



A STUDY OF MUSIC PERFORMANCE SELF- EFFICACY AMONGST STUDENTS PARTICIPATING IN MUSIC FESTIVALS



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SULTAN IDRIS EDUCATION UNIVERSITY

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A STUDY OF MUSIC PERFORMANCE SELF-EFFICACY AMONGST
STUDENTS PARTICIPATING IN MUSIC FESTIVALS

GWENDOLINA SHIRNEY TAN SWEE NEO

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"The Lord is my strength and my shield; my heart trusts in him, and he helps me. My heart leaps for joy, and with my song I praise him" - Psalm 28:7



ABSTRACT

The purpose of this study is to look into the students' music performance self-efficacy who performed in the music festivals in Malay Gamelan and Wind Orchestra categories. All the four sources of self-efficacy in Bandura's social cognitive theory which are 1) mastery experiences; 2) vicarious experiences; 3) verbal or social persuasion; and 4) physiological state were investigated. A survey method using Music Performance Self-Efficacy Scale (MPSES) by Zelenak (2011) was used. The data collected were then administered using descriptive analysis of mean to identify the highest to the lowest on the sources of self-efficacy. 150 Malaysian secondary school music students aged 14-17 participated and completed the 30-item questionnaire online. The results shown that among the four sources of self-efficacy; mastery experiences had the highest mean ($M = 4.23$ on a 5-point scale). Whilst, the physiological state had the least mean ($M = 3.85$). The findings indicated that mastery experiences had the biggest impacts on students' self-efficacy. The results of this study will provide music teachers and students with an understanding of maintaining and improving students' self-efficacy in music performance. The study implicates that both the teachers and students can identify and focus more on sources of self-efficacy that the students lack off to help them increase their level of self-efficacy.

Keywords: self-efficacy, mastery experiences, vicarious experiences, verbal or social persuasion, physiological state, music festivals



KAJIAN TENTANG KEBERKESANAN DIRI DALAM PERSEMBAHAN MUZIK DALAM KALANGAN PELAJAR YANG TERLIBAT DALAM FESTIVAL MUZIK

ABSTRAK

Kajian ini bertujuan untuk meneliti keberkesanan diri persembahan muzik pelajar yang mengambil bahagian dalam festival muzik dalam kategori Gamelan Melayu dan Orkestra Wind. Keempat-empat sumber dalam keberkesanan diri dalam teori kognitif sosial Bandura iaitu 1) pengalaman penguasaan; 2) pengalaman yang dialami secara imaginasi; 3) pujukan secara lisan atau sosial; dan 4) keadaan fisiologi diaplikasikan dalam kajian ini. Kaedah tinjauan ini menggunakan soal selidik *Music Performance Self-Efficacy Scale* (MPSES) oleh Zelenak (2011). Data yang dikumpul kemudiannya dianalisa menggunakan analisis deskriptif min untuk mengenalpasti sumber keberkesanan diri pelajar yang tertinggi hingga yang paling rendah. Kajian ini menggunakan 150 orang pelajar muzik dari sekolah menengah di Malaysia, berumur antara 14-17 tahun yang dikehendaki menjawab 30 item soal selidik secara atas talian. Dapatan kajian menunjukkan di antara empat sumber keberkesanan diri; pengalaman penguasaan mempunyai min yang tertinggi ($M = 4.23$ pada skala 5 mata), manakala keadaan fisiologi didapati mempunyai min yang paling rendah ($M = 3.85$). Dapatan kajian menunjukkan bahawa pengalaman penguasaan mempunyai impak yang paling besar pada keberkesanan diri pelajar. Hasil kajian ini memberi pemahaman kepada guru dan pelajar muzik untuk mengekalkan dan meningkatkan keberkesanan diri pelajar dalam persembahan muzik. Implikasi kajian menunjukkan guru dan pelajar muzik boleh mengenalpasti dan lebih fokus pada sumber keberkesanan diri yang minima pada pelajar agar mereka dapat dibantu untuk meningkatkan tahap keberkesanan diri.

Kata kunci: keberkesanan diri, pengalaman penguasaan, pengalaman yang dialami secara imaginasi, pujukan secara lisan atau sosial, keadaan fisiologi, festival muzik



CONTENTS

	Pages
DECLARATION OF ORIGINAL WORK	ii
DECLARATION OF THESIS/DISSERTATION/PROJECT PAPER FORM	iii
ACKNOWLEDGEMENT	iv
ABSTRACT	v
ABSTRAK	vi
CONTENTS	vii
LIST OF TABLES	xi
LIST OF FIGURE	xii
LIST OF ABBREVIATIONS	xiii
CHAPTER 1 INTRODUCTION	
1.1 Introduction	1
1.2 Background of the Study	2
1.3 Problem Statement	4
1.4 Objectives of the Study	7
1.5 Research Questions	7
1.6 Significance of the Study	8
1.7 Scope and Limitations of the Study	8
1.8 Operational Definition	9
1.8.1 Music Festival	9

1.8.2	Self-efficacy	9
1.8.3	Mastery Experiences	9
1.8.4	Vicarious Experiences	10
1.8.5	Verbal or Social Persuassion	10
1.8.6	Physiological State	10
1.8.7	Music Performance	11
1.9	Theoretical Framework	11
1.10	Summary	13

CHAPTER 2 LITERATURE REVIEW

2.1	Introduction	14
2.2	Bandura Social Cognitive Theory	15
2.3	Self-efficacy	17
2.3.1	Mastery Experiences	19
2.3.2	Vicarious Experiences	25
2.3.3	Verbal or Social Persuassion	29
2.3.4	Physiological State	33
2.4	Music Festival	36
2.5	Summary	39

CHAPTER 3 METHODOLOGY

3.1	Introduction	40
3.2	Research Design	40
3.3	Population and Sampling	41
3.4	Research Instrument	42
3.5	Data Collection	46

3.6	Data Analysis	47
3.7	Summary	48

CHAPTER 4 DATA ANALYSIS

4.1	Introduction	49
4.2	First Section: Demographic Data	50
4.3	Second Section: Descriptive Analysis	51
4.3.1	Analysis of first research question: What is the music performance self-efficacy in mastery experiences, among students' who participated in music festivals?	51
4.3.2	Analysis of second research question: What is the music performance self-efficacy in vicarious experiences, among students' who participated in music festivals?	54
4.3.3	Analysis of third research question: What is the music performance self-efficacy in verbal or social persuasion, among students' who participated in music festivals?	58
4.3.4	Analysis of forth research question: What is the music performance self-efficacy in physiological state, among students' who participated in music festivals?	61
4.3.5	Overall results	64
4.4	Summary	64

CHAPTER 5 DISCUSSION, CONCLUSION AND RECOMMENDATION

5.1	Introduction	66
5.2	Discussion	66
5.2.1	Research question one: What is the music performance self-efficacy in mastery experiences, among students' who participated in music festivals?	67
5.2.2	Research question two: What is the music performance self-efficacy in vicarious experiences, among students' who participated in music festivals?	69

5.2.3	Research question three: What is the music performance self-efficacy in verbal or social persuasion, among students' who participated in music festivals?	70
5.2.4	Research question four: What is the music performance self-efficacy in physiological state, among students' who participated in music festivals?	73
5.3	Conclusion	75
5.4	Implications of the Research	76
5.5	Recommendation for Future Study	77
REFERENCES		79

APPENDIX

A	Students' Permission Form
B	MPSES Questionnaire
C	Email Correspondence from Developer for Granting Permission to Use the MPSES Instrument
D	Permission Letter from KPM
E	Permission Letter from Kedah State Education Department

LIST OF TABLES

Table No.		Page
4.1	Frequency and percentage of respondents according to gender	50
4.2	Frequency and percentage of respondents according to age	50
4.3	Distribution of the respondents according to mean score and standard deviation for students' music performance self-efficacy of mastery experiences in Malaysia Secondary School (n=150)	53
4.4	Distribution of the respondents according to mean score and standard deviation for students' music performance self-efficacy of vicarious experiences in Malaysia Secondary School (n=150)	56
4.5	Distribution of the respondents according to mean score and standard deviation for students' music performance self-efficacy of verbal or social persuasion in Malaysia Secondary School (n=150)	60
4.6	Distribution of the respondents according to mean score and standard deviation for students' music performance self-efficacy in physiological state in Malaysia Secondary School (n=150)	63
4.7	Summary of the means of computed items according to sources of self-efficacy	64

LIST OF FIGURE

No. Figure		Page
1.1	Sources of Self-efficacy. Adaption from Bandura’s Model of Self-efficacy	12

LIST OF ABBREVIATIONS

DSKP	Dokumen Standard Kurikulum dan Pentaksiran
GSE	General Self-Efficacy Scale
KPM	Malaysia Ministry of Education
KSSM	Kurikulum Standard Sekolah Menengah
MCE	Malaysian Choral Eisteddfod
MIMAF	Malaysia International Music Arts Festival
MPSES	Music Performance Self-Efficacy Scale
NGO	Non-Government Organisations
SD	Standard Deviation
SPSS	<i>Statistical Package for the Social Sciences</i>

CHAPTER 1

INTRODUCTION

1.1 Introduction

In the 21st century, the way of learning has changed due to the rapidly changing society. The main principles of learning might not differ but the place where learning occurs and how it has been carried out will change (Karlsen, 2009). In Kurikulum Standard Sekolah Menengah (KSSM), 21st century skills have been implemented for all school subjects in order to produce students who can compete globally with others. Nichols (2019) mentioned that learning in this century is no longer a teacher-centred learning, but towards student-centred learning where students will find solutions for their problems by implementing new knowledge into the current one that they have. Besides that, collaborative learning is emphasized among the students so that they experience and understand how to work with others.

Learning process that takes place outside the classroom can help students physically interact with others rather than just by learning from the book (Talib, 2016). According to Pitts (2012), teaching and learning music can happen at home, school halls, in the field or even by attending concerts. Karlsen (2009) mentioned that the sources of learning music in terms of venues are various and continually growing. One of the sources of learning is through music festivals. By participating in music festivals, students get the opportunities to perform and apply their music skills. It can also help students to become better performers and musicians (Gouzouasis & Henderson, 2012). The more they perform in music festivals, the more they gain their confidence in performing. Apart from practising how to master their performance skills and playing the given repertoires, one's self-efficacy also plays an important role in order for the students to achieve their goal (Zimmerman, 2000; McPherson & McCormick, 2000). However, in most cases, teachers focus more on students' skills on performing music rather than students' self-efficacy (Zelenak, 2011).

1.2 Background of the Study

This research will focus on secondary school music students' self-efficacy in music festival performances. Self-efficacy can be influenced by sources of mastery experiences, social modelling or vicarious experiences, social or verbal persuasion and physiological state (Bandura, 1994). All four sources in Bandura's theory provide a guidance on how students can achieve their self-efficacy based on the research proved by many researchers such as Zelenak (2011), McPherson and McCormick (2000); and



Usher and Pajares (2009). However, self-efficacy has always been overlooked by music teachers or instructors as they tend to focus more on students' skills of performing music rather than the students' self-perceptions on their playing (Zelenak, 2011).

Out of the four sources, mastery experiences are believed to be the most effective in building a strong sense of self-efficacy among students. Gouzouasis and Henderson (2012) mentioned that students will improve in performing music when they participate in festivals. In their research, they found that 84 % of the students believed that the more they performed in festivals, the higher that their self-confidence level increased. This is supported by Ackerman (2019), who mentioned that self-efficacy in turn, will give higher confidence level to the students. Self-confidence and self-efficacy can work together in a positive cycle. During music festivals, participants will acquire opportunities to perform with other ensembles from different schools. These opportunities allow them to improve in their performance characteristics such as experiences in playing their repertoires, self-confidence level, and self-efficacy.

In some secondary schools, music education is not offered due to time constraint whereby emphasis is given to other core subjects. Therefore, music lessons are carried out after school sessions. Music festival is one of the sources where students can learn and participate in music making. It provides the platform and opportunity for students to perform live and watch performances of other musicians. Based on the research by Packer and Ballantyne (2011), they found that experiencing live music





performance will give participants a different dimension of listening which could not be obtained from recorded music.

Furthermore, music festivals provide opportunity for students to learn various musical genres. Karlsen and Brändström (2008) mentioned that, “music festivals are an important part of cultural life, both in Scandinavia and internationally” (p. 363) as there are various genres of music performed in festivals such as folk, pop and western music, among others. There are also several types of music festivals such as jazz, folk songs and others. In Malaysia, there are several music festivals such as ‘*Festival Kesenian Muzik Sekolah-sekolah Malaysia*’ (Malaysian School Music Festival), National Wind Orchestra Festival, *Festival Orkestra Pop Patriotisme Kebangsaan* and the Malaysia International Music Arts Festival (MIMAF). During MIMAF for example, students are required to perform two pieces with contrasting styles in categories such as Gamelan, and Wind Orchestra. In the Gamelan category for example, they will need to perform one traditional song and one contemporary piece. The purpose of MIMAF organising such music festival is to provide a platform and opportunities for the students to perform live in a non-competitive environment.

1.3 Problem Statement

Based on the researcher’s observation and interview conducted, it is found that teachers focus more on techniques of playing and how well the students play, but the self-



efficacy of students are not being emphasized. McPherson and McCormick (2000) mentioned that self-efficacy is as important as how a student practices his or her musical instrument. At times, students' own thinking or decision made will make differences based on what they want to achieve (Zelenak, 2010). For example, a student will practice harder to score higher marks in his piano exam, as he believes that he can achieve the target. Besides, Weiser and Riggio (2010) found out in his study that self-efficacy is a good and reliable predictor of students' academic achievement. This also supported by Bilge, Tuzgol, and Cetin (2014). In their research they found out that students with high self-efficacy will have high academic success while students with low self-efficacy will have low academic success and at higher risk to give up easily. This show that self-efficacy will effect on ones' afford and their achievement.

In Malaysia, the choices of music ensembles are based on the school's decision, based on the guideline stated in the Dokumen Standard Kurikulum dan Pentaksiran (DSKP) (*Curriculum and Assessment Standard Documents*) for music education such as Gamelan, Angklung, Chinese orchestra, bamboo orchestra and Cak Lempong (Kementerian Pendidikan Malaysia, 2017). Through interview with some Gamelan teachers, researcher found out that due the implementation of the new curriculum KSSM the training of Gamelan ensemble is conducted in the evening after the school session ends (Shaqree, Norlailah, personal communication, July 25, 2018). This is due to the insufficient music learning time allocated by the school. Besides, it is also found out that some schools do not conduct any music classes. Due to that, music is treated as co-curriculum subject and some even employed music teacher to train the students (Hifzah, Mala, personal communication, July 25, 2018).



During teaching and learning processes, students are taught to master the music pieces and enhance their skills in playing, however, believing in their abilities is not being nurtured. This problem is also mentioned by Schmitt in Zelenak (2010), where during the ensemble's teaching and learning or practicing time, students are required to enhance their psychomotor skills but not the self-perception of their abilities. Teachers are too focused on competition, students' abilities to learn and master the repertoires within the given time period; and often neglect students' self-efficacy. Zimmerman (2000) mentioned that self-efficacy is related to the improvement on students' method of learning and prediction of achievement outcomes. Upon encountering hard and challenging tasks, students with high self-efficacy will face the tasks rather than turning away from the tasks. However, self-efficacy in music performance has not received much attention in music curriculum (Zelenak, 2010).



Apart from that, based on the researcher's research, it is found that in Malaysia, there is no research conducted on self-efficacy in the area of music performance. The research found on self-efficacy in Malaysia were conducted on teaching for trainee teacher by Goh (2009) and in the field of sport (Feltz et al., 2008).

Therefore, this study will look into the students' self-efficacy specifically in Malaysian music festivals from the aspects of mastery experiences, vicarious experiences, verbal or social persuasion and physiological state.



1.4 Objectives of the Study

The objectives of this study are:

1. To describe the music performance self-efficacy of mastery experiences amongst students who participated in music festivals.
2. To describe the music performance self-efficacy of vicarious experiences amongst students who participated in music festivals.
3. To describe the music performance self-efficacy of verbal or social persuasion amongst students who participated in music festivals.
4. To describe the music performance self-efficacy of physiological state amongst students who participated in music festivals.

1.5 Research Questions

Following are the research questions for this study:

1. What is the music performance self-efficacy in mastery experiences, among students' who participated in music festivals?
2. What is the music performance self-efficacy in vicarious experiences, among students' who participated in music festivals?
3. What is the music performance self-efficacy in verbal or social persuasion, among students' who participated in music festivals?
4. What is the music performance self-efficacy in physiological state, among students' who participated in music festivals?



1.6 Significance of the Study

This study aims to look into students' self-efficacy in the music festivals. It is hoped that the findings of this research will provide documentation on students' self-efficacy among Malaysian secondary school music students which have positive impacts on society, teachers and students. For teachers, the findings of this study will enable them to know more about the factor that influences their students' belief in their own abilities in music. Thus, teachers can vary the teaching approaches and atmosphere of teaching and learning process that will suit their students' ability. According to Gouzouasis and Henderson (2012), the more we know about students' passions in music learning, the better we can develop curricula and learning setting that suits them the best.



1.7 Scope and Limitations of the Study

In this study, the researcher focused only on Malaysian public secondary schools' students who have taken part in music festivals, which are the Malay Gamelan and Wind Orchestra music ensembles. Only 150 secondary students participated in this study. The schools were supposed to be selected during music festivals, however due to the COVID-19 pandemic most of the music festivals were cancelled or postponed. Hence there would be no face to face interaction with the students, which leaves the researcher to conduct the data collection via online.





1.8 Operational Definition

1.8.1 Music Festival

Music festival is an organised event involving different singers, musicians and groups (Lexico, n.d.). It also gives students the time and space to experience their personal growth and self-discovery (Packer & Ballantyne, 2011).

1.8.2 Self-efficacy

Self-efficacy is one's belief on his or her capabilities to accomplish a given task. People with high self-efficacy will accept difficult tasks as challenges to overcome and not avoiding them. There are four sources of self-efficacy, which are mastery experiences, vicarious experiences, social persuasion and physiological state (Bandura, 1994).

1.8.3 Mastery Experiences

Mastery experiences are based on one's past experiences of success and failure (Zelenak, 2010). Performing a task successfully can strengthen one's self-efficacy. Meanwhile, a failed task can affect and weaken one's self-efficacy (Cherry, 2019).





1.8.4 Vicarious Experiences

It is a prediction of success or failure made by an individual through observation of others who are involved in similar activities (Zelenak, 2010).

1.8.5 Verbal or Social Persuasion

Verbal or social persuasion refers to judgement and opinions given by others on an individual's ability to master given tasks, and their influences on said individual's decision, whether to put on more efforts to achieve the target, or give up when faced with difficulties (Bandura, 1994; Zelenak, 2010).



1.8.6 Physiological State

Physiological state refers to the feelings experienced by individuals and how they perceive and interpret these when they are engaged in a particular activity or situation (Bandura, 1994; Zelenak, 2010).



1.8.7 Music Performance

Music is the art of performing or making music. Performance is a show where a performer present to audience by doing something such as dancing, acting or singing (Collins, n.d.). Therefore, music performance can be considered a performance whether by groups or solo in front of audiences.

1.9 Theoretical Framework

This research is based on Bandura's social cognitive theory (1986). This theory is applied in the research to investigate students' self-efficacy in music festival's performances. Self-efficacy is one's belief on his or her strength to achieve or complete a given task (Bandura, 1994). This term is introduced by Bandura within the circumstance of social learning (Bandura, 1977). This self-efficacy is later included in his social cognitive theory (Zelenak, 2010).

A model adapted from Bandura (1977) show that self-efficacy can be influenced by four sources which are 1) mastery experiences; 2) vicarious experiences; 3) verbal or social persuasion; and 4) physiological state (fig. 1.1). In this research all these four sources will be study as these four sources is believed to have their own influence on self-efficacy. These four sources will determine the self-efficacy level of students. Besides, this research will also look into the effect of self-efficacy on students'

music performance as Zelenak (2011) mentioned that self-efficacy links the relationship between one's cognition and behaviour, allowing the individual to value to what extent his or her abilities are equivalent to the demand of the task given. The music performance self-efficacy in this research will be determine by using questionnaire adapted from Zelenak (2011) during music festival.

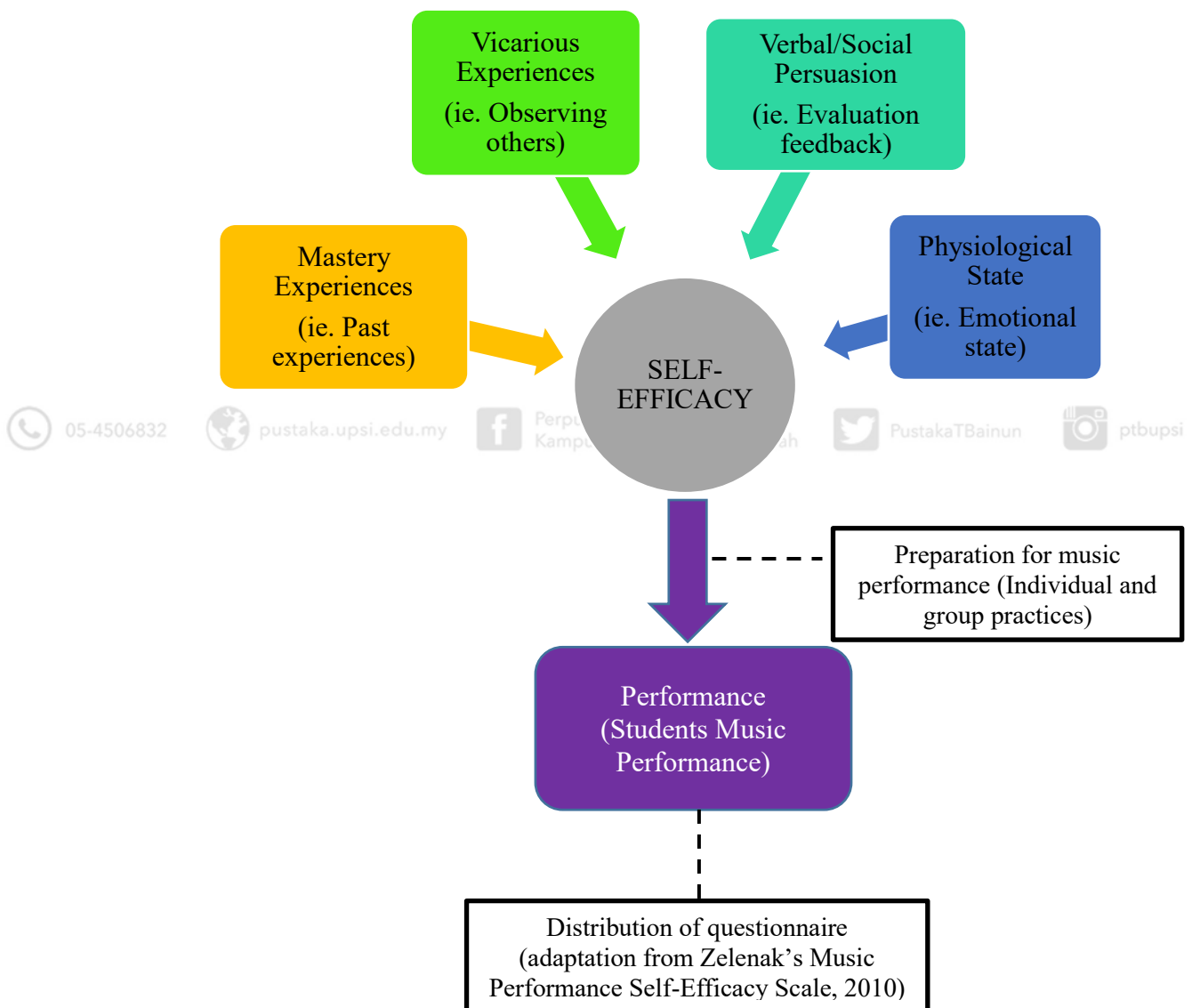


Figure 1.1. Sources of Self-efficacy. Adaption from Bandura's Model of Self-efficacy



Self-efficacy should be emphasised among students as it is as important as how a music student practices their musical instruments (McPherson & McCormick, 2000). Besides, it will also influence how a student made decision on what they want to accomplish. However self-efficacy always been neglected at school (Zelenak, 2010). Therefore, Bandura's social cognitive theory is important in this study as it can help in determine how the sources of self-efficacy will have effect on students' music performance.

1.10 Summary



This chapter discussed the background of the study, problem statement, the objectives and research questions of the study, significance of the study, scope and limitations of the study, operational definition and the theoretical framework of the study.

