEIs and professional organisations.

## **Future research priorities**

There are several applied research projects that could follow from the *IMP* research, including how HEIs might prepare musicians to manage performance anxiety, how to foster greater cross-genre course design that builds on particular strengths from the requirements of each genre in performance, and how to develop a more holistic HE music pedagogy.



# Investigating Musical Performance

Comparative Studies in  
Advanced Musical Learning

Glasgow, Leeds, London, York

Institute of Education, University of London  
(Co-ordinating Institution)

20 Bedford Way,

London WC1H 0AL

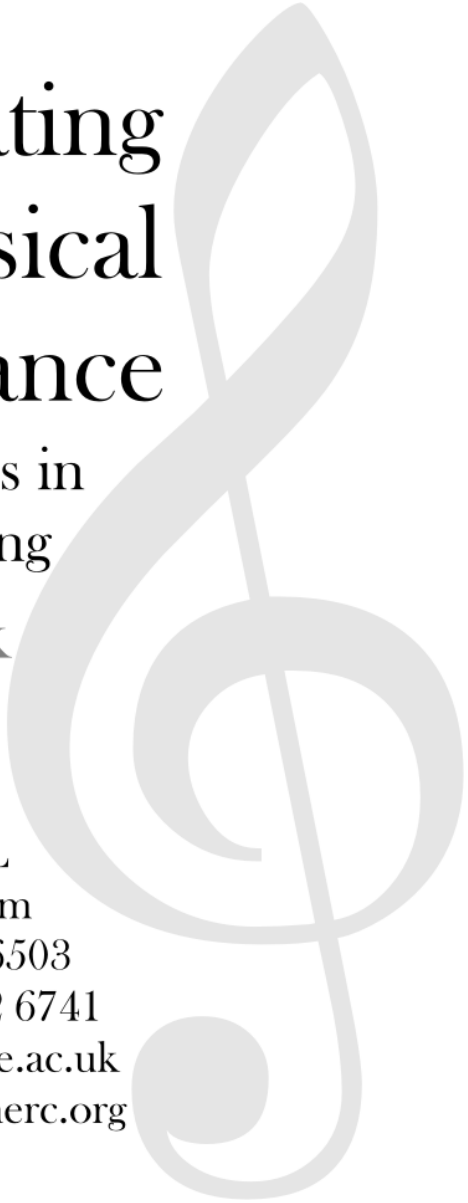
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# Learning, Teaching and Performing Questionnaire

In this questionnaire, you will be asked to respond to a series of questions and statements pertaining to your engagement with and beliefs about learning, teaching and performing music.

The questionnaire is divided into several sections. Please answer all questions in each section. If you are responding to this as part of a group, the researcher will be available to provide guidance.

Your responses will be used by the research team for research purposes only and so will be kept strictly confidential and stored securely. Neither your name nor any details that identify you personally will appear in reports, papers or articles arising from this research.

Please make sure that you press the **NEXT button on the form** in order to proceed to the next page. Please do not use any other form of page navigation.

*Possible queries concerning this questionnaire can be directed to:*

Graham Welch (Institute of Education; T: 020 7612 6740; E: g.welch@ioe.ac.uk)

*For technical issues regarding this electronic instrument please contact:*

Evangelos Himonides (Institute of Education; T: 020 7612 6599; E: evangelos@sonustech.com)

- I have read the above, and I understand that, if there is anything that is not clear, I can ask the researcher present for further clarification at any time.
- I would not mind being contacted for follow-up studies

Printed Name

Date (DD/MM/YYYY)

next

## Background information and demographics

1. Age:

2. Sex:

Male

Female

3. Nationality:

4. Institution for undergraduate study (if any):

Leeds College of Music

Royal Scottish Academy of Music and Drama

University of York Music Department

Other

5a. If you are studying at the moment, current year of study and course:

Course:

Year of Study:

1

2

3

4

This is:

an undergraduate course

a postgraduate course

5b. Are you a freelance musician?

Yes

No

If 'Yes', do you teach regularly?

Yes

No

## Background information and demographics (cont.)

6. Have you attended a secondary school in the UK?  Yes  No

If so, please tick each of the following types of schools that you have attended:

**State/maintained school**

- Comprehensive
- Selective - grammar
- Selective - secondary modern
- Arts college or performing arts college
- Sixth form college
- Other type of college for students aged 16 or above

**Fee paying/independent specialist music school**

- Chetham's
- Yehudi Menuhin
- Wells
- Purcell
- Plockton
- St Mary's
- Choir School (other than Wells, Chetham's, St Mary's)
- Other fee paying/independent specialist music school
- Other (please specify)

# Specialism(s)

7. First study instrument or specialism:  
(e.g. piano, trumpet, voice, composition, etc.)

8. Second study instrument(s), if any:

9. Age at which you began to play music, of any kind on any instrument:

Age:

Instrument:

10. Was this on your first study instrument?

Yes

No

11. Age at which you began to engage in regular learning and/or practice on your first study instrument (or to play systematically in any way):

Age

12. Age at which you began to receive systematic instruction on your first study instrument (e.g. through regular lessons with a teacher or by systematically observing a mentor or others):

Age

## Specialism(s) (cont.)

13. Where did you first learn your first study instrument? Tick all that apply:

- |   |   |
|---|---|
| <input type="checkbox"/> Private teacher                            | <input type="checkbox"/> Sibling                              |
| <input type="checkbox"/> Parent                                     | <input type="checkbox"/> Cultural project within community    |
| <input type="checkbox"/> Informally with friends (e.g. garage band) | <input type="checkbox"/> Community ensemble (e.g. brass band) |
| <input type="checkbox"/> A visiting teacher at school               | <input type="checkbox"/> Other family member                  |

Other, please specify

14. What influenced your choice of first study instrument? Tick all that apply:

- |   |   |
|---|---|
| <input type="checkbox"/> Personal desire                        | <input type="checkbox"/> Availability of instrument |
| <input type="checkbox"/> Availability of teacher                | <input type="checkbox"/> Instrument price           |
| <input type="checkbox"/> Musical event (e.g. concert, workshop) | <input type="checkbox"/> Family history             |
| <input type="checkbox"/> Friends                                | <input type="checkbox"/> Well-known performer(s)    |
| <input type="checkbox"/> Parent                                 | <input type="checkbox"/> Sibling                    |

Other, please specify

15. Total number of teachers on your first study instrument, not including your current principal study tutor, i.e. since you began at the age of

Number

16. What are your current career plans in music – e.g. are you (or do you intend to become) a soloist, orchestral player, chamber musician, studio musician, teacher, arts administrator, music scholar, etc...?

17. Age at which you first decided to pursue these plans:

# Music making influences

18. Below is a list of people, events and activities that may have influenced your music making or career. Please rate their influence on you.

	not at all influential	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	extremely influential
Private or school-visiting instrumental/vocal teacher		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Well-known performer(s)		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Primary school teacher		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Secondary school teacher		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
University/college lecturer		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
University/college instrumental/vocal teacher		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Peer group		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Parent		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sibling		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance/musical event attended		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
County ensemble (e.g. brass band, steel band)		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Informal group with friends		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional colleague(s)		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Your musical skills (1/3)

19. To be a successful musician in your area of performance, how important is a musician's:

*not at all*

*extremely*

Natural ability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to collaborate/work with other performers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Management of everyday stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stamina	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acute ear/detailed listening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to memorize	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to sight read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to improvise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quantity of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technical proficiency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality/effectiveness of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality and control of tone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to engage in effective mental rehearsal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicality, interpretative or expressive skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sense of stylistic appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to communicate musically with the audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to learn new musical material and concepts quickly and easily	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Level of perseverance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to manage stage fright	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivation and drive to excel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of playing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other							
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Your musical skills (2/3)

20. Considering your abilities in relation to other musicians on your first study instrument (of a similar age and experience), how do you rate your own:

	<i>much less ability</i>				<i>excellent ability</i>		
Natural ability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to collaborate/work with other performers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Management of everyday stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stamina	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acute ear/detailed listening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to memorize	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to sight read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to improvise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quantity of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technical proficiency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality/effectiveness of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality and control of tone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to engage in effective mental rehearsal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicality, interpretative or expressive skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sense of stylistic appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to communicate musically with the audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to learn new musical material and concepts quickly and easily	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Level of perseverance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to manage stage fright	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivation and drive to excel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of playing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other							
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Your musical skills (3/3)

21. In becoming a better musician, to what extent do you have direct control over your own:

	<i>below average</i>				<i>above average</i>		
Natural ability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to collaborate/work with other performers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Management of everyday stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stamina	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acute ear/detailed listening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to memorize	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to sight read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to improvise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quantity of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technical proficiency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality/effectiveness of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality and control of tone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to engage in effective mental rehearsal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicality, interpretative or expressive skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sense of stylistic appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to communicate musically with the audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to learn new musical material and concepts quickly and easily	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Level of perseverance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to manage stage fright	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivation and drive to excel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of playing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other							
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Musical activities (1/4)

22. During a typical week, how much time do you spend (in hours) on the activities below?

Practice alone (in general)	<input type="text"/>
Practice with others (in general)	<input type="text"/>
Mental rehearsal (i.e. practising in your mind)	<input type="text"/>
Playing for fun (alone)	<input type="text"/>
Playing for fun (with others)	<input type="text"/>
Taking lessons	<input type="text"/>
Giving lessons	<input type="text"/>
Solo performance	<input type="text"/>
Group performance	<input type="text"/>
Listening to music from your own performance genre	<input type="text"/>
Listening to music outside of your genre	<input type="text"/>
Acquiring general musical knowledge	<input type="text"/>
Professional conversation (i.e. speaking about music)	<input type="text"/>
Networking	<input type="text"/>
Organisation and preparation	<input type="text"/>

Other

<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>

## Musical activities (2/4)

23. Rate the general relevance of this activity to improving performance on your first study instrument:

	<i>Not at all relevant</i>					<i>Extremely relevant</i>	
Practice alone (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practice with others (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mental rehearsal (i.e. practising in your mind)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (alone)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (with others)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taking lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music from your own performance genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music outside of your genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general musical knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional conversation (i.e. speaking about music)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Organisation and preparation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Musical activities (3/4)

24. Rate the effort required to carry out this activity:

	<i>Almost no effort</i>					<i>Extremely effortful</i>
Practice alone (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practice with others (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mental rehearsal (i.e. practising in your mind)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (alone)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (with others)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taking lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music from your own performance genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music outside of your genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general musical knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional conversation (i.e. speaking about music)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Organisation and preparation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Musical activities (4/4)

25. Rate the amount of pleasure you experience in doing this activity:

	<i>None</i>						<i>Very much</i>
Practice alone (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practice with others (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mental rehearsal (i.e. practising in your mind)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (alone)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (with others)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taking lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music from your own performance genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music outside of your genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general musical knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional conversation (i.e. speaking about music)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Organisation and preparation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Other activities (1/4)

26. During a typical week, how much time do you spend (in hours) on the activities below?

Household chores	<input type="text"/>
Child care	<input type="text"/>
Shopping	<input type="text"/>
Work (not music related)	<input type="text"/>
Body care and health	<input type="text"/>
Sleep	<input type="text"/>
Education (not music related)	<input type="text"/>
Acquiring general knowledge (not music related)	<input type="text"/>
Group work (not music related)	<input type="text"/>
Leisure	<input type="text"/>
Sport	<input type="text"/>
Travel	<input type="text"/>

Other

<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>

## Other activities (2/4)

27. Rate the general relevance of this activity to improving performance on your first study instrument:

	<i>Not at all relevant</i>						<i>Extremely relevant</i>
Household chores	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Child care	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shopping	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Work (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Body care and health	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sleep	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general knowledge (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group work (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leisure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sport	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Travel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Other activities (3/4)

28. Rate the effort required to carry out this activity:

	<i>Almost no effort</i>					<i>Extremely effortful</i>
Household chores	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Child care	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shopping	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Work (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Body care and health	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sleep	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general knowledge (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group work (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leisure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sport	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Travel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Other activities (4/4)

29. Rate the amount of pleasure you experience in doing this activity:

	<i>None at all</i>						<i>Very much</i>
Household chores	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Child care	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shopping	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Work (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Body care and health	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sleep	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general knowledge (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group work (not music related)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leisure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sport	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Travel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Your practice history (1/2)

30. Please estimate the number of hours per week you've spent practising alone on your first study instrument for each year since the start of regular playing:

Starting age:

*(as provided in Q12)*

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

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(hrs/week)

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(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

over the age of

(hrs/week)

next

## Your practice history (2/2)

31. Please estimate the number of hours per week you've spent practising in groups on your first study instrument for each year since the start of regular playing:

Starting age:

*(as provided in Q12)*

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

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(hrs/week)

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(hrs/week)

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(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

Age

(hrs/week)

over the age of

(hrs/week)

next

## Your musical learning and self-regulation (1/2)

32. When practising or learning music, how important is it for a musician to:

	not at all important					extremely important
Evaluate the quality or progress of learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rearrange materials to improve learning (changing the order of passages within a piece or the inclusion of studies or other related musical material).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Set goals and plan for the sequencing, timing, and completion of activities in relation to those goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seek information from non-social sources (recordings, concerts, books or scores).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Keep records of events or results.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Select and rearrange the physical setting (practice environment) to facilitate learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arrange or imagine a reward/punishment for success/failure.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rehearse and make an effort to memorise through practice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seek assistance from peers, teachers or others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Review records of past performances or exams, notes or texts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Your musical learning and self-regulation (2/2)

33. When practising or learning music, how often do you:

	Almost never					Almost always
Evaluate the quality or progress of learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rearrange materials to improve learning (changing the order of passages within a piece or the inclusion of studies or other related musical material).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Set goals and plan for the sequencing, timing, and completion of activities in relation to those goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seek information from non-social sources (recordings, concerts, books or scores).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Keep records of events or results.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Select and rearrange the physical setting (practice environment) to facilitate learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arrange or imagine a reward/punishment for success/failure.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rehearse and make an effort to memorise through practice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seek assistance from peers, teachers or others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Review records of past performances or exams, notes or texts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Group membership (1/4)

*In the following questions, you will be asked about various musical groupings to which you may belong. In Questions 34-38, please state the specific group in each case, and if you belong to more than one group, please choose the one that is most important to you.*

34. Your performance group refers to a group of musicians, such as a quartet, band or an orchestra, to which you belong (i.e. with which you perform regularly, or at least on occasions, such as the College Symphony Orchestra).

My main performance group is:

35. Your instrumental group refers to the population of musicians who play your first study instrument (e.g. piano, violin, voice, trumpet, etc.).

My instrumental group is:

36. Your genre group refers to the population of musicians who play within your genre (e.g. classical, jazz, traditional Scottish, etc.).

My main genre group is:

37. Your occupation is meant to refer to your being a musician, performer, composer, teacher, etc., whichever you prefer to call yourself.

My primary musical occupation is:

38. Your educational institution refers to the place where you are (or were) receiving education on your first study instrument.

My institution is / was:

# Group membership (2/4)

39. How motivated are you to do well as a member of:

<input type="text"/>	Not at all						As much as one can possibly be
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

40. How important is it to you to be a member of:

<input type="text"/>	Not at all						Extremely
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

41. When I think about being a member of... I feel

<input type="text"/>	Extremely sad						Extremely happy
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Group membership (3/4)

42. When speaking to your friends, how proud are you to be a member of:

Not at all proud

Extremely proud

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

43. I feel personally offended when someone from outside criticises the:

Strongly disagree

Strongly agree

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

44. To what extent do you identify with the:

Not at all

Extremely

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Group membership (4/4)

45. A person's 'self' has many components. We all belong to many different groups and hold many different roles in our daily lives (e.g. age groupings, common interests or occupational groups, family roles, etc.). Different people attach different degrees of importance to the various components of the self. As a musician, one component of your 'self' is the 'musician-self'. How important is this 'musician-self' to you as a person, compared to the other components of your self?

A lot less  
important  
than most  
other aspects

A lot more  
important  
than most  
other aspects

## Attitudes toward musical activities and performance

46. With reference to your performance-related activities only, please indicate how much you agree or disagree with each of the following statements.

	disagree		no opinion		agree	
When I plan a musical activity, I am certain I can complete it successfully.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One of my problems is that I cannot get down to practising or rehearsing when I should.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If I can't play something at first, I keep trying until I can.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I set important goals for my musical activities, I rarely achieve them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I give up on things before completing them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I avoid facing difficult situations in my musical activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If a piece of music looks or sounds complicated, I will not even attempt to perform it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I have something unpleasant to do, I stick to it until I finish it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I decide to do something, I do it straight away.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When trying out a new piece of music, I soon give up if I am not initially successful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If something unexpected happens during a performance, I do not handle it well.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I avoid pieces of music that look or sound too difficult for me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Failure in a musical activity just makes me try harder.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel insecure about my playing.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am a self-reliant musician.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I give up musical activities easily.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not seem capable of dealing with most problems that come up in my musical activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Attitudes toward specific music performance activities

47. We would like for you to think of one specific performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular sonata/concerto, an ensemble performance of a well-known chamber piece, a gig requiring improvised solos around a standard tune, etc.). Please describe this performance activity:

Music played:  Estimated size of audience:

Location:  Very poorly Very well

Rate how well the above performance went:

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.).

*Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would learn and prepare for this performance.*

	disagree		no opinion		agree
I am confident that I can successfully learn the music for this performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One of my problems is that I will not get down to practising or rehearsing for this specific performance when I should.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If I can't play the music for this performance at first, I will keep practising until I can.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I set important learning goals leading up to this performance, I will rarely achieve them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I will give up preparing for this performance before completing it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I have something unpleasant to do in preparation for this performance, I will stick to it until I finish it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I decide to do this performance, I will go right to work on the music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When first playing the music for this performance, I will soon give up if I am not initially successful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The prospects of failure in this performance will just make me work harder in preparation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I will give up on working towards this performance easily.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am not capable of dealing with most problems that may come up when working towards this performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Attitudes toward specific music performance activities

47b. Now, please indicate how much you agree or disagree with each of the following statements, specifically regarding how you will perform during this activity.

	disagree		no opinion		agree	
I am confident that I can give a successful performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have set important goals to attain during this performance, but I will not achieve them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I will shrink from all difficulties and challenges during the performance itself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If I perceive the events or context surrounding this performance to be too stressful, I will not even attempt to perform.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If something unexpected happens during the performance, I will handle it well.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I will avoid this performance if the music looks or sounds too difficult for me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The prospect of failure for this performance makes me work harder.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel insecure about my playing for this performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am a self-reliant musician with regard to this performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I will give up easily during the performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am capable of dealing with problems that might come up during the performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## General self view

48. Please tick the box which you think most nearly applies to you. Note that these are general questions that do not necessarily relate to your involvement in music.

	Strongly agree	Agree	Disagree	Strongly disagree
On the whole, I am satisfied with myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
At times I think I am no good at all.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel that I have a number of good qualities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am able to do things as well as most other people.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel I do not have much to be proud of.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel useless at times.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel that I am a person of worth, at least on an equal plane with others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I wish I could have more respect for myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
All in all, I am inclined to feel that I am a failure.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I take a positive attitude toward myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Performance experience and views

49. Please indicate your level of experience in the following public performance conditions:

	No experience					Extensive experience	
Solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance as part of a group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

50. Generally, when you give a solo performance, to what extent do you tend to experience distress due to 'performance anxiety' at the following points in time:

	No distress at all					Extreme distress	
One hour prior to performing solo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Immediately before performing solo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During my solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

51. Generally, when you perform as part of a group, to what extent do you tend to experience distress due to 'performance anxiety' at the following points in time:

	No distress at all					Extreme distress	
One hour prior to performing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Immediately before performing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During the performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Performance experience and views

52. Do you feel that your public solo performance suffers or improves due to your performance anxiety (as compared to your performance without an audience)?

Significantly  
impaired

Significantly  
improved

53. Do you feel that your public performance as part of a group suffers or improves due to your performance anxiety (as compared to your performance without an audience)?

54. If you would you like to make any additional comments on the link between performance and anxiety, please do so here.

## General life anxiety

55. A number of statements which people have used to describe themselves are given below. Read each statement and then tick the appropriate box to the right of the statement to indicate how you generally feel (i.e. not necessary relating to your involvement in music). There are no right or wrong answers. Do not spend too much time on any one statement, but give the answer which seems to describe how you generally feel.

	Almost never	Sometimes	Often	Almost always
I feel pleasant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel nervous and restless.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel satisfied with myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I wish I could be as happy as others seem to be.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel like a failure.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel rested.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am "cool, calm and collected".	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the difficulties are piling up so that I cannot overcome them.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I worry too much over something that really doesn't matter.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am happy.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have disturbing thoughts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I lack self-confidence.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel secure.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I make decisions easily.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel inadequate.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am content.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Some important thought runs through my mind and bothers me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I take disappointments so keenly that I can't put them out of my mind.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a steady person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I get in a state of tension or turmoil as I think over my recent concerns and interests.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Factors in the successful teaching of performance (1/2)

56a. We are interested in your views on (a) how best to define successful teaching of musical performance and (b) the extent to which you feel that your own performance teachers have been successful against the same criteria.

I agree/disagree that these are important qualities in a successful teacher of musical performance.

	disagree				agree			
Successful teachers of performance set clear goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers provide unambiguous feedback to the student about their performance behaviours.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teachers can only be successful if they require their students to practise for many hours each week.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The longer the student is required to practise, the better they will be as performers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teachers should encourage play and exploration as essential elements in the development of expertise in musical performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High self-motivation is not important if the teacher is skilled.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important that the teacher has high status as a performer.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Success as a performer depends on having an expert teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lesson tasks have to be closely matched to the ability of the student.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers often take opportunities to listen to their students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A successful teacher explains the relevance of the curriculum and the specific tasks within it to students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important for the teacher to allow choice in the repertoire to be learned.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers provide excellent models of what is to be learned.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The student needs to be set tasks that are challenging, but not too difficult.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important to receive praise from the teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers encourage students to take responsibility for their own learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Factors in the successful teaching of performance (2/2)

56b. We are interested in your views on (a) how best to define successful teaching of musical performance and (b) the extent to which you feel that your own performance teachers have been successful against the same criteria.

These qualities have been evident in my own teachers.

	Not at all				Very much		
Successful teachers of performance set clear goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers provide unambiguous feedback to the student about their performance behaviours.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teachers can only be successful if they require their students to practise for many hours each week.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The longer the student is required to practise, the better they will be as performers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teachers should encourage play and exploration as essential elements in the development of expertise in musical performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High self-motivation is not important if the teacher is skilled.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important that the teacher has high status as a performer.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Success as a performer depends on having an expert teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lesson tasks have to be closely matched to the ability of the student.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers often take opportunities to listen to their students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A successful teacher explains the relevance of the curriculum and the specific tasks within it to students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important for the teacher to allow choice in the repertoire to be learned.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers provide excellent models of what is to be learned.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The student needs to be set tasks that are challenging, but not too difficult.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important to receive praise from the teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers encourage students to take responsibility for their own learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Attitudes towards expertise in musical performance

57a. We are interested in your views on the nature of expertise and excellence in musical performance. Please rate your agreement with each of these statements.

As applied to musicians in general.

	disagree			agree			
A highly skilled musician cannot automatically transfer their skills to another area of human behaviour.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician cannot automatically transfer their skills to another musical genre (such as from classical to jazz, pop or traditional music).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers are much more competent in reading musical notation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers are much quicker at learning new music than those less skilled.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers have superior musical memory.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers have more refined problem-solving skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Experts performers spend a great deal of time analysing a significant musical problem before attempting a solution.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at self-monitoring.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at knowing how to address errors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at sustaining skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Attitudes towards expertise in musical performance

57b. We are interested in your views on the nature of expertise and excellence in musical performance. Please rate your agreement with each of these statements.

This applies to me as a performer.

	disagree				agree		
A highly skilled musician cannot automatically transfer their skills to another area of human behaviour.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician cannot automatically transfer their skills to another musical genre (such as from classical to jazz, pop or traditional music).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers are much more competent in reading musical notation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers are much quicker at learning new music than those less skilled.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers have superior musical memory.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers have more refined problem-solving skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Experts performers spend a great deal of time analysing a significant musical problem before attempting a solution.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at self-monitoring.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at knowing how to address errors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at sustaining skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



# Thank you...

Your response data can now be sent to the research team. This will be performed via e-mail.

Please make sure that your internet connection is live.

After pressing the 'Submit by Email' button, you will be guided through the data submission process. This is a step by step guided procedure that will ensure cross-platform compatibility and the safe delivery of your response data.

Submit

If you would like to print a copy of this completed form for your own records, please do so by pressing the button on the right. [page count: 38 pp.]

Print Form

# Investigating Musical Performance

Comparative Studies in  
Advanced Musical Learning

Glasgow, Leeds, London, York

Institute of Education, University of London  
(Co-ordinating Institution)

20 Bedford Way,  
London WC1H 0AL  
United Kingdom

Tel: 020 7612 6740/6503

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Email: [g.welch@ioe.ac.uk](mailto:g.welch@ioe.ac.uk)

Website: [www.imp.imerc.org](http://www.imp.imerc.org)



next

## Learning, Teaching and Performing Questionnaire 2

In this questionnaire, you will be asked to respond to a series of questions and statements pertaining to your engagement with and beliefs about learning, teaching and performing music.

The questionnaire is divided into several sections. Please answer all questions in each section. If you are responding to this as part of a group, the researcher will be available to provide guidance.

Your responses will be used by the research team for research purposes only and so will be kept strictly confidential and stored securely. Neither your name nor any details that identify you personally will appear in reports, papers or articles arising from this research.

Please make sure that you press the **NEXT button on the form** in order to proceed to the next page. Please do not use any other form of page navigation.

*Possible queries concerning this questionnaire can be directed to:*

Graham Welch (Institute of Education; T: 020 76126503; E: g.welch@ioe.ac.uk)

*For technical issues regarding this electronic instrument please contact:*

Evangelos Himonides (Institute of Education; T: 020 7612 6599; E: evangelos@sonustech.com)

- I have read the above, and I understand that, if there is anything that is not clear, I can ask the researcher present for further clarification at any time.
- I would not mind being contacted for follow-up studies

Printed Name

Date (DD/MM/YYYY)

next

## Background information and demographics

1. Age:

2. Sex:

Male

Female

3. Nationality:

4. Institution for undergraduate study (if any):

Leeds College of Music

Royal Scottish Academy of Music and Drama

University of York Music Department

Other

5a. If you are studying at the moment, current year of study and course:

Course:

Year of Study:

1

2

3

4

This is:

an undergraduate course

a postgraduate course

5b. Do you spend all or part of each week as a freelance musician?

Yes

No

If 'Yes', do you teach regularly?

Yes

No

## Your musical skills (1/3)

6.(19) To be a successful musician in your area of performance, how important is a musician's:

	<i>not at all</i>				<i>extremely</i>			
Natural ability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to collaborate/work with other performers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Management of everyday stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stamina	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acute ear/detailed listening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to memorize	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to sight read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to improvise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quantity of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technical proficiency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality/effectiveness of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality and control of tone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to engage in effective mental rehearsal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicality, interpretative or expressive skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sense of stylistic appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to communicate musically with the audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to learn new musical material and concepts quickly and easily	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Level of perseverance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to manage stage fright	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivation and drive to excel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of playing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other								
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Your musical skills (2/3)

7.(20) Considering your abilities in relation to other musicians on your first study instrument (of a similar age and experience), how do you rate your own:

	<i>much less ability</i>				<i>excellent ability</i>			
Natural ability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to collaborate/work with other performers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Management of everyday stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stamina	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acute ear/detailed listening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to memorize	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to sight read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to improvise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quantity of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technical proficiency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality/effectiveness of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality and control of tone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to engage in effective mental rehearsal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicality, interpretative or expressive skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sense of stylistic appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to communicate musically with the audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to learn new musical material and concepts quickly and easily	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Level of perseverance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to manage stage fright	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivation and drive to excel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of playing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other								
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Your musical skills (3/3)

8.(21) In becoming a better musician, to what extent do you have direct control over your own:

	<i>below average</i>				<i>above average</i>			
Natural ability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to collaborate/work with other performers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Management of everyday stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stamina	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acute ear/detailed listening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to memorize	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to sight read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to improvise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quantity of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technical proficiency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality/effectiveness of practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality and control of tone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to engage in effective mental rehearsal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicality, interpretative or expressive skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sense of stylistic appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to communicate musically with the audience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to learn new musical material and concepts quickly and easily	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Level of perseverance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ability to manage stage fright	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivation and drive to excel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of playing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall standard of performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other								
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Musical activities (1/4)

9.(22) During a typical week, how much time do you spend (in hours) on the activities below?

Practice alone (in general)	<input type="text"/>
Practice with others (in general)	<input type="text"/>
Mental rehearsal (i.e. practising in your mind)	<input type="text"/>
Playing for fun (alone)	<input type="text"/>
Playing for fun (with others)	<input type="text"/>
Taking lessons	<input type="text"/>
Giving lessons	<input type="text"/>
Solo performance	<input type="text"/>
Group performance	<input type="text"/>
Listening to music from your own performance genre	<input type="text"/>
Listening to music outside of your genre	<input type="text"/>
Acquiring general musical knowledge	<input type="text"/>
Professional conversation (i.e. speaking about music)	<input type="text"/>
Networking	<input type="text"/>
Organisation and preparation	<input type="text"/>

Other

<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>

## Musical activities (2/4)

10.(23) Rate the general relevance of this activity to improving performance on your first study instrument:

	<i>Not at all relevant</i>				<i>Extremely relevant</i>			
Practice alone (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practice with others (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mental rehearsal (i.e. practising in your mind)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (alone)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (with others)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taking lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music from your own performance genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music outside of your genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general musical knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional conversation (i.e. speaking about music)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Organisation and preparation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# Musical activities (3/4)

11.(24) Rate the effort required to carry out this activity:

	<i>Almost no effort</i>					<i>Extremely effortful</i>
Practice alone (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practice with others (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mental rehearsal (i.e. practising in your mind)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (alone)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (with others)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taking lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music from your own performance genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music outside of your genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general musical knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional conversation (i.e. speaking about music)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Organisation and preparation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Musical activities (4/4)

12.(25) Rate the amount of pleasure you experience in doing this activity:

	<i>None</i>						<i>Very much</i>
Practice alone (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practice with others (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mental rehearsal (i.e. practising in your mind)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (alone)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing for fun (with others)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taking lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving lessons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music from your own performance genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music outside of your genre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acquiring general musical knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional conversation (i.e. speaking about music)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Organisation and preparation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other

<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Your practice history (1/2)

13.(30) Please estimate the number of hours per week you've spent practising alone on your first study instrument just this year:

(hrs/week)

next

## Your practice history (2/2)

14.(31) Please estimate the number of hours per week you've spent practising in groups on your first study instrument just this year:

(hrs/week)

## Your musical learning and self-regulation (1/2)

15.(32) When practising or learning music, how important is it for a musician to:

	not at all important					extremely important
Evaluate the quality or progress of learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rearrange materials to improve learning (changing the order of passages within a piece or the inclusion of studies or other related musical material).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Set goals and plan for the sequencing, timing, and completion of activities in relation to those goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seek information from non-social sources (recordings, concerts, books or scores).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Keep records of events or results.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Select and rearrange the physical setting (practice environment) to facilitate learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arrange or imagine a reward/punishment for success/failure.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rehearse and make an effort to memorise through practice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seek assistance from peers, teachers or others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Review records of past performances or exams, notes or texts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Your musical learning and self-regulation (2/2)

16.(33) When practising or learning music, how often do you:

	Almost never					Almost always
Evaluate the quality or progress of learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rearrange materials to improve learning (changing the order of passages within a piece or the inclusion of studies or other related musical material).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Set goals and plan for the sequencing, timing, and completion of activities in relation to those goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seek information from non-social sources (recordings, concerts, books or scores).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Keep records of events or results.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Select and rearrange the physical setting (practice environment) to facilitate learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arrange or imagine a reward/punishment for success/failure.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rehearse and make an effort to memorise through practice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seek assistance from peers, teachers or others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Review records of past performances or exams, notes or texts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Group membership

17.(45) A person's 'self' has many components. We all belong to many different groups and hold many different roles in our daily lives (e.g. age groupings, common interests or occupational groups, family roles, etc.).

Different people attach different degrees of importance to the various components of the self.

As a musician, one component of your 'self' is the 'musician-self'. How important is this 'musician-self' to you as a person, compared to the other components of your self?

A lot less  
important  
than most  
other aspects

A lot more  
important  
than most  
other aspects

# Attitudes toward musical activities and performance

18.(46) With reference to your performance-related activities only, please indicate how much you agree or disagree with each of the following statements.

	disagree		no opinion		agree	
When I plan a musical activity, I am certain I can complete it successfully.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One of my problems is that I cannot get down to practising or rehearsing when I should.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If I can't play something at first, I keep trying until I can.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I set important goals for my musical activities, I rarely achieve them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I give up on things before completing them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I avoid facing difficult situations in my musical activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If a piece of music looks or sounds complicated, I will not even attempt to perform it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I have something unpleasant to do, I stick to it until I finish it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I decide to do something, I do it straight away.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When trying out a new piece of music, I soon give up if I am not initially successful.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If something unexpected happens during a performance, I do not handle it well.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I avoid pieces of music that look or sound too difficult for me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Failure in a musical activity just makes me try harder.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel insecure about my playing.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am a self-reliant musician.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I give up musical activities easily.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not seem capable of dealing with most problems that come up in my musical activities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## General self view

19.(48) Please tick the box which you think most nearly applies to you. Note that these are general questions that do not necessarily relate to your involvement in music.

	Strongly agree	Agree	Disagree	Strongly disagree
On the whole, I am satisfied with myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
At times I think I am no good at all.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel that I have a number of good qualities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am able to do things as well as most other people.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel I do not have much to be proud of.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel useless at times.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel that I am a person of worth, at least on an equal plane with others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I wish I could have more respect for myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
All in all, I am inclined to feel that I am a failure.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I take a positive attitude toward myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Performance experience and views

20. (50) Generally, when you give a solo performance, to what extent do you tend to experience distress due to 'performance anxiety' at the following points in time:

	No distress at all					Extreme distress	
One hour prior to performing solo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Immediately before performing solo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During my solo performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21.(51) Generally, when you perform as part of a group, to what extent do you tend to experience distress due to 'performance anxiety' at the following points in time:

	No distress at all					Extreme distress	
One hour prior to performing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Immediately before performing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During the performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Performance experience and views

22.(52) Do you feel that your public solo performance suffers or improves due to your performance anxiety (as compared to your performance without an audience)?

Significantly  
impaired

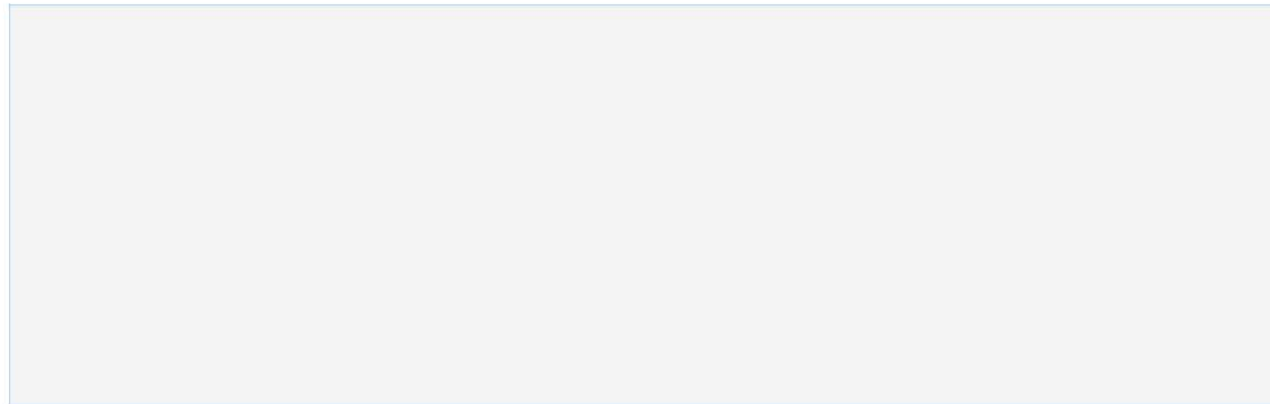
Significantly  
improved



23.(53) Do you feel that your public performance as part of a group suffers or improves due to your performance anxiety (as compared to your performance without an audience)?



24.(54) If you would you like to make any additional comments on the link between performance and anxiety, please do so here.



## General life anxiety

25.(55) A number of statements which people have used to describe themselves are given below. Read each statement and then tick the appropriate box to the right of the statement to indicate how you generally feel (i.e. not necessary relating to your involvement in music). There are no right or wrong answers. Do not spend too much time on any one statement, but give the answer which seems to describe how you generally feel.

	Almost never	Sometimes	Often	Almost always
I feel pleasant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel nervous and restless.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel satisfied with myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I wish I could be as happy as others seem to be.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel like a failure.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel rested.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am "cool, calm and collected".	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel the difficulties are piling up so that I cannot overcome them.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I worry too much over something that really doesn't matter.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am happy.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have disturbing thoughts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I lack self-confidence.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel secure.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I make decisions easily.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel inadequate.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am content.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Some important thought runs through my mind and bothers me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I take disappointments so keenly that I can't put them out of my mind.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am a steady person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I get in a state of tension or turmoil as I think over my recent concerns and interests.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Factors in the successful teaching of performance (1/2)

26.(56a) We are interested in your views on (a) how best to define successful teaching of musical performance and (b) the extent to which you feel that your own performance teachers have been successful against the same criteria.

I agree/disagree that these are important qualities in a successful teacher of musical performance.

	disagree				agree			
Successful teachers of performance set clear goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers provide unambiguous feedback to the student about their performance behaviours.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teachers can only be successful if they require their students to practise for many hours each week.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The longer the student is required to practise, the better they will be as performers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teachers should encourage play and exploration as essential elements in the development of expertise in musical performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High self-motivation is not important if the teacher is skilled.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important that the teacher has high status as a performer.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Success as a performer depends on having an expert teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lesson tasks have to be closely matched to the ability of the student.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers often take opportunities to listen to their students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A successful teacher explains the relevance of the curriculum and the specific tasks within it to students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important for the teacher to allow choice in the repertoire to be learned.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers provide excellent models of what is to be learned.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The student needs to be set tasks that are challenging, but not too difficult.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important to receive praise from the teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers encourage students to take responsibility for their own learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Factors in the successful teaching of performance (2/2)

27.(56b) We are interested in your views on (a) how best to define successful teaching of musical performance and (b) the extent to which you feel that your own performance teachers have been successful against the same criteria.

These qualities have been evident in my own teachers.

	Not at all				Very much			
Successful teachers of performance set clear goals.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers provide unambiguous feedback to the student about their performance behaviours.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teachers can only be successful if they require their students to practise for many hours each week.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The longer the student is required to practise, the better they will be as performers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teachers should encourage play and exploration as essential elements in the development of expertise in musical performance.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High self-motivation is not important if the teacher is skilled.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important that the teacher has high status as a performer.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Success as a performer depends on having an expert teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lesson tasks have to be closely matched to the ability of the student.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers often take opportunities to listen to their students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A successful teacher explains the relevance of the curriculum and the specific tasks within it to students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important for the teacher to allow choice in the repertoire to be learned.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers provide excellent models of what is to be learned.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The student needs to be set tasks that are challenging, but not too difficult.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is important to receive praise from the teacher.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Successful teachers encourage students to take responsibility for their own learning.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Attitudes towards expertise in musical performance

28.(57a) We are interested in your views on the nature of expertise and excellence in musical performance. Please rate your agreement with each of these statements.

As applied to musicians in general.

	disagree				agree			
A highly skilled musician cannot automatically transfer their skills to another area of human behaviour.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician cannot automatically transfer their skills to another musical genre (such as from classical to jazz, pop or traditional music).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers are much more competent in reading musical notation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers are much quicker at learning new music than those less skilled.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers have superior musical memory.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Expert performers have more refined problem-solving skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Experts performers spend a great deal of time analysing a significant musical problem before attempting a solution.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at self-monitoring.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at knowing how to address errors.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A highly skilled musician is better at sustaining skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Thank you...

Your response data can now be sent to the research team. This will be performed via e-mail.

Please make sure that your internet connection is live.

After pressing the 'Submit by Email' button, you will be guided through the data submission process. This is a step by step guided procedure that will ensure cross-platform compatibility and the safe delivery of your response data.

Submit

If you would like to print a copy of this completed form for your own records, please do so by pressing the button on the right. [page count: 24 pp.]

Print Form

# IMP Interview Schedule

## Early Influences

1. Are there any particular early influences that you consider to have had a positive impact on your development as a musician? Negative?
2. In what ways did your parents support/not support your musical development?
3. Do you wish that you had started learning music at an earlier/later age? Why?
4. When/how did you first engage with music?
5. How do you think these early influences relate to your present self-concept as a musician?

## Self-Efficacy

6. Describe an ideal musician in your genre.
7. What do you think their training has involved?
8. Describe yourself in relation to that ideal. How does your training compare to the “ideal”?
9. Do you think musical ability is fixed, or is it something that can be learnt?
10. What yardstick do you use when rating your musical skills? What are your comparisons?

## Performance experience

11. Has teaching influenced the way you view performance?
12. Can you describe particularly positive/negative performance experiences that stand out in your memory?
13. Where do you ideally see yourself in five years?
14. How is your course preparing you for that?
15. Where do you realistically see yourself in five years?
16. How do you prepare yourself for a public performance?
17. What do you do/think about immediately before performing in public?

18. Do you have any superstitions about performance?

**Performance anxiety**

19. Has performance anxiety been an issue for you, as a musician?

20. How anxious are you as a performer (low, moderately or highly anxious)?

21. How does anxiety affect you and the quality of your performances? Does it also affect you in lessons or more informal settings?

22. Has the way you experience anxiety changed through the years? Have you noticed any (positive or negative) changes from when you were a child, into adolescence and then into adulthood?

23. Do you have any strategies for overcoming performance anxiety?

24. Do you feel you are getting adequate support (from university, fellow musicians, family, friends) to cope with anxiety in performance? If not, how could the situation be improved?

**Institution (for students)**

25. Talk about positive/negative aspects of learning in your institution?

26. Has this course changed your ideas about yourself as a musician?

27. Did you have any particular expectations of the course? Have they been fulfilled?

**Performance Group (for professionals)**

28. Talk about positive/negative aspects of being a member of your main performance group?

29. Has this group changed your ideas about yourself as a musician?

30. Did you have any particular expectations of this group? Have they been fulfilled?

**Transition (for professionals)**

31. What was it like when you left full-time education?

### **Transition (for students)**

32. Are there any difficulties that you expect to encounter when you leave full-time education? Any things that you think will improve?

### **Teaching**

33. Do you teach? Why?
34. Describe an ideal teacher for you, at this particular point in your development.
35. Can you describe the best/worst teacher you ever had? Why?
36. (for teachers) What are your teaching objectives?
37. Does your teacher adapt to your personal learning style?
38. (for teachers) Do you adapt your teaching to individual students' personal learning styles?
39. What do you think your teacher (your students) expects from you?

### **Informal vs. Formal Learning**

40. What does practice mean to you?
41. What does rehearsal mean to you?
42. How do you approach private practice? Describe typical practice strategies.
43. Describe a typical group rehearsal.
44. What types of informal learning contexts do you regularly experience (inside and outside your institution)?
45. How much of your learning takes place outside of your institution?
46. How do you learn through other non-formal methods such as listening to music, peer learning, going to gigs/concerts, teaching?
47. Do you learn by ear, or by reading music? Can you describe the advantages/disadvantages of this?
48. Do you learn about music through non-formal social networks a) within your institution, and (b) outside your institution?

## ***Annex 3a: Consent form for IMP Surveys 1 & 2***

### **Learning, Teaching and Performing Questionnaire**

In this questionnaire, you will be asked to respond to a series of questions and statements pertaining to your engagement with and beliefs about learning, teaching and performing music.

The questionnaire is divided into several sections. Please answer all questions in each section. If you are responding to this as part of a group, the researcher will be available to provide guidance.

Your responses will be used by the research team for research purposes only and so will be kept strictly confidential and stored securely. Neither your name nor any details that identify you personally will appear in reports, papers or articles arising from this research.

Please make sure that you press the **NEXT button on the form** in order to proceed to the next page. Please do not use any other form of page navigation.

*Possible queries concerning this questionnaire can be directed to:*

Graham Welch (Institute of Education; T: 020 7612 6740; E: g.welch@ioe.ac.uk)

*For technical issues regarding this electronic instrument please contact:*

Evangelos Himonides (Institute of Education; T: 020 7612 6599; E: evangelos@sonustech.com)

I have read the above, and I understand that, if there is anything that is not clear, I can ask the researcher present for further clarification at any time.

I would not mind being contacted for follow-up studies

Printed Name

Date (DD/MM/YYYY)

# Investigating Musical Performance

Comparative Studies in  
Advanced Musical Learning

Glasgow, Leeds, London, York

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January 2007

Dear participant,

On behalf of the IMP research team, we would like to thank you for agreeing to participate in our project.

During the course of the next 6 months, we will be working with you to understand what it means to be a performer and how you learn to become one. We will be conducting a few interviews with you, observing and videoing some of your performances and / or instrumental lessons and also giving you some monthly email diaries to complete, where you will be able to record your experiences and any significant events that you think might influence (either positively or negatively) your development as a performer and musician.

We would like to take this opportunity to assure you that your real name will not be reported in any publications or presentations deriving from this study. Additionally, we would like to make clear that you have the right to withdraw from the study at any time if for any reason you feel uncomfortable or you feel it intervenes with your professional development.

With our best wishes,

The IMP Research Team

## Declaration of consent to participate in the study

I have read and understood the above and agree to participate in the 'Investigating Musical Performance' project.

Name:.....

Signature: .....

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### Principal Investigator

Graham Welch

### Co-Investigators

Celia Duffy

John Potter

Tony Whyton

### Collaborating Institutions

Institute of Education, University of London

Royal Scottish Academy of Music & Drama

University of York

Leeds College of Music

