

CHAPTER I

INTRODUCTION

1.1 Background of Research

In the world of music learning, it has become common practice for developing musicians to take lessons from another more experienced musician. In this master-apprentice setting, music students often rely too much on teachers to tell them what to do, which may cause them to struggle with practicing independently. In fact, the practice quality of typical music students is often poor due to their use of ineffective and unsystematic strategies.¹ As a developing pianist with more than ten years of experience in this setting, the researcher has often struggled with this problem herself, and encountered the same problem in her colleagues' testimonies. This led the researcher to look for possible solutions that can help music students learn how to control, organize and monitor (or in other words, self-regulate) their own learning, in order to reach higher levels of musical achievement.

The educational theory of self-regulated learning explains how learners can become masters of their own learning process. Self-regulated learners personally initiate and direct their efforts to acquire knowledge/skill, rather than relying on teachers, parents, or other people for instruction.² Barry Zimmerman, an educational psychologist, have structured and detailed this process in his *Phases of*

¹ Gary E. McPherson, Peter Miksza, and Paul Evans, "Self-Regulated Learning in Music Practice and Performance," in *Handbook of Self-Regulation of Learning and Performance*, ed. Dale H. Schunk and Jeffrey A. Greene (New York: Routledge, 2017), 182.

² Barry J. Zimmerman, "A Social Cognitive View of Self-Regulated Academic Learning," *Journal of Educational Psychology* 81, no. 3 (1989): 329-339, <https://doi.org/10.1037/0022-0663.81.3.329>.

Self-Regulation. This cyclical model consists of three phases: forethought, performance control, and self-reflection.³ Despite being a theory in educational psychology, self-regulation and Zimmerman’s model has been frequently cited in music research and literature. One of the earliest citations is a joint study by Zimmerman and McPherson (a music educator) about self-regulation in the context of music learning, which “outlined how theories of self-regulated learning can provide an overarching framework for studying how music students acquire the skills, knowledge, and attitudes to take control of their own learning.”⁴ In a book chapter titled “Strategies for Individual Practice,” Harald Jørgensen cited Zimmerman’s *Phases of Self-Regulation* and pointed out that the three phases identified in this approach can easily be mapped onto the three self-teaching phases (planning and preparation, execution, observation and evaluation) that are advised and suggested by a number of music teachers.⁵ From these existing literature (more in Chapter 2.3), there is evidence of the correlation between music practice and self-regulated learning, as well as the relevancy and applicability of Zimmerman’s model to music practice.

Therefore, this research aims to turn Zimmerman’s theoretical model into actionable steps, by devising a music practice worksheet based on his *Phases of*

³ Barry J. Zimmerman, “Attaining Self-Regulation: A Social Cognitive Perspective,” in *Handbook of Self-Regulation*, ed. Monique Boekaerts, Paul R. Pintrich, and Moshe Zeidner (San Diego, CA: Academic Press, 2000), 13-39.

⁴ Gary E. McPherson and Barry J. Zimmerman, “Self-Regulation of Musical Learning: A Social Cognitive Perspective,” in *The New Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell and Carol Richardson (New York: Oxford University Press, 2002), 343.

⁵ Harald Jørgensen, “Strategies for Individual Practice,” in *Musical Excellence: Strategies and Techniques to Enhance Performance*, ed. Aaron Williamon (New York: Oxford University Press, 2004), 85-104.

Self-Regulation. The qualitative method will be used in this research. Data will be collected from literature study.

1.2 Research Question

Based on the background outlined above, this research addresses the following questions: In what way can a music practice worksheet be devised based on Barry Zimmerman's *Phases of Self-Regulation*?

1.3 Purpose of Research

The purpose of this research is to devise a music practice worksheet based on Barry Zimmerman's *Phases of Self-Regulation*.

1.4 Scope of Research

1. The scope of this research does not cover creating a new practice method.
2. The scope of this research does not cover testing and proving the effectiveness of a practice method.
3. Barry Zimmerman's *Phases of Self-Regulation* is specifically used as a basis for the music practice worksheet.
4. This practice worksheet is devised specifically for conservatory music students who want to improve their practice independence.⁶

1.5 Significance of Research

1. This research implements Barry Zimmerman's theoretical model into a tool that can be used during the individual practice of music students.

⁶ Music conservatory is an educational institution that specializes in the study, training and research of music. This setting is specifically chosen because students at this kind of institution already have enough maturity and drive to make the decision to specialize in music. The challenges and frustrations that come with this educational setting, added with the pressure to become capable independent musicians once they graduate, result in the need to improve their practice independence. This worksheet is dedicated to those who feel that need.

2. This research provides a practical worksheet that can help music students take charge of and monitor their learning process.
3. Music teachers can utilize this worksheet to train the practice independence of their students.

