

BMPF7326

MODULE 3 PRESENTATION



MUSICIANSHIP TRAINING EFFECTS ON AUSTRALIAN MUSICAL THEATRE TERTIARY STUDENTS:

**Self-efficacy in the areas of repertoire
learning and performing**

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CONTEXT & JUSTIFICATION

- Self-efficacy (SE) impact on music repertoire learning & performance
- Musicianship training (music literacy and aural skills) in Music Theatre (MT) tertiary education

SELF-EFFICACY (BANDURA, 1977; 1997)

- **The belief in one's ability to successfully execute a specific task to produce a desired outcome** (Bandura, 1997)

Central to:

- **Confidence**
- **Perseverance**
- **Goal-setting**
- **Emotional Regulation**
- **Quality and success of performance**

(Bandura, 1997; Zimmerman, 2000; McCormick & McPherson, 2003; Ritchie & Williamon, 2010; 2012)

SE underpins three core components of Self-Regulated Learning (SRL) model

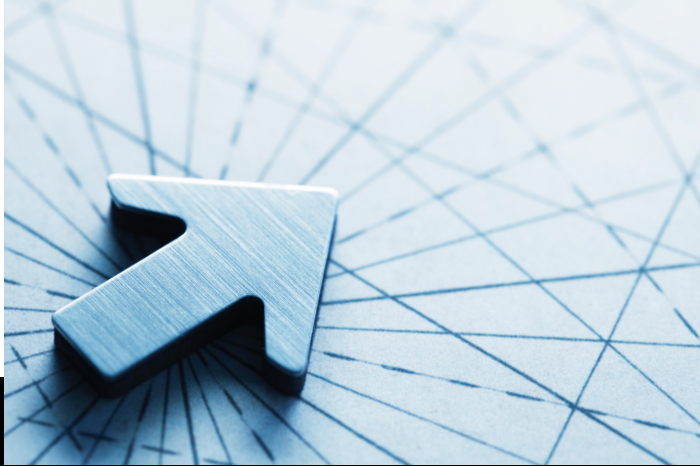
(Zimmerman & Schunk, 2008)

- **Motivation**
- **Independence**
- **Efficiency**

FOUR PRIMARY SOURCES OF SE

(BANDURA, 1997, PP. 79-113)

- **Mastery Experience (Performance Accomplishments)**
SE is based on direct evidence of capability. Personal success in executing a task strengthens SE.
- **Vicarious Experiences (Social Modelling)**
Observing others (especially peers) succeed at a task can strengthen one's belief in their own ability to achieve similar outcomes.
- **Verbal Persuasion**
Encouragement or constructive feedback (particularly from mentors and peers), can boost an individual's belief in their capabilities, motivation, and perseverance toward succeeding.
- **Physiological and Emotional States**
Physical and emotional arousal affects SE beliefs. A positive mood may enhance SE, whilst fatigue or stress might reduce it, affecting performance

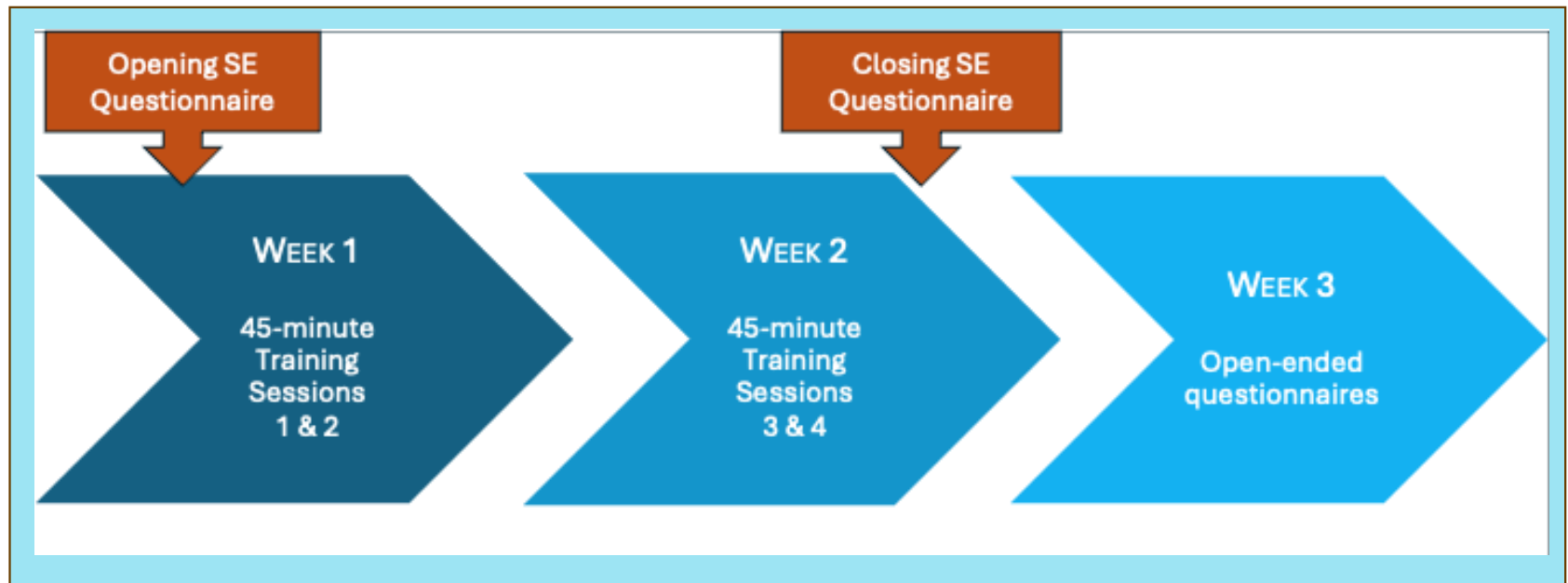


AIMS & OBJECTIVES

- **Add research-based insight to the discussion surrounding the importance of musicianship training within tertiary MT curricula**
- **Basis for further study, potential to inform future standardisation of musicianship syllabi**

METHODOLOGY & METHODS

Process of Data Collection



PARTICIPANTS

- Students from Patrick School of the Arts (PSA)
- Non-probability convenience sample, 6 completing the study
- Eligibility: no prior musicianship training
- No participants from my own teaching cohort
 - towards mitigating Insider Researcher effects of perceived favouritism, existing teacher-student power dynamics on participant responses (Lewis & Quinnell, 2024).

DATA ANALYSIS, FINDINGS & DISCUSSION

1. Statistical analysis of SE score data

Questionnaires:

SEML: “Self-efficacy for Musical Learning”
SEMP: “Self-efficacy for Musical Performing”
(Ritchie & Williamon, 2010)

PRTQ and POTQ scores

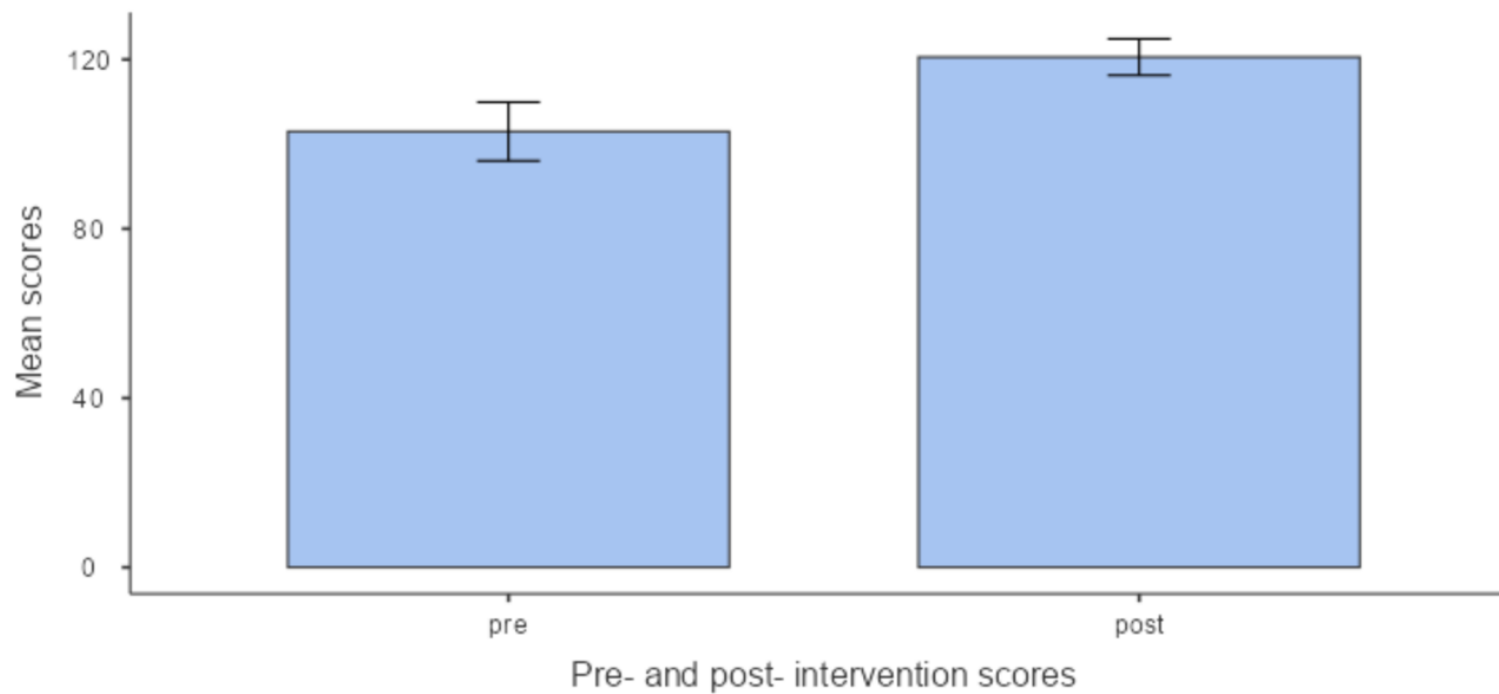
	Year level	Pre-training Scores (PRTQ)			Post-training Scores (POTQ)		
		SEML (/77)	SEMP (/63)	Combined (/140)	SEML (/77)	SEMP (/63)	Combined (/140)
MT1	1 st yr	50	44	94	69	53	122
MT2	1 st yr	66	60	126	77	62	139
MT3	1 st yr	44	36	80	63.5	46	109.5
MT4	2 nd yr	55	48	103	66	56	122
MT5	2 nd yr	61	58	119	58	53	111
MT6	3 rd yr	46	50	96	63	57	120

Median of two adjacent numbers chosen to provide balanced representation of participant's indicated range (Joshi et al., 2015)

Missed answering Q5

DATA ANALYSIS, FINDINGS & DISCUSSION

PRTQ and POTQ Mean Scores





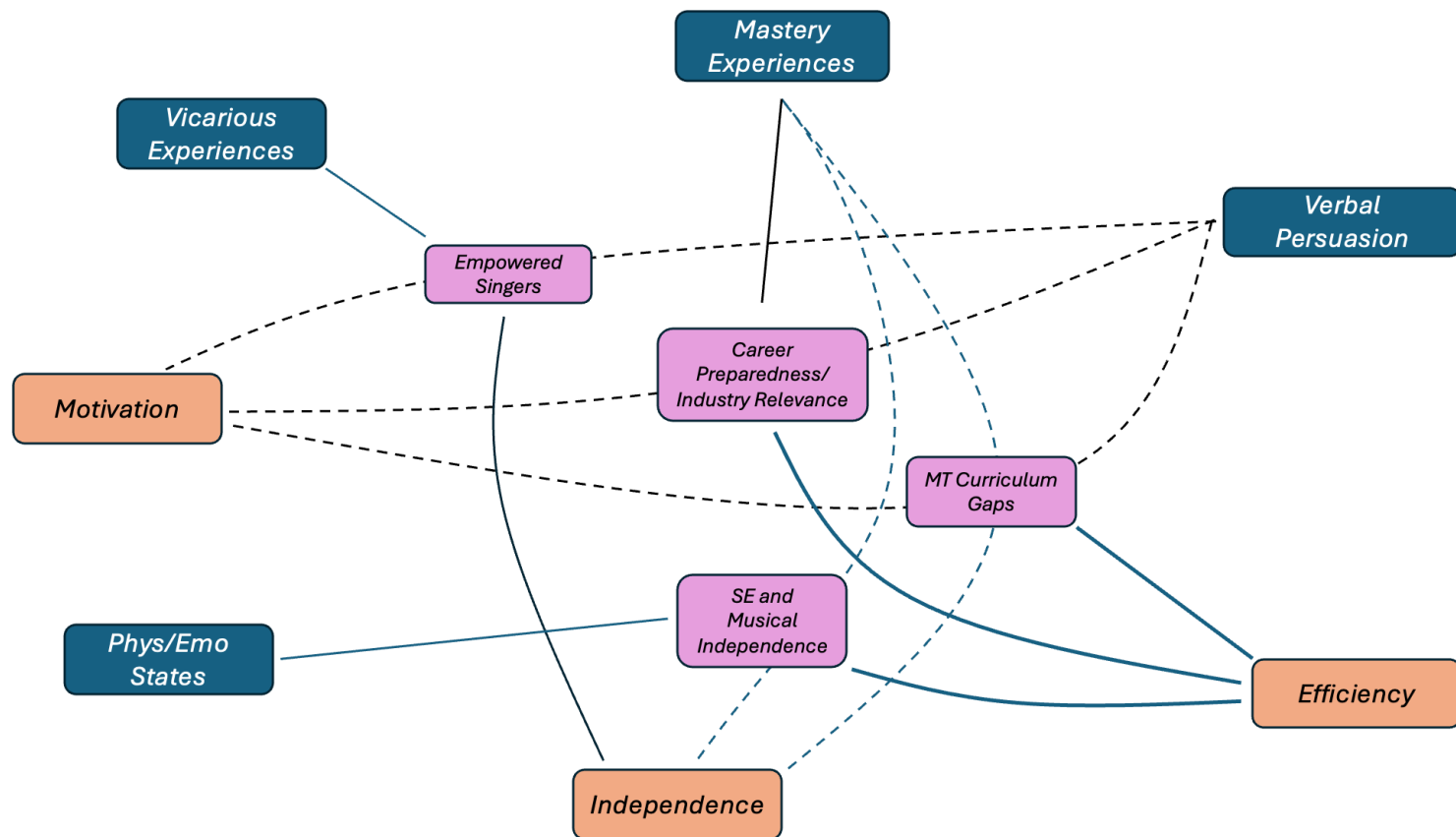
DATA ANALYSIS, FINDINGS & DISCUSSION

2. Open-Ended Questionnaire Data

Open-ended Questions

1. What are some of the factors that affect your confidence when faced with learning new repertoire?
2. How do you feel the information presented in the training sessions has affected your understanding of how to read and interpret music?
3. What kind of value do you personally think musicianship training (music theory and aural training) brings to a Musical Theatre (MT) performer?
4. In what ways do you think that musicianship training should or should not be included in tertiary MT education?
5. In what ways do you feel your tertiary teachers could better support you to better understand your music?

THEMATIC MAP



1. EMPOWERED SINGERS

“[...] it didn't even occur to me to, like, do a note bash myself with the melody because I thought 'oh, singers aren't supposed to do that.' [...] after three classes and watching other people it's like, oh singers can learn how to read music.” (MT5)

- Shift to perceiving musicianship skills as both relevant and achievable
- = higher motivation to continue learning
- Task-specific SE is important driver of performance achievement (McPherson & McCormick, 2006)



2. SE AND MUSICAL INDEPENDENCE

“I have not been previously confident enough in my abilities to be able to learn the song completely with sheet music as my only resource [...]

Getting even this baseline understanding has allowed me to have a greater understanding of music, and I will be able to continue this learning on my own.” (MT4)

- Post-intervention, respondents felt more confident and autonomous
 - Exemplifies Mastery Experience contributing to SE (Bandura, 1997)
 - Supported independence and motivation to engage more confidently in self-directed learning (Zimmerman, 2010)
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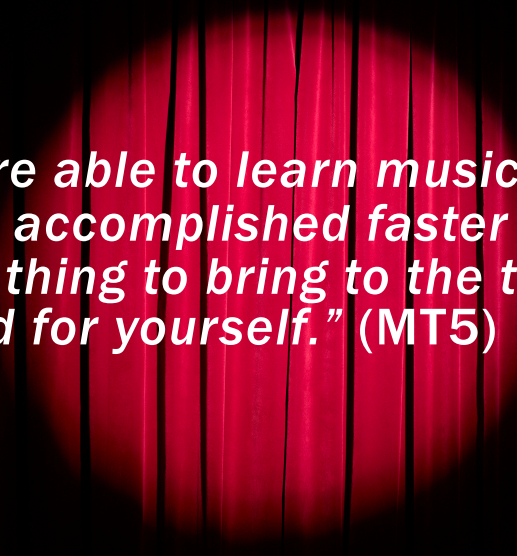
3. MT CURRICULUM GAPS

“(Teachers) don’t talk about how to understand music” (MT5)

- SE building is hindered without structured Mastery Experience and Verbal Persuasion opportunities
- SE is strongly influenced by structured learning environments (Ritchie & Williamon, 2010)



4. CAREER PREPAREDNESS/INDUSTRY RELEVANCE



“People are able to learn music faster [...] things are accomplished faster [...] it’s a cool thing to bring to the table for others and for yourself.” (MT5)

- Improved rehearsal efficiency
- Improved ensemble cohesion and performance
- Employability
- Able to contribute meaningfully to rehearsal
- SE as a social construct gleaned from perceived value within collective context (Bandura, 2002)



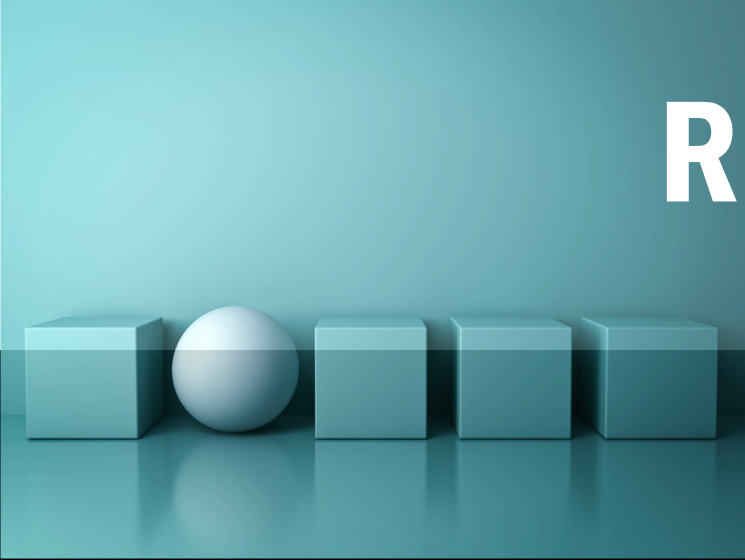
LIMITATIONS

- Limited qualitative data
- Potential need to mitigate effect of pre-existing relationships
- Need for more integrated qualitative data collection

CONCLUSION AND RECOMMENDATIONS



- Data suggests brief musicianship training may significantly influence student SE and SRL behaviours in the areas of music learning and performing.
 - Musicianship training not only builds technical literacy (mastery) and SE, but can reduce anxiety and foster autonomy.
- More prioritisation of musicianship training within tertiary MT programs
 - Training that incorporates progressive, scaffolded mastery tasks alongside peer-modelled tasks
 - Instructors should consistently link theory to real-world applications



REFLECTION

- Mixed-methods approach too ambitious for scope of the project
- Achieved Individual Learning Outcomes:
 - Excel
 - Jamovi
 - Qualitative Thematic Analysis
- Intention to continue exploring the intersection of SE with learning and performing vocal repertoire

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