**General Information**

Age: \_\_\_\_\_ Sex: female\_\_\_\_ male\_\_\_\_

Born (country): \_\_\_\_\_\_\_\_\_ Current residence (country): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

How long have you resided in the country of your current residence: \_\_\_\_ years

Is English your first language? yes\_\_\_\_ no\_\_\_\_ (specify: \_\_\_\_\_\_\_\_\_\_\_\_\_\_)

If not, how well do you understand English:

 poorly\_\_\_ fairly\_\_\_ moderately well\_\_\_ fluently\_\_\_\_

*General information about your musical background*:

principal instrument or voice: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

main musical activities (circle the appropriate items):

 solo accompaniment studio

 orchestra position: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 chamber position: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 teaching \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 other: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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*In order for us to be able to place your responses in perspective, it would be very helpful to have some idea of your performance background. We recognize that each performer's background and experience is unique and cannot be summarized in a few words. We would find it useful, however, if you could give us a global idea of your performance activities. For this purpose we have prepared several different general profiles in the hope that one may roughly correspond to yours. If so, please indicate which one most nearly matches your situation. If none really applies to you, we would be grateful if you could give details in the space provided below.*

\_\_\_ My main interest in music is that of a serious amateur; occasionally perform solo or ensemble works for friends or in local recitals. I do not normally prepare large scale works from the virtuoso repertoire.

\_\_\_ My main activity is teaching, with occasional solo stage or ensemble appearances locally or regionally. I have never participated in a major international competition. I do not normally prepare large scale works from the virtuoso repertoire for public performance.

\_\_\_ I make or have made solo stage and/or ensemble appearances nationally and/or internationally. I have participated in major international competitions and on occasion I prepare and perform large scale works from the virtuoso repertoire.

\_\_\_ I make or have made solo stage and/or recording appearances, both nationally and internationally. I have successfully competed in major international competitions. I normally perform large scale works from the virtuoso repertoire.

\_\_\_ I make or have made stage and/or ensemble appearances in the world's major concert halls. I make or have made recording appearances on major labels; successful participation in major international competitions. I normally perform large scale works from the virtuoso repertoire.

\_\_\_ *If none of the above profiles comes near to describing your performance situation, please provide some details below.*

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1. *Please comment briefly on how you organize your practice in a typical week. Please include among other things an indication of how many hours per week, time(s) of day, goals, and materials used.*

 approximate number of hours/week \_\_\_\_\_\_\_\_ time(s) of day:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 organization of practice (choice of exercises, pieces, sequencing, etc.):

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2. *Many performers report that practising is something they find enjoyable while others report that it is not. If you were advising an aspiring performer on how to make practice time more enjoyable, how much importance would you give to each of the following:*

*Length of practice should be*

 flexible: not at all important \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very important

*Time of day should be*

 fixed: not at all important \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very important

*Practice should be*

 challenging: not at all important \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very important

 disciplined: not at all important \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very important

 structured: not at all important \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very important

 creative: not at all important \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very important

 involve

 novelty: not at all important \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very important

*Other characteristics of practice you may think of:*

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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3. *Most accomplished performers practice exercises that are commonly used by other performers. Please describe what exercises, if any, you use and what it is about the way you practise these exercises that makes them work in a special way for you.*

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4. *Think of a piece of music which you very much enjoy performing. Please describe, as fully as you can, what this music is about, what it means to you.*

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5. *For some people, memorizing a piece and playing from memory are challenging and difficult tasks. Suppose a promising student approached you for advice about how to improve his or her skill at memorizing and playing from memory. What advice would give?*

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6. *How would you characterize your own experience and skill at memorizing new pieces?*

 Overall, I find memorizing to be:

 very difficult \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very easy

 Compared to others with similar performance experience to me, I seem to be able to memorize new pieces

 with more difficulty \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ with more ease

 than most others than most others

7. *Different people try to memorize new pieces at different times during the process of learning them. When do you generally turn you attention to memorizing a new piece?*

 \_\_\_ right from the early stages of learning

 \_\_\_ only after having learned to play the piece in its entirety from the score

 \_\_\_ only close to performance time

 \_\_\_ no fixed pattern–it depends on the piece

 \_\_\_ other: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

8. *For some people, the need to memorize is a source of worry while for others it is a matter of no great concern. In general, do you find that memory for pieces is a source of worry?*

 a great source \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ not at all a source

 of worry of worry

9. *Once a piece has been well-learned for playing from memory, it is still possible to have memory lapses at unexpected times. In general, have you experienced such unexpected memory lapses?*

 never \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ very frequently

10. *When memorizing a new piece, one can focus on different aspects of the music at different times. Overall, how much do you rely on paying attention to each of the following aspects of the music in order to succeed in memorizing?*

visual impression

of the score: not at all \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ a great deal

sound of the music: not at all \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ a great deal

feel of the instrument: not at all \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ a great deal

structure of the music: not at all \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ a great deal

muscular sensations: not at all \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ a great deal

interpretation of not at all \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ a great deal

the music:

other: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

11. *Would you say that you have had a great deal or relatively little experience in memorizing music?*

 relatively little \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ \_\_\_ a great deal of

 experience experience

12. *Of the pieces given to you in this study, please indicate which you found to be the easiest to memorize (mark with a 1), the next easiest (mark with a 2),and so on.*

13. *We would be most grateful if you would give us your ideas, in some detail, what you thought the purpose of this study was and how the tasks you performed might contribute to that purpose.*

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***We thank you once again for participating in this study.***

***You contribution will be of great help to us in understanding more about human performance. We will be happy to answer any questions you may have about the study now.***