

Conservatory Musicians' Temporal Organization and Self-Regulation Processes in Preparing for a Music Exam

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Scientific evidence

SPORT

- ✓ Deliberate practice (Ericsson et al., 1993)
 - ✓ Known as the 10-year and 10,000-h rule (Kaufman, 2013)
- ✓ The 10'000-h rule explains no more than 30% in the expertise of a performer (Meinz and Hambrick, 2011; Hambrick et al., 2013; Macnamara et al., 2014)

MUSIC

- ✓ Quantity and deliberate practice (Lehmann & Ericsson, 1997)
- ✓ Hours of practice need to be quality hours (McPherson et al., 2016)

Quality of practice, how ?

Characteristics and specific competencies have been outlined to develop elite level performers attributes, among those:

Sport	Music
<ul style="list-style-type: none">✓ Goal setting✓ Planning and organizational skills✓ Realistic performance evaluations	<ul style="list-style-type: none">✓ Goal-selection✓ Planning✓ Self-evaluation

Self-regulated learning (SRL)

SRL involves cyclical and multi-layered processes comprising three complementary phases:

- ✓ Planning
- ✓ Doing
- ✓ Reflecting

(Upitis et al., 2010; McPherson and Zimmerman, 2011; McPherson et al., 2017, 2019)

AIM OF THE STUDY

Analyze the **context-specific temporal organization** and **self-regulation efforts** that conservatory musicians use during the **preparation period** leading up to an important performance.

METHODOLOGY

PARTICIPANTS

- 13 classical conservatory musicians from the Australian University Conservatorium (M = 19.6; SD = 0.76)

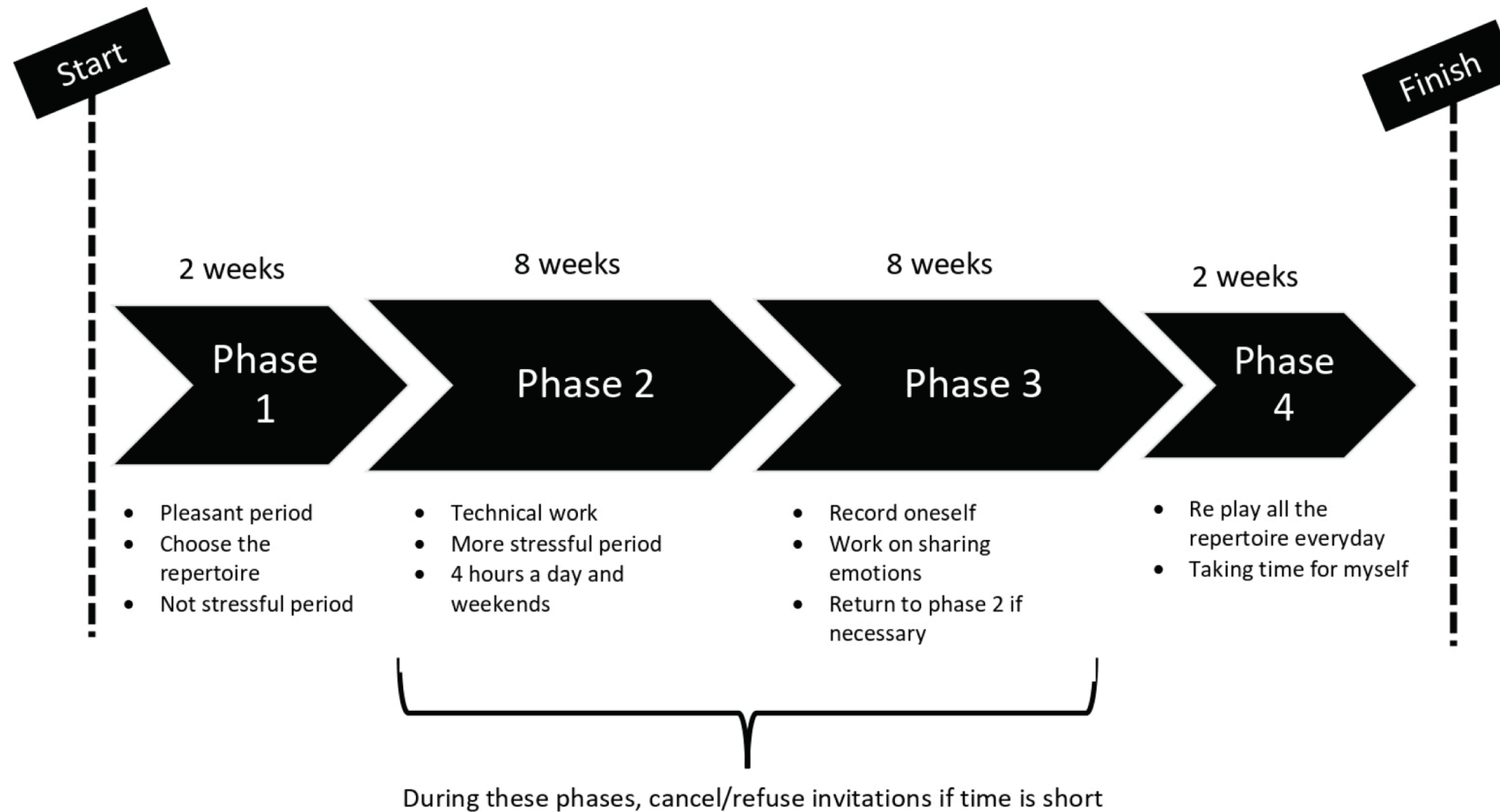
DATA COLLECTION

- Elicitation interviews = recall and reconstruct their preparation period leading up to a music exam
- Two types of data were collected :
 - 1) traces of past activity, using a graph drawn by conservatory musicians themselves
 - 2) recorded and transcribed data from the elicitation interviews.

DATA ANALYSES

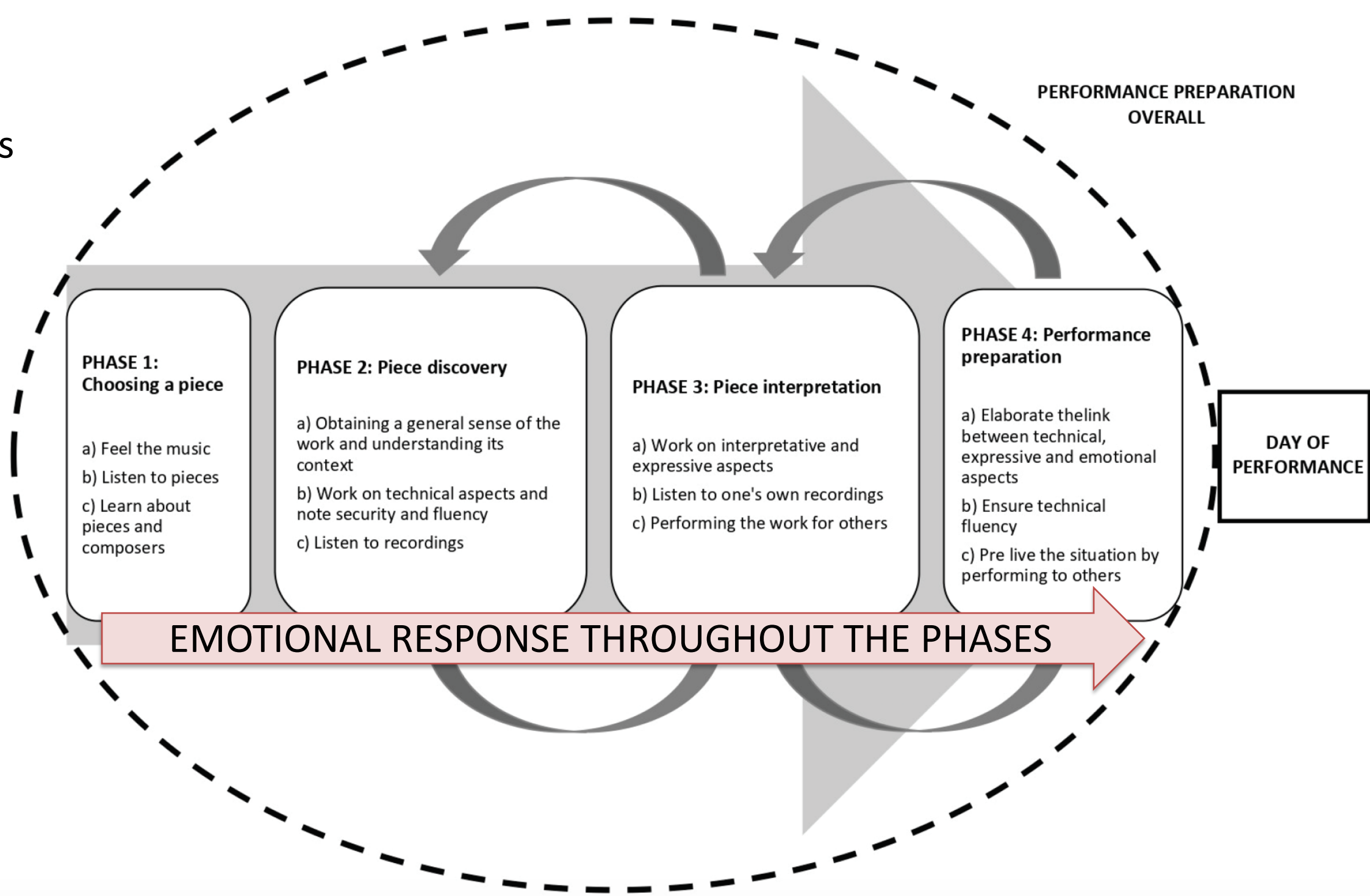
- A thematic inductive analyses = identifying and dividing the transcripts into meaning units, themes and categories (Robson, 2011)

Traces/Timeline to a music exam



RESULTS

Temporality :
5 to 9 months



Phase 1 : Choosing a piece

PHASE 1: Choosing a piece

- a) Feel the music
- b) Listen to pieces
- c) Learn about pieces and composers

“I choose the pieces I’m **connected** to. If I find a piece I love I would want to practice it a lot.” (M12).

“I really like **reading** about the story of the music and the composer and how the time was at the moment of the creation of the piece. I find this gives **me more ideas for when I perform** the piece.” (M1).

Emotional response :

- ✓ Enjoyable
- ✓ Stressful

Phase 2 : Piece discovery

PHASE 2: Piece discovery

- a) Obtaining a general sense of the work and understanding its context
- b) Work on technical aspects and note security and fluency
- c) Listen to recordings

“It’s quite exciting because you find a piece and then you try to find **where you can get to with the piece.**” (M4).

“If it’s a piece with a lot of fast technical passages, I’m going to **practice technical exercises** that work on my fingers for the sake of improving my technique and not just work on the piece.” (M3).

Emotional response :

- ✓ Monotonous
- ✓ Gratifying

Phase 3 : Piece interpretation

PHASE 3: Piece interpretation

- a) Work on interpretative and expressive aspects
- b) Listen to one's own recordings
- c) Performing the work for others

“Now it’s about starting to develop an **emotional understanding** of the piece and what is important to me to try and **convey to the audience**, what I want to bring as a performer to the piece.” (M4).

“It’s also good to **record yourself** playing with the accompanist. And **check** like the dynamics [...]. Look at the music and **evaluate yourself**.” (M9).

Emotional response :

- ✓ Apprehension
- ✓ Stress
- ✓ Worry

Phase 4 : Performance preparation

PHASE 4: Performance preparation

- a) Elaborate the link between technical, expressive and emotional aspects
- b) Ensure technical fluency
- c) Pre live the situation by performing to others

“I mean it’s easier to be dramatic when you know the piece really well. You can **feel it and project it to the audience**. So, doing work on the dramatic side of it in the last period.” (M9).

“My main objective is to **put myself into stressful situation** in order to be able to play at the recital. For example, I try to play my pieces first thing in the morning without having the time to practice them before.” (M11).

Emotional response :

- ✓ Nerves
- ✓ Performance anxiety

DISCUSSION

- Quantity over quality (Pecen et al., 2018)
- Lack of strategies and tools
 - Plan emerges unconsciously (Hatfield, 2016)
- Self-regulation instructions VS instruction about practice behaviors (e.g., repetition, memorization)
 - Reflect, evaluate and re-organize a plan previously designed (McPherson et al., 2019)
- Emotion regulation : organizing, disorganizing and re-organizing could help them cope with emotions and negative affect (Thomson and Jaque, 2017)

PRACTICAL IMPLICATIONS

Training plan

Construction of
goal setting

Emotion regulation
(stress, pressure)

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Thank you for your attention

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