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

GWENDOLINA SHIRNEY TAN SWEE NEO

SULTAN IDRIS EDUCATION UNIVERSITY

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THE REQUIREMENT FOR THE DEGREE OF MASTER (MUSIC EDUCATION)
(MASTER BY MIXED MODE)

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

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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.

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

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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

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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	*Statistical Package for the Social Sciences*

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CHAPTER 1

INTRODUCTION

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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.

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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

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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

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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.

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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-

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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.

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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).

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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).

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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.

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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.

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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?

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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.

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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.

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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).

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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).

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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).

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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'

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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.

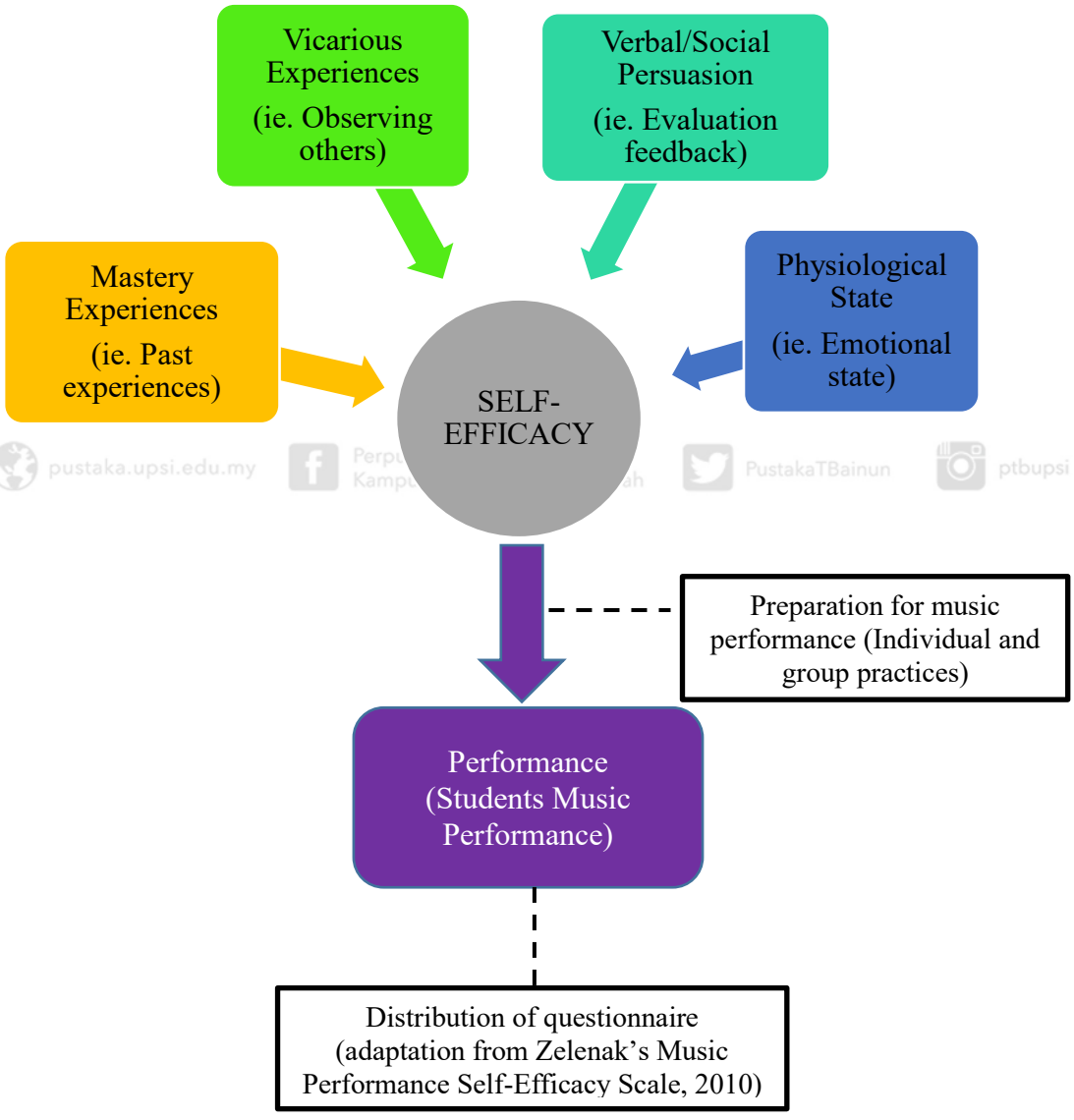


Figure 1.1. Sources of Self-efficacy. Adaption from Bandura's Model of Self-efficacy

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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

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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.

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CHAPTER 2

LITERATURE REVIEW

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2.1 Introduction

This chapter will discuss previous research done on Bandura's social-cognitive theory, self-efficacy and music festival. The section on self-efficacy will discuss the four sources of self-efficacy, which are 1) mastery experiences; 2) vicarious experiences; 3) verbal or social persuasion; and 4) physiological state based on previous research. Some examples of music festivals that are held in Malaysia will also be discussed in this chapter.

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2.2 Bandura Social Cognitive Theory

Bandura's social cognitive theory initially started as the social learning theory in 1977. It developed into the social cognitive theory in 1986. The concept of self-efficacy is central to Bandura's social cognitive theory which emphasises the role of observational learning and reciprocal determinism in developing a personality (Cherry, 2019). According to Bandura (1994), self-efficacy is a person's belief in his or her capabilities to succeed in a particular task. Self-efficacy affects how a person thinks about himself, feels, behaves and motivates himself. Cherry also mentioned that self-efficacy influences a person's goals, how to achieve those goals and how he reflects on his achievements. People with a high level of self-efficacy will approach difficult tasks as challenges to be mastered, not to be avoided. They will set their targets to overcome the challenges and consistently work on achieving and are committed to achieve these targets. They will also recover quickly from their failures. On the other hand, people with a low level of self-efficacy will question their capabilities and avoid difficult tasks, viewing these tasks as a threat. They hardly keep their commitment and are less motivated in pursuing the targets that they have set for themselves.

Observational learning is another element in this theory. Observational learning is the process of learning that occurs by observing the behaviour of others then imitating those behaviours (Pastorino & Dolye-Portillo, 2012). According to Bandura (1977) and Schein (2014), observational learning is central for the developmental process and learning can only occur if learners perform and experience the effects. There are four steps in the process of observational learning, which are 1) attention, where the observer

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pays attention to the model's behaviour before imitating the model; 2) memory retention, where the observer must memorise the model's behaviour; 3) reproduction of the behaviour, where the observer must have the ability to perform the behaviour previously demonstrated by the model; and 4) motivation, where the observer must be motivated to actually perform the behaviour, and any reward or punishment that would follow will be taken into consideration by the observer when deciding whether to perform the behaviour or not (Pastorino & Dolye-Portillo, 2012).

The social cognitive theory also emphasises the reciprocal determinism concept in describing Bandura's view on human development. Bandura (1978) mentioned that internal personal factors, behaviour and environmental influences are a triadic reciprocal interaction, where each of these three factors influences the other two in an interaction. Bandura also mentioned that the effects of these three factors would vary based on different people and different situations. Shaffer (2000) mentioned that a child's environment would definitely affect him or her, but this may also happen the other way around whereby their desire would affect the environment as well as their behaviour. Ormrod (2008) also mentioned that not only the environment affects the behaviour, but the behaviour too would affect both the environment and the person. The decisions that people make will eventually determine the opportunities they have and the experiences that they will encounter.

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2.3 Self-Efficacy

There are many ranges of self-efficacy research conducted by researchers who adapted the concept from Bandura. For example, McCormick and McPherson (2003) conducted a self-efficacy study in music performance, Usher and Pajares (2009) on self-efficacy in Mathematics, Goh (2009) in teaching self-efficacy, and Zelenak (2010) conducted research on building a questionnaire to measure students' self-efficacy in music performance. Most of them found that students with a high self-efficacy level would achieve good results in accomplishing their tasks.

Students who have the same skills and level of playing musical instruments may show a different result or achievement as they have different levels of self-efficacy. McPherson and McCormick (2000), and McCormick and McPherson (2003) mentioned that the ability of students to perform well does not only depend on their technical skills but also their self-efficacy. They also mentioned that the way students think about themselves, the task given to them (such as to master a difficult piece) and their performance on stage is as important as the time they allocate for practising their musical instruments. The way students think about themselves is what Bandura mentioned as self-efficacy whereby students have a belief or judgement on their ability to achieve or accomplish a task (Bandura, 1994). Zimmerman (2000) mentioned that students' self-belief on their academic abilities play an important role in their motivation to achieve. This indicates that students' achievement is acquired not only through practice, but also through students' beliefs in their abilities to do and complete a task.

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Self-efficacy in music performance does not only refer to how good a person can play in front of people but it is also the person's judgement on the skills they need to perform in front of people (McCormick & McPherson, 2003). Besides, self-efficacy will also affect a person's choice of activities, effort and determination in practice (Zimmerman, 2000). A person with higher self-efficacy will not give up easily and will put more effort into practising their musical instrument as they believe that they can accomplish the task given to them. Doble (2018) found that actively participating in music performance will affect one's self-efficacy and success. This is also supported by Gouzouasis and Henderson (2012) who mentioned that the more music performances a student joins in, the more confidence they get. Experiences gained from past performances are believed to have more effects on one's self-efficacy (Bandura, 1994; Zelenak, 2011).

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Apart from in music, research on self-efficacy have also been conducted in a few other studies. One of these is about teaching self-efficacy, conducted by Goh (2009). She found that teachers with strong teaching self-efficacy are more capable of using creative teaching methods and always finding ways to enhance student learning, compared to teachers with weak teaching self-efficacy. Besides this, the author's research findings also mentioned that teachers with a high self-efficacy level believe that they can have a good impact on their students' success and motivation.

From the self-efficacy research conducted, it can be seen that self-efficacy can affect one's behaviour and their choices of action. It can also be used as a prediction of

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one's achievement outcome before they have done their performance (McCormick and McPherson, 2003). Bandura (1977, 1994) mentioned that there are four sources of self-efficacy, which are mastery experiences, vicarious experiences, verbal or social persuasion and physiological state. All these four sources will influence one's self-efficacy in different ways and levels. Therefore, in this research the researcher will look into all the four sources of self-efficacy and which among the four sources has higher influence on one's self-efficacy.

2.3.1 Mastery Experiences

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In order to learn something efficiently, we have to master and gain full understanding of what it is we learn. Mastery is referred to as a thorough control on great skills or techniques (Cambridge University Press, n.d.; Merriam-Webster, n.d.). Experience means something that occurs to someone that will affect how someone feels (Cambridge University Press). Mastery experience is referred to as a person's feeling on the result they get on their performance using the skills that they have. In Bandura's (1994) context, mastery experiences comprise personal experiences of success and failure in performance accomplishment. Both successful and not so successful performances will have effects on a student's self-efficacy. It is believed to be the most effective way to create a strong sense of self-efficacy in a student (Bandura, 1994; Zelenak, 2011). Bandura mentioned that successful performances will increase one's self-efficacy while failures will weaken it, especially if the failure occurs before a

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strong sense of efficacy is formed. Usher and Pajares (2009) stated that most individuals do not overcome their failed experiences too quickly. This is due to the fear of failure where the fear stops them from moving forward to achieve their goals (MindTools, 2020). Ho (2020) mentioned that fear causes us to avoid things that can cause us to fail. This fear of failure causes people to miss out on valuable opportunities as they do not have the courage to take risks. This will stop them from being creative as they are afraid to make mistakes and go through failures. On the other hand, Usher and Pajares mentioned that a successful performance can cause long-lasting effects on one's self-efficacy. According to Lamont (2012), positive experiences gained in a performance are directed from two routes which are 1) eudaimonic; and 2) hedonic. Eudaimonic refers to the actions towards personal excellence (Kaczmarek, 2017). Hedonic refers to the behaviour that develops positive experiences and decreases negative experiences. Lamont mentioned that performers' strongest experiences are characterised by their commitment and their search in interpreting their own self. Hence, these will direct the performers to evaluate themselves to create sustainability in their motivation for music. These experiences will overcome their stage fright and help them gain confidence in performing music. Lamont also mentioned that successful performances will have positive impacts to the performers. Therefore, positive experiences in past performances can help students to be more confident and believe in their capabilities in their upcoming performances.

For a successful performance to take place, students need to master the pieces they plan to perform. In order to achieve this, a thorough practice plan needs to be implemented. During the process, students will come upon challenges — these can be overcome by consistent practice. This is supported by Zimmer (n.d.) who mentioned

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that the technical difficulties encountered in music pieces can be identified, solved and improved by practicing. He also mentioned that during their practise time, students' playing can be polished through technical and musical approaches. This may lead to a level of performance where their readiness can be seen when they perform before their teachers, friends or even a bigger audience. Zhukov (2009) mentioned that expert musicians will continue to increase their practice hours as they grow older as this will improve their playing. They will also participate in musical activities such as school-based music ensembles, orchestra, and choir as additional practice opportunities. Students who allocate additional practice time can specifically identify the difficulties experienced and find ways in improving their playing, thus leading to efficient learning (McCormick & McPherson, 2003).

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Peer learning can also be implemented during practice. Soto (2017) mentioned that another important aspect in optimising the process of practice over time is through seeking guidance from others, such as peers or mentors. Peers or mentors can act as stimulators to encourage growth in one's playing skills by not letting players stay in their comfort zone and are satisfy with what they already have; which are their playing skills. He also mentioned that one is more likely to succeed if there are other and more experienced pairs of eyes to observe and give advice. This is in line with the ways of learning which will direct students to develop 21st century skills, namely communication and collaboration. Dimitriadis (2020) mentioned that from the aspect of communication, students need courage to share their thoughts, ideas and feedback to help other students. Through these, students get to know how to communicate with others on the topic they are working on, how decision are made to find solutions, and how to deal with comments received (this will be further discussed in verbal or social

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persuasion which is one of the sources of self-efficacy). In collaborations, students are given opportunities to work with others where they are able to achieve shared goals and take responsibilities. In addition, they get to solve problems where ideas and skills are developed. According to Bandura (1997), the difficulties of a task given, effort required, and time allocated to solve a particular problem also contribute to one's self-efficacy.

Clear strategies towards effective practice can help students to save time and reduce frustration on their imperfect practice results. Freeman (2004) mentioned that a learning strategy is an individual's method to complete a task. Everyone has his or her own ways and skills to accomplish a task effectively. He also mentioned that in general, many researchers proved that learning strategies can improve students' performance in the classroom or in graded tasks. Different types of learning strategies are uses for different types of tasks. For example, in reading learning strategies, Word Identification Strategy will be used (Lenz & Hughes, 1990). Meanwhile, in music learning strategies, practices such as listening without playing, and listening and playing along with a recording can be used for hearing in music learning (Green, 2014). Imperfect practice results over a long period can cause students to give up on their practice. McPherson and Renwick (2001) mentioned that most of the time during practice is spent on repertoires (e.g., learning new pieces and performing older familiar pieces) which is followed by technical work. Franklin (2018) explained that the use of technical work is a resource for developing techniques and musicianship for the graded Trinity piano examination. For example, new challenging fingering and technical works are introduced in different grades. Nielsen (1999) stated that practising technical work such as scales and arpeggios in the key of the piece played is crucial as it will help

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students familiarise themselves with the fingering and the accidental involved. This will lead to a shorter practice time because they have applied the skills they learned during the technical work. A correct and suitable way chosen to practice music will allow students to practice their playing based on the difficulty of the pieces. Bosler and Greene (2017) mentioned that the quantity of practice is not the only factor that affects mastery but it also involves the quality and effectiveness of practice. They defined effective practice as practice which is consistent and intensely focuses on elements or weaknesses of one's current abilities. In order to achieve effective practice, they suggested that one should focus on the task being carried out, start out slowly, imagine the practice in one's mind, in graphic details and practice in frequent repetition with a lot of breaks. They also mentioned that effective practice is the best way to get the best out of one's potential, pushing one's own limits and achieving a new high point.

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In mastery learning, repetition of practice is also crucial. According to Tannhauser (1999) in Zhukov (2009), practising difficult parts repeatedly and dividing longer pieces into sections are believed to be the best ways for students to practice. In Maynard's research (2006), it is shown that repetition during the practice of a short part of a piece is a way to master music playing. She also found that highly skilled musicians also use repetition the most in their practice. Although repeating the same part of a music piece for many times seems tedious, Maynard's research proved that one of the characteristics of excellent musicians are their persistence in repeating short parts for many times. Repetition of practice is also mentioned in the Shinichi Suzuki method where he emphasised on constant repetition, i.e. listening repeatedly to the recording of the songs that will be learnt, and continuing to play previously learned songs (Niles,

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2012). Weinstein and Smith (2016) mentioned that to learn a skill, one needs to practice over and over again. They stated that while repetition is vital, it gets more effective if practice sessions also include other skills. This is a learning strategy that is known as interleaving. Interleaving is carried out through a learning process whereby the same process will not be repeated many times in a row; instead a few new processes will be carried out so that new skills will be acquired. This is in order to interrupt their repetitive playing and indirectly force them to think critically. For example, instead of having students play the scales 20 times repeatedly, they should be encouraged to play one of selected arpeggios, a third apart, and finally a broken chord. Critical thinking is one of the skills needed by students in 21st century learning where this will help them in problem solving, and encourage them to be confident and creative in handling new areas of learning (Kementerian Pendidikan Malaysia, 2017). A good and systematic practice routine will help students practice efficiently rather than practising without any planning and strategies. This will lead to fruitless efforts and wasted time in their preparation of the performance.

In short, mastery learning is the experience of a player during the whole process towards the performance that involves time taken to practice, learning strategies, and repetition practice.

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2.3.2 Vicarious Experiences

Learning music not only occurs through mastery of a piece but also through vicarious experience. Vicarious experience is gained by watching or listening other people's action, rather than actually doing the actions (Cambridge University Press, n.d.). In contrast, experience means the condition of being affected by or obtaining knowledge through direct observation (Merriam-Webster, n.d.). Thus, vicarious experiences can be concluded as the experiences gained from watching, learning, and imitating the behaviour or action of other people. According to Bandura (1994), vicarious experiences are the results of observing and learning from people who share similar activities and challenges. When these people achieve success through their continuous efforts, the observers learn and believe that they too can succeed.

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To observe means to watch carefully and to study the methods or techniques of someone who is doing something, especially in order to learn more about it (Cambridge University Press). Bandura mentioned that individuals may learn from what they observe instead of from just imitating it (Shaffer, 2000). This is supported by Haddon's (2013) research on a music masterclass which he found that learning by observing other people performing can help them to learn. One of the respondents in his research mentioned that from observing other performer's performances, it can help the observer to become aware of what they should and should not do physically during their own performance. Respondents also mentioned that from observing other performer's performances, this helps them to improve their playing technique such as bowing technique. Learning through observing and modelling is known as observational

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learning by Bandura (Stone, 2017). He mentioned that observational learning is the learning method that involves observing and modelling other people's performance, expression, approach, or style in doing things. There are four necessary aspects for observational learning to be carried out, which are 1) attention; 2) retention; 3) reproduction; and 4) motivation. All the aspects will affect the outcome of observational learning. For example, if a person does not pay attention on the actions that he observed, he will not be able to learn and imitate. The learning through observing and learning also can be found in some educational approaches such as Carl Orff's approaches, Shinichi Suzuki's approaches and also Johann Heinrich Pestalozzi's approaches. All these approaches required students to firstly observe what they are about to learn. For example, as in Orff's approaches, the teacher will first sing a song to the class and ask students to listen. Thereafter, students are required to repeat the song together with teacher (Estrella, 2019).

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Modelling is one of the learning processes in observational learning. A model means an example of someone who is extremely good in their field whereby people can follow (Cambridge University Press, n.d.). Learning through modelling is based on observing and learning from the model who is known as a role model. Normally, a role model is a person who will encourage and inspire students to achieve excellent results and is someone that students admire and wish to emulate (Teachers Are Role Models, n.d.). According to Zelenak (2010), a role model in vicarious experiences can be someone from among peers, family members, professionals and artists. Having a role model in learning and performing music can improve one's performance skills in music as they can learn and improve their techniques of playing by observing their role model.

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Bandura (1977) mentioned that most human behaviours are learnt by observing their role model, through modelling. Salisu and Ransom (2014) stated that modelling is an instructional strategy where a teacher demonstrates a new theory or approach for the students to learn and they then learn by observing. Salisu and Ransom mentioned that most human behaviours are learnt through observing others. As a result, ideas are developed and used to interpret the new behaviour that they observed and used as guide in future circumstances. Learning through modelling can occur in few ways such as disposition modelling, task and performance modelling, and student-centred modelling. Salisu and Ransom found that learning through modelling is faster than learning through direct experience. They mentioned that by demonstrating the way to play a music piece to children, for instance, provides a model on how to play the music piece and gives an idea of how the music should sound like. Salisu and Ransom discovered two benefits of learning through modelling, whereby a model can make the process of understanding new knowledge easier, as a model gives a visual demonstration on the content, and it also provides a useful illustration of the knowledge that students need when solving problems in a different situation.

Peer learning also can be seen in vicarious experiences. Peer learning emphasises on the experiences that students gain. This type of learning occurs among peers who share the same level of knowledge, age or even companion (Gogus, 2012). For peer learning to take place, there are few elements that are essential, such as teachers and learners who are equal where both teachers and learners have different and important things to share during the learning (Share to Know, 2017). In addition, a ‘safe’ environment is a particularly important condition for peer learning, where people are

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able to express themselves without fear of being judged or feeling ashamed, as learning takes place among peers who are all people they know and trust. When one does not trust others or are not familiar with peers, the process of peer learning will most likely not occur. Gogus mentioned that the impact of learning by example is strong for one's self-efficacy if the role model shares similarities with the observer. Hanken (2016) in his research reviewed three examples of learning from peers: 1) peers as resources in class lessons; 2) peers providing useful feedback; and 3) students as teachers. For example, students are encouraged to perform music while they are still learning and other students who are their peers are encouraged to give comments and suggestions on the performance. The purpose of doing this is not for them to compare themselves with each other but it is rather about what they can learn from the performance as well as getting feedback from their peers. Nielsen, Johansen, and Jørgensen (2018) mentioned that half of the students agreed that peers had some influence on their practice in music. Involving peer learning in music practice can take learning to various degrees which include 1) the time spent practicing with peers; 2) sharing and discussing regarding practice with peers; and 3) practicing habit. For example, learning with peers can increase students' awareness about the importance of practising where most of them practise one to two hours every week with their peers. This is in line with Bandura's observational learning where students in the class observed how their classmates work and overcome the difficulties they face when playing music pieces and how they learn from their peers to overcome their own problems in music playing. Hanken mentioned that students will still seek other's opinions and suggestions even outside the classroom and found that learning from peers can be a valuable experience. Besides that, he also mentioned that some of the students found that the critical responses that they obtained from peers helped them to gain more confidence in their role as singers as they feel

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safer and have the freedom to share their progress with their peers at any time. These prove that peer learning can help students to learn under comfortable circumstances.

In conclusion, vicarious experiences are gained through observing and imitating others in improving one's playing. This experience can be found in modelling and peer learning.

2.3.3 Verbal or Social Persuasion

Most human behaviours are learnt and changed through observing others. Apart from this, human behaviour also can be affected by social compliments or criticisms. The term social is connected to human society, the interaction of the individual with the society, and tendency to form cooperative relationships with others (Merriam-Webster, n.d.). Verbal persuasion is the act of telling or convincing people to do a task or action to change people's behaviour or to put in efforts to achieve a target (IGI Global, n.d.). Thus, social or verbal persuasion is the act of persuading by others to a person in order to give them praise or advice on their behaviour. According to Zelenak (2011), social or verbal persuasion is the compliment, criticism or opinion of others given to a person, which will influence the individual's effort to succeed. Bandura (1997) in Ilse (2016) stated that social or verbal persuasion is more effective when it is delivered within a realistic circumstance.

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A compliment is an expression of appreciation, respect, love, admiration or praise to someone (Merriam-Webster, n.d.). Compliments given by persons who are deemed trustworthy by the individual are believed to have more influence on the individual's effort to succeed in their performance (Usher & Pajares, 2009). Examples of individuals that lend a higher level of trust are teachers, family members, friends or judges (Zelenak, 2011). Zandstra (2017) in his research found that students who received compliments and accepted them scored better in their performance compared to those who did not. Usher and Pajares also mentioned that verbal or social persuasion is one of the sources of self-efficacy that has an effect in determining one's successful in performance. They found that students who received frequent compliments on their good performance were more likely to put on a good performance. This indicates that compliments given will encourage people to work harder to achieve their goals and succeed. If compliments are given to a person in the right way, it can create positive and powerful energy to motivate them to continue with their efforts (Marano, 2004). People are also willing to work harder in order to get compliments from the others. For example, when students obtain good comments and compliments for their performance, they are willing to continue their hard work in order for them to perform even better in upcoming performances and receive more compliments. Maslow (1943, 1954) mentioned that people have the desire to be praised and given compliments as well as getting respect from the others on their achievements. He also mentioned that the most important thing for children and adolescents is their need to be respected or acknowledged, and this need is even more important than their dignity. McDonald (2018) mentioned that people always need acknowledgement on their efforts. Lack of acknowledgement for a long period of time might cause them to feel discouraged to continue working on any task given.

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Compliments can be addressed in a way where it can make people happy, but they may sometimes make people felt annoyed and displeased (Whitbourne, 2013). The types of compliments are used differently based on the purpose and the person receiving it. Zandstra (2017) mentioned that there are two types of compliments, which are 1) an interpersonal compliment ("Well done! You're such a creative person"); and 2) a performance compliment ("Well done! You did such a great job"). An interpersonal compliment is not related to the task given, while a performance compliment is related to the task of which the compliment is given to a person after their performance. Holmes and Brown (1987) stated that people react toward compliments differently. Some may accept and some may reject the compliments given. She also mentioned that not all compliments given are acceptable or appropriate to everyone. For example, a compliment such as "I like your new wig" would be only acceptable or appropriate to be given to family members or very close friends. Before giving compliments, one should take into consideration the situation and their relationship with the listener.

Motivation and self-efficacy work together in helping one to succeed. Motivation is something that causes one to be willing to do something (Cambridge University Press, n.d.). Mayer (2010) in Ackerman (2019) mentioned that self-efficacy gained through successful experiences would boost one's motivation to continue learning and putting in effort to progress further. This relationship can work the other way around too, where an individual who is highly motivated to succeed is more likely to succeed and the experience gained can help in increasing their self-efficacy level. Maslow (1943, 1954) mentioned that when people are motivated to do certain tasks, they will prioritise those tasks. According to Rabideau (2005), motivation is an

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incentive that leads to all the actions an individual take. Motivation can be in both positive and negative forms. Positive forms of motivation include extrinsic, intrinsic, achievement motivation and physiological. Compliments obtained from others such as parents, teachers or friends are examples of extrinsic motivation. Extrinsic motivation refers to a behaviour that is stimulated by external rewards such as praise, compliment, money and grades (Cherry, 2019). Extrinsic motivation can motivate a person to continue doing a task even though they might not enjoy doing the task. However, Cherry mentioned that extrinsic rewards are highly effective in increasing motivation and is best applied to those who have less interest in performing certain tasks that they feel they are weak in. In the end, extrinsic motivation can boost their interest and push them to put more effort on the task at hand until they succeed and are rewarded for their success.

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Intrinsic motivation refers to behaviour that arises within the individual and does not require any external rewards (Cherry). Bandura (1994) mentioned that people who motivate themselves will form beliefs about what they can do, set goals for themselves and plan sequences of actions to achieve their goals. He also mentioned that motivation based on goals are achieved by three types of self-influences which are 1) self-satisfying reactions to one's performance; 2) self-efficacy for goal achievement; and 3) readjustment of personal goals based on one's progress. He also believed that self-efficacy beliefs contribute to motivation in several ways such as self-goal setting, how they face difficulty, how much effort they pay out, and their flexibility towards failures. Those who have strong beliefs in themselves will not give up easily.

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Generally, compliments can keep people motivated to continue learning and keep making progress until they achieve their goal. Thus, compliments and motivation which are the essence of verbal or social persuasion can effect one's behaviour in accomplishing a given task.

2.3.4 Physiological state

One's body will automatically react accordingly when one faces a difficult situation or a situation that they cannot control. According to Cambridge University Press (n.d.), the way the body of living things work when they come upon different situations is referred to as physiological. Bandura (1994) mentioned that when one judges their capabilities in a performance, they will depend partly on their emotional state. The emotional reactions or feelings experienced by a person and how they identify it is known as a physiological state. (Bandura; Zelenak, 2010; Cherry, 2019). Behaviour in this context can refer to how students manage their nervousness during a performance, how they think about their struggles and practice are worth, how they control the situation when they make a mistake during their performance, or how they express their experience during or after the performance.

Emotion is a conscious mental reaction that is experienced as a strong feeling and is usually directed towards a specific object, normally alongside physiological and behavioural changes in the body (Cambridge University Press). The Cannon-Bard

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theory (1927) of emotion stated that certain events will trigger feelings and physical reactions which occur at the same time (Vandergriendt, 2018). They also mentioned that these physical and emotional reactions can also be experienced independently (Vandergriendt). Emotions seem to dominate our daily lives as decisions, activities and hobbies are made based on our emotions. Different types of emotions will influence the way we act, live and interact with others differently (Cherry, 2020). Bandura (1994) also mentioned that emotions will affect people's judgement on their efficacy in accomplishing a task. Ekman (1999) divided emotions into two types, namely negative emotions (sadness, fear, disgust, anger and contempt) and positive emotions (amusement, pride in achievement, satisfaction, relief and happiness). Cherry (2020) mentioned that happiness is the emotion that most people tend to seek, as happiness can play a role in both physical and mental health. Lawrence, Rogers, and Wadsworth (2015) stated that happiness has been linked to a number of outcomes such as longevity, healthy behaviours, and ways to help people manage their stress. Schiffrin and Nelson (2008) found that people who have a lower level of stress is happier compared to those who are not.

Stress and anxiety can occur and be experienced by people from time to time (The Healthline Editorial Team, 2020). Stress is a condition when people experience great worry caused by a difficult situation (Cambridge University Press, n.d.). Anxiety is the feeling of fear and worry for something that is occurring or might occur in the future (Cambridge University Press). Although stress and anxiety might always cause bad effects on people in the long term, this is not always the case (The Healthline Editorial Team). In short term, stress and anxiety can help one to overcome challenges.

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Examples of everyday stress and anxiety include feeling nervous before a big performance or competition, worrying about insufficient time for practice, or worrying about one's own capabilities to compete with others. The Healthline Editorial Team (2020) mentioned that if one does not experience some amount of anxiety, they might not have the motivation to do things that need to be accomplished. He mentioned that the physical symptoms experienced during stress and anxiety are different. These symptoms include stomach-aches, rapid breathing, fast heartbeat, sweating, shaking, frequent urination, or even muscle tension.

Anxiety is one of the problems that some performers will experience during a performance. Engle (2020) mentioned that anxiety will occur when one is dealing with too much worry and stress. Students who always worry about doing mistakes during their performance are more likely to encounter anxiousness during the performance (Zelenak, 2011). Matei and Ginsborg (2017) mentioned that music performance anxiety can cause individuals to become unable to focus on their performance on stage as their minds are occupied by worries. This is also mentioned by The Healthline Editorial Team, who mentioned that people who experience anxiety will have difficulties in concentrating as well as feel nervousness and irrational anger. This will indirectly impair their performance quality. They might play the wrong notes, play at the wrong tempo or might even stop in the middle of the performance. These kinds of experiences might affect their mastery experiences and weaken ones' belief in their ability to complete a performance successfully.

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On the other hand, performance anxiety can change from a negative emotion to a positive emotion too. Lamont (2012) mentioned that some people discovered that they feel nervous before they start playing. However, the symptoms of anxiety are soon replaced with calmness once they start performing. Besides this, their confidence level is also boosted, and they feel good performing in front of large crowd. Performance anxiety might occur in everyone; however, the way how they overcome and interpret this feeling during a music performance will make the difference. If someone cannot deal with performance anxiety, they might not be able to control their nervousness during a performance, as they do not enjoy the process of the performance or they might not even have the confidence to deal with incident should it occur during a performance.

In summary, how a person controls and deals with emotions can have an effect on one's performance outcome. People who can control their anxiety are more likely to be successful in their performance.

2.4 Music Festival

A music festival is a place where students can perform and show their talents in music. According to Lexico (n.d.), a music festival is an organised event, featuring performances by different musicians, singers and groups, and will usually last for several days. It features a huge variety of music, from contemporary to folk or pop music (Karlsen & Brändström, 2008). In a competitive music festival, the rating of each

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performance is more important than its ranking. The performances are rated by gold, silver and bronze medals, rather than ranked by first, second and third places (Lowe, 2018). Klausman (1966) in Lowe (2018) mentioned that in the United States, the rise of organising competitive-festivals is to minimize the effect on over-emphasis winning. These was replaced by a less competitive events. Through music festivals, it is hoped that students will gain more educational benefits such as the opportunity to perform full repertoires and having the experience of performing at high quality venues (Coy, 2016 in Lowe, 2018).

Music festivals offer benefits in multiple ways for students in their learning process. According to Karlsen (2009), music festivals are one of the sources of music learning. It was discovered from his research that through music festivals, people could learn various other musical styles and expand their taste in music from the ones they normally listen to. People will also get to know the differences between various instruments. Apart from this, music festivals give the opportunity to learn about other cultures. Gouzouasis and Henderson (2012) stated that students do not only gain musical knowledge from participating in music festivals but also learn of ways to overcome their nervousness when performing. Students will gain more confidence when they have more opportunities to perform at festivals. Besides, students will also get the chance to communicate and bond with other students from different schools, share their knowledge and get to know each other, thus networking and improving their social contacts.

In Malaysia, music festivals or competitions can be divided into a few categories i.e. those at the school level, district level, state level, national level and international

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level. Based on the many application forms obtained by the researcher, these music festivals or competitions are handled either by schools, the District Education Office, the State Education Department, or the Sport, Arts and Co-curriculum Division of the Malaysian Ministry of Education (Kementerian Pendidikan Malaysia, 2020; invitation letter and application form of *Pertandingan Kombo dan Nyanyian Solo Peringkat Daerah, 2020;* invitation letter and application form of *Pertandingan Kombo dan Nyanyian Solo Peringkat Negeri, 2020*).

Examples of music festivals or competitions that are carried out at school level, district level, and state level include music combo competitions and solo singing competitions. Based on the Year 2020 Main Calendar of Sport, Co-curriculum and Arts by the Sport, Arts and Co-curriculum Division under the Malaysian Ministry of Education (Kementerian Pendidikan Malaysia, 2020), there are three main categories of national level music festivals or competitions: 1) music festivals or competitions that are organised by the Malaysian Ministry of Education such as secondary school combo and solo singing competitions as well as primary school recorder ensemble competitions; 2) music festivals or competitions that are organised by non-government organisations (NGO) in collaboration with the Malaysian Ministry of Education, such as *Festival Kesenian Muzik Sekolah-sekolah Malaysia* (Malaysian School Music Festival), National Wind Orchestra Festival, and *Festival Orkestra Pop Patriotisme Kebangsaan*; 3) music festivals or competitions organised by full residential schools in collaboration with the Malaysian Ministry of Education such as the Full Residential School Malay Gamelan and Caklempong Music Competition (*Pertandingan Muzik Gamelan Melayu dan Caklempong Sekolah Berasrama Penuh*). At the international level, the music festivals held are organised by NGOs in collaboration with the

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Malaysian Ministry of Education, for example: the Malaysian Choral Eisteddfod (MCE) International Choral Festival and the Malaysia International Music Arts Festival (MIMAF). Most of the music festivals or competitions held award the winning teams with gold, silver and bronze awards.

In this study, the researcher obtained data from few music festivals which are *Festival Kesenian Muzik Sekolah-sekolah Malaysia* (Malaysian School Music Festival), National Wind Orchestra Festival, Full Residential School Malay Gamelan and Caklempong Music Competition (*Pertandingan Muzik Gamelan Melayu dan Caklempong Sekolah Berasrama Penuh*) and Malaysia International Music Arts Festival (MIMAF). *Festival Kesenian Muzik Sekolah-sekolah Malaysia* (Malaysian School Music Festival) normally will be held at the end of April or June at Penang and will be last for four days. This music festival is organised by Penang ProArt Philharmonic Organisation in collaboration with the Malaysia Ministry of Education. The contested music ensemble is Malay Gamelan, wind orchestra, Chinese orchestra, percussion concert, string orchestra, recorder orchestra and caklempong. There is another music festival which is also organised by Penang ProArt Philharmonic Organisation in collaboration with the Malaysia Ministry of Education, MIMAF. MIMAF normally will be held around the end of November at Genting Highland. There were 11 types of music ensembles contesting in the festival such as Gamelan ensemble, bamboo orchestra, wind orchestra, Hua Yue ensemble and string orchestra. On the other hand, National Wind Orchestra Festival is organised by the Faculty of Music and Performing Arts of Sultan Idris Education University in collaboration with the Malaysia Ministry of Education. This festival normally will be held around July or August at Sultan Idris Education University. There are five categories been contested which are

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primary school junior division A and B, secondary school division one and two, and open category. While for Full Residential School Malay Gamelan and Caklempong Music Competition it is organised by full residential school in collaboration with the Malaysia Ministry of Education. The categories that been contested are Malay Gamelan and caklempong.

Looking into the connection between self-efficacy and music festival, it is discovered that all the sources of self-efficacy more or less do relate to music festival directly or indirectly. For example, in order for students to participate in music festival they will need to practice and master their music pieces. Besides that, the past experiences that they gained eventually can help them in improving his or her playing skills in their upcoming performance.

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2.5 Summary

In conclusion, the discussion on sources of self-efficacy and music festival in this chapter had provided a new information and better understanding which are connected to this research. They were discussed in-depth and will be used to further the research in a proper manner.

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CHAPTER 3

METHODOLOGY

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3.1 Introduction

This chapter discusses the research design, population and sampling, research instrument, data collection and data analysis.

3.2 Research Design

This study used the survey method to investigate the students' self-efficacy in music festivals. The survey method provides a numeric description of perspectives or opinions of a population by studying a sample of that particular population (Creswell, 2014).

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According to DeFranzo (2012), the survey method is suitable for describing the characteristics of a large population and ensuring a more accurate sample to obtain results of which can be used to draw a conclusion. The author also mentioned that the way to carry out survey is flexible as collecting data can be conducted in many modes. These include via paper and online surveys. In this research, an online survey was used to collect data, using a questionnaire. The questionnaire was adapted from Zelenak's Music Performance Self-Efficacy Scale (2011) and distributed online to secondary school students who participated in music festivals, to collect the data needed for the research.

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3.3 Population and Sampling

The population for this study involved Form Two to Form Five secondary school students from Malaysian public schools, who were selected from schools that participated in music festivals. The selected population of students were chosen by using cluster sampling. In this study, the researcher selected a population from only two ensembles which are Malay Gamelan and Wind Orchestra.

Cluster sampling were used to select the sampling for this study. According to Creswell (2014); Ghazali and Sufean (2016), cluster sampling is a procedure where the population is categorised into groups and the sampling groups are chosen randomly. In this study, the selection of the population consists of a few steps. First, the participants

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of the research were categorised by school. Next, the researcher randomly selects schools based on the music ensemble that the students had participated previously. All the samples in the chosen groups were used for the study. According to Creswell (2014), the method used to select samples from the participating groups will represent the population for the research, rather than using all the populations.

Crocker and Algina (2008) mentioned that the number of participants involved in a research should be a multiple of five to ten times of the number of items for analysis in the questionnaire. As there are 30 items proposed in the researcher's questionnaire, therefore the minimum suggested number of participants should be 150.

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3.4 Research Instrument

A questionnaire using a five-point Likert scale is used to assess the students' self-efficacy in music performance where there will be four sources, namely 1) mastery experiences; 2) vicarious experiences; 3) verbal or social persuasion and 4) physiological state. In this research, the five-point Likert scale is used to measure the statement of disagreement or agreement which consists of: 1 - Strongly Disagree; 2 – Disagree; 3 - Neither Disagree or Agree; 4 – Agree; and 5 - Strongly Agree. According to Revilla, Saris and Krosnick (2014), the suitable scale for 'agree-disagree' rating is a 5-point scale rather than 7-point or 11-point scale, as it yields better quality of data. They also stated that every point in the five-point 'agree-disagree' scale is labelled with

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the categories. Therefore, according to the authors, it will be easier for the students to choose the points accordingly.

The questionnaire items were adapted from previous published instruments, known as the Music Performance Self-Efficacy Scale (MPSES) by Zelenak (2011) and these were amended for the purpose of this study. The questionnaire items were translated into Bahasa Malaysia and used close-ended questions. The use of MPSES questionnaire had been permitted by the author, Michael S. Zelenak. Several items in the demographic section had been amended to suit the Malaysian school's system. Besides this, several questions in Section B were also amended and added. Section B of the questionnaire consists of 30 items which are divided into four components; Part One is regarding mastery experiences which describe personal experiences of success and failure towards performance accomplishment (nine items); Part Two is regarding vicarious experiences which is the prediction of success or failure an individual makes for themselves by observing others (seven items); Part Three is regarding verbal or social persuasion, which is the judgement and opinion given by others on an individual's ability in music performance (seven items); and Part Four is regarding physiological state, which is feelings experienced by individuals and how they interpret these when engaged in a music performance (seven items).

Seven new questions have been added into the questionnaire to fulfil the need of the study as the number of items in the adapted questionnaire is not adequate for this research. Besides that, the researcher amended some of the questions by Zelenak to suit into the purpose of the research. Three out of seven questions added were adapted from

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the General Self-Efficacy Scale (GSE) (Schwarzer & Jerusalem, 1995) and the research questionnaire by Usher and Pajares (2009). Four of the other questions had been added based on the questionnaire itself. For Part One, one question on practice had been added and one of the questions in this part had been split into two. For Part Two, one question was taken and adapted from Usher and Pajares's research questionnaire and one question was added based on Part Two questions. In Part Three, one question had been used and adapted from Usher and Pajares research questionnaire. For Part Four, one question was adapted from Schwarzer and Jerusalem's GSE and one question was added based on Part Four questions.

There were two validation processes in this research. First, the adapted MPSES questionnaire was given to two music educators for the first validation process. Both of the music educators have PHD qualification with more than 10 years of teaching experiences in the field of music education in Malaysia public university. Once this had been completed, the second validation process was conducted via a pilot test. Pilot test was conducted with 30 Malaysian secondary school students. During the pilot test, a few things were observed and taken into consideration, namely the time taken to complete the questionnaire and the students' understanding of the questionnaire items. The researcher then decided to carry out the second pilot test with some improvement whereby the Likert scale indicator available for all questionnaire items were stated at the beginning of Part B. As mentioned by Ghazali and Sufean (2016), the purpose of instrument validation is to ensure items in the questionnaire are defensible, accurate, appropriate, meaningful and useful.

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Along with validation, reliability scores of the questionnaire are also needed for measurement integrity. Creswell (2014) mentioned that reliability refers to the consistency of scores in test administration and scoring, and whether scores to items on the questionnaire are internally consistent. There are three ways to test research reliability, which are test-retest, parallel forms and internal consistency. The MPSES questionnaire had been tested for its reliability by using test-retest and internal consistency in research by Zelenak (2010). The reliability of a research instrument is based on the correlation and the Cronbach's alpha. He found that the correlation coefficient obtained from the test-retest method was r = .87. Ganti (2020) mentioned that the correlation coefficient is used to measure the relationship between two variables. A value of +1 indicates that there is a strong positive relationship between the variables and a value of zero or near to zero implies there is weak or no linear relationship. The internal consistency for all responses on the MPSES was α = .88.

After the questionnaire had been amended, the researcher conducted a pilot test and analyzed the data using *Statistical Package for the Social Sciences* (SPSS) to validate the questionnaire. The result showed a Cronbach's alpha of 0.92. This indicate that the questionnaire has a high level of internal consistency. Henson (2001) mentioned that the consistency among the scores is greater when the Cronbach's alpha value is closer to 1.0. Through the internal consistency carried out, scores obtained from MPSES can be interpreted as reliable.

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3.5 Data Collection

Administrative procedures must be conducted before the data can be collected. Firstly, an application was sent to the Research and Assessment Sector, Education Planning and Research Division of the Malaysia Education Ministry through the eRAS 2.0 system for approval. Secondly, an application was sent to the State Education Department for approval.

Upon approval, the researcher starts collecting data for the research based on the research objectives that had been set. Since this research was being conducted during the COVID-19 pandemic where all music festivals have been either cancelled or postponed, the researcher chose schools based on the music ensemble that the students had participated by using cluster sampling method. After determining the schools, the researcher contacted the teacher in charge of each school to acquire assistance in getting the students' permission to conduct the research and distributing the link for the MPSES questionnaire that been developed online to the students to collect data. The aim of the research was informed to the students through the questionnaire. Before answering the questionnaire, the students were informed that all feedback received in this research would be treated as confidential and their names will not be revealed.

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3.6 Data Analysis

In this research, descriptive statistic data were used. Lund and Lund (2018) mentioned that descriptive statistic is the analysis of data that helps to describe and summarise data obtained. They also stated that descriptive statistic allows a simpler interpretation of the data. Gay (1992) in Ghazali and Sufean (2016) mentioned that descriptive statistic can be used to describe, analyse, or simplify the descriptive data. It is also used to do a summary based on the numerical data.

Descriptive statistic is used to disclose the mean and standard deviations in Part B of the questionnaire. The mean is used to identify the average score for all four influences on students' self-efficacy. The mean obtained will be used to analyse the influences that had the most effect on self-efficacy. Narkhede (2018) mentioned that "standard deviation is the measurement of the average distance between each quantity and mean". A low standard deviation will be obtained when the data points are close to the mean of the data. A high standard deviation indicates that the data points obtained are distributed over a huge range of values. In this research, standard deviation is used to analyse the distribution of scores of the data obtained.

Data collected in this research were used to answer all the research questions. Research question one is answered in Part One, through items one to nine regarding mastery experiences. Items 10 to 16 in Part Two, regarding vicarious experiences, is answered research question two. Research question three is answered by items 17 to 23 in Part Three which is regarding verbal or social persuasion. Lastly, research question four is answered in Part Four, through items 24 to 30 regarding physiological state.

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To analyse the data, the *Statistical Package for the Social Sciences* (SPSS) version 22 is used. Prior to that, the collected questionnaires were coded with numbers, as a unique identifier for each questionnaire. Each questionnaire is coded with numbers to keep the names of the students confidential. All responses to the questionnaire were then keyed into the SPSS to be analysed and obtain a summary of the data received.

3.7 Summary

This chapter discusses the research design, research instruments, population and sampling, data collection processes and data analysis techniques that will be used to solidify the research.

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CHAPTER 4

DATA ANALYSIS

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4.1 Introduction

The purpose of this chapter is to summarize and discuss the data collected by the researcher. A total of 150 secondary school music students were involved in this research. Descriptive analysis was carried out to identify music students' self-efficacy in music performance. This chapter presents the analysis of data collected. Descriptive analysis was carried out for each item and variable in the questionnaire. This begins with the students' demographic data from the aspect of gender and age. The second section discusses all the four parts in the questionnaire, namely mastery experiences, vicarious experiences, verbal or social persuasion, and physiological state.

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4.2 First Section: Demographic Data

This section discusses the demographic data from the aspects of gender and age. The selected sample in this study involved 150 students (N = 150, 100%). As shown in table 4.1, most of the students in this study are female (n = 99, 66.0%), and 34.0% are male (n = 51). Table 4.2 shows the demographic of the respondents in terms of age. The age range of the sample for this study is 14-17 years. Nearly half of the students in this study are aged 17 years and above (n = 70, 46.7%), while the rest are 16 years (n = 40, 26.7%) and 15 years (n = 29, 19.3%), with those aged 14 years being less than 10% (n = 11, 7.3%).

Table 4.1

Frequency and percentage of respondents according to gender

Gender	**Frequency (n)**	**Percentage (%)**
Male	51	34.0
Female	99	66.0
Total	150	100.0

Table 4.2

Frequency and percentage of respondents according to age

Age	**Frequency**	**Percentage (%)**
14	11	7.3
15	29	19.3
16	40	26.7
17 and above	70	46.7
Total	150	100.0

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4.3 Second Section: Descriptive Analysis

Four research questions will be discussed in this section.

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?

There are nine items altogether in this section. For item one, regarding students' positive experiences performing music in the past, more than half of the students chose strongly agree (n = 86, 57.3%), while only one student chose strongly disagree (0.7%).

For item two question "I have had positive experiences performing in large ensembles", majority of the students chose strongly agree (n = 91, 60.7%) and only one student chose strongly disagree (0.7%).

For item three, regarding students' positive experiences performing solo, the highest percentage was neither agree nor disagree with a total of 51 students (34.0%). On the other hand, 15 students disagree and strongly disagree respectively (10.0%), with the lowest percentage among all.

For item four, regarding students' positive experiences performing in a small ensemble, 53 students (35.3%) were strongly agreed, while only three students strongly disagree (2.0%).

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For item five, regarding students' positive experiences performing simple music, more than half of the students chose strongly agree (n=82, 54.7%). Meanwhile, only one student chose strongly disagree (0.7%).

For item six question "I have had positive experiences performing difficult music", 54 students chose agree (36.0%) and two students chose strongly disagree (1.3%).

For item seven question "I have overcome musical challenges through hard work and practice", more than half of the students chose strongly agree (n=98, 65.3%). There was only one student who chose strongly disagree, which is equivalent to 0.7%.

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For item eight, regarding students' practice routine to help me prepare for my performances, majority of the students chose strongly agree (n=98, 65.3%), while approximately 1% of students chose strongly disagree (n=1, 0.7%).

For item nine question "I practice every day to help me prepare for my performances", more than half of the students chose strongly agree (n=90, 60.0%). Unfortunately, none of the students had chosen strongly disagree.

Based on all the items discussed, the researcher has summarised all the results in the Table 4.3 below, showing the distribution of the respondents according to mean and standard deviation (SD) for students' music performance self-efficacy in mastery

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experiences. Based on the results from the study, it is found that the item "I have used a practice routine to help me prepare for my performances" has the highest mean of 4.56 and standard deviation of 0.709. The item "I have had positive experiences performing solo" showed the lowest mean of 3.34 and standard deviation of 1.180.

Table 4.3

Distribution of the respondents according to frequency, percentage, mean score and standard deviation for students' music performance self-efficacy of mastery experiences in Malaysia Secondary School (n=150)

No	Item/Questions	Frequency and percentage (%)					Mean	SD
		1	2	3	4	5		
1	I have had positive experiences performing music in the past.	1 (0.7)	2 (1.3)	9 (6.0)	52 (34.7)	86 (57.3)	4.47	0.730
2	I have had positive experiences performing in large ensembles.	1 (0.7)	5 (3.3)	12 (8.0)	41 (27.3)	91 (60.7)	4.44	0.831
3	I have had positive experiences performing solo.	15 (10.0)	15 (10.0)	51 (34.0)	42 (28.0)	27 (18.0)	3.34	1.180
4	I have had positive experiences performing in a small ensemble.	3 (2.0)	10 (6.7)	33 (22.0)	51 (34.0)	53 (35.3)	3.94	1.011
5	I have had positive experiences performing simple music.	1 (0.7)	4 (2.7)	18 (12.0)	45 (30.0)	82 (54.7)	4.35	0.844

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Table 4.3 *(continued)*

No	Item/Questions	Frequency and percentage (%)					Mean	SD
		1	2	3	4	5		
6	I have had positive experiences performing difficult music.	2 (1.3)	8 (5.3)	34 (22.7)	54 (36.0)	52 (34.7)	3.97	0.955
7	I have overcome musical challenges through hard work and practice.	1 (0.7)	3 (2.0)	10 (6.7)	38 (25.3)	98 (65.3)	4.52	0.766
8	I have used a practice routine to help me prepare for my performances.	1 (0.7)	2 (1.3)	7 (4.7)	42 (28.0)	98 (65.3)	4.56	0.709
9	I practice every day to help me prepare for my performances.	0 (0.0)	4 (2.7)	15 (10.0)	41 (27.3)	90 (60.0)	4.45	0.782

Note, 1- Strongly Disagree, 2- Disagree, 3- Neither Agree nor Disagree, 4- Agree, 5- Strongly Agree

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?

There are seven items in this section. For item one question "I have improved my music performance skills by watching professional musicians, who are similar to me in some way, perform well", none of the students chose strongly disagree. Meanwhile, the most preferred response was strongly agreed (n=61, 40.7%).

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For item two, regarding students' improvement in their music performance skills by watching other students, who are similar to them in some way, perform well, nearly half of the students chose agree (n=69, 46.0%). However, no student chose strongly disagree for this item.

For item three, regarding students used other music students as models to improve their performance skills, the most chosen response from the students was strongly agree by a total of 66 students, amounting to 44.0% of the students and the least chosen response was strongly disagree (n=1, 0.7%).

For item four question "I have used professional musicians as models to improve my performance skills", more than two-fifths of the students chose strongly agree (n=64, 42.7%). There was only one student who chose strongly disagree, which is equivalent to 0.7%.

For item five, regarding students compared their performance skills with those of other students who are similar in musical ability to them, the most chosen response was strongly agree (n=67, 44.7%), while 2% of the students chose strongly disagree (n=3).

For item six question "I have watched other students of similar musical ability as me perform a piece of music, and then decided whether I could, or could not, perform the same piece of music", none of the students strongly disagree. However, more than two-fifths of the students chose strongly agree (n=64, 42.7%).

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For item seven, regarding students seeing other students younger than them perform well in music performance pushes them to do better, strongly agree was chosen by 63 students which equivalent to 42.0% and one student chose strongly disagree which equivalent to 0.7%.

Based on the results obtained, the researcher has summarized all the data in Table 4.4. The table shows the distribution of the respondents according to the mean and standard deviation for students' music performance self-efficacy of vicarious experiences. The researcher found that the item "I have used other music students as models to improve my performance skills" had the highest mean of 4.27 and standard deviation of 0.808. The item "I have used professional musicians as models to improve my performance skills" had the lowest mean of 4.13 and standard deviation of 0.932.

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Table 4.4

Distribution of the respondents according to frequency, percentage, mean score and standard deviation for students' music performance self-efficacy of vicarious experiences in Malaysia Secondary School (n=150)

No	Item/Questions	Frequency and percentage (%)					Mean	SD
		1	2	3	4	5		
1	I have improved my music performance skills by watching professional musicians, who are similar to me in some way, perform well.	0 (0.0)	4 (2.7)	30 (20.0)	55 (36.7)	61 (40.7)	4.15	0.833

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Table 4.4 *(continued)*

No	Item/Questions	Frequency and percentage (%)					Mean	SD
		1	2	3	4	5		
2	I have improved my music performance skills by watching other students, who are similar to me in some way, perform well.	0 (0.0)	3 (2.0)	25 (16.7)	69 (46.0)	53 (35.3)	4.15	0.763
3	I have used other music students as models to improve my performance skills.	1 (0.7)	5 (3.3)	13 (8.7)	65 (43.3)	66 (44.0)	4.27	0.808
4	I have used professional musicians as models to improve my performance skills.	1 (0.7)	9 (6.0)	23 (15.3)	53 (35.3)	64 (42.7)	4.13	0.932
5	I have compared my performance skills with those of other students who are similar in musical ability to me.	3 (2.0)	7 (4.7)	22 (14.7)	51 (34.0)	67 (44.7)	4.15	0.972
6	I have watched other students of similar musical ability as me perform a piece of music, and then decided whether I could, or could not, perform the same piece of music.	0 (0.0)	4 (2.7)	27 (28.0)	55 (36.7)	64 (42.7)	4.19	0.825
7	Seeing other students younger than me perform well in music performance pushes me to do better.	1 (0.7)	5 (3.3)	27 (18.0)	54 (36.0)	63 (42.0)	4.15	0.880

Note, 1- Strongly Disagree, 2- Disagree, 3- Neither Agree nor Disagree, 4- Agree, 5- Strongly Agree

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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?

There are seven items altogether in this section. For item one question "My friends think I am a good performer on my music instrument", almost half of the students chose agree (n=73, 48.7%) and only one student chose strongly disagree (0.7%).

For item two, regarding students' family members believe they perform well, nearly half of the students chose strongly agree (n=71, 47.3%). Unfortunately, none of the students chose strongly disagree.

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For item three question "My music teacher has praised me on my music performance", more than two-fifths of the students chose agree (n=63, 42.0%), while only 1.3% of the students chose strongly disagree (n=2).

For item four, regarding students been told by people that their practice efforts have improved their performance skills, none of the students chose strongly disagree. However, more than half of the students chose strongly agree (n=77, 51.3%).

For item five, regarding students received positive feedback on music performance evaluations, 61 of the students strongly agree (40.7%) and none of the students strongly disagree.

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For item six question “I have met or exceeded other people's expectations of being a good musician for someone of my age”, more than one third of the students chose agree (n=52, 34.7%). Meanwhile, less than 3% of the students chose strongly disagree (n=4, 2.7%).

For item seven, regarding students told by people that they have talent in music, the most chosen response from the students was agree (n=53, 35.3%), while only three students chose strongly disagree (2.0%).

Based on all the items discussed, the researcher summarised all the results in Table 4.5, showing the distribution of the respondents according to percentage, mean and standard deviation for students’ music performance self-efficacy of verbal or social persuasion. From the study, the researcher discovered that the item “People have told me that my practice efforts have improved my performance skills” had hit the highest mean of 4.39 with a standard deviation of 0.723. The item “I have met or exceeded other people's expectations of being a good musician for someone of my age” was recorded as the item with the lowest mean of 3.71 and a standard deviation of 0.973.

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Table 4.5

Distribution of the respondents according to frequency, percentage, mean score and standard deviation for students' music performance self-efficacy of verbal or social persuasion in Malaysia Secondary School (n=150)

No	Item/Questions	Frequency and percentage (%)					Mean	SD
		1	2	3	4	5		
1	My friends think I am a good performer on my music instrument.	1 (0.7)	2 (1.3)	36 (24.0)	73 (48.7)	38 (25.3)	3.97	0.781
2	Members of my family believe I perform well.	0 (0.0)	2 (1.3)	15 (10.0)	62 (41.4)	71 (47.3)	4.35	0.714
3	My music teacher has praised me on my music performance.	2 (1.3)	6 (4.0)	31 (20.7)	63 (42.0)	48 (32.0)	3.99	0.901
4	People have told me that my practice efforts have improved my performance skills.	0 (0.0)	3 (2.0)	12 (8.0)	58 (38.7)	77 (51.3)	4.39	0.723
5	I have received positive feedback on music performance evaluations.	0 (0.0)	3 (2.0)	21 (14.0)	65 (43.3)	61 (40.7)	4.23	0.761
6	I have met or exceeded other people's expectations of being a good musician for someone of my age.	4 (2.7)	8 (5.3)	51 (34.0)	52 (34.7)	35 (23.3)	3.71	0.973
7	People have told me that I have talent in music.	3 (2.0)	13 (8.7)	35 (23.3)	53 (35.3)	46 (30.7)	3.84	1.024

Note, 1- Strongly Disagree, 2- Disagree, 3- Neither Agree nor Disagree, 4- Agree, 5- Strongly Agree

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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?

For this section, there is a total of seven items. For item one question "Performing with my music instrument makes me feel good", nearly two-thirds of the students chose strongly agree (n=97, 64.7%). Unfortunately, none of the students chose strongly disagree.

For item two, regarding students enjoy participating in music performances, none of the students chose strongly disagree. On the other hand, majority of the students chose strongly agree (n= 112, 74.7%).

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For item three, regarding students are learning, or have learned, to control nervousness during a performance, almost half of the students strongly agree (n=74, 49.3%). However, none of the students strongly disagree.

For item four question "I do not worry about small mistakes during a performance", the most chosen response from the students was neither agree nor disagree by a total of 45 students, amounting to 30.0% of the students. While the least chosen response from the students was strongly agree (n=18, 12.0%).

For item five question "I do not worry about my achievement after a performance", 44 students chose disagree (29.3%) and only 8.7% of the students chose strongly agree (n=13).

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For item six, regarding students' positive memories of most, or all, of their past music performances, more than one third of the students chose agree (n=61, 40.7%). Meanwhile, only one student chose strongly disagree (0.7%).

For the last item question in this section "I am confident that I could deal efficiently with unexpected incident during music performances", two-fifths of the students chose agree (n=60, 40.0%) and only 2.0% of the students chose strongly disagree (n=3).

Based on all the items analysed and discussed, the researcher summarised all the results into Table 4.6, showing the distribution of the respondents according to percentage, mean and standard deviation for students' music performance self-efficacy in the physiological state. Items that hit the highest mean for this section include "I enjoy participating in music performances" with a mean of 4.68 and standard deviation of 0.617. From the study, the researcher found that item "I do not worry about my achievement after a performance" had, among all items, the lowest mean of 2.80 and standard deviation of 1.170.

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Table 4.6

Distribution of the respondents according to frequency, percentage, mean score and standard deviation for students' music performance self-efficacy in physiological state in Malaysia Secondary School (n=150)

No	Item/Questions	Frequency and percentage (%)					Mean	SD
		1	2	3	4	5		
1	Performing with my music instrument makes me feel good.	0 (0.0)	5 (3.3)	16 (10.7)	32 (21.3)	97 (64.7)	4.47	0.817
2	I enjoy participating in music performances.	0 (0.0)	2 (1.3)	6 (4.0)	30 (20.0)	112 (74.7)	4.68	0.617
3	I am learning, or have learned, to control nervousness during a performance.	0 (0.0)	4 (2.7)	10 (6.7)	62 (41.3)	74 (49.3)	4.37	0.729
4	I do not worry about small mistakes during a performance.	21 (14.0)	38 (25.3)	45 (30.0)	28 (18.7)	18 (12.0)	2.89	1.216
5	I do not worry about my achievement after a performance.	21 (14.0)	44 (29.3)	42 (28.0)	30 (20.0)	13 (8.7)	2.80	1.170
6	I have positive memories of most, or all, of my past music performances.	1 (0.7)	7 (4.7)	32 (21.3)	61 (40.7)	49 (32.7)	4.00	0.890
7	I am confident that I could deal efficiently with unexpected incident during music performances.	3 (2.0)	13 (8.7)	42 (28.0)	60 (40.0)	32 (21.3)	3.70	0.968

Note, 1- Strongly Disagree, 2- Disagree, 3- Neither Agree nor Disagree, 4- Agree, 5- Strongly Agree

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4.3.5 Overall Results

Based on the overall data analysis of each item, the researcher encapsulated all the data according to sources of self-efficacy; a) mastery experiences; b) vicarious experiences; c) verbal or social persuasion; and d) physiological state. The sources of self-efficacy which hit the highest mean is mastery experiences with a mean score of 4.23 and standard deviation of 0.629. This is followed by vicarious experiences (M=4.17, SD=0.629). Sources with the third-highest mean is verbal or social persuasion (M=4.07, SD=0.637). Sources with the lowest mean is physiological state at 3.85 with standard deviation of 0.569. The mean score of all the computed items shown are above 3.00. This indicates that the students had some degree of agreement with the importance of self-efficacy in music performance.

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Table 4.7

Summary of the means of computed items according to sources of self-efficacy

Sources of self-efficacy	**Mean**	**SD**
Mastery Experiences	4.23	0.629
Vicarious Experiences	4.17	0.609
Verbal or Social Persuasion	4.07	0.637
Physiological State	3.85	0.569

4.4 Summary

All the analyses were generally discussed in this chapter. Descriptive analysis has been used to analyse all the 30 items in the questionnaires in terms of mean and standard

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deviation. This chapter also presented the overall data analysis of each source in Bandura's self-efficacy. Further discussion of the findings are presented in Chapter 5.

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CHAPTER 5

DISCUSSION, CONCLUSION AND RECOMMENDATION

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5.1 Introduction

In this chapter, the findings of the research are discussed based on the results of the descriptive statistics obtained in chapter four. The findings are discussed according to the research objectives and research questions. Lastly, recommendations for the next research are proposed, followed by the conclusion for this research.

5.2 Discussion

The discussion on the research findings are based on the four research questions which are to identify the students' music performance self-efficacy in mastery experiences,

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vicarious experiences, verbal or social persuasion, and finally, physiological state; among Malaysian secondary school music students who participated in music festivals.

5.2.1 Research question one: What is the music performance self-efficacy in mastery experiences, among students' who participated in music festivals?

The overall average mean for students' music performance self-efficacy in mastery experiences is the highest among the four sources of self-efficacy. According to Bandura (1994) and Zelenak (2011), the most effective way to create a strong sense of self-efficacy in a student is through mastery experiences. The item that had the highest mean score was item number eight "I have used a practice routine to help me prepare for my performances"; followed by item number seven "I have overcome musical challenges through hard work and practice". Both of these items had the same number of students who strongly agree with the items. Apart from these, item number nine "I practice every day to help me prepare for my performances", which is also related to practice, obtained quite high mean as well. This indicated that practice does have a big impact on students, either by helping them to master their pieces or in improving their performance.

Zimmer (n.d.) mentioned that practising can help in overcoming the technical difficulties that one encounters in music pieces. The difficulties in music pieces can be identified, solved and overcome through practising. Practice is one of the ways to improve a person's music playing and performance regardless of the level of

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competence. This was shown in Zhukov's (2009) research where expert musicians kept increasing their practice hours as they grow older as this will improve their playing. They even will participate in different musical activities as additional practice opportunities.

Apart from practice, positive experiences in performing from the past also play a role in developing one's self-efficacy. Results show that 92% of the students have had positive experiences performing music in the past. It is believed that the positive experiences gained from past performances is one of the reason students still perform although they encounter difficulties in their music playing journey. Lamont (2012) mentioned that successful performances will have positive impacts on the performers. With these positive experiences, students will have the courage to take risks as they are not afraid of making mistakes and going through failure (Ho, 2020). Usher and Pajares (2009) also mentioned that successful performances can lead towards a positive effect on one's self-efficacy. On the other hand, if students have a negative experience during their first performance, they are more likely to quit and stop trying as most individuals do not overcome failure too well (Usher & Pajares). Therefore, positive experiences in past performances are important in developing their belief in their own capabilities for their upcoming performances.

For item number three, "I have had positive experiences performing solo", it recorded the lowest mean among all item in this section. Item number two, "I have had positive experiences performing in large ensembles", showed a quite high mean. These results are probably due to the type of ensemble that the students are involved in. In this

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research, the researcher only targeted two types of ensemble, namely wind orchestra and Malay Gamelan, whereby these ensembles are performed in a group rather than as a solo performance.

5.2.2 Research question two: What is the music performance self-efficacy in vicarious experiences, among students' who participated in music festivals?

The overall mean for vicarious experiences is the second highest among the four sources of self-efficacy. Vicarious experiences are experiences that are gained from observing and learning from people who share similar activities or actions (Bandura, 1994). The findings in this research are slightly different from the studies by Zelenak (2011), and Usher and Pajares (2009), whereby vicarious experiences obtained the lowest rank among all four sources of self-efficacy. However, Haddon's (2013) research proved that learning by observing other people's performance can help in learning and improving playing skills in music performance. This is also shown in this research whereby item number three, "I have used other music students as models to improve my performance skills", had the highest mean and item number one "I have improved my music performance skills by watching other students, who are similar to me in some way, perform well" is agreed by most of the students. This indicates that there is a great impact on students when they observe others' music performance. Indirectly this will improve their performance skills. Learning through observation can also be found in some approaches such as Carl Orff's approaches and Albert Bandura's observational learning. All these approaches require students to firstly observe before they start to learn. For example, in Bandura's observational learning, children will

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observe and imitate the actions of an adult model. Cherry (2019) mentioned that people tend to observe and imitate the behaviour of a person who is similar to their age and gender and has the same interests. This explains why the mean score for item number three "I have used other music students as models to improve my performance skills" is higher than the mean score for item number four, "I have used professional musicians as models to improve my performance skills", is lowest among all items, as students are more likely to learn from their peers who have the same level knowledge. This is supported by Gogus (2012) who mentioned that the impact of learning by example is strong for one's self-efficacy. Hanken (2016) also mentioned that students feel more comfortable learning with their peers as they feel more comfortable in sharing their progress regardless of the time and venue.

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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?

Verbal or social persuasion's mean score ranked number three among all the sources of self-efficacy. The results obtained in this research is slightly different from the results obtained by Zelenak (2011); in Zelenak's research, verbal or social persuasion ranked number two. The mean score obtained shows that most of the items in verbal or social persuasion were agreed or strongly agreed by the students. This indicates that students are cautious regarding the compliments they receive for their performance. As mentioned by Zelenak (2011), verbal or social persuasion refers to any compliment or criticism given to a person, which will impact one's determination to succeed.

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Compliments received will surely encourage students to work harder to achieve their goals and succeed.

Compliments can help an individual to work better and make them willing to be more productive (Robison, 2006). On the other hand, individuals who do not receive adequate compliments are most likely to quit from what they are working on. This research shows that item number four “People have told me that my practice efforts have improved my performance skills” had the highest mean among all the items in this section. Compliments on improvement in their performance skills will make students give more effort to their practice as this is an affirmation from other people on their hard work. McDonald (2018) mentioned that people always need acknowledgement on their hard work as an encouragement for them to continue working on their goals. This is also supported by Gillespie and Reader (2021) in their medical research; they mentioned that patients’ compliments and gratitude to the front-line staff can increase staff motivation and reduce the risk of burnout during work and this eventually may increase their quality of work or services.

Item number two, “Members of my family believe I perform well”, had the second-highest mean among all the items in this section. Compliments and affirmations received from family members are believed to be a form of encouragement for them to continue with their efforts. Apart from family members, compliments received from friends and teachers also play a role in driving the efforts of individuals to achieve good results in their performance. Usher and Pajares (2009) mentioned that compliments received from trustworthy persons, such as family members, teachers or close friends

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(Zelenak, 2011) are believed to have more significant effect on an individual's determination to succeed in their performance. Brummelman, Crocker, and Bushman (2016) also mentioned that children do care about the praise given to them by their parents. This can be seen from their concern on their level of skills and how they react to or work on task given to prove their capabilities. In order to continue getting compliments on their performance, they will be more willing to work harder to achieve success.

Item number five, "I have received positive feedback on music performance evaluations" had the third-highest mean. Most of the students in this research agreed that they have received positive feedback in their music performance evaluation. The results suggest that all the positive feedback gained form a sense of motivation for them. All the positive feedback received are an example of extrinsic motivation (Cherry, 2019). Cherry mentioned that extrinsic motivation can motivate a person to continue doing a task even though they are not interested. There is no doubt that compliments given to someone can make people happy, but sometimes it may cause the opposite effect (Whitbourne, 2013). This is also supported by Brummelman, Crocker, and Bushman who found that when compliments were given, initially the responses obtained from the receiver are mostly positive (e.g. feelings of happiness or confidence). However, when they struggle with difficult task and are not able to overcome it, the compliments they received previously might have a reverse effect on them.

Item number six, "I have met or exceeded other people's expectations of being a good musician for someone of my age", had the lowest mean. This is probably

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because the students here in Malaysia have not been given such a compliment or affirmation as being a musician but just as a music student who performs.

5.2.4 Research question four: What is the music performance self-efficacy in physiological state, among students' who participated in music festivals?

Among the four sources of self-efficacy, physiological state had the lowest, ranked number four. The results obtained in this research are slightly different from Zelenak's (2011) research, where physiological state was ranked number three. Physiological state refers to the way an individual's body responds towards the different situations they face (Cambridge University Press, n.d.). Different people react differently to the same situation. Some may experience anxiousness on their first performance and some may not. Some may still encounter anxiety problems even though they have ample performance experience.

Results show that students worry about their mistakes during a performance, and their overall performance. Almost 40% of the students worry about small mistakes during the performance and almost 44% of the students worry about their achievement after the performance. These two items had the lowest mean among all items. Individuals who worry too much have a higher tendency of having anxiety (Benton, 2019). Music performance anxiety is one of the common problems that might be experienced by some performers during a performance and this emotion of worry and anxiety might have an effect on or ruin their performance (Farnsworth-Grodd, 2012).

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Brady, Hard, and Gross (2018) mentioned that worry about a performance and anxiety in oneself will impair one's ability to perform. However, they also mentioned that sometimes anxiety can be helpful in a student's performance. This is also supported by The Healthline Editorial Team (2020), who mentioned that anxiety and stress will not always cause bad effects on people. Anxiety can help one to overcome challenges and act as a motivation for them to accomplish their goals. Although the results in this show that most of the students do worry about their mistakes and resulting performance, nearly 90.6% of the students are learning or have learned to control nervousness during the performance. If anxiety is not handled correctly, it may affect a performer's performance on stage. The Healthline Editorial Team mentioned that people who experience anxiety will have difficulties in concentrating, causing them not being able to perform well. Farnsworth-Grodd (2012) in his research found that it is very important for musicians to have a positive emotion as it can lower the level of anxiety in a music performance and may act as a motivation for musicians' participation in a performance.

Item number two, "I enjoy participating in music", had the highest mean, followed by item number one, "Performing with my music instrument makes me feel good". These high means indicate that most of the students are happy performing with their music instrument. Nawaz Ahmad and Afsheen Rana (2015) mentioned that music has an impact on people's mood. They found that people listen to music both when they are happy or sad, and music always make their mood feel better as music can induce a positive emotion in people. Besides that, it is also found that music can help people who suffer from depression. This is proven by Yoo et al. (2020) in their research that music can help in lower a person's depression level and also help in coping challenges that

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they face. Apart from that, it is also believed that music can help in developing one's cognitive from the aspect of memory. Roden et al. (2013) found that children who involved in music class scored higher in test compared to those who did not enrolled in music class.

5.3 Conclusion

Based on the discussion on the findings of this research, several conclusions can be made. Among the four sources of self-efficacy, mastery experiences scored the highest mean, followed by vicarious experiences, verbal or social persuasion, and physiological state. This indicates that mastery experiences had the greatest influence on one's self-efficacy; the researcher found that a practice routine and past positive experiences in performance contributed the most. Second is vicarious experiences, with all the items had mean scores above 4.00. The researcher explained that students in this research improved their performance skills not only through practising but also through observational learning - they observed and learned through other music students' performances, especially those who have similarity in terms of age, gender and interest (Cherry, 2019). Next is verbal or social persuasion; the researcher discovered that compliments and affirmation received on performance skills from family members, teachers, friends or even judges in competitions can increase students' confidence level and acts as a type of motivation for when they encounter difficulties (Gillespie and Reader, 2021). Meanwhile, physiological state had the least influence in one's self-efficacy as most of the students do worry about making mistakes during performances

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as well as receiving the results. However, the researcher also discovered that most students enjoy and are happy performing with their music instruments.

5.4 Implications of the Research

The researcher divided the implications of the research into two main groups which are music teachers and students. This research can give music teachers a clearer understanding on self-efficacy and how it can affect students' music performance. Based on the diagnosis of the self-efficacy test, music teachers are able to identify the strong and weak points of self-efficacy sources among their students. Hence, they will be able to work towards enforcement in the students' weaknesses. One identified weakness in this research is that students still worry about making mistakes during their performance. In order to solve this problem, music teachers can provide more performance opportunities to their students either inside or outside the school. Meanwhile, the identified strength showed in the research is that the students are happy to receive compliments in their performance skills or achievement. All the compliments received motivated them to do better in their next performance. Hence, teachers can give more compliments to each other as it can act as a form of encouragement and motivation for each other.

From the aspect of music students, this research can give them a clearer understanding on their own self-efficacy and how it can affect their music performance. Based on the diagnosis of the self-efficacy test, music students are able to identify the

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strong and weak points of their own self-efficacy sources. Hence, they will be able to enhance their weakness and keep on working on their strength. One identified weakness in this research is that students still worry about making mistakes during their performance. In order to solve this problem, students can create opportunities to perform more in front of other people. They can either perform to their friends, family or even in a community. On the other hand, the identified strength showed in this research is that the students are happy to receive compliments in their performance skills or achievement. All the compliments received motivated them to do better in their next performance. Hence, they will work more harder in their next music performance in order to achieve compliments. Members of the ensemble can also help each other by giving compliment as it can act as a form of motivation for them to work harder and can prevent them from give up easily when facing challenges. Therefore, the implication of this research will be useful to assist teachers and students who perform on any music platform.

5.5 Recommendation for Future Study

This research had examined the music performance self-efficacy among Malaysian public secondary schools' students, from that with the most influence to those with less influence. Further research could investigate student's level of self-efficacy and comprehend the differences in terms of gender, age, the number music performance students have participated in, highest award or result received for music performance and number of hours spent practising per day.

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This research only looked into two types of ensembles, namely wind orchestra and Malay Gamelan. It will be interesting to find out the results for other ensembles such as Chinese orchestra, string orchestra, and pop orchestra, or even solo music performances.

This research was only carried out among Malaysian public secondary schools' music students. Therefore, future research can be conducted among Malaysian private secondary schools' music students and Malaysian public primary schools' music students, to look into their music performance self-efficacy.

Due to the COVID-19 pandemic, this research was only conducted online. Questionnaires were distributed and answered online by students, since most face-to-face music festivals have been postponed. The research findings would have been enriched if the researcher had the opportunity to observe the whole process of the performance (before and after performing), and then distributing the questionnaires right after the music performance. By doing this, students' feelings towards the conditions and experiences during the performance would still be new and the results obtained would be more precise.

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BORANG SOAL SELIDIK BAHASA MELAYU MUSIC PERFORMANCE SELF-EFFICACY SCALE (MPSES)

Saya Gwendolina Shirney Tan Swee Neo, pelajar Sarjana Pendidikan Muzik dari Fakulti Muzik dan Seni Persembahan, Universiti Pendidikan Sultan Idris, Tanjung Malim di bawah seliaan Dr. Colleen Wong. Saya sedang menjalankan kajian tentang keberkesanan diri dalam persembahan muzik (music performance self-efficacy) dalam kalangan pelajar-pelajar sekolah menengah.

Soal selidik ini diedarkan untuk mendapatkan maklumat tentang Keberkesanan Diri dalam persembahan muzik di kalangan pelajar Sekolah Menengah di Malaysia. Data dan maklumat yang diperoleh daripada kajian ini adalah sulit dan hanya akan digunakan untuk penyelidikan penyelidik ini sahaja.

Borang soal selidik ini terbahagi kepada 2 bahagian iaitu Bahagian A dan Bahagian B. Bahagian A ialah untuk mendapatkan maklumat demografi responden manakala Bahagian B pula ialah soalan soal selidik 'Music Performance Self-Efficacy Scale' yang diterjemahkan kepada Bahasa Melayu.

Untuk pengetahuan, penyertaan anda adalah secara sukarela. Sila baca maklumat yang berikut dengan teliti sebagai persetujuan anda untuk mengambil bahagian dalam kajian ini. Saya memperakui bahawa saya telah baca, faham, dan setuju untuk mengambil bahagian dalam kajian ini dan segala data dan maklumat yang diperoleh adalah sulit dan hanya akan digunakan untuk penyelidikan penyelidik ini sahaja. Jika anda bersetuju dan mengambil keputusan untuk ambil bahagian dalam kajian ini, sila tekan butang "NEXT" untuk teruskan. Sila ambil perhatian, walaupun anda telah bersetuju untuk ambil bahagian namun anda boleh menarik diri bila-bila masa tanpa penjelasan dan tidak akan dikenakan denda.

Jika terdapat sebarang pertanyaan atau ingin mengetahui kajian ini dengan lebih lanjut, anda boleh menghubungi saya atau penyelia saya seperti yang tertera di bawah:

Gwendolina Shirney Tan: gwentansn@gmail.com dan nombor telefon 016-8335819
DR. Colleen Wong (Supervisor):
colleen@fmsp.upsi.edu.my

Kerjasama anda didahului dengan ucapan terima kasih.

*Soal selidik ini diadaptasi dan diterjermah daripada Zelenak (2011) Music Performance Self-Efficacy Scale (MPSES).

Next

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QUESTIONNAIRE

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

The questionnaire is distributed to obtain information about music performance self-efficacy amongst Malaysian Secondary Schools' students.

Objectives of this study: To describe the music performance self-efficacy amongst students who participated in music festival.

Instruction:

1. This questionnaire consists of two parts:

Part A: Demographic Information

Part B: Music Performance Self-Efficacy Scale

2. Please answer all questions honestly as possible and return the completed questionnaires promptly.
3. Information obtain from this study is strictly confidential and will only be used for the study purpose.

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Section A: Demographic Information

Tick "✓" whichever is applicable.

1. School: _____

3. Gender: _____ Male _____ Female

4. Age: _____13 _____14 _____15 _____16 _____17 and above

5. Race: _____Malay _____Chinese _____Indian _____Other

6. Ensemble is/are you enroll in:

	Wind Orchestra
	Gamelan
	Others: _____

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Section B: Music Performance Self-Efficacy Scale

Sources of Music Performance Self-Efficacy Scale

Directions: Respond to the following statements based on your current level of musical ability, experience, and primary instrument or voice. There are no right or wrong answers. Indicate to what degree you either agree or disagree with the statement. Indicate your opinion by marking Place a tick (/) in the box of your choice. Carefully consider the number you choose.

No.	Items	1 Strongly Disagree	2 Disagree	3 Neither Disagree or Agree	4 Agree	5 Strongly Agree
Part I - (Mastery experiences) - Personal experiences of success and failure toward performance accomplishment						
1	I have had positive experiences performing music in the past.					
2	I have had positive experiences performing in large ensembles.					
3	I have had positive experiences performing solo.					
4	I have had positive experiences performing in a small ensemble.					
5	I have had positive experiences performing simple music.					
6	I have had positive experiences performing difficult music.					
7	I have overcome musical challenges through hard work and practice.					
8	I have used a practice routine to help me prepare for my performances.					
9	I practice every day to help me prepare for my performances.					
Part II - (Vicarious experiences) - Prediction of success or failure an individual makes for themselves by observing others						
10	I have improved my music performance skills by watching professional musicians, who are similar to me in some way, perform well.					
11	I have improved my music performance skills by watching other students, who are similar to me in some way, perform well.					

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12	I have used other music students as models to improve my performance skills.					
13	I have used professional musicians as models to improve my performance skills.					
14	I have compared my performance skills with those of other students who are similar in musical ability to me.					
15	I have watched other students of similar musical ability as me perform a piece of music, and then decided whether I could, or could not, perform the same piece of music.					
16	Seeing other students younger than me perform well in music performance pushes me to do better.					
Part III - (Verbal/Social persuasion) - Judgement and opinion given by others on individual's ability in music performance						
17	My friends think I am a good performer on my music instrument.					
18	Members of my family believe I perform well.					
19	My music teacher has praised me on my music performance.					
20	People have told me that my practice efforts have improved my performance skills.					
21	I have received positive feedback on music performance evaluations.					
22	I have met or exceeded other people's expectations of being a good musician for someone of my age.					
23	People have told me that I have talent in music.					
Part IV - (Physiological state) - Feeling's individuals experienced and how they interpreted it when they engaged in music performance						
24	Performing with my music instrument makes me feel good.					
25	I enjoy participating in music performances.					
26	I am learning, or have learned, to control nervousness during a performance.					
27	I do not worry about small mistakes during a performance.					

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28	I do not worry about my achievement after a performance.					
29	I have positive memories of most, or all, of my past music performances					
30	I am confident that I could deal efficiently with unexpected incident during music performances.					

*Adapted from Zelenak (2011) Music Performance Self-Efficacy Scale (MPSES).

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UNIVERSITI PENDIDIKAN SULTAN IDRIS
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SULTAN IDRIS EDUCATION UNIVERSITY

BORANG SOAL SELIDIK

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

Soal selidik ini diedarkan untuk mendapatkan maklumat mengenai keberkesanan diri dalam persembahan muzik di kalangan pelajar Sekolah Menengah di Malaysia.

Objektif kajian: Untuk mengkaji keberkesanan diri dalam persembahan muzik di kalangan pelajar yang menyertai festival muzik.

Instruction:

1. Soal selidik ini mempunyai dua bahagian:
   Bahagian A: Maklumat demografi
   Bahagian B: Music Performance Self-Efficacy Scale
2. Sila jawab semua soalan dengan jujur dan kembalikan borang soal selidik yang lengkap.
3. Maklumat yang diperoleh dari kajian ini adalah sulit dan hanya akan digunakan untuk tujuan kajian ini sahaja.

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Bahagian A: Maklumat Demografik

Tanda "✓" mana yang berkenaan.

1. Sekolah: _____

3. Jantina: _____ Lelaki _____ Perempuan

4. Umur: _____13 _____14 _____15 _____16 _____17 dan ke atas

5. Bangsa: _____Melayu _____Cina _____India _____Lain-lain

6. Ensemble yang anda pernah sertai (boleh lebih dari satu):

☐	Orkestra Wind
☐	Gamelan
☐	Lain-lain: _____

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Bahagian B: Skala Keberkesanan Diri Dalam Persembahan Muzik

Sumber Skala Keberkesanan Diri Dalam Persembahan Muzik

Arahan: Berikan respon kepada semua kenyataan di bawah berdasarkan kebolehan muzik, pengalaman dan instrumen atau suara utama anda. Tiada jawapan yang salah atau betul. Nyatakan tahap anda bersetuju atau tidak bersetuju dengan kenyataan-kenyataan di bawah. Nyatakan pendapat anda dengan menandakan (/) di kotak pilihan anda. Pilih nombor anda dengan teliti.

No.	Perkara	1	2	3	4	5
		Sangat Tidak Bersetuju	Tidak Bersetuju	Neutral	Setuju	Sangat Bersetuju
Bahagian 1 - Pengalaman Penguasaan – (Pengalaman peribadi yang berjaya atau gagal ke arah pencapaian persembahan)						
1	Saya mempunyai pengalaman positif sewaktu membuat persembahan muzik sebelum ini.					
2	Saya mempunyai pengalaman positif sewaktu membuat persembahan di dalam kumpulan besar.					
3	Saya mempunyai pengalaman positif sewaktu membuat persembahan solo.					
4	Saya mempunyai pengalaman positif sewaktu membuat persembahan dalam kumpulan kecil.					
5	Saya mempunyai pengalaman positif sewaktu membuat persembahan muzik yang ringkas.					
6	Saya mempunyai pengalaman positif sewaktu membuat persembahan muzik yang sukar.					
7	Saya pernah mengatasi cabaran muzik dengan kerja keras dan latihan.					
8	Saya menggunakan rutin latihan untuk membantu saya dengan persediaan persembahan.					
9	Saya berlatih setiap hari untuk membantu saya bersedia untuk membuat persembahan.					

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Bahagian II - Pengalaman Imaginasi – (Ramalan kejayaan atau kegagalan yang dibuat oleh individu selepas pemerhatian ke atas individu lain)						
10	Memperbaiki kemahiran persembahan muzik saya dengan menonton pemuzik profesional, yang sedikit sebanyak seperti saya, membuat persembahan dengan baik.					
11	Memperbaiki kemahiran persembahan muzik saya dengan menonton pelajar-pelajar lain, yang sedikit sebanyak seperti saya, membuat persembahan yang baik.					
12	Saya menjadikan pelajar-pelajar muzik lain sebagai contoh untuk memperbaiki kemahiran persembahan saya.					
13	Saya menjadikan pemuzik profesional sebagai contoh untuk memperbaiki kemahiran persembahan saya.					
14	Membandingkan kemahiran persembahan saya dengan pelajar-pelajar yang mempunyai kebolehan muzik seperti saya.					
15	Menonton pelajar-pelajar yang mempunyai kebolehan muzik seperti saya membuat persembahan muzik dan berfikir sama ada saya boleh membuat persembahan yang sama.					
16	Menonton pelajar-pelajar yang lebih muda membuat persembahan yang baik memberikan saya semangat untuk membuat persembahan yang lebih baik.					
Bahagian III - Pujukan Lisan / Sosial – (Pendapat dan pertimbangan orang lain kepada kebolehan individu dalam persembahan muzik)						
17	Rakan-rakan saya berasa bahawa saya seorang pemain instrumen muzik yang bagus.					
18	Ahli keluarga saya berasa bahawa saya membuat persembahan yang baik.					
19	Guru muzik saya pernah memuji persembahan muzik saya.					

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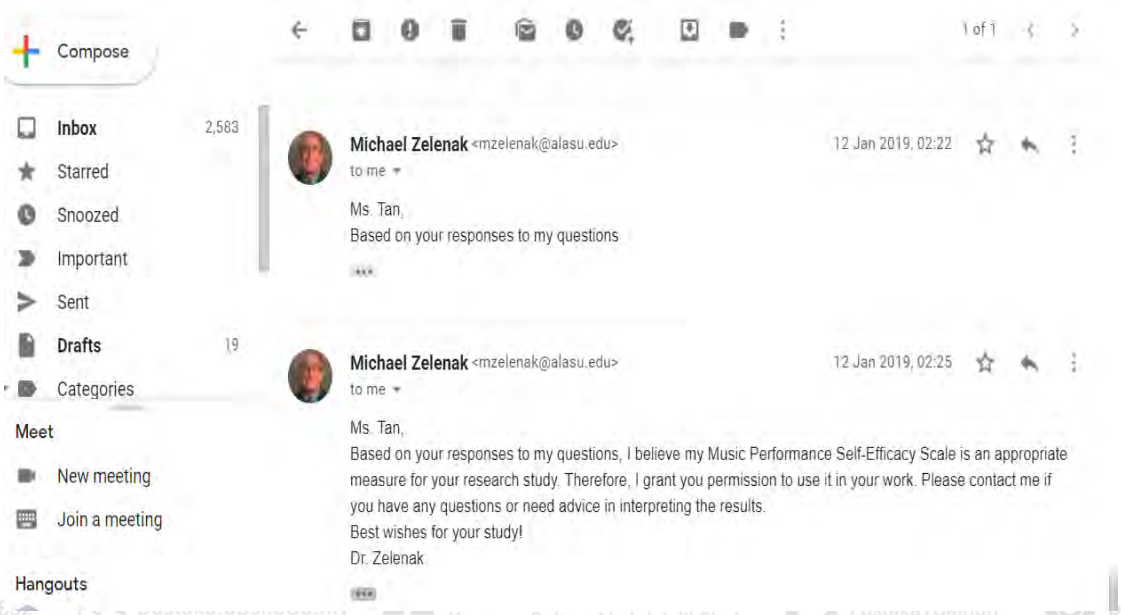
20	Saya pernah diberitahu bahawa usaha latihan saya telah memperbaiki kemahiran persembahan saya.					
21	Saya telah menerima maklum balas yang positif dalam penilaian persembahan mzik saya.					
22	Saya telah memenuhi atau melangkaui jangkaan orang lain dalam menjadi pemuzik yang bagus untuk usia saya.					
23	Saya pernah diberitahu bahawa saya mempunyai bakat dalam muzik.					
Bahagian IV - Keadaan Fisiologi – (Perasaan dialami individu dan cara ia ditafsirkan sewaktu membuat persembahan muzik)						
24	Membuat persembahan dengan intrumen muzik membuat saya gembira.					
25	Saya gembira sewaktu mengambil bahagian dalam persembahan muzik.					
26	Saya sedang belajar, atau telah belajar, cara mengatasi perasaan gemuruh sewaktu membuat persembahan.					
27	Saya tidak risau jika saya melakukan sebarang kesalahan kecil sewaktu membuat persembahan.					
28	Tdak risau dengan pencapaian saya selepas persembahan saya.					
29	Saya mempunyai memori yang semuanya, atau sebahagiannya, positif dalam persembahan muzik saya sebelum ini.					
30	Saya yakin saya boleh mengatasi insiden tidak diduga dengan efisyen sewaktu persembahan muzik.					

*Diadaptasi daripada Zelenak (2011) Music Performance Self-Efficacy Scale (MPSES).

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APPENDIX C



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KEMENTERIAN PENDIDIKAN MALAYSIA
BAHAGIAN PERANCANGAN DAN PENYELIDIKAN DASAR PENDIDIKAN
ARAS 1-4, BLOK E8
KOMPLEKS KERAJAAN PARCEL E
PUSAT PENTADBIRAN KERAJAAN PERSEKUTUAN
62604 PUTRAJAYA

TEL : 0388846591
FAKS : 0388846579

Ruj. Kami : KPM.600-3/2/3-eras(7309)
Tarikh : 22 Mei 2020

GWENDOLINA SHIRNEY TAN SWEE NEO
NO. KP : 930103125422

SMJK LOK YUK KUDAT
89058 KUDAT
SABAH

Tuan,

KELULUSAN BERSYARAT UNTUK MENJALANKAN KAJIAN :
A STUDY OF MUSIC PERFORMANCE SELF-EFFICACY AMONGST STUDENTS WHO PARTICIPATED IN MUSIC FESTIVALS

Perkara di atas adalah dirujuk.

2. Sukacita dimaklumkan bahawa permohonan tuan untuk menjalankan kajian seperti di bawah telah diluluskan dengan syarat :

" PENGUTIPAN DATA TIDAK BOLEH MELIBATKAN MURID KELAS PEPERIKSAAN (UPSR, PT3 DAN SPM). "

3. Kelulusan adalah berdasarkan kepada kertas cadangan penyelidikan dan instrumen kajian yang dikemukakan oleh tuan kepada bahagian ini. Walau bagaimanapun kelulusan ini bergantung kepada kebenaran Jabatan Pendidikan Negeri dan Pengetua / Guru Besar yang berkenaan.

4. Surat kelulusan ini sah digunakan bermula dari **1 Jun 2020** hingga **27 November 2020**

5. Tuan dikehendaki menyerahkan senaskhah laporan akhir kajian dalam bentuk *hardcopy* bersama salinan *softcopy* berformat pdf dalam CD kepada Bahagian ini.Tuan juga diingatkan supaya mendapat kebenaran terlebih dahulu daripada Bahagian ini sekiranya setiahagian atau sepenuhnya dapatan kajian tersebut hendak diterbitkan di mana-mana forum seminar atau diumumkan kepada media massa.

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Sekian untuk makluman dan tindakan tuan selanjutnya. Terima kasih.

"BERKHIDMAT UNTUK NEGARA"

Saya yang menjalankan amanah,

Ketua Penolong Pengarah Kanan
Sektor Penyelidikan dan Penilaian Dasar
b.p. Pengarah
Bahagian Perancangan dan Penyelidikan Dasar Pendidikan
Kementerian Pendidikan Malaysia

salinan kepada:-

JABATAN PENDIDIKAN JOHOR
JABATAN PENDIDIKAN KEDAH
JABATAN PENDIDIKAN KELANTAN
JABATAN PENDIDIKAN PULAU PINANG
JABATAN PENDIDIKAN PERAK
JABATAN PENDIDIKAN SELANGOR
JABATAN PENDIDIKAN WILAYAH PERSEKUTUAN PUTRAJAYA

" SURAT INI DIJANA OLEH KOMPUTER DAN TIADA TANDATANGAN DIPERLUKAN "

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APPENDIX E

KEMENTERIAN PENDIDIKAN MALAYSIA
JABATAN PENDIDIKAN NEGERI KEDAH
KOMPLEKS PENDIDIKAN, JALAN STADIUM
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Tarikh : 29 Jun 2020

GWENDOLINA SHIRNEY TAN SWEE NEO
K/P: 930103125422

Tuan / Puan,

Kebenaran Untuk Menjalankan Kajian / Penyelidikan Di Sekolah-sekolah Di Negeri Kedah

Saya dengan hormatnya diarah merujuk kepada perkara tersebut di atas.

2. Dimaklumkan bahawa permohonan tuan / puan untuk menjalankan penyelidikan yang bertajuk **" A Study Of Music Performance Self-Effcacy Amongst Students Who Participated In Music Festivals."** telah ***diluluskan***.

3. Kelulusan ini adalah berdasarkan kepada apa yang terkandung di dalam cadangan penyelidikan yang tuan / puan kemukakan ke Kementerian Pendidikan Malaysia. Tuan / puan dikehendaki mengemukakan senaskah laporan akhir kajian setelah selesai kelak dan diingatkan supaya mendapat kebenaran terlebih dahulu daripada Jabatan ini sekiranya sebahagian atau sepenuhnya dapatan kajian tersebut hendak dibentangkan di mana-mana forum, seminar atau diumumkan kepada media.

4. Kebenaran ini adalah tertakluk kepada persetujuan Pengetua / Guru Besar sekolah berkenaan dan adalah **sah 1 Jun 2020 sehingga 27 November 2020** sahaja.

Sekian, terima kasih.

05-45068 ptbupsi

"BERKHIDMAT UNTUK NEGARA"
"PENDIDIKAN CEMERLANG KEDAH TERBILANG"

Saya yang menjalankan amanah,

(MD TAJUDIN BIN HAJI MORAD, BCK.)
Penolong Pendaftar Institusi Pendidikan Dan Guru
Jabatan Pendidikan Negeri Kedah
b.p. Ketua Pendaftar Institusi Pendidikan Dan Guru
Kementerian Pendidikan Malaysia

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