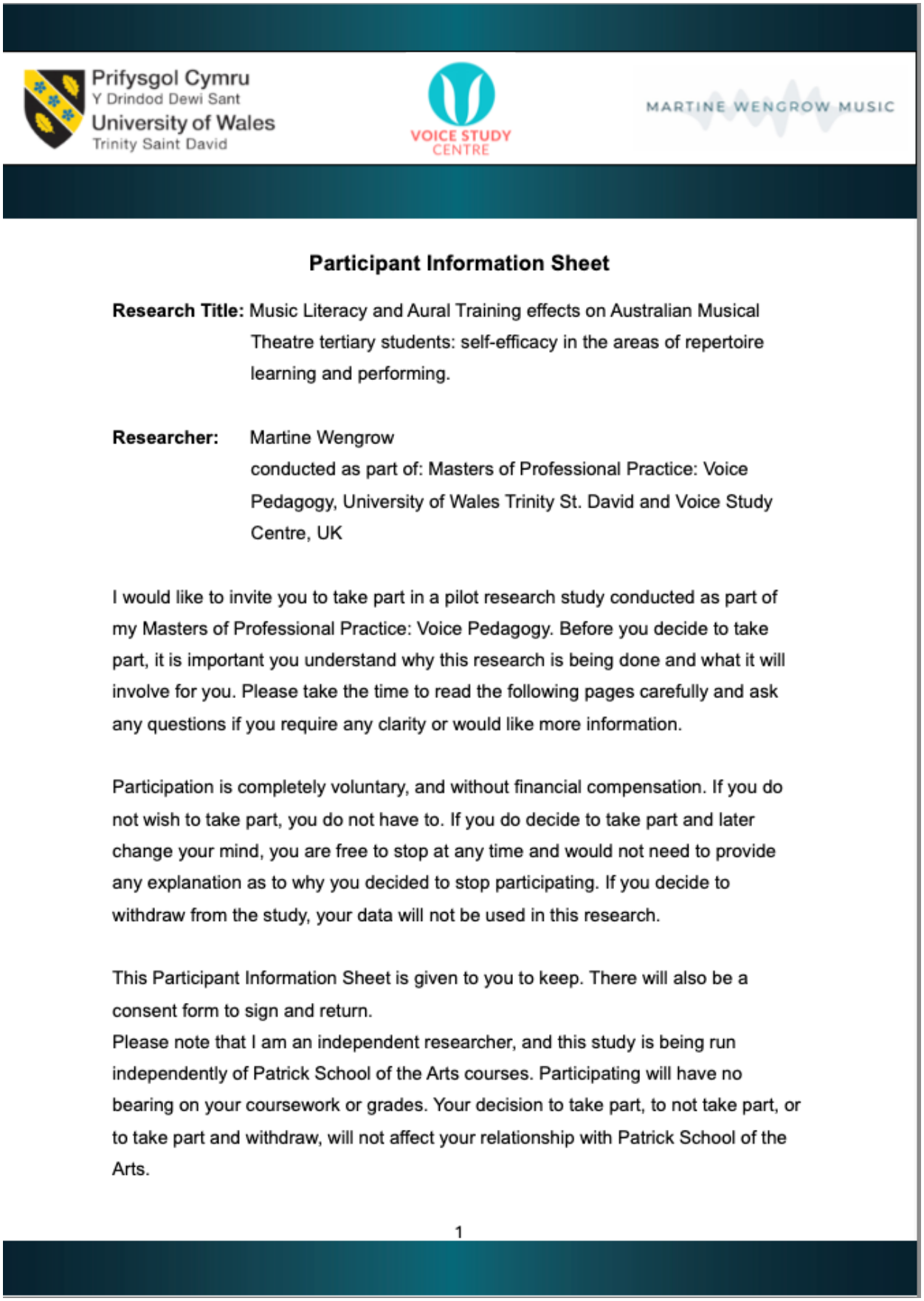
# Appendix

## APPENDIX A

Participant Information Sheet and Consent Forms



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

### Participant Information Sheet

**Research Title:** Music Literacy and Aural Training effects on Australian Musical Theatre tertiary students: self-efficacy in the areas of repertoire learning and performing.

**Researcher:** Martine Wengrow
conducted as part of: Masters of Professional Practice: Voice Pedagogy, University of Wales Trinity St. David and Voice Study Centre, UK

I would like to invite you to take part in a pilot research study conducted as part of my Masters of Professional Practice: Voice Pedagogy. Before you decide to take part, it is important you understand why this research is being done and what it will involve for you. Please take the time to read the following pages carefully and ask any questions if you require any clarity or would like more information.

Participation is completely voluntary, and without financial compensation. If you do not wish to take part, you do not have to. If you do decide to take part and later change your mind, you are free to stop at any time and would not need to provide any explanation as to why you decided to stop participating. If you decide to withdraw from the study, your data will not be used in this research.

This Participant Information Sheet is given to you to keep. There will also be a consent form to sign and return.
Please note that I am an independent researcher, and this study is being run independently of Patrick School of the Arts courses. Participating will have no bearing on your coursework or grades. Your decision to take part, to not take part, or to take part and withdraw, will not affect your relationship with Patrick School of the Arts.

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**Who am I and what is my research study about?**

My name is Martine Wengrow, I am a Melbourne-based voice teacher, lecturer and vocal coach specialising in contemporary voice and musical theatre training. I also work as a repetiteur, orchestra member, and musical director for professional musical theatre productions around Australia, and as an arranger and orchestrator for television and the stage.

I am undertaking this study as part of my Masters degree.

I am interested in the contributors to MT students' self-efficacy: the belief in your own ability to successfully perform specific tasks in order to produce your desired outcomes. I aim to investigate whether building music literacy and aural skills (musicianship training) affects self-efficacy in tertiary-level Musical Theatre (MT) students, specifically in the areas of learning, preparing and performing new repertoire. I also aim to learn about student views on the value of musicianship training in their education and future careers.

**What will taking part involve?**

This data collection period will take place over the period between May 19th – June 13th.

The study will take place over 5 x 45-minute sessions over the course of three weeks, onsite at Patrick School of the Arts:

- In the first session, participants will be asked to fill in a questionnaire about their feelings toward specific MT-related repertoire learning and performance.
- Participants will then undertake 4 x 45-minute training sessions over the course of two weeks with Martine, building fundamental music literacy and aural skills specific to MT contexts and music. These sessions will include reading, writing, clapping and singing.
- At the conclusion of the training in the final session, participants will be asked to fill in another questionnaire about their feelings after having done the training course.
- Based on the questionnaire results, a selection of participants will be invited to attend a one-on-one interview that will explore their views and feelings in greater detail. These interviews will be video-recorded and transcribed.
- A group de-brief session will be offered at the conclusion of the research.

**Important Dates**

It is important for the reliability and validity of the study that participants attend all 4 scheduled questionnaire and/or training sessions. Please consider whether this commitment suits you.
Interviews will be scheduled on a one-on-one basis, and not all participants will be contacted for this phase of the study.

Please see the dates below for questionnaire and training sessions:

**PHASE 1: Questionnaires and Training – All Participants**

| Date | Time | Activity | Location |
|---|---|---|---|
| Monday 19th May | 4:30 – 5:15 pm | Questionnaire 1 and Training 1 | Studio 8 (PSA) |
| Wednesday 21st May | 4:30 – 5:15 pm | Training 2 | Studio 6, Upstairs (PSA) |
| Monday 26th May | 4:30 – 5:15 pm | Training 3 | Studio 8 (PSA) |
| Wednesday 28th May | 4:30 – 5:15 pm | Training 4 and Questionnaire 2 | Studio 6, Upstairs (PSA) |

**What does training include?**

The training sessions are designed to include fundamentals of Music Theory and Aural Skills specifically developed and targeted toward musical theatre requirements and skills.

All materials will be provided, just bring yourself!

**PHASE 2: One-on-one Interviews – Selected Participants**

Between May 29th – June 13th
Spoken interviews will explore participants' views and feelings in greater detail, and will also be run at PSA.
These interviews will be video-recorded and transcribed.
Interviews will be scheduled individually with a selection of participants and will run approximately 30 mins.

**Why have you been invited to take part?**

Participants are all genders, whose primary language is English, and are aged between 18-25 years. There will be a maximum of 20 participants selected for this study.

Participants have been selected from the current Musical Theatre stream 1st, 2nd and 3rd year cohorts at Patrick School of the Arts, as well as tertiary-level private students of Martine, who aspire to work in professional MT settings.

Participants will have a mix of either zero or very little experience learning music theory or aural training skills.

**What are the risks and benefits of taking part?**

This study has ethical approval from the University of Wales Trinity St. David Research Ethics Committee.

The results of this pilot study may form a basis for future study delving deeper into tertiary MT student attitudes about musicianship training and other elements that contribute to self-efficacy, with the potential to inform future development of tertiary MT musicianship curriculum.

The musicianship training course portion of the study will be conducted in a class-like setting, with the subject matter intended as educational and nonconfrontational. Participants will not be required to perform, and any material used as examples will not require any solo demonstration.

Questionnaire and interview questions will be centred around your feelings and opinions about musicianship training, and any emotional risk to participants has been deemed low. However, in the case of any distress arising, participants will have access to a quiet space or private conversation with the researcher who is qualified in Mental Health First Aid. In the case of significant distress, participants will be referred to the Support Act Wellbeing Helpline (ph: **1800 959 500**), which is a free, confidential phone counselling service specifically for people working in the creative industries and performing arts. If individuals are at risk of harm, further discussion will be engaged in before reporting to required authorities.

**Confidentiality and Data Protection**

Only personal data necessary for the study will be collected, and all personal information and any data collected will remain confidential.

Data will be anonymised for reporting purposes, and all personal information will be redacted on all forms on the final submission paper. All information will be presented in way that cannot identify you, except with expressed written permission from the participant.

Interview recordings will be transcribed and analysed and then recordings deleted.

This research paper is not intended for publication or public presentation, however data from this study may be used in future research as part of my Masters Degree. Consent for this use of data is detailed on the Consent Form.

Data will be accessed only by the researcher and Voice Study Research Supervisors Louisa Morgan and Dr. David Cane.

Participants retain the right to access, amend or delete any personal information given at any time during or after the study.

All data will be collected and stored in accordance with the Australian Data Protection Laws (Privacy Act, 1988). Data will be stored in encrypted cloud storage and password-protected hard drive until the completion of my Masters Degree (proposed 2027), and then destroyed.

**Can I hear about the results of the study and read the paper?**

Yes! You can request a copy of the final submission paper as well as any details you're interested in via email:
martinewengrowmusic@gmail.com

**Who can I contact if I have questions or concerns about the study?**

If you have any questions or concerns before, during, or after the study please contact the researcher Martine Wengrow via email at
martinewengrowmusic@gmail.com

**Thank you for considering taking part in my research study!**

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

## Participant Consent Form

**Research Title:** Music Literacy and Aural Training effects on Australian Musical Theatre tertiary students: self-efficacy in the areas of repertoire learning and performing.

**Researcher:** Martine Wengrow
conducted as part of: Masters of Professional Practice: Voice Pedagogy, University of Wales Trinity St. David and Voice Study Centre, UK

Consent to take part in research

- I..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves filling in questionnaires, undertaking a 4-session training course, and potentially a one-on-one interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.

- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in Martine Wengrow's research paper conducted as part of Masters of Professional Practice: Voice Pedagogy.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms, all written and transcribed data, and original audio recordings will be retained in encrypted cloud storage and password-protected hard drive accessed by the researcher and research supervisors Louisa Morgan and Dr. David Cane, and deleted at the completion of the researcher's Masters degree in 2027.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Martine Wengrow BMus(Hons) Composition
Masters Student
University of Wales Trinity St. David
Voice Study Centre, UK
martinewengrowmusic@gmail.com

Supervisor:
Louisa Morgan MA Voice Pedagogy, BA (Hons) English and Literature Studies, Dip. Acting with Directing
Spoken Voice Lead – Voice Study Centre, UK
Louisa@voicestudycentre.com

*Signature of research participant*

_____ _____
Signature of participant Date

*Signature of researcher*
I believe the participant is giving informed consent to participate in this study

_____ _____
Signature of researcher Date

**APPENDIX B**

Original tools: musical SE questionnaires (SEML and SEMP) by Ritchie & Williamon, 2010

*Attitudes toward specific musical performance activities I [i.e. self-efficacy for musical learning]*

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

| | |
|---|---|
| Music played: | Estimated size of audience: |
| Location: | |

| | *Very poorly* | | | | | | *Excellently* |
|---|---|---|---|---|---|---|---|
| Rate how well the above performance went: | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.). Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can successfully learn the music for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance when I should. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. If I cannot play the music for this performance at first, I will keep practising until I can. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. I am likely to give up preparing for this performance before completing it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. When I have something unpleasant to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. When first playing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. The prospect of failure in this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 10. I am likely to give up on working toward this performance easily. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. I am not capable of dealing with most problems that may come up when working toward this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

### *Attitudes toward specific musical performance activities 2 [i.e. self-efficacy for musical performing]*

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

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. I have set important goals to attain during this performance, but I cannot achieve them. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. If something unexpected happens during the performance, I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. I feel insecure about my playing for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. I am likely to give up easily during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *The prospect of failure for this performance makes me work harder. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| *I am a self-reliant musician with regard to this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

* Items removed from the original version (see 'Internal Reliability' above), which do not appear in the final self-efficacy for musical performing questionnaire.

## APPENDIX C

MT- adapted SE questionnaires delivered at the beginning and conclusion of training:

**NAME:**_____ **PSA Year Level:**_____ **Date:**_____

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MARTINE WENGROW MUSIC

### Pre-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: | Estimated size of audience: |
| Location: | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. I am likely to give up preparing for this performance before completing it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 10. I am likely to give up on working toward this performance easily. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. I feel insecure about my singing for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. I am likely to give up easily during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**APPENDIX D**

Open-ended questionnaire delivered post-training




## Interview Questions

**Research Title:** Music Literacy and Aural Training effects on Australian Musical Theatre tertiary students: self-efficacy in the areas of repertoire learning and performing.

**Researcher:** Martine Wengrow
conducted as part of: Masters of Professional Practice: Voice Pedagogy, University of Wales Trinity St. David and Voice Study Centre, UK

I'd like to now ask you **five** questions about your beliefs and opinions about musicianship training to gain a deeper understanding beyond the Questionnaires we filled in during training.
Feel free to write or say as much as you like for each question.

**How can I answer the questions?**

- **Writing a response:** Please make sure to write each question out in full and then write your answer below it (so I can see what you're answering!)
  Please type a response rather than hand-writing.

- **Audio recording/video recording yourself:** Please make sure to say the question out loud before answering (so I know which question your answer is for!)
  Martine will transcribe your recordings and send the words to you for checking to make sure she's captured exactly what you said and what you meant.
  Please sign off on this transcription as soon as possible after receiving it!

**Please return your written/audio/video response by Monday 2nd June**
Please see the questions on the next page:

**QUESTIONS (please answer all!):**

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?**

**Please return your written/audio/video response by Mon 2nd June**

**What happens next?**

Martine will transcribe your responses (if provided audio/video) and send the words to you for checking – to make sure she has captured exactly what you said, and what you wanted to say/meant.

Please sign off on these transcriptions as soon as you can.

**Can I hear about the results of the study and read the paper?**

Yes! You can request a copy of the final submission paper as well as any details you're interested in via email:

martinewengrowmusic@gmail.com

**Who can I contact if I have questions or concerns about the study?**

If you have any questions or concerns during or after the study please contact the researcher Martine Wengrow via email at martinewengrowmusic@gmail.com

**Thank you for taking part in my research study!**

**APPENDIX E:** Completed Pre- and Post- Training Questionnaires (names redacted)

**Pre-Training Questionnaires:**

**MT1:**

NAME: [redacted] PSA Year Level: One Date: 14.5.25

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## Pre-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Legally Blonde Serious | Estimated size of audience: 20+ |
| Location: Theatrical Theatre Company | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

RC = Reverse Coded

| | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 3 |
| RC | 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 3 |
| | 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| RC | 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| RC | 5. I am likely to give up preparing for this performance before completing it. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| | 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| | 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 3 |
| RC | 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| | 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| RC | 10. I am likely to give up on working toward this performance easily. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| RC | 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| | | | | | | | | **Total** | **50/77** |

1

**Attitudes toward specific musical theatre performance activities 2:**

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

| | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 5 |
| RC | 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| RC | 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| RC | 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| | 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| RC | 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 3 |
| RC | 7. I feel insecure about my singing for this performance. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 2 |
| RC | 8. I am likely to give up easily during the performance. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| | | | | | | | | **Total** | **44/63** |

**MT2:**

NAME: [redacted] PSA Year Level: 1st year Date: 19/05/25

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## Pre-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: The girl that I Marry | Estimated size of audience: 15 |
| Location: Audition prep class | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| RC = Reverse Coded | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 5 |
| RC | 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | (1) | ~~2~~ | 3 | 4 | 5 | 6 | 7 | 7 |
| | 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| RC | 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | (1) | ~~2~~ | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 5. I am likely to give up preparing for this performance before completing it. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | (7) | 7 |
| | 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 5 |
| RC | 8. When first singing the music for this performance, I soon give up if I am not initially successful. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| RC | 10. I am likely to give up on working toward this performance easily. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 2 |
| | | | | | | | | **Total** | **66/77** |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | (7) | 7 |
| RC | 2. I have set important goals to attain during this performance, but I cannot achieve them | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| RC | 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| RC | 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 7. I feel insecure about my singing for this performance. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 8. I am likely to give up easily during the performance. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | (7) | 7 |
| | | | | | | | | **Total** | **60/63** |

**MT3:**

NAME: [redacted] PSA Year Level: 13+ Date: 19/5/25

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

tel:31%204%205%206%207%20123

## Pre-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: audition class | Estimated size of audience: 15 |
| Location: PBA | Song: No buisness like snow buisness |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

RC = Reverse Coded

| | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 3 |
| RC | 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 3 |
| | 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 2 |
| RC | 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 6 |
| RC | 5. I am likely to give up preparing for this performance before completing it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 6 |
| | 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 2 |
| | 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1 |
| RC | 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 6 |
| | 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 6 |
| RC | 10. I am likely to give up on working toward this performance easily. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 6 |
| RC | 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 3 |
| | | | | | | | | **Total** | **44/77** |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 5 |
| RC | 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 4 |
| RC | 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 2 |
| RC | 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 6 |
| | 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 3 |
| RC | 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 3 |
| RC | 7. I feel insecure about my singing for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 3 |
| RC | 8. I am likely to give up easily during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 6 |
| | 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 4 |
| | | | | | | | | **Total** | **36/63** |

**MT4:**

NAME: [redacted] PSA Year Level: 2 Date: 19/05/25

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University of Wales
Trinity Saint David

VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

## Pre-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Another Hundred People | Estimated size of audience: 12 |
| Location: PSA Audition Prep class | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

RC = Reverse Coded

| | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 5 |
| RC | 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| | 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| RC | 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| RC | 5. I am likely to give up preparing for this performance before completing it. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 5 |
| | 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| RC | 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| | 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| RC | 10. I am likely to give up on working toward this performance easily. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| | | | | | | | | **Total** | **55/77** |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 5 |
| RC | 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| RC | 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| RC | 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 5 |
| RC | 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 7. I feel insecure about my singing for this performance. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| RC | 8. I am likely to give up easily during the performance. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| | 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |

**Total** **48/63**

MT5:

NAME: [redacted] PSA Year Level: 2nd Date: 11/05/2023

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VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

# Pre-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Sunday in the park w/ george from... | Estimated size of audience: 2 |
| Location: PSA. | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

RC = Reverse Coded

| | | *Not at all sure* 0% | | | | | | *Completely sure* 100% | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 5 |
| RC | 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 4 |
| | 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 5. I am likely to give up preparing for this performance before completing it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 5 |
| RC | 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 6 |
| | 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 5 |
| RC | 10. I am likely to give up on working toward this performance easily. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 4 |
| RC | 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 4 |
| | | | | | | | | **Total** | **61/77** |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | | *Not at all sure 0%* | | | | | *Completely sure 100%* | | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| RC | 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| RC | 3. I am likely to avoid difficulties and challenges during the performance itself. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| | 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | (7) | 7 |
| RC | 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 7. I feel insecure about my singing for this performance. | (1) | (2) | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 8. I am likely to give up easily during the performance. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| | 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| | | | | | | | | **Total** | **58/63** |

**MT6:**

NAME [redacted] PSA Year Level: 3 Date: 19/05/23

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University of Wales
Trinity Saint David

VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

# Pre-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Screw Loose - Cybaby | Estimated size of audience: 60 people |
| Location: The IVY on Chapel (Bar) | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

RC = Reverse Coded

| | | *Not at all sure 0%* | | | | | | *Completely sure 100%* | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | 6 | (7) | 7 |
| RC | 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| | 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 2 |
| RC | 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 5. I am likely to give up preparing for this performance before completing it. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 3 |
| | 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 2 |
| | 7. When I decide to do this performance, I go right to work on the music. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 2 |
| RC | 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| | 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 5 |
| RC | 10. I am likely to give up on working toward this performance easily. | (1) | 2 | 3 | 4 | 5 | 6 | 7 | 7 |
| RC | 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | 4 | (5) | 6 | 7 | 3 |
| | | | | | | | | **Total** | **46/77** |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | | *Not at all sure 0%* | | | | | *Completely sure 100%* | | Score |
|---|---|---|---|---|---|---|---|---|---|
| | 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| RC | 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| RC | 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| RC | 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | (3) | 4 | 5 | 6 | 7 | 5 |
| | 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| RC | 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | (4) | 5 | 6 | 7 | 4 |
| RC | 7. I feel insecure about my singing for this performance. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| RC | 8. I am likely to give up easily during the performance. | 1 | (2) | 3 | 4 | 5 | 6 | 7 | 6 |
| | 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | (6) | 7 | 6 |
| | | | | | | | | **Total** | **50/63** |

**Post-Training Questionnaires (names redacted)**

**MT1:**

NAME: [redacted] PSA Year Level: One Date: 20.5.18

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VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

## Post-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Younger than Springtime | Estimated size of audience: 10 |
| Location: PSA | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. I am likely to give up preparing for this performance before completing it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 10. I am likely to give up on working toward this performance easily. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

1

**Attitudes toward specific musical theatre performance activities 2:**

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

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. I feel insecure about my singing for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. I am likely to give up easily during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**MT2:**

**NAME:** [redacted] **PSA Year Level:** 1st year **Date:** 28/05/25

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Trinity Saint David

VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

## Post-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: The girl that I marry | Estimated size of audience: 15 |
| Location: PSA | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | 6 | (7) |
| 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | 6 | (7) |
| 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. I am likely to give up preparing for this performance before completing it. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | (7) |
| 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | 5 | 6 | (7) |
| 8. When first singing the music for this performance, I soon give up if I am not initially successful. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | 6 | (7) |
| 10. I am likely to give up on working toward this performance easily. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. I feel insecure about my singing for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. I am likely to give up easily during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**MT3:**

NAME: [redacted] | PSA Year Level: 1 | Date: 28/5/26

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

## Post-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Performance and | Estimated size of audience: 10 |
| Location: PSA | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. I am likely to give up preparing for this performance before completing it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 10. I am likely to give up on working toward this performance easily. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. I feel insecure about my singing for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. I am likely to give up easily during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**MT4:**

NAME: [redacted] PSA Year Level: 2 Date: 28/05/25

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MARTINE WENGROW MUSIC

## Post-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Another Hundred People | Estimated size of audience: 12 |
| Location: Audition Prep class | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | (6) | 7 |
| 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | (2) | 3 | 4 | 5 | 6 | 7 |
| 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | 5 | (6) | 7 |
| 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. I am likely to give up preparing for this performance before completing it. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | (6) | 7 |
| 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | (5) | 6 | 7 |
| 8. When first singing the music for this performance, I soon give up if I am not initially successful. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | (4) | 5 | 6 | 7 |
| 10. I am likely to give up on working toward this performance easily. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | 1 | 2 | (3) | 4 | 5 | 6 | 7 |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | (6) | 7 |
| 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | (2) | 3 | 4 | 5 | 6 | 7 |
| 3. I am likely to avoid difficulties and challenges during the performance itself. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | (5) | 6 | 7 |
| 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | (2) | 3 | 4 | 5 | 6 | 7 |
| 7. I feel insecure about my singing for this performance. | 1 | (2) | 3 | 4 | 5 | 6 | 7 |
| 8. I am likely to give up easily during the performance. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | (6) | 7 |

**MT5:**

**NAME:** [redacted] **PSA Year Level:** 2nd MT **Date:** 28/5/25

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University of Wales
Trinity Saint David

VOICE STUDY CENTRE

MARTINE WENGROW MUSIC

## Post-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Sunday in the Park w/ George from "Putting it Together" | Estimated size of audience: 2 |
| Location: PSA | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | (5) | 6 | 7 |
| 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | (4) | 5 | 6 | 7 |
| 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | (5) | 6 | 7 |
| 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | 1 | (2) | 3 | 4 | 5 | 6 | 7 |
| 5. I am likely to give up preparing for this performance before completing it. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | 6 | (7) |
| 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | (5) | (6) | 7 |
| 8. When first singing the music for this performance, I soon give up if I am not initially successful. | 1 | 2 | (3) | 4 | 5 | 6 | 7 |
| 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | 3 | 4 | 5 | (6) | 7 |
| 10. I am likely to give up on working toward this performance easily. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. I feel insecure about my singing for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. I am likely to give up easily during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**MT6:**

**NAME:** [redacted] **PSA Year Level:** 3 **Date:** 28/5/25

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University of Wales
Trinity Saint David

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MARTINE WENGROW MUSIC

## Post-Training Questionnaires

**Attitudes toward specific musical theatre performance activities I:**

I would like for you to think of one specific audition or performance activity in which you have recently had a prominent role (e.g. a solo performance of a particular song, a mock-audition class, a professional musical theatre audition, a public gig in which you performed musical theatre repertoire etc.) Please describe this performance activity:

| | |
|---|---|
| Repertoire performed: Screw Loose | Estimated size of audience: 60 pp |
| Location: The IVY on Chapel (Bar) | |

Imagine that you have been asked to perform a similar activity within the next few weeks (i.e. with music of comparable musical and technical difficulty, performing in a similar context, with the same level of expectations and demands, etc.) Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can successfully learn the music for this performance on my own. | 1 | 2 | 3 | 4 | 5 | 6 | (7) |
| 2. One of my problems is that I cannot get down to practising or rehearsing for this specific performance as much as I should. | 1 | 2 | 3 | 4 | 5 | (6) | 7 |
| 3. If I cannot understand the music for this performance at first, I will keep researching or practising until I can. | 1 | 2 | 3 | 4 | (5) | 6 | 7 |
| 4. When I set important learning goals leading up to this performance, I can rarely achieve them. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. I am likely to give up preparing for this performance before completing it. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. When I have something outside my comfort zone to do in preparation for this performance, I can stick to it until I finish it. | 1 | 2 | 3 | 4 | 5 | (6) | 7 |
| 7. When I decide to do this performance, I go right to work on the music. | 1 | 2 | 3 | 4 | (5) | 6 | 7 |
| 8. When first singing the music for this performance, I soon give up if I am not initially successful. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. The prospect of negative feedback about this performance makes me work harder in preparation. | 1 | 2 | (3) | 4 | 5 | 6 | 7 |
| 10. I am likely to give up on working toward this performance easily. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. I am not capable of dealing with most problems that may come up when working on this music on my own. | (1) | 2 | 3 | 4 | 5 | 6 | 7 |

**Attitudes toward specific musical theatre performance activities 2:**

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

| | *Not at all sure 0%* | | | | | | *Completely sure 100%* |
|---|---|---|---|---|---|---|---|
| 1. I am confident that I can give a successful performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. I have set important goals to attain during this performance, but I cannot achieve them | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. I am likely to avoid difficulties and challenges during the performance itself. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. If something unexpected happens during the performance I can handle it well. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. I am likely to avoid this performance if the music looks or sounds too difficult for me. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. I feel insecure about my singing for this performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. I am likely to give up easily during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. I am capable of dealing with problems that might come up during the performance. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

**APPENDIX F:**

Written and transcribed responses to open-ended questionnaires

**MT4 Response: 31/05/25**

1. **What are some of the factors that affect your confidence when faced with learning new repertoire?**

   When learning new repertoire, I sometimes find that I am overwhelmed by learning new materials if there are limited resources available. In most cases, when learning new repertoire, I have access to cast recordings, YouTube videos and other recordings of the song to help learn the song. When these resources are limited, and I only have the sheet music to rely on, I become more overwhelmed. While I have a basic understanding of sheet music and sight reading skills, 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.

2. **How do you feel the information presented in the training sessions has affected your understanding of how to read and interpret music?**

   After completing these training sessions, I am much more confident in reading and interpreting music. 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 after learning these skills. I have a much greater confidence in interpreting music, and this will benefit me greatly in my future studies.

3. **What kind of value do you personally think musicianship training (music theory and aural training) brings to a Musical Theatre (MT) performer?**

   I think that music theory and aural training is a very valuable skill for Musical Theatre performers to have. While it is not something that many of us often think is valuable, after progressing my understanding, it has shown how important it is. It allows Musical Theatre performers to have a greater confidence in learning more materials, and allows them to pick up material quicker. Even in a group setting, having this musicianship training helps performers stay in tune, stay confident in learning harmonies, and will be able to learn their parts faster, by understanding how to follow the contours and intervals in their vocal lines.

4. **In what ways do you think that musicianship training should or should not be included in tertiary MT education?**

   I think that musicianship should be included in Tertiary Musical Theatre education, as it benefits performers greatly. It is often brushed aside, as there are many skills involved in becoming a musical theatre performer, and musicianship is often seen as less important as dance classes, acting classes and singing classes. It is a skill that is sometimes expected to

be learnt in your own time, outside of your scheduled classes, but students often lack the resources or need a teacher's guidance to understand these theories. If this was a class that was prioritised, or even included in small amounts in a vocal tech class, or singing call class, students would be benefited greatly.

5. **In what ways do you feel your tertiary teachers could better support you to better understand your music?**
   I think that teachers could better support students to understand their music by providing an optional extra class for students to participate in if they wish. Or instead of running a class, providing students with the resources to learn these skills in their own time, and check in on them, ensuring that they are making progress and understanding the resources provided to them.

**MT5 Response: 29/05/25**

(Participant provided transcription from voice recording by Pixel)

Hi Martine, I'm gonna start with the second question because I can't understand the first question. Exactly.

Okay, how do you feel the information presented in the training sessions has affected your understanding of how to read and interpret music.
I felt like it made it more clear and cemented in my brain how I can, like, read the note values, like, how long a note lasts per beat? Also, how four, four, three, three, four, I mean, works like, how? Um. Two, it's four crotchets. It's in crotchets, so three, four, three crotchets, yada, yada, which I was flogging on because I hadn't done this in a while, and also it was never fully explained well to me. Um, my transition. Yes, um. Yeah, so it's helped. It's revised how I can read different note values and as well as, like, so far, Etc, like, I know. I have a better idea of like ear training a bit better because it was like, not that long. It was only four, but you know what I mean?

Okay, three. What kind of value do you personally think musicianship training brings to musical theatre performance?
I think it allows people to feel more confident with their approach to reading sheet music makes them not feel helpless or like they're in the wrong field because there is, like, in a way, qualified as a musician that isn't using their voice. Um. Yeah, it. Also, it brings a certainty, and it also means that people are able to learn music faster.

Because, like when musicians are hired? Unpaid, and they basically just sight read it. Doing that for singing would be a really cool opportunity and a really cool thing to bring to the table for others and for yourself is like an achievement accomplishment, which I think will be personally, very cool.

In what ways do you think that musicianship training should or should not be included in tertiary Mt education? I think it should 100% be used in tertiary Mt education as it allows for. As I said before, um, students to read music easier faster. It means things are accomplished faster. It also means that it's everyone's more on the same page, and it doesn't take more time. People asking, how long does this go for is in? Those are, of course, valid questions. But it might minimize that, meaning that it's more effective to get through songs and everyone's more like qualified.
And that'd be a cool like way to…Another aspect like focus in Mt education.

In what ways do you fill your tertiary teachers could better support you to better understand your music?
In every way possible? They don't talk about how to understand music. They're only like, we ask questions. They'll repeat it.

They won't like they'll play the notes or like the rhythm, but won't really explain the rhythm as well as you did. And I found what you gave us very beneficial. They could better support us by like having a class with you at best, or like having it like voluntarily just so it's, you weed out the people that would be disruptive. While extra disruptive, like everyone's disruptive ADHD, but it means that people would be there because, “I wanted to learn and have the opportunity to become better in this field,” so it also filters out the people who want to be able to I don't know, maybe be a team player. Not that exactly, but sort of, that Vibe in a nicer way.

So, the first question, what are some of the factors that affect your confidence when faced when learning new repertoire? Before this, um, how long each note would be? Um, 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.

I feel like it's also it affects my confidence because it's like, “oh, singers aren't really supposed like they don't need to know how to read music,” but like after three classes and like watching other people, it's been like, oh, singers can learn how to read music. It's so beneficial to them, and like, change that stigmatism of, like, oh, you can't, you don't need to do this.
You're just a singer, like minimizing it in that way. You don't have to.

**MT6 Response: 02/06/25**

**1. What are some of the factors that affect your confidence when faced with learning new repertoire?**

- how quickly I can pick up melody/harmony
- Being able to pick my harmony in amongst other parts
- Whether I can learn the melody from the music versus listening to other people singing it

**2. How do you feel the information presented in the training sessions has affected your understanding of how to read and interpret music?**

- the aural training was most helpful for me, learning where certain parts come from in the cord/where it all sits within the music has helped me gain a better understanding

**3. What kind of value do you personally think musicianship training (music theory and aural training) brings to a Musical Theatre (MT) performer?**

- It's definitely helpful, it's a lot easier to pick where you are in the sheet music when you can effectively read it.
- Being more sensitive to all the elements that make up a piece of music and where you fit within it is going to be most beneficial for me in the long term

**4. In what ways do you think that musicianship training should or should not be included in tertiary MT education?**

- definitely a basic understanding of how to read sheet music is essential (considering we get handed so much of it)

**5. In what ways do you feel your tertiary teachers could better support you to better understand your music?**

- explaining terms that come up in sheet music
- Giving a rundown on how to find which harmony line I'm on in the music

**APPENDIX G:**

Thematic Analysis: Explanation of Codes and Linked Themes

| Code | Description | Seen in... |
|---|---|---|
| Picking up melody/harmony quickly | Confidence tied to speed of musical processing | MT4, MT6 |
| Confidence boost | Musicianship knowledge empowering toward music learning | |
| Difficulty identifying harmony lines | Challenges in finding and following harmony in music | MT6 |
| Dependence on recordings | Needing to hear music to learn it effectively | ALL |
| Increased ensemble awareness | Understanding one's role in the full musical context | MT6 |
| Aural training most helpful | Strong impact of ear training on music comprehension | MT6 |
| Sheet music literacy = essential | Consensus that reading music is crucial for MT | ALL |
| Lack of vocabulary support | Needing help with musical terms and theory in context | MT6 |
| Contextual learning needed | Students benefit from applied, real-world music instruction | MT4, MT6 |
| Music learning as identity shift | Moving from “just a singer” to “musician” | MT5, MT6 |
| Desire for better guidance | Teachers could better explain or scaffold material. | ALL |
| Improved understanding post-training in reading and aural skills | Understanding of both theoretical concepts and application | ALL |
| Faster Learning | Musicianship skills aiding faster repertoire acquisition | ALL |
| Peer Impact/Group Benefits | Watching peers succeed in tasks boosting personal confidence. Wish for less disruptive classmates. | MT5 |
| Overwhelm when sheet music only available resource | Confidence in learning new material low if no aural resources available | MT4 |
| Stigma/anxiety about not being a “musician” | Perceptions that singers are not “musicians”, don’t need to or can’t learn musicianship skills. | MT5 |

**Inductive themes**

Theme 1: Empowered Singers: Shifting the Identity of the MT practitioner

- Description: Students felt a transformation in how they view themselves — not just as "singers" but as **musicians** with technical agency.
  Also, They value being able to locate themselves within the full musical texture.
- Linked Codes: Stigma/Misconceptions about singers, improved understanding (aural training helpful/sheet music literacy is essential), stigma around musicianship, confidence boost.

Theme 2: Musicianship as a tool for SE and Autonomy

- Description: Musicianship training gave students tangible strategies to tackle new material on their own, and without relying on recordings.
- Linked Codes: Lack of confidence, dependence on recordings, faster learning, confidence boost.

Theme 3: Structural Gaps in Tertiary MT Education

- Description: Students feel musicianship is undervalued in their programs and suggest it be embedded more intentionally.
- Linked Codes: Contextual learning needed, lack of vocabulary support, group benefits, desire for better guidance.

Theme 4: Career Preparedness and Industry Relevance

- Description: Students recognised that musicianship is not just academic but highly relevant to professional expectations, helping them learn faster, contribute to ensembles and learn more quickly.
- Linked Codes: Sheet music literacy is essential, faster learning, Increased ensemble awareness, group benefits.

**Deductive Themes**

Bandura (SE):

**Mastery Experiences (successful performance/practise)**

Linked codes: Improved understanding post-training in reading and aural skills, faster learning
Quotes: "I am much more confident in reading and interpreting music…will be able to continue this learning on my own." (MT4)

Implication/Recommendation: Create frequent low-stakes mastery tasks as in intervention – eg. Short sight-reading tasks, progressive ear-training tasks, so students accumulate success in manageable loads.

**Vicarious Experiences (observing peers)**

Linked codes: Peer impact/group benefits.
Quotes: ".. after three classes and like watching other people it's like, "Oh singers can learn how to read music." (MT5)
Implication/Recommendation: Use ensemble tasks and peer modelling to normalise skill acquisition.

**Verbal Persuasion (feedback/encouragement)**

Relevant Codes: Desire for better guidance
Quotes: "They don't talk about how to understand music… they'll repeat it but won't explain it."
Implication/Recommendation: Firstly, there's need for repertoire teachers to have competency in musicianship themselves. Secondly, train teachers to give targeted and detailed feedback, and verbalise incremental process for scaffold reinforcements (toward building SE) as well as linking theory to real-world application– eg "you've improved interval recognition which will help you learn a harmony faster."

**Physiological/Emotional States (anxiety, stress, mood)**

Linked codes: Overwhelm when sheet music only available resource, Stigma/anxiety about not being a "musician".
Quotes: "I sometimes find that I am overwhelmed by learning new materials if there are limited resources available… 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." (MT4)
Implication/Recommendation: Normalise frustration early in the learning process and teach coping strategies, for example chunking and practising slowly. Also, intentionally scaffold musicianship skill building to reduce negative emotions when challenges are encountered in learning.

Zimmerman & Schunk, 2008 (SRL):

**Motivation:**

Linked codes/ inductive themes: Empowered Singers and Career Readiness: boosted through mastery experience, verbal persuasion and vicarious experience.

Quotes: Students reframing musicianship's value: ".. Singers can learn how to read music… It's so beneficial to them, and like, change that stigmatism of, like, oh, you can't, you don't need to do this." (MT5)
Implication/Recommendation: Emphasise relevance to careers in course framing and assessment rubrics.

**Independence:**

Linked themes: Improved understanding post-training in reading and aural skills / Music learning as identity shift/ Increased ensemble awareness
SE and Autonomy (driven by mastery experience and educator scaffolding / lack thereof)
Quotes: Confidence is affected by "whether I can learn the melody from the music versus listening to other people singing it" (MT6), "I will be able to continue this learning on my own after learning these skills" (MT4)
Implication/Recommendation: Provide structured/graduated tasks that encourage students to move from directed/ scaffolded learning to independent practice. (eg: teacher model → guided practise → independent sight-reading).

**Efficiency**

Linked themes: Improved understanding post-training in reading and aural skills/ Faster Learning/ Increased ensemble awareness.
Career and Ensemble Readiness (emerges when students can learn faster and contribute reliably in rehearsal/performance)
Quotes: "People are able to learn music faster… things are accomplished faster" (MT5).
"(musicianship) allows them to pick up material quicker… allows performers to stay in tune, stay confident learning harmonies…" (MT4)
Implication/Recommendation: Teach systematic and transferable strategies that improve speed of rep acquisition, reduce rehearsal time, and reliable performance (eg: independent note-bashing, rhythmic subdivision, interval/chord spotting).

**APPENDIX H:** Employer and Researcher Permission Letters

PATRICK
SCHOOL
OF THE ARTS

Level 2, 140 High St
Prahran VIC, 3181
Ph: (03) 9521 1735

To Whom It May Concern,

**RE: The Research Topic; Music Literacy and Aural Training effects on Australian Musical Theatre tertiary students: self-efficacy in the areas of music reading, speed of learning new repertoire, and music analysis skills**

I confirm that I approve of the research being carried out by Martine Wengrow in the abovementioned topic and that it will take place on campus at Patrick School Of The Arts between April and September 2025

Yours Sincerely



**DAVID WISKEN**
Full Time Musical Theatre Program Leader

MARTINE WENGROW MUSIC

1/2 Evan St, Parkdale, VIC, 3195
p: 0439 332 823 e: martinewengrowmusic@gmail.com ABN: 76594035245

9th April, 2025

Dear UWTSD,

*RE: Music Literacy and Aural Training effects on Australian Musical Theatre tertiary students: self-efficacy in the areas of music reading, speed of learning new repertoire, and music analysis skills*

I confirm that I approve of the research proposed into musicianship and self-efficacy in Australian tertiary musical theatre students, to be carried out by Martine Wengrow of Martine Wengrow Music, during scheduled sessions between April 2025 and September 2025.

Kindest regards,



Martine Wengrow

**APPENDIX I**

Ethical Approval Forms

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

PG2 / E1 FORM

## APPLICATION FOR ETHICAL APPROVAL

| |
|---|
| **RESEARCH STUDENTS**<br>This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course.<br><br>Once complete, submit this form via the ***MyTSD Doctoral College Portal*** at (https://mytsd.uwtsd.ac.uk).<br><br>This document is also available in Welsh. |
| **RESEARCH STAFF ONLY**<br>All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name. |
| **STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES** should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader. |

**In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.**

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

**Please read the notes for guidance before completing ALL sections of the form.**

**This form must be completed and approved prior to undertaking any research activity.** Please see Checklist for details of process for different categories of application.

**SECTION A: About You (Principal Researcher)**

| | | | | | |
|---|---|---|---|---|---|
| 1 | Full Name: | Martine Wengrow | | | |
| 2 | Tick all boxes that apply: | Member of staff: | ☐ | Honorary research fellow: | ☐ |

| | | | | | | |
|---|---|---|---|---|---|---|
| | Undergraduate Student | ☐ | Taught Postgraduate Student | ☒ | Postgraduate Research Student | ☐ |

| | | |
|---|---|---|
| 3 | Institute/Academic Discipline/Centre: | Management and Health |
| 4 | Campus: | Carmarthen |
| 5 | E-mail address: | 2319332@student.uwtsd.ac.uk |
| 6 | Contact Telephone Number: | +61439 332 823 |
| | ***For students:*** | |
| 7 | Student Number: | 2319332 |
| 8 | Programme of Study: | MA Professional Practice (Voice Pedagogy) |
| 9 | Director of Studies/Supervisor: | Louise Emanuel/Julie Crossman/ Debbie Winter |

**SECTION B: Approval for Research Activity**

| | | | | | |
|---|---|---|---|---|---|
| 1 | Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual) | | **YES** ☒ | **NO** ☐ | |
| | | | | ***Date*** | |
| 2 | If Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval*** | Research Degrees Committee | ☐ | | |
| | | Institute Research Committee | ☐ | | |
| | | Other (write in) Institute of Management and Health Ethics Board Representative | ☒ | | |

**SECTION C: Internal and External Ethical Guidance Materials**

| | | |
|---|---|---|
| | Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed. | |
| 1 | **UWTSD Research Ethics & Integrity Code of Practice** | ☒ |
| 2 | **UWTSD Research Data Management Policy** | ☒ |
| 3 | **Australian Code for the Responsible Conduct of Research (2018)** | ☒ |

**SECTION D: External Collaborative Research Activity**
If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | Institution | | | | | |
| 2 | Contact person name | | | | | |
| 3 | Contact person e-mail address | | | | | |
| 4 | Is your research externally funded? | | **YES** | ☐ | **NO** | ☐ |
| 5 | Are you in receipt of a KESS scholarship? | | **YES** | ☐ | **NO** | ☐ |
| 6 | Are you specifically employed to undertake this research in either a paid or voluntary capacity? | Voluntary | **YES** | ☐ | **NO** | ☐ |
| 7 | | Employed | **YES** | ☐ | **NO** | ☐ |
| 8 | Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)? | If YES then the permission question below does not need to be answered. | **YES** | ☐ | **NO** | ☐ |
| 9 | Has permission to undertake the research has been provided by the partner organisation? | (If YES attach copy) If NO the application cannot continue | **YES** | ☐ | **NO** | ☐ |

**Where research activity is carried out in collaboration with an external organisation**

| | | | | | |
|---|---|---|---|---|---|
| 10 | Does this organisation have its own ethics approval system? | **YES** | ☐ | **NO** | ☒ |
| | If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate). | | | | |

**SECTION E: Details of Research Activity**

| | | | | |
|---|---|---|---|---|
| 1 | Indicative title: | Music Literacy and Aural Training effects on Australian Musical Theatre tertiary students: self-efficacy in the areas of music reading, speed of learning new repertoire, and music analysis skills | | |
| 2 | Proposed start date: | 20/04/25 | Proposed end date: | 16/09/25 |
| | **Introduction to the Research (maximum 300 words per section)**<br>**Ensure that you write for a Non-Specialist Audience when outlining your response to the points below:**<br>*Purpose of Research Activity*<br>*Proposed Research Question*<br>*Aims of Research Activity*<br>*Objectives of Research Activity*<br>Demonstrate, briefly, how **Existing Research** has informed the proposed activity and explain | | | |

| | |
|---|---|
| | *What the research activity will add to the body of knowledge*<br>*How it addresses an area of importance.* |
| 3 | **Purpose of Research Activity**<br>A pilot study to ascertain an overview of current student views about the importance of music literacy and aural training in tertiary-level musical theatre (MT) courses, which is yet to be researched in Australia. Whilst some musicianship training is included in curricula of most MT tertiary courses, an investigation of whether undertaking a short discipline-specific training program affects students' feelings of self-efficacy in the areas of music reading, speed of learning, and compositional analysis, has also yet to be undertaken.<br><br>(this box should expand as you type) |
| 4 | **Research Question**<br>Does training in music literacy and aural skills affect feelings of self-efficacy in Australian tertiary musical theatre students?<br><br>(this box should expand as you type) |
| 5 | **Aims of Research Activity**<br>As a lecturer in musical theatre voice and professional musical director, I have found a paucity of literature on this subject. Whilst very generalised discussion around the importance of musicianship in MT training is had in pedagogical circles, I aim to focus on student views about its value in their education, and whether building this skill set may have an effect on feelings of self-efficacy in preparing repertoire as a singer/performer. This research may then form a basis for deeper study, and potentially inform future refinement and standardising of tertiary MT musicianship curriculum.<br><br>(this box should expand as you type) |
| 6 | **Objectives of Research Activity**<br>Studying a small sample of Australian MT tertiary students with no prior music theory or aural training, I will ascertain current views on importance and self-efficacy in these areas using interview, survey, and both qualitative and quantitative questionnaire. I will then deliver a short, targeted musicianship training program over 4-6 sessions, before taking another questionnaire and interview at its conclusion, to explore whether changes of opinion and beliefs occur.<br><br>(this box should expand as you type) |
| | **Proposed methods (maximum 600 words)**<br>Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project. |
| 7 | Mixed-methods approach including some or all of the following methods:<br>1. Literature Review<br>2. Quantitative questionnaires – Linear numeric rating scale, Likert scale, dichotomous scale |

| | |
|---|---|
| | 3. Semi-structured or Structured Interview, live one-on-one, video recorded and transcribed<br>4. Open-ended Questionnaire – written by hand<br>5. Participant Observation<br>I will use analysis of data from quantitative questionnaires (likely numeric rating scale) to inform the creation of interview questions in order to gain deeper insight into student views before training has occurred. After delivering a short training program, I will again use quantitative questionnaire analysis and thematic analysis of interviews or open-ended questionnaires (if necessary also, participant observation field notes), which I will then triangulate with a literature review.<br><br>(this box should expand as you type) |
| | **Location of research activity**<br>Identify all locations where research activity will take place. |
| 8 | Patrick School of the Arts, Prahran, Melbourne, Australia<br>Personal teaching studio, Parkdale, Melbourne, Australia<br>Online: zoom or Microsoft Teams<br>Studio space or rehearsal space, hired room, The Space Dance and Arts Centre, Prahran, Melbourne, Australia<br><br>(this box should expand as you type) |
| | **Research activity outside of the UK**<br>If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this. |
| 9 | I live in Melbourne, Australia, where I will be undertaking research.<br>Best practice standards set out in the **Australian Code for the Responsible Conduct of Research (ACRCR) (2018)** align with **UWTSD Research Ethics & Integrity Code of Practice**.<br>The **ACRCR** further stipulates recognition of diversity and respect for and of cultural connection and properties of Aboriginal and Torres Strait Islander peoples engaged in any research. I don't believe my research is of particular significance to this group culturally or legally, however for any participants of Aboriginal descent, will signify that musical training will be of the Western European tradition.<br><br>As participants will be adults and not considered in a vulnerable group, I do not require a police check or criminal history check. I am a current holder of a Working With Children's Check and have undergone the mandatory criminal history check, along with professional conduct check before obtaining this.<br><br>*(this box should expand as you type)* |

| | | | |
|---|---|---|---|
| 10 | Use of documentation not in the public domain: Are any documents **NOT** publicly available? | **NO** | ☒ |
| | | **YES** | ☐ |

| | |
|---|---|
| 11 | If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales.<br><br>*(this box should expand as you type)* |

| | **Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?** | **YES** | **NO** |
|---|---|---|---|
| 12 | A prosperous Wales | ☐ | ☒ |
| 13 | A resilient Wales | ☐ | ☒ |
| 14 | A healthier Wales | ☐ | ☒ |
| 15 | A more equal Wales | ☐ | ☒ |
| 16 | A Wales of cohesive communities | ☐ | ☒ |
| 17 | A Wales of vibrant culture and thriving Welsh language | ☐ | ☒ |
| 18 | A globally responsible Wales | ☐ | ☒ |
| 19 | If YES to any of the above, please give details: | | |
| | (this box should expand as you type) | | |

**SECTION F: Scope of Research Activity**

| | **Will the research activity include:** | **YES** | **NO** |
|---|---|---|---|
| 1 | Use of a questionnaire or similar research instrument? | ☒ | ☐ |
| 2 | Use of interviews? | ☒ | ☐ |
| 3 | Use of focus groups? | ☐ | ☒ |
| 4 | Use of participant diaries? | ☐ | ☒ |
| 5 | Use of video or audio recording? | ☒ | ☐ |
| 6 | Use of computer-generated log files? | ☐ | ☒ |
| 7 | Participant observation with their knowledge? | ☒ | ☐ |
| 8 | Participant observation without their knowledge? | ☐ | ☒ |
| 9 | Access to personal or confidential information without the participants' specific consent? | ☐ | ☒ |
| 10 | Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive? | ☐ | ☒ |
| 11 | Performance of any acts which may cause embarrassment or affect self-esteem? | ☐ | ☒ |

| | | | |
|---|---|---|---|
| 12 | Investigation of participants involved in illegal activities? | ☐ | ☒ |
| 13 | Use of procedures that involve deception? | ☐ | ☒ |
| 14 | Administration of any substance, agent or placebo? | ☐ | ☒ |
| 15 | Working with live vertebrate animals? | ☐ | ☒ |
| 16 | Procedures that may have a negative impact on the environment? | ☐ | ☒ |
| 17 | Other primary data collection methods. Please indicate the type of data collection method(s) below. | ☐ | ☒ |
| | Details of any other primary data collection method:<br><br>(this box should expand as you type) | | |

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

**SECTION G: Intended Participants**

If there are no participants then do not complete this section, but go directly to section H.

| | **Who are the intended participants:** | **YES** | **NO** |
|---|---|---|---|
| 1 | Students or staff at the University? | ☐ | ☒ |
| 2 | Adults (over the age of 18 and competent to give consent)? | ☒ | ☐ |
| 3 | Vulnerable adults? | ☐ | ☒ |
| 4 | Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required) | ☐ | ☒ |
| 5 | Prisoners? | ☐ | ☒ |
| 6 | Young offenders? | ☐ | ☒ |
| 7 | Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper? | ☐ | ☒ |
| 8 | People engaged in illegal activities? | ☐ | ☒ |
| 9 | Others. Please indicate the participants below, and specifically any group who may be unable to give consent. | ☐ | ☒ |
| | Details of any other participant groups:<br><br>(this box should expand as you type) | | |

| | |
|---|---|
| | **Participant numbers and source**<br>Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited? |

| | | |
|---|---|---|
| 10 | How many participants are expected? | A maximum of 20, participating in all questionnaires, training, and interviews.<br><br>*(this box should expand as you type)* |
| 11 | Who will the participants be? | Diploma students from Patrick School of the Arts, Melbourne English-speaking male, female and nonbinary 1st, 2nd and 3rd year tertiary students (early career) between the ages of 18-25 years. These may consist partly of my own cohort of students, as well as other cohorts at the school.<br>Private students (tertiary level/early career) of my own studio, male and female between the ages of 18-25 years.<br><br>*(this box should expand as you type)* |
| 12 | How will you identify the participants? | Primarily an announcement will be made at Patrick School of the Arts, along with printed information literature and open information session, in service of a convenience or purposive sampling method.<br>I will also provide my email address, and may also contact prospective participants this way. I have access to student emails as a staff member through the administration team at Patrick School of the Arts.<br>Private conversations with my own private students who are suitable, though only if sample number limit permits.<br><br>*(this box should expand as you type)* |

| | **Information for participants:** | **YES** | **NO** | **N/A** |
|---|---|---|---|---|
| 13 | Will you describe the main research procedures to participants in advance, so that they are informed about what to expect? | ☒ | ☐ | ☐ |
| 14 | Will you tell participants that their participation is voluntary? | ☒ | ☐ | ☐ |
| 15 | Will you obtain written consent for participation? | ☒ | ☐ | ☐ |
| 16 | Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)? | ☒ | ☐ | ☐ |
| 17 | If the research is observational, will you ask participants for their consent to being observed? | ☒ | ☐ | ☐ |
| 18 | Will you tell participants that they may withdraw from the research at any time and for any reason? | ☒ | ☐ | ☐ |
| 19 | With questionnaires, will you give participants the option of omitting questions they do not want to answer? | ☒ | ☐ | ☐ |
| 20 | Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs? | ☒ | ☐ | ☐ |
| 21 | Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken? | ☒ | ☐ | ☐ |
| 22 | If NO to any of above questions, please give an explanation | | | |
| | *(this box should expand as you type)* | | | |

| | Information for participants: | YES | NO | N/A |
|---|---|---|---|---|
| 24 | Will participants be paid? | ☐ | ☒ | ☐ |
| 25 | Is specialist electrical or other equipment to be used with participants? | ☒ | ☐ | ☐ |
| 26 | Are there any financial or other interests to the investigator or University arising from this study? | ☐ | ☒ | ☐ |
| 27 | Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims? | ☐ | ☒ | ☐ |
| 28 | If YES to any question, please provide full details | | | |
| | Computer – email and zoom<br>Electric keyboard – used during musicianship training program delivery<br>Metronome – used during musicianship training program delivery<br>Iphone/ipod – used for playing musical examples during training program delivery<br>Iphone or video/audio recorder – used to record audiovisual interviews<br>External Microphone – potentially to record higher-quality audio from interviews<br><br>*(this box should expand as you type)* | | | |

**SECTION H: Anticipated Risks**

| | | | |
|---|---|---|---|
| | Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.<br><br>If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form. | | |
| 1 | Full risk assessment completed and appended? | Yes | ☐ |
| | | No | ☒ |
| 2 | **Risks to participants**<br>For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information | | |
| | Risk to participants:<br>a. Fatigue – during training program of 1-2 hours, or interviews<br><br>b. Minor Emotional Risk – embarrassment or frustration during questionnaire, interview or training due to perceived 'beginner' nature of content | *How you will mitigate the risk to participants:*<br>a. Taking breaks at intervals no longer than 45 minutes, monitoring participants throughout and after training, questionnaires and interviews<br>b. Disclose purposive sampling method, disclose nature of all numerical scales and interview questions being related to self-efficacy and personal performance perception.<br>Disclosure of any possible anticipated feelings of distress on consent form.<br>Clarify participation is voluntary and participants may withdraw at any time. | |

| | | |
|---|---|---|
| | c. Participant relationships – participants will likely know one another, and feelings of competition or performance anxiety may arise during training phase in group setting<br><br>d. Psychological or emotional distress regarding past education accessibility<br><br>e. Personal Information protection and confidentiality<br><br>f. Data Security | Debriefing offered after all phases of study.<br>c. Disclosure of nature of research being subjective on consent form.<br>Disclosure of full musicianship training program syllabus prior<br>Clarification that participants will not be assessed on musicianship skill level, only on feelings before and after undertaking training.<br>Monitor group training sessions for any activity that causes relationship distress, maintaining respectful and caring environment.<br>d. Clarification of benevolent intent toward understanding subjective views on consent form.<br>Disclosure musicianship fundamentals nature of training program<br>Maintain dialogue with all participants before, during, and after all phases of study surrounding comfort levels and ongoing consent.<br>e. Inform participants they retain the right to access, amend or delete any personal information given at any time.<br>Inform participants all personally identifiable information will be removed<br>Use of pseudonyms or other labels in reporting<br>Inform participants that personal information will be redacted for report submission<br>Inform participants all data collected and stored in accordance with the Australian Data Protection laws (Privacy Act, 1988)<br>f. Inform participants that data will be stored in encrypted cloud storage and password protected hard drive<br>Inform participants only data necessary for the study will be collected<br>Inform participants of whom will access data: myself (researcher) and university supervisor<br><br>*(this box should expand as you type)* |
| 3 | If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities | |
| | As this research will investigate feelings of self-efficacy and performance, there is a risk of triggering negative emotions through questionnaire or interview questions. In the case this occurs, participants will be escorted to a quiet space, asked if they would like to talk through it with either | |

| | | |
|---|---|---|
| | researcher or a trusted friend, and in the case of ongoing distress, directed to the Arts Wellbeing Hotline (phone counselling for Arts practitioners in Australia), or other appropriate and accessible mental health support resources (including Lifeline or BeyondBlue website).<br><br>*(this box should expand as you type)* | |
| 4 | **Risks to the investigator**<br>For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest | |
| | Risk to the investigator:<br>a. Conflict of Interest – as a lecturer at the institution, non-participant students may be concerned participants are receiving special treatment when in class, or better/further educational materials<br><br>b. Emotional Distress – in the case a participant is in distress and requires support, I will be the first point of contact.<br><br>c. Risk of accusation of impropriety – the majority of participants will be students at the institution I teach at, potentially some of my own.<br><br>d. Privacy and Confidentiality of Data | *How you will mitigate the risk to the investigator:*<br>a. Maintain transparency about independency of research: research is being conducted through UWTSD. Research program materials are separate Patrick School of the Arts coursework.<br>Disclosure that no participant will receive benefits/special/partial treatment within their course through Patrick School of the Arts, and participating in the study will not affect their Diploma study progression.<br>b. I hold a current Mental Health First Aid Certificate and training, and have adequate private psychological supports in place<br>c. Maintain transparency and clear communication across all aspects of research process, including responsibility to adhere to best ethical guidelines<br>Foster research environment valuing honesty and accountability.<br>Conduct research in accessible venue, including one other teacher or appropriate adult present.<br>Maintain accurate and detailed record keeping across all phases of research.<br>Prompt reporting of any incidents to supervisor and Patrick School of the Arts student pastoral care lead.<br>d. Maintain robust data security measures including secure storage, transparency with data handling processes.<br>Obscure or remove identifying information to prevent re-identification.<br>Keep all data in encrypted and password-protected cloud storage along with external password-protected hard drive. Deletion of cloud storage data at completion of project, archiving of all |

| | | |
|---|---|---|
| | | data on external password-protected hard drive only at completion of research project. |
| 5 | **University/institutional risks**<br>For example: adverse publicity, financial loss, data protection | |
| | Risk to the University:<br>a. Reputational damage<br><br>*(this box should expand as you type)* | *How you will mitigate the risk to the University:*<br>a. Maintain full transparency in all phases of research, including written and verbalised accountability to participants to adhere to strictest ethical guidelines.<br><br>*(this box should expand as you type)* |
| 6 | **Environmental risks**<br>For example: accidental spillage of pollutants, damage to local ecosystems | |
| | Risk to the environment:<br><br>N/A<br><br>*(this box should expand as you type)* | *How you will mitigate the risk to environment:*<br><br>N/A<br><br>*(this box should expand as you type)* |

| | **Disclosure and Barring Service** | | | |
|---|---|---|---|---|
| | If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants. | **YES** | **NO** | **N/A** |
| 7 | Does your research require you to hold a current DBS Certificate? | ☐ | ☒ | ☐ |
| 8 | If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number. | | | |

**SECTION I: Feedback, Consent and Confidentiality**

| | |
|---|---|
| 1 | **Feedback**<br>What de-briefing and feedback will be provided to participants, how will this be done and when? |
| | At the completion of the final interview or questionnaire, a group de-brief session will be conducted for participants to reflect on their experience, or ask any questions about the process or data and how it will be used.<br>I will provide an email address for participants to ask further questions, or request results.<br><br>*(this box should expand as you type)* |
| 2 | **Informed consent**<br>Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. |
| | Full description of research study and process will be provided in hard copy form, with the opportunity to ask any questions. A hard copy informed consent form requiring a signature will be provided prior to the beginning of the study.<br><br>*(this box should expand as you type)* |

| | |
|---|---|
| 3 | **Confidentiality / Anonymity**<br>Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case. |
| | Names will not be used in any report writing and any form with identifying information will be redacted in report appendices.<br>Information such as age, sex and year level at university will be used to describe individual responses if necessary in reporting.<br>Any Audio or video recordings will be deleted at the earliest possibility once transcripts and notes have been taken.<br><br>*(this box should expand as you type)* |

**SECTION J: Data Protection and Storage**

| | | | |
|---|---|---|---|
| | Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")? | **YES** | **NO** |
| 1 | ***"Personal data"*** *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.* | ☒ | ☐ |
| | If YES, provide a description of the data and explain why this data needs to be collected: | | |
| 2 | Names, age and sex will be provided on informed consent form.<br>Interviews conducted will be videod or audio recorded strictly for data analysis purposes only.<br>Any Audio or video recordings will be deleted at the earliest possibility once transcripts and notes have been taken.<br>*(this box should expand as you type)* | | |
| | Does it involve special category data (as defined by the GDPR)? | **YES** | **NO** |
| **3** | ***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –*<br>*(a) racial or ethnic origin,*<br>*(b) political opinions,*<br>*(c ) religious beliefs or other beliefs of a similar nature,*<br>*(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),*<br>*(e) physical or mental health or condition,*<br>*(f) sexual life,*<br>*(g) genetics,*<br>*(h) biometric data (as used for ID purposes),* | ☐ | ☒ |
| | If YES, provide a description of the special category data and explain why this data needs to be collected: | | |
| 4 | *(this box should expand as you type)* | | |

| | | | |
|---|---|---|---|
| | **Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?** | **YES** | **NO** |
| 5 | Manual files (i.e. in paper form)? | ☒ | ☐ |
| 6 | University computers? | ☐ | ☒ |

| | | | |
|---|---|---|---|
| 7 | Private company computers? | ☐ | ☒ |
| 8 | Home or other personal computers? | ☐ | ☒ |
| 9 | Laptop computers/ CDs/ Portable disk-drives/ memory sticks? | ☐ | ☐ |
| 10 | "Cloud" storage or websites? | ☐ | ☒ |
| 11 | Other – specify: | ☐ | ☒ |
| 12 | For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation: | | |
| | All data will be stored in encrypted personal password-protected cloud storage along with password protected hard drive backup. No data will be stored on individual computer.<br>Any Audio or video recordings will be deleted at the earliest possibility once transcripts and notes have been taken.<br>All manual paper files will be digitised at the earliest possibility and then disposed of appropriately.<br>*(this box should expand as you type)* | | |

| | | | |
|---|---|---|---|
| | **Data Protection** | | |
| | Will the research activity involve any of the following activities: | **YES** | **NO** |
| 13 | Electronic transfer of data in any form? | ☒ | ☐ |
| 14 | Sharing of data with others at the University outside of the immediate research team? | ☐ | ☒ |
| 15 | Sharing of data with other organisations? | ☐ | ☒ |
| 16 | Export of data outside the UK or importing of data from outside the UK? | ☒ | ☐ |
| 17 | Use of personal addresses, postcodes, faxes, emails or telephone numbers? | ☒ | ☐ |
| 18 | Publication of data that might allow identification of individuals? | ☐ | ☒ |
| 19 | Use of data management system? | ☐ | ☒ |
| 20 | Data archiving? | ☒ | ☐ |
| 21 | If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate): | | |
| | Electronic transfer (or redacted data) only between myself and supervisor where questions need a visual accompaniment.<br>All participants will be given a unique identifier to ensure confidentiality, with the list to be kept securely in a password-protected folder on external drive. In accordance with the DPA2019, participants will maintain the right to see any data relating to them, and request deletion at any time, removing it from use in the project.<br>All data will be encrypted and kept in personal password-protected cloud storage. Exporting data will occur only between Australia (where the research is taking place) and UK (location of my supervisor)<br>Emails to participants may be used to contact or change schedule of research events.<br>Any Audio or video recordings will be deleted at the earliest possibility once transcripts and notes have been taken.<br>All manual paper files will be digitised at the earliest possibility and then disposed of appropriately.<br>Data will be archived on personal encrypted password-protected external password-protected hard drive, to be deleted at the end of my Masters Degree. | | |

| | | | |
|---|---|---|---|
| | *(this box should expand as you type)* | | |
| 22 | List all who will have access to the data generated by the research activity: | | |
| | Martine Wengrow - Principal Researcher<br>Louisa Morgan - Supervisor<br>*(this box should expand as you type)* | | |
| 23 | List who will have control of, and act as custodian(s) for, data generated by the research activity: | | |
| | Martine Wengrow – Principal Researcher<br>*(this box should expand as you type)* | | |
| 24 | Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not. | | |
| | All data will be stored in encrypted personal password-protected cloud storage, along with an external hard drive password-protected backup.<br>Data will be deleted off cloud storage at the completion of the project. Any Audio or video recordings will be deleted at the earliest possibility once transcripts and notes have been taken.<br>All manual paper files will be digitised at the earliest possibility and then disposed of appropriately.<br>Data will be archived on external password-protected hard drive until the completion of my Masters Degree and then deleted, and the hard drive reformatted.<br><br>*(this box should expand as you type)* | | |
| 25 | Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/ ). If so please explain. (*Most relevant to academic staff)* | | |
| | No<br>*(this box should expand as you type)* | | |
| 26 | Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/) | **YES** | ☒ |
| 27 | Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding | **YES** | ☒ |

**SECTION K: Declaration**

| | | | |
|---|---|---|---|
| | The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants**.**<br><br>In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/ | | |
| 1 | **Signature of applicant:** |  | **Date:** 09/04/25 |

***For STUDENT Submissions:***

| | | | |
|---|---|---|---|
| 2 | Director of Studies/Supervisor: | Laura James | **Date: 26.4.25** |
| 3 | Signature: | Laura James | |

***For STAFF Submissions:***

| | | | |
|---|---|---|---|
| 4 | Academic Director/ Assistant Dean: | | **Date:** |
| 5 | Signature: | | |

**Checklist:** Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

| | |
|---|---|
| ☒ | I have read the guidance notes supplied before completing the form. |
| ☒ | I have completed **ALL RELEVANT** sections of the form in full. |
| ☒ | I confirm that the research activity has received approval in principle |
| ☒ | I have attached a copy of final/interim approval from external organisation (**where appropriate**) |
| ☐ | I have attached a full risk assessment (where appropriate) *ONLY TICK IF YOU HAVE **ATTACHED A FULL RISK ASSESSMENT*** |
| ☒ | I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice. |
| ☒ | I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director. |

**RESEARCH STUDENTS ONLY**
Once complete, submit this form via the **MyTSD Doctoral College Portal** at (https://mytsd.uwtsd.ac.uk).

**RESEARCH STAFF ONLY**
All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.

**STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES** should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.