



DECLARATION OF WORK

Bachelor of Music with Honors (Education)

Faculty of Music

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I, **Marcela Maikel**, (Matric No: **2012790257** / I.C No:) hereby declared that the work in my project paper is my own except for quotations and summaries which have been accordingly acknowledged. The contents of the project paper are the result from my independent work and investigations.

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Abstract

The purpose of this thesis is to study the internal thoughts of the music students while they are performing and how these internal thoughts will affect their performance. This study applies the quantitative method to determine the degree of internal thoughts affecting performance quality among music students. Data was collected using hand-in and online questionnaire that was answered by 40 students from four departments form Faculty of Music. The findings fall into two categories: The internal thoughts while performing and the effect of internal thoughts on the quality of students' performance. Statistical analyses reveal that the overall impact on students' internal thoughts while performing is the self confidence.

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CHAPTER 1

Introduction

Background of the Study

The internal thoughts of performers in their performing have been highlighted by the previous research. Some studies investigated the internal thoughts and the relationship between a performer and the audience (Klickstein, 2009; Spielman, 2009; Michael, 1971; Clark, Lisboa & Williamon, 2014). Thinking as communicating, therefore can be defined as the activity of the brain that can potentially be communicated.

Among the researchers who examined the internal thought in performance were Nordica (1998), Spielman (2009) and Kenny (2011). Nordica (1998) studied the thought of singers' impression with hearers. Spielman (2009) examined the understanding of how our inner thought (our 'self talk') shape our feelings. Meanwhile, Kenny (2011) investigated that the relationship between a performer and his audience.

These studies suggest that performer will have the internal thought in performance. Nordica (1998) found that a singer's whole life is imbued with the thought of what impression she makes upon her hearers; if she makes no impression, if she has no reasons to exist. Spielman (2009) found that human beings are unable to control their feelings, but they can control their thought, positive thought create a positive outlook. Meanwhile, Kenny (2011) demonstrated that the relationship between a performer and his audience is a very personal experience that arises through a complex interaction between musician, his past experiences, the current performing context, and the nature of the audience.