Becoming HIP: discovering musical identities through engagement with music

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Declaration

I certify that the intellectual content of this thesis is the product of my own work and has not been submitted to any other institution for the award of a degree.

Ethical approval has been granted for the study presented in this thesis from The University Human Ethics Committee, project number 12418. Participants were required to read an information statement and sign a consent form.

Signed: ……………………………………………………………………………………

Date: 29th June 2016
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Abstract

Musical identities and musical engagement are inextricably entwined. Investment in musical pursuits leads to the formation of self-perceptions as a musician, performer, and learner, and these perceptions govern behaviour and development in the practice room and on the stage (Hargreaves, MacDonald, & Miell, 2012). This thesis examines musical identities among students involved with the department for Historically Informed Performance (HIP) at a tertiary music institution. It looks at which musical identities were relevant, how they were manifested, and how they interacted with musical engagement. HIP arose as a reaction against modern classical performance traditions (Haynes, 2007). It is focused on musical interpretation based on knowledge gained from historical sources and period instruments, with significant creative input from performers (Haynes, 2007; Peres Da Costa, 2012). The idealism and challenge inherent to HIP gives it the potential to support strong role and group identities. In addition, its close relationship to modern style supports comparisons of identification and approach which are not possible between different genres. These factors make HIP an ideal focal point for this study.

The study consisted of 48 semi-structured interviews with 12 students in various levels of engagement with HIP. Interviews were conducted during the process of preparing, delivering, and evaluating a performance, and were situated according to activity. Through Interpretative Phenomenological Analysis (IPA), themes were identified and grouped into five chapters: ‘Me and Music’, encompasses individual engagement with music through life stories, possible selves, and role identities such as musician, performer, student, or instrumentalist; ‘The Musician in Me’, includes more personal components of musical identities, such as beliefs about the nature of knowledge and ability, and perceptions of skills, abilities, and personal characteristics.; ‘Music, Me, and Others’ considers identity in interaction with important others, particularly one-to-one teachers; ‘Music and Me’, is focused on significant behaviours which are influenced by musical identities; and ‘Becoming HIP’, which examines the interview data in relation to engagement with HIP, and discusses interactions of identification with HIP and musical approach.
Identification with HIP was associated with a marked shift towards more positive musical identities. The HIP philosophy and approach supported students in taking greater responsibility for learning, decision-making, and performance. Student perceptions of control and competence were improved, resulting in greater autonomy and performance confidence. Conceptualisations of being a performer became more conducive to aiming for controlled performance, rather than automated delivery of prepared material. Developmental trajectories became surer and future options as performing musicians became more imaginable. Overall, HIP-identified participants began to engage in behaviours and develop skills recognised as conducive to successful transition into a career as a professional musician (Gaunt, Creech, Long, & Hallam, 2012). Importantly, there were also participants who did not fully respond to the HIP approach, in spite of professing their devotion to the style. Reasons for limited identification and engagement could be found in misalignment of self-perceptions and beliefs with the expectations of HIP, offering a potential point for intervention.

This study highlights the importance of positive musical identities for optimal development and well-being in a music education setting, and for the greatest chance of a successful transition into a musical profession. It also suggests that greater self-awareness of the contents and effects of musical identities would facilitate positive behaviours even when self-perceptions are not in alignment with expectations. These results present a challenge to music educators; however, they also suggest a path towards improved connections between tertiary music study and the realities of professional roles. Tertiary institutions are ideally situated for supporting effective musical engagement, as illustrated by the example of HIP. Further research is required in different stylistic and pedagogical areas, and to identify pedagogical techniques towards developing positive musical identities, including greater sense of competence, autonomy, and responsibility for learning.
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1 INTRODUCTION

1.1 Overview of the research

This thesis explores the effects of identification with Historically Informed Performance (HIP) for students in a tertiary music institution. The study utilised an integrated identity framework, which included role, group, and personal identities, to investigate how identities interacted with musical engagement, and how this was affected by adherence to HIP. This research was inspired by the desire for a deeper understanding of the premise that musical identities are integral to musical engagement (Hargreaves, Miell, & MacDonald, 2002). It was designed with the goal of gaining insight into how identities define what a musician is and how they should behave, and what role is played by individual differences in self-perceptions and beliefs. HIP provided a situational context for identities, including group identities, characterised by a unique philosophical and pedagogical approach within the tertiary institution.

It is surprising that relationships between musical identities and development towards becoming a professional musician have seen so little research (StGeorge, Holbrook, & Cantwell, 2012). There is extensive literature examining the components of an optimal approach to musical development, such as the knowledge and use of learning strategies in self-regulated, deliberate practice (e.g. Ericsson, Krampe, & Tesch-Römer, 1993; Hatfield, Halvari, & Lemyre, 2016; Lehmann, 1997; MacNamara, Holmes, & Collins, 2006). However, examination of the mechanisms underpinning individual differences of approach, including how and why individuals engage with practice strategies, have been largely neglected. This omission is understandable, since individual differences depend on personal perception, and are therefore complex and often seen as having limited generalisability to a wider population (Tracy, 2010). However, in recent decades, greater understanding of identity processes has led to the development of frameworks which provide a lens through which to explore and understand individual differences, and to relate them to other groups (Schwartz, Luyckx, & Vignoles, 2011).
Identities are constructed and negotiated by individuals in response to experiences within the social, cultural, and pedagogical environment (Berzonsky, 2011; Burke & Stets, 2009). All branches of identity research acknowledge the situated nature of identities. Although traditionally there have been differences of emphasis, ranging from views focused on group identities to those focused on the individual, as identity research gains in authority, theorists have worked towards integrating the various perspectives (Berzonsky, 2011; Stets & Burke, 2000). Most identity studies now acknowledge the relevance of role and group identities, based on which is salient in a given situation. Some also include personal identities; however, there is a need for greater emphasis on this essential element (Schwartz, Luyckx, et al., 2011; Stets & Burke, 2000).

In view of the importance of situation to identities, a study of interactions of musical identities and behaviour requires a context. A tertiary music institution provides an environment in which success depends on the adoption of effective learning and performance behaviours; in which expectations are relatively uniform for all participants; and which incorporates future goals which lie beyond its confines. These characteristics are conducive to observation of identities in interaction with learning and development. However, relationships between identities and behaviours become particularly apparent in the context of tension and conflict (Oyserman, 2009). For this reason, an additional element which challenges identities would aid in their delineation, such as has been present in studies of musical transitions from study into professional life (Burland, 2005), and from professional work into redundancy (Oakland, 2010). Within the context of classical music, such a challenging element exists in the form of Historically Informed Performance (HIP).

1.1.1 Historically Informed Performance

HIP arose as a reaction against prescriptive attitudes associated with ‘mainstream’ performance practices (which will be referred to in the following as ‘modern style’) (Haynes, 2007). In his book
Evenings with Horowitz, Dubal (1992) describes growing dissatisfaction with modern style, saying that it:

has held the composer’s score sacred ... Trusting the letter of the score has too often passed for respect for the composer. This and the deadly perfection of recording have helped to homogenize musical interpretation, producing a blandness which threatens musical life and alienates many young performers from the spirit of music. (Dubal, 1992, p.xix)

HIP was an answer to frustrations with modern style. As a movement, HIP acknowledges the incomplete nature of most musical notation – certainly pre-20th-century notation – and aims to ‘fill in the gaps’ using knowledge gained from historical texts, manuscripts, recordings, and surviving musical instruments or their copies (Haynes, 2007; Peres Da Costa, 2012). Engaging with HIP therefore requires attention to historical detail, an understanding of historical contexts, instruments, and styles, and also implies responsibility on the part of the performer for creating a performance from all available information (Kuijken, 2013).

Many of the pioneers of HIP were concerned with authenticity – attempting to recreate the sound-world and musical language of an earlier era (Vervliet & Van Looy, 2010). As a result, in its early days, HIP was sometimes denounced as a pedantic restraint on the natural interpretative urges of performers (Sherman, 2003). Today, the emphasis is no longer on recreating performances exactly as they once were – impossible in any case – but on creating interpretations that come somewhere close to the expectations and ideals of the composer and/or era (Haynes, 2007). Within the confines of appropriate styles, such an approach allows for a great deal of interpretative freedom on the part of the performer, and encourages ongoing investigation to situate and inform performance of each piece of music.
The reputation of HIP within the musical world varies considerably. Adherents are accused of attempting to revive inferior instruments and of taking the moral high-ground on the basis of a dubious “authenticity” (Taruskin, 1995). On the other hand, far from dying an early death as predicted by some, its influence has steadily increased. It is recognised as having created new perspectives on what constitutes expressive performance for Baroque music (Fabian, 2014), and has spread well beyond the confines of the Baroque and Classical eras (Peres Da Costa, 2012). At the same time, engagement with HIP has formed into two distinct groups: those who continue to experiment with musical interpretation using historical sources and research, and those who adopt an approach which was inspired by HIP but is less progressive, exploratory, and challenging to contemporary ears (Kuijken, 2013; Peres Da Costa, 2012). Kuijken describes the latter as based on a “...personal choice of some historical facts plus a strong dose of individual genius” (Kuijken, 2013, p.3). He goes on to lament such “emancipation” of performers from historical sources, seeing it is an undiscerning integration of HIP discoveries into modern-style performance – a “‘modern’ Early Music tradition”. Kuiken's words reflect an attempt to protect the status of HIP as a defined group which challenges modern-style ideals and assumptions. This status is upheld in the context of a HIP department in most tertiary music institutions, where course outlines indicate expectations for the integration of scholarship and experimentation into musical performance.

The conflict, challenge, and idealism inherent to the HIP stance provides an ideal framework for examining musical identities in interaction with behaviour. The HIP context encourages strong identification with role identities; active differentiation and loyalty to a group identity; and an impetus for individual examination of personal motives and ideals, which suggests rich data for the purposes of identity research. Further, since “who we think we are influences what we do” (Watson, 2006, p.510), an examination of musical identities in relation to HIP promises to shed light on perceptions and motivations of behaviour, and contribute to a better understanding of musical development.
This study arose as a result of observing changes in the musical engagement of tertiary music students who were involved with HIP. As a teacher in the HIP department, I saw that students were consistently enthusiastic about the HIP approach to music, and about the attitudes and expertise of HIP teachers. Students found HIP expectations for interpreting and performing music to be fundamentally different to their previous experiences, and often saw them as more positive and inspiring. Some students decided to change their principal studies to HIP, and expressed interest in a professional career in this area. Adopting period instruments and acquiring stylistic knowledge from historical sources implied significant effort; nevertheless, these students committed to learning new instruments and styles of playing, adopted a new musical philosophy, and formed a tight-knit group characterised by peer support and reiteration of HIP ideals. Overall, it was apparent that engaging with HIP was associated with changes in self-perceptions and approach to musical learning and performance. The present study aims to explore such changes through the lens of musical identities.

1.2 Research questions

This research is exploratory and no firm hypothesis was adopted. Rather, research questions were used as an investigative stance which guided the development of the analysis. These are as follows:

1. How do developing musicians experience musical identities?

This question aimed at identifying which culturally-defined role identities were most important to the participants, and how they perceived themselves in relation to them. It explored identities such as being a musician, a performer, and/or a student, as well as perceptions of past and future
selves with relation to engaging with music. It also explored perceptions and experiences involving HIP.

2. **How do personal identities contribute to musical identities?**

This question was intended to focus on personal identity in relation to participant self-perceptions around engaging with music. More specifically, it drew attention to those elements of personal identity which participants perceived as contributing to their experience of engaging with music, and which could therefore be considered as part of their musical identities.

3. **What roles are played by group identities and interactions with important others?**

This question widened the view to acknowledge situation and environment. It examined how musical identities and behaviours were influenced by belonging to a group – in this case formed through adherence to Historically Informed Performance – as well as by interactions with important others, most notably one-to-one teachers.

1. **How do musical identities interact with behaviour?**

This question focused attention on how musical identities influenced participant behaviours when practising, learning, and performing, and how these experiences then influenced musical identities. It explored how particular self-perceptions affected characteristics and behaviours such as confidence, decision-making, and goal-setting, thereby forming a picture of how identities may affect development.
1.3 Reflexivity

I am aware of my own background as a professional performer, tertiary music tutor, and adherent of Historically Informed Performance (HIP), and the potential influence this might have had on the interview data. Every effort was made to avoid inadvertently leading or biased questioning, and/or results which reflected my beliefs rather than the experience of the participants. Interviewees were aware of my affiliations – one even felt that she needed to apologise for not liking Baroque music. In spite of this, I am confident that the primary external stimulus for participant responses was my expressed interest in their experiences as performers and learners.

My position in the university department for HIP, and my previous familiarity with many of the participants, formed part of the rationale for choosing Interpretative Phenomenological Analysis (IPA) as a methodology. The process of IPA requires that interpretation be consciously and rigorously confined to the latter stages of analysis, and calls for high levels of awareness of personal biases of all kinds. Therefore, although my experience as a professional performer and teacher was invaluable in the final interpretative stages, I took steps to monitor my assumptions and perceptions throughout the analysis. Practical steps included repeated review of the complete transcriptions – including repeatedly listening to the audio recordings of the interviews to ensure context and inflection were correctly understood – and consultation with my supervisor as themes emerged.

During analysis of the data, I consciously adopted a stance that no one can truly know the experience of another person. In particular, I was wary of conclusions which “felt right”, or which aligned too precisely with my own experience, and which may have indicated the effects of personal bias. When these occurred, I took particular care to take all possibilities into account before coming to a final conclusion, often discussing them with an uninvolved person. I believe that my approach was effective in producing valid and unbiased results – not least because I was
continually astonished at how the analysis process revealed perspectives which were new to me, and which were highly specific to each participant.

Finally, I acknowledge that my observations as a teacher in HIP led me to form tentative conclusions, and formed the inspiration for this study. I have repeatedly observed students new to the department who had been told that they had no hope of achieving a career in musical performance recover their confidence and go on to become professional musicians. As part of this process, I have seen changes in self-perceptions, including sometimes dramatic shifts in possible selves and identities as musicians and performers. This study was born of the desire to explore these observations from the perspectives of those who were directly involved, and I consciously put my own conclusions aside in order to allow their voices to emerge.

1.4 Chapters overview

Chapter 1 – Introduction

Chapter one consists of an introduction to the goals and contexts of this thesis. I acknowledge the influence my own background may have had on the analysis, and make the reader aware of which kinds of perspective I am bringing to this work.

Chapter 2 - Literature review

The background literature for this thesis is broad, and draws on many fields. Perspectives on identity have grown from diverse roots, and span many areas of research, including narrative inquiry, epistemic beliefs, expertise acquisition, motivation, self-schemas, self-regulation, and behavioural inquiry. This chapter gives an overview of the research relevant to identities,
identities and behaviour, musical identities, and the context of HIP. It begins with definitions of identity, and an overview of relevant identity studies. This is followed by an examination of research exploring how identities interact with behaviour. The third section focuses on musical identities, including studies on tension in embodying role identities, and how identities are affected by musical life-transitions. HIP is explored as a style within the genre of Western classical music, and followed by a summary which relates perspectives on identities and behaviour with music and HIP, and outlines the theoretical basis for the study.

Chapter 3 – Methodology

This chapter presents qualitative research options appropriate to identity studies, an outline of the chosen methodology (IPA), and discusses the rationale behind this choice. This chapter includes a discussion of methodological issues associated with qualitative research, aims and rationale of the study, introduces the participants and describes the interview procedure. It also contains summaries of the IPA process and a discussion of validity.

Chapters 4 - 9 – Presentation of Results

Chapters 4 to 9 present the results of the study, including five chapters containing the themes which arose from the research questions and the analysis.

Chapter 4: contains an overview of the interviews, the reported effects of the interview process, and a summary of the themes for each participant.
Chapter 5: 'Me and Music’ contains themes related to how each participant saw themselves with regard to musical role identities. It explores which identities were most important, and how participants defined them in different situations. This chapter also contains narratives around identities in transition and identifying with a group. Life stories and future possible selves are included here, as well as how participants planned their paths towards achieving future goals.

Chapter 6: 'The Musician in Me’ contains a view of which elements of personal identity were incorporated into musical identity. It includes self-perceptions with regard to areas such as ability, anxiety, motivation, and beliefs about knowledge, skills, and learning. Themes include attempts to change personal attributes and behaviours, and environmental influences.

Chapter 7: ‘Music, me, and others’. Here, the context is expanded to include participant perceptions of the influence of important others, primarily teachers and peers. The themes in this chapter support an examination of how participants viewed others in relation to responsibility for their learning, and as sources of feedback.

Chapter 8: 'Music and Me’ explores how musical identities affected behaviour when engaging with music. It encompasses participant approaches to feedback, practising, and the transition from the practice room to the stage, highlighting feelings of competence and control.

Chapter 9: 'Becoming HIP’. This chapter focuses on musical identities in relation to HIP. It contains an overview of the findings in relation to what HIP meant to the participants, how it affected them, and what contributed to differences in identification. Positive changes in self-efficacy, possible selves as professional musicians, and learning behaviours occurred as a result of engagement
with HIP. In addition, differences of identification highlight elements which are important for identity 'fit', which supports optimal engagement.

Chapter 10 – General discussion and conclusion

This chapter contains an overview of the findings, and discussion of implications and future directions. It also includes an evaluation of the research, including limitations.
2 LITERATURE REVIEW

2.1 Identity

2.1.1 Defining identity – role, group, and person

There are many different definitions of identity, from delineating cultural and social groups to individual life stories constructed through narrative. Common to all definitions is the idea that identities are a means of differentiation and continuity in a social world (Baumeister, 2011). In practice, identity research is generally approached from two main perspectives: identity theory, which focuses on role-related behaviours (Stryker, 1980), and social-identity theory, which views identity as a socially-constructed entity dependent on group membership (Tajfel, 1982). These two theories emphasise different functions of identity, and although they share some common concepts, they are considered to be distinct approaches (Stets & Burke, 2000). Identity theory is focused on how individuals negotiate and embody socially- and culturally-defined roles within different situations. It conceptualises identity as a role with specific goals, which Burke & Stets (2009) call the ‘identity standard’ - a set of meanings which describe and define an identity. An identity standard may pertain to roles, groups, and/or personal values, and forms a basis for comparisons with feedback and decisions about whether expectations for a role are being fulfilled.

Social identity theory proposes that individuals identify with a group which they perceive to have a positive image, thereby supporting their self-esteem (Tajfel, 1982). A group identity may be based on factors such as nationality, creed, sporting teams, or musical tastes (MacDonald, Hargreaves, & Miell, 2002). Once identified with a group, individuals tend to engage in social comparisons (Giles, Denes, Hamilton, & Hajda, 2009). During this process, individuals emphasise the differences between their group and others, highlighting its positive attributes and creating an ‘in’ group in comparison with other groups. Social identity theory therefore emphasises similarities between individuals within groups, and distinctions between members of one group
and another (Stets & Burke, 2000). Also implicated in group membership is a sense of relatedness, or belonging, which has been found to be important in motivation and well-being (Martin & Dowson, 2009).

A third level of identity – personal or person identity – is proposed by both theories, and has been widely overlooked (Hitlin, 2003; Stets & Burke, 2000). Personal identity is understood as a set of “meanings that are tied to and sustain the self as an individual” (Stets & Burke, 2000, p.229), including feelings of competence, bodily attributes, beliefs, psychological characteristics, and personal tastes (Turner, 1982). Hewitt (1989, p.179) defines personal identity as “a sense of continuity, integration, identification, and differentiation constructed by the person not in relation to a community and its culture but in relation to the self and its projects” (cited in Hitlin, 2003, p.121). These definitions highlight the role of personal identity in maintaining a continuous, embodied, and situated sense of self, and relating that sense of self to investment of time and effort in chosen pursuits. They also emphasise that identities may comprise of any elements which are perceived to be important, including roles and groups, but also attributes, personal characteristics, and beliefs (Stets, 1995).

### 2.1.2 An integrated approach to identity

The present study was designed to identify musical identities, and to explore interactions of identities with behaviour. This represents a complex subject, with relevant information related to roles, groups, and personal characteristics and beliefs. An identity framework which acknowledged role, group, and personal identities was therefore necessary. On closer inspection, identity theory and social-identity theory comprise of many similar concepts, and recent theorists acknowledge the usefulness of utilising perspectives from each of them, also proposing stronger incorporation of personal identity (Hitlin, 2003; Schwartz, Luyckx, et al., 2011; Schwartz, Zamboanga, & Weisskirch, 2008; Stets & Burke, 2000). An additional framework which deserves
consideration is the social-cognitive approach to identity, as developed by Berzonsky (1990, 2011).

The social-cognitive perspective conceptualises identity as a relatively stable, loosely connected collection of images, beliefs, assumptions, schemas, and constructs, which are activated in response to the question “who are you?” (Berzonsky, 2011; Schwartz, Luyckx, et al., 2011). This theory therefore includes any element which has acquired personal or social meaning as opposed to constituting simple facts about the individual (Eccles, 2009; Schwartz, Luyckx, et al., 2011). Such personally-significant elements might include gender, nationality, or occupation, and more personal constructs such as future possibilities for the self, perceptions of personal characteristics, goals, and beliefs about the nature of personal skills and abilities, such as whether they can be changed, or if they arise internally or externally (Berzonsky, 2011).

2.1.2.1 Identity style

The above-mentioned characteristics of the social-cognitive approach to identity have similarities to an inclusive view of identity and social identity theories, where personal identities are considered in addition to role and group identities (Stets & Burke, 2000). However, the social-cognitive approach also offers the concept of identity style, which has proven fruitful in studies observing relationships between identities and behaviour (e.g. Berzonsky, 2008; Soenens, Berzonsky, Vansteenkiste, Beyers, & Goossens, 2005). Identity processing style refers to differences or preferences in the ways individuals search for and commit to possible identities in various domains, and how they process self-relevant information, make decisions, and resolve identity conflicts (Berzonsky, 1990; Berzonsky & Luyckx, 2008). Individuals may be more or less active in exploring new identities, as well as more or less active in committing to them once adopted (Berzonsky, 2003; Schwartz, Zamboanga, Luyckx, Meca, & Ritchie, 2013). Identity style falls into three types: A tendency towards active exploration of self-relevant information (an
informational type); acceptance of identities as imposed by external sources (a normative type); or avoidance of engaging with self-relevant information (a diffuse-avoidant type) (Berzonsky, 2011; Hejazi, Shahraray, Farsinejad, & Asgary, 2009).

In summary, an integrated view of identities may be considered to include any elements which are significant to individuals, both in specific situations and more generally. The social-cognitive approach avoids delineation of such elements into strict categories, such as role, group, or personal identities, tending towards a more holistic, relational perspective. However, recent calls for integration of personal identities into role and group identity frameworks (Schwartz, Luyckx, et al., 2011; Stets & Burke, 2000) bring these constructs into closer alignment with social-cognitive conceptualisations, while still offering a structure which facilitates investigation and discussion. Therefore, a study of relationships between all aspects of identities and behaviours would benefit from the use of an integrated approach to identity measurement which acknowledges role, group, and personal identities, combined with a view of identity-behaviour relationships informed by the social-cognitive identity-style framework.

2.1.3 Past and future selves

An integrated framework for identity research, such as the social-cognitive approach, includes past and future selves (Berzonsky, 2011). Both the memories which individuals form into a life story and perceptions of future possibilities have implications for present selves, and for development. These points are explored below.

2.1.3.1 Life-stories

Life stories give meaning and continuity to memories, and organise them in relation to what is of ongoing importance to a person (Singer, Blagov, Berry, & Oost, 2013). They are closely related to
identities, forming a narrative which is gradually integrated into thematically connected biography, and which often supports and justifies present self-perceptions (Berzonsky, Cieciuch, Duriez, & Soenens, 2011; Habermas & Bluck, 2000; McAdams, 2001). The memories making up life stories are characteristically emotionally charged, vivid, often recalled, linked to similar memories, and have an ongoing, consistent focus (Singer & Blagov, 2004; Singer et al., 2013). They are therefore identifiable in the context of identity research through attention to narrative fluency, an indicator that a story has been told on previous occasions (McAdams, 2001). That said, different identity styles must also be acknowledged in this process, since a person with a diffuse identity style may present a less clear and coherent life story than a person with an informational or normative style (Berzonsky, 2011).

Issues of identifying and quantifying life stories have been addressed by a significant body of research, and results indicate that the positivity of affect, coherence, relevance, and clarity of life stories are linked to well-being, motivation, and goals (McGregor, McAdams, & Little, 2006; Moffitt & Singer, 1994; Waters & Fivush, 2015). A quantitative approach, which limited the effects of differences of identity style, was taken by Moffit & Singer (1994), who related life stories to personal goals. Moffit & Singer collected the significant, self-defining memories of 117 undergraduate students. One week later, the same cohort described their personal goals and related them to their previously described memories. Moffit & Singer found that participants who recalled many memories relevant to the achievement of their personal strivings felt more positively about their memories, and more optimistic about the probability of attaining their goals. They also rated their personal strivings as more important in their lives.

A further element which is likely to be important to the above findings, but was not included in Moffit & Singer’s study, is personality traits. These were included in three studies which examined the effects of alignment of identities with traits among undergraduate students (McGregor et al.,
McGregor et al. hypothesised that first-year undergraduate students in an environment of frequent university parties would be happiest when their social goals and social life stories were supported by socially-oriented personality traits. Study one (N=176) focused on relationships between social traits and social goals. Study two (N=125) focused on relationships between social traits and social life stories. Study 3 (N=136) was designed to replicate results from studies one and two. McGregor et al. confirmed that happiness was greatest amongst those students whose personal goals and life-story identities were thematically aligned with personality traits. This finding is related to goals, which show similar relationships to concordance with personality and identity (see 2.2.2.3).

Psychological well-being is also relevant to the present study of identities, engagement, and development, since well-being is linked with self-efficacy, which in turn supports intrinsic motivation and deep learning (Desjardins, 2008; Zimmerman, 2000b). In a study with 103 undergraduate students, links between coherence of life stories and psychological well-being were investigated (Waters & Fivush, 2015). Using questionnaires to establish well-being by measuring factors such as satisfaction with life, self-esteem, perceived social support, and psychological and social well-being, Waters & Fivush compared results with narrative coherence of students' written accounts of significant events in their lives. Narrative coherence was coded according to theme, context, and chronology, and results indicated strong relationships between well-being and narrative coherence. In addition, there was support for the idea that both coherence and content of life stories were important to well-being.

The present study is focused on identifying details of identification, using qualitative methods. However, the above findings are useful for guiding narrative data collection and interpretation. Coherence, clarity, and content of life stories can be targeted through semi-structured questioning, as can alignment of life stories with personal goals. Of particular interest are areas
such as fluency of narrative concerning past identities; points of conflict within perceptions of past identities; transitional experiences from past identities into present ones; and occurrences of disjunct between past, present, and/or future identities.

2.1.3.2 Possible selves

Possible selves are future projections which represent possible trajectories for the present self, and are therefore a component of identities (Berzonsky, 2011). To qualify as possible selves, such possibilities must be personally meaningful, and rooted in concrete self-representations (Markus & Nurius, 1986). They are thus connected to the self in the present, and are differentiated from life tasks and simple hopes and fears by personal meaning and sense of agency (Erikson, 2007). Possible selves are often categorised into three types: The hoped-for self, the expected self, and the feared self (Markus & Nurius, 1986). The hoped-for self is usually highly positive, and may contain unrealistic goals. The expected self may have both positive and negative aspects, and is the self that a person expects to become. The feared self is primarily negative, and is a future state to avoid. Motivation is formed by a combination of approaching desired goals and avoiding undesired or frightening ones (Burke & Stets, 2009). Their influence is related to several factors, including proximity: a distant possible self is not perceived as one that necessarily requires immediate action, and may not be called to mind in a given situation. A more proximal possible self is far more likely to influence present behaviour, in conjunction with beliefs and other self-perceptions (Oyserman, 2015).

Possible selves are important to the present study because they provide insights into present identities, including beliefs and perceptions which mediate goal selection, self-efficacy, and self-regulation (Markus & Nurius, 1987). An important indicator for associated self-perceptions of possible selves is the presence or absence of a plan, or road-map, of how to reach a desired end-state (Oyserman, Bybee, Terry, & Hart-Johnson, 2004). Such road maps, which conceptually
capture expected steps and possible setbacks to achievement of a goal, has been related to academic achievement. In a study of 160 school students, Oyserman, Bybee, Terry, & Hart-Johnson (2004) measured links between possible selves, perceived path to goal achievement, and academically-related factors such as affect with relation to school; involvement in classroom activities; time spent doing homework; and grades achieved. Possible selves and associated road maps were identified through questions eliciting responses about expectations and concerns about the coming year, and about strategies students might use to achieve or deal with them. Responses were then coded according to feared, ideal, and hoped for selves, as well as strategies for avoiding or achieving them. Oyserman et al. found that the ability to describe steps and strategies towards achievement of a goal was an essential part of academic success, and that an academically successful possible self alone was not sufficient to promote the self-regulatory behaviours which led to achievement.

The importance of strategies and steps towards achievement of possible selves is supported by research on the motivational value of speaking about future self-relevant goals. The action of speaking makes a person feel optimistic and hopeful about the future (Gonzales, Burgess, & Mobilio, 2001; Oyserman et al., 2004). However, Gonzales et al. also found that it is important to differentiate between possible selves which feel good, and those which have accompanying strategies and steps towards realisation. The former may constitute an end in themselves, whereas the latter form a basis for self-regulation and motivation. This dual study of 131 students explored the immediate cognitive and affective benefits of planning towards a goal of self-improvement, including the effects of a detailed versus a vague plan (Gonzales et al., 2001). Gonzales et al. found that both vague and detailed plans elicit a positive affective response, such as feeling energised and hopeful of success. However, counterintuitively, a vague plan resulted in stronger positive feelings than a detailed one. Gonzales et al. suggested that a vague plan, without the necessary steps and potential obstacles to achievement, appears to be imminently achievable, whereas a detailed plan incorporates a sense of the effort involved. These studies were confined
to cited intentions and immediate affective responses, and did not measure actual subsequent
behaviour. However, their findings make an important contribution to understanding the role of
effective ‘road maps’ to achievement or avoidance of possible selves, and highlight focal points
for narrative research, such as awareness of possible selves presented without associated
achievement strategies.

The above research highlights the importance of possible selves and associated road maps to
behaviour associated with achievement of goals and overall development within a domain. These
links between possible and present selves support their inclusion in the identity framework for
the present study. That said, the studies cited here were all quantitative studies with large
cohorts, and represent a snapshot of possible selves in specific circumstances. A qualitative study
offers the opportunity to explore possible selves in relation to personal experiences, and to
identify changes in response to different contexts. The responsiveness of possible selves to
external influence was highlighted in an intervention study which supported teenagers in
developing road maps and consciously connected them with possible selves, both socially and
academically, and which found improvements in academic and goal-oriented behaviours
(Oyserman, Bybee, & Terry, 2006). The potential for possible selves to respond to situation
represents a further reason for including them within the identity framework for the present
study.

2.2 Identity and behaviour

2.2.1 Identities mediate behaviours

In order to explore interactions of identities with behaviour and long-term development, it is
necessary to understand the ways in which identities function as motivators of behaviour.
Individuals are motivated to act according to perceived fit or mis-fit with important identities
(Oyserman, 2009). A core tenet of identity theories is that people appraise themselves in a
situation and compare this information with their internal perceptions, including their identity standards (see 2.1). Burke & Stets (2009) emphasise that all types of identification operate in the same way, whether role, group, or personal identities: an identity standard forms a point of reference for comparisons with feedback from situations, and individuals act to reduce discrepancies between their identity standards and self-relevant information gained in a situation. This fundamental premise supports an integrated identity framework, as adopted in the present study, in which aspects of role, group, and/or personal identities may be utilised to gain understanding of behaviours.

Identity-related action is motivated through cognitive dissonance, an unpleasant emotional response which arises as a result of discrepancies between feedback and self-perceptions (Festinger, 1962). There are several ways a person can act to reduce cognitive discrepancies: they might attempt to reduce the potency of the information, for example by reducing the perceived relevance of the information or the authority of the source; they might change their behaviour in order to reduce the difference between the identity standard and the information; or they might change the self-perceptions associated with their identity standards, adjusting them to reflect a more accurate picture (Burke & Stets, 2009; Harmon-Jones & Harmon-Jones, 2008). Observing which type of response is characteristic of participants, such as a tendency to devalue sources of feedback, is a factor which informed interpretation of results in the present study.

A further consideration is that individuals vary in the likelihood that they will engage in self-exploration, and potentially alter self-perceptions (Berzonsky & Luyckx, 2008). Overall, when faced with discrepant information, individuals are most likely to change their behaviour or change their perceptions of the value of the feedback (Burke & Stets, 2009). Changing self-perceptions is the least likely response to feedback which challenges identities. A factor in the potential for change to self-perceptions is identity style (see 2.1.2.1). In a study of 201
undergraduate students, Berzonsky & Luyckx (2008) measured identity style, self-reflective cognitive processes such as awareness of inner states and curiosity about the self, and identity processes such as identity commitment and the path which led to present identities. Berzonsky & Luyckx found that individuals with an informational identity style were more likely to engage in self-exploration, were more aware of internal states, and more open to alternative behaviours and changes in self-views. This was in contrast to individuals with normative or diffuse/avoidant identity styles, who tended towards self-rumination and doubt when faced with feedback which conflicted with self-perceptions. These findings support the idea that individuals who are exploratory are also more adaptable to changing demands of social context and environment, something which is important to success as a professional musician (see 2.3.5).

2.2.1.1 Identity style: commitment, coherence, and clarity

Identity styles are associated with behaviours and cognitive tendencies which affect academic achievement. In a study of 400 high-school students measuring relationships between academic self-efficacy, identity style, and academic results, identity style was found to influence academic achievement via self-efficacy (Hejazi et al., 2009). An informational identity style was associated with an open-minded, exploratory stance, high commitment, and a high belief in capabilities. Diffuse-avoidant individuals were correlated with significantly lower academic achievement. Hejazi et al. concluded that an inconsistent self-concept, such as that associated with a diffuse identity style, influenced perceptions of abilities and competence, and undermined maintenance of educational goals and purpose. A similar study with 400 university undergraduates found that students who entered tertiary study with an informational identity style were more successful in the transition to university than diffuse-avoidant identity students (Berzonsky & Kuk, 2005). Informational identity students measured highly on academic autonomy, sense of educational purpose, and social skills. Results at the end of the academic year showed that they also tended to perform better academically. Students with a normative identity style also showed a strong
sense of educational purpose and direction; however, they showed lower academic autonomy than their informational peers.

Commitment to an identity (identity status) is associated with locus of control, which is recognised as an important influence on academic achievement (Findley & Cooper, 1983). Locus of control is understood as the perception of control over learning or situations as primarily internal or external, with internal attributions (such as effort or ability) being generally more conducive to motivation and achievement than external ones (such as the expectations of others) (Weiner, 1986). In a meta-analysis of five studies on relationships between identity status (level of commitment to an identity) and locus of control, Lillevoll, Kroger & Martinssen (2013) found strong relationships between an internal locus of control and strong commitment to an identity (identity achievement), and also correlations between an external locus of control and identity diffusion.

Strong identity commitment is associated with clarity and consistency of identities (Schwartz, Klimstra, et al., 2011). Schwartz et al. conducted a study examining relationships between identity processes, self-concept clarity (identities), and anxiety and depression among 580 adolescents. This longitudinal study measured the stability of identity commitment, self-concept clarity, and depression and anxiety on five consecutive days. Repeat measurements were taken on two subsequent occasions, separated by three month intervals. A final assessment of depression and anxiety indicators was performed one year later. Schwartz et al. found that associations between identity commitments and self-concept appeared to be reciprocal. Strong commitment to an identity supported clarity of ideas about who an individual was and which roles they fulfilled, and strong clarity supported maintenance of identity commitment. In addition, fluctuations of identity commitment on a daily basis predicted high levels of depression and anxiety. Although these findings are specific to well-being, the consistent research results linking identity style and status
with academic achievement indicate a probability that similar relationships exist between identity commitment, clarity, coherence and learning and development.

Overall, these studies suggest that when an individual has strong commitment to an identity, they have a higher belief in their abilities, a stronger sense of internal control over outcomes, and a generally positive, effective approach to their learning and goals. In addition, the observed relationships between clarity and consistency of identities and identity commitment are also likely to be important for successful development in a domain.

### 2.2.2 Identities mediate development

Identification with a domain provides motivation for long-term engagement with the consistent and effortful practice required to reach expertise (Eccles, 2009). Where individuals adopt tasks which confirm their identities and are consistent with long-term goals, they are more likely to engage with deep learning, develop relevant skills, and strengthen their identification. Differences in identification are related to differences in development, and reflect individual perceptions. As Bong & Skaalvik (2003, p.1) state:

> Individuals who are otherwise similar feel differently about themselves and choose different courses of action, depending on how they construe themselves—what attributes they think they possess, what roles they presume they are expected to play, what they believe they are capable of, how they view they fare in comparison with others, and how they judge they are viewed by others. Without doubt, these are beliefs and perceptions about self that are heavily rooted in one’s past achievement and reinforcement history. Yet it is these subjective convictions about oneself, once established, which play a determining role in individuals’ further growth and development.
Bong & Skaalvik’s observations highlight the way that identities, including past and future selves, are situated within social and cultural context and pervade all aspects of development. The importance of identities to development within a domain is apparent across a variety of research perspectives, including self-efficacy, motivation, self-regulation, epistemic beliefs, and goals. In all these research areas, identities emerge as important to supporting confidence in capabilities, sustaining motivation, and engaging in autonomous, effective learning (e.g. Pajares, 1996; Schunk, 1995; Vansteenkiste, Simons, Lens, Sheldon, & Deci, 2004; Zimmerman, 2000a).

### 2.2.2.1 Self-efficacy

Self-efficacy is defined as perceived competence in factors necessary for achievement of a goal, including the ability to carry out behavioural actions or the possession of cognitive skills (Bandura, 1993; Bong & Skaalvik, 2003; Schunk, 1991). Sense of competence forms part of identities as learners and possible selves as future professionals (Berzonsky, 2011), and is recognised as important to engagement and academic achievement in all areas of learning (e.g. Bandura, 1993; Schunk, 1991).

Self-efficacy is associated with sense of control over achievement and learning, as described by expectancy-value theory (Eccles & Wigfield, 2002). A branch of attribution theory (Weiner, 1986), expectancy-value theory is based on the idea that an individual’s behaviour will be motivated by intrinsic interest or pleasure in a task; the utility of the task for rewards or long-term goals; the perceived social and/or personal value of a task; the costs associated with engaging with it; and the expectancy of success at that task (Eccles & Wigfield, 2002). An important element of this model is the perception of control over situations and outcomes, which individuals may see as lying principally with an internal or external source. In general, an internal locus of control associated with perceptions of ability or effort is associated with individuals using various strategies and persisting in their attempts to achieve a goal (mastery orientation). An external
locus of control such as the desires of others or material reward, is associated with helpless
behaviours and lack of perseverance (Dweck, 2000).

Perceived academic self-efficacy can be strengthened through pedagogical approach, including
attention to setting attainable goals, the provision of learning strategies, and supplying
performance feedback (Pajares & Schunk, 2001). A study on the effects of work context on the
development of creative self-efficacy provides insight into how shaping context can influence self-
efficacy. Tierney & Farmer (2011) recruited 145 workers in social-service-related jobs which
required creative problem-solving. Over a six-month period, they investigated relationships
between creative role identities, perceived supervisor expectations for creativity among
employees, and changes in requirements for creativity within specific jobs. Participants in the
study were assigned jobs with increased requirements for creative output, and evaluated by
supervisors. Creative role identity was measured through questions such as "Being creative in my
work is an important part of who I am". Supervisor expectations were gathered using questions
such as "My supervisor would be surprised if I did not generate creative solutions at work".

Tierney & Farmer (2011) found that increases in employer expectations for creativity and
increases in creative role identity were associated with improved self-efficacy for creative work,
as well as improved creative performance. They also found that job requirements for increased
creativity without accompanying recognition from supervisors as to capacity for creative work
led to reduced sense of self-efficacy. Over the six-month period, self-efficacy tended to become
stronger, as participants adapted to the new expectations. The results of this study illustrate the
importance of both internal and external support in the development of self-efficacy. Creative role
identities provided a basis for sense of competence and belief in capabilities, which was enhanced
by verification of creative abilities from others.
Self-efficacy is malleable, and is influenced by identities combined with external expectations and verification of abilities (Pajares & Schunk, 2001; Tierney & Farmer, 2011). An important aspect of verification of abilities from others is receiving feedback on performance. The provision of performance feedback supports confidence that self-perceptions are accurate, and thus aids in the development of identities which incorporate a sense of competence (Pajares & Schunk, 2001).

2.2.2.2 Feedback and self-regulation

Receiving feedback can be an unpleasant experience, since it may conflict with self-perceptions (Harmon-Jones & Harmon-Jones, 2008). However, feedback is also important to development within a domain: it ideally forms part of a cyclic process in which information about performance is used to correct errors and to develop strategies towards further improvement (Zimmerman, 2002). Such a self-regulated approach is a characteristic of individuals who actively pursue their own learning or skill acquisition, and is recognised as central to the achievement of expertise in a domain (Ericsson et al., 1993). In music, active engagement with evaluating results and developing strategies aimed at improving skills and knowledge is part of deliberate practice, which is associated with autonomous, highly effective learning (Ericsson, 1997; Ericsson, 2006).

Individuals differ in their readiness to expose themselves to feedback. A study of the feedback-seeking behaviour of 357 mid-level managers highlights the importance of actively gathering feedback in general, and negative feedback in particular (Ashford & Tsui, 1991). Ashford & Tsui observed that in light of the affective nature of receiving feedback, individuals may not seek it even when they are aware of its usefulness. They set out to investigate which types of feedback participants sought, and how their actions affected their performance and standing within the company. The research used a self-regulatory framework which acknowledged that individuals attempt to improve their effectiveness through standard setting, detecting discrepancy, and reducing discrepancy. Ashford & Tsui found that when participants sought negative feedback,
they developed a more accurate understanding of how others saw their work. They emphasised that actively seeking feedback is important to development, but that people needed to cultivate awareness of their willingness to receive negative feedback, as opposed to avoiding it in favour of positive feedback.

Motivation to avoid negative feedback is related to avoidance of confirming negative or feared identities (Markus & Nurius, 1987). In a meta-analytic review of 16 research studies, D’Alessio & Allen (2002) found support for the idea that individuals may avoid or selectively allow feedback in order to reduce the likelihood of dissonance associated with confirming a feared self. In light of links between identity processes, possible selves, and learning behaviours (see 2.2.1), it seems likely that individuals wish to avoid confirming a feared self for reasons in addition to cognitive dissonance, such as avoiding loss of self-efficacy and motivation. This conclusion is supported by studies which show that, when receiving negative feedback, some people will begin to lose self-efficacy in relation to a task, and may generalise this to other tasks (Ilgen & Davis, 2000; Illies, Judge, & Wagner, 2010).

2.2.2.2.1 Effective feedback: supporting self-efficacy and motivation

Feedback is most effective when received from multiple authoritative sources, including the self (Brinko, 1993). Brinko (1993) conducted a review of literature on processes and methods of feedback delivery with the goal of improving tertiary teaching practices. She examined literature from the fields of education, psychology, and organisational behaviour (there was no report of the number of studies) and analysed them with a view to extracting findings relevant to teaching in higher education. Brinko found that performance feedback which was specific, concrete, based on evidence, and descriptive rather than evaluative was most successful. It was also best when it was sensitive to the developmental stage and learning style of the recipient. In order to effect
change, feedback needed to cause moderate dissonance, reduce uncertainty, be positively and negatively balanced, and be presented as part of a process rather than a single event.

The effects of dissonance associated with feedback have connotations for learning and teaching. In a pair of recent studies, Hiemstra & Van Yperen (2015) addressed the question of which self-regulation strategies best supported tertiary students in putting effort into professional development activities. Specifically, Hiemstra & Yperen looked at focusing on improving strengths as opposed to improving weaknesses, and how this affected perceived competence (self-efficacy), intrinsic motivation, and intention to apply effort. These two studies were conducted with different cohorts drawn from a range of study areas (Healthcare, Management, Technology, and Education). All participants were tested to determine their strongest and weakest qualities. In the first study, with 174 undergraduate students, participants were randomly instructed to choose either their strongest or weakest quality, and to imagine that they were enrolled in a professional development course aimed at improving this quality. The second study, with 267 first-year undergraduate students, replicated the first study in a real-world setting: it was set in a classroom situation in which the chosen professional development activity was actually carried out. In both studies, a subsequently completed questionnaire measured perceived competence, intrinsic motivation, and effort intentions in relation to the hypothetical or real activity.

The results of both studies supported the conclusion that focusing on improving weaknesses was detrimental to self-efficacy, intrinsic motivation, and effort intentions (Hiemstra & Van Yperen, 2015). In contrast, focusing on improving strengths was associated with higher results on these three variables. Hiemstra & Van Yperen’s studies have implications for domains such as music, in which feedback is routinely provided as a means of improving performance, and generally focuses on weaknesses (see 2.3.4 for further discussion). Feedback which is provided with the
intention of improving performance and guiding development can be described as feedback intervention. Characteristics of effective feedback interventions aimed at improving performance were identified in a meta-analytical study of 131 papers (Kluger & DeNisi, 1996). Kluger & DeNisi found support for the idea that praise may not be the most effective promoter of improved performance. They also found that feedback from a person was slightly less effective than feedback from a computer, and that feedback which threatened self-esteem had reduced effectiveness.

Kluger & DeNisi (1996) noted that feedback interventions produced highly varied results which depended on individual factors, and that generalisations are therefore difficult. In spite of this reservation, it is clear from the studies described here that effective feedback is focused on the task rather than the person, keeps evaluation to a minimum in favour of reflection, and indicates actual ability and standard rather than taking the form of praise. In addition, feedback should ideally direct focus towards improvement of both strengths and weaknesses. Feedback with these characteristics will theoretically support the development of accurate self-perceptions of skills, and reduce the impact of identity-related dissonance on self-efficacy and motivation.

### 2.2.2.3 Goals and motivation

Identification with a domain influences which goals are selected, how they are approached, and the motivation to work towards achieving them (Middleton & Midgley, 1997; Paris, Byrnes, & Paris, 2001; Pintrich, 2000). Research suggests that goals which align with self-perceptions – self-concordant goals – are most conducive to both success and well-being (Sheldon, 2002). The adoption of self-concordant goals is characterised by an autonomous and intrinsically-motivated approach (Sheldon, Ryan, Deci, & Kasser, 2004; Vansteenkiste et al., 2004). Self-concordant goals are those which are chosen for autonomous reasons, including because of interest or enjoyment, or perceived importance of the goal, both to the self and to the wider community. Non-
autonomous, or controlled, reasons for choosing goals include emotions such as shame or guilt, internal pressure such as contingent self-worth, and external pressures such as the desires of another person or material gains or losses (Sheldon & Elliot, 1999).

Sheldon, Ryan, Deci, & Kasser (2004) conducted three studies investigating links between self-concordance of goals, motivation types, and well-being. They undertook this work partly in response to studies supporting the existence of links between well-being, self-regulation, and autonomy (e.g. Nix, Ryan, Manly, & Deci, 1999; Wrosch, Scheier, Miller, Schulz, & Carver, 2003), but also because of consistent research findings that pursuit of extrinsic goals such as amassing wealth, becoming famous, or being attractive was correlated with problematic mental health, including anxiety, depression, high-risk behaviours, and poor social relationships. In the first study, 714 undergraduate students were administered questionnaires designed to measure the desirability of extrinsic versus intrinsic goals (e.g. Goals such as money, attractiveness, or fame versus emotional intimacy, community contribution or personal growth), and the importance to motivation of four different types of reasons for pursuing each goal (two autonomous, two controlled). The second study looked at personal goals and motives of 221 undergraduate students, and aimed at capturing types of motivation towards goals. The third study was longitudinal, and examined the personal goals, motives, and commitment of 159 undergraduates twice, one year apart. All three studies also measured well-being at the time of testing.

Sheldon, Ryan, Deci, & Kasser (2004) found that although extrinsic goals were related to lower well-being, types of motivation also played a significant part. In particular, they found support for the idea that extrinsic goals are only problematic when the motives for choosing them can be defined as controlled. In other words, when extrinsic goals are chosen because they are important to the self or the wider community, they are significantly less harmful to well-being than if they are chosen for controlled reasons such as material gains or contingent self-worth. This finding is
important to a domain such as music, in which research has observed tendencies of musicians to
associate their self-worth with performance ability (e.g. Kemp, 1996) (see chapter 2.3.1 for
further discussion).

Changing and adapting long-term behaviours is also dependent on alignment of self-perceptions
with goals. Where a desired change in behaviour is in conflict with self-perceptions, motivation
to change is affected, and effected change is reduced. For example, a meta-study of 47
experimental tests of relationships between intention and behaviour revealed a medium-to-large
change in cited intention may lead to a small-to-medium change in actual behaviour (Webb &
Sheeran, 2006). This analysis integrated studies that manipulated intention, assessed the effect
of the manipulation on subsequent behaviour, and also found significant results of the
intervention. The latter was necessary in order to produce meaningful results across all studies.
Detail drawn from these studies indicated that intentions have less impact on behaviour when
individuals feel that they lack control over their behaviour, when they fear negative social
reactions, and when the situation is conducive to habit formation (Webb & Sheeran, 2006). These
findings are relevant to development within a domain such as music, since effective learning
depends on sense of competence and control (see 2.2.2.1). It is also probable that changing
behaviours related to practising is affected by fear that altering approach may lead to failure
during performance, exacerbated by the fact that many practice behaviours are repeated and may
have become habitual. These points invite further research, and formed an avenue of
investigation for the present study.

2.2.2.4 Epistemic beliefs

Beliefs about the nature of knowledge and learning (epistemic beliefs) are usually considered to
be a separate field to identity; however, there is evidence to suggest that they are influential in
identity development (Adam, 2012; Berzonsky, 2004), and they are certainly important to
Epistemic beliefs operate on an unconscious or semi-conscious level. They are generally grouped into five dimensions, developed from the work of Schommer (1990) and Dweck et al. (1988). These dimensions are described as simplicity, certainty, and source of knowledge, fixed ability and quick learning. Each dimension consists of a scale reflecting level of complexity ranging from naïve to sophisticated, and each is considered to operate more or less independently of the others. Individuals may hold different epistemic beliefs for different domains (Hofer, 2006), and domain-specific beliefs are more likely to change in response to feedback than general beliefs (Gill, Ashton, & Algina, 2004). The most commonly recognised dimensions of epistemic beliefs are summarised below from definitions by Bråten & Stromso (2005, p. 548-9):

**Simplicity of knowledge** – ranging from the naïve belief that knowledge consists of isolated fragments to the sophisticated belief that knowledge is a web of interrelated concepts;

**Certainty of knowledge** – ranging from the naïve belief that knowledge is absolute and unchanging to the sophisticated belief that knowledge is tentative and evolving;
**Source of knowledge** – ranging from the naïve belief that knowledge arises from the self to the sophisticated belief that it comes from others;

**Fixed ability** – ranging from the naïve belief that the ability to learn is fixed at birth (entity belief) to the sophisticated belief that the ability to learn may be increased (incremental belief); and

**Quick learning** – ranging from the naïve belief that learning either takes place quickly or not at all, to the sophisticated belief that learning is gradual.

Relationships between epistemic beliefs, learning, and teaching strategies formed the focus of a study by Bråten & Stromso (2005). In this study, two cohorts from two undergraduate courses with different teaching styles (178 business administration students and 108 teacher education students) were tested for epistemic beliefs. In place of the ‘fixed ability’ dimension, entity and incremental beliefs were tested separately, within the framework of implicit theories of intelligence (Dweck, 2000). Students were also tested for self-efficacy in relation to their studies, goal orientation (including motivations and types of goals), level of personal interest in their studies, and the self-regulatory strategies they employed. In common with previous studies, Bråten & Stromso found that naïve epistemic beliefs were negatively related to student perceived self-efficacy, mastery-goal orientation, study interest, and self-regulatory strategies. They also found that epistemic beliefs had different effects for business administration than for teacher education students. For student teachers, an entity belief of intelligence, and naïve beliefs concerning the control and speed of knowledge acquisition were detrimental to self-efficacy beliefs. These factors were not significant to the business students, for whom beliefs concerning knowledge construction and modification (a combination of sub-set elements from all epistemic dimensions) and the certainty of knowledge predicted self-efficacy. In response to these findings, Bråten & Stromso suggested that context determines the desirability of certain epistemic beliefs,
and that learning could be improved by supporting students in developing appropriate beliefs for a domain.

### 2.3 Musical Identities

#### 2.3.1 Being a musician

Auslander (2006) places musicians as performers in a social role, highlighting their personal embodiment of a culturally- and socially-defined identity. As he says:

> What musicians perform first and foremost is not music, but their own identities as musicians, their musical personae (Auslander, 2006, p.102)

'Personae' can be equated with role identities with an emphasis on personal perceptions and interpretations. Such identities change according to the type of music being played, the kind of audience, the venue, and occasion. Thus, a Classical music student engaged in a recital-examination will embody a different musical identity to a jazz musician performing in a club. Further, that same jazz musician engaged in a symphony orchestra gig will embody a different identity again, one which brings personal perceptions about being a jazz musician to the change in situation and social expectations (MacDonald & Wilson, 2005). These observations can be interpreted as shifts in situation initiating identity activation (Burke & Stets, 2009). Although the principal identity as a jazz musician is maintained, personal interpretation of the change in situation may result in changes to factors such as self-efficacy, sense of control, and sense of belonging (identity fit). These factors influence behaviour, and are essential to controlling anxiety and supporting successful musical performance (Kokotsaki & Davidson, 2003; Oyserman, 2009; Ritchie & Williamon, 2012). The present study aims to draw together the diversity of research in these areas by exploring relationships between musical identities, situations, and behaviours.
Perceptions of personal ability to perform within situations are influenced by group identities (Oyserman, 2009). In the present study, HIP formed the basis of a group identity. The conceptualisation of HIP as an identity which was socially constructed by its members was based in part on a study by MacDonald & Wilson (2005). This study consisted of a focus group investigation of musical identities among professional jazz musicians in Scotland. MacDonald & Wilson theorised that since jazz is a group activity, and identities are socially constructed, it makes sense to study musicians and identities in a group situation. Analysis proceeded using thematic analysis to identify areas which were important within the two focus groups, which contained five and six participants respectively. MacDonald & Wilson found that participants constructed in-group identities by highlighting points of contrast between themselves and other musicians and audiences, rather than through presenting self-identities. This finding supports the idea that when a group identity is salient, it becomes dominant over role or personal identities (Stets & Burke, 2000). The dominance of group identities is therefore significant to the influence group identities may have on behaviour and development.

A further finding of MacDonald & Wilson’s study was that the demographic background of the participants in each focus group affected perceptions of the most important aspects of being a jazz musician (MacDonald & Wilson, 2005). For example, the first group identified ‘creating swing’ as the most important quality for good performance, while the second group felt that individual improvisation was more central. These perceptions reflected the age and experience of the people in each group: the first group was composed of participants who were generally older, had diverse musical backgrounds, and did not play solo instruments; the second group was composed primarily of younger participants with similar backgrounds for whom solo performance was more meaningful. These results show how group identities both respond to and shape musical identities, and how they can be instrumental in shaping the philosophies which underpin musical style. It also suggests that the emphasised components of group identities are important, and interact with individual experiences of identity fit (see 2.2.1).
2.3.1.1 Performing musical identities

The embodiment of musical role identities is important to group membership and differentiating and defining the self (Burke & Stets, 2009). However, the convincing ‘performance’ of musical role identities is also significant to success as a musician. This conclusion is supported by research on the importance of visual cues to audience evaluations of musical standard (e.g. Morrison, Price, Smedley, & Meals, 2014; Thompson, Graham, & Russo, 2005; Tsay, 2013). Tsay (2013) found that both novice and professional music evaluators identified the winners of a classical music competition from visual information alone more reliably than from sound recordings or a combination of sound and visual recordings. Similarly, Ritchie & Williamon (2011) found that independent assessors reliably evaluated performances as better from students with high self-efficacy, implying that performance confidence is visible to the observer. These findings suggest that physical movements which are recognised as belonging to the expression of music, playing an instrument, and performance confidence are part of musical role identities. In other words, musicians are expected to match visual as well as auditory expectations and assumptions of audiences.

The importance of ‘performing’ musical role identities to success in the domain may form part of the strength of identification with music which has been observed among musicians (e.g. Dews & Williams, 1989; Kemp, 1996; Oakland, MacDonald, & Flowers, 2012). A view of the strength of identification with music emerged in a study by Oakland, MacDonald, & Flowers (2012). Oakland et al. examined data gathered from semi-structured interviews with seven opera singers who had been made redundant, and explored their experience of vocational transition. They found that each individual’s relationship to singing and the voice – that is, their identification with being singers – was the primary influence on their experience of transition. For some, loss of their positions was seen as offering new opportunities, and they were able to find new direction. For others, it represented a personal injury from which it was exceptionally difficult to recover.
Matching visual expectations also contributes to the question of why different instruments are associated with certain ‘types’ of people, as explored by Kemp (1996) in his seminal study on the temperament and personality of musicians. Kemp discussed in detail the characteristics of people in particular roles, such as pianist, singer, or composer, and noted that it is unclear as to whether musicians choose a role because it suits their personality, or if they gradually adopt an identity according to cultural expectations of a role. It seems likely that both these alternatives play a part in the development of musical identities: in light of the visual element of performance evaluation, individuals may be attracted to and find early success with a certain instrument if cultural expectations match their personalities and physical attributes. Alternatively, they may adopt culturally expected identities and physical movements associated with their chosen instruments.

Kemp (1996) also explored some of the potential difficulties associated with strong identification with music, including problems separating personal identity from musical ability. He cited links between musical identity and self-esteem, observing that many musicians believe that they must be competent performers in order to be worthwhile people. In the context of conservatories and universities, Kemp (1996) defined the two principle consequences of such an identification: the prima donna behaviour of some students who feel that they are succeeding, and the damage to the self-concept and sense of well-being of others who become anxious and suffer performance difficulties. The relationship of identification with music with anxiety is explored below (chapter 2.3.2.2.2)

2.3.2 Being a successful musician

In view of the importance of musical success to musicians' self-esteem (Kemp, 1996), it is necessary to explore the identity factors which are associated with being a successful musician, particularly with regard to learning and performance. These aspects of musical identities include
important memories and emotions associated with music, as well as self-perceptions which influence motivation and performance.

2.3.2.1 Musical life stories – positive beginnings

Musical life stories of successful musicians are characterised by early memories of enjoyment, both of lessons and performance (Manturzewska, 1990; Moore, Burland, & Davidson, 2003). Manturzewska (1990) conducted a study of the lifetime development of 165 Polish musicians, of which 35 were internationally-acclaimed musicians, and 130 worked as ‘normal’ professional musicians. She found that most successful musicians had intense and detailed recollections of early experiences with music, most often of hearing performances. She also found differences in the recollections of musicians who became performers and those who became primarily pedagogues, with the former more concerned with cognitive features of the music, even remembering fragments, while the latter were more interested in emotional or aesthetic content. The former were therefore more concerned with qualities of the music itself, and the latter with subjective experience. This result suggests that musicians who continue into the profession as performers tend to have a positive, self-relevant view of past musical experiences.

Moore, Burland, & Davidson (2003) investigated the social-environmental factors which were important during phases of children’s development. They interviewed 257 children, and followed up 20 of them eight years later to determine factors which might predict differences in becoming successful performers as adults. Although they found no significant differences in the importance of performance to early musical experiences, many participants had memories of first teachers as being warm and supportive, and of enjoying their early lessons. They also reported parental involvement and support as important, both emotionally and in practical things such as regulating practice. Howe & Sloboda’s (1991) study of 42 students aged 10-14 years found that many participants emphasised the enjoyable nature of their lessons, and also associated
performing with high levels of enjoyment. These results support the link between positive emotions and ongoing engagement with music, and may also reflect the observation that, although performance may be reported as enjoyable, participation in music as a social activity is generally more important to children in the early stages of musical learning (Hallam, 2002).

The tendency to remember and report positive emotions in relation to early musical engagement suggests an ongoing relevance to the life stories of successful musicians (Singer et al., 2013). This emphasis on positive emotions and experiences can be interpreted as a basis for positive musical identities, which support long-term motivation, self-efficacy, and resilience to setbacks. The present study was designed to capture early memories and emotions as an indicator of present musical identities (see chapter 3).

2.3.2.2 Present musical identities

2.3.2.2.1 Competence and control

When compared to other vocational groups, musicians have a greater tendency to attribute success to luck (Jaffe, Florez, Grigorieva, Masciti, & Castro, 2010). However, greater musical achievement is associated with attributions of success to ability and effort, rather than to chance (Asmus, 1986; Austin & Vispoel, 1992). A focus on such internal factors is conducive to a sense of competence, including control over behaviour and outcomes, and is associated with actively working towards goals (Hallam, 2002; Weiner, 1986). In addition, a sense of competence and control forms the basis for adopting strategies conducive to coping with the challenges of being a musician, including actively solving problems and managing negative emotions (Burland, 2005). The ways in which sense of competence and control interact with music-related behaviour is explored below.
Nielsen (2004) conducted a study investigating first-year music students’ use of learning and study strategies, and how the use of strategies related to self-efficacy. She administered questionnaires to 130 music students, and found that those students who believed in their ability to learn through their practising were more likely to engage in cognitive and meta-cognitive strategies than those who doubted their capabilities. She described self-efficacy beliefs as malleable, and arising from past experience within the ‘community of practice’ formed by the apprentice-student method of learning music. Overall, Nielsen (2004) found that high self-efficacy was important as a basis for student use of effective learning and study strategies, that it was malleable but probably resilient to some failures (e.g. Bong & Skaalvik, 2003; Schunk, 1991), and that it was instrumental in long-term development.

Self-efficacy is related to performance standard. Ritchie & Williamon (2012) investigated the role of self-efficacy in performance standard, both self-perceived and assessed by a jury, for 125 undergraduate music students. They hypothesised that practice time and self-efficacy would be interrelated, but found that self-efficacy was the only predictor of performance standard. In a study on younger musicians, self-efficacy was also found to be the best predictor of performance (McCormick & McPherson, 2003). McCormick & McPherson gathered responses from 332 participants who were undertaking Trinity College performance examinations. The questionnaire included items on: cognitive strategy use, such as mental practice and organisational strategies during practice; self-regulation, such as effort, focus, and persistence; intrinsic value, such as the importance of playing an instrument to the participant; anxiety; and self-efficacy, which asked how ready for the exam the participant felt. McCormick & McPherson found that self-efficacy had a direct correlation with performance results, but that other factors had an indirect effect by contributing to self-efficacy.
Unlike Nielsen (2004), McCormick & McPherson (2003) did not find a link between self-efficacy and cognitive strategies. Nielsen attributed this discrepancy to the different age-group, and to the different musical situation. To this can be added the different measure of self-efficacy: Nielsen measured general beliefs in the ability to learn through practising, while McCormick & McPherson measured a belief that a certain performance would be successful. Differences in results between self-efficacy for learning and performance have also occurred in other studies. Ritchie & Williamon (2011) measured self-efficacy beliefs of university students and conservatoire students. They found that self-efficacy was higher for musical learning among conservatoire students, but that there was no difference between university and conservatoire students in self-efficacy beliefs for performing. Overall, the findings of these studies present three main points: individuals are able to accurately judge their ability to produce a successful performance in a specific situation; self-efficacy for learning is related to use of cognitive strategies and is likely to be higher for students aiming to become music professionals; and self-efficacy for musical performance is not necessarily related to self-efficacy for musical learning. The final point suggests that perceptions of what is required for musical learning and performance are different, and that therefore musical identities as a learner and a performer are constructed using different criteria.

2.3.2.2 Anxiety

Anxiety is an important factor influencing feelings of competence during performance. Most performing musicians are affected by performance anxiety at some point in their careers, and managing it is essential to maintaining success and well-being (Kenny, 2011; Wilson & Roland, 2002). Anxiety which is debilitating to performance is generally considered in terms of level of arousal: an appropriate level of arousal for the situation and technical demands of the music produces an engaged and engaging performance; too little arousal and the performer is not sufficiently involved; too much, and it becomes performance anxiety (Wilson & Roland, 2002; Yerkes & Dodson, 1908). The point at which arousal becomes performance anxiety varies
between individuals according to levels of trait anxiety combined with preparedness for and the level of stress associated with the performance situation (Wilson & Roland, 2002). The latter two elements are influenced by musical identities, and are discussed below.

Performance anxiety is linked to association of performance standard with self-concept (e.g. Kemp, 1996; Tobacyk & Downs, 1986). Determinants of level of anxiety and its effects on performance include life-history, previous stressful experiences, the importance of the situation to the individual, differences of cognitive processing of the situation, and psychological and physiological activation (Strelau, 1989). Many of these factors are subject to personal interpretation, including the perceived significance of life events, the connotations of previous stressful experiences, and expected responses to and experience of future situations (Burke & Stets, 2009). Such interpretations may be unconscious, and reflect individual tendencies to focus on certain aspects of situations and perceive them as threatening (Bar-Haim, Lamy, Pergamin, Bakermans-Kranenburg, & Van Ijzendoorn, 2007; Tobacyk & Downs, 1986). This interpretative component of performance anxiety brings it within the domain of musical identities. From this perspective, performance anxiety is a response to interactions between personality (including trait anxiety), self-concept, self-efficacy, and the level of development of the meta-cognitive skills required for effective preparation (Hallam 2002).

The importance of effective preparation is supported by findings that similar levels of stress may be problematic for one person, but not for another (Hamann, 1982; Kokotsaki & Davidson, 2003). In studies with tertiary music students performing under similarly stressful conditions, more experienced individuals were found to produce superior performance than those with less experience (Hamann, 1982; Hamann & Sobaje, 1983). Furthermore, more experienced performers often responded to anxiety with improved performance, where less experienced performers found anxiety debilitating. These findings were supported in a study of anxiety among
43 singing students (Kokotsaki & Davidson, 2003). In this study, Kokotsaki & Davidson measured both trait and state anxiety levels on three occasions – two weeks prior to a performance, ten minutes prior, and immediately following. They utilised the marks obtained from a jury to judge performance standard. Results confirmed the heightened ability of more experienced students to cope with anxiety, as well as the tendency for high anxiety to produce better performance for more experienced students.

In considering why heightened anxiety should become less of a liability among more experienced students, Hamann & Sobaje (1983) surmised that greater experience led to greater task mastery, which provided the necessary skills for preparation and performance to cope with heightened anxiety. This conclusion is supported by a finding in Kokotsaki & Davidson's (2003) study. Of 15 participants who claimed to experience negligible effects from performance anxiety, 12 reported using coping strategies to consciously control potential anxiety, including deep breathing, reinforcing positive thoughts about confidence and competence, and consciously directing attention to the task, such as focusing on the music or the personal meaning of the song. This result suggests that the adoption of coping strategies may mitigate the experience of performance anxiety; however, none of these strategies could be effective without underlying self-efficacy and the ability to engage in effective preparation (Hallam, 2002).

2.3.3 Being a student musician

Since musical identities are dependent on social and cultural environment, it is important to explore the context of being a student (Hargreaves et al., 2002; Oyserman, 2004). The inbuilt set of expectations around studying music and becoming a musician have been referred to as "the rules of the game", reflecting their role as an implicit framework which defines what is required for success and achievement (Bourdieu, 1990; Lamont & Maton, 2008). Within a music institution, such a framework includes implicit assumptions within the conservatoire
environment, such as the status awarded to performance; the use of pedagogical approaches, such as segmenting music into manageable parts for learning; and pedagogical structures such as one-to-one lessons. These points are explored below.

2.3.3.1 The status of performance

In music institutions, performance and being a performer is often implicitly regarded as a superior form of musical engagement to other areas of study (e.g. Ferguson, 2009; Parkes, Daniel, West, & Gaunt, 2015; Pellegrino, 2009; Perkins, 2013). Perkins (2013) investigated the role of the learning culture of a conservatoire in terms of how people conceptualise their learning, as well as who they are and how they fit into the structure of the environment. In this interview study of 42 students, teachers, and administration staff at an institution in the UK, Perkins noted the importance placed on performance, including often unconscious bias among participants towards valuing performance over other areas of study.

Individuals experience musical identities in different ways according to the cultural interpretations and importance attached to them. Parkes, Daniel, West, & Gaunt (2015) looked at identities and career satisfaction of tertiary studio music teachers. They found that of 179 studio teachers, most saw themselves as more talented as teachers, but more satisfied as performers. Some identified much more strongly with performing than with teaching, which potentially impacted negatively on their teaching. Parkes et al. concluded that teacher and performer identities were separate, and that career satisfaction for each identity was predicted by different factors. Participants were more satisfied as performers if they saw themselves as talented; however, they were more satisfied as teachers if they identified as teachers. These results carry implications for the well-being and development of both performers and aspiring performers, since they reflect an underlying belief in innate ability rather than effective learning and coping strategies.
Looking at institutions and identities, Triantafyllaki (2010) compared the identities and professional knowledge of 28 performance teachers in two institutions: one music conservatoire, and one university music department. Drawing on data from interviews and lesson observations, she found that the forms of professional knowledge that teachers drew on differed according to the value placed on the identities of performer and teacher in each workplace. For example, in the university department, participants seemed happy to take on the role, but not the identity of teacher. That is, they would carry out the role of teacher with their students; however, during the interviews they presented themselves solely as performing artists. Triantafyllaki attributed the ‘foregrounding’ of the performer identity to the values of the university department workplace, in which competency meant being a good player, with the implication that good teaching would automatically follow. The Conservatoire teachers, in contrast, tended to emphasise their identities as teachers.

Triantafyllaki (2010) concluded that it would be valuable to support Conservatoire teachers in greater investment in their identities as performers, and music department teachers in their identities as teachers. This would create better role models for students and form a stronger basis for professional development. This conclusion overlooks the fact that identification as a performer is influenced by wider cultural assumptions, such as views of talent (Parkes et al., 2015) and the value of performance (Perkins, 2013). It also assumes that multiple role identities are most beneficial for both students and teachers, a conclusion which is suggested by some studies, but which has not seen sufficient research (Austin, Isbell, & Russell, 2012). Many performers are also teachers, and implicit assumptions as to the importance of this vocation are likely to affect the quality of their teaching; however, it could be supportive of motivation and development as a performer to view performance as valuable and special, and to identify with this role above all others.
A study conducted by Austin, Isbell, & Russell (2012) provides some insight into the question of the desirability of multiple or single role identities. Austin et al. used a questionnaire survey of 454 undergraduate music majors enrolled at three different tertiary music institutions to investigate developing occupational identities and their associated social behaviours. They found that such identities and behaviours were formed in interaction with the studio teacher, but also with the wider environment of institutional culture, peers, academic and other teachers, and influences from outside the music school. In particular, the culture of the institutions in question – including the value and status of performance – influenced the beliefs and values developed by the students in relation to becoming professional musicians. Importantly, Austin et al. found that individuals could hold multiple identities, or multiple ‘provisional’ identities during identity exploration, and concluded that in view of the varied skill set demanded by contemporary life as a professional musician, it could be beneficial to support holistic development of multiple identities, or at least to encourage student adaptability and transference of skill set from one role to another.

An important factor emerging from Austin et al’s (2012) study was the role of experience in the identification process: greater experience with a role identity supported stronger identification with that role. This conclusion is supported by a study by Bennett & Stanberg (2006), who looked at the musical identities of a cohort of 38 second-year undergraduate students enrolled in music education, performance, or composition. This study recorded the effects of an intervention in which students were exposed over a semester to positive teaching experiences, including developing curricula and delivering material to peers, thereby constructing a personal teaching philosophy. The results of this study showed a shift among performance and composition students from a tendency to think of teaching as a ‘fall back’ option or a way to earn money, to a much more positive view of teaching as a real option, and not just something for “drop outs” (Bennett & Stanberg, 2006). This study highlights the role of positive experience and the
development of a personal framework for possible selves (see 2.1.3.2), including the construction of a personally-relevant identity as a teacher.

2.3.3.1 Flow – emphasis on performance experience

Cultural emphasis on performance within tertiary music institutions is associated with assumptions about the nature of performance. There exists an image of ideal performance as something which transcends normal experience, as illustrated by a quote from Leonard Bernstein:

The only way I have of knowing I’ve done a really remarkable performance is when I lose my ego completely and become the composer. I have the feeling that I’m creating the piece, writing the piece on stage, just click, click, click, making it up as I go, along with those hundred people who are also making it up with me (Green & Gallwey, 1987, p.95).

The expectation that performance should represent a peak experience involving reduced self-consciousness, a focus on the present moment, and a sense of control over outcomes is similar to the performance state known as flow (Csíkszentmihályi, 1996). Flow is reported to be highly pleasurable, and Csíkszentmihályi noted that many successful performers – in any given field – are motivated by their desire to experience flow more than any other factor. Although Csíkszentmihályi emphasised that flow described an ideal experience and was not necessarily associated with peak performance, the two have become linked in the minds of many (Privette, 1983). Exploration of the influences on musical identities of the assumption that performance should resemble a flow experience formed part of the framework for interview questions in the present study.
2.3.3.2 Segmenting music: learning by ‘atomisation’

The way in which classical music is taught has an effect on how students conceptualise musical engagement (Barr & Tagg, 1995). Similar to Kingsbury’s (1988) observation of the musical distinction between “Chops” and “Soul”, Barr & Tagg (1995) use the term ‘atomisation’ to refer to segmenting information into manageable parts, and pointed out that, in spite of a gradual trend towards supporting students in a more holistic approach, atomisation represents a core teaching method in higher education. Although Barr & Tagg were referring to general teaching methods in tertiary institutions, atomisation can be observed in conservatoire handbooks, from divisions between styles and genres through instruments and disciplines, to performance evaluation criteria such as technical skill, sound production, interpretation, and performance skill.

Both Kingsbury (1988) and Barr & Tagg's (1995) contributions represent a philosophical rather than a scientific approach. The effects of atomisation on learning music has apparently not been the direct subject of research; however, the tendency to atomise music has been researched in terms of criteria used for assessment of musical performance. Mills (1991) examined 29 assessors to investigate the effects of segmenting musical performance into criteria as opposed to evaluating it holistically. She found that a segmented approach accounted for 70% of the variance between markers, and that a holistic approach was more reliable. Thompson & Williamon (2003) conducted a controlled experiment with 61 students and three evaluators at the Royal College of Music. Recordings of 15-minute recitals performed under exam conditions were sent to the evaluators, who were asked to assess according to a segmented marking scale, and also to provide an overall mark. These researchers found that neither segmented nor holistic approaches produced high levels of agreement between assessors, and note that in spite of a lack of evidence for its reliability, a segmented approach continues to be a central assessment method for musical performance at many institutions.
Mills' (1991) and Thompson & Williamon's (2003) studies are relevant to the present study because they reflect a strong tendency within tertiary music institutions to rely on atomisation to evaluate, and also to teach, music. Atomisation therefore forms part of the underlying assumptions which shape the experience of students and teachers alike. The abilities of students to reintegrate knowledge vary according to factors such as epistemic beliefs, self-efficacy, and self-regulatory skills (Bråten & Strømsø, 2005; Hofer, 2001; Zimmerman, 1998). In addition, performance feedback is generally focused on identifying and addressing weaknesses, which can negatively affect self-efficacy, and thus further limit individual capacities to work with atomised elements (Hiemstra & Van Yperen, 2015) (see 2.2.2.2). In light of these relationships, there is scope for research which explores musical identities in terms of how individuals perceive, interpret, and respond to the segmentation of musical learning.

2.3.3.3 The one-to-one teaching model

The one-to-one teaching relationship is reported as being highly significant for young musicians (Manturzewska, 1990). In a study of the lifetime development of 165 Polish musicians (35 internationally acclaimed musicians, and 130 'normal' musicians), Manturzewska found that the personality, musical competence, and personal culture of the tertiary one-to-one teacher was formative, and influenced the entire future approach of the student. Further research into the perceptions of students and their teachers found that the one-to-one model was universally accepted as the ideal way to learn a musical instrument to an expert level (Carey & Grant, 2015; Gaunt, 2008, 2010; Gaunt et al., 2012; Mills, 2002). It also served as a powerful role model for teaching, with students tending to adopt their teacher’s pedagogical style and continue it in their own work (Daniel & Parkes, 2015).

More recent studies have looked at the aims and outcomes of one-to-one teaching. Gaunt et al. (2012) reported on data from a longitudinal study consisting of surveys and interviews exploring
the experience of students at a tertiary music institution in the UK. They explored the forms one-to-one tuition might take within the context of this institution, including both teacher and student views of what is expected in this model of teaching. They found high levels of variation within expectations and experience of both teachers and students, a result which echoes other studies (e.g. Carey & Grant, 2015). Students particularly valued the potential for the one-to-one model to be tailored to their individual needs. Both parties cited the importance of autonomous learning; however, when asked what they expected and wanted from one-to-one teachers, students tended to describe modes of teaching focused on demonstration and being told what they needed to do. In addition, teachers often engaged in this type of instruction.

Reporting on the same study, Gaunt (2010) stated that among 20 students studying at a UK institution, those learning from more than one teacher showed greater autonomy than those with only one teacher. The students reported no sense of conflict when learning from multiple teachers, but rather engaged in higher levels of critical thinking. Wöllner & Ginsborg (2011) found similar results in their study of the perceptions of team teaching among students and teachers at a conservatoire. They conducted three questionnaire studies with three different departments (Strings, Vocal and Opera studies, and Wind, Brass and Percussion), with an overall cohort of 129 students and 13 teachers. Perceptions of team teaching were mainly positive across all three departments, particularly with regard to hearing many different ideas and having to decide which was most appropriate. These results suggest that one-to-one teaching may accommodate students in relinquishing responsibility for learning and/or decision-making to their teachers. Team teaching may force students to choose between ideas and approaches, potentially encouraging them to develop an independent and autonomous stance.

Most studies on one-to-one music teaching utilised interview and focus group methodologies. They contain important data on philosophies, perceptions, and experiences of the one-to-one
teaching model; however, they did not capture what actually happened during lessons. The principal reason cited for not gathering data during lessons was reluctance on the part of teachers to participate in research which looked behind the "closed door" of the teaching studio (Carey, 2008; Gaunt, 2008, 2011). A study by Burwell (2005) provides an exception. She investigated teacher approaches to tertiary instrumental learning, and, in addition to interviews, recorded 67 individual lessons and 10 group lessons, with 19 teachers. In common with other researchers (e.g. Burland, 2005; Gaunt, 2010; Gaunt et al., 2012), she found that autonomy was frequently cited as a learning goal; however, she also found that actual teacher behaviour did not always foster it effectively.

Burwell (2005) identified questioning as a point at which the development of autonomy was often sacrificed. Teachers frequently posed rhetorical questions, or questions which required no response from students. When they did pose exploratory questions, they often did not wait for a student response, and provided an answer themselves. Overall, although teachers were aware that an approach based on exploratory questioning was more conducive to developing autonomy, they often fell back on a prescriptive teaching style, which was focused on transmitting information. Burwell suggested that this tendency may be a product of expediency, since time for achieving mastery of repertoire was limited, and also to underlying assumptions that the ideas of the master-teacher are superior to those of the student. In addition, she noted that some students did not respond well to expectations that they should answer questions and contribute opinions, reflecting their learning style.

The above studies agree that the one-to-one teaching model is a powerful learning tool, but that it may have unintended effects on student learning and behaviour. In particular, results of these studies suggest that the one-to-one model is often less effective at developing student autonomy and active learning than teachers would hope. Limited encouragement of autonomy in students
both in and outside of music has been associated with over-control during teaching, caused by factors such as time pressures and teacher epistemic beliefs (Burwell, 2005; Gill et al., 2004; Reeve, 2009). In music, failing to support the development of autonomy in students can be equated with failing to prepare students for the life of auditions, diverse performance work, self-management, and teaching required of many professional musicians (Bennett, 2007; Burland, 2005; Burland & Davidson, 2004; Creech, Papageorgi, Duffy, Morton, Haddon, et al., 2008; Jørgensen, 2000). The findings that student autonomy was supported by team teaching (Gaunt, 2010; Wöllner & Ginsborg, 2011) and by exploratory questioning which carried an expectation of student input (Burwell, 2005) point to the conclusion that students benefit from an environment in which their contributions are expected, necessary, and valuable.

2.3.4 Tension in musical identities

Lack of fit between identities and situation or cultural environment gives rise to tension (Oyserman, 2009). Tension in musical identities has been described in a number of studies (e.g. Dobson, 2010; Juuti & Littleton, 2010, 2012; Wirtanen & Littleton, 2004). Dobson (2010) conducted an interview study of 18 musicians (nine jazz musicians and nine classical string players) in order to examine differences in experience between the two groups. Similar to the jazz focus groups conducted by MacDonald & Wilson (2005) (see 2.3.1), she observed differences in musical identities according to ideals of each group. For example, musicians embodying the jazz ideals of improvisation and originality often saw themselves as expressing their personalities through music to a greater extent than an orchestral musician, who positioned themselves within the context of working primarily to achieve a perfect performance of a composer’s work. At the same time, Dobson described the frustration of classical string students who had been trained with an emphasis on solo performance and self-expression when they were in a situation where they were unable to make their own musical choices, such as in orchestral playing. On an internal
level, Dobson found that both jazz and classical musicians felt tension between achieving technical perfection and being a creative and expressive musician.

Tension between musical identities and information in the form of feedback from teachers can be an important element in student development (Wirtanen & Littleton, 2004). Wirtanen & Littleton explored identity negotiation in the context of ten tertiary music-performance students interpreting musical pieces with their teachers. They observed the tension which can arise as a student develops interpretations which the teacher deems to be too far removed from social constraints, specifically expectations in a competition situation. Negotiations between student and teacher identities reflected the power imbalance inherent in these positions, but also formed a vehicle for student development towards an ideal which satisfied both individual desires and social/cultural expectations (Wirtanen & Littleton, 2004).

More recent work with the same cohort of solo-piano students focused on musical identities in transition, first looking at the students' experience as they entered the academy (conservatoire) (Juuti & Littleton, 2010) and secondly following four of the original interviewees eight years later to examine their transition into a creative professional working life (Juuti & Littleton, 2012). These researchers again reported tension inherent between biographical perspectives and socially-shared norms and expectations, stating that identities are "both conferred and actively claimed and contested" (Juuti & Littleton, 2010, p.494). These two transitions were found to have different characters. When entering the academy, musical identity work was mediated primarily by comparisons between the self and others (Juuti & Littleton, 2010). The transition into work was characterised by intense renegotiation of identities in response to the high levels of agency - including motivation and self-direction - required in the profession (Juuti & Littleton, 2012).
Conflict between different possible selves is a further source of identity-related tension (Schnare, MacIntyre, & Doucette, 2012). Schnare et al. used both qualitative and quantitative approaches to investigate the possible selves of 204 musicians from a wide range of genres, both professional and amateur. They prompted their participants with open-ended questions to divulge their possible selves, divided into hoped-for selves, expected selves, and feared selves. They found that the category of expected future selves overlapped with both hoped-for selves and feared selves, and was therefore redundant. Focusing on the two remaining categories, they identified tension between hoped-for and feared selves. They concluded that hoped-for or feared selves alone are not sufficient for strong motivation, and orientation towards one and away from the other has greatest motivational effect.

The above studies show that musical identities may come under tension when situations and external demands change. Tension may also occur in an ongoing sense, such as that which arises within identities with regard to reconciling the at times conflicting objectives of technical perfection and creative expression. Tension associated with identities can cause problems, such as reduced self-efficacy and anxiety; however, it is clear that tension is also part of a positive mechanism which facilitates development. Tension between feared and hoped-for possible selves supplies motivation; and tension between individuals and important others supports the negotiation of identities which are better adapted to the demands of professional life. These findings highlight the importance of a tertiary environment, and particularly a one-to-one teaching situation, which is connected to the current social and cultural ideals of the music profession, and which allows for positive tension and conflict so that students can actively explore and commit to musical identities without undermining self-efficacy and motivation.
2.3.4.1 Managing tension in musical identities

How individuals manage identity-related tension can have profound effects on development. There are three principal approaches to avoiding or responding to tension: actively defining identities to better fit self-perceptions; filtering experiences through identities; and accepting tension as part of identities. Schmidt (1998) investigated how people actively defined role identities to be more aligned with self-perceptions. She conducted interviews with and observations of four student teachers in instrumental music in order to discover definitions of a "good teacher". She found that each person constructed a personal definition based on ideas from university education training and studio music teachers, combined with their own teaching experience. They did not attempt to emulate a single model of “good teaching”, but would pick and choose elements from many sources. Their choices were linked to their self-perceptions – they selected elements according to how well they could integrate them into their views of themselves. Their goal was to "be themselves" (Schmidt, 1998, p.40).

A similar study was conducted by Ferguson (2009). She interviewed two student music teachers on 10 occasions, and observed them in 20 teaching situations during an academic year. Her research questions focused on how pre-service music teachers perceived themselves, what factors contributed to their self-views, and how their thoughts and actions as developing music teachers reflected their self-views. Ferguson (2009) found that these participants filtered their experiences through their self-views as violin students, performers, and developing teachers. Their perceptions governed their behaviour, and sometimes led them to prematurely reject new ideas and/or contributions from peers and professionals. Ferguson (2009) concluded that guiding students towards greater self-awareness would be beneficial in supporting their personal and professional development.
Ferguson's (2009) and Schmidt's (1998) studies were typical qualitative studies with a small number of participants. They are valid because understanding details of motivation and perception associated with identities is best achieved by retaining a view of individual experience, rather than subjecting it to the averaging effects of a large cohort. That said, a very large interview study conducted by Beech, Gilmore, Hibbert, and Ybema (2016) with Indie musicians adds further insight. To gain understanding of the identities involved with being a musician, Beech et al. observed 52 events such as rehearsals, sound checks, and gigs, and interviewed 95 musicians, 53 backstage workers, and 177 audience members. An important finding of this study was the acceptance of tension as an ongoing aspect of musical identities. Among musicians, Beech et al. identified struggles between elements such as authenticity and commercial interests; independent composition and collaborative editing/performance; and committed performance and fear of rejection. In this context, Beech et al. found that some musicians engaged in 'self-questioning'. This involved identification with ongoing struggle, as opposed to attempting to resolve it as is predicted by most perspectives on identity theories (e.g. Burke & Stets, 2009). Instead of 'affirming' positive views of the self and trying to achieve consistency and stability in their self-perceptions, these musicians embraced insecurity and inconsistency in their musical identities, and it became a permanent part of how they saw themselves.

These studies support the idea that identity exploration and negotiation towards a good fit with self-perceptions is desirable (Burke & Stets, 2009; Oyserman, 2009), and suggest that self-awareness may aid in adopting behaviours which better support development, because aware individuals may then recognise and choose positive behaviours even when they are not aligned with self-perceptions. The finding that individuals may begin to identify with ongoing struggle (Beech et al., 2016) is important to tertiary students, since it reveals a possible situation in which individuals are not effectively seeking to overcome perceived issues, and therefore are not engaged in optimal development. All of these results support the inclusion of identity
development within music study, and invite further exploration of interactions of musical identities with behaviours, such as the present study.

2.3.5 Becoming a professional musician: identities for success

The importance of musical identity has emerged consistently in studies of transitions – whether from school into study (Juuti & Littleton, 2010), from study into professional life (Burland, 2005; Juuti & Littleton, 2012), or in responding to changes during the working life, such as redundancy (Oakland et al., 2012). In a study aimed at identifying the elements involved in determining choice of career following music study, Burland (2005) identified four elements making up a framework for successful transition into a performance career: motivation, self-belief, coping strategies, and musical identity. Burland followed 32 undergraduate students over a two-year period. Each participant was interviewed eight times, once every three months, with use of both structured and semi-structured interviews gathering qualitative and quantitative data. At the end of the study, some participants went on to pursue a career as a professional performer, others transitioned into an ‘amateur’ musical identity.

Although the experiences of each group in Burland’s (2005) study were similar, the two groups perceived and responded to them differently, with professional performers tending to try to overcome problems and to manage negative emotions caused by an obstacle. Throughout the transition, future professional performers placed increasing emphasis on making their own musical decisions and expressing themselves through music. Burland also found an important factor in the epistemic belief systems of participants (see 2.2.2.4). The performers tended to hold incremental beliefs about musical ability, and the amateurs entity beliefs. That is, the performers tended to believe unconsciously that they could increase their musical ability, and the amateurs that their ability would fundamentally never change. These findings align with studies on academic self-regulation and motivation, including the effectiveness of an autonomous and self-
regulated approach to learning, supported by epistemic beliefs and motivation gained from alignment of goals with self-perceptions (see 2.1)

An emphasis on increasing autonomy and self-efficacy in order to succeed in the transition from study to professional performance also emerged in Juuti & Littleton's (2012) longitudinal study with four pianists (see 2.3.4). These participants reported that they needed to begin following their own paths in order to achieve a successful transition. They referred to making their own musical decisions, and having the confidence to do the things they liked rather than trying to please others. One even said that she needed to distance herself completely from her tertiary music training. These participants came to see themselves as the prime agents in making musical decisions and guiding their careers, and all experienced this as pivotal to their ability to engage in professional work as musicians.

The ability to adapt to changing environments, both when transitioning into the profession and within the profession itself, can be facilitated by the development of possible selves (Bennett, 2007; Gaunt et al., 2012). Several recent studies have questioned the effectiveness of tertiary music institutions in developing possible selves which are aligned with the realities of the profession. In addition to shortcomings in the one-to-one model in developing autonomy and self-regulation (see 2.3.3.3), research also points to provision of insufficient skills for forming a basis for effective possible selves. Bennett (2007) conducted surveys, interviews, and focus groups with 207 musicians in order to discover in which activities professional musicians were engaged, and how well higher-education institutions were aligned with the reality of a career in music. She found that professional musicians engaged in a multiplicity of activities, many of which were not adequately prepared during study. As a result of a lack of preparation and experience in areas such as instrumental pedagogy, business management, and industry awareness, students had formed insufficient possible selves to act as a motivating and guiding force. Bennett called for the
development of possible selves from an early age for the variety of roles available in the music industry. To this can be added a focus on self-views which support autonomy, self-regulation, and the application of skills across various roles.

2.4 HIP

The present study explores musical identities in the context of tertiary study and adherence to HIP. It is therefore necessary to establish the framework represented by HIP, including its underlying philosophy, general approach, and characteristics, as well as to examine research relevant to musical identities and different genres.

2.4.1 Musical identities across genres

Comparisons of musical identities across genres have tended to focus on characteristics associated with different role identities, particularly musicians identifying with classical, jazz, popular, and folk styles. Such studies have found that classical musicians focus more on solitary practice, mastering technical skills, and learning new musical works than jazz musicians, who utilise both solitary and group practice, and are more likely to improve their approach through observing and actively listening to other musicians (Gruber, Degner, & Lehmann, 2004). When further non-classical genres are considered, classical musicians emerge as more likely to value notation-reading skills and drive to excel, both musically and technically, than other-than-classical musicians, who generally value non-notation-related skills, such as memorising and improvising, more highly (Creech, Papageorgi, Duffy, Morton, Hadden, et al., 2008).

The observation that musicians value and emphasise different skills and approaches according to genre invites the hypothesis that musical identities will differ across genres. Further, aspects of musical performance which are similar across genres may be perceived and interpreted
differently according to musical identities. Welch, Papageorgi, Hadden, Creech, Morton et al. (2008) investigated relationships between student and professional musicians’ attitudes and approaches to learning, gender, and genre. They administered questionnaires to 244 undergraduate and postgraduate musicians who performed in classical, jazz, popular, or Scottish-traditional genres, and supplemented this data with case-study interviews conducted with 27 of the participants. Welch et al. found many similarities between the musical identities of the participants, irrespective of genre. All attributed high importance to the organisation of practice and the development of musical skills, and all saw being a musician as a significant part of their self-concept. That said, there were significant differences associated with gender and approaches to learning, which were not genre-related. Welch et al. concluded that individual differences were more important to musical learning than genre-affiliation.

In spite of overall similarities between musical identities across genres, Welch et al. (2008) did identify some important differences. Classical participants reported higher self-efficacy and perceived levels of expertise. Welch et al. surmised that such differences in self-efficacy may arise from tendencies of other-than-classical musicians to compare their performance with the ‘greats’ in their field, and to aspire to emulate their entire style. When classical musicians discussed established and respected performers, they focused on specific details of performance, and adopted or discarded individual aspects according to their judgement of what was ‘good’. This can be interpreted as a positive use of atomisation (see 2.3.3.2), in which segmenting performance allowed for critical evaluation of its component parts, and supported a sense of control over which parts could and should be emulated.

The findings of a study investigating the genre-related views of 165 tertiary students apparently conflict with Welch et al’s results regarding self-efficacy (Hewitt, 2009). The participants in Hewitt’s study were primarily affiliated with either classical, Scottish traditional, jazz or
pop/rock. They completed questionnaires measuring self- and task-theories: self-theories were identified through responses which reflected participants' beliefs about themselves as musicians, while task-theories were defined as participant beliefs about what is important in producing and defining a successful performance. Hewitt identified six principal viewpoints which captured different perspectives on effort; importance of elements such as audiences, musical expression, and technical perfection; and responses to poor performance and tutor input. Classical musicians were most strongly associated with viewpoints in which technical competence and preparation was central. Poor performance had a significant impact on how these participants saw themselves, indicating strong identification with high performance standards. In addition, this group reported lower confidence levels as performers than other groups, as well as sensitivity to tutor input.

It is interesting to compare Hewitt’s (2009) finding that self-efficacy for performance was lower among classical musicians than other-than classical and Welch et al’s (2008) finding that self-efficacy and perceptions of expertise were higher among classical musicians. These different findings are not necessarily conflicting, but possibly reflect measurement of musical identities in different contexts, with different emphases, and with different cohorts. Hewitt's focus was on performance among undergraduate students; Welch et al. were oriented towards learning and general self-views of musicians from both student and professional backgrounds.

The fact that different emphases can provoke such disparate results illustrates the complexity of nuance within identities according to experience and situation, including to which aspects of being a musician a participant is paying attention. Neither study reported on whether participants were aware that their genre-affiliation was being compared to others, but in light of tendencies for group identities to be dominant when activated, this factor could be expected to shape perceptions (Stets & Burke, 2000). It is also likely that participant awareness of research
goals, particularly those relating to self-views, will influence which identities are activated, and which associated beliefs and perceptions are reported. These factors suggest that it is useful for identity studies to consist of qualitative data (at least in part), which can examine the detail of individual interpretation and perception, and to maintain limited participant awareness of the goals of the study.

The examination of musical identities across genres has produced valuable insight into elements which are important to individuals working in each area. In general, classical musicians appear to identify with high performance standards; good preparation of and competence in technical and musical aspects of performance; and an evaluative, critical approach to their own and others’ performance. In order to extend this research, the present study aims to explore musical identities in the context of HIP: a genre which has its roots in Western classical music, but which has developed as a reaction to traditional approaches of musical interpretation, performance, and pedagogy. HIP questions and challenges the musical identities of classical musicians, and can thus be expected to provide insights into both perceptions and behaviours associated with learning, development, and performance.

2.4.2 HIP: philosophy and approach

HIP represents an approach to music based on knowledge gleaned from historical sources. Its earliest beginnings can be found in the 19th century, when musicians such as Joachim began to espouse performing ‘old’ and contemporary music differently, and ‘historical concerts’ began to proliferate (Peres Da Costa, 2012). However, HIP in its present form arose as a reaction to the modern style of the 20th century, which Haynes (2007) and Dubal (1992) describe as incorporating into musical expression an extreme focus on technical accuracy, faithfulness to the written text, and a view of a composer’s work as an untouchable artwork. He adds that modern
style is transmitted through an oral pedagogical tradition, with teachers passing knowledge from one generation to the next, sometimes touting a lineage back to famous musicians of the past.

HIP questions all these characteristics of modern style, and focuses instead on understanding musical style and composer intentions, interpreting and embellishing incomplete and/or unclear musical notation, gaining skills and knowledge to produce appropriate improvisations, and sourcing knowledge from historical texts, notation, recordings, and instruments (Peres Da Costa, 2012; Vervliet & Van Looy, 2010). The evolving status of HIP as a new 'modern' style which is simultaneously challenging and being absorbed into mainstream music-making creates problems of terminology. Haynes (2007) uses the term 'strait' style [sic] to denote the modern style of the 20\textsuperscript{th} century, while Dubal (1992) prefers 'modern performance practice'. In the following I will use the term 'modern style' to refer to both modern performance practice and strait style.

Like all musical styles, HIP possesses a philosophy of approach and a range of associated role identities, making it a potential vehicle for group identity (Tajfel, 1982). As a group identity, HIP can be described in relation to a model of community involvement in music (Shelemay, 2011). This model comprises three elements: communities of descent, of dissent, and of affinity. 'Modern'-style classical music of the 20\textsuperscript{th} century may be described as a community of descent, as its traditions are passed on from esteemed performers to students. HIP, as a group arising from a reaction to the culture of modern-style music, may be defined initially as a community of dissent. However, as time passed HIP attracted many members who were unconcerned about its philosophy, and were interested primarily in the new sounds and exciting performance styles offered by the movement. This made HIP a community of affinity, in which membership was sought by individuals, rather than a group coalescing from a new direction (Shelemay, 2001). Thus, HIP today is a community both of dissent and affinity, and these perspectives shape HIP group identities.
In spite of the fact that HIP is oppositional to modern style, it retains some of the assumptions and attitudes which are associated with it. In an interview, eminent HIP performer Barthold Kuijken stated that:

What I was able to get from the conservatory was the ability to meet professional demands. Things have to be completed, well-tuned. Things have to be correct. No amateurism, so to say. You can improvise, experiment, do anything you want, but don't fumble around. (Brüggen, 2015)

This extract forms part of Kuijken’s description of himself as an “outsider” during tertiary study in the 1960s, when he engaged with HIP as a pioneer in the field. It also highlights how he applied high technical and performance standards associated with modern-style mentality to his experimentation with period instruments and musical styles. Although HIP is reactive to modern style, many of its most respected performers began their studies on modern-style instruments and with modern-style musical approaches, and their musical identities will therefore have modern style as a reference point. This is also true of the participants in the current study, and it is to be expected that modern-style mentality will exert influence on musical identities as a source of unconscious assumptions and expectations, as well as a stance to be consciously avoided. HIP is therefore an ideal context in which to examine musical identities among classical musicians. Positioning with regard to modern style provides tension within and between identities, and can be expected to shed light on the elements which individuals perceive as important for differentiation from other groups, for definition within the group, and for definition of themselves as musicians.
2.5 Literature review: summary and conclusions

The literature included in this review was chosen to provide a basis for exploration of identity processes and interactions with behaviour with regard to musical learning, development, and performance. It was presented in three parts: definitions and components of identity; identity and behaviour; and musical identities, which included an examination of research concerning musical role identities; aspects of identities associated with success as a musician; student identities and learning environments; and the effects of tension in identities. A fourth section presented musical identities across genres, and explored the framework provided by HIP.

Overall, a number of characteristics and processes emerge which form a basis for understanding the way that identities are constructed, and how they mediate behaviour. These include the premises that individuals can have multiple identities and negotiate them according to perceptions and interpretations of situations; that individual tendencies for exploration and commitment to identities influence experience and behaviour; that identities and their ‘fit’ within situations are a motivating force in behaviour and therefore in development within a domain; that musical identities are shaped by cultural and educational assumptions and environments; that tension in musical identities is important for development but may be a source of problems; and that musical identities are pivotal to development and success.

There has been significant research on musical role identities (e.g. MacDonald et al., 2002; MacDonald & Wilson, 2005), and the influences of environmental elements, such as an emphasis on performance within tertiary music institutions (e.g. Parkes et al., 2015; Triantafyllaki, 2010). Research on musical identities across different genres has demonstrated that individual differences are more important than genre affiliation (e.g. Hewitt, 2009; Welch et al., 2008). The role of musical identities in musical development has also been acknowledged (Hargreaves et al., 2012). To my knowledge there is no research which examines musical identities and behaviour.
using an integrative framework which includes role, group, and personal identities. There is also no research which focuses on divisions within the genre of classical music, as is represented by the reactive branch of classical music which is HIP. The present study aims to contribute to research on musical identities through utilising an integrated view of identities to explore developing musicians' role and group identities, the part played by personal identities, and how identities interact with behaviour to influence musical engagement.
3 METHODOLOGY

3.1 Introduction

The present study aims to identify interactions between musical identities, identity processes, and behaviour. It therefore required a methodological framework and context which would facilitate strong definition of role, group, and personal identities, and allow observations concerning links to behaviour. The broader context chosen for this study was the study of HIP at a tertiary music institution, with an emphasis on performance. A tertiary learning environment provides a context which is similar for all participants, and which significant research has associated with relationships between identities and development (e.g. Hiemstra & Van Yperen, 2015; Ritchie & Williamon, 2012; Sheldon et al., 2004). Performance was chosen as an additional factor which studies have shown to represent a focal point for musical identification (e.g. Burland & Davidson, 2002; Dobson, 2010; Kemp, 1996). Finally, HIP was selected as a forum for a group identity, and as a potential source of conflict within and between identities (see chapter 1).

For the purposes of gathering data on the details of musical identities, a qualitative, situated methodological approach is appropriate (Smith, 2015). Qualitative, semi-structured interviews are ideal for structuring data within an over-arching framework while still exploring individual details and pursuing relevant lines of questioning (Weiss, 1995). A situational element in the form of a series of interviews in different situations can be expected to strengthen results, since “how people view themselves depends on how they view the situation they are in, and how they behave depends on how they view themselves” (Burke & Franzoi, 1988, p.559). Interviewing in situations such as practising and immediately following performance has the potential to provide data concerning specific identities versus identities which are present across different contexts and aspects of identities activated in certain situations. Such data supports observations and conclusions related to relationships of identities with behaviours. In addition, a series of interviews separated by several days or weeks offers some of the advantages of longitudinal
research, and provides data on aspects of identities which are relatively stable over time. Finally, participants were not informed as to the true goals of the study, and were simply requested to provide their perspectives and opinions on musical performance. This approach ensured that results would not be influenced by self-consciousness arising from a focus on identities.

3.2 Methodological issues

3.2.1 Interviews

As with all qualitative research, the use of interviews as a source of research data requires the development of appropriate steps to ensure validity. Practical considerations include balancing the number and length of interviews with manageable volumes for analysis, and maintaining transparency of transcription and analysis (Tracy, 2010). Strategies for identifying and reducing bias on the part of the researcher are also important, and include requesting others to review interviews; personally reviewing interviews with a specific focus on possible bias; and conducting pilot interviews and requesting feedback from participants (Chenail, 2011).

For the present study, with 12 participants, semi-structured interviews were selected as most appropriate. Structured interviews with a set question schedule do not allow individual pursuit of lines of questioning which reflect individual differences. Free interviews do not provide data with sufficient similarities of focus for comparisons across a group (Doody & Noonan, 2013). The semi-structured framework therefore accommodated individual expression of perspectives on identities and musical engagement, as well as recognition of tendencies and similarities across the group.

Interviews can be expected to produce results which are a reflection of individual perceptions and self-presentations. It is therefore important to remember that an individual’s behaviour may
not align with their responses in an interview situation (Tracy, 2010). An interpretative element of data analysis, in which the researcher may form conclusions based on indications in narrative combined with known or reported behaviour, is a common method for maintaining strong links to individual narrative while producing meaningful results (Smith & Sparkes, 2008).

3.2.2 Narrative versus ‘realist’ approach

Methodologies for analysis of interview data have tended to focus either on capturing individual perceptions of experience (e.g. narrative or discursive analysis), or a ‘realist’ approach which attempts to find hidden meaning and reality in the words of participants (Runswick-Cole, 2011). Neither of these research paradigms are entirely suited to identity research which examines links with behaviour (Guba & Lincoln, 1994). Narrative analysis focuses on personal meaning, and although it is interpretative (Josselson, 2006), it is not designed to draw conclusions or generate theory. ‘Realist’ approaches, which often utilise case studies, are focused on identifying underlying truths through examining a number of sources (Sobh & Perry, 2006), and are therefore not suited to the constructivist conceptions of identity which are presently most widely accepted. The different paradigms underlying a narrative or a realist approach reflect attempts to balance subjective and objective perspectives on narrated data, ranging from unorganised, organic world-views to the application of artificial structure in an attempt to gain deeper understanding (Davidson, 2001). This dichotomy is particularly relevant to identity research, since identities are intrinsically subjective, but are meaningless to an understanding of human behaviour without the application of analytical interpretation.

Grounded theory represents an approach designed to apply objective organisational methods to subjective material. It emerged from narrative analysis as an effective method for identifying relationships both within and between persons, and producing new theories based on those relationships (Blumenfeld-Jones, 1995; Charmaz, 2003). Grounded theory is inductive, and
develops theory from data through coding into themes, a process which often occurs before the researcher has investigated relevant background literature (Payne, 2007). It therefore aims to retain the viewpoints and perceptions of the participants as far as possible, until themes have been established, at which point the researcher may begin to make comparisons and draw conclusions in light of relevant research. Although an approach which incorporates thematic coding is appropriate to an examination of identities, the present study does not seek to develop new theory, and therefore an alternative, but similar, approach was required.

3.2.3 Interpretative Phenomenological Analysis

IPA shares many characteristics with grounded theory, including the idiographic ideal of insights into the whole emerging from an understanding of the particular (Smith, Harré, & Van Langenhove, 1995). However, IPA is oriented less towards generating new theory, and more towards exploration of where individual cases converge and diverge (Oakland, 2010). Although IPA has been described more as a stance from which to approach the task of qualitative data analysis than as a distinct method (Larkin, Watts, & Clifton, 2006), it is accepted as a strong qualitative methodology and has guided the approach of many significant studies since its development in the mid-1990’s (e.g. Burland, 2005; Caldwell, 2014; Davidson & Borthwick, 2002; Oakland, 2010). Like grounded theory, IPA is an idiographic approach focused on the experience of individuals, as opposed to the experience of a group. However, IPA also offers the opportunity to understand generic themes produced through the analysis as well as the particular life-world of the individual (Smith & Eatough, 2007). IPA is often utilised as a method of understanding issues which are of importance to individuals, whether single events or in an ongoing sense. It is therefore ideal and frequently used for identity-related research (Smith, 2004), and emerged as the most appropriate method for the present study.
IPA begins with a descriptive analysis of the experience of a single person. Analysis proceeds by summarising face-value claims and explanations, noting any elements which seem to hold significance, utilising the words of the participant and also other cues such as laughter, hesitations, verbal repetitions, and so on. Having its roots in phenomenology, at this stage the researcher suspends - or “brackets out” - their own assumptions and interpretations in order to avoid imposing their own meaning-making on the related experiences, at least as far as this is possible. “Bracketing out” implies constantly switching focus between the data and self-reflection, always feeling for bias and preconception. This level of analysis involves multiple passes of the data, including frequent reference to the original source, such as audio recordings of interviews, to ensure that the perspectives of the participants are preserved (Smith & Eatough, 2007).

The second stage of IPA involves interpretation, where the researcher engages in an interpretative “double hermeneutic”, as they try to understand from their own position the participant’s understanding and sense-making of a given experience (Smith, Flowers, & Larkin, 2009). Initially, the researcher still allows the material to drive the analysis. During multiple re-readings of the transcribed material, emerging themes and patterns are observed, noted, and commented upon. Gradually, points of particular meaning take form, and can be related to wider social, cultural, or even theoretical, contexts (Larkin et al., 2006). The researcher may begin to consider possibilities of which the participant may not be aware. Finally, theme clusters are identified. At this stage the researcher may bring various forms of their own knowledge and understanding to bear upon the material. They may ask what it means for the participant to adopt a certain stance or make a certain claim, or draw conclusions based on the analysis. Such conclusions are guided by the perceptions and sense-making of experience by the participant, but may go beyond their words and interpretations (Smith & Eatough, 2007).
Once a single case has been examined, the researcher moves on to other cases, completing each using the same procedure. Only once all cases have been analysed can the attempt be made to compare the themes which appear to converge or diverge between cases, and to comment upon them. Such comparisons are not intended to describe tendencies over a larger group, but to highlight similarities and differences of perception of similar experiences within a group (Smith et al., 2009).

The IPA approach to analysis is necessarily time-consuming, and IPA studies are therefore limited in the number of participants which can be managed. Moreover, results must always be treated with caution: they are the product of interpretation and are potentially subject to the influence of unconscious biases and misunderstandings. However, this is also the great strength of this method. As Warnock (1987) states, delving into the particular also takes us closer to the universal, and the IPA process is ideal for identifying details and nuances within and between individuals, simultaneously producing results rooted in individual experience and relevant to a wider body of research.

### 3.2.4 Measuring identities

An issue often raised in relation to qualitative research is the question of validity of measurement upon which to base conclusions (Tracy, 2010). Qualitative studies focused on identities have produced valuable results through utilising approaches gained from narrative research, which acknowledge the validity of face-value claims, as well as incorporating semi-conscious aspects such as repetition of similar self-relevant ideas and images, and emotion associated with identity-related elements (Byrne, 2003). In addition, the clarity and coherence with which participants can verbalise identities are considered to be an indicator of identity significance and commitment (Burke & Stets, 2009; Mcadams, 2006).
The underlying framework of identity research methodology is also relevant to chosen methods. Research on identity processes and components is varied and represents diverse perspectives; however, there have been attempts to unify approaches through identifying commonalities and developing integrative frameworks (e.g. Berzonsky, 2011; Hitlin, 2003; Schwartz, Luyckx, et al., 2011; Schwartz et al., 2008; Stets & Burke, 2000). In particular, frameworks which unite perspectives traditionally associated with role, group, or personal identities have gained recent support. Identity measurement within an integrative framework poses some problems, particularly with regard to the large number of identity-related possibilities which become available. It is therefore useful to derive some approaches from quantitative research. Quantitative approaches offer inventories which contain a framework of items designed to measure aspects of identity, such as identity style (Berzonsky, 1989), identity status (Adams, Shea, & Fitch, 1979), and elements such as self-concept, self-efficacy, personality traits, and goals. Inventories are designed to provide a validated basis for quantitative questionnaires; however, they are also useful for coding data thematically to guide attention towards narrative which reflects identity-related information.

For the present study, a framework for recognising and defining identities was developed using perspectives from both qualitative and quantitative methodologies. Techniques from narrative and discourse analysis were used in the first levels of analysis, and included observing how often a participant referred to certain identities, any associated emotion or non-verbal cues, and fluency with which an identity was presented (Bucholtz, 2005; Mcadams, Josselson, & Lieblich, 2006). Quantitative elements applied to subsequent levels of analysis consisted of comparisons of participant responses with typical items on relevant inventories. For example, the identity-style inventory (Berzonsky, 1989), which contains items related to diffuse identity styles such as: "I’m not really thinking about my future now; it’s still a long way off," or: "It doesn’t pay to worry about values in advance; I decide things as they happen". The identity status inventory includes items such as: “It took me a while to figure it out, but now I really know what I want for a career"
(Adams et al., 1979); and items measuring strength of commitments and convictions included: "Regarding religious beliefs, I know basically what I believe and don't believe," or: "I'm not sure what I want to do in the future" (Berzonsky, 1992).

In the present study, measurement of identities was informed by the above quantitative and qualitative elements. This approach led to the preservation of elements of importance to the participant, and also maintained a connection to validated questionnaire inventories designed to measure identities across groups.

3.3 Aims and rationale

This study is exploratory in nature, and aims to contribute to an understanding of how identity interacts with musical activities to affect behaviour and development. It represents an approach to identity research which has been neglected, but which has been recognised as important to deepening knowledge within identity and behaviour research (Schwartz, Luyckx, et al., 2011; Stets & Burke, 2000). That is, it is based on the premise that research on identities and behaviour should be approached from an integrative framework, in which role, personal, and group identities are considered. In addition, this study compares identity processes between two branches of the same genre: modern-style classical music, and HIP. Although research across genres has produced important insights (e.g. Hewitt, 2009; Welch et al., 2008), examining closely-related but oppositional genres promises to yield rich identity-related data.

3.3.1 Rationale for identity framework

Identity research is an ideal vehicle for examining how self-perceptions affect musical engagement, and hence musical development, because it allows a variety of highly specialised research to be integrated into a single framework. Using a broad definition of identity such as is
offered by the social-cognitive approach (Berzonsky, 2011) allows for elements to be considered which have often been neglected in considerations of musical identities, such as perceptions associated with beliefs, skills, personality, bodily attributes, and character. Combining these elements with more traditional factors, such as cultural and personal constructions of role identities and group membership, supports a more complete understanding of how self-perceptions influence behaviour and mediate musical engagement and development.

3.3.2 Rationale for HIP

HIP is ideal as a context for identity research because of its status as a genre which arose as a reaction against modern-style performance combined with the fact that participants had all begun their studies in modern style. Therefore, in spite of strong differences of approach, HIP and modern style both retained relevance for all the participants. In this setting, there is strong potential for active negotiation of role identities, tension within and between identities, and activation of group identities. The context of HIP therefore promotes significant data highlighting how musical identities are perceived and negotiated, and how they influence behaviour.

3.4 Situating the study

In any study of individual experience, it is important to consider the social and cultural situation (Smith et al., 2009). The conservatorium in which the study took place is located in a major city in Australia, which forms part of its character, as does its position as part of an important university. Contributing factors include isolation from other major centres for classical music; scarcity of job opportunities for performing musicians; but also, status as a respected institution with high-profile teachers and competitive, high-quality courses. The teachers within the HIP department are publicly recognised for their nationally and internationally-respected work in performance and research, as well as anecdotally for their strongly supportive, inclusive, and highly effective pedagogical style.
In terms of philosophy, aesthetics, and pedagogical style, the HIP department represents a significant contrast of approach with modern style. The department embraces an exploratory and creative approach to music, based on experimentation with information gathered from historical sources and period or copies of period instruments. These expectations are clearly communicated in course outlines, as well as in oral communication, for example in performance workshops.

3.5 Ethical considerations

Ethical approval for this study was granted by the Human Research Ethics Committee (HREC), University of Sydney, 2009. Anonymity was guaranteed to the participants, and pseudonyms have been used throughout this thesis. Care was also taken to avoid references to factors which could lead to identification. See appendix for ethics documents.

3.6 Participants

The twelve participants (seven female, five male) were recruited from a single tertiary music institution in a major city in Australia. They played various instruments and at the time of the interviews all were enrolled in a Western-classical music degree that involved performance. All had exposure to the department at the conservatorium dedicated to HIP.

Participants were chosen from a limited age-range and within the context of tertiary study to reduce the number of variables in identity formation, thereby supporting identification of generic themes across the group. Tertiary music students can be expected to represent a relatively homogenous group, including similarities of performance experience, cultural immersion in classical music, and career goals. Limited age-range is also significant, since identity development has been shown to be age related (e.g. Erikson, 1994; Habermas & Bluck, 2000). In addition, the tertiary institution setting supported the activation of a range of identities in relation to past,
present, and future which a less temporary setting might not. That is, students could be expected to have some perspective on past selves as musicians, a present musical identity which is in development, and a future self in a music-related career. HIP provided a further dimension, since it accommodated a strong group identity, which participants actively differentiated from modern style.

Adherence to HIP was varied, from none to several years of exclusive focus. This variation of experience allowed for insights into different levels of commitment to and reasons for identification or non-identification. Within the conservatorium, it was possible to major in a period instrument, and focus solely on HIP in a three or four-year undergraduate degree or in postgraduate research-based performance courses such as Master of Music or Doctor of Musical Arts (DMA). Other possibilities included the period instrument orchestra, which adhered to HIP practices and required the use of appropriate instruments, as well as undergraduate and postgraduate units in areas of HIP within the context of non-HIP courses. Units of study included historical scholarship and interpretation, and performance-based subjects such continuo or early keyboard. There was also a weekly performance workshop which any performance student was welcome to attend and/or use as an opportunity to perform and hear feedback from teachers and peers. The extent to which participants engaged with the various possibilities for HIP study was a further indicator for identification, as were factors such as awareness and exploration of such possibilities.

Table 3-1 below presents the backgrounds of the twelve participants, including their ages, degree, instrument group, and whether or not they were experienced in HIP at the conservatorium. The degrees studied are identified according to whether participants were majoring in HIP, studying both a modern-style instrument and HIP officially, or enrolled in a modern-style course. Also
indicated is the type of performance they gave during the study, and the self-reported confidence that performances in general will be successful (performance confidence).
<table>
<thead>
<tr>
<th>Alias</th>
<th>Age</th>
<th>Degree</th>
<th>Instr.</th>
<th>HIP experience</th>
<th>Type of performance</th>
<th>Performance confidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helen</td>
<td>20</td>
<td>BMus (Mod/Education)</td>
<td>Keyboard</td>
<td>Recent, ongoing</td>
<td>Two jury exams – modern &amp; HIP</td>
<td>Weak</td>
</tr>
<tr>
<td>Michael</td>
<td>24</td>
<td>MMus (Mod Perf)</td>
<td>Woodwind</td>
<td>Sporadic private lessons</td>
<td>Jury recital - modern</td>
<td>Medium/Fluctuating</td>
</tr>
<tr>
<td>Robert</td>
<td>24</td>
<td>MMus (HIP &amp; Mod Perf)</td>
<td>Keyboard</td>
<td>Long-term, ongoing</td>
<td>Public recital – modern &amp; HIP</td>
<td>Strong</td>
</tr>
<tr>
<td>George</td>
<td>23</td>
<td>BMus (Mod Perf/Hons)</td>
<td>Keyboard</td>
<td>Long-term, sporadic, ongoing</td>
<td>Public recital - modern</td>
<td>Strong</td>
</tr>
<tr>
<td>Jenny</td>
<td>19</td>
<td>BMus (Perf)</td>
<td>Brass</td>
<td>Brief, not interested in repertoire</td>
<td>Jury recital - modern</td>
<td>Medium</td>
</tr>
<tr>
<td>Emma</td>
<td>22</td>
<td>MMus (HIP Perf)</td>
<td>Woodwind</td>
<td>Medium-term, ongoing, exclusively HIP</td>
<td>Public recital - HIP</td>
<td>Medium/Fluctuating</td>
</tr>
<tr>
<td>Dominic</td>
<td>24</td>
<td>BMus (HIP Perf)</td>
<td>Keyboard</td>
<td>Long-term, ongoing, exclusively HIP</td>
<td>Public concert - HIP</td>
<td>Strong</td>
</tr>
<tr>
<td>Harry</td>
<td>19</td>
<td>BMus (HIP Perf)</td>
<td>Strings</td>
<td>Medium-term, ongoing, exclusively HIP</td>
<td>Public recital - HIP</td>
<td>Medium</td>
</tr>
<tr>
<td>Virginia</td>
<td>22</td>
<td>BMus (Mod Perf)</td>
<td>Strings</td>
<td>Recent, ongoing, changing to HIP Perf</td>
<td>Jury recital - modern</td>
<td>Weak</td>
</tr>
<tr>
<td>Kirsten</td>
<td>19</td>
<td>BMus (Mod Perf)</td>
<td>Woodwind</td>
<td>None, interest in starting lessons</td>
<td>Jury recital - modern</td>
<td>Weak</td>
</tr>
<tr>
<td>Yvette</td>
<td>28</td>
<td>BMus (HIP Perf/Hons)</td>
<td>Woodwind</td>
<td>Long-term, ongoing</td>
<td>Public recital – modern &amp; HIP</td>
<td>Medium/Fluctuating</td>
</tr>
<tr>
<td>Leticia</td>
<td>23</td>
<td>MMus (Mod Perf)</td>
<td>Strings</td>
<td>Sporadic, significant past focus</td>
<td>Public recital – modern</td>
<td>Weak</td>
</tr>
</tbody>
</table>
3.7 Research Design

The participants were not aware of the true goals of the study. They were informed that the interviews were intended to gather personal experiences and opinions around musical performance. They were not informed that analysis would focus on their identity, beliefs, and self-perceptions. This omission was intended to avoid heightened self-consciousness which might influence individual responses.

Data collection consisted of audio recordings of forty-eight semi-structured interviews - four for each participant - conducted by me. The interviews were held at the tertiary music institution at which the students were enrolled.

3.7.1 Interview design and materials

The study was based on four semi-structured interviews per participant, spaced at least one week apart, and centred on a particular performance which was important to the participants in terms of their studies and goals. The type of performance varied (see table 3-1 above): some performances consisted of jury examinations with small audiences, others were public recitals. This variation was partly dictated by differences in study requirements among the participants; however, the type of performance was also deemed to be secondary to the importance it held for the participant in terms of evaluation, criticism, and potential consequences. The time allowed between interviews was intended to give participants the opportunity to reflect on any thoughts and feelings arising in response to the interviews and to seek feedback following their performances. Feedback was available as written reports and/or as verbal feedback from examiners, teachers, and audience members. Importantly for observations of student tendencies to seek feedback, no feedback was automatically provided, and access relied on student initiative.
The four-interview structure was chosen for the likelihood that different self-perceptions would become evident in the context of different activities. They were therefore situated according to activity, and based on the following format:

- A general first interview
- An interview during a practice session
- An interview immediately following a performance
- A reflective final interview.

The first and final interviews were simple conversations, and the room was chosen for convenience. For the second interview, which was held in a practice room, the participants were given time both before and after the interview in the room, in order to encourage them to adopt a “practising” mind-set. This was intended to make self-perceptions around practising immediate and more likely to be communicated by the participant. For the third interview, which immediately followed a performance, it was ensured that the participants did not speak to anyone between the performance and the interview. This interview was designed to capture the most immediate perceptions around performance, without the influence of external opinions. It was held in a space convenient to the performance venue.

In accord with the goals of semi-structured interviews (e.g. Smith, 2015), interview questions were designed to provide a framework which ensured that similar areas of investigation were covered by all participants, while simultaneously allowing for pursuit of individually significant lines of enquiry. More specifically, the questions used to guide the conversation related to experiences around music, including early memories, practising, performing, learning, and future goals. Where HIP arose in the conversation, that line of questioning was followed. In order to avoid excessive self-consciousness on the part of the participant, questions pertaining to self-
perceptions were balanced with questioning of a more general nature, such as concerning views of cultural role identities or characteristics of groups. Immediately following each interview, any notes or immediate impressions were recorded. The interview was played in its entirety soon afterwards in order to check and control for biases arising from questioning by the interviewer. The recording was heard again before the next interview with that participant, and questions regarding any emerging conclusions or assumptions included in the subsequent interview. This process involved great care, since it was important to confirm aspects of the data without emphasising responses through interviewer influence.

The following table summarises the goals of each interview and provides sample questions (see appendix for complete set of semi-structured interview questions). All participants were asked these sample questions in some form:

<table>
<thead>
<tr>
<th>Interview one</th>
<th>Collected perceptions of general sense of self and identity around musical performance, and in general. This interview explored areas such as the experience of performance, including mental state; elements of life-story related to music; possible selves; attributes of personality; self-perceptions; motivations and goals; and self-beliefs with relation to talent.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Sample questions:</strong></td>
</tr>
<tr>
<td></td>
<td>What led you to choose music as a career?</td>
</tr>
<tr>
<td></td>
<td>What kind of a performer do you think people see when you perform?</td>
</tr>
<tr>
<td></td>
<td>How do you introduce yourself to people (e.g. at a party)?</td>
</tr>
</tbody>
</table>
**Interview two**

Collected specific self-perceptions with relation to musical preparation, particularly in relation to motivations and goals, attributions and expectations of outcomes, as well as the role of others in development.

**Sample questions:**

How sure are you that what you practise will happen in performance?

At what stage do you play a new piece for someone else?

If preparation time is short, what do you practise first?

---

**Interview three**

Collected immediate impressions following performance, including performance experience, mental state, perceived effectiveness of practice, projection of possible opinions of others (audience/panel), and any other elements of importance to the participant.

**Sample questions:**

How was it? Can you take me through step by step?

If you were on the panel, what sorts of things would you have written down?

What would you do differently if you could do it again?

---

**Interview four**

Collected perceptions of performance after some time had elapsed. Collected reports of feedback and explored areas where some emotion was evident in previous interviews, particularly in the areas of future chances of success. Also gathered responses to the experience of the interview process and how that may have influenced the participant.

**Sample questions:**
What sort of feedback have you had?
Is there anything you would do differently for your next performance?
How sure are you that you have what it takes to succeed?

3.7.2 Interview procedure

The four interviews had a markedly different quality, consistent across most participants. Interview one lasted between 40 minutes and one hour and responses appeared to be slightly guarded. Almost all the participants asked what I was researching, but all accepted my (deliberately misleading) explanation that I was gathering thoughts and impressions around performance and practising. Throughout interview one the participants tended to be self-conscious and frequently ‘edited’ their accounts as they spoke. This was apparent through stopping mid-sentence, changing idea mid-sentence, correcting themselves, asking if they were speaking too much, and laughing nervously.

Interview two was held in a practice room and seemed slightly uncomfortable for most participants, at least initially. It generally lasted around 30-45 minutes. The participants were clearly unused to being asked to describe what they were doing and why, certainly while they were in a practice room with their instruments. In spite of this, the practice room situation was successful in focusing attention on learning processes and self-perceptions around practising and learning, and the second interview yielded most data in these areas.

Interview three had a strikingly different character. It immediately followed a stressful situation, and participants were often emotional. Some were upset, some elated, others irritated at being asked to answer questions. Some were calm, but found it difficult to put the experience into
words. Interview three tended to be short, generally under 10 minutes. Only one (characteristically verbose) participant spoke for 30 minutes following her performance.

Interview four was consistently the most relaxed, as the participants had grown used to the interview situation and felt that they understood what was required. In addition, their performances were behind them, relieving any stress from this source. Interview four was 40 minutes to one hour long, and was characterised by readiness to answer challenging questions (such as “do you think you have what it takes to succeed?”) and to talk about doubts and fears. In addition, some participants criticised their teachers in this interview, although they had not done so previously.

3.8 Analysis

Analysis proceeded according to principles of Interpretative Phenomenological Analysis (IPA). This methodology is appropriate for this project because of its validity in examining individual experience for a particular group of people in a particular context (Smith et al., 2009). It is designed to preserve the perspectives of the participants, allowing their views to shape the data as much as possible, whilst allowing for informed interpretation of results.

3.8.1 IPA process

In accordance with the IPA process, each set of four interviews was first examined in isolation, and coded into themes (stage one). The focus of thematic coding was on perceptions relevant to musical identities, including past, present, and future selves, and incorporating role, personal, and group identities. Following the development of individual themes, the cohort was considered as a group, and overarching themes identified (stage two). This process enabled conclusions to be
drawn in light of the literature about interactions between musical identities and musical engagement (Smith et al., 2009, p.79-80).

3.8.1.1 Stage one

During transcription, idiosyncratic linguistic elements such as repetitions, inflections, pauses, and laughter were noted. These served as a reminder of context and meaning during frequent re-readings, as well as tentative indications of identification. Immediately apparent references to role, personal, and group identities, were also noted.

Coding proceeded using Nvivo7 software, which was used to group data into identity-related themes. During the first passes of the data, it was interpreted at face value and labelled using the words of the participants. Following this, themes were grouped into higher-level themes, and labelled according to identity-related elements.

3.8.1.2 Stage two

The second stage of the analysis involved comparisons across the group, and the creation of over-arching themes. This process was easiest in a physical space rather than using software. For this stage, summaries of the coded data were printed and placed on a table, repeatedly grouping and rearranging them into categories reflecting identity-related themes. Where data aligned with more than one theme it was assigned where it seemed to have a stronger relationship, or occasionally – where overlap was equally relevant – assigned to two themes. Following this, themes were grouped into larger categories representing over-arching themes.
3.8.2 Summary of IPA process

The following table summarises the IPA process for this study. See appendix 2 for an overview of themes which arose from the analysis:

Table 3-3 IPA analysis

<table>
<thead>
<tr>
<th>Step 1.</th>
<th>Listening to the audio recordings and transcription into written form (Microsoft Word). Identification of immediately interesting content and idiosyncratic inflections, pauses, laughter, repetitions, and so on. Any immediate interpretative impressions were noted during transcription.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 2.</td>
<td>Multiple re-readings and re-hearings of data, one participant at a time. Coding according to individual narrative (Nvivo7 software), using the words of the participants. Possible patterns and themes noted.</td>
</tr>
<tr>
<td>Step 3.</td>
<td>Coded themes considered across the group of 12 participants. Themes progressively organised into groups and over-arching themes identified.</td>
</tr>
<tr>
<td>Step 4.</td>
<td>Interpretation and discussion of data drawing on literature from the fields of identity, musical identity, possible selves, epistemic beliefs, self-efficacy, self-regulation, the tertiary music learning and teaching environment, and HIP.</td>
</tr>
</tbody>
</table>
3.8.3 Validity

In any interview study, potential bias is a consideration. As disclosed in section 1.3 (‘Reflexivity’), my position within the HIP department and vocation as an active performer placed me close to the participants and their environment. This situation demanded measures intended to protect against questioning and initial analysis which reflected my own views more than those of the participants.

During the interviews, I was aware of opinions and views which differed from my own, and attempted to allow participants to fully express themselves without leading or blocking responses. Following each interview, I immediately listened to the recording (same day) in order to check for any leading questions or potential bias on my part as interviewer, and to improve my approach. For each participant, I revisited the previous interview transcripts before beginning the following interview, in order to have a face-value narrative fresh in my mind. This enabled further questioning about interesting topics as well as avoiding premature interpretations by consciously focusing on the participant’s related experience.

Other strategies used to identify and reduce bias included requesting others to randomly review interviews, and the staging of pilot interviews which were intended solely for the development of interview skills. Participants of pilot interviews were asked to provide feedback on any leading questioning or bias which they detected.

During analysis, I frequently returned to the audio recordings to ensure that participant meaning was accurately understood, and not influenced by the vagaries of memory. Once each interview had been coded, and each set of four interviews arranged into themes, they were checked by my supervisor and one uninvolved person to check that the data was accurately represented.
4 RESULTS: OVERVIEW OF THE INTERVIEWS

During the course of the four interviews, multiple identities were apparent for each participant, and each person showed differences in commitment, coherence, and identity style (Berzonsky, 2011; Burke & Stets, 2009). All participants identified with several role identities, and switched easily between them. That said, some presented a single role identity as having the strongest personal relevance, reflected in the clarity, frequency, and/or emphasis with which they described themselves in relation to it. In addition, personal relevance was reflected in the level of apparent commitment. For example, when faced with further questions, some participants strengthened or elaborated the original claim, while others readily swapped the initially presented identity for another.

4.1 Effects of the interview process

The final question for all participants concerned the effects of doing the interviews. I asked if the process had affected them in any way. Most said that it had prompted them to think about things that hadn’t otherwise occurred to them, and found it positive. Some said that speaking about things had made them more aware of how they were approaching their work. Two said that nothing new had come up for them, but that it was still a useful exercise. One (Yvette) said that participating in the interviews had resulted in a detrimental effect on her performance. She said that speaking about how much she had improved as a performer made her feel over-confident, and led her to neglect her mental preparation. As a result, she suffered from anxiety, and experienced her performance “through a veil”. She expressed this as her own mistake, saying that by telling me about it she somehow believed she “had it sorted”. Even later, after an overwhelmingly positive response from her audience and examination jury, she remained disappointed with the experience.
4.2 Summaries of themes

The principal themes for each participant are summarised below, using their own words. These theme summaries indicate the strongest identities expressed by the participants (those which had greatest clarity, emphasis, and/or repetition), and provide an overview of individual differences before analysis of the group proceeded. They arose from multiple readings and hearings of the interviews, coding of comments into similar areas, and gradually merging smaller themes into groups. This was done for each participant in isolation, before any attempt to compare or interpret the data. Themes were identified as principal where multiple quotes could be assigned to them, and/or when strong emotion was expressed in relation to them, indicating an identity which was meaningful in some way.

4-1 Participant themes

<table>
<thead>
<tr>
<th>Participant number</th>
<th>Pseudonym</th>
<th>Principal themes</th>
</tr>
</thead>
</table>
| P1                 | Helen     | I need others for support  
                     |            | If you have the passion you can do it  
                     |            | I'm starting a new journey (HIP)  
                     |            | I can't control if it's perfect or not  
                     |            | As long as it's good enough, I'm happy  |
| P2                 | Michael   | I need to do more, but for some reason I don't  
                     |            | It drops off if I don't practise it  
                     |            | I don't know if I have control over anything  
                     |            | I'm not sure where I'm going with music  |
| P3   | Robert | I prefer to work alone  

If I really wanted to be a soloist I could do it, but I don't  

If I know the music I can usually perform it well  

I like that no one else will do it the same (HIP)  

I did it that way because I liked it, not because I thought I should  

Preparation is a big factor in how you play  

I like to work with others, not solo |
|-----|--------|------------------------------------------------------|
| P4  | George | Performing is part of life  

I'm a risk-taker  

Need to learn to control my playing  

My teacher is working with me  

I'm a hard worker  

Others might say things out of jealousy  

I take ideas from my experience, including HIP |
|-----|--------|------------------------------------------------------|
| P5  | Jenny  | I have an aptitude for brass instruments because a test said so  

It's enough when others say it's enough  

"X" said "Y" (opinions of others)  

I'm very distractible and spontaneous  

I'm the baby horn |
|-----|--------|------------------------------------------------------|
| P6  | Emma   | I am a musician more than a performer  

I wouldn't come up with good ideas by myself yet |
| P7 | Dominic | HIP makes me question things more  
This is how I’m going to play today, not always  
I wish I had better skills, but I don’t know how to get them  
I became a performer straight away on harpsichord (HIP)  
Usually ready just in time for performance  
I’m impatient. I can learn but I have to go through a process  
Want to get ideas from people and make my own style  
I need encouragement from my teacher more than direction |
| --- | --- | ---  
| P8 | Harry | It’s better not to practise too much, but I might not do enough  
I’m a perfectionist  
Feedback is rubbish unless from right person  
They don’t understand (HIP vs mainstream)  
Sometimes it’s hard to know what my teacher wants me to do |
| P9 | Virginia | I need people to care  
I don’t have much natural jazz in me  
As long as I don’t panic it’ll be ok  
HIP is based on intuition, it’s more natural for me  
Teachers usually ask for more than they expect |
| P10 | Kirsten | I don’t feel the music  
I will be an instrument repairer, I love to work with my hands  
You need ego to be a performer, and I hope I’m not like that |
| P11 | Yvette | I hope practice will work, never feel sure  
I focus on what goes wrong, when it's right it's a huge relief  
I never want to hear feedback on a poor performance  
When I keep it together I’m a performer  
I try too hard to get it right  
I feel like a fraud  
I peaked last semester  
Aware of lots of ideas, don’t know which is right |
| P12 | Leticia | I undo my practice by being panicky.  
I'm improving very slowly  
I care too much  
I’m a perfectionist, and it inhibits my practice  
I’m a natural 2nd violin but I could become a 1st violin |

The following chapters group the themes which arose from data analysis according to the research questions. Chapter 5 is concerned with role identities; chapter 6 with personal identities; chapter 7 with group identities; chapter 8 with identities and behaviours; and chapter 9 with identities and HIP.
5  ME AND MUSIC: EMBODYING MUSICAL IDENTITIES

This chapter engages with the first research question: How do developing musicians perceive their musical identities? It presents themes associated with the roles which participants used to define themselves and their engagement with music. Such role identities were based on broad cultural and social definitions, with labels such as musician, performer, student, or instrumentalist. The themes which arose from the data highlighted the multiplicity of role identities, as well as the kinds of personal meaning participants brought to them. The participants understood each role in terms of their own experiences and perceptions, and renegotiated them in response to situation and context. Role identities were explored through examinations of musical life stories, present experiences and expectations, and future goals and possibilities. Participant responses outlined identification with elements such as performance, instruments, and musical style, which combined according to individual values to form musical identities.

5.1  Where did I come from?

Participant descriptions of their earliest engagement with music, and the path which led to their current studies, reflected their musical identities. Past identities are constructed from important memories and personally meaningful self-perceptions (Berzonsky et al., 2011). The initial interviews therefore opened with questions regarding the participants’ most important memories regarding learning and performing music. Recollections revolved around early teachers and school experiences, parental support, and perceptions of talent and standing as musicians. Responses also reflected diversity of backgrounds, ranging from community and school music programmes to lessons with professional tutors from a young age. There were references to enjoying first lessons, and liking or being inspired by teachers, a finding which is in common with studies on the early development of musicians (e.g. Howe & Sloboda, 1991; Moore et al., 2003). When asked about reasons for committing to music lessons, responses included being attracted to the sound of the instrument, being recognised as talented at school, and
choosing an instrument because it was “different”. Some of these recollections reflected recurring perceptions which still governed choices in the present – such as the desire to be different – while others were remembered as something which later had to be re-evaluated – such as being talented in the context of school.

How participants framed their past selves provided a window into their self-perceptions, as illustrated by the following collection of interview extracts. George was a confident performer, and when asked what it was that led him to start learning piano he answered:

> It was in Kindergarten and I heard my school piano teacher. He used to play kindergarten songs for us and we used to sing and I used to hate the singing, but I remember saying that I [would be able to] play [piano] better than him ... I learned piano off him for about 12 years. (George)

This response reflects George’s identity as a talented performing musician with a great deal of natural ability and focus. His construction of this memory was adamant and clear – at no point did he say he had difficulty remembering. Such clarity was part of the strong life-narrative George had developed with relation to becoming a solo performer. Such a high level of clarity and strength of life story suggests frequent repetition and strong personal significance (McAdams, 2001), and was not found in the narratives of all participants. Some, especially those recalling a very early experience, said that they could not quite remember the whole process or reasoning behind choosing to do music and/or their instrument. However, they did relate a sense of the factors involved, and connected that sense to how they perceived themselves in the present. Robert, for example, said:
My mother decided to buy me a very small electric keyboard, it probably had just two octaves or something, probably 10 bucks from K-Mart. I don't really remember too much about it, but apparently I was very attached to it ... I don't think it was the sound ... I mean, the sound of the piano has always been very familiar and generic. Maybe subconsciously when I was younger, but [certainly] these days I like more the intellectual side of the voices, and working with the harmonies and the changes and all that kind of thing.

(Robert)

This extract reflects Robert's emphasis on an intellectual approach rather than focusing on emotional or communicative aspects of musical engagement. Although he reported an attachment to his toy piano, he soon shifted to describing his interest in applying himself to challenges intrinsic to the music. This was a typical characteristic of his responses. He presented himself generally as someone who was thoughtful and intelligent, and who did not like to be too strongly emotionally engaged.

Jenny remembered doing a creative arts aptitude test at her school, saying that:

They did mouth strength and finger strength, and I ended up doing a full lip mould and lip-strength test, and it came back that I was 80% suited to trumpet, and 93% suited to drama. So then I started trumpet in year 3 and then in year 5 I started playing with the high school band ... they needed French horn players, and the teacher there gave me a French horn and I played a C scale perfectly first time and he nearly fell off his chair. And that's how I got into French horn. (Jenny)

Jenny presented herself as a natural talent on horn, but implied that her true aptitude was for drama. She was of the opinion that since then she had developed to be about average as a musician, and cited her results for school performance examinations. Jenny’s early recollections
showed her strong reliance on the opinions of others to guide her trajectory, something which continued throughout the interviews in her frequent talk about what her role models had done and said, including peers, teachers, and professional horn players. Related to her belief that she was suited to drama, she saw herself as naturally so spontaneous and undisciplined that she had trouble maintaining focus, including on the consistent work she needed to be successful.

Leticia saw herself as a perfectionist, a trait which she did not think was necessarily positive as it affected her ability to practise effectively. When relating her earliest beginnings as a musician she attributed her continuing engagement with music to similar qualities of dedication and perseverance. When asked if she thought she had talent as a child, she answered that:

There was not a lot of music in my family when I was growing up. My parents are a bit bemused by the fact that they've got a violinist for a child. But I think I was quite dedicated, and [had] quite a lot of perseverance. I was quite stubborn, I think that's what got me along in the early stages. (Leticia)

This statement reflects Leticia’s belief that she did not have a great deal of natural talent, and needed to work hard with what she had. It also points towards the importance of dedication and perfectionism in her musical identity, including her belief that she must struggle to achieve her goals.

Like Leticia, Harry presented himself as a perfectionist, although with different outcomes. He said that he was obsessive about music when he first started learning. He described how he read everything he could about music, and annoyed his parents by choosing the violin, which was not easily accessible in comparison with instruments endemic to the school band. Thus he
communicated his attraction to doing things in a way which was “different”. When relating his early beginnings in music, he said:

I started when I was 11. I guess the first four years were useless, with an Irish fiddle. I was doing classical technique but I’m not sure how good it was. And then [after] that was just correcting everything. (Harry)

This response was characteristic of Harry’s strong tendency towards criticism, both of himself and others. His interviews suggested that this constituted a fundamental part of how he experienced his engagement with music. He referred to himself on several occasions as “too critical”, or that nothing was “good enough”.

Two of the participants, Emma and Michael, were quite vague about their early memories, in spite of the fact that they were both over six years old when they began focusing on their current instruments. These participants said that they “haven’t thought much” about how their engagement with music came about, and they described a vague series of events and motivations which they offered as relevant, although they had clearly not often formulated their memories in relation to music. These two participants were also vague in their descriptions of themselves in relation to both recent events and future goals. An extract from an exchange with Michael illustrates this point (interviewer in italics):

*When you got to university, was it a surprise how it turned out, or was it pretty much what you expected?*

I’m not really sure what I was expecting, so it wasn’t too much of a surprise. Everything’s been a sort of gradual build-up.
Would it be right to say you just let it happen, or just take it as it comes?

Yeah. Very much so. (Michael)

Michael and Emma both presented themselves as possessing a ‘wait and see’ attitude, expecting external stimuli to guide their experience, such as courses in their degree programmes or their teachers. The fact that their recollections and their narratives concerning present experiences and future expectations shared an unfocused quality suggested reduced identity commitment and, particularly in Michael's case, a diffuse identity style (Berzonsky, 2003; Berzonsky et al., 2011)

These examples illustrate how different participants presented their musical beginnings. Their choices of what to describe, and the clarity with which they were able to do so, reflected their current self-perceptions. They revealed which aspects of themselves they saw as important in their engagement with music in the past, but which were also relevant to the present and future. This was a first step towards understanding their musical identities, and was elaborated through the next important stage in their musical development: beginning tertiary music study.

5.2 An important transition: starting at the Con

Most of the participants experienced beginning tertiary music studies as a moment of adjustment and reappraisal. During this time their musical self-perceptions were exposed to a group of peers with whom they could compare themselves, and they began working intensely with their teachers towards new and more serious goals. This process necessarily involved reappraisal of standard and potential. Participant comments reflected how strongly the new environment of tertiary study clashed with or reinforced their self-perceptions as musicians. Some experienced success and were able to continue their positive musical identities as performers and future
professionals. Others found themselves needing to change their self-perceptions, their situations, or their perceptions of situations in order to resolve perceived discrepancies. This aligns with identity theory, which describes the cognitive dissonance individuals experience when self-perceptions clash with feedback from the environment, leading to attempts at resolution involving changing the environment, changing perceptions of the environment, or changing perceptions of the self (Burke & Stets, 2009).

George and Robert had primarily positive performance experiences from a young age, including recognition, appreciation, and praise, as well as support from important others in their respective lives. They had already developed strong identities as performers and entry into the conservatorium environment reinforced and matured these rather than seriously challenging them. George experienced his studies as a forum for improving his performance, but also as a distraction in the form of written subjects, and at times as a frustrating delay in his goal of becoming an international soloist:

[I’m a] performer ... I want to be playing and performing, practising, I just came back from this competition and I was doing six-seven hours a day, and I wasn’t feeling stressed, it was just so much fun. I did four 50-minute recitals, all different programmes, in less than a week ... [It] was really comfortable for me. And when I came back and started writing, I just felt like: “oh why am I wasting my time?” ... I think it’s because I’m thinking that I’m young and I’ve got to get out there as a performer ... I want to be internationally performing, renowned. You have to do that in your 20s. (George)

Robert described how he had appraised the possibility of becoming a soloist before beginning music study, through observing visiting professional soloists:
I never deluded myself with aspirations of being a soloist. I realised fairly early on in the piece that that wasn’t really a viable option ... there is no demand for it. Going to concerts when I was younger, I realised that the really [famous] players [come to Australia] fairly infrequently, and they struggle a lot of the time to get a full hall ... it’s not something I wanted to flog myself with either. I want to actually enjoy my music and not feel like I’m struggling to make ends meet every single week ... it’s not my idea of enjoying music.

(Robert)

Robert was adamant that he did not desire a life as a soloist, and emphasised his desire to continue enjoying his engagement with music. Like George, Robert had no trouble imagining himself in a performance-related career in the future; however, his idea of solo performance conflicted with his view of himself as someone who wished to avoid emotional struggle. He had apparently resolved this conflict, and, although they had different ultimate goals – Robert was happy to accompany, play chamber music, and teach, whereas George aimed at becoming a soloist – they shared the experience of a musical identity which was robust and relatively free of dissonance. They both enjoyed the positive way in which their identities separated them from other people, and they perceived their future selves as natural extensions of their present ones.

Kirsten described a similar experience. She identified as a “muso” when she was at school, although she never saw herself as a future professional performer. After beginning at the conservatorium, she was strengthened in her conclusion that she was only moderately talented as a performer, and that her personality was better matched to instrument repair. She explained that her view of herself since coming to the conservatorium was adjusted to accommodate a higher standard of competition, but that there were no fundamental changes:

I think my [school] friends still see me as a muso, and I mean I do too myself, but they see me probably as a higher standard than I am, because for them,
they saw me in the school community, where there's not that many people who are at a higher level. It's a bit more difficult to think that when there are so many other people who are here and really great. For me it hasn't changed too much. (Kirsten)

Kirsten’s words reflected a change in context for herself as a musician. She saw the change to tertiary study as reducing her claim to performance “at a higher level”. Other participants experienced a variety of changes in their identities in the tertiary study setting. They found that their self-perceptions were not aligned with their experience, and feedback was telling them that they needed to change. They reported various responses to this experience. Helen, for example, saw herself as a capable and confident learner, and a passionate musician. However, when she began studying at the conservatorium she found herself lacking in many areas - including performance on piano - and experienced a time of reassessment and doubt:

In first year, I still didn’t really know who I was, and I drowned a little bit. [I took] a step back and realised: “ok I might not get 100% in Aural, but it doesn’t mean I’m going to be a bad teacher.” So many times during last year I kind of asked: “what am I doing here? Everyone’s so good, I’m just...” I started to question myself a lot, and then I got to a point where I realised that that just wasn’t going to do anything ... It was a lot of individual sorting out. (Helen)

Helen’s experience culminated in approaching her teachers for support, through which she began to accept her current standards in various subject areas as “good enough”. This gave her a positive foundation, and enabled her to find a renewed application to learning that carried her through her studies. Thus, she experienced a dissonance in her self-perceptions with regard to her abilities compared to others, accepted her standard as a sufficient basis for her goals (of becoming a music teacher, not a pianist), and was motivated to improve her skills. Her identity as a musician was
challenged, and a shift in her perceptions was necessary. Her subsequent success in Music Education studies continued to reinforce her identity as a future teacher.

5.3 What my instrument says about me

Indications of the importance of instruments to musical identities were subtle among the participants. This was surprising, since studies have highlighted relationships between musicians’ choice of instruments, personality types, and identities (e.g. Kemp, 1996). However, it was clear that underlying assumptions existed concerning relationships between instruments and musical identities. This conclusion is supported by comments such as Jenny’s response when asked why she took up horn. She said:

I think it was the aptitude test. It was like: “She’s pretty well suited for that kind of thing”. And I was a tomboy, I wasn’t a girly girl. (Jenny)

This comment indicated Jenny’s assumption that being a brass player was not something “girly girls” would tend to engage with. She did not feel a need to enlarge on this perception, presumably because she assumed that it was self-evident. In addition, her repeated references to being suited to brass instruments indicated her acceptance of that judgement, and that it aligned with her self-perceptions.

A second reference to ‘girliness’ provides further evidence of underlying assumptions in relation to choice of instrument. When asked why Emma began playing flute, she answered:
Oh wow. I hope it’s not that typical flutey, girly thing. I don’t know. I honestly can’t remember why I was attracted to that more than any other instrument. Probably because I remember seeing it in band. (Emma)

This extract presents an image of flute players which did not accord with Emma’s self-perceptions, and which she had rejected. The fact that such associated identities for the flute were inaccessible to Emma partly explained her general lack of identification with her instrument. At no point in the interviews did she refer to herself as a flute player, preferring “musician”, or “student”, and it was clear that there were no ideal ‘flute-player’ identities to which she might aspire. She also found it difficult to remember why she began playing flute, which indicated that this was a memory with low salience to her current musical identities (see 5.1). When relating her perceptions of period flutes, Emma described them as “more natural” and “better suited” to her and to performance of the relevant music. Although she still preferred to identify as a “musician” rather than a “flute player”, her identification with period flutes was significantly stronger than with modern flute (see 5.3.1).

Leticia was the only participant who presented herself directly in terms of her instrument, saying that she was a “violinist”, rather than a “musician”. In addition, her descriptions of her musical engagement were characterised by talking about playing the violin – the physical sense of it, remaining relaxed and fluid, and the need to practise with attention to the needs of the instrument. These elements were far more prominent than her comments about musical interpretation. Leticia also used a stereotype to define herself more exactly, saying that she was “more of a second violinist than a first violinist”. By this she meant that she did not naturally possess characteristics typical of being a first violinist, which she described as confidence and natural stage presence. She felt that she was working towards these things, but that they remained elusive and constituted a serious hurdle to her further development. These comments
illustrated how Leticia used assumptions about instruments and the types of people who played them successfully to evaluate herself as a violinist and musician.

5.3.1 Period instruments are more natural

Identification with instruments was more apparent in conjunction with HIP. Instruments which were at first glance related, such as piano and harpsichord, had a profoundly different relationship with the identities of the participants. In this study, most participants had significant experience with the period form of their instruments, and four had adopted them as their principal study. They spoke about period instruments as important partly because of the technical challenges of beginning a new instrument, but also because these instruments were seen as aesthetically and functionally different to their modern counterparts, and as essential to the HIP approach. Six of the participants involved with HIP spoke of period instruments as “more natural” to play than modern instruments. They described needing to be “more relaxed” and to let the instruments “speak” rather than forcing them. In this way, they presented the period instruments as having a more prominent role in musical outcomes than modern ones. They were seen as making an essential contribution to musical decisions, especially of articulation, tone colour, and phrasing. Understanding them was part of the HIP approach to understanding music, and mastering them required a new combination of effort and thought. As Harry explained:

[Baroque violin] feels more natural. With modern violin there’s this [instrument] wedged in there [under your chin] … [with Baroque violin] everything seems so much more natural to be doing; the phrasing … although it’s much harder, intonation and shifting … [but] as soon as you start clamping it, it dampens the sound. (Harry)

Elsewhere, Harry said that period violins and bows posed new difficulties which he would like to overcome and which frustrated him, but at the same time he said that he would no longer like to
play Baroque and Classical music on the modern violin. For him, period instruments were a vital part of his new identity as a HIP musician, and he did not hesitate to reject the modern violin, in spite of years of invested time and energy in learning it. These sentiments were repeated by other participants. Dominic had completely turned away from the piano in favour of the harpsichord. He barely mentioned the piano, associating it with an earlier version of himself as a musician which he had rejected. Even when participants continued with both instruments, they treated them as different worlds, associated with a completely different musical and philosophical approach. Helen and Leticia saw the two areas as incompatible, and could not see how to transfer any elements of the musical approach from one to the other. Robert agreed. He saw piano and harpsichord as requiring a different mindset, saying that he spent time being creative and inventive on harpsichord, but with piano he just learned what was “written on the page”.

Although this was only partly attributable to the instrument, and partly to the expectations of musical style, for Robert the two were inextricably linked. Robert said that he was trying to apply a HIP approach to playing piano, but that he had not yet found a way to make it work.

Only one participant – George – saw piano and fortepiano as two forms of the same instrument. He observed how he had become a more original performer through absorbing aspects of HIP, commenting that after a competition:

[People made] several [positive] comments about my piano playing, like: “you didn’t play very pianistic. It was very stylistic, but it had a modern touch to it”. I think that’s because I used to muck around on the fortepiano a lot.

(George)

For George, the instrument was only as important as the contribution it could make to his personal expression. This stance was unique among the participants, but typical of George’s focus
on his personal relationship with music, and his active reinforcement of his musical identity as an original performer.

5.4 Being a musician: harmony and dissonance

All participants attached high personal value to being a musician. Typical comments included “music is my thing” (Harry), “music is a dream job” (Virginia), and “I don’t know what would fill the gaps if I didn’t have music” (Jenny). Such comments reflected the importance of engaging with music to self-concept; however, individual perceptions varied about what it meant to be a musician, how it was perceived by others, and how exactly this identity was fulfilled. All the participants were aware of superficial definitions of the ‘musician’ identity, including playing an instrument, or pursuing music as a career. However, each had a personal way of embodying it in different contexts, reflecting their own values. For example, they differentiated themselves by saying that they were musicians where their peers were “just” instrumentalists who did not think deeply about what they were doing (George), who merely practised technique like “monkeys” (Harry), or who were not open to new ideas (Emma). Some did not claim the title of musician when compared to their musical peers, saying that they were still students and might be musicians in a few years’ time (Kirsten), or when they managed the leap into professional life (Michael).

The personal interpretations participants brought to their embodiment of role identities reflected underlying self-perceptions and ideals. Individual differences meant that there was wide variation in both self-perceptions and perceptions of the ‘musician’ role, and limited generalisability of observations over the group. However, examination of how participants defined roles in order to embody them more comfortably, and how this reflected their self-perceptions yielded insights into musical identities. Robert, Yvette, and George provided good
examples; they all saw themselves as musicians, and explained their perceptions in detail. When asked how he would introduce himself at a hypothetical party, Robert said:

I always say musician first, or pianist, classical, it depends...Then [if they ask] I will tell them that I do harpsichord and fortepiano. It's good to be able to tell people, and I can almost guarantee, provided it's not a music party, that I'll be the only one there doing that. (Robert)

Robert experienced his ‘musician’ identity as a distinguishing feature, and was happy to speak with people about it. He expected a positive response, and was generally not disappointed. For him, the valued identity of musician or pianist was consistent with his experience, and the further distinction of playing period instruments aligned with his ideal self as a rarity. For some of the other participants in this study, identification with being a musician was not so simple. When Yvette interacted with non-musicians, she did not expect to be taken seriously:

I say: “I’m a musician, I get paid for it, it counts”. Then they generally ask what I play, and I say recorder, and they are like: “Hahaha” ... Sometimes I say teacher ... [and they ask]: “What do you teach?” [I say]: “Music, I teach individual lessons”. By then they already think you’re cool, then it’s recorder and clarinet and they go: “Oh, ok, so wind instruments”. (Yvette)

Yvette identified with being a recorder player. She considered it to be a legitimate instrument in spite of the fact that others did not always agree. Sometimes, when she was in the “right mood”, she presented herself in the identity which accorded with her strongest self-image: a musician who plays recorder. At other times, when she did not wish to experience negative feedback, she presented herself in such a way that her audience was led to construct a ‘positive’ identity for her. This example showed some of the dissonance Yvette felt associated with her identity as a recorder
player. She found herself having to gauge her audience, and her mood, before she could safely embody it.

George did not wish to be labelled a musician by non-musicians, saying that it was better to “take people as they are” than to “brand” them. He resisted any attachment to a group, distinguishing himself from his peers at every opportunity. He equated musicianship with originality, which he saw as arising from within:

[Many] musicians or performers are scholars as well, that’s musicianship for them, it’s different to me. Musicianship for me is life experience. I don’t have to read ... and I never, ever listen to recordings if I’m learning a work, so everything is original. (George)

His rejection of group membership extended to his immediate peers – other pianists. In this context, he was happy to adopt the ‘musician’ label, since the situation made it a different identity than in interaction with non-musicians:

[I’m a] musician. Not a pianist, because I don’t sit there and just play piano. I listen to orchestral music, I listen to everything. And when I play I like to think I’m musical as well. I’m not just a robot. (George)

George was emphatic about his identity in relation to music. He presented himself in a series of idealised images, larger than life, which nevertheless reflected full commitment to the identity of a developing solo performer. During this narrative, he also emphasised his strong identity as a student who worked hard, and who took responsibility for his own learning. He used this identity to justify his goal of becoming a solo performer, and associated it with maintaining a consistent
approach which brought results. His identity as a self-motivated worker who was in control of his own destiny also enabled him to positively approach perceived problems. For example, he described how performance anxiety was once a problem for him, and how he deliberately exposed himself to performance opportunities until being on stage became "part of everyday life". He thus attributed the development of his present ability to cope with anxiety to persistent work and targeted self-improvement.

The above examples illustrate how being a musician might differ for individuals beyond the common definition of ‘doing music’. Although all participants defined themselves broadly as musicians, a variety of personal meaning could be seen. Robert claimed membership of the musician group, but tended towards highlighting his distinguishing features. He valued being recognised and appreciated as different to most others in a group, and as being good at what he did. Yvette was more concerned with belonging, at times to the ‘musician’ group, at others to another group, such as the ‘cool’ or ‘teacher’ group. The value she placed on being a recorder player was sensitive to influence from the opinions of others. George set himself apart from others as much as possible and saw his development as intensely personal. He valued his identity as someone who was actively working towards success and knew what he wanted.

Such different starting points both reflected and influenced the perceptions, beliefs, and behaviour of these participants. Robert was satisfied with his present identity as a musician. The positive responses he received from his environment were enough to assure and reinforce his self-concept, and he worked only to maintain it. Yvette was focused on changing herself. She had difficulty sustaining consistent practice, and was concerned about the opinions of others to the point of anxiety. She sought to resolve these issues, focusing on the belief that her success as a musician depended on confidence in her own ideas and “feeling comfortable in her own skin”. George was focused on maintaining his identity as a hard-working, passionate, and original
performer. He was determined to achieve a career as a soloist, and often verbally reinforced his ideals and goals. His behaviour was characterised by deliberate work focused on his weaknesses and development, such as consistent practice and readiness to accept all performance opportunities, even at extremely short notice.

5.5 Being a performer: it’s in your personality

_Do you think people are born performers?_

Yeah, I’d say so. You’re born a performer ... Before I started playing on stage I was always this outgoing kid, and my family always used to say: "You’re such an actor, you always exaggerate things". It’s in your personality, so you’re born with that. (George)

This quote expresses a sentiment common to all the participants: a certain personality, assumed to be inborn, is ideal for performance. However, George was the only participant who described himself as a born performer, for whom performance was and always had been a natural part of his personality. For the other participants, possession of a performer personality was either qualified, such as “I’m more of an actor than a performer” (Jenny), or “I’m a performer on harpsichord but not on piano” (Dominic), or was seen as something that must be learned. Robert described a sense of falling between the possibilities:

There are two types [of performer]: the ones who get really worked up, and then the ones who are calm about everything. I’m neither, really, so I’d have to go one way or the other. (Robert)

This comment illustrates how cultural images of what makes a good performer were compared with self-perceptions and developed into part of musical identity. Most of the participants
regarded a ‘natural performer’ as someone who was naturally outgoing, extroverted and/or eccentric, at least on stage. This stereotype was consistent enough to qualify as a reflection of a cultural norm, and echoes observations of musician personality types in other studies (e.g. Kemp, 1996). It was used by most participants as a broad comparison for self-definition, and as a starting-point for more detailed and personal constructions of what it meant to be a performer, as well as a musician. Dominic explained that to be a ‘good performer’:

[you need] strong personality. Even if it means being odd and quirky, or reclusive. I think boring people are boring performers, because there’s always a bit of yourself that you put into the music... I think that’s something you’re born with ... When someone is trying to put personality into performance it sounds contrived. (Dominic)

Dominic’s comment was made in the context of his confidence that he had enough “personality” to qualify as a good performer. This was not the case for all the participants. Michael said that people had told him that he was a “bit aloof”, and often did not appear to be really engaged when he performed. He described this as a by-product of concentrating on the music, and that it did not match his experience; however, he still perceived it as something he should address. Kirsten also doubted that her personality was suited to performance. She believed that in order to be a good performer she would need a lot more “ego”, which she described as “knowing that you’re great”. However, she did not aspire to this attribute in her own personality, saying that she disliked it in others and tried very hard not to be like that herself. This formed part of the reason Kirsten presented for preferring instrument repair over a career as a professional performer. Virginia provided another example. Like Kirsten, she commented on the perceived importance of ego, which she called “arrogance”, but she did not agree that it was essential to good performance. Instead, she felt that it was important to have the “right personality”. For her, an ideal personality implied being a “nice person”, since people “don’t like spending time with arrogant people”. In
approaching her goal of becoming a professional performer, Virginia felt hampered by her technical abilities on the violin, but she was more confident about her capacity for social aspects of working as a performing musician.

The above examples illustrate how participants compared their self-perceptions with their personal definition of a ‘performer’ role identity, and used this comparison to make judgements about their capacities to be performers. Although the processes involved were similar to embodiments of the ‘musician’ role identity, the ‘performer’ identity apparently carried more connotations for self-perceptions. This was likely related to perceptions of performance as more highly valued than other aspects of musicianship, a factor recognised in other studies (e.g. Perkins, 2013; Triantafyllaki, 2010). This conclusion is supported by comments such as Helen’s claim that she was a musician, even though she was “not a jammer”, and Dominic’s recollection of feeling that performers belonged to a special “club”. These comments reflected a general assumption that performance enjoyed an important, and universally recognised, status.

5.6 Being a HIP musician

Those participants who adopted HIP as their prime focus saw themselves as part of a larger group pursuing the same ideals, and used this as a way of defining themselves in relation to others. Although all twelve of the participants began their musical training in modern style, five had since adopted HIP and changed completely to the period version of their instruments, now using the modern versions only reluctantly. These five – Dominic, Harry, Virginia, Emma, and Helen – were in different stages of identity adoption. Virginia and Helen had only recently decided to change to the period versions of their instruments. They were enamoured of the aesthetic and teaching style offered by the instruments and the HIP department, and reiterated the view of HIP as returning to a “more natural” way of doing things. As Virginia said:
It feels really earthy because you pull everything back to basics. It’s just about performing the music and everyone working together. And working really hard as well, but it’s worth it. (Virginia)

Emma and Harry had been focusing on HIP for longer. They both saw it as a differentiating identity, and described those who adhered to HIP as “more of a musician” or “more enlightened” in comparison with others. Emma said that she thought “more about the music” since adopting HIP. Harry cited greater knowledge gleaned from studying historical sources and felt that HIP was the “right” way to play Baroque and Classical music:

It comes back to being authentic ... trying to do things exactly how the composer would have wanted it, or how it would have been at the time ... [modern style players’] idea of Bach, you know, it’s from the Russian school, so they’ve been brought up listening to butchered, big heavy Bach, and it’s normal to them ... [HIP recordings] are just better to listen to. The music. It’s just more alive. (Harry)

Dominic also described a time when he felt superior to his peers because HIP gave him a deeper understanding of the music. However, for him HIP had been important because he was able to realise his ideal self as a performer. He described this as an immediate shift, saying that he never thought of himself as a performer on piano, although he wanted to be, but as soon as he started harpsichord he thought: “I’m a performer. I’m always going to be one”. HIP provided a ‘performer’ identity which he felt capable of embodying, and which had remained elusive within the context of modern-style piano playing.

Overall, HIP-identified participants experienced positive shifts in their musical engagement. This is explored more fully in chapter 9, ‘Becoming HIP’.
5.7 Possible selves: future directions

Eight of the twelve participants were unsure of their future trajectories as professional musicians. It is generally recognised that studying music performance does not necessarily lead to a well-defined vocation, career, or identity, and that it is often difficult for students to imagine themselves in a future role (Gaunt et al., 2012). In the present study, participants showed only general ideas of who or what they might become after their studies, particularly concerning their options as performers. In addition, ideas on how to achieve the goal of becoming a professional musician either lacked definition or were left unsaid.

Level of clarity for possible selves was related to experience. When asked about her future in music, Jenny said:

> It's a lot of unknown. I know a lot of it is knowing what auditions to go for, and what people want to hear and what style of playing they want. Stuff like that. But it's a lot less concrete than get a degree and become a musician.

(Jenny)

Jenny was referring to advice she had heard from teachers and peers, and could not yet base her ideas on experience. Others had clearer ideas of the kinds of work which might lie ahead, with many citing instrumental teaching as a main source of income. Perceptions of the possibilities for instrumental teaching as compared to performance were enlightening. Teaching was generally perceived as necessary for survival, but as a less desirable vocation than performance. Performance was presented as something which was hoped for, but which possibly would not happen, and over which there was a limited amount of control. The lack of definition around working in performance and as a musician generally was reflected in answers such as that given by Yvette:
Ideally it would be great to get as much performance work as possible. And then just have teaching on the side, and doing bits and pieces, maybe a part time job in admin or something like that. But I would hope to keep it mostly performance and teaching. (Yvette)

Yvette’s sense of her future work as consisting of many vague possibilities was echoed by Michael, who explained that he would like to:

have performance somehow as my main income. I don't really want to teach full-time. I wouldn't mind doing it as a supplementary income, but I’d like to be performing in some way, either in an orchestra or in some other thing, or other options I haven't even imagined yet. (Michael)

These extracts reflect the perception of a performance career as “ideal” but vague and undefined, and with no clear path towards its achievement. Such lack of definition limits the motivation and goal-orientation associated with possible selves (Markus & Nurius, 1986; Oyserman et al., 2004). It was therefore significant that most participants could not clearly imagine themselves as performers. This was in contrast to their ability to imagine themselves instrumental teachers, which was enhanced by the fact that most were already working as teachers and had more experience in this area than in performance.

Four of the participants – Helen, Kirsten, Robert, and Dominic – had very clear possible selves. Helen and Kirsten had non-performance careers with which they were strongly identified (music education and instrument repair). Their experiences in areas related to these careers, such as being a student with inspiring music teachers in high school, or engaging in amateur instrument repair, enabled them to effectively imagine themselves in these future careers, and also to plan a path towards achieving them. Kirsten's perception that she was suited to a career in instrument
repair was associated with physical sensation – a defining characteristic of effective possible selves (Markus & Nurius, 1987) – and she expressed no doubt that she would be able to achieve her goal:

I’m looking to get training in instrument repair and manufacture. I love making reeds, and I just pulled my bassoon apart last night and cleaned and oiled it. So there’s a lot of that hands-on side that I really enjoy. (Kirsten)

Robert and Dominic were already working as performing musicians and both had strong professional identities. Robert was working as a teacher and accompanist, and could imagine himself continuing with these activities indefinitely. Dominic had begun freelance work as a professional harpsichordist, and therefore had a concrete image of himself in this role. He could easily see himself as a performing musician in the future. Harry was at a different point in his development. He did not have a well-formed possible self as a performer; however, he had begun to develop one. He was in the early stages of his studies, and was not widely experienced. However, he had given some thought to his future options within the context of HIP. When asked what he saw himself doing in 10 years’ time, he answered:

Hopefully in an orchestra, or something like that. That’s different for baroque. Qualified violinists, they’re in an orchestra. They don’t have a solo career. But it’s possible for baroque violin to end up in the Venice Baroque Orchestra and still be a soloist somehow, you know, in your own field. Like Ensemble 415 is [a group] but each of them, one has a career doing early German sonatas, and one is doing French music. But they all come together. (Harry)

This quote illustrates how Harry had been investigating existing ensembles and looking at the work of prominent musicians. He was then able to form an idea for his own options as a future
professional musician. However, his perceptions were coloured by his desire to avoid certain possible selves, specifically those associated with modern-style performance. When asked if he could imagine running his own ensemble, he answered:

That would be nice. Maybe conceited, if I said that.

Why's that?

I don't know, it's that modern [style] thing, you have to be the best ... it introduces that whole competition again, doesn't it? Trying to get to the top and be better than everyone else.

I don't quite see how it's conceited, can you explain?

Oh, you know, modern people: "Oh I'm going to be a concerto soloist". I find that conceited. I'd like to do that, but it's very difficult, and to say that is really just lying to yourself, because it's nearly impossible. But it would be amazing to do it. (Harry)

Harry's comments showed how his new identity in HIP gave him a firmer idea of what working as a professional musician might be like, leading to a perception of solo performance work in HIP as more achievable than in modern style. At the same time, he felt uneasy about appearing "conceited" for aiming at work as a soloist. He did not wish to behave as if he was "the best", labelling this stance as an overly-competitive and "nearly impossible" approach typical of modern style, and therefore to be avoided. Harry's blend of possible selves formed with HIP and modern-style associations highlights the process of changing identities, including possible selves, in response to new experiences. Harry showed stronger and more defined possible selves through his engagement with HIP. However, he was still in a process of identity exploration, as defined by Berzonsky (2011). He had begun to commit to an identity as an HIP performer, but his lack of
experience in HIP sometimes obliged him to draw on older, ingrained perceptions which had developed during his engagement with modern style.

The influence of present selves on possible selves is further illustrated by an example from Leticia. She had planned to go overseas to continue her studies, in common with many other young musicians in Australia. When speaking about her intention to go to Germany, she said:

I’ve got some contacts over there, and could go and audition I suppose. But maybe in a few years, I don’t know. I think actually I’m just kind of happy staying put and just working hard rather than uprooting my whole life. It might take me a while to get settled and that’s time lost. (Leticia)

This comment reflects Leticia’s view of herself as not ready to embark on further study or a career in music performance. She described herself as slow to understand her teacher's approach, and clearly felt that time was running out. She saw herself as in a learning process, and did not consider a new environment and new perspectives to be constructive unless she was “settled”. Her strongest possible self was that in which she continued to work hard with her current teacher, and remain a student.

5.7.1 Eternal students

A few participants strongly identified with being a student. A student identity is not surprising in the context of tertiary study; however, those who strongly identified with being a student showed commitment to a student identity, including a more defined and realistic possible self as a continuing student than as a professional musician. They were therefore more oriented towards goals such as fulfilling teacher demands, rather than becoming independent musicians. These participants spoke about needing to ‘wait and see what happens’ in terms of becoming a
professional musician, preferring to delay engaging with the uncertainties associated with this career. In the meantime, they were able to embody the role of learner, and could easily see themselves continuing to study indefinitely. This was in contrast to those participants with a weaker student identity, and stronger possible selves as musicians. They still embodied a student identity; however, it was of secondary importance to their identities as performers and musicians. They had a strong sense of themselves no longer being a student in the future, at which time other elements of their musical identities would become more active, reflecting their career choices.

Those participants who showed a strong identification with being a student described feelings of not being ready for professional life, or of lacking some element which would make them a complete musician. They apparently identified with not being ready, and saw themselves as obliged to accept their inadequacies, similar to the identification with struggle found among musicians by Beech et al. (2016). Three of the participants – Michael, Leticia, and Emma – shared such a feeling of not being ready, in spite of the fact that they were all Masters-level students. They had already spent many years preparing for a professional career, but all desired more time. Leticia saw herself as not ready to enter into a professional orchestra, and did not expect to be so for four or five years. She explained:

There are some aspects of my playing that would maybe be good enough, but some aspects that are lagging ... It’s a combination of things. It's my technique and a lot of mental things. I need more strategies, that kind of thing. Like when you get a piece of music, rather than spending an hour on the first line, you need a plan of how to tackle it. I think that's where I go a bit wrong, and that's something where your teacher comes into it a lot. (Leticia)

Although Leticia could identify areas in which she could improve, she did not feel that she could improve by herself. Instead, she relied on her teacher and believed that she needed to keep
studying for several more years before she could hope to fulfil the requirements of an orchestral musician. In view of the length of her studies, and the ideal that students become more independent of their teachers as they approach professional life (Bennett, 2007; Burland & Davidson, 2004; Creech, Papageorgi, Duffy, Morton, Haddon, et al., 2008), it is clear that Leticia had come to experience identification as a student as preferable to approaching an identity as a professional performer.

As presented in 5.7, Michael was vague when describing his future options. Immediately following a list of undefined possibilities, he added that “after the Masters is done, I’m probably going to try and do the Doctorate somewhere”. This comment indicated that Michael was keeping the option of further study in order to give himself time to achieve a career in performance, which he saw as largely dependent on chance. He added that he required some kind of proof in the form of a successful audition or similar before he would transition away from the idea of being a student, and accept that he might become a professional musician. Michael’s stance reflected his perception that the achievement of his goals was subject to external control, in this case chance or luck (Asmus, 1986). Combined with his vague possible selves, his motivation to actively work towards his goals lacked a strong foundation, and he continued to tend towards an unfocused approach (Hallam, 2002; Markus & Nurius, 1987).

Emma was slightly different – she did not cite an intention to continue studying, but described how she hoped:

that I can improve at a fast-enough pace over the two years. I can't believe one of my four semesters have already gone and it's just like: "ohhhhh!". I know that there’s so much more I need to do. I just hope I can get through it. (Emma)
For Emma, studying was the only means of becoming a professional performing musician. When asked what she saw herself doing after her graduation, she said that she “hoped that there would be enough opportunities”, revealing a ‘wait and see’ attitude common to many participants in response to the vague and undefined nature of a career in musical performance.

5.7.2 A map of the way

Part of an effective possible self is the tendency to map out steps towards goals, including possible setbacks and strategies for success (Oyserman et al., 2004) (see 2.1.3.2). This implies projecting the self into a future process, and imagining carrying out actions leading towards a goal. The stronger the associated sensations and images, the clearer and more accessible the path appears. The participants in this study showed evidence of greater and lesser tendencies to map their approach. Those who had strong possible selves and a predisposition to map a path towards them were quick and articulate in describing their possible future actions. Those who did not were much slower to respond. They often seemed to be thinking in those terms for the first time, and spoke without high levels of detail.

Helen had strong tendencies to map a path towards her goals. She had a well-defined future self as a music teacher and education researcher, and she had developed a recent interest in becoming a harpsichordist. In spite of the fact that this interest was so new, she had already developed a sense of the work she would need to do in order to achieve it. She was therefore able to verbalise the necessary steps towards becoming a harpsichordist:

[I would need to do] a lot of things. Obviously, a lot of practice, a lot of care, and a lot of reading, and a lot of absorbing interpretation, and absorbing different people’s opinions on interpretation ... Yeah, be a sponge is what I
need to do from this point on, in terms of talking to people, reading, listening, and then forming my own [approach]. (Helen)

This extract illustrates how Helen listed elements she would need to work on, culminating in forming her “own opinion”. In addition, her sense of the effort involved in the achievement of this goal is evident in her emphasis on needing to do a “lot” of work. Her view can be equated with an effective road map towards success, and is likely to provide the necessary motivation and resilience for achievement (Gonzales et al., 2001; Oyserman et al., 2004). This type of perspective was characteristic of Helen: she had little doubt that if she felt passionate and motivated about achieving a goal, there was no reason that she could not reach it. For her, the directions she took were based on her own desires and choices, and she naturally tended to break them down into steps.

Helen’s perceptions were supported by her belief systems, specifically her belief that she can learn anything if she applies effort (incremental belief) (Dweck, 2000). Incremental beliefs are associated with the adoption of learning goals, and Helen’s ability to map a path was undoubtedly related to her implicit self-theories. It is interesting to note that she did not attempt to follow paths she saw as too difficult, or not in line with her strengths. In her studies on piano, she did not see herself as in a position to become a professional performer, saying it would be extremely difficult. However, in spite of being adamant that piano was “finished”, Helen still mapped a path which could lead to success, including what she would need to practise and how she would need to change her performance ability. She thus clearly mapped a path towards being a piano player, even though she did not intend to follow it.

Emma’s perceptions were strikingly different. Although she recognised weaknesses in herself, she did not find it easy to see ways to tackle them. Her responses were vague and general,
containing no detailed steps she might have taken. She said that she would like to improve her ability to improvise; however, when asked if she could see ways of achieving this, she answered:

I’m at a bit of a loss. I’m sure there are many ways you could do it. Start off with a really simple melody, like the Methodical Sonatas. It’s a bit hard not to use [Telemann’s improvisations] because they’re so good. Just white it out and try and do your own? Maybe something like that would be a good idea. (Emma)

Emma’s response illustrates that she did not tend to think in terms of how to approach perceived weaknesses. When prompted, she was able to produce an idea; however, by her own admission she did not explore such possibilities on her own. In addition, her idea was vague and consisted of a single, general strategy rather than the series of steps and perceptions of difficulties associated with an effective road map (Oyserman et al., 2004).

Robert provided an example of how a participant who saw himself as a confident performer might experience the act of mapping a path. The following extract was part of Robert’s answer to a question about what he tended to focus on during practice:

I always try and play musically, even in practice. I’m always working on trying to do as much as I can with a particular phrase, or if I like a particular feature of the piece, then I’ll do what I can to bring it out or change it different times. But with modern [piano] it’s basically about assuring that you’ll be able to do a convincing and secure performance, and that is unfortunately probably the most important aspect of modern playing. You just have to be secure, and once you are completely secure, and you’ve maybe played it one or two times in public, then you can start taking more risks and doing more interesting things. But generally, the first time you perform a piece in public you tend to hold back a bit and just make sure you get through it and then build up some
confidence with it and then you can go off and do your own things a bit more.

(Robert)

This response illustrates how different possibilities arose in Robert’s consciousness and were immediately integrated into the context of his experience and expectations. When speaking about more concrete goals, such as learning to improvise, he presented a more focused version of the same tendency:

It's an oxymoron, prepared improvisations. What I’m striving for is, once you’re proficient at preparing improvisation, and if you've done enough of them, eventually you will get enough ideas and enough patterns that you can make stuff up on the spot. Obviously, it's a combination of something you’ve done in the past, you're not going to make up some radical new thing in a concert, on the spot, that you've never done before and never done anything like before. It’s going to be a pattern of descending semi-quaver thirds that you've used before in something else, but you’ll link it to a different idea.

(Robert)

Robert was conscious of most of his goals, and was generally able to map a path towards them by drawing on his experience and his ideals to create something which served both as motivation and structure. Dominic and George also engaged in mapping paths which were based on experience and ideals, but they were not as eloquent in expressing them. Instead, Dominic showed awareness of what he needed to do as part of the process necessary to overcome his natural impatience. When asked what the most important things were to practise, he said:

The most important thing is the notes and to make sure that I can play all the difficult bits, because I trust myself enough to play everything else. I'll still practise it, but if I’m going to sit down and really practise something I'll go to
all fast, difficult passages and play them through. I don’t have much patience, usually I’ll play them slowly three times and then expect them to happen after that, but that’s what I usually go for. (Dominic)

This response reflected Dominic’s conscious focus on practising elements aimed at realising his ideals of spontaneous performance based on thorough understanding of the music. It showed his ideal goals, which he “usually goes for”, but also acknowledged his ongoing struggle to stay on the path he had mapped out. Dominic’s experience may reflect a need for more practice strategies which he could apply to learning technical passages, and which could supply possibilities for improving the detail of his road-maps towards goal achievement. Higher numbers of possible strategies for practice are associated with greater self-regulation (Nielsen, 2004), and it is likely that the ability to conceptualise greater detail in the steps to achieving his practice goals would aid in overcoming his frustration when they were not immediately achieved.

George talked about the thoroughly emotional basis for his choices when practising, which nonetheless represented a path which he knew would lead to a musical and exciting performance. His responses were chaotic, almost posturing, but still showed his physical sense of engaging with what he wanted to achieve:

In this trio, they’re not tricky rhythms, it’s all crotchet notation. It’s just working on how I want to phrase the polyphonic lines, and balancing it out .. [But then] what happens is, because it’s a trio I’m thinking of the other lines as well and the clarinet has this really expressive line. I kind of get into it as if he’s playing, and then I just forget and end up at the end of the trio .. I think that’s probably why I’ve got technical flaws, because I get into it and just don’t work on technical bits. (George)
George did not tend to map out approaches to developing technical elements, and his musical identity as passionate and emotionally engaged with the music did not encourage him to do ‘dry’ technical work. He described how he had placed faith in his teacher to show him how to learn control and become more refined. He described her ideas for achieving improved technical control in detail, including the promise that it would take “two years”. His responses showed that he was using her words to map a path towards success, and although it was presently at odds with his musical identity as a performer who lost control, and he had some doubts about its efficacy, he was clearly working to reconcile these factors in a goal-oriented way.

Extracts from other participants showed further types of mental maps, but with less effective outcomes. Leticia, who did not tend to map out an approach of her own accord, described a sophisticated approach which she had adopted from her teacher. She said:

You work in the musical stuff that you want into the technique and how it feels and sort of organise it as a sequence of things in your head. A sequence of movement that combines to make the musical [things] ... But I find that kind of practice takes a lot of concentration, and I have to be in a good frame of mind without too many interfering thoughts. (Leticia)

This quote exemplifies Leticia’s attempt to approach practice in a way which she judged to be a good method, but which she struggled to achieve. She had a mental map of what she wanted to do, but it did not align with her self-perceptions, and was therefore not self-concordant (Sheldon et al., 2004). She described herself as perfectionistic and anxious, and her experience of practising was characterised by feeling that her anxiety affected her ability to focus, and caused her to “undo” her practice. Her mental map was therefore not reinforced by enough positive experiences, and was inhibited by negative ones, including panicked performances, and her perception that her teacher had been telling her the same thing “for years”.

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Michael presented a similar case to Leticia, in that he was aware of steps to a goal, but had difficulty taking them. He presented detailed answers to questions about practising and achieving performance goals, citing many possible strategies. Although he could easily imagine himself applying these and successfully taking the steps which would lead to a secure and satisfying performance, he said that:

I find it’s easy often, after a certain point, to get more distracted and just start playing things through without trying to fix them. For instance, certain passages would be good to go over either with a tuner or a metronome, work on little aspects, but after a certain point it gets sort of tiring and you get lazy about those things. (Michael)

Michael’s diffuse identity as a performer and musician left him without strong motivation for achieving his optimum potential for a given performance (Burke & Stets, 2009). He talked on several occasions throughout the interviews of “going through the motions” and “ticking the box”, meaning that he often did not engage with situations such as practising as well as he could. His development was thus slowed, something which frustrated him, although slow development fitted with his identity as someone who “just let things happen”, and was not sufficiently motivating for him to find ways of engaging more strongly.

5.8 Discussion

‘Me and Music’, was concerned with how participants perceived and responded to musical role identities, and explored the labels they felt were most salient. They spoke about being musicians, performers, music teachers, instrument repairers, students, and instrumentalists. They all claimed more than one of these identities, labelling themselves according to context, but in general one or two were presented as most significant, and were integrated into accounts of earliest music-related memories, experiences of tertiary music study, and goals for the future.
When asked why they labelled themselves in certain ways, participants described their own attributes in comparison to desirable or essential characteristics for particular roles. Their narratives contained indications as to why they were comfortable in some roles but not others, and why they considered some future possibilities as realistic and achievable while others were not.

Participants defined musical role identities to create a better fit with self-perceptions. They selected aspects of role identities to construct an image which they felt comfortable embodying. The 'musician' role identity was sometimes used simply to denote people who played music, or to refer to people who earned money through music as opposed to amateurs. However, when speaking about peers, the 'musician' label was used to positively differentiate those who thought deeply about all aspects of music from those who focused merely on playing their instruments. Being a 'musician' was then seen as more positive, desirable, and valuable than being an 'instrumentalist'. Schmidt (1998) found that people defined identities in order to "be themselves". Ferguson (2009) describes defining identities as a “filtering” of experience through self-views. Both these perspectives were reflected in the present study: participants defined identities for a better fit with self-perceptions, and to feel more comfortable with their embodiment. However, the positivity implied in "being themselves" was not always present. At times, role identities were defined with emphasis on elements which were perceived as lacking, and formed a basis for ongoing identification with not being ready to fulfil a given role identity, similar to observations of musicians' ongoing identification with struggle (Beech et al., 2016). Ongoing sense of inadequacy was supported by perceptions that shortcomings were normal in the context of being a student, and was accompanied by the hope that a sense of adequacy would occur at some point in the future.
Performance was one of the key concerns for the participants. There was a general assumption that performance was fundamental to legitimate engagement with music, something which is echoed in numerous studies (e.g. Austin et al., 2012; Ferguson, 2009; Pellegrino, 2009; Perkins, 2013). There was also a consensus that being a good performer was an immediately recognisable and visible innate ability, in alignment with research which identified visual cues as an influential element of performance (e.g. Tsay, 2013). Each participant showed awareness of the status of performance, and explained why they were or were not performers, even when success in that area was not relevant to their ultimate career goals. Overall, performance was seen as a career goal which was worth aiming for, but likely to be unattainable. Participants expressed their self-doubts in terms of insufficient ability, and lack of control over factors such as anxiety, motivation, and learning. No such self-doubts emerged when speaking about career options as teachers or instrument repairers, supporting the notion of separate musical identities for performance and other music-related fields (Parkes et al., 2015). Further, a separation between identification as a performer in the context of study and for professional work was evident, since participants who could not imagine themselves working professionally saw no barriers to further study in performance.

The high status of performance impacted on engagement with music. The view of a performance career as unattainable, and its undefined criteria for success, contributed to many participants feeling reluctant to fully commit to this goal. Lack of commitment affected their approach to practising, skill acquisition, and general musical development. Such inconsistent and/or incomplete engagement contributed to a self-fulfilling prophecy leading away from confident performance, and away from a performance-based career. An inability to embody a performer identity is a factor common to students who ultimately choose a career elsewhere (Burland, 2005), and is related to possible selves. Bennett (2007) found that music performance students had difficulty transitioning into a professional career due to a lack of relevant experience and knowledge upon which to base possible selves. The present study illustrates how identification
as a performer and possible selves as professional performers affected level of engagement with music, which then influenced experience and hence identification. This reciprocal relationship is an example of how musical identities mediate musical development (Hargreaves et al., 2012). Further, although incomplete engagement occurred as a result of personal characteristics and musical experience, it also reflected shortcomings in the pedagogical environment of the tertiary music institution. This was evidenced by improved engagement among participants involved in the department for HIP.

Discovering HIP was a light-bulb moment; an “enlightenment” – musically, socially, and in terms of career potential. Participants who identified with HIP were all responding to frustration, and a need to find a more effective path for their musical ambitions. They had all struggled to adapt to their studies on modern instruments, and their possible selves as performers were fraught with doubt. They perceived HIP as a specialist niche which suited their self-perceptions, offering greater peer collaboration and a more rewarding musical approach. Haynes (2007) described HIP as more concerned with musical interpretation than technical exactitude. In the present study, even those who were not identified with HIP observed that the emphasis on “style before technique” was a positive experience (Leticia). For those who were HIP-identified, this change of focus was fundamental to their sudden experience of success as musicians. They described how judgements based on technical standard evaporated, to be replaced by an empowering emphasis on musical interpretation based on knowledge gained from multiple sources, including teachers, study of historical sources, and reflection. Participants also cited the use of period instruments as important, saying that they had a chance to step away from ingrained anxieties and problems associated with the modern version of their instruments. Thus, they could use the adoption of a period instrument in conjunction with a focus on interpretation and style to develop new views of themselves, with real possibilities for the future as professional musicians. As a result, future possibilities for professional work in HIP were viewed much more positively than for modern style. HIP-identified participants saw performance work as achievable, and their possible selves
for a performance-related career were more defined than for other participants – an essential part of long-term motivation (Burke & Stets, 2009; Oyserman et al., 2004).

'Me and Music' was concerned with perceptions and embodiment of musical role identities. Participants defined role identities in accordance with self-perceptions. They saw themselves as able or unable to embody roles successfully, and sometimes identified with an ongoing sense of inadequacy, as they attempted to fulfil expectations which were at odds with self-perceptions. Success in performance emerged as an important component of musical identities, but was perceived as largely dependent on natural ability and the achievement of undefined, but very high standards. The high status awarded to performance contributed to the 'unattainable' quality of a performance career and affected musical engagement, specifically level of commitment and consistency in practising and learning. The status of performance created tensions around becoming a performing musician, which were resolved through hoping or trusting that the way to a career in performance would become clear in time, accepting that performance was not a viable goal, or adopting a new, more positive trajectory, such as adherence to HIP. These responses align with identity theory, which states that when faced with tension, individuals have three courses of action: They can act to change their situation, change their perceptions of their situation, or change their self-perceptions to better reflect the situation (Burke & Stets, 2009). Which course of action is chosen depends on personal characteristics, beliefs, and experience. Such personal self-perceptions contribute a great deal to musical identities, and these form the focus of the next chapter 'The Musician in Me'.
Chapter 6 is concerned with the second research question: how do personal identities contribute to musical identities? The themes in this chapter contain elements such as perceptions of skills and abilities, personal traits and characteristics, and epistemic beliefs. They represent an exploration of personal identities in relation to musical identities, which is a neglected area of identity research (Hitlin, 2003; Stets & Burke, 2000). In this chapter, musical identities are related to anxiety, motivation, and beliefs about learning. In addition, it contains insights into resilience and coping, and attempts to change personal approach.

6.1 Innate talent

Among the participants, there was a general consensus that having ability implied needing to do less work than others for the same or more gain, and that this was inborn (in this sense, the term ‘ability’ was used interchangeably with ‘talent’). However, there was also agreement that dedication and hard work were essential for success. In fact, most felt that hard work was the most important element. Only one of the twelve participants considered themselves to be talented at the time of the interviews, explaining that when she practised, it came almost "too easily" (Yvette). Nine participants acknowledged some level of innate ability when they were learning as children, but did not feel that this was presently the case. Instead, they emphasised that they had built on any initial natural ability through consistent effort. One participant reported that he was never talented, but that he worked hard (Dominic), and one reported that she was always slow to learn and did too little work, and that as a result she was significantly behind her peers (Virginia).

There was a common belief that achieving a high level in music required consistent work over a long period, even when aided by natural ability. Talent itself was seen as limited – a broad
aptitude becoming less relevant as development progressed. However, at an individual level, the
data showed a range of more personal – and less conscious – beliefs about ability. The participants
divided their approach to music into parts, such as technique, intonation, aural skills, interpretation, and performance, and evaluated their ability in each area. For example, one participant considered himself a passionate and musical performer, but simultaneously lacking in technical refinement (George). Another thought of herself as good at sound production and thinking deeply about the music, but bad at aural perception and improvisation (Emma). Both considered their standard in such elements to be based on innate ability, and believed that change was difficult. However, the effects of such perceptions on musical engagement varied according to personal perspectives. For example, a perceived lack of technical ability was sometimes seen as an obstacle to future success, or alternatively dismissed, since the “most important thing” – passionate and musical performance – was already being achieved.

6.2 ‘Atomising’ classical music: Divide and conquer?

The presence of different beliefs about different aspects of musical performance was possible because of the way the participants conceptualised music. Commentators on Western classical music speak of divisions such as “Chops” and “Soul” (Kingsbury, 1988), as well as more utilitarian categories within technique, musicality, and interpretation. Researchers point out that this way of ‘atomising’ music is ingrained in our teaching and testing models from a young age (Barr & Tagg, 1995; Thompson & Williamon, 2003). These observations were supported in participant responses. They made distinctions between practice and performance, technical and interpretative skills, and defined further areas such as finger dexterity, intonation, and improvisation.

The broadest separation was apparent between practice and performance. It was a pervasive division, reflected in many comments. Emma stated almost in passing, that:
Of course you enjoy your practice, but performances: you're meant to be loving it! (Emma)

Emma's comment reflected her assumption that she should be enjoying her musical engagement, something which was echoed by all the participants and which formed part of general perceptions of being a musician. In particular, she believed that her performances should be highly enjoyable, and indicated a perception that it should be a different, and heightened, experience as compared to practice. Practice was seen as an opportunity to focus on improving performance in private to a level where it may be presented to an audience. As such, it was a fundamentally different experience to performance, and possessed its own collection of goals and behavioural expectations. Within these categories were further sub-divisions. The participants distinguished between types of performance (primarily in level of importance) and between types of practice, differentiating between ongoing day-to-day practice, and that which was in service of an imminent performance. The latter was described as more focused, and less concerned with developing long-term goals, such as improved technique. Overall, performance was seen as the culmination of behind-the-scenes effort, ideally a profound or at least an enjoyable experience, in which practised elements came together.

In addition to the basic division between practice and performance, all twelve of the participants treated technical issues and musical interpretation as different areas. Most presented ‘technical’ performance as less valuable than ‘musical’ performance, even when the latter had technical flaws. Musicality was seen as mitigating a technically lacking performance, since it was the “most important thing”. As Leticia said:

You can see an amazing musician that might miss things all over the place, but it’s still a good performance .. because they're a good performer, and can
communicate what they want to. Whereas if you’re technically amazing, you can be a great violinist but not necessarily a great musician. (Leticia)

Although the view that musicality outweighed technical aspects was common among the participants, the definition of ‘good’ performance as possible in spite of technical deficiencies was belied by perceptions of technical factors as pivotal to personal success. This issue is explored more fully in section 6.3 below.

Participants readily divided technical and musical areas into a number of other elements, such as intonation, finger dexterity, phrasing, or dynamics. They showed awareness of their skill level in each area, and focused on any one of them when playing. As Emma said:

I thought I was really getting [this bit] and to a degree I have, but intonation just went way out. I was thinking about the low notes all the time, trying to keep in that position ... and then [my teacher said] don't focus so much on them ... So yeah, sometimes you could be practising it but you might have the wrong mindset. (Emma)

Emma’s comments reflected the way she was working towards improvement by conceptualising the material in parts and focusing on them with the aid of her teacher. On the surface, such separation was a linguistic and conceptual tool used to aid expertise acquisition. However, most of the individuals in this study singled out particular elements as important, leading to them becoming personally significant, and incorporated into identity. In the above quote, for example, Emma perceived her faulty intonation to be a result of "the wrong mindset". Throughout the interviews, she presented intonation as a skill which she could not improve, and tended to see it simply as one of her shortcomings, rather than developing strategies for tackling it. Such identification with elements of musical engagement is the focus of the following section.
6.3 Identification with ‘atomised’ skills

Evidence of identification with atomised musical skills appeared throughout the interviews. The participants divided their approach to music into areas including technique, aural perception, performance, sound, memory, interpretation, and improvisation. For the purposes of analysis, these areas were considered to be incorporated into identity where they were of obvious importance to the participant. That is, they attracted comments positioning the self in relation to them. Sometimes participants used a positive element to define themselves, such as George when he said:

I don't have to worry about sound, I'm pretty confident about the sound ... It's got to do with touch and just how I feel on the day, but usually as soon as I play a key - it's the way I approach it, I always just naturally played like that. (George)

More often, comments about skills indicated a perceived shortcoming of some kind. When asked if there was anything she would like to have happen automatically, Kirsten answered:

The musicality. Putting all the phrasing and the emotion and all that into it, I'd love it to be natural. And some of it is, I know that I do have some of that. I'd love [to not] have to think about it. (Kirsten)

Kirsten saw herself as lacking interpretative skills, although she did not perceive them as skills. Instead, she viewed them as a naturally-occurring personal ability, which was part of the reason that she did not actively try to improve them. This perception formed part of the basis for her identity as someone who was not suited to becoming a performer. Kirsten's views on interpretative skills can be equated with an entity belief, in which skills and abilities are seen as
unchangeable (Bråten & Strømsø, 2005). Importantly, her avoidance of practising interpretative skills differed from her approach to practising in general, in which she maintained consistent practice in spite of an entity belief regarding her development. She was able to do this because she had been told not to expect to see improvement, but to continue working in the knowledge that her skills would develop (discussed further in 7.4). Her ability to practise some areas regardless of an entity belief shows that her awareness concerning the nature of musical skills and learning allowed her to regulate practice even though it did not align with her implicit beliefs. It is therefore likely that she would have been able to approach interpretative skills more constructively had she been aware of her beliefs. The observation that situation and experience can reduce the impact of an entity belief is supported by research in areas outside of music (e.g. Dweck, 2000). There is scope for further research of the effectiveness of interventions in relation to musical learning.

A further example of identification with a perceived lack of musical skills emerged in Emma’s interviews. Emma felt frustrated at a perceived lack of aural skills, saying:

I’ve done all this work, I’m at this technical level, my aural level is down here, it’s too out of whack. (Emma)

Emma’s perceived lack of aural skills was dissonant with her ideal image of a musician, but she did not believe that she could change them. She therefore did not try to do anything about it, even though she saw it as important. Although this created dissonance within her musical identity, she could resolve it through another part of her identity, which consisted of the view that she was simply “not good enough”. She focused on practising things for which she felt more control, and her aural ability did not improve.
Virginia stated that she was not a person who “naturally” played in tune:

> When I am performing [and] practising, I have to be constantly listening to the pitch the whole time, because I’m not one of those people who can just naturally play in tune. (Virginia)

There were only low levels of dissonance between this perception and her identity as a musician. She appeared to accept it, and although she claimed that she needed to focus on it all the time, she did not talk about addressing the issue in any other way. Instead, she described practising “fixing” bad intonation after it had occurred (e.g. “sliding” into notes). She apparently did not believe that she could change the fundamental problem of playing out of tune, and applied herself to aspects that she felt she could control.

These examples illustrate how specific issues with isolated areas of development became a prominent part of musical identities. It is probable that difficulties experienced with these areas led to them being incorporated into identity, and that once accepted they became familiar and accepted as ‘part of life’. Such a process aligns with the premise that only factors which are seen as self-relevant are incorporated into identity (Berzonsky, 2011). Comparisons with more confident performers indicated that identification with ability in a certain skill became problematic when it occurred in conjunction with a low sense of control and competence. The three most confident performers – Robert, George, and Dominic – saw themselves as possessing sufficient skills to carry out a good performance. Overall, they saw themselves as competent, in-control performers. Where less confident performers cited specific issues as constituting a barrier, more confident players were able to keep perceived shortcomings in perspective, and develop strategies for overcoming them. In contrast, less confident performers avoided working
on problems which they perceived as difficult or impossible to change, and experienced limited success, with the same issues arising again and again.

6.4 Identification with personal characteristics

Personal characteristics were integrated into musical identities. The participants described traits and tendencies, both positive and negative, which they saw as fundamental to their engagement with music. Such characteristics can be considered part of identities because they formed part of how the participants defined themselves as musicians – including whether they expected to succeed – and influenced their commitment (Berzonsky, 2011).

Nine of the twelve participants felt doubtful that they had “what it takes to succeed”. This was presumably a natural thing for people who were in training and who had not yet transitioned into a notoriously competitive profession. However, the participants were less concerned with external factors influencing success, such as limited opportunity and strong competition, than factors arising from personal characteristics. That is, they perceived aspects of their personalities and abilities as barriers to success, affecting learning ability, anxiety, motivation, perfectionism, discipline, and patience. Such barriers were experienced as significant, and formed part of their musical identities.

Personal characteristics were presented by the participants in terms of “this is how I am”. It often had the quality of an observation, and not something which could seriously be changed. As Leticia said:

It's about knowing yourself and being able to pinpoint aspects that you like and aspects that you don’t and that you can change. I guess it takes a long time, but I think you can always change stuff... There are so many people who
just don’t think too much about it, and just get up and do it. That’s something that’s so different to how I am as a person. It’s better to be a bit like that, because they don’t over-think things. I guess it’s just about who you are. (Leticia)

Leticia’s comment reflected her belief that she needed to change in order to succeed as a musician. Her example illustrates how personal identities were integrated into musical identities. She saw herself as a perfectionist who struggled to learn music because her anxious nature led her to “undo” work she had previously done. The effect that this had was illustrated by comments such as the following:

It extends from this perfectionist thing. I get worried before I even do anything, and then of course it goes against the natural way that music and the violin works. (Leticia)

Leticia described herself as a “perfectionist” on several occasions, and related it to anxiety. In the above extract, she indicated her perception that anxiety led her to approach music and playing her instrument in a way which was alien to “natural” ideals. She said that she was endeavouring to change her approach, and that she was slowly improving, but she clearly felt that she was struggling against stable elements of her personality. Overall, her identity contained the perception that her personality did not support her development as a musician, and although she was persevering, she did not believe that this could be changed easily, if at all.

Leticia’s experience is an example of a pervasive perception among the participants that personal characteristics were an unyielding influence on individual claims to being a musician. Some characteristics were perceived as positive, such as passion, while others were experienced as negative, such as anxiety. From comments about “boring people make boring performers”
(Dominic) to describing focused musical engagement as an expression of an “obsessive” nature (Harry), the participants clearly did not expect to have significant influence over this aspect of their musical identities. The following sections explore the most important personal characteristics which arose among the participants.

6.4.1 Anxiety: it’s part of me

Anxiety was a prominent topic in participant narratives. Some participants experienced it as an unpredictable part of their personalities, often completely beyond their control. It manifested most obviously as performance anxiety, but for some it also affected approaches to practising, well-being, and general perceptions of being a musician. Anxiety in musicians has been identified as a common personality trait (Kemp, 1996), but more recently many more complex possibilities for the sources of anxiety, and particularly performance anxiety, have been identified (Kenny, 2011). These include both physical and psychological causes, which interact with each other and the social environment. The wider context of anxiety is beyond the scope of this thesis. However, there were meaningful results in the data with relation to anxiety and musical identities which deserve attention.

Superficially, anxiety was reported by the participants as related to the feeling of being judged, and/or of feeling that their performances would never be good enough. This could be a general fear that audiences – or specific members of them – were noticing every flaw in the performance, or a feeling that the audience was not sympathetic to the type of performance being given. The participants reported the former more as a personal perception, which they did not necessarily expect to be true. The latter was more situation-specific, and was reported by HIP students when performing for teachers and peers who did not understand and/or were not convinced by the HIP stylistic approach. Their anxiety was associated with the expectation of high levels of criticism, as well as low probability of being able to convince.
For a few participants, anxiety represented something more than a natural response to feeling vulnerable to criticism. They experienced it as influential in most aspects of their engagement with music, including practising, mental preparation for performance, and expectations for themselves as professional musicians. They perceived anxiety as something which was a natural part of themselves, and which they struggled to control. Leticia and Yvette provided the strongest examples. Leticia experienced her perfectionism as related to anxiety, and she saw both these attributes as a part of her personality, and part of her musical identity. She said that when she allowed perfectionism and/or anxiety to control her preparation, she "undid" the work she had done through deliberate practice by "panic practising". This implied undermining the careful, focused practice she had previously undertaken, resulting in a loss of confidence. The preparation for her recital-examination for this study was fraught with the feeling that she would not be ready, and she described feeling unstable and panicked in her general life as well.

Yvette presented a similar picture. When asked what she saw for herself in the next five years, she answered: "I see myself becoming much more comfortable in my own skin". She described her anxiety in all parts of life, and how she tried to overcome it. With regard to music, she had always struggled with a self-perception that she was not as good at being a musician as her peers. She felt "like a fraud" and experienced fluctuating motivation and at times extreme problems with performance anxiety. She saw herself as a performer, and as talented, but only when she could "keep it together".

Part of Yvette's response to anxiety was the perception that she needed to be constantly and consciously aware of the problem so that it did not get away from her. Her comments regarding her recital examination illustrated this. She was not satisfied with her performance experience, saying that she felt everything was distant and "through a veil". She felt that she could not get into the mental space she perceived as ideal for good performance. She attributed this in part to
speaking with me in her interviews about how she had improved in managing her anxiety, and how this made her feel more confident than she should have:

Maybe I got a bit too comfortable and didn't do things the same leading up, I don't know ... I think [speaking to you] brought my attention to the fact that I'd been going well in a certain area and then I told myself that area was cool now and that was not good. I think that is a good lesson to learn: no matter how sorted you think you are, you're not sorted until you've already played. (Yvette)

Like Leticia, Yvette’s musical identity was characterised by anxiety from a young age, but had become more acute at the conservatorium as the importance she attached to completing her studies increased. Although they had both been successful enough in their studies, they experienced musical development as struggling against themselves, and found it hard to imagine themselves as professional musicians.

Anxiety was experienced by the other participants in various ways. Some had physical problems such as shaking (Helen), or more subtle effects such as not being able to perform to the standard that they would like (Harry, Kirsten). Some were certain that they could control performance anxiety through good preparation (Robert, Dominic, George), others felt that anxiety might happen unpredictably and inexplicably, regardless of how well-prepared they were (Helen, Leticia, Yvette). Helen, for example, described performance anxiety as something that “comes over her”. Even if she felt confident, when she went on stage she shook uncontrollably and was unable to perform to her potential. She was at a loss to explain why it happened and did not know how to begin addressing it. It was clearly a source of frustration, since it was in conflict with her general self-concept, which included the perceptions that she was intelligent, an effective learner,
actively engaged, and capable. She felt that she should be able to overcome her anxiety, and experienced dissonance because she could not find a way to do so.

Helen's experience when playing the piano as opposed to the harpsichord illustrated how a different approach could improve anxiety. Her performance anxiety when playing the harpsichord was far less than when playing the piano. She sought out performance opportunities, and was excited to bring pieces she had practised to performance workshops and lessons. She attributed this to the way the harpsichord was approached, and to the fact that she could take responsibility for her performances. When asked if she would feel more confident performing on the piano or the harpsichord, she answered:

Even though I don't have the experience yet to call it an expertise or an area of specialty, having the beginnings of that I'd feel slightly more confident [performing on harpsichord]. It's something that's different to other people, and something that's mine ... the fact that it's more special to me, I would feel more confidence. But then again, the same ‘whatever it is’ could still happen. I don’t know, I don’t know.

Do you think it’s likely, that [anxiety] would happen?

I think it’s less likely, I think it’s still a possibility. (Helen)

Helen was given direction on playing the piano by her teacher, with little or no scope for her own ideas, whereas playing the harpsichord required her to apply her own knowledge. In relation to the harpsichord, she felt more in control of both her learning and what she wanted to do in performance. Her learning style and self-perceptions were congruent with this approach. She therefore actively sought out ways of achieving her goals, and her anxiety was reduced. She was
exuberant about this effect, and it formed the basis for her newly-formed possible self as a professional harpsichordist.

6.4.2 Anxiety: be sure of your ideas

Helen's engagement with HIP reduced anxiety at least in part because she was able to take responsibility for her own performance. This conclusion is supported by experiences from other participants, who stressed the importance of "knowing what you want". When asked if she had a clear idea of what she wanted to do in a performance, Yvette answered:

No, and therein lies the problem. I'll have an idea of maybe 10 different things that might be the right thing - let's say [my teacher] has given me a few, I'll have worked out a few on my own, maybe [the performance workshop teacher] has suggested a few things to do. And even if I've settled on a way, it won't necessarily happen that way, because I'm mainly sitting there before the first note wondering how it's going to come out ... I'm trying to think of all these things simultaneously, and still somehow play a line that's going to be pleasing to hear. And it's just not pleasing to hear when all that's going on, it's just dead somehow. (Yvette)

This extract gives some insight into how Yvette's anxiety was expressed during performance. Importantly, she said that when she prepared well, things went better. She described good preparation as more than just "playing through the notes", a practice behaviour which she felt was next to useless. For her, good preparation involved focused attention on what needed to be done, including making decisions about how she wanted the music to sound. This was echoed by other participants, including the three most confident performers in this study, who stated that being prepared and knowing what you wanted was the key to avoiding performance anxiety. As Robert said:
I find my best performances have been the ones where I’ve been very nervous beforehand, and then once I start playing, then it’s been good. The ones that have gone wrong is where I’ve had less preparation and been more blasé about it before, and then it hits you when you’re out there. (Robert)

Robert, George, and Dominic all referred to the importance of having strong ideas about their musical intentions, as well as sufficient technical control to achieve them. George said that he had had extreme problems with performance anxiety in the past, and overcame them by becoming “friends with his nerves”. He explained what it was that made a good performance, claiming that:

It’s the nerves. It’s having that excitement about the repertoire you’re playing, and really having something to say. You can’t wait to see what the audience is going to think. (George)

This comment reveals a coping mechanism George had adopted, reinterpreting his nerves as excitement. He used this strategy in tandem with his preparation to positively channel the levels of arousal he experienced during performance, and to maintain a balance between intense engagement and anxiety (Yerkes & Dodson, 1908). Robert’s observation (above) that he performed best when he was nervous beforehand, but less so on stage, reflects a similar ‘channelling’ strategy for coping with performance anxiety which ensured that peak arousal occurred away from the performance.

Although some other participants showed awareness of the importance of being sure about their ideas, they did not seem to have a solid approach for achieving this goal. Emma, for example, commented that good preparation implied knowing what you wanted to do, and that problems with performance happened when her ideas about what she was doing were not clear enough. However, it was apparent that she struggled to put this knowledge into action. She was unsure of
her own ideas, and tended to rely on those from her teacher. For example, when asked if she experimented with different ways of playing things she answered:

	It wouldn't occur to me to do some of them, sometimes. I only experiment if I think it's not good. Which is why you need another set of ears. I don't think my knowledge is good enough yet. (Emma)

Although Emma was engaged with HIP, and majored on period flutes, she did not trust that her knowledge of style and historical context was sufficient for making her own musical decisions. In the face of feeling inadequately equipped to make her own choices, she tended to avoid them, and fell back on ideas from her teacher. Her experience reflected her epistemic beliefs – specifically her perceptions of how ideas and knowledge were interrelated (explored more fully in 6.5 below). Her difficulties adopting a more independent and creative approach to learning were in conflict with her perceptions of HIP ideals and created some dissonance in her embodiment of the role of HIP musician. She reconciled her self-doubts through her student identity, focusing on the process of learning and development, with a vague future identity as an HIP musician.

6.4.3 Motivation: “ultimately I can’t”

Motivation was presented by the participants as a personal characteristic which was present or not, and which could not easily be changed. They used words such as “drive” and “passion” to describe motivation, and saw it as a prerequisite both to setting and achieving goals. Although there was evidence of self-talk aimed at supporting motivation, it was apparently experienced as something which could not be controlled. As might be expected, those who saw themselves as lacking motivation, and those who were able to maintain it more easily perceived their future possibilities quite differently. Robert, for example, said that he had the potential to become a soloist. This opinion was based on past success in competitions and master classes as well as his
standing as a performer at the conservatorium. However, when asked if he thought he could win competitions, he answered:

Yeah, if I really wanted to, and practised. I know I’ve got the ability, but I just don’t ever have the drive, so ultimately I can’t. (Robert)

This quote reflects Robert’s musical identity as someone with high ability but insufficient motivation to aim at a career as a solo performer. He described himself as highly competitive in sport and games, but said that he saw no place for this kind of stressful competition in music. He saw himself as someone who desired an easy, stress-free life as a musician, a career in which he already worked professionally. He had freelance work as a teacher, accompanist, and chamber musician, and saw all these career avenues as better suited to him than solo performance. His musical identity included the perception that motivation was something which was uncontrollable, and rather than struggle against this view, he adopted more congruent career goals.

Harry also experienced motivation as uncontrollable; however, he saw himself and his future as a performing musician as dependent on its presence. He said that he had taken up to a week off practising “probably too often” as a result of flagging motivation. He described himself as unable to practise consistently, even on the baroque violin, although it was better than on the modern instrument. He said he would probably have “thrown it in” had he remained with the modern violin, attributing this to the competitive and stressful environment. As a way of reducing the dissonance he felt about possibly not being able to do enough work, Harry criticised his peers on the modern violin for practising too much. He felt better suited to HIP, both in terms of feeling more enlightened than his peers, and because HIP gave him the opportunity to turn to research
when his motivation for practising faltered. However, he still experienced fluctuations of motivation, and stated that only time would tell if he had “done enough”.

Other participants saw themselves as possessing sufficient motivation. Kirsten described herself as “having the motivation” to find a way to succeed as an instrument repairer. Helen said that anyone who had the “passion” could achieve anything, and she had passion for all her future selves as a classroom teacher, researcher, and harpsichordist. George also described himself as driven to achieve, and said that he practised consistently all year round in order to master the largest amount of repertoire he could. Throughout the first three interviews he presented himself as without doubt concerning his future success and the wisdom of his current approach. Then, in the final interview, when he was asked if he was sure he had what it takes to succeed, he said:

 Technically I’m not so sure, yet. Any time I go and watch a professional orchestra with an international pianist, it just brings me back down, and I think: “Oh, I need a lot of work”. But then again, most of these people, they had that stage, you know. I think: “it’s not impossible, I can do it”. If you tell your mind to do it, you can do it, simple as that ... [An] adjudicator from a competition said: “Musically you have more than I desire, but you need to polish up your playing”, and he said: “If you do that, you don’t know what the limits could be”. (George)

This comment illustrates how George guided potentially de-motivating thoughts into more positive avenues, comparing himself favourably to others and drawing on memories of encouraging feedback. In addition, he refocused his perception of exactly what he needed to work on, and his faith in the standard of his performance. His identity as a musical and original performer was reinforced, as was his identity as a student working to refine his technical playing. In this way, he defused unpleasant feelings in relation to his development and future success, and supported his motivation to continue working.
Overall, most of the participants saw motivation as an internal characteristic which was either present or not, and which formed part of their musical identities. Further, the view that they essentially had or did not have the “drive” or “passion” to support their engagement was apparently linked to how they approached their goals. Such a perspective on motivation can be interpreted in light of attribution theory (Weiner, 1986), and defined as an internal, uncontrollable attribute. Internal attributes are generally positively associated with motivation, whether controllable (e.g. effort) or not (e.g. talent) (Asmus, 1986; Austin & Vispoel, 1992). For most of the present participants, motivation is similar to talent in that it is not experienced as controllable, and any benefit depends on possession. The principal difference lies in the fact that research has identified influences on motivation beyond control attributions, including self-efficacy (Hallam, 2002), and goal-related factors, such as desirability, and/or self-concordance (Sheldon, 2002). The tendency for participants to hold a view of motivation as uncontrollable suggests that this is an area which deserves attention in the context of tertiary music study.

### 6.5 Beliefs about knowledge and learning

Many of the participants showed perceptions attributable to beliefs about the nature of skills and knowledge (epistemic beliefs). Underlying, and generally unconscious, beliefs could be seen in perceptions of things such as the effectiveness of practice, whether skills could be changed, whether learned material could be retained over time, and how easy it was to transition from the practice room to the stage. Epistemic beliefs are generally categorised into five dimensions - simplicity, certainty, and source of knowledge, fixed ability, and quick learning (Bråten & Strømsø, 2005). In this study, all of these dimensions were apparent to varying degrees, although quick learning only appeared strongly for one participant.
6.5.1 Fixed ability

Fixed ability was the most prominent epistemic belief. It ranges from the belief that a skill or ability will not fundamentally change, regardless of how much work is put in (entity belief) to the belief that skills or abilities may be changed with effort (incremental belief) (Dweck, 2000). This belief could be clearly identified in ten of the twelve participants, with five in each group. The presence of a belief about the nature of ability was indicated by comments such as not feeling able to learn certain skills, contrasted with mapping out learning goals. Emma, for example, described herself within the frame of being a classical musician:

Some of the jazz stuff I listen to is like, wow. I wouldn’t say they're real musicians, but they're just so instinctive and their whole outlook on music is so different from us, who just look at the music and keep practising. We're so consumed about getting it right we're not being ourselves, or being creative.

(Emma)

Emma indicated her desire to be able to improvise and be more creative on several occasions. However, throughout her interviews were numerous indications that she could not imagine changing her approach or her skills. This was in spite of the fact that her specialisation on baroque flute offered ample opportunity for improvisation and a highly creative approach to musical performance. Her belief that she was unable to learn these skills formed part of her musical identity. This, in turn, affected her readiness to try to develop further in this direction. Emma’s experience was in contrast to participants such as Helen, Dominic, George, or Robert. They were all aware of things which would be difficult for them to learn, but they were all able to imagine learning them. As Robert said:

I’m happy to let my technique develop at its own pace. There are some things I can improve, but I’m not rushing out to improve them. Basically, I know that
I can play whatever I would like to play, so long as I put the time into it. 
(Robert)

Helen provided another example, saying that becoming a performer on piano would be a long, hard road, and that she would find it difficult to motivate herself. However, she was able to imagine the things she would need to do should she desire to achieve it, such as practise technique and memory skills (see 5.7.2). This tendency to map a plan of action formed a principal difference between participants who perceived learning as fixed, and those who saw it as incrementally possible.

6.5.2 Source of knowledge

Source of knowledge ranges from the belief that knowledge arises from the self to the belief that it comes from others, particularly people in authority (Hofer, 2002). Beliefs that knowledge comes from others were characterised among the participants by talk about trying to do what teachers had said, or about feeling worried that they would choose the ‘wrong’ possibility, even though their teachers had tried to teach them the ‘right’ one. When relating her thoughts immediately following her performance, Yvette showed how she was trying to perform in the way she had developed with her teacher:

I was really conscious of [my teacher] going: “oh she’s not doing everything we’ve practised”. I just know I wasn't doing it even as I was doing four weeks ago. It was more about disappointing him actually, than sounding bad. I know that's silly, but yeah. (Yvette)

Helen saw herself as the source of knowledge for playing the harpsichord, but not for the piano. When practising the harpsichord, she said:
I wouldn’t say that I have an actual teacher for harpsichord, so it’s more on me. I go away, I read something, I talk to this person about this piece, and kind of piece it all together. So I guess the practice for harpsichord, I feel like I get to do more of what I want than for piano. (Helen)

This extract illustrates how Helen gathered knowledge from diverse sources and integrated it into a whole. The fact that she experienced this process as doing “more of what I want” highlights the alignment of her learning approach for the harpsichord with her epistemic beliefs; she saw herself as the ultimate source of knowledge, and also believed that knowledge was interrelated (simplicity of knowledge). The fact that her learning for the harpsichord and the piano was so different reflects differences in pedagogical approach, explored in chapter 7.

6.5.3 Simplicity of knowledge

‘Simplicity of knowledge’ ranges from the belief that knowledge consists of isolated fragments to the belief that it consists of a web of interrelated concepts (Hofer, 2002). This belief was reflected in participant comments about not being able to apply things that they had practised to other areas, such as Harry’s comment that:

Some things you can just practice over and over and it will come. But, you know, the shift there won’t apply to another shift, so they’re all a lot different.  
(Harry)

Harry’s attitude to shifting had no obvious implications for his development; however, ‘simplicity of knowledge’ affected participants in subtler ways, including hindering attempts to apply knowledge across different areas. Emma provided an example. She commented that the application of ideas often “did not occur” to her, and she felt reluctant to use her musical
knowledge experimentally because she did not yet “have enough knowledge” (see 6.4.2). Emma’s comments indicated difficulties perceiving possibilities for applying her knowledge, or – if her knowledge was truly lacking – identifying opportunities for gaining new knowledge. Overall, her perceptions can be linked to several implicit beliefs, including a belief that knowledge is not interrelated (simplicity of knowledge), an entity belief (fixed ability), and, since she relied on her teacher for her ideas (discussed further in 7.3.1), a belief that knowledge comes from an external source (source of knowledge). This constellation of beliefs meant that she under-utilised her knowledge and abilities, and hampered her development, at least in some areas.

’Simplicity of knowledge’ was also evident in the perceptions of all participants that HIP and modern-style were incompatible, and the low tendency to apply the learning strategies or musical approaches of one style to the other. This finding was important, because the division between the two areas arose from differences of pedagogical approach and musical emphasis. Participants did not use strategies from one area in the other because they felt that they were not appropriate, even though they could not explain why this was the case. Helen said that she could not approach the piano in the same way as the harpsichord because it was not “set up” for her by her piano teacher. It did not occur to Emma to use technical exercises from modern flute for baroque flute because HIP did not emphasise working on technical skills separately. Thus, the tendency to see knowledge as consisting of separate, unrelated parts was influenced by situation. These observations raise questions for teaching and learning music in a conservatorium in relation to good preparation of students for professional life. Students are not always provided with adequate coping strategies, including ways of conceptualising their engagement with music (Burland, 2005). The present data contributes to this research the observation that rather than being equipped to draw on all their knowledge, students tended to separate their resources according to pedagogical approaches and expectations within their studies. Further research is required to determine the desirability of a more consolidated approach, including the effects on musical development of greater awareness of epistemic beliefs.
6.5.4 Certainty of knowledge

A fourth dimension of epistemic beliefs, certainty of knowledge, ranges from the belief that knowledge – such as musical interpretation – is absolute and unchanging to the belief that such knowledge is tentative and evolving (Hofer, 2002; Nielsen, 2012). The participants on the whole believed that musical interpretation was tentative and evolving, but also that there were choices which were objectively better or worse than others. This could be a source of anxiety, particularly when coupled with a belief that knowledge came from others, and that there was therefore no reliable way of making such choices independently. A comment from Emma illustrates how a combination of a belief that knowledge comes from others with a belief that some interpretative options are better than others resulted in a perception that she did not possess the ability to perceive and make good choices reliably by herself:

I was playing this prelude, and I had the idea that it was a really good opportunity for me to try and get my tone happening, and it was this nice melody. And then [my teacher] said to me: “oh maybe you should really be thinking about it like this, more like a declamation, and try it a bit faster”. And I’m like: “oh really? It’s not how I imagined it”. And then I tried it, and somehow it just changed it and it was better, so things like that you can’t really foresee. (Emma)

6.5.5 Quick learning

The influence of environment on epistemic beliefs was further evidenced by the single participant who exhibited a belief that he must learn something immediately or he will not be able to learn it at all (‘quick learning’) (Hofer, 2002). Although Dominic was frustrated by not being able to play things immediately, he was aware that musical learning required time, and was able to continue in spite of his emotional response. Yvette also described continuing her preparation for
performance in spite of a belief, in her case that her playing would not improve. She pushed through by consciously telling herself that practice was necessary:

I used to be convinced that no matter what I did in practice, it wouldn't work in performance. ... [now] I'm trying to go: "okay, well, all I can do is just practice". (Yvette)

Overall, epistemic beliefs affected participant tendencies to seek out knowledge from various sources, such as following up historical texts, listening to recordings, or finding out about well-known performers or ensembles. Participants who did not believe that they could change their skills and knowledge, or who saw their teachers as their primary source of knowledge tended to confine their exploration of ‘extra-curricular’ areas to a minimum, and lacked confidence in their musical decisions. Those who held more accommodating beliefs were well-informed, and perceived themselves as competent to make their own choices. The latter had greater opportunities for developing their musical engagement, both directly in terms of skills and interpretative options, and in a broader sense such as knowing what kinds of professional musicians and which interpretations were presently most acceptable to the public ear.

6.6 Influences on epistemic beliefs

There was some evidence in the present study of an influence from teacher approach on student epistemic beliefs. Teacher approach is recognised as having the potential to influence beliefs about knowledge, and may be instrumental in supporting a positive learning style and greater student autonomy (Gill et al., 2004; Reeve & Jang, 2006).

Helen's experience provides an example of how epistemic beliefs and learning style could be affected by teacher approach. She made numerous comments showing her beliefs that knowledge
arose from herself. She also showed that she believed knowledge to be evolving and interconnected rather than certain and consisting of isolated facts, which is a further dimension of epistemic beliefs (‘certainty of knowledge’) (Bråten & Strømsø, 2005; Schommer-Aikins & Easter, 2006). This was exemplified by the following:

I find it really exciting: When I sit down and play harpsichord there's this whole other world of things that I get to think about ... When you're trying to work out how you might interpret something, you gather little bits and pieces from everywhere ... [Then] you might take it somewhere different, after you've gathered as much of your information as you can. (Helen)

Helen was learning both the harpsichord and the piano; however, her approach for each was vastly different. In addition, while she was enamoured of her harpsichord experience, she was finding it difficult to maintain motivation for piano-playing. She attributed this in large part to her teachers, saying that:

With the harpsichord, I sit down and it's like: “Oh ok, phrasing, oh no that note belongs with the one before”. I'm more conscious of harmony, and phrasing, and articulation ... My experience with the piano, particularly here, is: “You're going to play these four pieces because I think these are suited for you, and they fit the criteria ...” You're being told, basically, what you're playing ... I feel like you're forced to look at things from a different perspective. It's more about: “Oop, played a wrong note, let's pull it back even slower. Let's just get all the notes right” as opposed to actually thinking about how you might group notes, or how you might look at harmony. Even though I suppose I could do that myself, it's not set up like that for me, as it has been with the harpsichord from the beginning. (Helen)
Helen’s positive learning style, in which she naturally tended to gather knowledge, make it her own and feel empowered to make her own decisions, was undermined by the approach of her piano teacher. With regard to the piano, Helen suffered from strong performance anxiety, and felt that she was “finished” with her studies on this instrument. This was in stark contrast to her studies on the harpsichord, which she hoped would lead to future possibilities as a performer alongside her teaching career. She had already formed a possible self as a harpsichordist, complete with a map of how she might proceed towards this goal.

Further influences of teaching style on epistemic beliefs were apparent. Kirsten, for example, showed evidence of an entity belief where her development as a performer was concerned. She felt unsure that what she practised was helping, and doubted that she would be able to improve her skills. However, when asked if she felt that she was developing long-term she answered in the affirmative, saying:

Yeah. I’ve been told: “Don’t expect it to get better, don’t have a time-frame in mind, just do it, every day, a little bit, by ten years it should be ok”. So certainly, the things that I’m doing now are for long-term development and I’m expecting it to take a long time and that’s probably helping me continue with it, rather than thinking: “Why isn’t it working, what’s going on?”.

(Kirsten)

Kirsten also gave examples of the way her teacher made her aware of problems and helped her to solve them, saying “you’re conscious of it now”, making her feel that the more she was “notified” of issues, the more she would be able to pick them up by herself. With this kind of support, she was able to work in spite of her underlying beliefs, and develop a sense of responsibility for her learning. Thanks to her teacher’s support and insight, she could incorporate into her identity the trust that she would improve.
Kirsten's example raises the possibility that epistemic beliefs may be somewhat countered by pedagogical tradition among musicians, which emphasises a long-term view of development. A further example supports this hypothesis. Dominic experienced frustration when he could not play music immediately, indicating a ‘quick learning’ belief that he must learn something immediately or he will not be able to learn it at all. Because Dominic was aware that consistent and focused work was necessary in order to master musical performance, he was able to push through his frustration and achieve his goals. These two participants were therefore able to proceed in the knowledge that they would improve, even though they found it fundamentally difficult to believe. Teacher approach and pedagogical traditions in music were therefore important factors in the way students conceptualised knowledge in relation to learning. Further research is required in this area to gain deeper understanding of the mechanisms involved, and how learning can be better supported by both sides.

6.7 Resilience and coping: "Don't care too much"

All the participants showed strong musical identities connected to performance and being a musician. However, they also showed awareness that a balance must be struck between focusing on a performance and allowing it to assume too much personal importance. Where this balance was not upheld, anxiety on the one hand or lack of motivation on the other could result. As Jenny said:

I think if you get too nervous it can detract from your performance, [but] I think you need the nerves to show that you care. (Jenny)

The management of investment and its relationship to anxiety represented a coping mechanism, recognised as important to musical success (Burland, 2005). Among the participants, there was a general belief that personal investment was essential to performance, and that caring about the
outcome was important. Two participants – Dominic and Yvette – saw caring about outcomes as a measure of how deserving they were of success. Dominic said that he felt that he deserved to be admitted to a performance degree because he cared more than his peers who were technically more advanced. Yvette described deserving to win a competition, because she cared more about the prize (a new instrument) than her victorious opponent. At the same time, she perceived some performers as successful because they apparently did not care how they came across to the audience, and were not worried by making mistakes. Her ambivalence was reflected when she said that her opponent:

Just didn't care. She didn't care if she played badly, she didn’t care if she played well, she looked bored on stage. And you think: "What are you doing here then? Why are you competing against people who do care?"

Do you think the fact that she didn’t care contributed to how well she played?

Absolutely. I cared a lot less in high school. I didn’t put so much importance on getting it right. (Yvette)

Yvette’s comment indicated her perception that performances were currently too important – she cared too much, specifically about “getting it right”. She experienced caring too much as leading to anxiety, and was aware that her fear of making mistakes or playing unconvincingly was unhelpful. Other participants also linked too much personal investment with anxiety, and attempted to change how much they cared in order to control it. Leticia described awareness of her personal investment as an important factor in controlling nerves:

I think there was a bit of panic ... so I tried to focus on the 'don't care too much' kind of attitude. So when I got out there, I didn’t feel especially nervous. Well, I was a bit, but not hugely so. (Leticia)
Another way in which participants attempted to defuse anxiety was to change from a stance in which they saw themselves as needing to improve to one in which they were good enough. This was illustrated by reports of self-talk, such as the following:

[It’s about] getting yourself in the mindset. Not just on the day of, but in the whole lead-up to it, that: “Hey I’ve worked hard, I’m just going to go and play and show them what I’ve done”. I think it’s psychological... You tell yourself enough, it should happen. (Helen)

Emma echoed this sentiment, saying that she needed to remind herself that a performance reflected how she played “today” and was a stage in her development, not a final representation of her ability. Yvette also used self-talk, saying that:

I’ve begun more recently to try and have a bit more faith in myself and say:
“Well no, you’re not fraudulent, you’ve actually had decades of training and .. you do know what you’re doing”. (Yvette)

Through such self-talk, these participants attempted to shift their self-perceptions to a more positive focus, and to reduce the personal importance of their performance, thereby reducing the potential dissonance if they were unable to perform as well as they thought they should. Importantly, they all reported limited success with self-talk. There was a sense that they did not fundamentally believe their own words, and they fully expected to experience anxiety in spite of them.
George, a more confident performer, described an approach designed to reduce the exceptional nature of performance, and make it more “part of life”. For him, it was about changing his view from an inward to an outward-facing one:

People who get scared on stage, usually they’re self-conscious about something ... I’d say get out there and live life and it’s good to practise a lot, but just don’t do it all the time. Go out, get drunk, have fun with your friends, go and watch concerts ... [Don’t] go: “I think I’m going to stuff up this section” ... That’s not what people want to hear. (George)

George’s comment had a different quality to most other participants; he did not expect to suffer from performance anxiety on stage, and his words were activating and confirming his positive life-story as a performer (Singer et al., 2013). He claimed that he had worked hard to become “friends with his nerves” (see 6.4.2), and had developed and practised his ability to perform so that when he used self-talk, it stimulated a collection of positive memories and achievable ideals. The above quote is therefore an example of George’s conscious focus on his performance goals and his positive identity as a performer, and is a similar coping strategy to his re-interpretation of performance anxiety as performance excitement (discussed in 6.4.2). These coping strategies allowed him to maintain a positive relationship with performance and practice, and he enjoyed consistent motivation and goal orientation which supported his development.

An explanation for the limited influence of self-talk for some participants was that their words did not hold enough weight to affect behaviour (Webb & Sheeran, 2006). These participants did not fundamentally believe what they were saying, because it was not supported by sufficient positive experiences. For Helen and Emma, an attempt to put performances into the perspective of long-term development was not entirely effective at warding off anxiety. They therefore continued to experience performances which they found disappointing, which undermined their
coping strategies. For Yvette, the fear of being a fraud which inspired her self-talk was a stronger part of her musical identity than her view of herself as capable. Any less-successful performance would have reinforced her perception of herself as a fraud, and it would have required many positive experiences to effect changes to her musical identity (Burke & Stets, 2009). Where underlying self-perceptions were of low ability, and/or low likelihood of changing abilities, there was low motivation to adopt behaviours which would develop a more positive performer identity, such as seeking out repeated, low-stress performance opportunities.

6.8 Trying to change

Most of the participants described personal attributes which they would like to change in order to improve themselves as musicians. They listed elements such as improving emotional control, “feeling” music more, having less anxiety, being less critical, and having more control over performance. None of the listed attributes were accompanied by concrete ideas on how to achieve change, and no participants reported success in altering their experience or their approach.

In some cases, low success in changing behaviour reflected reluctance to alter underlying attributes. George provided a good example. His musical identity consisted of being a passionate, exciting musician who became caught up in the emotion of performance. However, he was told by jurors at competitions and by his teachers that his performance needed to become more refined and controlled. To this end, he described how he was learning to improve his technique and control his performance with the guidance of his teacher. At the same time, he valued his identity as a musician who took exciting risks in performance, and explained that:

That’s why my playing isn’t as refined as other pianists. It’s because I always approach a work with musicality, always. I don’t worry about technique first.

(George)
George had adopted musicality – which he equated with passion and emotional release – as part of his identity, giving it greater importance than technique. George thus experienced a conflict between his goal of refining and controlling his technique, and his identity as a performer who “loses control”. Even though he described in detail his efforts to improve his technique and control his performance, during the interview following his recital he said:

I was too ready, so in a sense it would have been better if I’d just got it in time, because it would have been more exciting. I thought it was extremely controlled, not my usual self. (George)

This example illustrates the conflict George experienced as his ‘musician’ identity failed to support his conscious goals. It also gave context to comments in his final interview about how he did not feel certain that his teacher’s approach to refining his technique was the right one. Ultimately, he needed to choose whether to continue with it, and potentially change aspects of his musical identity, or change his trajectory.

Harry had been told that he was too critical, and described this as “something to work on, I guess”. He did not dispute the fact that he exercised a high level of self-criticism, as shown by his answer when asked if he could describe a performance that went really well:

I don’t know. I have this thing. People always tell me that I’m always disappointed with the way I perform, because it’s never good enough. (Harry)

Harry viewed perfectionism and self-criticism as positive attributes on the whole, and necessary for improvement. Although he recognised that excessive criticism could be counter-productive, he did not truly believe that his high tendency to criticise represented a problem, and it remained
unchanged. However, it was apparent that his attitude affected his motivation, particularly his ability to practise consistently:

_Do you think it’ll ever be good enough?_

I hope so. Otherwise it’s a waste of time trying to get there ... I’d be hoping that next year it’s less experimental in trying to make a nice sound and I can rely on that and concentrate on the music ... But after the [recital] exam actually, it’s gotten worse. I don’t even want to play anymore. (Harry)

Although Harry did not connect his high tendency to criticise (both himself and others) with effects on his motivation, his negativity was striking. It was an ingrained aspect of his perceptions, and he was negative about external factors such as the uninspiring surroundings of a practice room, as well as internal factors such as his inability to control his motivation. He felt at the mercy of such factors and, although he was aware that a less critical approach would probably be beneficial, this awareness was not strong enough to influence his behaviour, or his identity.

### 6.9 Discussion

_The Musician in Me_, was concerned with the contribution of personal identities to musical engagement. Personal identities consisted of perceptions and judgements of personal attributes and characteristics, and were experienced by participants as the basis of their engagement with music. They included abilities and skills such as finger dexterity, musical interpretation, and learning ability; traits such as perfectionism, spontaneity, impatience, passion, and anxiety; and internal experiences such as motivation, feelings of control and competence, and epistemic beliefs. Participants used personal attributes to explain and justify their whole approach to music, including why they were good at some things and not others, and whether or not they would be able to improve.
The fundamental nature of personal attributes and characteristics for musical engagement was a potential source of problems. In themselves, personal attributes could be seen as positive or negative, but their effects were often perceived as problematic. More than half of the participants identified with a perceived lack which led to ongoing feelings of inadequacy. They described struggling to practise effectively and improve their performing abilities, and experienced their personal attributes as hampering their success. Many had become accustomed to the tension they felt between their self-perceptions and ideal images as musicians, and could be said to be identifying with ongoing struggle without real expectations for change (Beech et al., 2016). Identification with sense of inadequacy implied acceptance of negative experiences and feedback as normal and reflecting a fundamental truth. Since they were acceptable to self-perceptions, such experiences and feedback had less impact on and lower likelihood of effecting change in musical learning and engagement.

Many participants cited a desire to change troublesome personal attributes, or at least to make them less important to their musical pursuits. However, change was universally seen as difficult, slow, and frustrating. In addition, some attributes were seen as intrinsically positive, and participants did not wish to change them even though they were seen as problematic for musical engagement. In the case of negatively perceived attributes, intention to change was often hampered by underlying epistemic and self-efficacy beliefs that lasting change was not possible. Intention to change is considered to be an essential part of altering behaviours, with strong intention required for medium change (Webb & Sheeran, 2006). In the present study, when self-perceptions did not align with desired outcomes, intentions were divided and commitment reduced. Goals were therefore not ‘self-concordant’ (Sheldon, 2002). Underlying perceptions of why personal attributes caused problems, and whether they were viewed as intrinsically positive or negative independent of their effects on musical engagement, constituted important factors which deserve further research.
Perceptions of personal attributes and characteristics reflected the cultural and pedagogical environment. Views of which attributes were important, how they compared to ideals, and how they affected musical learning and engagement were related to broader conceptions of music and tertiary study. The cultural environment included tendencies to ‘atomise’ music into parts, dividing practice and performance, technical skill and musicality, and further skills such as intonation, finger dexterity, and improvisation. Environmental influences also included specific pedagogical and philosophical approaches, such as those common to modern-style and HIP. Differences in approach were apparent in the release from identification with technical skill experienced by some adherents to HIP, as well as improvement to performance anxiety supported by actively making strong interpretative and technical decisions. In addition, epistemic beliefs interacted with the cultural and social environment. Potentially problematic beliefs, such as a belief in fixed ability or quick learning, were rendered less potent by cultural assumptions that gaining expertise in music requires time and effort. Overall, although personal attributes were often experienced as difficult to change, there was evidence to suggest that they did respond to cultural and pedagogical context.

‘The Musician in Me’ explored the role of personal identities in musical engagement. Participants saw personal attributes and characteristics as fundamental to their whole approach to music, and as responsible for both positive and negative aspects of their musical engagement. They experienced personal attributes as causing diverse problems from anxiety to achieving technical refinement, and several identified with ongoing struggles as they attempted to change their characteristics and associated approach to music. In spite of perceptions that personal attributes were difficult or impossible to change, there was evidence that they reflected and interacted with cultural and pedagogical environment. Although such context did not appear to effect strong change in personal attributes, it supported changes in perspective and the ability to continue engagement in spite of underlying beliefs. The most immediate cultural, social, and pedagogical environment for the current participants was formed by teachers, peers, and important others.
Interactions of musical identities with this environment is the focus of the following chapter, 'Music, Me, and Others'.
7 MUSIC, ME, AND OTHERS

This chapter aligns with the third research question, concerning how relationships with important others and groups interacted with musical identities. It contains themes regarding one-to-one teachers and peers, perceptions of feedback, and the ways in which student identities and teacher approach interacted. In addition, themes are explored relating to group identity – in this case belonging to the HIP group – and how membership contributed to and influenced musical engagement.

7.1 Student-teacher relationships: my teacher and me

The most significant relationships in this study were between participants and their instrumental teachers. On the whole, the participants perceived teachers as people who had succeeded, and who knew how to guide them to similar success. Only one of the twelve participants felt that he could succeed in achieving a career as a performing musician without a teacher. Most said that they could manage to prepare a single performance on their own, but added that it would not be ideal. Participant perceptions of the student-teacher relationship were apparent in the way that they talked about teachers: each person communicated a sense of a teacher’s importance, and their ‘presence’ in day-to-day learning. Some talked about their teachers often, and were clearly engaged in the relationship. Others barely mentioned them, presenting themselves as the principal players in their development. The results revealed the individual and varied nature of the one-to-one relationship, with teachers being a source of feedback, inspiration, repair, encouragement, support, guidance, stress, and/or frustration.

Participant perspectives on the student-teacher relationship reflected their views of which capabilities they had, how much control they had over their development, and how dependent on others they felt for guidance and motivation. Three groups appeared among the participants
according to their most prevalent perspectives on the role of teachers: five favoured a teacher-oriented perspective, such as what the teacher did or who they were; four focused firstly on their own role in the relationship; and two presented a relatively balanced view of their own and their teacher’s contribution. One – Helen – fell into two groups: the teacher-oriented group for piano, and the self-oriented group for harpsichord.

Self-oriented perspectives were reflected in participant descriptions of their responsibilities to their teachers; of how they felt about the relationship, including feelings of fear or respect; and of how they responded to teacher demands. Comments indicated what each participant felt that they needed from their teachers in order to keep moving forward without becoming stuck emotionally, musically, or technically. Overall, these participants saw themselves as possessing ultimate control over their development. Teacher-oriented comments included focusing on what the teacher said, whether or not they cared, how encouraging they were, their esteemed biography, or the effectiveness of their pedagogical approach. Such comments often revealed various forms of dependency on teachers. Yvette, for example, gave her teacher complete control over her development, asking him to tell her exactly what was wrong with her playing, and what she could do about it. She explained how he had said that everything was wrong, and that they would just have to “fix it”. Her respect for his ability to see her failings and address them effectively is reflected in her claim that:

[My teacher has] been phenomenal. He tore me down and built me back up.
(Yvette)

Yvette believed that her teacher could break down her inadequacies and help her rebuild them into something better. George described a similar trust in his teacher. He sought her guidance in becoming a concert soloist, and listed her credentials as a means of justifying his faith in her:
My teacher has been teaching for 30 years now, and she's trained - she used to teach at Moscow conservatory, so she has experience and she knows what it takes to be a pianist. She told me: "give yourself two years, we have to refine technique". That's my issue. (George)

Although this comment represented a teacher-oriented perspective, it also reflected George's conscious attention to what his teachers could offer him, and what he hoped to learn from each one. Overall, he was an active contributor to the one-to-one relationship, and there was no doubt that he took full responsibility for his development. As he said of his lessons:

Be prepared! You can't sit there and sight-read a piece in a lesson ... Every lesson I've had a new piece, because I spent the holidays preparing ... so I can get the most out of it.

_Does your teacher recognise that?_

Oh yeah, she knows ... You can see this light on her face, because she knows that she's gonna teach. She can use her skills to the utmost as well. (George)

George had a strong desire to impress his teacher and to get the most out of his lessons. This was strengthened by his musical identity as a top student with high-level performance potential, who would ultimately be her equal. His drive to embody this identity gave him the ability to practise consistently throughout the year. George saw the ideal student-teacher relationship as a partnership of complementary responsibilities. When he felt that he was no longer receiving enough from a teacher, he knew that it was time to find someone else who could help him focus on his weaknesses. His approach therefore represented a self-oriented perspective.
Dominic was also focused primarily on his own role in the student-teacher relationship. He was strongly self-motivated, practising throughout the year, preparing music outside the sphere of his studies, and creating his own performance opportunities. However, he was also convinced that his teacher was the catalyst for his success since changing to the harpsichord, and described a Pygmalion effect:

I was told a lot [before I started harpsichord] that I was just: “this far away from performance, but I don't think you can do it”. But I think if someone tells you that you can do it, then all of a sudden, you can. In my second year of harpsichord, playing the Bach D minor concerto - that's something that I never would have thought of, but [my teacher] suggested it to me, and then I thought: “well, he's telling me that I can do it, so I will do it”. (Dominic)

Dominic harboured a view of himself as someone who was not quite good enough to be a performer, constituting a negative musical identity and a feared possible self (Markus & Nurius, 1987; Stets, 1995). However, these identities were at odds with other music-related self-perceptions, such as his view that he deserved success more than his peers (see 6.6). Dominic’s harpsichord teacher supported his ambitions to be a performer, and helped him to strengthen and consolidate this identity. However, when left to his own devices for too long, Dominic’s old identities were sometimes activated, and he felt uncertain about his abilities. He consciously used his teacher to manage such low points, saying that:

It feels like I need [my teacher] now more than ever ... Even if I didn’t get anything out of him, the fact that I went and saw him and I had a lesson, and he’d no doubt give me some encouragement, I’d feel better. (Dominic)
In spite of a level of dependency, Dominic was undoubtedly taking responsibility for his learning, and he projected forward to a time when he would no longer need this kind of support.

Jenny was strongly teacher and peer-oriented. She identified as a young first-year student with many years of development ahead of her, and was apparently not yet inclined to control and direct her own learning. She claimed that she did not do enough work, due to her lack of discipline, and said of the role of her teacher that:

I think you need either fear or respect because it pushes you to work more.
It's like: “Oh gosh, I have a lesson in three days, this has to be perfect”. (Jenny)

Throughout her interviews, Jenny described numerous influences on her thinking, including peers, master-classes, and teachers. She was inspired and motivated by the achievements of others, comparing her current standard to that of third-year players and imagining herself becoming more like them. She used her observations of others to gauge standards, but did not integrate this knowledge into her own approach. Instead, she repeated the ideas and opinions of others with little indication that she was guiding her own learning. Although she described her confidence that if she worked hard she would succeed, she had as yet not developed her own perspectives on her development. Overall, Jenny’s interviews revealed intense focus on music and playing horn, but a tendency to avoid investing her self-perceptions too strongly. By removing herself as a central player in her narrative, she reduced the impact of negative musical experiences, but also struggled to move beyond a general to a more personal picture of becoming a musician.

Emma provided a further example of a teacher-oriented perspective. She was self-motivated for daily practising but saw herself as someone who could not effectively approach a more general
or long-term goal without guidance and encouragement. For example, when asked if she would like to improve her aural skills, she said:

Hopefully, I’d like to. But again, where do you, are there teachers for that? Do they have subjects for that? You know, it’s not encouraged a lot. (Emma)

Emma believed that if she had not already learned an important and fundamental skill such as aural perception, preferably in childhood, she would be unable to learn it now. This, combined with her perception that she needed to be encouraged and provided with a formal framework for learning, meant that she did not tend to address some of her perceived weaknesses. Overall, although she recognised the value of independent and self-regulated learning (Zimmerman, 2002), she did not feel confident acting on her present level of knowledge, and relied primarily on direction from her teacher.

Teacher-oriented perspectives extended to personal support. Virginia lamented the fact that her present teacher did not provide enough support and encouragement. Her musical identity included a need for a nurturing teacher to support her through fluctuations of motivation and a wavering belief that she could achieve her goal of working as a professional musician. She described an earlier teacher who was like a “second mother”, and to whom she would like to return. She saw her present teacher as highly trained and competent, and as belonging to a category of teacher who asked for more than she was able to give:

I’ve learned that a teacher usually asks for more than they expect you to do because they know that you’re not going to get through all of that. So if they say five hours a day they probably would be pretty happy with three to four because it’s better than nothing. (Virginia)
This comment is an example of how Virginia justified her approach to practising and musical development with regard to the modern violin. She saw herself as behind her peers in standard, particularly technically, but explained that she was too socially- and family-oriented to commit to a heavier practice load. She saw herself as responsible for her learning, but did not commit to it, thereby allowing her to 'interpret' teacher expectations as lower than were stipulated, and to reiterate her identity as someone who valued life outside of the practice room.

7.2 Teachers and HIP

Comments concerning teachers indicated a perception that modern style pedagogy encouraged a teacher-oriented, and HIP pedagogy a self-oriented approach to learning. Dominic's experience of increased self-efficacy as a result of his teacher's support is described above (7.1). Harry was convinced of the value of the HIP approach, and criticised attitudes to practising and learning in modern style. He expressed his disapproval of modern-style teaching when he said:

[My friend’s personality] should come through when she performs, but because she’s been brought up with a huge practice load and a teacher [who says]: "This is how you do it", she just changes. It doesn't look like her at all when she plays. (Harry)

In Harry's eyes, his friend was a victim of an over-controlling teacher, and he believed that her personality as a performer was being affected. He saw her as taking a teacher-oriented approach, and losing her personal expression in the process.

Helen's different experiences on piano and harpsichord also illustrate how teacher approach can affect student orientation. Helen described her piano teacher as prescriptive, and found her obstructive of any attempt to approach piano autonomously (see 6.6). Upon changing to
harpsichord, Helen was encouraged to approach music creatively, using her own knowledge. She immediately felt greater motivation, used a wider variety of practice strategies, and saw herself developing her skills as a harpsichordist into the future. Helen's example is important, because her strong self-concept as a capable learner and her epistemic beliefs predisposed her to successful instrumental studies (Hallam, 2002). She was unable to realise her learning potential within the context of her piano lessons; however, she immediately responded to the expectations of her harpsichord teacher, and autonomously applied self-regulated learning strategies (Nielsen, 2004).

The data suggests that HIP pedagogy encouraged a self-oriented approach, in which teachers gave ultimate responsibility for making musical decisions, studying recordings, scores, and historical texts, and being creative with musical interpretations to students. The strong group identity around HIP contributed to the effectiveness of its learning environment, and is discussed further in 7.6.

7.3 Student expectations of teachers

Each participant held expectations for what teachers should contribute to their learning, and which responsibilities they held for their own development. Such expectations were reflected in when and how much input participants desired from their teachers, and how confident they were in their own decisions in comparison to ideas and opinions from others.

7.3.1 Decision-making

The ability to make effective, independent, and critical decisions is a principal learning goal of tertiary music study, and was specified in course outlines at this institution. Attitudes to decision-making varied among the participants according to individual perceptions, teacher approach, and
area in which decisions were required. In general, the participants looked to their teachers for guidance on immediate musical and technical choices, as well as long-term planning. Technical aspects included learning the best ways to produce sound, approach difficult passages, determine fingerings or bowings, or control physical aspects of playing their instruments. Musical choices were needed for stylistic approaches, articulations, or other expressive and interpretative elements. Long-term planning included decisions about repertoire for future performances, areas of development requiring ongoing attention, and the overall steps necessary to gain sufficient expertise for a successful transition into a career. Teachers contributed to decision-making on all levels, and therefore played an important and practical role. Student perceptions of this role and their own part in making decisions reflected their musical identities in terms of autonomy and sense of control, as well as beliefs about the nature of knowledge (epistemic beliefs). These areas are explored below.

Among the participants, a relationship was apparent between performance confidence and autonomy in decision-making, particularly concerning interpretative decisions. Autonomy in making decisions included confidence that these decisions would be effective, as well as sustaining confidence in decisions or positively altering them in the face of critical appraisal from others. More confident players showed less doubt that their choices might be “wrong”, and a greater sense of control over and responsibility for their decisions. Conversely, less confident players showed less faith in their own musical ideas and a high level of dependence on their teachers. Variation between students is to be expected in the sense that the learning-styles of some students favour a more directed approach from teachers (e.g. Burwell, 2005). However, data in the present study reiterates the importance of autonomy and self-regulation to performance confidence and overall development (Gaunt et al., 2012; Zimmerman, 2002). The findings also highlight the potential for improving confidence in musical decision-making through teacher expectations and goals.
Less confident performers reported anxiety concerning what was going to “come out”, even before they began playing (Yvette, Leticia, and Emma). These participants were anxious about whether their playing would be judged as “good”, either by themselves or others – a common experience reported in studies on classical musicians (e.g., Dobson, 2010). Anxiety in the context of the present study was discussed more fully in chapter 6. However, it is relevant here to relate participant experiences of anxiety arising from greater focus on the opinions and ideas of others than the validity of their own decisions. Less confident performers described thoughts of what their teacher would think of their performance (Yvette), or managing to realise things their teacher had suggested (Emma). Conversely, confident performers were characterised by comments such as the following:

[A teacher is] just another ear, because I don't trust my own when I'm playing ... you tend to get caught up in your own ideas, and it's very hard to see how it works as a whole, so you need someone to listen and say: "Yes, that worked in context with what came before". (Robert)

This extract indicates that Robert took responsibility for his musical ideas, and did not expect a teacher to help him with the entire process of developing a performance. He used teacher feedback primarily as a way of checking that his ideas were effective to an experienced outside ear, thereby validating his approach and supporting his confidence in his decisions.

Several participants talked about taking music to their teachers early in the learning process to make sure that they were not doing anything “strange” or “wrong”, particularly with elements such as fingerings or bowings. They conveyed a sense that trying to do these things on their own would waste time, and potentially slow the learning process unacceptably. Although they all seemed aware of the value of autonomous learning, these participants felt generally
uncomfortable with it. They spoke about the value of having their own ideas, but also said that they would not be able to cope without a teacher.

7.3.2 Becoming independent

The necessity of transitioning from dependence to independence was something of which all the participants were aware. But for some, such as Emma, it was removed to an undefined future time and partially ignored. For a first-year student this was unproblematic. For more advanced students, it was associated with anxiety. Leticia provided an example. She projected a need for several more years of guidance, in spite of the fact that she was currently completing a Master’s degree and therefore had many years of study behind her. As she said:

[How you think] is a big part of [my teacher's] teaching, but there’s only so much that you can be told and then you really have to [do it yourself] ... He’s been telling me that for years and I feel like it’s only just starting to click.

(Leticia)

This quote reflects Leticia’s awareness that she needed to take responsibility for what she was doing, and her difficulty in actually doing so. She had been studying with her present teacher for many years, and she had apparently delayed attempting to adopt a more independent approach until now, when it had become acute. As a student, she had been able to rely on her teacher, and to focus on the details of immediate learning goals. More global issues, such as underlying lack of confidence in her abilities as a violinist, had remained unaddressed, and hampered her learning. This example illustrates how musical identity, in this case as a music student, may actually facilitate slow development as it accommodates avoiding or delaying action until a later time (see 5.7.1 for further discussion).
Harry presented conflicting identities with regard to becoming an independent musician. When asked what kept him coming back to doing performance he said:

Just playing the music how I want to play it, I guess. You listen to a recording, and it's good but it's not quite how you would do it. (Harry)

Then, when describing his experience of lessons, he said:

Sometimes it's uncomfortable – [My teacher] will say: "Take this piece and learn it for next week". But without her guidance before we start learning, it's hard to tell what she wants me to do. (Harry)

Harry’s comments reflected the conflict and change which were occurring within his self-perceptions. His present musical identity was characterised by high self-criticism and dependence on both encouragement and guidance from respected others; however, his ideal self was characterised by astute, correct judgement and free, self-defined performance. He was able to embody the latter at times, but he did not see it and the skills supporting it as fully developed. Before he could become more independent, he felt that he must develop his skills and gain confidence in them. In terms of musical identities, in spite of differences between them, Harry’s future possible self was connected to his present self through experience and sensation, which is conducive to ongoing motivation and achievement (Markus & Nurius, 1987).

7.4 Personal perceptions versus the opinions of others

Teachers were the principal source of external feedback for all of the participants. In general, the process of receiving and responding to feedback was aimed at allowing students to judge which
areas of performance and practice needed most attention. However, participants also used the opinions and comments of others to evaluate and develop their musical identities. Feedback confirmed some self-perceptions, questioned others, and was used to define some of the expectations around role identities. Behavioural responses to feedback were also implicated in this process (see 8.2). Here, the focus is on how feedback interacted with self-perceptions, and how participants managed its influence on their musical identities.

Feedback is potentially a source of discomfort for self-perceptions (Festinger, 1962). Among the participants, one of the most revealing periods with regard to the interaction of self-perceptions and feedback occurred in the time between interview three and interview four. Interview three was held immediately following a performance, and the participants had limited opportunity to converse with any other persons beforehand. Participants were therefore expected to evaluate their performances without first hearing feedback from others. Interview four was held more than one week later, in which time participants had the opportunity to speak with people such as peers, teachers, and jurors.

Many of the participants seemed uncomfortable during interview three, primarily attributable to the emotional and physical aftermath of the demands of performance (see 3.7.2). They were inclined to be short in their answers, and had difficulties evaluating and/or articulating what they had just done. Some gave vague or incomplete descriptions of what had just happened, others gave an account which later changed and was different during interview four. George reflected the feelings of many when he said that following interview three he felt that he had almost been rude in his responses to me. He apologised and explained that he had “had other things in his head” at the time. Emma also felt insecure about interview three. She said:
When you interviewed me straight after [my performance] I was a bit like: “What do I say, how did I feel?” ... It’s funny how your perception changes over a week, even from the moment to an hour later. (Emma)

In interview four, the participants were asked to reflect again on their performances, and to describe any feedback they received. Many of the participants had experienced changes of perception in the time since their performances. By the final interview, most had heard some kind of feedback, and several cited this as having directly affected their own perceptions. Three of the participants completely changed their view of the performance after hearing feedback. Others used feedback selectively to build an image which they felt was realistic, while the remainder maintained their own opinions in spite of the feedback presenting a different picture. In all cases, identity could be observed as a factor in reactions to and management of feedback. In light of opinions from others, personal perceptions were placed into context and brought into alignment with identities as learners, musicians, and performers.

George, Dominic, and Virginia changed their perceptions of their performances following feedback from teachers and peers. George was disappointed immediately after his performance, saying that he was too controlled and did not ‘let go’ enough to make it exciting. He also said that he could hear the audience laughing in places. A week later, in interview four, George seemed to forget these comments and said that he:

held the audience exactly how I wanted. I felt like I could do anything I wanted with them – I just had them in my grasp ... they were on the edge of their seats, and exactly where I didn't breathe, they didn't breathe, so that’s what I wanted. (George)
George said that he had heard no criticism of his performance, only supportive comments, and his identity as someone who gave exciting performances was easily restored. Dominic also reported feeling unhappy with his performance immediately afterwards, saying that he was “unsatisfied”. In the following interview he reported receiving only positive comments, and said that his feelings had changed. He now looked back at the performance as “enjoyable” and successful. He still felt that there were weaknesses, but he saw the performance in the spirit in which it was conceived – that of pushing the boundaries of his ability and his understanding of the music, as well as bringing exciting and demanding music to his audience. He allowed the positive feedback to shift his focus from perceived weaknesses to the overall effect. As he said:

I wouldn’t have based [my opinion] on what other people said, unless I really thought that I played well and everyone said it was shocking. But after being told that everyone thought it was quite good I thought: “Yeah, it was good!”

(Dominic)

Virginia provided the clearest view of how complex the interaction of identity and feedback can become, and of its importance to musical engagement. In interview three, following her performance – which was on modern violin – she said:

It went really well ... I was really together and really focussing on the line of music and what was coming up next ... it was better than I expected. (Virginia)

She described how she went home and played for a while, and how it felt very fluid and free, because she was rid of tension. However, afterwards her teacher told her that it could have been better, and that she needed to continue working on basics. She felt ambivalent about his reaction,
since it conflicted with her own perceptions. However, during interview four she moved from describing herself as disappointed to accepting her teacher’s opinion. She said that:

I felt really bummed about it because I’d had a pretty clear idea in my mind of what I was going to work on in terms of my technique and things like that. It made sense to me, and then [my teacher] dragged up all this old stuff from earlier in the year and said: “It’s still not quite there yet”

*Do you think he’s not seeing it, or do you think it’s really not there?*

No, I think he knows, I think it’s fair. There’s no way I do anywhere near as much technical work as he would like me to do. He wants me to sit down for two or three hours a day just working on technique, and I don’t have that much time. (Virginia)

Virginia’s musical identity included the fact that she was a student who needed emotional support, and that she did not think she could succeed as a modern violinist (see 7.1). Overall, she saw herself as technically lacking, in a learning process, but also as someone who valued her social and family life too highly to devote more time to practising. The above extracts illustrate the way that these elements interacted: she presented her own perception of having done a good performance and of her ability to play well in the absence of tension. Initially, she felt that she was progressing, and even began to formulate what her next steps might be. However, her teacher’s opinion that she needed to go back to basics reinforced her identity as someone who will not succeed, and who was not developing sufficiently. She then proceeded to accept her teacher’s opinion in spite of feeling negative about it, resolving her emotional reaction by presenting herself as someone who did not work hard enough, and who therefore must accept her position. She thus identified with an ongoing sense of inadequacy (similar to identification with ongoing struggle as observed by Beech et al. (2016), see 2.3.4). As someone who was not ‘good enough’, she did not mention a more positive response, such as attempting to find more
time to invest in music, or deciding to manage her own development. Instead, she defused the
dissonance she felt by explaining why she was unable to work with her current teacher. She
described him as trying to make her apply a very structured and systematic approach to
performance preparation, and said that her "brain doesn’t work like that". She saw herself as:

sort of all over the place. I’ll come back to it and go away and come back to it
again, and sleep on it and come back. And I can usually get things quite well.
But [sometimes I think]: "No, I really want to take it seriously and try [my
teacher’s] way", and it doesn’t work out and I go: "Oh, maybe if I did do it for
another three hours it might have worked"

*Have you tried to talk to him about that?*

Well, I haven’t really seen it as a big issue, because, probably, knowing my
luck, if I tried to demonstrate my way it wouldn’t work. So he’d just say: "Stick
to my way". (Virginia)

This final extract illustrates the complexity of Virginia’s self-perceptions with regard to engaging
with music. The doubts which plagued her were clear, exemplified by her wanting to try
practising as her teacher suggested and feeling that given enough time it might possibly work, but
at the same time experiencing her identity as at odds with his entire approach. Finally, she
described how she did not believe that she was able to trust "her way" sufficiently to convince
him. Overall, she felt unable to fully engage with her development in the face of her self-
perceptions. This kind of experience formed a large part of Virginia’s motivation for her decision
to change her principal study to baroque violin, which she described as “more natural” and
“intuitive”, and for which the teachers were “warm” and “supportive”. She thus aimed to find a
niche in music which fitted her self-perceptions more closely, and would enable her to engage in
a more positive way.
Some of the participants received feedback at odds with their own perceptions, but maintained their opinions in spite of it. Helen’s experience was almost identical to Virginia’s – she was pleased with her performance, but when she saw her result she was disappointed and upset because it did not reflect the level that she felt she had reached. She said of the jury:

It's tricky because at the same time as knowing you did such a good job, you can't discredit their opinion. But at the same time, I don't want them to change my perception of what I know I did. (Helen)

Although Helen did not see herself as a strong performer, her identity as an effective learner and her belief in her positive development led her to resist accepting the jury’s decision without question. She added that she would like to explain it away as "their problem" and get on with other musical pursuits. She said that they probably did not even know her name, but that this did not matter because she did not really want to know them either. In this way, she underscored her decision that their opinions had low relevance to her musical engagement, and could therefore be safely brushed aside in spite of the disappointment they had caused.

Harry also maintained his opinion in the face of feedback. He was critical of his own performance in interview three. He summed it up as that of a “first year”, which is what he was, but he meant it to imply being unfinished and a beginner. Later, he found that his result from the jury was very high, and the audience response was positive, but in interview four he said:

I spoke to my teacher afterwards and we both agreed that it wasn't that good, and not to listen to what everyone else was saying... [being critical] helps for the next time. [But] it's just never good enough. That's the bad thing about music. As soon as you get to a certain level, it has to be even better. Even at that stage, I felt it wasn't good enough. (Harry)
Harry saw himself as very self-critical, and elsewhere he said that it was probably something he should try to get rid of. Although he saw criticism as necessary to improve, his critical attitude tended to result in problems with motivation and sustaining consistent practice. The above extract shows how he selected more critical rather than more positive feedback, at least partly because it accorded with his self-perceptions. It felt right for him to be more critical, in spite of the fact that several respected musicians and many more peers were telling him that his overall performance was effective. Harry thus struggled to find a balance between acknowledging his weaknesses in order to work on them, and maintaining a positive outlook which would support motivation.

Following feedback from his recital jury, Robert turned to his own strong ideas and sense of independence to cope with what he perceived as “harsh” criticism. He experienced dissonance because although his result was good and the audience responded positively, the written comments from the jury were varied, and one of the jurors was not convinced by many aspects of his performance. When asked if he thought the criticism was justified, Robert answered:

It didn’t bother me too much to be honest, because I didn’t feel like I needed to put in more or less of anything ...

Did they say anything specific about harpsichord?

Yeah, it’s really odd - in my last two recitals they pretty much glossed over what I did [on the harpsichord], and this time they actually started to comment. [One of them said] that I was too elaborate with the figurations and that kind of thing, and I was like: “Wow that’s interesting, what kind of authority?” ... I have actually recorded the [pieces] since, and I think it was more to do with me listening to my recital recording that made me change some stuff, than their comments, because I listened to it and thought: “Oh that doesn’t work”. (Robert)
This extract contains several strategies for managing feedback related to Robert’s identity as a competent, independent musician. He stated initially that he did not feel that he needed to change anything, indicating that he had heard the feedback, compared it to his perceptions of the performance, and discarded it as unnecessary. He then proceeded to judge the jury members on their knowledge of HIP, reducing their perceived authority, at least in this area. Finally, he referred to hearing a recording of the recital, and making some changes according to his own judgement. Although Robert’s musical identity also had support through his strong result and audience response, his reactions to more critical feedback showed his resilience. The fact that he was confident in his own judgement and musical ideas was extremely important in this process.

Although only a few participants spoke of peers as potential sources of valid feedback, mechanisms for the protection of self-perceptions were apparent. The potential threat to self-perceptions of feedback from peers was managed using their perceived authority as a feedback source (Harmon-Jones & Harmon-Jones, 2008). In general, references to input from peers were made only in passing, reflecting their low importance. Comments from peers were seen as possibly containing “some good ideas” (Michael), but as less important than teacher feedback and/or making recordings during practice and listening to them with a critical ear. George was more specific, and spoke directly of managing feedback from peers. He described his perception of peer comments as driven by competition and attempts to undermine his confidence, simultaneously reducing their authority and validity:

Anyone my age would give good ideas, but they wouldn’t really know more than I would. We’re all the same level at the moment, and sometimes the criticism could be a bit more because of jealousy and envy. (George)
Although participants made no direct comments concerning feedback from peers in the HIP context, it was clear that they did not represent a source of anxiety. Those engaged with HIP possessed a positive group identity, as discussed below (see 7.5), and proactively sought feedback following their performances (discussed in 8.2). Overall, comparisons of participant responses to feedback in HIP and modern-style were interesting in that HIP-identified participants were less likely to engage in feedback management aimed at protecting their self-perceptions.

7.4.1 How do I know if I'm good enough?

Being 'good enough' represented an abstract ideal which, for many participants, was dependent on outside evaluation. In the absence of a concrete standard against which they could judge themselves, they waited for others to confirm that they had reached a sufficient level. How this level was measured was somewhat mysterious, and there was an assumption that other people, such as teachers and jury members, knew more than they did. This was apparent from comments along the lines of "I hope I can become good enough" (Emma), "I can become good enough for [one orchestra], but not [another]" (Jenny), and "my teacher knows what I need to do [to succeed]" (Virginia). These sentiments reflected perceptions of an independent measure of ability and success, and an underlying anxiety and helplessness caused by not knowing how one measured up. Michael was able to formulate his desire for an indicator of standard. When asked if he thought he would succeed, he answered:

I think I'll probably remain unsure until I do succeed. [I need] some kind of marker, I guess. In simple terms, it could be as much as just earning an ok sort of living off [performing] music somehow.

How much control do you think you have over whether or not you succeed?

I've never really thought about this. I guess a fair bit of control, but I wouldn't say complete control. (Michael)
This comment showed Michael’s inability to estimate what he needed to do in order to be successful as a performing musician. He saw himself as working towards a vague and open-ended goal, and this represented his normal day-to-day experience to such a degree that he no longer noticed it.

7.5 HIP: a cop-out or enlightenment?

HIP represented a strong group identity. Participants who adhered to HIP saw themselves as loyal to the ideals of this group, championed its positive characteristics, and defended it against perceived criticism from other groups, all typical attributes of a group identity (Giles et al., 2009). As discussed in chapter 5, there was a perception that HIP and modern style represented completely different, and incompatible approaches. For the participants, membership of the HIP group implied musical ideals rooted in creativity, improvisation, and/or highly informed interpretation, all of which were generally considered to be more important than technical prowess. An additional quality was the perception that the HIP approach was “more intuitive” and period instruments “more natural” to play than in modern style. These attributes defined the HIP group, differentiated it from other groups, and formed the basis for the ideal musical identities of its members. They used it to compare themselves favourably with their peers, bolstering self-esteem and motivation.

Identification with HIP as a way to distinguish the self from peers was a double-edged sword. Several participants reported that modern-style performers sometimes belittled musicians who adopted HIP, seeing it as an attempt to escape from the extreme technical demands and competition inherent to modern style. Although participants were adamant that they valued their work in HIP highly and saw it as “special”, they sometimes felt misunderstood and not recognised by the wider musical community. Dominic gave an indication of the process he went through to come to terms with conflicts he experienced within the HIP identity:
When I first started learning the pieces I thought: “Wow this is technically a lot less challenging than what I had to do [before]”, but then as soon as you know more you realise how technically deficient you are in other areas ...
Some of my friends think that early music is a bit of a cop-out. Even if they don’t say it openly they’ll make comments like: “At least you don’t have to learn the Rach sonata”. (Dominic)

While frustrating and intimidating at times, the perceived misunderstanding from modern-style musicians also served to reinforce the niche-group status of HIP, which was a characteristic generally appreciated by those who identified with it. The idea that HIP performers were more aware and more highly trained in terms of understanding the music arose often in participant comments as a way of imbuing the HIP group with ideal qualities. This countered the perceived view that performing in this style was less technically difficult, and therefore less valuable, than performance in modern style. The fact that modern-style musicians were not expected to understand lent credence to the perception that musicians who engaged with HIP were more “enlightened”, as well as more musically informed, more open to new ideas, and more in touch with intelligent, cutting edge interpretations, including the ability to improvise beyond notes on a page. Dominic summed up this experience when he said:

I [began to think] I was more enlightened than they were, because I had found something that I really loved, and because it was a speciality. (Dominic)

Dominic’s comment presented three elements of the HIP group identity which were echoed by other HIP-identified participants (such as Harry, Emma, Robert, and Helen) – HIP represented a highly-informed approach to music; it resonated on a personal level; and it was special and non-mainstream. Additional perspectives of teachers as being supportive and inspiring, and peers as
being collaborative and working towards a common goal were further principal characteristics of this group.

7.6 Discussion

Theme 3 – ‘Music, Me, and Others’ – explored interactions of musical identities with important others and within groups. Participants were all overwhelmingly oriented towards their one-to-one teachers, mentioning peers and others only in passing. They saw teachers as a source of knowledge, guidance, and motivation, and could not imagine becoming professional musicians without them. Beyond agreement on the importance of one-to-one teachers, there were varying perceptions of responsibilities within the teacher-student relationship. The most confident performers tended to see being a student as an opportunity for gathering expertise and using teacher support to address specific problems and further their performance. Less confident performers were more likely to suspend their autonomy and acquiesce to direction from their teacher, postponing full responsibility for their performance and development to a later date. Autonomy and independent decision-making are considered important by both tertiary music teachers and students (Burwell, 2005). The present study highlighted the role of student self-perceptions in combination with teacher approach in influencing autonomy and responsibility for learning and development within the one-to-one relationship.

Students did not always see themselves as the central force in their development. All participants acknowledged the importance of learning independently and being open to information from many sources. However, in practice more than half tended towards relying on one-to-one teachers almost exclusively for direction, information, and decision-making. Only five participants actively prepared as much as possible independently of their teachers, and one of these only because his teacher insisted on it. The remaining seven felt that they would waste time, make “wrong” choices, and would not come up with good ideas if they tried to explore and make
decisions without teacher direction. Importantly, these participants did not recognise reliance on teachers as a potential problem. Autonomous learning and decision-making are essential for successful development into a career as a professional musician (Burwell, 2005; Carey & Grant, 2015; Creech, Papageorgi, Duffy, Morton, Haddon, et al., 2008; Gaunt, 2011). In the present study, identities as music students often included the view that students did not yet need to be autonomous, since sufficient expertise had not yet been achieved. Participants who tended to abdicate responsibility for learning and decision-making thus did not recognise a need to develop skills and strategies related to autonomy. For these students, the combination of self-perceptions with expectations for being a student hindered the development of important strategies for their ongoing development.

Feedback was seen as valuable but also threatening to self-efficacy and self-esteem. More confident participants felt less drive to protect against potential criticism than those who suffered from anxiety and perfectionism. The one-to-one teacher was generally a trusted source of feedback, and fear of feedback from other sources contributed to students relying exclusively on this relationship. Tendencies to gather advice and reflection from other teachers, music professionals, and peers were reduced in favour of a single instrumental teacher. Feedback is most effective when it comes from multiple sources, of which the self is generally the strongest (Brinko, 1993). More confident performers appeared to be aware of the importance of multiple feedback sources, and emphasised their own role in deciding what was relevant and valuable, and what could be ignored. Feedback which is perceived as negative can lead to loss of confidence and/or motivation in specific areas and across the domain (Ilgen & Davis, 2000; Ilies et al., 2010). Participants with fluctuating confidence tended to avoid feedback which had the potential to be negative or to conflict with self-perceptions. The balance between receiving valuable feedback and protecting self-perceptions was thus an important point of contrast between confident and less-confident participants.
The specialist or niche quality of belonging to HIP, including being misunderstood by others, was important to the musical identities of group members. The idea that they were admitted to a special, cooperative, and forward-thinking group supported confidence in musical engagement. Expectations inherent to HIP, such as seeking music-related information from many sources and producing creative, spontaneous performances (Haynes, 2007; Peres Da Costa, 2012), were supported by the approach of teachers. Teachers were described as inspiring and supportive as opposed to authoritative or prescriptive. Feedback was more likely to be framed in terms of possibilities – suggestions rather than direction – and form a collaborative development of ideas. Concepts of hierarchy with teachers in a position of power as compared to students were eroded for HIP, and knowledge was respected regardless of where it came from. This approach supported participants in developing autonomy in learning, increased competence and control, and more committed and confident performance (discussed further in chapter 9).

‘Music, Me, and Others’ was concerned with how musical identities interacted with important others. The one-to-one teacher was the most salient other person for all the participants; however, there were differences in the level of importance teachers held for learning and development. Some participants saw their teachers as having a great deal of control, and felt that they did not need to fully engage with making their own musical decisions until an undefined later date. Participants with greater sense of competence and control were more likely to take responsibility for their musical engagement, and had clear ideas about what their teachers could offer them. They were also more likely to accept feedback from diverse sources, accepting or rejecting it according to their perceptions of its validity, in keeping with theories of cognitive dissonance (Harmon-Jones & Harmon-Jones, 2008). Acting on such feedback represents a behaviour arising from interactions between musical identities and environment. This and other behaviours related to musical identities form the focus of the next chapter, ‘Music and Me’.
This chapter explores the fourth research question: how do musical identities interact with behaviour? It focuses on the role of participant self-perceptions in their behaviours when learning, practising, and performing music. Themes in 'Music and Me' include selective practising, responding to feedback, feelings of control, and transitioning from the practice room to the stage. Behaviours and perceptions of more and less confident performers are compared.

8.1 Selective practising: I focus on what feels right

A few participants engaged in 'selective' practising, in which they focused on some aspects of their development more than others. This process was apparently largely unconscious, and resulted when participants tended to focus on things that they felt they could control, avoiding things they were unsure of or which felt insurmountable. The result was the appearance of working, including a feeling of satisfaction as practice time was filled and elements of expertise were mastered, but development was slow and/or uneven.

An example of uneven development is provided by Kirsten. She believed that she lacked a natural ability to "feel" the music, and she found musical interpretation difficult. She stated that with regard to music "either you feel it or you don’t". This reflected her belief that musicality, by which she meant both musical interpretation and emotional response to music, was not something she could easily learn. Thus, her identity as a musician included her belief that she did not have enough talent in the area of musicality, and that this was something she could not change. This caused her to feel that practising musical elements was "airy fairy" and without measurable results, as compared to the more solid and stable technical work, which she said she could "really control" and knew when she was "doing it badly". As a result, Kirsten continued to feel insecure about musical decisions, while gradually increasing her technical ability. She appeared to have an
entity belief around interpretation, and an incremental belief around technical skills. Overall, although she appeared to be practising, the discrepancy between her musical and technical skills was growing as she neglected some skills in favour of others.

Kirsten was fortunate that her ambitions were in harmony with her self-perceptions. She would not be held back from her goal to become an instrument repairer by a lack of confidence in musical interpretation. Other participants experienced higher levels of frustration. Emma, for example, expressed admiration for musicians who could improvise, and lamented that she did not possess sufficient aural ability to learn this skill. She also perceived her aural skills as hindering her ability to perform without music, thus communicating more effectively with an audience. When asked why she did not attempt to improve them she replied:

It's quite scary. And it's kind of: “where to start”? ... I suppose if you're by yourself it doesn't matter how bad you sound, but there is that. (Emma)

Emma was aware of perceived shortcomings in her skills, but did not believe that she could change them. She also saw these skills as important to being a musician, particularly a HIP musician, and experienced an emotional response to the idea that she lacked them. She perceived learning them as “not encouraged” in her studies, and said that she should have been taught them as a child, reflecting her perception that could not control the situation. Like Kirsten, she neglected working on aural skills in favour of areas with which she felt more able to engage, and incorporated her perceived inabilities into her musical identity. Ultimately, she saw herself as a musician who could not do certain things, and who had to live with serious shortcomings. As a result, she experienced doubts about the level of control she had over her own success, and said that she could only hope that she would become “good enough” by the end of her studies, and have “enough opportunities” in her future career as a musician.
Another area of selective practising emerged in the form of insufficient focus, or a lack of defined goals. Michael spent significant time practising, but described himself as likely to "just go through the motions" in everyday practice, unless he was under pressure to prepare a piece. By this he meant that he practised without sufficient concentration, even though he was aware that deliberate practice was more effective. He therefore allowed opportunities for interpretative or stylistic decisions, and/or technical improvements to pass unnoticed. He stated that he needed to do more work, and when asked if that meant more time practising, he answered:

I think it's partly that, partly it's an attitude thing as well - how the practice is done. Whether you're concentrating on improving things. (Michael)

Michael saw himself as someone who just "lets things happen", without focusing strongly on goals unless circumstances require it. He did not see a strong future self as a musician, preferring to wait and see. He said that he thought that his standard would be higher if he had behaved differently earlier in his studies, and that he probably could work differently now too. However, his identity as someone who did not take control over his goals allowed him to continue "going through the motions", pushing thoughts of success or failure into a vague future time. He thus avoided the effortful and/or frustrating process of consistently focusing on and addressing his weaknesses during practising, which would also bring him into the situation of needing to clarify his goals and future self. This was something which did not come naturally to him, and he mostly chose not to.

A further example of insufficient focus arose in relation to ideals of freedom and spontaneity. Jenny found technical work:
really monotonous ... you've got this and now it's a bit harder and now it's a bit harder but nothing really changes and I don't feel like I've accomplished anything at the end of it. (Jenny)

Jenny would rather practise pieces because she perceived more progress and enjoyed it more. She added that she should practise technique, since her playing was not as "technical as it should be", but her perception that it did not really improve affected her motivation. In addition, her self-perception as someone who lacked discipline, preferring spontaneity and freedom from mundane routines, supported her daily choices in the practice room as she avoided technical work in favour of playing pieces. Jenny was aware of this, but did not see it as a problem, rather as something she would get around to at some point in the future. Her identity as the "baby horn" of the class allowed her to leave this issue unaddressed for the time being.

Selective practising was apparently largely unconscious. Participants were aware of factors which were not positive, such as lack of confidence in interpreting music (Kirsten), not focusing in a goal-oriented way (Michael), or lagging technical standard (Jenny). However, they did not speak about how their daily practice reflected their avoidance of these areas beyond saying that they "should" do more work on their respective weaknesses. One participant – Leticia – did show awareness of how her approach affected her development, which she attributed to her teacher's insightfulness. However, when asked if there was anything she felt that she should do more than at present, she said:

I think I should be more consistent. I should do some technique every day, rather than have a technical spurt ... Also, I tend to not plan my practice particularly well. I should do that thing where 10 minutes on something is better than two hours ... I thought I could be much better at that kind of thing. (Leticia)
The final sentence in this response indicated Leticia’s disappointment that she was not able to achieve her practising goals in a practical sense. She experienced dissonance as she observed this perceived failure, as well as feelings of helplessness. Leticia’s experience showed how simple awareness of what needed to be done was not enough if self-perceptions – and associated experiences – were not supporting desired goals (Sheldon, 2002). She wanted to practise in a disciplined, logical, thorough fashion; but she was hampered by anxiety and doubt, and her view of herself as unable to consistently adopt such an approach because of her personality.

8.1.1 Am I doing enough? HIP and practising technique

Participants who belonged to the HIP group also engaged in selective practising; however, their behaviours were based on a conscious decision to focus more on interpretation and style than on technical skill. HIP was characterised by the view that stylistic and musical considerations were more important than technical ones (see 5.6). Associated with this view was a perception that many modern-style players practised too much, spending too much time alone in practice rooms as opposed to thinking about or researching music, or gathering life experience. Such ‘excessive’ practice was seen as affecting the expressivity of performance. A mainstay of the HIP identity was an acceptance of activities such as historical and stylistic research and interpretative creativity as part of preparation for performances, as well as a rejection of a strong emphasis on technical prowess.

In spite of the lowered emphasis on technical skills experienced within HIP, personal technical standard was presented as lacking by eleven of the twelve participants, including two of the most confident performers and all of those strongly identified with HIP. Even Harry, who insisted that too much practice was a real problem, suddenly commented that he probably did not practise enough. He said:
It's easy to look at baroque violin more as a musicology subject, rather than a technical instrument. It really worries me to think that I might not be doing what I should be. (Harry)

Harry was emphatic that rote practising of technical work was unhealthy and undesirable. However, he also feared that his technical skill may not develop sufficiently without this kind of practice. His ambivalence reflected a common perception that although technical proficiency was not emphasised as a goal in itself, there was still a need to focus on it in some way. Without sufficient technical skill, participants perceived a real risk that audience expectations would not be met. For some, conflict arose between their desire to approach music in a way which did not focus on technique and their anxiety that they may not succeed without sufficient technical skills. This was exacerbated by the fact that strong identification with HIP led to a feeling that practising technique for its own sake was wrong, or at least unnecessary. More importantly, shifting focus away from technique had been an important part of engagement with HIP for most participants, and formed part of their developing confidence as performers. Interestingly, many of the participants showed little awareness of the conflict arising from approaches to technical work until they spoke about them in the interviews. It seemed that they formed part of an accepted group identity, and were not widely questioned. Emma, for example, cited advice from a visiting HIP flute player and pedagogue which prompted her to think about her approach:

I used to do a lot of technique on modern. I haven’t done that as much on baroque, but [he] said: “You know you should be. 100 years of writings about technique after baroque flute can’t be completely wrong”. Which is interesting, when you think: “Why am I approaching it totally differently?” (Emma)
Although Emma posed the question about why her approach to technical skills differed between HIP and modern, she was not able to answer it. She also reported continuing to practice a minimal amount of technical exercises, and was more focused on learning how to play music in a stylistically correct and “natural” manner.

8.2 Feedback: I choose what I want to hear

Choices about when and if to receive feedback, and from whom, were related to musical identities. Some participants preferred to avoid feedback from others entirely, unless it was within formal situations such as one-to-one lessons or master-classes with respected teachers. In the face of feedback, some seemed more likely to defuse any dissonance by criticising the source, others by accepting it as a valid opinion. In all cases, feedback was handled according to its potential to undermine confidence, reduce autonomy, and/or affect motivation, in line with the potential threat of feedback to self-perceptions (Ilgen & Davis, 2000; Ilies et al., 2010).

The most easily observed pattern in terms of reacting to feedback was when participants tended to avoid it. Participants who fell into this group did not go to collect written comments from the jury following their recital examinations, nor did they make an effort to speak to the jurors. In some cases, they had also not spoken to their teachers. Generally, they described reluctance to hear feedback outside of one-to-one lessons, preferring to trust their own instincts. Leticia and Michael provided good examples. They both said that they had not yet gone to get the jury’s written feedback on their respective recitals, but that they would get it eventually, and “maybe” work on what was there. Leticia spoke about leaving as much distance as possible before receiving feedback because she “knows what they’ll say” and that it won’t be in line with what her teacher said. She wished to completely avoid a particular panellist, because that panellist was too technically minded and that “wasn’t my aim”.
Michael also said that he knew what the jury would say, and was not concerned with seeing the feedback on his performance, preferring to rely on his own perceptions. In general, he preferred to record himself with the intention of listening to it and evaluating himself rather than play for others. Both these participants conveyed a sense that feedback beyond that from their teachers was not worth gathering, or more likely not worth the time and energy involved in evaluating it and incorporating it into their work. It was more comfortable to avoid feedback, or at least to delay it until time had passed and the performance was less immediate, than to possibly experience negative emotion. As Leticia said:

Even if you are happy with the performance you still don’t like receiving bad feedback ... I think the more distance you have the easier you can put it in perspective and say: “Oh, well, yes that might be true, but I know that I did blah and blah and blah really well.” (Leticia)

This response indicates how Leticia sought to preserve her general confidence by putting feedback into a perspective which rendered it less salient. She was concerned that, if she heard feedback immediately, any criticism would affect her self-efficacy in a global way, and she would be severely de-motivated. By delaying, or potentially avoiding, feedback, she felt that she was better able to control such negative emotions. Other participants described similar tactics. Kirsten made some insightful comments regarding the desire to avoid feedback. After a performance, particularly one which she felt did not go well, she said that:

I don’t want to revisit it and go back and hear the comments. I know that I need to hear what I did wrong, so that I can change it, but I really don’t want to ... Some of it’s embarrassment, and maybe it’s that I’m worried about a confirmation of what I thought. [But] a lot of the time the comments are good. They’re like: “You did this well, you did this well, your intonation was a bit shoddy”, and then I’m over it. (Kirsten)
Kirsten felt that her uneasiness about hearing feedback was not based on recent experience, and she acknowledged that it was important, but she still found it “a trial” to go back and hear comments on her performances. She described fear around comments which might confirm her negative thoughts, reflecting her awareness of the dangers of losing motivation and confidence.

There was variation in the role teachers were expected to play in the feedback process. When studying a new piece, seven of the twelve participants turned to their teachers early in the learning process. For them there was often no clear distinction between looking for feedback and asking for direction, since the participants went to their teachers with only partly-formed ideas about the music, fully expecting them to be overturned immediately. This was particularly the case for technical questions such as fingerings, bowings, intonation, and so on. An approach which allowed high levels of teacher input was incorporated into student identities with little or no apparent dissonance, as exemplified by a comment from Emma:

I don't feel bad about playing something that's not too prepared to my teacher
... That's the point of your lessons, you're supposed to work on things. It's nice
if you can feel comfortable enough with your teacher that they can hear you
when you're sounding bad. (Emma)

Emma's comment reflected her expectation that her teacher would contribute a great deal to her development. This expectation led to her accepting a lower standard of performance for her lessons than if she had assumed more responsibility for her learning. This conclusion is supported by data from the remaining five participants, who aimed to learn a significant amount on their own before taking a new piece to their teachers. One participant, Michael, said that his teacher required him to have learned as much as he could on his own before bringing it to her, and he complied. The other four had already incorporated a responsibility to learn independently into their musical identities. Harry said that he would ideally like weeks before playing for his teacher.
Robert liked to have learned significant chunks of music, and only played for a teacher to check that he was “on track” with his ideas. Dominic said that he only went to someone for advice when he was “satisfied with how I’m playing”, and that he felt “ashamed” when he heard recordings of himself playing before a piece was ready. George said (perhaps somewhat bombastically) that he did not play for peers, and only sections of music for his teacher, because he wanted to preserve the full effect for the performance. As discussed in chapter 7, these five participants had incorporated the idea that they should be self-sufficient learners into their musical identities. This was irrespective of the stage of studies, since they represented all stages from first-year undergraduates through to postgraduate Masters students. Although ability to learn independently did vary between them – Harry, as a first year, expressed elsewhere his uncertainty when learning without direction from his teacher – the perception of themselves as the final point of responsibility was important to their proclivities towards seeking feedback and actively using it to guide and strengthen their development. This behaviour was in harmony with their musical identities, and they therefore acted to maintain it (Burke & Stets, 2009).

HIP participants felt more comfortable receiving feedback than those focused on modern style. Feedback avoidance as presented above was confined to modern-style participants – Michael, Leticia, and Kirsten. Jenny may also be included here as a modern-style participant who did not seek feedback following her recital-examination. HIP-identified participants all sought feedback following their performances in this study, and none exhibited feedback-avoiding behaviours. Greater acceptance of feedback may be attributed to two factors: the HIP-related expectation that information and knowledge comes from many sources to be united in the goal of musical interpretation (Haynes, 2007); and the lower risk of threat to self-perceptions which were supported by a good ‘fit’ within the HIP context (Oyserman, 2009), including positive and well-defined possible selves (Markus & Nurius, 1987). Identification with HIP therefore contributed to HIP participants feeling secure and supported (see 7.5), and allowed them to accept feedback more readily.
8.3 Performance: can I bring it all together?

Most participants strongly differentiated between the activities of practice and performance (see 6.2); they also often experienced the transition between the practice room and the stage as difficult, saying that performance is “never how you want it” (Harry). The less confident performers in this study saw performance as a moment in which the things they had practised should “come together” (Yvette), or “just happen” (Emma). They did not expect to exercise a high level of control on stage, and suffered from the insecurity of not knowing what was going to happen. Yvette showed no sense of responsibility for outcomes at all when she said:

I have to tell myself each day that I’m doing everything I can and that it will approach and whatever happens, happens ... I have been working so you just pray it’ll come together. (Yvette)

This type of approach was in contrast to those who assumed responsibility for what would happen during performance. The three most confident performers – Robert, George, and Dominic – described practising as geared towards producing performance in which they made choices rather than delivered a pre-determined version of the music. Robert commented that playing on autopilot would be nice sometimes, but that it would make a boring performance and he therefore avoided playing this way. George always aimed to communicate strong personal emotion when he played, and considered this more important than a technically perfect performance. Dominic wanted his performance to sound like he was making it up on the spot. For these participants, the separation between practice and performance was not as great as for the others; their goals during practice were aligned with their performance goals, and contributed to lower performance anxiety for them than for less confident performers. George went so far as to say that he had cured himself of performance anxiety through the conscious attitude that performance was a natural extension of practice. He described how he had voluntarily performed on several occasions with
only a few minutes notice, attributing this readiness to his consistent, performance-oriented practice.

In addition to separating practice and performance, less confident performers were focused on collections of elements arising from how they had approached their learning. Such elements were apparent in the interviews through descriptions of the things participants were focusing on during performance. Jenny, for example, said that:

[During performance] I just keep thinking: "Try and stay as focused as you can, air support, rarara, this this this, make sure this is clean. Yeah, trying to stay focused. (Jenny)

Jenny believed that staying focused consisted of remembering the things she had been told and executing them consciously and continuously. Other participants described similar thoughts when performing, although most said that this situation was not ideal. They expressed a desire to eventually no longer need to attempt this kind of conscious control. Emma described how, ideally, she should not be "over-thinking" things in performance. When asked what she meant by this she answered:

[Thinking]: "Ok, it's coming up, I need to do this, I need to do this, I need to do this", whereas if you've done it in your practice, it should just happen. I even try to practise that sometimes ... I'll go through the piece and go: "Ok, I'm just going to let it happen". (Emma)
Eight of the twelve participants believed that “thinking too much” was undesirable during performance. The idea that performance was a moment in which practised elements should “just happen” was unquestioned and accepted as normal among most participants. Leticia eloquently explained how she aimed to practise consciously and then to “forget it”:

The goal, in the end, is to have the technical stuff fairly automatic. I think you still have to be aware of what you’re doing. It’s a consciously planned technique that you build up, so that you practise it knowing what you’re doing, and then forget it, rather than just [doing it] - unless you’re really fantastic maybe. But I don’t think that would work for me, because when I get on stage ... if you’re not 100% sure of what you’re doing you can question yourself and start to undo all those automatic things. So you have to know consciously what you’re doing and then have the courage to forget it. (Leticia)

This quote reflects Leticia’s view of herself as unable to “just do it” without first developing “conscious” control. It is interesting that Leticia saw forgetting about conscious control as something that required courage, by which she meant taking a leap of faith that ‘letting go’ would be successful. Her goal for performance was therefore not of maintaining control over musical interpretation, but of allowing practised sequences to flow without interference. In practice, Leticia experienced this method as undermined by self-doubt and anxiety. Her engagement with HIP encouraged a more control-oriented approach, and is explored in chapter 9.

8.4 Flow versus control: ‘letting go’

Participant perceptions concerning the transition between practice and performance reflected their performance goals: more confident performers aimed at control over musical expression and technical execution. Less confident performers aimed in the first instance at control over anxiety, rampant thoughts, and making technical mistakes. At the same time, as already
mentioned, the latter participants believed that they ideally needed to ‘let go’ during performance, and to allow their prepared work to “just happen”. These ideals have some similarities to the concept of flow. Flow is defined as the sensation which occurs when one is totally absorbed in an activity, feels completely connected, completely capable, and during which time seems to flow effortlessly from one moment to the next (Csíkszentmihályi, 1996). The principal difference between participant ideals of ‘letting go’ and the experience of flow was the sense of being capable. Where doubts arose in relation to technical and/or musical skills, flow could not occur. It therefore represented a false goal: it was understood as an ideal performance experience; however, participants overlooked that its realisation was not dependent on ‘letting go’ in the moment as much as being equal to the task at all times. Therefore, where preparation did not include the goal of control over all aspects of performance, including technical skills but also confidence in musical decisions, flow was unlikely to occur.

The conclusion that flow had become a false goal for some participants is supported by the experience of more confident performers. Robert, Dominic, and George all spoke of good performance in terms of reduced self-consciousness, intense engagement, and swift passage of time – all characteristics of a flow experience (Csíkszentmihályi, 1996). However, none of these participants spoke of flow as a performance goal in itself, only as a side-effect of good preparation and focus. What constituted good preparation and focus was described primarily in terms of making confident musical and technical decisions, and is discussed below.

8.4.1 Internalising music: knowing what you want to do

Nine of the twelve participants felt that if they did not practise the relevant pieces right up to the day of the performance, they ran the risk of forgetting things, losing control, and being unable to perform successfully. This was in contrast to the three most confident performers, who were comfortable with low levels of practice immediately before a performance, providing the music
had previously been well prepared. Good preparation implied the application of musical
to technical and musical approach, making decisions on all aspects of the music and
its execution. If the music had been internalised effectively, it was ready for performance at short
notice. Whether a participant aimed at a high level of internalisation depended on factors such as
level of assumed responsibility for learning and performance, confidence in musical ideas and
skills, and perceptions of what constituted good performance.

As a confident performer, Robert internalised musical material very effectively. He described his
experience of performing with only a small amount of preparation time:

> With this performance, I hadn't done a lot of work in the week leading up to
> it but ... I didn't really need to do that much because I had performed it. The
> piece had had time to settle. Even if you don't practise, it kind of sinks in.
> Obviously, you do do mental practice, when you're walking around, and that
> helps a lot, but it just needs that time. (Robert)

For Robert, performance success was dependent on good preparation. The more focused the
preparation, and the more times he had previously performed the piece, the more comfortable he
was with a small amount of practice time; he felt that he "knew" the music, that it would stay with
him, and that he would be able to perform it confidently. He also found that technically difficult
aspects of the music were more manageable if he had strong musical ideas. As he said:

> Even if you haven't done a lot of technical practice, when you really know
> what you want to do with a piece it becomes easier somehow. (Robert)
Robert’s principal performance goal was to “know the music”, which enabled him to perform confidently with less concern for technical difficulties and recent practice opportunities. Dominic and George had a similar focus on internalising music, and were also confident performing with limited preparation time. As already stated, George prided himself on being able to perform a wide selection of pieces at a moment’s notice. Dominic felt that he needed only to look through the music to remind himself what he wanted to do. He connected the certainty of his musical decisions with control over performance anxiety:

I’ve learnt that I have to think about what I’m going to do … I don’t mean sitting down and playing, [but] if I haven’t looked at the music and gone through what I’m going to do in my head I get on stage and it usually doesn’t go as well as I expect, because all of a sudden, the notes start swimming around everywhere and you think: “What am I playing again?”. (Dominic)

The three most confident performers felt comfortable going into a performance situation with only a general idea of what they would do on stage. They had explored all aspects of the music, and had developed a set of options for performance. Overall, they practised with the goal of preparing enough to be able to engage with the situation and produce a convincing performance, drawing on the material they had internalised and made their own.

Other participants did not share the confidence that they would be able to draw on internalised musical material. Instead, they saw what they had learned as easily lost if they did not constantly work at it. As Leticia said:

I didn’t have much time to prepare just recently, because I went away … and then came back and tried to get it back, and I think it didn’t quite get as good as I had it before. (Leticia)
Leticia and Virginia both spoke of “undoing” their good practice through panic-practising in the lead-up to performance (see 6.4). They did not expect to be able to internalise and retain music-related information, and experienced their learning and performance as unpredictable. Lack of confidence meant that they did not attempt to focus on their own musical and technical decisions. Instead, they concentrated on improving more global issues, such as physical tension or anxiety – goals which tended to be frustrating. Other participants also showed limited ability to internalise and utilise music-related information effectively. Several spoke about the importance of knowing “what you want to do”. However, their ideas of what they wanted to do were constructed of advice and direction from teachers, and they felt anxiety around remembering what they had been told or making the “wrong” choices. Emma provided an example of the former, as she described her experience during lessons:

I know what [my teacher] wants, a lot of the time. I know how I should sound but sometimes I don’t sound like that, and I find it a bit frustrating ... I feel sorry for him, he has to repeat the same things a lot. I know how that feels, to have to say: “don’t forget to do this, I’ve told you every week for a month”. (Emma)

Yvette was plagued by anxiety about choosing the best of many possible alternatives, and avoiding ideas which might be perceived as “wrong”:

It’s about playing it right, which is what I try to get rid of I guess. The more I play it like I want to, the more people seem to tell me that it works, including [my teacher]. But when you’re in a lesson, you’ll be really far in one direction and they’ll go: “oh, maybe you should do it this way” and then you go too far that way. There’s all these conflicting arguments all the time. (Yvette)
Emma and Yvette both showed awareness of the importance of making their own musical decisions. However, they did not feel confident in their current knowledge or their decision-making abilities, and instead attempted to realise the ideas of others. Ultimately, this led to a low sense of responsibility for performance, including low expectations of control during performance. Inevitably, performance results were mixed, and musical identities as immature or limited performers were reinforced.

Comments from Michael suggested that approaches to performance could become habitual, ingrained, and not easily changed. During his recital-examination, he realised that he had forgotten to tell the pianist about a cut he had planned in the music. With no way of communicating his intentions, he was forced to play the section in question, and he felt that it went better than ever before. He described it as lighter and freer than the rest of the performance, as well as easier. When asked if he could explain why it felt so different he said that he had worked on the passage a lot, but not for several weeks. He surmised that:

[Maybe] I’m projecting some sort of tension or stress onto [the music] by maintaining it. Which perhaps means I need to do more work on being freer and more relaxed with [it].

How could you do that?

I’m not sure. By not practising maybe? [laughs]. (Michael)

In response to questions regarding how confident he would feel changing his approach, for example by actually doing less practice in the days preceding a performance, he said that he would not feel confident. Whether the passage in question actually was better than ever before is impossible to determine, and it is possible that Michael’s perception was affected by the adrenalin...
of the moment. However, he singled out this experience as significant to his performance and saw it as having implications for his general approach. In spite of his recognition of this experience as important, the potential for altering his approach and/or his goals remained abstract and he was unable to imagine how to translate his observations into practical possibilities. This example shows that although Michael was quick to notice an opportunity for examination and improvement of his practice and performance behaviours, he did not tend to map a path towards such goals (see 5.7.2). Instead, he preferred maintaining his habitual approach, which he described as moderately effective (see 8.1). Michael's reluctance to change his approach sheds light on his description of his development as unfocused, and his view that he could benefit from the adoption of more efficient strategies. In addition, Michael's example shows the point at which he chose to maintain a habitual approach rather than seek new possibilities, and the point at which teacher guidance could have supported a more proactive direction.

HIP-identified participants all described the goal of having enough preparation and control over performance to be able to improvise and offer interpretations which were “different every time”. They saw practice as ideally geared towards understanding the music and developing the knowledge to achieve such spontaneous performance. However, the level to which this goal was realised differed between them. Dominic was able to improvise and perform spontaneous interpretations, provided he was sufficiently prepared and knew what he “wanted to do”. Robert saw his experimentation with composing ‘improvisations’ as building blocks to spontaneous improvised performance. He was not yet confident that he could create them on stage, but could see himself reaching this goal in the near future. Harry included embellishments semi-spontaneously during performance, and was also working towards a larger repertoire of possibilities. Emma believed that improvisation was an important goal, but did not yet feel that she had sufficient knowledge to attempt it. These observations reflect differing musical identities and stages of development in relation to a common goal: freedom of expression during performance. This ideal of HIP is discussed further in chapter 9.
8.5 Discussion

'Music and Me' explored musical identities and their relationships with behaviours during learning, practising, and performing music. Participant identities were important to three main areas: how and what was practised; attitudes and responses to receiving feedback; and how performance was approached. Musical identities were expressed through behaviours aimed at selectively practising areas which felt achievable and conformed to self-perceptions as to what was possible and/or desirable; managing feedback to preserve self-worth and motivation; and expectations for retention and control of practised material as a basis for practice and performance goals.

Selective practising was a semi-conscious practice behaviour which had the potential to seriously affect development. Some participants tended to focus on practising aspects which felt achievable or more satisfying, while neglecting others. They showed beliefs that they were unlikely to improve some areas, or were not naturally endowed. Such beliefs had become integrated into their self-perceptions, and formed part of how they saw themselves as musicians. They therefore worked unconsciously to maintain this identity standard (Stets, 1995), avoiding a focus on elements which were not harmonious with their identities. Selective practising extended to participants engaged with HIP, although it was not unconscious and had a different motivation. These participants reported choosing not to practise technical work for its own sake. This decision was conscious, liberating, and linked to a new approach to music; it constituted part of an ideal identity related to HIP, and was seen as valid and valuable in spite of some underlying anxiety that insufficient technical work could cause problems.

The importance to participants of feedback control and management was striking. Although all the participants were aware of the theoretical value of receiving feedback, often their natural desire to avoid unpleasant experiences of dissonance and to reduce potential impact on their
motivation led them to control which feedback they were exposed to, and from whom. They showed concern that negative feedback could affect their ability to engage with music in general, supporting the observation that negative feedback can have a global demotivating effect (Ilgen & Davis, 2000; Ilies et al., 2010). Importantly, attitudes and responses to feedback were related to perceptions of what it should achieve more generally. Four participants always aimed to develop their own ideas before going to their teachers, and actively used their teachers as an external ear for checking their ideas, or as a source of encouragement. The behaviour of these four participants – Dominic, Harry, George, and Robert – qualified as strongly self-regulated learning (Zimmerman, 2002). They were also those who had sought feedback following their performances, and who had used that feedback to evaluate and contextualise their own perceptions. Three of these participants had felt that their performances showed significant weaknesses; however, because they saw themselves as responsible for their development, they did not avoid feedback, and actively worked to construct an accurate understanding of how their performances had appeared to the audience.

Identification with expectations of control and feelings of competence directly influenced behaviour. Participants who were confident performers saw themselves as capable and in control. They had high expectations of control over learning and performance, and high feelings of competence in decision-making and problem-solving. Again, these are characteristics of self-regulated learners, in common with advanced student musicians in other studies (e.g. Nielsen, 2001). Importantly, they expected to be responsible for their own learning, and saw this as part of their identities as musicians. Participants who identified with low expectations of control found it normal to lack control over performance and learning, and did not tend to have strong intentions to improve their approach. Feelings of control and competence can be equated with self-efficacy, which is recognised as the strongest predictor of performance quality for both tertiary and younger students (e.g. McPherson & McCormick, 2006; Ritchie & Williamson, 2012). In the present study, self-efficacy emerged as important to adoption of practice goals which were
aimed at musical control during performance, as opposed to hoping that what had been practised would occur automatically on stage.

Engagement with HIP positively affected musical engagement. As discussed in chapter 7, the HIP group identity emphasised interpretation and style over technical issues, and valued gathering information from many sources in order to create an interpretation based on personal knowledge of style, context, and instruments (Haynes, 2007). This group identity allowed participants to be more open to receiving feedback, since they expected to gather knowledge from many sources. In addition, high levels of peer and teacher support were reported in relation to HIP, giving participants a sense of belonging and security. Participants thus enjoyed a good ‘fit’ of their self-perceptions with group characteristics and the environment of peers and teachers (Burland & Pitts, 2007), and feedback became a positive means towards improvement, rather than a threat to confidence and motivation (Ilies et al., 2010). Identification with HIP also encouraged the adoption of a more goal-oriented approach to musical learning and performance; specifically, HIP participants practised with a focus on interpretation and creativity, with the ultimate goal of enabling freedom of expression and spontaneous improvisation during performance. Although participants differed in the extent to which they were presently able to reach these ideals, it was clear that identification with HIP led to goals for musical engagement becoming more defined and intrinsic. This improved relationship with goals was combined with an environment which encouraged and supported autonomy – both factors which are associated with deeper learning and better general performance (Vansteenkiste et al., 2004)

‘Music and Me’ was focused on interactions of musical identities with behaviour. Participants acted to maintain their identities, even when those identities contained perceptions and/or beliefs of inadequacies. In some cases, inadequacies were amplified through selective practising. In the case of HIP, selective practising was deliberate, and aimed at reducing the importance of
technical skill in favour of musical interpretation. Overall, engagement with HIP supported openness to feedback and encouraged a goal-oriented approach to practising and performance. In particular, practice became aimed at enabling freedom of expression on-stage, as opposed to delivering a pre-determined performance. The fact that a shift in emphasis and philosophy could produce such positive change highlights the importance of implicit “rules of the game” for musical learning and performance (Bourdieu, 1990). The role of the “game” of HIP in musical identities and musical engagement is the focus of the following chapter, ‘Becoming HIP’.
9 BECOMING HIP: DISCOVERING MY MUSICAL IDENTITY

This chapter contains an exploration of the experience of identifying with HIP. It is focused on what it was about HIP which some participants found so compelling, and why others did not engage with it fully. Participants experienced a range of issues in their journeys towards becoming professional musicians. A few had strong possible selves and were motivated and engaged in their developmental trajectories. Most were unsure what the future had in store, and many aspects of their musical engagement felt out of their control. HIP emerged as a positive identity which encouraged autonomy, greater control over anxiety, and supported more positive possible selves as professional performers. Eight of the twelve participants were involved with HIP in an ongoing capacity; three of these had adopted HIP exclusively, and a further two were on the cusp of changing to HIP permanently. Important differences were observed in identification with HIP, and fulfillment of expectations associated with it. Such differences were in part attributable to identity alignment and ‘fit’ with experience and personal characteristics, and highlighted the importance of musical identities to effective musical engagement. This chapter aims at a deeper understanding of the interactions between identity in musical engagement by examining motivations, experiences, and individual differences in identification with HIP.

9.1 Why HIP? A positive identity

Adopting HIP involved learning a new instrument, new musical styles, and a new approach. One HIP-identified participant described it as “going back to basics” (Virginia). Another expressed frustration because he could not yet play as automatically on his period instrument as on his modern instrument (Harry). In spite of these perceptions, the HIP-identified participants did not hesitate to change instruments, and some subsequently rejected their modern instruments entirely. Why they should do this after so many years of investment in their modern instruments is testament to the utility of HIP to their personal relationships with music.
Most participants perceived HIP as a highly positive approach, describing themselves as “thinking more about the music” (Emma) and more “open-minded” (Harry) than their peers in modern style. They appreciated a focus on historical style and interpretation rather than on technical issues, which led to them placing less importance on perceived deficiencies, particularly in the area of technical skill, and more on knowing what they wanted to do with the music. HIP participants communicated a sense of belonging to an important, “enlightened” group. Their positive possible selves with relation to a performance career in HIP reflected their perceptions that they could make meaningful contributions to this group. Such a sense of connectedness and relatedness is important for motivation and well-being (Martin & Dowson, 2009). Several participants who were HIP-identified described themselves as more motivated and satisfied since they made the change, and said that they would have stopped playing music altogether had they remained in modern style.

9.2 HIP versus modern

HIP-identified participants all used comparisons of HIP with modern style to explain and justify their adherence to HIP, as well as to present the HIP group-identity in a positive light. A few felt misunderstood by peers and teachers in modern style, but took solace in their positive view of the HIP approach. As Dominic explained:

When I was playing in HIP concert practice, I was nervous but only because everyone knew, they understood what I was trying to do. But if I made a mistake it wouldn't really bother me too much. Whereas when I played [the harpsichord] in piano concert practice, I felt like I had to go out there and prove my instrument, and even if I played really well, I used to think they're all thinking that it would sound better on piano. I almost felt like: “what’s the point of us playing for these people? They're never going to appreciate this”. But then there was that streak of arrogance in me as well that said: “well I know that this is right”. I enjoyed doing Bach but I loved it even more when I
played Mozart or Haydn, just to show them, because I think deep down they knew that that is what it’s meant to sound like. (Dominic)

Dominic’s comments reflected his perceptions of HIP and modern style as ‘us’ and ‘them’, as well as his belief that HIP was a more valid approach to music. It also illustrated his focus on interpretation rather than technical issues when playing for a HIP audience, and how this faltered when playing for his modern peers.

Dominic’s comparisons thus revealed some of those aspects of HIP which he perceived to be most important, and which modern style did not accommodate. Combined with responses from other participants, an overview of important and differentiating factors between the two styles emerged, falling into three principal areas of contrast: range of interpretative options and freedom to make personal choices; emphasis on interpretation versus technical issues; and expectations for performance.

9.2.1 Interpretative options and personal freedom

HIP was perceived as presenting a great variety of options for interpretation, particularly possibilities for embellishment, articulation, and rhythmic variation. HIP performers were seen as having a responsibility to make interpretative choices which were original, surprising, and at least apparently spontaneous. Dominic and Robert both described working so that their pre-determined embellishments appeared as if they were making them up on the spot, and Harry emphasised a fresh approach with every repeated playing, saying:

I shouldn’t have been so erratic on modern violin. But I think it’s important never to play one thing the same. Yeah, it has to be different every time.

(Harry)
This comment reflected Harry's musical identity as someone who always wanted to play things differently, and formed part of the explanation for his adherence to HIP. He felt that his natural desire to be creative was supported in his new identity, but not in the old. Harry's words also indicated the view that modern style offered a narrower range of valid choices, and expected a higher level of consistency between performances. Emma added a further perspective on consistency, this time across historical styles:

I don't think [modern musicians] think of having different performance practices for each piece that they approach, whereas definitely with baroque you would start thinking about everything that you do. (Emma)

Emma implied that it did not occur to modern-style musicians to think about different performance practices, and that they preferred to follow their musical intuitions. This was certainly her own experience on modern flute, which only began to change upon engaging with HIP:

I think the early music thing has made me question things a bit more, which is good, I think everyone should ... A lot of people do things because their teacher told them, or because: “oh it feels right when I play it this way”. But sometimes I’ve found that the things you naturally go to do aren’t always the best choice. (Emma)

Emma was not entirely comfortable with the wide range of options available to HIP. She felt a lack of confidence in decision-making, and tended to rely on her teacher rather than gathering knowledge independently. However, she saw thinking about what she was doing and making her own choices as ideal goals, and they were part of why she adhered to HIP.
Robert was the only participant who maintained his modern and HIP playing in equal measure, and who held separate and equally positive musical identities for each style. He had given a great deal of thought to the possibilities for performance on each instrument, and was able to articulate his views in detail:

In modern piano, if you're doing the repeats for instance, [you can decide] how you're going to approach the phrase differently on the repeat ... if you're getting toward the end of the movement everything seems to be exaggerated a bit more, but not always. Particularly in the third movement of the Haydn, the silences tend to be longer the last time, and I might throw in an improvisation or two, and anything that is a feature tends to be exaggerated a bit more the final time. So, yeah, that's the only thing I can really do on modern. (Robert)

Robert was adamant that his approach on piano had to be markedly different to his approach on harpsichord in order to be acceptable to critical audiences. He saw harpsichord as inviting higher levels of creativity and accommodating greater originality than piano, for which instrument he needed only to fulfil the criteria of technical accuracy and attention to phrasing to succeed. He went on to say:

[HIP] reflects you. You do something and go: "yes that sounds good" or" it doesn't sound good" so you might change it .. But effectively it means it's yours and it comes from you. I like that you can really bring out your own, I suppose intellect, and the way your mind works. [In modern] people try to force it too much when they've got a script that they have to follow note for note. A lot of people either play quite boringly, or other people go the other way and try to be unique. [But] they've got such a small area to work within, and so much of it has already been done before, especially in the piano repertoire. Whatever you're doing has probably been recorded hundreds of times, thousands of times, and what can you add to that? (Robert)
All the most confident performers described needing to ‘own’ their interpretations in order to perform successfully, regardless of style. Working creatively and taking responsibility for decision-making was a source of confidence, and also motivation. Other participants also felt that knowing what they wanted to do with the music was an important goal. When asked what it was that kept him engaged with music, Harry replied:

> Just playing the music how I want to play it, I guess. You listen to a recording, and it’s good but it’s not quite how you would do it. (Harry)

Helen described being able to make her own choices on harpsichord as highly motivating. When asked if she could imagine applying the same approach to piano, she answered:

> At the moment [when I practice] I choose harpsichord first ... I’m over having someone tell me what to do with piano. But I think, once that’s removed, and if it somehow happens in my future life that I can just sit down and play what I want to play on the piano, I think I could come back to it with the same sort of passion that harpsichord’s given me. (Helen)

Helen saw her natural tendency to gather knowledge from everywhere and apply it independently as blocked by her piano teacher’s approach and the expectations for modern performance at the conservatorium. HIP supported a more rewarding and empowering experience for her, and she immediately took control over her decisions and her learning.

### 9.2.2 Technique versus interpretation

One of the principal differences reported by participants between HIP and modern style was the tendency within modern style to focus on technical skill in its own right, divorced from musical
interpretation. Leticia provided an example of the different approach she naturally took when approaching baroque violin as opposed to modern violin. She considered it more positive in that she thought of:

style, before technique, which is a really good way to approach things ... whereas with the other violin, you’ve been trained in that kind of technique kind of way, and so the first thing you think of is how are you going to do it, rather than the music itself, which is really terrible. (Leticia)

Leticia was describing a process of making stylistic decisions and using playing technique to make them happen. This stood in contrast to approaching music according to how she had been trained. She linked approaching music through addressing technical issues with anxiety, describing a moment of doubt before she played on modern violin, around whether or not it was "going to work". When asked if she still experienced this on baroque violin she answered:

No! I don't think it's got anything to do with the music itself. I think it's just the way that I’ve been introduced to Baroque music, as opposed to other repertoire. Yeah. That's interesting. (Leticia)

The view that modern style was focused on technical accuracy, and that performances were judged on this basis, was shared by all the participants. When describing classical musicians, Emma stated that:

We're so preoccupied with the score. It's about getting everything perfect, so we develop technical abilities over aural abilities, which is a little sad. (Emma)
Emma also explained how a visiting baroque flute teacher told her that she should practise technical exercises, something which had not occurred to her. Harry described a similar shift of focus away from practising technical aspects, comparing it directly with practising in modern style:

[HIP is] less centred around technical exercises. A modern violinist, their first two hours are arpeggios, scales, and then they might do some studies, and then they'll attack some big concerto. But for us, you might do some research first, look into *stilus fantasticus*, and then play it and [ask]: “is this ornament or vibrato in the right style?” There's a lot of thinking about what you're going to do before you do it. (Harry)

Harry expressed anxiety that he might not be doing enough technical practice in the HIP framework, a reservation echoed by several other participants (see 8.1.1). However, all agreed that too much focus on technical issues was detrimental to their musical engagement. From his perspective as a pianist who drew on HIP for ideas, George saw modern-style performance practice as changing:

You can see, in early music, really coming back to the fore - performers who take huge risks, and are really exciting, that's what audiences are getting back into now. I think that technical age of performing, where you just play all the notes and stuff, that was 10 years ago. I think it's changed. (George)

In spite of his opinion that values have changed, George was preoccupied with his technique, saying that he needed to refine it, and that no-one ever thought that their technical skills were “good enough”. He avoided anxiety arising from a perceived lack of technical skill through identifying as a highly emotional and passionate performer who aimed primarily at personal
expression through music. He chose repertoire which he could approach on his own terms, making his own decisions and thinking creatively about the music. His focus on personal expression and taking responsibility for interpretation thus mirrored the HIP approach, and showed similar effects of increasing confidence, sense of competence, and autonomy.

9.2.3 Performance expectations

A few participants emphasised the collaborative nature of HIP performances, in which music generally considered ‘solo’ pieces in the modern style were experienced as chamber music with equal roles. Harry said that he preferred playing with a group, and liked the idea of “going on a journey” with friends. When speaking about repertoire, he stated that:

I'd say [solo sonatas with continuo are] chamber music, definitely.

*So you think it would be different if it were modern players?*

Yeah, they'd have piano in the background and they'd be divaing around ... That’s the way they've been taught - make a big sound and project. (Harry)

Harry’s comments reflected the different performance expectations perceived for HIP and modern style, with the latter associated with presenting a single part (and player) as most prominent and important. Further assumptions were described about the effect the solo part needed to achieve. When asked which instrument he would choose to perform Bach at short notice, Robert answered:

I'd probably feel more comfortable playing that repertoire on harpsichord because how I want to play it works on harpsichord ... [but] if I had to play Bach in front of people who were going to criticise me I'd probably play it on
piano. Because I could play it for them, rather than myself, and get away with it. I've shied away from [competitions] in recent years because I don't feel like I can do everything I want to do ... I feel like they want us to play the way they want to hear it, rather than for ourselves, and I'd much rather just play for the audience and for myself. (Robert)

Robert’s perception that there were certain, relatively narrow expectations for modern-style performances was echoed by Emma:

I’m not sure this is really the case, and it’s probably starting to change, but I feel like they want you to play one way in modern flute. I had the impression that flautists always wanted to play louder, and bigger - big round tone, intense vibrato. And then you’d hear something different, and you’d be like: “oh, she has no sound”, and really it’s just different. (Emma)

Emma’s comment indicated how her assumptions used to match those of her peers on modern flute, leading her to judge performances which deviated from expectations as deficient. She described HIP as more open to “personal expression”, reflecting the general opinion that different, original interpretations and approaches were valued and respected.

Overall, performance expectations for HIP were seen as less focused on solo performance, and more open to variation in interpretation and style. These characteristics gave participants a sense that performance was not as confined as in modern style. In conjunction with the interpretative options associated with HIP, and the focus on producing a convincing interpretation over technical achievement, participants experienced HIP as encouraging and supporting personal decisions regarding musical choices, increasing self-efficacy and sense of control (Eccles & Wigfield, 2002; Hallam, 2002).
9.3 Differences in identification with HIP

9.3.1 Confident performers and HIP

The three most confident performers – Dominic, Robert, and George – differed in their identification with HIP. It is interesting to examine each of their musical identities with regard to HIP, since this exposes their relationships with performance in general and sheds light on why they were more confident than others. Dominic was fully identified with being a harpsichordist. He experienced HIP as a perfect fit for his musical ideals, his future prospects, and his ability to achieve his goals. He had completely rejected modern piano, and did not consider returning to it to be an option – he did not even mention the piano of his own accord during the interviews. When asked about his goals for performance, Dominic answered:

It’s funny because I don’t want to hear a perfect performance: but I want my playing to be perfect. No split notes, everything in the right rhythm, the right affect, the right feeling. When I say perfect I am going for being note perfect, but even more just shaping it so it’s a beautiful artwork, something completely artificial, because that’s what art is, you know. (Dominic)

This extract illustrates Dominic’s focus on creating a perfect rendition of his own interpretation. He presented being “note perfect” as secondary to the overall effect, and was primarily concerned with creating art. He described his practice as aimed at learning enough so that he knew what he wanted to achieve, and could be spontaneous with the material during performance.

Robert had two strong and separate musical identities for modern-style and HIP, and saw them as appropriate for different situations (see 9.2). He was primarily concerned with winning over his audience, and used his identities as a harpsichordist or pianist accordingly. For him, successful performance on piano involved playing the notated music accurately and in an interesting
manner, within the expected boundaries of modern performance practice. He saw harpsichord and piano as completely different worlds, with different purposes and uses. He viewed playing harpsichord as having greater scope for creativity, and spent time developing material for improvisations and embellishments. In spite of the division he perceived between HIP and modern, Robert approached both with the same intention of “knowing what he wanted to do”. His practice was focused on making musical decisions and solving technical issues, so that he would be in control during performance.

George tended to integrate aspects of HIP into his musical identity as an original and strong-minded musician. He described how he had:

mucked around on the fortepiano a lot. And it helps to be hanging around with HIP musicians. Always listening to how they perform, it does affect you. As much as you think it doesn’t, it really does. (George)

George did not see himself as a scholar, and believed that his interpretations came from somewhere inside himself. HIP therefore held no interest for him as a philosophy. However, incorporating ideas he had gathered from his peers and the HIP teachers was natural for him, as was performing in a way which was original and unexpected. He worked to be emotionally engaged in the music he performed, and focused on interpretation and effect before technical perfection.

The three most confident performers identified differently with HIP, but their goals and strategies were similar: they were intentional, and they perceived a high level of control over outcomes; they were active in addressing perceived issues; and they were empowered learners and decision-makers, utilising information and feedback from multiple sources. In short, they were
self-regulated learners (Zimmerman, 2002). Importantly, the approach of these participants was in harmony with HIP philosophies, including gathering knowledge from many sources, and producing creative, informed interpretations (Haynes, 2007; Peres Da Costa, 2012). They were therefore able to incorporate HIP into their musical identities without causing conflict with existing self-perceptions. The conclusion that a self-regulated approach was supported by identification with HIP is strengthened by an examination of differences in identification for less confident performers, discussed below.

9.3.2 HIP: A good fit?

There were striking differences between participants who completely and immediately adopted an HIP identity, and those who did not. Varying levels of identification were apparent in whether HIP was adopted as a primary musical identity; incorporated into existing musical identities; or was seen as irrelevant. Where HIP was a good ‘fit’ for self-perceptions, and provided a vehicle for ideal selves, identification was quick and certain (Oyserman, 2009). Identification was slower and/or partial where elements of HIP conflicted with pre-existing identities and beliefs.

Emma provided a good example of a conflict between HIP and self-perceptions. She was committed to HIP, and had an ideal self with regard to it. She said that she thought more about the music than her peers in modern style; however, her epistemic beliefs apparently made it difficult for her to seek out and internalise information from many sources, and also to believe that her skills in certain areas would change (see 6.5). As a result, she did not see as much contrast of approach between HIP and modern style as other participants. Instead, she compared both styles with jazz, saying that all classical musicians were preoccupied with what was written on the page. She added that:
I think it’s sad that we’ve become so preoccupied with getting it right.

Right. And do you think it’s the same in modern and baroque?

I definitely felt it more on modern flute. There’s a little bit more room on baroque for “personal interpretation”.

Have you experimented with that sort of thing?

No! It’s a bit scary actually. I’d love to be able to improvise a bit more, but it’s not something you’re taught, and I think it should be something you’re taught from when you start ... There’s that natural skill [when children start], and it’s like we teach it out of them, and then when you get to uni, you’re expected to have it. (Emma)

Among the participants, Emma showed the strongest levels of conflict between her self-perceptions and HIP learning style. Although she described the teachers as supportive and helpful, she experienced frustration and self-doubt as a result of the poor ‘fit’ of her self-perceptions and beliefs with the HIP approach, which hampered her engagement and her development. Other participants held beliefs which were frustrating or caused problems, but which were less meaningful in the HIP context. As already mentioned, Dominic believed that if he could not learn something immediately, he would not be able to learn it at all (quick learning) (see 6.5.5). This belief caused him frustration and possibly also slowed his development due to a tendency to avoid practising technically difficult areas. However, it was not decisive in his overall identity as a period keyboard player, and did not form a serious obstacle to his success. Instead, he acknowledged the existence of his natural “impatience” and the fact that he must “go through a process” in order to learn music. This was part of his musical identity, and he was able to proceed in spite of his quick learning belief. Dominic’s other beliefs included that knowledge came from himself, and formed an interrelated web. These beliefs were immediately harmonious with HIP, and his identification with it found no barriers.
Non-musical identities also played a role in differences in identification with HIP. For example, Jenny had a strong identity as someone who was spontaneous and undisciplined, and cited this as a reason that she did not enjoy playing music from the Baroque and Classical eras. She had therefore only dabbled in period horn, saying:

My music teacher [used to say]: "Classical music just calms you down so much, and you know what’s going to happen, with I V I ", and I’m: "but the chaos of romantic music calms me, you don’t know what’s going to happen next". We always clashed on that one opinion. (Jenny)

Jenny’s perceptions of her personality and its relationship to her musical identities meant that she was not presently open to identification with HIP. In contrast, Virginia was open to HIP; however, her musical identities slowed her full engagement. As already described (7.1), she said that she needed a teacher to be nurturing in order to maintain motivation, and saw HIP as an ideal group, since the teachers fulfilled this role. She also saw HIP as a new start, and a new chance for success as a musician, citing lower competition and a "more natural" basis. Virginia was therefore not motivated by the HIP approach to music so much as the pedagogical and social environment. As a result, although her sense of competence had improved, she had not yet begun to engage in HIP-inspired learning, such as autonomously gathering knowledge from historical sources. She did not speak about inspiration arising from new knowledge or instruments, or attempting to make her own musical decisions in the HIP context. However, this type of engagement was likely to improve as her self-efficacy as a musician increased.

Leticia and Yvette provided further examples of the contribution of identities to engagement with HIP. Both these participants struggled with anxiety, and its effect on their musical identities was clearly apparent (see 6.4.2). Leticia reported positive experiences with HIP, but only realised this as she expressed it during the interviews. Her belated recognition that her performance anxiety
was eased by an HIP focus on "style before technique" reflected her strong investment in modern style. This included a focus on overcoming her perceived shortcomings head-on, through effort, controlling her natural anxiety, and doing things the "right way", all the while harbouring a perception that she could only develop slowly and was not yet "ready". Yvette was even more striking, since as a recorder player she had grown up with HIP. She showed awareness that her best performances occurred when she played "how she wants"; however, she also saw herself as plagued by uncontrollable anxiety and unable to make choices without second-guessing herself. These perceptions were so ingrained and reinforced through so many experiences that she had come to believe that she could only "pray" that performances would "come together". Overall, she was unable to take full advantage of the HIP approach, even though she recognised it as a positive method.

9.4 Discussion

Engagement with HIP led to improved learning strategies, reductions in performance anxiety, improved performance confidence, and more positive possible selves as professional musicians. Positive change over so many areas was attributable to the philosophical and pedagogical underpinnings of HIP, which places responsibility on the performer for creatively interpreting and augmenting music based on historical and stylistic knowledge (Haynes, 2007; Peres Da Costa, 2012). In a practical sense, HIP encouraged students to gather knowledge from many sources and use it to develop their own ideas and opinions. The focus on interpretation before technique, and a collaborative and supportive group identity provided a framework which reduced anxieties and nurtured confidence. Musical identities shifted from being centred on perceived technical and/or personal deficiencies and negative comparisons with peers to positive group membership and an empowered basis for musical engagement. HIP guided more effective preparation and supported a more active, positive focus during performance, both important factors in reducing performance anxiety (Kenny, 2011).
Many of the participants felt limited control over learning in modern style, and doubted their abilities to produce successful performances. Modern-style teachers tended to be seen as holding all the answers, and, ultimately, control of success. Part of the reason that HIP had such a strong impact was the realisation that knowledge was readily available, did not require special ability to be accessed, and formed a framework which guided performance. Historical texts, notation, and period instruments as sources of knowledge in addition to the teacher meant that some of the mystery behind musical interpretation was removed and replaced by something concrete and accessible. Placing technical skills firmly in the service of achieving desired effects, including experimenting with unfamiliar playing techniques, gave participants a sense that they had enough skill, or could gain enough skill, to achieve their goals. Finally, supportive teachers and peers who encouraged experimentation and independent learning provided an environment in which a sense of competence and control could flourish, and allow full engagement with music (Hallam, 2002). Awareness that a career in music performance was difficult remained, but HIP operated as a guide and a motivational force towards making confident musical decisions and taking responsibility for development – essential skills for a successful transition into a career as a musician (Burland, 2005; Juuti & Littleton, 2012).

Full engagement with music, and commitment to musical identities, was sometimes hampered by self-perceptions. A few participants who described themselves as dedicated to HIP did not adopt the HIP approach in its entirety, primarily because aspects of their musical identities did not accord with it. These participants were apparently unaware that their engagement was partial. Where epistemic beliefs and/or aspects of musical identities conflicted with the HIP approach, behaviours such as independently gathering and applying knowledge, trying to learn new skills, or experimenting with a period instrument were less likely and less extensive. In most domains, strong identity commitment is associated with greater success (Berzonsky, 2011; Hejazi et al., 2009). In this study, those who partially engaged with HIP did not benefit from the underlying philosophy as much as those who identified fully. Even when they saw themselves as exclusively
oriented towards HIP, partially-identified participants did not take advantage of all aspects of the musical approach, presumably because they unconsciously did not believe that it would be effective. There is scope for further research in supporting student self-perceptions to accommodate a more self-regulated approach to learning and performance.

The experience of HIP highlights the importance of self-perceptions in musical development. Perceptions of control and competence were pivotal to a positive, autonomous, and self-regulated approach to learning and performance. Autonomy in learning, including gathering knowledge and taking active responsibility for interpretative and technical choices, is cited as a goal of tertiary music study, but is not always effectively realised (Burwell, 2005; Gaunt, 2008; Gaunt et al., 2012). The tendency of one-to-one teachers to fall back on a prescriptive pedagogical style is one source of disempowerment for students (Burwell, 2005). Another is the lack of self-awareness and recognition of potential conflicts between self-perceptions and situations, which may hamper learning and attempts at behavioural change (Gill et al., 2004). Responses to HIP illustrate how the encouragement of a sense of competence and control can influence the positivity of musical identities and possible selves, and support optimal musical engagement.
10 General discussion and conclusion

This study explored the mediating effects of musical identities on musical engagement and development, using HIP as a focal point. HIP emerged as a catalyst for engaging with music in a more positive, autonomous, and confident manner. Those participants who identified with HIP described it as a pivotal moment in their life-stories, and saw new future prospects as professional musicians. It affected their identities as performers and learners, providing them with a positive way forward and releasing them from ingrained expectations and negative associations which had developed over years of musical engagement. At the same time, level of commitment to and engagement with HIP was affected by pre-existing musical identities and epistemic beliefs, highlighting and outlining the relationships between identities, situational expectations, and behaviour.

HIP changed implicit expectations for engaging with music. From a broad perspective, HIP is closely related to modern style, and grew from the same roots. Like modern style, the ‘rules of the game’ for HIP still valued both technical skill and musical expression (Bourdieu, 1990; Lamont & Maton, 2008). However, the rules were changed in a way which shifted focus from evaluation based on technical skill to one which prized personal interpretation and originality (Haynes, 2007; Peres Da Costa, 2012). In a larger context, such a shift of emphasis appears trivial; however, it resulted in important identity changes associated with improved self-efficacy, greater autonomy and self-regulation, and more positive possible selves.

Identity change in response to exposure to HIP reflected identity fit (Oyserman, 2009), and was associated with the creation of new possible selves (Markus & Nurius, 1986). Where the approach and philosophy of HIP aligned with personal values and beliefs, identity change was immediate, complete, and associated with positive emotions. Possible selves as professional performers appeared immediately, and were characterised by clarity and improved conceptual steps toward
achievement (Oyserman et al., 2004). Where the idea of HIP was appealing, but some beliefs and self-perceptions were not in accordance with it, engagement was characterised by verbal commitment, but incomplete adoption of approach. Identification with HIP was therefore only partial: the role identity as an HIP musician was embodied, but the associated adoption of behaviours such as autonomous exploration of sources and experimentation with performance techniques was hampered by personal identities, including epistemic beliefs and self-efficacy. This finding is an important contribution towards understanding individual differences in embodiment of role identities, and a demonstration of the utility of using an identity framework which integrates role, group, and personal identities.

Positive changes in musical identities around HIP were linked to perceptions of competence and control, leading to greater autonomy and performance confidence. HIP-identified participants felt more confident about being musicians in the HIP context than in modern style. Autonomy and a sense of competence (self-efficacy) are essential to optimal development during learning (e.g. Burwell, 2005; Deci & Ryan, 1985) and to performance success (McPherson & McCormick, 2006; Ritchie & Williamon, 2012). Improvements in self-efficacy in the present study can be attributed to a combination of factors, including teacher encouragement, shift of emphasis away from technical standards, and development of a view of the self as the source of knowledge through consciously gathering information from many sources and applying it to musical interpretation. These factors were identifiable as arising from HIP philosophy and expectations in six of the twelve participants.

Part of the effect of HIP on participant confidence can be understood in terms of both developing and focusing on strengths, thereby improving self-efficacy and motivation (Hiemstra & Van Yperen, 2015). Developing strengths implied a teacher focus on possibilities as opposed to weaknesses (especially technical ones), as well as empowerment through musical knowledge of
historical context and style. Such a focus on strengths provided a balance to the critical evaluation and feedback necessary for the self-regulatory process involved in deliberate practice (Ericsson et al., 1993). The definition of the HIP approach as a balance between focusing on strengths and weaknesses is supported by observation of improved self-efficacy and motivation but also of participant uneasiness about overly positive views of performance (Harry), as well as concern that insufficient technical work was being done (Harry, Emma, Dominic).

Improved self-efficacy in conjunction with the HIP expectation that knowledge should come from many sources was related to attitudes to feedback. Some participants engaged in selectively exposing themselves to feedback in order to protect against potentially negative and demotivating emotions (D’Alessio & Allen, 2002). Selectively allowing feedback can be detrimental to development, since it may distort estimations of ability and reduce the amount of information necessary for self-regulated learning (Ericsson, 2006; Zimmerman, 2002). Tendencies to control feedback are inspired by perceptions of threat to self-concept, such as a confirmation of feared selves (Markus & Nurius, 1987), but may be countered through a desire for accurate self-representation (Ashford & Tsui, 1991). The findings of the present study suggest that feedback-avoiding tendencies can be overcome through self-awareness of personal tendencies, and conscious reference to the value of feedback to overall development (see 8.2).

Most participants did not aim for conscious control during performance. This result formed a principal distinction between the three most confident performers, who practised with the explicit performance goal of internalising music and gaining enough technical facility to enable conscious control, and most of the remaining participants, who practised with the goal of learning the music sufficiently so that it would ‘just happen’ during performance. The view that performance should ‘just happen’ can be equated with the idea of flow. Most participants associated a flow-like experience with ideal performance, but did not acknowledge the
prerequisites for flow, which include possessing sufficient skills for the task (Csíkszentmihályi, 1996). Instead, these participants held a view that being a performer implied the ability to ‘let go’ and almost unconsciously let performance emerge as an automatic and enjoyable product of practice. Since control during performance is recognised as important (Kenny, 2011), this image represents an unfortunate incorporation into musical role identities, and highlights a need for student awareness as to ideal mental states during performance and how to achieve them.

Overall, the results of this study implicate musical identities in many aspects of musical engagement and development. Perceptions of present and future roles, groups, and personal characteristics mediated practice and performance goals, responses to feedback, and extent of commitment to musical activities. Results suggest that awareness of personal tendencies, perceptions, and beliefs in conjunction with a deep understanding of optimal goals and strategies of practice and performance would support improved musical engagement.

10.1 Implications of the research

This research has implications for the fields of musical identities, music pedagogy, and HIP. Its framework integrates different perspectives of identity research, resulting in insights into relationships between personal and role identities, and into motivations for genre affiliations and group identities. The findings contribute to an understanding of how musical identities interact with musical engagement on a detailed level, mediating approaches to practice and performance through everyday decisions, responses, and motivations, thereby shaping the trajectories of long-term development and engagement with the domain. The findings are important to HIP, because they highlight the importance of maintaining philosophical and pedagogical underpinnings in order to preserve HIP’s positive contributions to supporting musical engagement.
10.1.1 Musical identities

The findings of this study reflect the manifold influences of identities on perception, engagement, and behaviour, and capture some important relationships. Results contribute to an understanding of individual differences in areas such as openness and responses to feedback, perceptions and strategies associated with goals, and relationships between expectations for a situated identity – such as being a performer – and actual experience. The success of this framework for exploring musical identities and engagement encourages further development and implementation in other areas of identity research.

Specific to music, the findings point to the conclusion that a deeper understanding of musical role identities would support musical development among tertiary students. There is often a disjunct between tertiary music training and the realities of being a professional musician (e.g. Burland, 2005; Gaunt et al., 2012). Such a disjunct implies an accompanying misalignment of musical identities with goals, including lack of connection between present and possible selves, and/or vague formulations of future possibilities. This conclusion is supported by results for many participants, for whom possible selves as modern-style performers were characterised by a lack of definition and vague strategies for achievement. Adherence to HIP led to improved clarity of present and possible selves, suggesting links between improved self-efficacy and greater engagement with possible selves.

An important finding in relation to disconnections between goals and identities was evident in assumptions about how a musician should experience performance. The majority of participants conceptualised performance as a process which ideally happened automatically, as a result of preparation in the practice room. Their views had many similarities with the idea of flow; however, it represented a naïve interpretation of flow as implying relinquishing control over outcomes, rather than possessing skills equal to the challenge of performance (Csíkszentmihályi,
This image of performance was shared only by less confident performers, and reflected false assumptions about the contents of a role identity, highlighting the importance of facilitating accurate representations of musical role identities.

Self-awareness of perceptions and beliefs has the potential to support the development of more positive musical identities. There were tendencies among the participants to avoid feedback, engage in selective practising, and to experience motivation as uncontrollable; however, there was also evidence of overcoming such tendencies through trust that other behaviours were more constructive, such as seeking feedback in spite of negative emotion, or practising in spite of a belief that skills will not change. This finding highlights the value of exploration of personal tendencies, perceptions, and beliefs with the intention of adopting strategies designed to avoid counter-productive behaviours.

Overall, these results suggest that a lack of self-awareness combined with insufficient clarity of immediate and long-term goals and associated possible selves can be problematic. They also suggest that a positive focus on these aspects of musical identities has the potential to improve engagement in terms of self-efficacy, motivation, goal selection, and self-regulation. Although this study was centred on tertiary music students, it is likely that similar issues of misalignment between goals and identities exist among professional musicians, and probable that self-awareness and exploration of role and group identities would also benefit this group in areas such as managing changes in anxiety over a lifetime (Kenny, 2011). This is a point which invites further research.
10.1.2 Music pedagogy

The implications of this research for music pedagogy extend from the need for greater self-awareness and more accurate representations of role identities, as discussed above. Pedagogy which develops greater clarity of goals and possible selves, and improved awareness of perceptions and beliefs that influence music-related behaviour could be integrated into existing frameworks of one-to-one lessons, performance seminars, workshops, and master classes. These pedagogical goals are well-suited to use in a mentoring framework, which emphasises student autonomy and control in all aspects of personal and musical development, in partnership with teachers (Gaunt et al., 2012).

The results of this study also point to a need to examine the use of atomisation as a pedagogical technique. There was evidence to suggest that the significance of atomised elements could be over-emphasised through identification with a lack, particularly with regard to technical skill. Although technical skill is undoubtedly important, over-emphasis often led to anxiety and reduced self-efficacy, which affected use of self-regulating strategies, and hence development. This result may be related to the demotivating effects of a focus on weaknesses as opposed to strengths (Hiemstra & Van Yperen, 2015), which is a common characteristic of the framework of tertiary music pedagogy. Improvements in motivation and self-efficacy in the context of HIP suggest that it is advisable to relate technical skills to goals, including musical expression. In addition, maintaining balanced perceptions of atomised elements and their relationship to the whole is important to maintaining self-efficacy. This can be achieved through explicitly relating elements to immediate and long-term goals, developing strategies for their improvement, and encouraging student autonomy, including gathering knowledge from many sources and applying it creatively.
Acknowledgment of musical identities within tertiary education promises to provide a practical addition to current teaching practices. Teacher awareness of musical identities could facilitate better understanding of student development through simple questions regarding goals and possible selves, and which parts of musical engagement students find most challenging from an emotional or motivational point of view. The exploration of role identities, including cultural assumptions versus realities, and the connections between present and possible selves, could occur in a variety of performance or theory-based contexts. More personal discoveries of beliefs, biases, and perceptions, and how they might affect practice and performance behaviours could be integrated into one-to-one lessons, or guided in a web-based environment. Although more research is needed, it is likely that improving self-awareness and understanding of role identities would be sufficient to improve autonomy and self-regulation, and support students in a positive transition into professional life as working musicians, whether performers, teachers, or other branches of the music industry.

10.1.3 HIP

The results of this study have implications for HIP as a style within the genre of Western classical music. HIP's status as a reactive musical style was important to the observed positive effects for its adherents. The ideals of pursuing a ‘different’ and ‘more enlightened’ approach to music performance supported a culture of seeking knowledge from many sources, and using it to produce original interpretations and improve skills, such as improvisation. Self-efficacy was increased, and attributions of success were more positively focused on effort rather than ability (Hallam, 2002; Nielsen, 2004). Possible selves became more defined and related to present selves (Oyserman et al., 2004).

Integration of HIP knowledge into a modern-style approach, as observed in the literature (Kuijken, 2013; Shelemay, 2001), threatens to reduce HIP's function as a framework for role and
group identities. In the absence of strong definition created by opposition to modern style, the effectiveness of the HIP approach in encouraging autonomous scholarship, experimentation, and openness to feedback would be reduced. This observation leads to the conclusion that preservation of the core philosophies of HIP is necessary to ensure its continued exploratory contribution to classical music performance. In addition, it highlights the importance of utilising positive elements within HIP to inform more general pedagogical approaches.

10.2 Evaluating the research

HIP was chosen as a context for this study because of its status as a classical-music genre which is reactive but closely related to modern-style. This approach is in contrast to most genre-related research, which has focused on across-genre comparisons (e.g. Hewitt, 2009; Welch et al., 2008). Since all participants had extensive experience with modern style, there was reasonable expectation that HIP would provide a context with significant scope for tension. This expectation was fulfilled, with many participants adopting strong positions in relation to both styles, allowing exploration of processes and behaviours related to identification. In addition, some participants adopted similarities of approach to both styles, supporting conclusions about underlying values and beliefs. As a result of its influence on musical identities, and the presence of a closely-related style to afford comparisons, HIP can be recommended as a vehicle for musical identity research.

The use of an integrated identity framework which incorporated role, group, and personal identities was successful (Berzonsky, 2011; Schwartz, Luyckx, et al., 2011; Stets & Burke, 2000). Although this framework produced some difficulties of analysis, including data which could be coded according to multiple themes, it allowed for consideration of elements which were essential to an understanding of relationships between identities and behaviour. Traditionally, research has focused on role-based musical identities, including comparisons of jazz, classical, and other genres (e.g. Welch et al., 2008), exploration of group-construction of identities (e.g. ...
MacDonald, Miell, & Wilson, 2005), or relating role identities to personality traits and types (e.g. Kemp, 1996). The present study makes a contribution to this field by considering musical identities in the context of two closely-related but oppositional styles, analysed in light of current understanding of how all aspects of identities function in mediating behaviour.

The four-interview methodology adopted in this study was successful in its stated aim of gathering data pertaining to specific activities. This approach was chosen because of the importance of situation in the activation and construction of identities (Burke & Stets, 2009). Data obtained during the interview immediately following performance was particularly fruitful; its markedly different character to other interviews reflected its effectiveness in capturing the emotion and self-evaluation associated with performance, and comparisons with narrative from this and the following interview provided further insight. Interviews held during a practice session were also worthwhile, and aided in focusing on views and beliefs associated with learning and preparing for performance.

The four-interview structure also supported the development of a trusted relationship between participants and interviewer, and produced progressively more candid narrative. The final interview for all participants was characterised by more references to personal hopes, doubts, and fears than other interviews. In addition, the time allowed between interviews provided opportunities for reflection on the part of participants, and revealed identity-related factors which were repeated at different times and in different contexts, supporting conclusions about consistent tendencies of identities and related behaviours.
10.2.1 Limitations

This study contributed significant qualitative data to the study of musical identities. Twelve participants and 48 interviews represented a large number of data sources for an IPA study, and provided an opportunity for detailed examination of individual experience as well as comparisons across the group. When applied to narratives of more than one participant, IPA is useful for examining differences in perceptions of similar experiences (Smith & Eatough, 2007). For this study, the IPA method revealed details of identity and behaviour which would have been missed in a quantitative study with a larger cohort.

When considering the findings of this study, the limitations of IPA should be acknowledged. As with most interview-based research, generalisations across wider populations should be approached with caution. Results are reflective of individual perceptions and experience, situated within specific social and cultural contexts (Hargreaves et al., 2002). In addition, the interpretative element implies a perspective on the data originating with the researcher, since it is impossible to achieve complete impartiality (Smith et al., 2009). In spite of measures adopted to identify and reduce bias, some reflection of researcher experience and affiliations is inevitable. That said, the structure and design of the present study conform to qualitative criteria for the greatest possible reliability (Tracy, 2010), and observed interactions of musical identity with musical engagement are suitable for informing further research, both qualitative and quantitative.

10.3 future directions

There are a number of areas for future research suggested by the results of this study, relevant to tertiary music education and music as a profession. Possibilities include both theoretical and intervention-based research.
10.3.1 Different learning contexts

There is a need for further theoretical studies which explore interactions of role, group, and personal identities with behaviour in other contexts of musical learning. There are significant differences in expectations and goals associated with different genres, and it is important to understand how such contexts influence musical identities and interactions with behaviour. Studies could focus on performance genres such as Jazz, Contemporary, or New Music, and also on areas such as Conducting or Composition.

A further avenue for research would be a focus on comparisons of musical identities within different pedagogical styles, such as apprentice-style teaching and mentoring (Gaunt et al., 2012). There is significant research on relationships between pedagogical styles and outcomes of musical learning; however, there is scope for examinations of how musical identities mediate individual interpretations and perceptions, and subsequent behaviours. That is, a focus on the role of identities as a filter between pedagogical intent and method, and student response. Such studies could incorporate perspectives from teachers as well as students, as well as observational data measuring actual practice and learning behaviours.

10.3.2 Broader contexts

The results of this study suggest that relationships between identities and behaviours of professional musicians could be implicated in areas such as continued engagement with the domain, maintenance of expertise, job satisfaction, and anxiety and well-being. A better understanding of how professional musicians embody role identities and the parts played by personal and group identities could make a contribution to professional support and development as well as improved tertiary training. Research is needed which identifies relationships between professional musicians’ identities and behaviours, and explores how such knowledge could be implemented.
10.3.3 Practical applications

Intervention studies are useful because they contribute to current practice and simultaneously test theoretical hypotheses (Brown, 1992). The present study has implications for tertiary pedagogy, and this forms the most obvious context for practical application of results. A tertiary institution has a responsibility to support the optimum development of all its students, including the development of psychological aspects which affect well-being and resilience (Jørgensen, 2000). Intervention studies could be conducted using longitudinal interview and focus group methodologies aimed at testing the effects of targeting self-awareness, defining role identities, constructing ‘road maps’ towards achievement of goals, and developing strategies towards improved student responsibility for gathering, internalising, and utilising knowledge.

The above-mentioned possibilities represent future studies which might confirm or question the findings of the current study, highlight points of generalisability, and develop practical applications. They would also contribute to a deeper understanding of identities in general, and musical identities in particular.

10.4 Conclusion

This thesis has highlighted the importance of musical identities to musical engagement, and illustrated how role, group, and personal identities might interact with behaviours. The use of an integrated identity framework and the context of HIP was successful in exploring details of identification and behaviour, and in creating a situation in which identities were well-delineated. Results showed that identification with HIP led to reappraisal of musical identities, and supported a more positive, confident, and autonomous approach to music. Full musical engagement was possible where self-perceptions aligned with expectations and goals, and accommodated feelings of competence and control. The HIP philosophy encouraged students to seek out and internalise knowledge, emphasise musical interpretation before technical prowess, and focus on what they
wanted to achieve in performance, thereby supporting sense of competence and control. These factors were facilitated by a strong group identity centred on the philosophical and pedagogical approach, as well as the social positivity, of HIP, and which further supported musical engagement.

The first research question was concerned with exploration of musical role identities. The participants brought a diversity of meaning to role identities, defining them to better fit their self-perceptions. The high status of performance within the tertiary environment emerged as particularly important. The associated view of performance as an unattainable career affected sense of competence, and led to reduced commitment to improving performance skills. Level of engagement with music was thus affected, and contributed to musical identities which contained perceptions of insufficient performance ability. At times, ongoing identification with a perceived deficiency became an identity in itself (Beech et al., 2016), manifested as ongoing feelings of inadequacy which had become familiar and accepted as part of being a student musician.

The second and third research questions were concerned with personal attributes as components of musical identities, and how musical identities interacted with behaviour. Self-perceptions in terms of traits, characteristics, skills, and abilities, shaped by epistemic beliefs, formed the basis for musical engagement. Personal identities affected ability to engage in behaviours such as autonomous and disciplined practice, and affected goals of practice and performance. It was apparent that music-related aspects of personal identities were less prone to change than other parts of musical identities. Personal identities tended to comprise of elements which were long-term, stable, and often unconscious, and participants who experienced aspects of their personal identities as hampering their musical engagement reported difficulty changing their behaviour. That said, there was evidence that problematic epistemic beliefs could be overcome through conscious knowledge, such as consciously engaging in practice in spite of a belief that skills would
not change with effort. In addition, reductions in anxiety associated with adopting HIP indicated changes in feelings of competence and control. These results suggest that there is potential in developing student self-awareness of music-related personal identities.

The final research question aimed at exploring interactions of musical identities with others, including one-to-one teachers, peers, and groups. One-to-one teachers occupied a central position for all the participants. They were seen as a source of guidance, information, and feedback. It was evident that the relationship with the one-to-one teacher was characterised by trust and a formalised framework for receiving feedback and criticism, so that dissonance was less than when receiving feedback from other sources. This situation appeared to be conducive to minimising sources of feedback, knowledge, and direction in favour of the one-to-one teacher. The HIP group formed a second point of focus for those who identified with it. This group was formed by like-minded peers, and also other teachers involved in the department. It was strengthened by the view that HIP was not well-understood by adherents of modern-style, and by the belief that it formed the basis for a deeper understanding of music. The HIP group identity formed part of the encouragement for participants to follow the HIP philosophy and approach. Participants saw peers as collaborators and the HIP teachers as potential sources of knowledge, encouraging independent decisions on the validity of advice and feedback (Wöllner & Ginsborg, 2011).

The results of this study suggest that strong musical engagement could be supported through facilitating positive and empowered musical identities, and this represents a possible future avenue for research. A first step would involve raising student self-awareness, including how their perceptions and beliefs influence their engagement, and how they can develop the resilience and self-regulation which learning music to an expert level requires (Burland, 2005; Zimmerman, 2002). From the perspective of teachers, awareness of how teaching methods interact with
student self-perceptions would allow more effective support of student autonomy and self-efficacy. Ideal teaching goals would emphasise the application of self-generated knowledge – similar to the HIP ideal of gathering knowledge from many sources – and encouraging students to take responsibility for their development. Approaches such as these would create multiple positive experiences for students as they engage in musical learning and performance. As this thesis has shown, positive experiences feed into positive musical identities, and offer a foundation for stronger musical engagement and improved musical development.
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APPENDIX 1 – Semi-structured Interview schedule

Interview 1: Role identities, life stories, and future possibilities/goals.

Life story:
What led you to choose music as a career?
What kind of a performer do you think people see when you perform?
How do you introduce yourself to people (e.g. at a party)?

Future possibilities:
What are your plans for the future?
Where do you see yourself in 10 years’ time?
What do you need to do to achieve this?

Beliefs about talent:
Do you think people are born with different amounts of musical talent?
How important is talent to success as a performer?

Performance experience:
Tell me about a performance when you were really happy with the way you played. Can you describe the experience?
How do you prepare for performances?

Beliefs about self as a performer/musician:
To you, what does it mean to be a musician? Do you call yourself a musician?
What does it take to be a successful performer?
Are you a performer?

HIP:
No direct question, but any points raised actively followed and explored.

Interview 2: Practising -

Beliefs about practising:
What do you usually do in a practice session? How do you structure it?
What sorts of things would you spend most time on?
What should you do more of, but don’t? Why?
How sure are you that what you practise will happen in performance?
How do you prepare for a performance?

The input of others:
When/at what stage do you ask for input from someone else?
What sorts of things would you expect them to be able to help with?
What are your responsibilities to your teacher? What are their responsibilities to you?

Practice goals:
What are the things you have been working on? How are you approaching them?
How do you approach an unfamiliar piece of music?
If preparation time is short, what do you focus on?

**Interview 3: Performance**

**Perception of overall performance:**
Tell me about the performance. Can you take me through, step by step?
What did you expect? Was it what you expected?
What would you do differently, if you could do it again?
What sorts of things were going through your mind?

**Perceptions of influence of venue/audience:**
How did it feel onstage? Venue? Audience?
If you were on the jury, what sorts of things would you have written down?
What sorts of things did you notice?

**Preparation effectiveness:**
How prepared did you feel for this performance?
Do you think you could have done anything differently in your preparation?

**Interview 4: Evaluation**

**Reflection on performance:**
Have you had any feedback on your performance?
If not, why haven’t you looked for feedback?
If so, did it match what you thought?
Looking back, how would you rate your performance now?
What have you learned through doing that performance? Would you do anything differently?

**Reflection on preparation:**
Did you feel well-prepared? Tell me why.
Would you prepare anything differently for the next performance?

**Self-reflection:**
What would you change about that performance if you could do it again?
How do you think the world saw you?
(Revisiting statements from earlier interviews) In interview X you said X – could you please expand on that?
Do you think you have what it takes to succeed? How likely is it that you will be able to achieve your goals?
Did the interview process affect you in any way? Did anything come up that was new or surprising?
APPENDIX 2 – Overview of themes

The following table presents the themes which arose from multiple passes of the data, and which formed the basis for the interpretative stage of IPA.

The table is hierarchical, from left to right:

<table>
<thead>
<tr>
<th>Overarching theme</th>
<th>Secondary theme</th>
<th>Tertiary theme</th>
<th>Quaternary theme</th>
<th>Quinary theme</th>
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<tbody>
<tr>
<td>Me &amp; Learning and</td>
<td>Can do it today, but tomorrow probably not</td>
<td>Have to be careful not to undo previous practice</td>
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<td>practising</td>
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<td>I'm confident I can learn it</td>
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<td>I can learn but I have to go through a process</td>
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<td>Difficult to know how to pratique it</td>
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<td>Don't know where to start</td>
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<td>I only experiment if I think it’s not good</td>
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<td>I'm at a loss</td>
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<td>Know what needs to happen, not sure how</td>
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<td>Not sure how to do it and hate it</td>
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<td>People tell me I’m sharp but tuner says otherwise</td>
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<td>It’s still in process</td>
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<td>Don’t expect it to get better, just work</td>
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<td>Hard to see progress, it’s so slow</td>
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<td>Hope to become more comfortable with myself</td>
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<td>I can definitely achieve a lot more</td>
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<td>I’ve got so much more to learn</td>
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<td>Need more strategies</td>
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<td>Long vs short time to learn something</td>
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<td>No timeframe on magically understanding</td>
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<td>Love practising without pressure</td>
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<td>Mental preparation</td>
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<td>Mental images of the music</td>
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<td>Practice</td>
<td>Being in the mood</td>
<td>I try to focus</td>
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<td>If I'm unmotivated I'll just go through the motions</td>
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<td>Stop when you can't concentrate anymore</td>
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<td>Have to know when to stop</td>
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<td>Stop when I'm frustrated</td>
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<tr>
<td>Consistent practice throughout the year</td>
<td>Don't know what to do when there's a break</td>
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<td></td>
<td></td>
<td>Keep practising out of guilt</td>
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<td>Effectiveness of practice</td>
<td>Right kind of practice</td>
<td>rehearsal counts as a practise session</td>
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<td></td>
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<td>Panic practice – I undo my work</td>
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<tr>
<td>Practising technical work doesn't get me anywhere</td>
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<tr>
<td>Erratic structure</td>
<td>Don't like strict practice schedule</td>
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<tr>
<td>How I practise</td>
<td>I work on whatever’s shit</td>
<td>I prioritise whatever needs most urgent work</td>
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<td></td>
<td>Practising by the clock vs by the music</td>
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<td>I'm (not) committed enough</td>
<td>Don't practise too much</td>
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<tr>
<td>Environment isn't right</td>
<td>I don't practise enough</td>
<td>Can't always practise more – pain</td>
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<tr>
<td>I waste a lot of time</td>
<td>Memory work</td>
<td>Easy to think of HIP like musicology</td>
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<td></td>
<td>Don't see the point of playing by memory</td>
<td>Playing by memory is stressful</td>
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<td></td>
<td>HIP memorised performance not appropriate (chamber music)</td>
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<td></td>
<td>Elements are separated</td>
<td>Want to play instead of think (about elements)</td>
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<td>I'd rather practise technical stuff</td>
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<td>Love folk-don't have to analyse it (into parts) unlike classical</td>
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<td></td>
<td>Practice versus performance</td>
<td>You should be in a different mind frame for perf</td>
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<td>Technical versus musical</td>
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<tr>
<td>Practice is time to play badly</td>
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<td>Right and wrong things</td>
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<td>Learning style has to be correct</td>
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<td>Recordings are good vs dangerous</td>
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<td>Recordings good to get ideas</td>
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<tr>
<td>Recordings bad because you don't want to copy</td>
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<tr>
<td>Teacher says this is how you do it</td>
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<tr>
<td>Self-criticism</td>
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<td>I'm too impatient</td>
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<td>Too critical, but it helps for next time</td>
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<td>Transfer bw practice and performance</td>
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<td>As long as I don't panic it will be ok</td>
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<td>Have to have done the miles</td>
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<td>If prepared nothing too serious can happen</td>
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<td>If you can remember the sensation it hopefully works</td>
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<td>I'm hoping this kind of practice will work</td>
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<td>Pray it will come together</td>
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<tr>
<td>Just let it happen</td>
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<tr>
<td>It takes a performance or two before it's sure</td>
<td>The more you practice performance, the higher the odds it will be ok</td>
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<td>It'll be the best I can do</td>
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<td>It's never going to be what you want</td>
<td>It's never going to go as well as in practice</td>
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<td>Know the music and be spontaneous on the day</td>
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<td>Practise being comfortable and relaxed</td>
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<td>Scary if you haven’t performed for a while</td>
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<td>Sometimes I wonder if work is helping</td>
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<td>Stuff happens but it doesn't shake the performance</td>
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<td>Usually ready just in time for performance</td>
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<td>Well-prepared</td>
<td>Be able to write it down</td>
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<td>Need more preparation to really know the music</td>
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<td>Prepare, then let it settle</td>
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<td>What I’m aiming for</td>
<td>Automatic vs having to think</td>
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<tr>
<td>Gather bits and pieces from everywhere</td>
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<td>Good, strong, listening practice</td>
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<td>I always try to play musically even in practice</td>
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<td>I want to practise this so I never have to practise it again</td>
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<td>If technique is ok it’s easier to focus on musicality</td>
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<td>It feels right when it’s good</td>
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<td>It should be perfect</td>
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<td>Live with the music for a while before performing it</td>
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<td>Practise being relaxed</td>
<td>Practise fixing things on the spot</td>
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<tr>
<td>Practise in a conscious way</td>
<td>Really know what you want to do</td>
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<td>Should be conscious of what you’re doing all the time</td>
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<td>Slog behind the scenes</td>
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<td>Sometimes it just clicks</td>
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<td>What I should do, but don’t</td>
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<td>There’s no burning need</td>
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<td>You’ve got to go back over it and fix it</td>
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<td>Why didn’t I fix that?</td>
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<td>I should practise X more</td>
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<td>I can see what I should do, don’t know how</td>
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<tr>
<td>Me &amp; Performance</td>
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<tr>
<td>Audience</td>
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<td>Trying to deliver what the audience expects</td>
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<td>If people don’t like how I play, that’s too bad</td>
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<td>I’m disappointing them</td>
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<td>It’s our role to educate audiences</td>
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<td>Like audience to know I know I’ve made a mistake</td>
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<tr>
<td>Like to joke with audience to relax everyone</td>
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<tr>
<td>Playing by memory better for audience</td>
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<tr>
<td>Shut out the audience</td>
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</tbody>
</table>

286
<table>
<thead>
<tr>
<th>The audience or jury were (X)</th>
<th>Expected to shake, but they were nice</th>
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</thead>
<tbody>
<tr>
<td>They want you to play one way in modern</td>
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<tr>
<td>What I think the audience and jury see</td>
<td>People listen for musicality first, technical stuff follows</td>
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<tr>
<td>Control</td>
<td>Didn't feel in control of situation</td>
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<tr>
<td>I can't control how I feel</td>
<td>I can't control if it's perfect or not</td>
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<tr>
<td>I had no idea how it would go</td>
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<tr>
<td>Mistakes just happen</td>
<td>Mistakes happen but people aren't listening for that</td>
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<tr>
<td>Should have prepared for that</td>
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<td></td>
<td>When things go right it's a huge relief</td>
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<td>----------------------------------------------------</td>
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<tr>
<td>Can improvise if performance is not too serious</td>
<td>Prefer informal venue</td>
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<tr>
<td>I give myself lots of feedback during performance</td>
<td></td>
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<tr>
<td>I worry it's going to go wrong before I've done anything</td>
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<tr>
<td>Just keep going</td>
<td>You have to fix it as you go</td>
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<tr>
<td>Just let it happen</td>
<td>Things go wrong because I tune out</td>
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<td>Things I wanted didn’t happen naturally</td>
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<td></td>
<td>Tried to think physical so everything happens by itself</td>
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<tr>
<td>Use everything I know to make performance</td>
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<tr>
<td>Emotion in performance</td>
<td>Can’t really get into it because you’re focused on how it works</td>
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<td></td>
<td>Either you feel it or you don’t</td>
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<tr>
<td>How I think the performance went</td>
<td>Got carried away, should have been more refined</td>
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<td>Couldn’t settle</td>
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<td>Felt like there was a veil</td>
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<td>Didn’t think audience was enjoying it</td>
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<td></td>
<td>Enjoyed spontaneity</td>
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<td>Felt positive about it</td>
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<td>I did this, this was something new, it came through</td>
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<td>I just chilled and enjoyed it</td>
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<td></td>
<td>Felt really present, didn’t retain a lot about it (flow)</td>
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<td>Surprised how relaxed I felt</td>
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<td></td>
<td>It could always be better</td>
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<td>I focus on what went wrong</td>
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<td>It went just ok</td>
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<td>I just took control</td>
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<td>I subdued active control and trusted that it would happen</td>
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<td>No opinion: I never dissect it straight away</td>
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<td>I’m spot on about how I went</td>
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<td>I don’t perform much</td>
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<td>I usually get everything right</td>
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<td>Performance anxiety</td>
<td>Don't think about it</td>
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<tr>
<td>Being judged</td>
<td>I could look like I've done no work, when I have</td>
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<td>Joke with audience to make everyone relax</td>
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<td>Playing duos is a copout</td>
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<td>Some repertoire no one knows if you make a mistake</td>
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<tr>
<td>Don't feel good enough</td>
<td>Doubting yourself before you've even done anything</td>
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<td>I peaked last semester</td>
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<tr>
<td>Good preparation helps</td>
<td>Play for friends to find out where you get nervous</td>
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<tr>
<td>I hope future performances are like today, I was prepared</td>
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<tr>
<td>I just dwell on things</td>
<td>Two bars ahead, worrying I might forget it</td>
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<td>I try too hard to get it right</td>
<td>I care too much</td>
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<td>I was just nervous for Anthony to hear me play</td>
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<td>I'm in another place (focused on the music)</td>
<td>Maybe it's my state of mind</td>
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<td>It just depends on the day</td>
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<td>Just another Wed in the hall</td>
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<tr>
<td>Anxiety</td>
<td>Have to keep anxiety levels down</td>
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<td>I know I shouldn’t panic but I had no strategy</td>
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<td></td>
<td>I should always be calm even if the music is agitated</td>
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<td>With more time to practise I put more anxiety into it</td>
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<td>You have to be relaxed and say I don't care</td>
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<tr>
<td>Anxiety in group vs solo</td>
<td>Accompanying isn't all about me</td>
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<td>Performing is part of life</td>
<td>Finding a balance between practice and life</td>
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<td>Something that's mine</td>
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</table>
You need nerves to show that you care

Nervous before, then my best performance

Some people naturally don't get anxious

Now I'm friends with my nerves

Something just comes over me

That exam is worth 80 %

There was more riding on this one

Preparation
Confidence that you can do the performance

Don't always know what I want

Falls apart because unprepared

Good preparation helps anxiety
Play for friends to find out where you get nervous

Hadn't done much practice but knew music well

I could have done more X
<table>
<thead>
<tr>
<th>I was well-prepared</th>
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<tr>
<td>Know what I want and whatever happens, happens</td>
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<tr>
<td>Needs that bit extra for it to click</td>
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<td>Pre-performance preparation</td>
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<tr>
<td>Have to be careful not to undo my work</td>
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<td>Have to go through the music mentally</td>
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<td>Played slowly, ran through, then relaxed</td>
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<td>You should focus on the music although that could be bad too</td>
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<td>What I’m going for</td>
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<td>Authenticity</td>
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<td>Connection with audience</td>
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<tr>
<td>Faking it on stage</td>
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<tr>
<td>Perform differently for different repertoire</td>
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<td>--------------------------------------------</td>
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<tr>
<td>Tried not to think “this isn’t as good” but you can’t do that</td>
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<tr>
<td>What I’d do differently next time (Better preparation, learn notes properly)</td>
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<td>More rehearsal but it wouldn’t work</td>
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<td>You just wake up afterwards and it’s done</td>
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<td>HIP &amp; Me</td>
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<td>HIP &amp; folk – improv/freedom</td>
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<td>HIP made up my mind it wasn’t going to happen, different now</td>
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<td>-------------------------------------------------------------</td>
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<td>HIP really want to do more</td>
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<td>HIP possible, symph orchestra job soul sucking</td>
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<tr>
<td>HIP I get to decide what to do</td>
</tr>
<tr>
<td>HIP I like that no one else will do it the same</td>
</tr>
<tr>
<td>HIP I’m over being told what to do</td>
</tr>
<tr>
<td>HIP spend more time thinking about what you do</td>
</tr>
<tr>
<td>HIP I question things more</td>
</tr>
<tr>
<td>HIP I spend more time being creative</td>
</tr>
<tr>
<td>HIP think of style before technique</td>
</tr>
<tr>
<td>HIP we’re all in the same boat</td>
</tr>
<tr>
<td>HIP going on a journey together</td>
</tr>
<tr>
<td>HIP hopefully just the right people stay with it</td>
</tr>
<tr>
<td>HIP is a cop out to some people</td>
</tr>
<tr>
<td>HIP vs modern</td>
</tr>
<tr>
<td>HIP perf – comparison with modern</td>
</tr>
<tr>
<td>HIP practise by the clock vs music</td>
</tr>
<tr>
<td>Me &amp; Others</td>
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<tr>
<td>I want to be like that</td>
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<td>My teacher says</td>
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<td></td>
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<tr>
<td>I trust their judgement</td>
</tr>
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<td>-------------------------</td>
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<tr>
<td>I focus on what teachers say not to do</td>
</tr>
<tr>
<td>I had a clear idea in my mind but teacher overrode it</td>
</tr>
<tr>
<td>I had a totally wrong idea</td>
</tr>
<tr>
<td>I like being told this is bad and this is good</td>
</tr>
<tr>
<td>I worked on things they said and they came through</td>
</tr>
<tr>
<td>If I work it out myself it's slower and probably wrong</td>
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<tr>
<td>It’s enough when people say it’s enough</td>
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<tr>
<td>My teacher has a plan</td>
</tr>
<tr>
<td>Need help at start so I don’t learn wrong things</td>
</tr>
<tr>
<td>Things you naturally go to do aren’t always the right choice</td>
</tr>
<tr>
<td>Would rather have listener than make recordings</td>
</tr>
<tr>
<td>Not sure teacher approach is working</td>
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<tr>
<td>-------------------------------------</td>
</tr>
<tr>
<td>I try to fix things my teacher's way but it doesn't work for me</td>
</tr>
<tr>
<td>Teacher helps with technical things</td>
</tr>
<tr>
<td>Support from teacher</td>
</tr>
<tr>
<td>If I have enough encouragement I can do it</td>
</tr>
<tr>
<td>My teacher doesn't believe in me</td>
</tr>
<tr>
<td>Need people to care what I do</td>
</tr>
<tr>
<td>That teacher would traumatise me</td>
</tr>
<tr>
<td>When I can do it on my own I change teachers</td>
</tr>
<tr>
<td>Teacher should understand how I learn</td>
</tr>
<tr>
<td>Haven't thought about what teacher should offer in lesson</td>
</tr>
</tbody>
</table>
Teacher usually asks for more than they actually expect

The point of lessons is to work on things

**Audience**  
Connection with audience

Hard to say what audience sees or hears

If people don’t like how I play, that’s too bad

I’m disappointing them

It’s our role to educate audiences

Like audience to know I know I’ve made a mistake  
Like to joke with audience to relax everyone

Playing by memory better for audience

Shut out the audience

The audience/jury were X  
I expected to shake, but they were nice

They want you to play one way in modern
<table>
<thead>
<tr>
<th>Trying to deliver what audience expects</th>
<th>People listen for musicality first – technical stuff follows</th>
</tr>
</thead>
<tbody>
<tr>
<td>What I think the audience and jury see</td>
<td>They saw someone well-prepared</td>
</tr>
<tr>
<td>Feedback</td>
<td>Feedback matches (doesn’t match) what I thought</td>
</tr>
<tr>
<td>Feedback</td>
<td>Don’t know if my perception was just wrong</td>
</tr>
<tr>
<td>Feedback</td>
<td>Feedback matches what I thought</td>
</tr>
<tr>
<td>Feedback</td>
<td>You can’t discredit their opinion</td>
</tr>
<tr>
<td>I really appreciate constructive criticism</td>
<td></td>
</tr>
<tr>
<td>Feel it if I’m not praised after performance</td>
<td></td>
</tr>
<tr>
<td>Interview process</td>
<td>Verbalising has helped</td>
</tr>
<tr>
<td>Learn so much more from peers (chamber)</td>
<td></td>
</tr>
<tr>
<td>Need it because can’t trust own impression</td>
<td></td>
</tr>
<tr>
<td>Selective feedback</td>
<td>Don't want to hear feedback when I play</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>I’d like to think of it like that (own opinion)</td>
<td>Anyone my age wouldn’t know more than me</td>
</tr>
<tr>
<td>Like to wait for distance</td>
<td></td>
</tr>
<tr>
<td>Rubbish unless from the right person</td>
<td></td>
</tr>
<tr>
<td>Seeking it out or not</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Me compared to others</th>
<th>Can't show weakness to other performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIP I like that no one else will do it the same</td>
<td></td>
</tr>
<tr>
<td>It's a bit different</td>
<td></td>
</tr>
<tr>
<td>People don't understand us</td>
<td></td>
</tr>
<tr>
<td>That's what I'm up against</td>
<td></td>
</tr>
<tr>
<td>The things I’m working on seem to be different to other people</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Defining musical identities</th>
<th>It's important to play as a repairer</th>
</tr>
</thead>
<tbody>
<tr>
<td>What makes a musician</td>
<td>Being a musician is thinking about the music</td>
</tr>
<tr>
<td>Good musician is good performer</td>
<td></td>
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<tr>
<td>--------------------------------</td>
<td></td>
</tr>
<tr>
<td>I would still class them as a musician even though not performers</td>
<td></td>
</tr>
<tr>
<td>It's our job to see the world and put that into music</td>
<td>Musicianship for me is life experience</td>
</tr>
<tr>
<td>Musician vs professional musician</td>
<td></td>
</tr>
<tr>
<td>Musicians have to be perfect all the time</td>
<td>We’re so consumed with getting it right</td>
</tr>
<tr>
<td>Passionate and engaging with the music</td>
<td></td>
</tr>
<tr>
<td>What makes a performer</td>
<td>Accepted into performer club (something better)</td>
</tr>
<tr>
<td>Being comfortable with who you are</td>
<td></td>
</tr>
<tr>
<td>Performing is like acting a role</td>
<td></td>
</tr>
<tr>
<td>Take things on board, be open minded</td>
<td></td>
</tr>
<tr>
<td>Future identities</td>
<td>(Don’t) want to be a soloist</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>Control over success</td>
<td>Being a musician is too uncertain</td>
</tr>
<tr>
<td>Continue doing what I am now (already succeeded)</td>
<td>Doing it now while I still can</td>
</tr>
<tr>
<td>I can definitely achieve a lot more</td>
<td>See what happens</td>
</tr>
<tr>
<td>Something pivotal might happen and you’ll change direction</td>
<td>Future impossibilities – can’t see myself becoming a professional modern musician</td>
</tr>
<tr>
<td>Future possibilities</td>
<td>Don't know how I'm going to fit it all in (but I can do so much)</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>I could be a harpsichordist</td>
</tr>
<tr>
<td></td>
<td>I could become a musician in a few years' time</td>
</tr>
<tr>
<td></td>
<td>I'm practising to become a performer</td>
</tr>
<tr>
<td>Future possible maybes</td>
<td>That could be conceited (because performance is hard to succeed in)</td>
</tr>
<tr>
<td></td>
<td>Too hard at the moment but maybe one day</td>
</tr>
<tr>
<td>How to become a performer</td>
<td>Learn how to be comfortable on stage</td>
</tr>
<tr>
<td></td>
<td>Learning how to be a performer through course</td>
</tr>
<tr>
<td></td>
<td>Practising performing</td>
</tr>
<tr>
<td></td>
<td>There's no formula</td>
</tr>
<tr>
<td></td>
<td>What you need to be successful (confidence, youth, exciting)</td>
</tr>
<tr>
<td>I don't know</td>
<td>I realised I don't know what I want yet</td>
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<tr>
<td>It's a lot less concrete than just get a degree</td>
<td></td>
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<tr>
<td>Non-performer future identities</td>
<td>I want to be a quality teacher</td>
</tr>
<tr>
<td>Instrument repair</td>
<td></td>
</tr>
<tr>
<td>Why do I do music</td>
<td>A certain amount of egocentricity</td>
</tr>
<tr>
<td></td>
<td>Personal pride</td>
</tr>
<tr>
<td></td>
<td>Thought music would be more challenging than other options</td>
</tr>
<tr>
<td>Can (can't) imagine another job</td>
<td>Could do something else</td>
</tr>
<tr>
<td></td>
<td>I don't know what would fill the gaps</td>
</tr>
<tr>
<td></td>
<td>It would take a lot of rethinking to do something else</td>
</tr>
<tr>
<td>Don't really think about it, just do it</td>
<td></td>
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<tr>
<td>----------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Giving up isn't an option</td>
<td></td>
</tr>
<tr>
<td>If I don't follow through I'll regret it</td>
<td></td>
</tr>
<tr>
<td>Something about it that drives me</td>
<td></td>
</tr>
<tr>
<td>Just want to enjoy it</td>
<td></td>
</tr>
<tr>
<td>Love the drama of the music</td>
<td></td>
</tr>
<tr>
<td>Wouldn't play if I couldn't perform</td>
<td></td>
</tr>
<tr>
<td>Instrument I am suited to my instrument</td>
<td></td>
</tr>
<tr>
<td>I hope I didn't choose flute for girly reasons</td>
<td></td>
</tr>
<tr>
<td>I'm more of a 2\textsuperscript{nd} violinist than a 1\textsuperscript{st} violinist</td>
<td></td>
</tr>
<tr>
<td>I don't always say my instrument, because I don't want to explain it</td>
<td></td>
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<tr>
<td>Period instruments A new journey with a new instrument</td>
<td></td>
</tr>
<tr>
<td>Student identities</td>
<td>I only experiment if I think it's not good</td>
</tr>
<tr>
<td>-------------------</td>
<td>------------------------------------------</td>
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<tr>
<td>Ability</td>
<td>Better suited to drama, chose music</td>
</tr>
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<td>---------</td>
<td>------------------------------------</td>
</tr>
<tr>
<td>Born performer</td>
<td>Born with potential but have to realise it</td>
</tr>
<tr>
<td>I am (not) enough</td>
<td>I can just do it naturally</td>
</tr>
<tr>
<td>I caught on quickly</td>
<td>I caught on quickly because of my teacher</td>
</tr>
<tr>
<td>I don't have much natural jazz in me</td>
<td></td>
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<tr>
<td>I feel like a fraud</td>
<td></td>
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<tr>
<td>I wish I had better X</td>
<td>I just don't feel it</td>
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<tr>
<td></td>
<td>Wasn't encouraged so can't do it now</td>
</tr>
<tr>
<td></td>
<td>Why wasn't I sent to lessons earlier?</td>
</tr>
<tr>
<td>If I work it will happen</td>
<td>Every kid can get there</td>
</tr>
<tr>
<td></td>
<td>If you have the passion you can do it</td>
</tr>
<tr>
<td>All about me (opinions, perceptions, beliefs)</td>
<td>Channelled everything into music</td>
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<tr>
<td>---------------------------------------------</td>
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</tr>
<tr>
<td>Felt special and could understand the music</td>
<td></td>
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<tr>
<td>Had to get comfortable with myself before improving</td>
<td>Had to get perspective</td>
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<tr>
<td>I am bland, have to put in emotion</td>
<td></td>
</tr>
<tr>
<td>I don't have the brain space</td>
<td></td>
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<tr>
<td>I express my feelings and passion</td>
<td>I'm not usually meh about a piece</td>
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<tr>
<td></td>
<td>My strong opinion means I can't sit and listen to anyone</td>
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<tr>
<td>I shy away from things I don't understand harmonically</td>
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<td>---------------------------------------------------------</td>
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<tr>
<td>I would cry but I would cope. I need time</td>
<td></td>
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<tr>
<td>If I was a different person it could be a lot more difficult</td>
<td></td>
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<tr>
<td>I'm a perfectionist</td>
<td></td>
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<tr>
<td>I'm very creative</td>
<td></td>
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<tr>
<td>I've exhausted piano A whole new journey</td>
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<tr>
<td>Need to stop trying too hard I would like to change how much I worry</td>
<td></td>
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</tbody>
</table>
APPENDIX 3 – Ethics documents

The following pages contain documentation pertaining to ethics approval:

1. Letter of approval from the Executive Committee of the Human Research Ethics Committee (HREC)

2. Participant Information Statement

3. Participant Consent Form
Dear Dr Peres da Costa

I am pleased to inform you that the Executive Committee of the Human Research Ethics Committee (HREC) at its meeting held on 30 November 2009 approved your protocol entitled “When will I be enough? The role of the Self in musical creativity”

Details of the approval are as follows:

Ref No.: 11-2009/12418
Approval Period: November 2009 – November 2010
Authorised Personnel: Dr Neal Peres da Costa, Megan Lang

The HREC is a fully constituted Ethics Committee in accordance with the National Statement on Ethical Conduct in Research Involving Humans-March 2007 under Section 5.1.29

The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans. We draw to your attention the requirement that a report on this research must be submitted every 12 months from the date of the approval or on completion of the project, whichever occurs first. Failure to submit reports will result in withdrawal of consent for the project to proceed.

Chief Investigator / Supervisor’s responsibilities to ensure that:

1. All serious and unexpected adverse events should be reported to the HREC as soon as possible.

2. All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.
(3) The HREC must be notified as soon as possible of any changes to the protocol. All changes must be approved by the HREC before continuation of the research project. These include:

- If any of the investigators change or leave the University.
- Any changes to the Participant Information Statement and/or Consent Form.

(4) All research participants are to be provided with a Participant Information Statement and Consent Form, unless otherwise agreed by the Committee. The Participant Information Statement and Consent Form are to be on University of Sydney letterhead and include the full title of the research project and telephone contacts for the researchers, unless otherwise agreed by the Committee and the following statement must appear on the bottom of the Participant Information Statement. Any person with concerns or complaints about the conduct of a research study can contact the Deputy Manager, University of Sydney, on +612 8627 8176 (Telephone); +612 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

(5) Copies of all signed Consent Forms must be retained and made available to the HREC on request.

(6) It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

(7) The HREC approval is valid for four (4) years from the Approval Period stated in this letter. Investigators are requested to submit a progress report annually.

(8) A report and a copy of any published material should be provided at the completion of the Project.

Yours sincerely,

Associate Professor Ian Maxwell  
Chairman  
Human Research Ethics Committee

cc: Megan Lang, Sydney Conservatorium of Music, Greenway Building - C41  
email:mlan0999@uni.sydney.edu.au

Encl. Approved Participant Information Statement, updated  
Approved Recruitment Emails  
Approved Semi-Structured Interview Topics  
Approved Participant Consent Form
PARTICIPANT INFORMATION STATEMENT
Research Project

Title: When will I be enough? The role of the Self in musical creativity

(1) What is the study about?
This study is concerned with the ways in which we facilitate or block emotional engagement when performing music. In particular, the areas of performance, practising, rehearsing, teaching, and learning are targeted.

(2) Who is carrying out the study?
The study is being conducted by Megan Lang and will form the basis for the degree of Doctor of Philosophy at The University of Sydney under the supervision of Dr Neal Peres Da Costa and Dr Helen Mitchell (associate).

(3) What does the study involve?
This research consists of a two-phase study. The first phase is a set of freely-structured interviews with a range of musicians who are professional, in training, and retired. The information from the interviews will be used to inform the design of the second phase of the research, in which action research will be carried out with musical ensembles. This is an interactive research which aims to develop techniques to facilitate improved performance, encompassing communication, presence, spontaneity, and full emotional engagement.

(4) How much time will the study take?
Interviews are expected to take between 30 minutes and 1 hour or longer with the express permission of the interviewee.
(5) Can I withdraw from the study?

Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with the University of Sydney.

You may stop the interview at any time if you do not wish to continue, the audio recording will be erased and the information provided will not be included in the study.

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

(7) Will the study benefit me?

The study may positively influence the way in which you approach musical creativity.

(8) Can I tell other people about the study?

Yes

(9) What if I require further information?

When you have read this information, Megan Lang will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Megan at mlan0999@usyd.edu.au or on the mobile number 0437 717981.

(10) What if I have a complaint or concerns?

Any person with concerns or complaints about the conduct of a research study can contact the Deputy Manager, Human Ethics Administration, University of Sydney on (02) 8627 8176 (Telephone); (02) 8627 8177 (Facsimile) or human.ethics@usyd.edu.au (Email).

This information sheet is for you to keep

UNIVERSITY OF SYDNEY
HREC
19 JAN 2010
APPROVED

When will I be enough? The role of the Self in musical creativity
Version 1: 13th November 2009
PARTICIPANT CONSENT FORM

1. .......................................................... [PRINT NAME], give consent to my participation in the research project

TITLE: When will I be enough? The role of the Self in musical creativity

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

3. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future.

4. I understand that my involvement is strictly confidential and no information about me will be used in any way that reveals my identity.

5. I understand that being in this study is completely voluntary – I am not under any obligation to consent.

6. I understand that I can stop the interview at any time if I do not wish to continue, the audio/video recording will be erased and the information provided will not be included in the study.
7. I consent to: —

i) Audio-taping YES □ NO □
ii) Video-taping YES □ NO □
iii) Receiving Feedback YES □ NO □

If you answered YES to the “Receiving Feedback Question (iii)”, please provide your details i.e. mailing address, email address.

**Feedback Option**

Address: ____________________________________________________________
________________________________________________________

Email: ____________________________________________________________

Signed: ...................................................................................................

Name: ...................................................................................................

Date: .....................................................................................................
Study: “When will I be enough?”: The role of the Self in musical creativity

**Semi-structured Interview Topics:**

- Flow and the importance of state of mind during performance.
  
  *Example:*  
  a) Do you consciously aim for a specific state of mind when performing?  
  b) If yes, do you use specific techniques to enter this state of mind? How do you practise these?

- Hierarchical decisions regarding time spent working on technique, interpretation, and emotional engagement.
  
  *Example:*  
  When working on a difficult piece of music, how do you approach it? What are the steps involved?

- Effects of negative aspects of musical identity, e.g. unconscious assumptions of incompetence, fear of failure, emotional detachment etc.
  
  *Example:*  
  What thoughts tend to go through your head when you are performing or practising?

- Different kinds of performance anxiety and ways to combat them.
  
  *Example:*  
  Do you suffer from performance anxiety? In what form? What approaches do you use to combat it?

- Importance of improvisation.
  
  *Example:*  
  Is improvisation important to you? Do you use it when practising, or for relaxation? Does it appear in your performances?

- Reasons behind career choices revealing possible pressure avoidance strategies such as niche specialisation (Historically Informed Performance (HIP), Modern Music).
  
  *Example:*  
  What were your reasons for choosing to specialise? If HIP - Do you still play your modern instrument? How do you feel about playing it? Is there a difference between performing on this instrument as opposed to a period instrument?