Self-regulating Learning Strategies in Instrumental Music Practice

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ABSTRACT *This paper reports on how two advanced conservatoire students self-regulated their use of learning strategies within practice sessions. The study capitalised on a naturally occurring activity, and the students were asked to give verbal reports both during and immediately after practice sessions as they prepared a complex piece for performance. The sessions were also videotaped. The findings indicated the students to have extensive self-regulatory skill that enabled them to optimise their learning and performances taking into account interpersonal, contextual and intrapersonal conditions. They sat specific goals, engaged in strategic planning, used self-instruction, task strategies and monitored themselves selectively at a detailed level. In addition, they evaluated themselves adopting criteria that they revised. The implication is that these advanced students demonstrated skilful self-regulatory learning. The complexity and the diversity of the cyclic self-regulation of learning strategies that these students engaged in during practice are demonstrated in a preliminary model.*

Introduction

During the last decade a number of investigators have found that the amount and quality of practice is the primary factor influencing superior performance in markedly different domains of expertise (Ericsson, Krampe & Tesch-Römer, 1993). Recent research in music practice argues that researchers must look beyond the quantity of practice when elucidating the acquisition of skills required for expert levels of music performance (Williamon & Valentine, 2000). A focus on the diverse and individual ways in which music students attempt to learn on their own may contribute to instrumental teachers' understanding of the content and quality of their students' practice. This may lead to improved instrumental teaching and assessment of learning and problem solving.

The present study capitalised on a naturally occurring activity and focused on two advanced music students working on learning music pieces that they have been assigned to perform as part of their regular training at The Norwegian Academy of Music. It

viewed practice as deliberate practice[1] where learners apply cognitive strategies to a task within a contextually relevant setting (Zimmerman, 1998). However, the cultural context (its values and expectations) in which these students are learning was not in focus. Research on music practice has a long tradition of interviewing musicians about their practice habits (e.g. Gruson, 1981; Hallam, 1992, 1995, 2001), but the number of studies actually examining and observing naturally occurring instrumental (or voice) practice is quite small (e.g. Chaffin & Imreh, 1997; Miklaszewski, 1989).

The purpose of the present study was to explore the microstructure of learning that lead to continuous improvements of performance during solitary practice, and to describe the phase-specific self-regulatory methods that music students apply repeatedly during learning experiences. The construct of *self-regulation* refers to the degree to which individuals are metacognitively, motivationally and behaviourally active participants in their own learning (Zimmerman, 1994). The centrepiece of self-regulated learning is strategy selection, monitoring and revision (Borkowski & Muthukrishna, 1992).

Given that instrumental teaching as an individual lesson on the student's main instrument took place once or twice a week, the self-regulatory methods that a student engages in during solitary practice are a prime determinant of effectiveness (cf. McPherson & Zimmerman, in press; Schunk & Zimmerman, 1998). No single learning strategy will work equally well for all students, and few, if any strategies will work optimally on all tasks. The effectiveness of a strategy will even change as a skill develops.

As a result of these changing interpersonal, contextual and intrapersonal conditions, self-regulated learners must engage in cyclical activity that occurs in three major phases: forethought (methods that precede efforts to learn), performance control (methods that occur during learning efforts) and self-reflection (methods that occur after learning efforts) (Zimmerman, 1998, 2000). These self-reflections, in turn, influence forethought regarding subsequent learning efforts, thus completing the self-regulatory circle. In this conception, self-regulation is not seen as a fixed characteristic, but rather as a set of context-specific methods that students select from in order to accomplish a task (Zimmerman, 1994, 1998).

All learners try to self-regulate their learning and performance in some way, but their methods are different. Skilful learners differ from naïve learners (Zimmerman, 1998). In light of the above, the present study investigated two organ students' self-regulated use of learning strategies within practice sessions. The question was, do the students demonstrate skilful self-regulatory learning by setting specific goals, engaging in strategic planning, self-control, self-monitoring, and self-judgment? The research looked both at the initial stage of learning a particular work for concert performance, and at later practice sessions.

Methodology

The Subjects and the Music

The subjects for the case studies here were two third-year organ students on the *Church Music Program* at the Norwegian Academy of Music in Oslo. Their teacher described them as gifted and possessing a high level of technical skill. The works practised were the *Prélude* from 'Prélude et fugue' in B major (Opus 7) by Marcel Dupré (student no. 1), and the *Salve Regina* movement from the Second Symphony (opus 13) by Charles

Marie Widor (student no. 2). Both pieces are representative of their most important works from the organ repertoire of the French Romantic period.

Before recording the initial practice sessions the students knew their pieces from other live and recorded performances. However, no special auditory or analytic pre-study work had taken place. The pieces were part of the students' preparation for their final examinations at the Academy. The students and their teacher selected pieces as examples of moderate difficulty. This was important, as awareness of how we think typically will occur spontaneously only in situations when our otherwise smooth and well-formed activities do not lead to the results or goals desired. These situations occur when the problem being solved is of moderate difficulty (Flavell, 1987).

Procedure

The results presented are based on data gathered during the first practice session and during or immediately after the second, in the first and second learning periods (each practice session lasting 1 hour). The students practised on a familiar instrument in one of their usual practice rooms. The students gave a concert performance of the pieces a few weeks after the last recorded session.

The first learning period lasted for 1 week for student no. 1, who practised the Dupré piece for 2–3 hours per day, before playing it to his teacher. During the following weeks he worked with other pieces. For student no. 2 the first learning period lasted for 2 weeks, during which she practised the Widor for about 1 hour per day. During this period she presented the piece several times to her teacher. The following weeks she focused on other movements of the same *Symphonie*.

The second learning period started about 3 weeks after the end of the first, and both students prepared their pieces for concert performance. For student no. 1 the second learning period lasted for 4 weeks and for student no. 2, 3 weeks. Both students worked concurrently on other pieces during the second learning period. In each period, the information was gathered in three sequences (Nielsen, 1997, 1999).

The first sequence consisted of observation of practice behaviour (coded *OBehav*) conducted on the first day of each learning period. The student's practice behaviour was defined as the student's performance during practice and the distribution of the musical material in time. The observation lasted for about an hour.

The second sequence consisted of the student's concurrent verbal reports of problem-solving activities during a session (coded *VRDuring*). The student was instructed to focus on cognitive processes involved in problem solving during practice and continuously to give reports of them as if answering the following questions: 'What am I thinking?' and 'What am I focusing on?' In this sequence, the student continued working with the same piece as in the first sequence, but on the following day. The *VRDuring* sequence was recorded on video and lasted for about an hour.

The third sequence consisted of the student's retrospective debriefing reports of problem-solving activities given after practice (coded *RRAfter*). These give accounts of the actions and thoughts remembered from the problem-solving activity during practice verbalised after the taped *VRDuring* session. They were supposed to expose further the student's knowledge of strategies. The *RRAfter* sequence was performed immediately after finishing of the *VRDuring* sequence, and lasted about 90 minutes. To help them recall their original problem-solving activities, the students watched the video recording from the *VRDuring* sequence. (This showed both the student's verbal reports and practice behaviour during the *RRAfter* sequence.) The *RRAfter* sequence was also

recorded on video, including the video recording from the *VRDuring* sequence, making it possible to co-ordinate the student's verbalisations from *VRDuring* and *RRAfter*.

These procedures followed guidelines offered by Ericsson and Simon (1993) and Taylor and Dionne (1994), and included conducting a training session and prompting. The complementary use of concurrent verbal protocols and retrospective debriefing reports provided frequent opportunities to verify the data reported by problem solvers and to enhance validity in the interpretation of the data collected.

Considering this, the data for this study consisted of a detailed listing of the students' behavioural and verbal activities made from the videotapes from the two learning periods.

A detailed observational scheme of the students' performance during practice was developed. Each category was devised as work with the videotape progressed.

Both the verbal reports during practice and the retrospective debriefing reports were transcribed verbatim. A coding grid was developed for the verbal reports from the *VRDuring* sequence. The categories identified were problem recognition, evaluation of performance and strategy selection. The coded verbalisations from the *VRDuring* were co-ordinated with the verbalisations from the *RRAfter* within each learning period to make explicit the information implicit in *VRDuring*.

As two people practising two different pieces at different times can make the data less comparable, some variables can contribute in the opposite direction (e.g. the common purpose of the practice sessions; both pieces were assumed to involve representative problems with each student's skills and knowledge as an organist; and both works are from the same stylistic period in the organ repertoire). This implies some external similarities between each student's tasks, though each piece involved specific challenges for the individual performer. All these variables contribute towards making useful comparisons of the students' methods of self-regulating learning strategies.

Results and Discussion

Results for the analysis can be discussed according to the methods of skilful self-regulators (Zimmerman, 1998, 2000).

Self-evaluation and Setting of Specific Goals

To understand these methods of self-regulation, it is necessary to examine whether the students decided upon specific outcomes of learning for each learning period, whether they sought out opportunities to evaluate their learning efforts, and which criteria they used to evaluate themselves. As the results concerning the criteria for self-evaluation and setting of specific goals are integrated in the students' verbal reports, they are presented together.

In the first learning period the student playing Dupre (student no. 1) performed larger parts of the piece in a slow tempo.[2] At the same time, he stressed the execution of swift changes between hand positions as rapidly as necessary to be able to perform the piece in the final concert tempo. The student playing Widor (student no. 2) stressed the performance of larger parts of the piece in a slow tempo playing the correct notes and rhythms. At the same time, she defined the problem of rapidity in the performance of this piece as a problem to be solved in her future practice of it.

TABLE 1. Part of the *VRDuring* protocol (bar and number refer to the bars in the score)

Problem belief	Evaluation of performance	Choice of strategies	
		Verbal instruction	Performance
		1. I'll try it from the beginning and see how it goes.	
			Bars 1–5
2. Oh, here we come to that tricky bit (B5)		3. Repeat just this bar a couple of times so as to get it right	
			Bar 5

Now I can play it without errors, slowly and steadily. It's no good practising it in a faster tempo until I have come a bit further.

From her point of view, she would first focus on playing each part of the piece with correct notes and rhythms in a slow tempo. Then she began to work on a performance of the same parts in a tempo closer to the final concert tempo.

Thus, the students differed to what extent they aimed to achieve both *rapidity* and *accuracy* in their performances. Student 1 worked on selected strategies to achieve both aspects in his performance, while student 2 selected strategies only to achieve the accuracy aspect of her performance. This suggests that the students set themselves specific goals or used mastery criteria involving what they considered to be attainable levels of performance in this first learning period.

The students also compared the results of current learning to earlier learning efforts:

When I practise I often feel like getting ahead … forcing the pace. It is typical this … I forced the tempo, playing the phrase too fast too early. I couldn't perform it without making mistakes.

The students also sought out opportunities to evaluate their learning efforts by trying to perform parts of the material according to the chosen criterion in Table 1. This appeared consistently throughout the learning periods. What did the students choose to interpret as a weakness or as strength of their performance? Their reflections had to be founded on their perception of what consequences certain weaknesses would have for the final performance of the piece, and implied a sequential order of sub goals as an index of mastery. The goal systems of skilful self-regulators are organised hierarchically, such that process goals operate as proximal regulators of more distant goals.

They are also more likely continuously to adjust their goals. Both students' perception of task demands was to focus on technical problems in the initial learning period. In the second learning period, one student intended mainly to focus on the more technical problems, and to a lesser degree on the expressive qualities. The other intended to work on the expressive qualities of the piece, but as she experienced technical problems, she adjusted her focus. However, when her performance of the emphasised parts had improved, she again set specific expressive goals. This appeared consistently throughout the second learning period.

The results also indicate that both students had a long-term goal (concerning the ability to perform the material technically and to acquire internal representations of it), as well as sub-goals that changed frequently during practice. That is, some stated

problems were temporary (e.g. playing a wrong note), while others existed throughout practice sessions (e.g. difficulty with transitions between patterns, difficulty with synchronising the manual with the pedal).

Strategic Planning

Strategic planning refers to the selection of learning strategies designed to attain the desired goal (cf. Weinstein & Mayer, 1986). For a skill to be mastered or performed optimally, learners need strategies that are appropriate for the task and the setting. Skilful self-regulators are more likely to continuously adjust their choice of strategy. To understand this method of self-regulation, it is necessary to examine whether the students took into account contextual factors that might adversely affect the success of the strategy, such as variations in task and setting.

Student 1 commented retrospectively on his use of a particular strategy:

> Practising the first patterns [*toccata figuration in manual and melodic theme in pedal*] I didn't consider it necessary to play 'left hand-pedal' or 'right hand-pedal', as there is only one figuration in the manual part. It's different in this section [*bar 13–17*] and I repeated just the left-hand part for a little while.

The texture of different patterns affected his choice of strategy for achieving a synchronised performance of the material, and he commented retrospectively: 'Synchronising isn't hard as you only have quarters in the pedal. Then I find it appropriate to repeat it as a whole.'

The students did orchestrate their strategic activities differently in the face of varying task demands within the two learning periods. One student especially used learning strategies in dealing with transitions in patterns and to a lesser degree in response to more complex patterns. The other student used strategies in response to more complex patterns and in response to problems with reading the score caused by an unfamiliar clef, and for interpretative problems. Both students emphasised the use of strategies in response to more complex patterns in the second learning period, although the complexity of patterns was not identified as the most relevant task demand for one of the students.

Did the students engage in systematic variations in approach until they finally discovered an effective one? Statements such as the following illustrate that some self-reflection was done afterwards:

> I tried to learn the score. It [the strategy] was meant to help me. Still … I used too much time and too much effort working on it, with no result. Maybe I got stuck in a rut and just used it [the strategy] for the sake of using it.

Self-instruction

Skilful self-regulators are more likely to use systematic guides or techniques, such as self-instructions or guidance, to implement their strategies for learning. Self-instruction involves overtly or covertly describing how to proceed as one executes a task. Self-guiding instructions can play a variety of performance control functions such as concentrating one's attention, following each step of a strategy, and praising oneself to sustain motivation.

TABLE 2. Part of the *VRDuring* protocol (bar and number refer to the bars in the score; slower and faster refers to whether the tempo in the performance changed)

Problem belief	Evaluation of performance	Choice of strategies	
		Verbal instruction	Performance
5. The melody is actually in the pedal, so I should elicit it especially.			
			Bars 51–60
			Bars 60–62
			Bar 61, slower
			Bars 60–61, faster
	6. No.	7. I have to play it slower to be sure I'm getting it right.	
			Bars 60–63, slower
		8.Once more	
			Bars 60–63
		9. I'll try once more	
			Bars 60–63
		10. Then faster	
			Bar 60, faster
	11. No, not so fast!		
			Bars 60–64, slower
	12. Yes.	13. Then I'll put in a context. I'll start from the top of the page again.	
14. And remember the melody in the pedal.			
			Bars 51–55
15. And the swell should be closed when I start playing!			
			Bars 51–52
			Bars 51–63

To understand this method of self-regulation, it is necessary to examine whether students use self-guiding verbalisations during practice. In the present study, the researcher prompted the students' use of concurrent verbal reports of problem-solving activities as part of the methodology, and as a matter of course, the students made such verbalisations. However, both students reported on having used verbal self-instructions between the practice sessions investigated.

In the investigated sessions it is more relevant to ask what the students instructed themselves to do. An extract from the *concurrent verbal protocols* by student 2 demonstrates her overt self-instruction (Table 2). As we see, the student instructed herself in numbers 5 and 14 to focus her attention on a specific aspect of her performance (the melody in the pedal). She also instructed herself to follow a strategy sequentially in numbers 7–10 and 13. These self-instructions in relation to attention and strategy appeared consistently throughout the learning periods for both students.

TABLE 3. Part of the *VRDuring* protocol (bar and number refer to the bars in the score. P, R and L, RL refers to whether a segment was played with the pedal, right hand or left hand only, or with both hands)

Problem belief	Evaluation of performance	Choice of strategies	
		Verbal instruction	Performance
			Bars 1–5
2. Oh, here we come to that tricky bit (B5)		3. Repeat just this bar a couple of times so as to get it right	
			Bar 5
		4. Play through the pedal part	
			Bars 3–7 (P)
		5. Yes, then I have to repeat the manual part.	
			Bar 7 (RL)
			Bars 7–8 (RL)
			Bars 7–9 (RL)
		6. Once more.	
			Bars 7–9 (RL)
		7. Play slowly through just the last change of hand position once more.	
			Bars 8–9 (RL)
		8. Play the whole line through.	
			Bars 7–9
		9. Play through the two last lines together.	
			Bars 4–8

Reacting to incidents during practice, their self-instructions sometimes also were accompanied with marks in the score to process it more effectively:

> When I use the wrong fingering, or something like that, I make a mark ... a circle or something in the score (…) it's effective because it makes me think, 'Here I usually make a mistake. Don't do it again.'

> I often make just a mark or something if I played a wrong note. Try to focus on 'Hey, pull yourself together!'

Attention focusing is also a form of self-control designed to improve concentration.

Task Strategies

Task strategies (e.g. study or learning strategies) assist learning and performance by reducing a task to its essential parts and reorganising the parts meaningfully. Strategies to select relevant problem areas and to join parts of the piece as a whole appeared

consistently throughout the learning periods (Table 3). In addition, one student used strategies to relate auditive 'pictures' beyond the score to the performing of the piece.

When the students worked on what they interpreted as weaknesses in their performances of the music, they reduced the amount of simultaneously processed information using different strategies. For example, they isolated the problem spot from its context, processing it in different segments, and then put it back into increasingly longer segments.

Self-monitoring

This method involves keeping track of key indicators of personal effectiveness as one performs, and to understand this method of self-regulation, it is necessary to examine whether the students knew when they were performing well and when they were not. The following excerpts from the concurrent verbal reports during practice illustrate this: 'I'm getting to that pedal tone too early' … 'Oh, yes, that change of pattern is shaky'. These concerned the reliability of emerging technical plans and their execution and appeared consistently throughout the learning periods. Others concerned problems with interpretation and the more expressive qualities of the music, and appeared consistently only throughout the second learning period:

> I'm not happy with the phrasing. I'm not sure what I really want to achieve.
> It has a top on that A … .More freely without losing the direction.

Some of the statements referred to problems regarding the acquisition of an internal representation of the music. The following statements illustrate this:

> In the beginning it's a bit difficult to keep track of the two figures in the manuals. There are many sharps and things like that, which aren't quite easy, so there's a lot to think about at the same time.

> The many varying patterns in the left hand don't seem to have any harmonic foundations as far as I've seen.

Statements such as these illustrate that the students did monitor their performance selectively at a detailed level, but did they use this vital information to alter their performance? As discussed later, it led to a change of strategy.

Did they keep track of key indicators of personal effectiveness as they performed?

> It may look very easy. The fact of me having used so much time practising this part surprised me. It's only two-part. It didn't look complicated in the score, but still held some surprises such as a syncopated rhythm and things like that.

This learner tended to attribute this negative outcome to her ineffective use of strategy.

The Cyclical Activity

To further demonstrate the complexity and the diversity of the cyclic self-regulatory process that these students engaged in during practice, I present a preliminary model as follows. The centrepiece of this model is strategy selection, monitoring and revision (cf. Borkowski & Muthukrishna, 1992), and thus, the model consists of different factors that may influence use of strategy and their interrelations.

In considering a theory of self-regulated learning, important factors that may influence the strategy use are the students' own characteristics, such as their skills and knowledge, the nature of the task perceived by the learner and other situational factors such as the purpose of the problem-solving activity (Borkowski & Turner, 1990; Brown, Bransford, Ferrara, & Campione, 1983). Considering practice as a cognitive problem-solving activity (cf. Mayer, 1994), the model conceptualises these factors as the student's 'metacognitive competence' and 'self-efficacy beliefs', their 'problem beliefs', and their 'self- evaluation' of their performances.

As such, the core of the model consists of the student's 'problem belief', 'strategy use' and 'self-evaluation', and their interrelations. The content depends on changes as the musical work is mastered. In the course of mastery, problem beliefs may be revised (e.g. technical vs. expressive problems in focus), and the student's self-evaluation relies on criteria that may be revised (e.g. rapidity vs. accuracy criteria) during learning periods.

Results from this study and from earlier research on learning activities in instrumental practice (e.g. Chaffin & Imreh, 1997; Miklaszewski, 1989), also suggest that the students' problem beliefs are influenced by patterns in the musical material and that these problem beliefs may be revised due to the students' evaluation of their perform- ance of the music.

Further, the problem belief may influence the strategy use during practice. The students' metacognitive competence and their self-efficacy beliefs may also influence the strategy use. For example, to evaluate their progress, the students compared the present performance with the specific goal (e.g. their idea of the final performance of the piece). Changes in their strategic activities were based on their reactions to self-evaluative judgements. The belief that they were making progress enhanced their self-efficacy for the task at hand, and they attributed their success to an effective use of strategies. However, it is also possible to account for their changes in strategic activities based on a negative self-evaluation with an unsuccessful performance attributed to an ineffective use of strategies, but with a continued belief in the value of remaining strategic. Their use of strategies may also be independent of metacognitive control.

These factors and their interrelations are summed up in Figure 1. This model illustrates four problem-solving alternatives of skilful self-regulators, based on a problem to be solved, the student's strategy use, performance of the piece, and self-evaluation of the performance (the solid black arrow the model, see Figure 1):

a). The student evaluated the performance as successful (making progress), and focused on a new problem (the unshaded arrow in the model).

b). The student evaluated the performance as unsuccessful (not making progress), but believed in the value of the chosen strategy to solve the problem. The student increased the effort by continued use of the same strategy to solve the problem (the sparsely shaded arrow in the model).

c). The student evaluated the performance as unsuccessful, and had no belief in the value of the chosen strategy to solve the problem, but in the value of remaining strategic. The student increased the effort by revising the strategy use in the continued problem solving (the moderately shaded arrow in the model).

d). The student evaluated the performance as unsuccessful, but the performance gave reason to revise the problem belief. The student increased the effort by revising the problem belief and then the use of strategy in the continued problem solving (the heavily shaded arrow in the model).
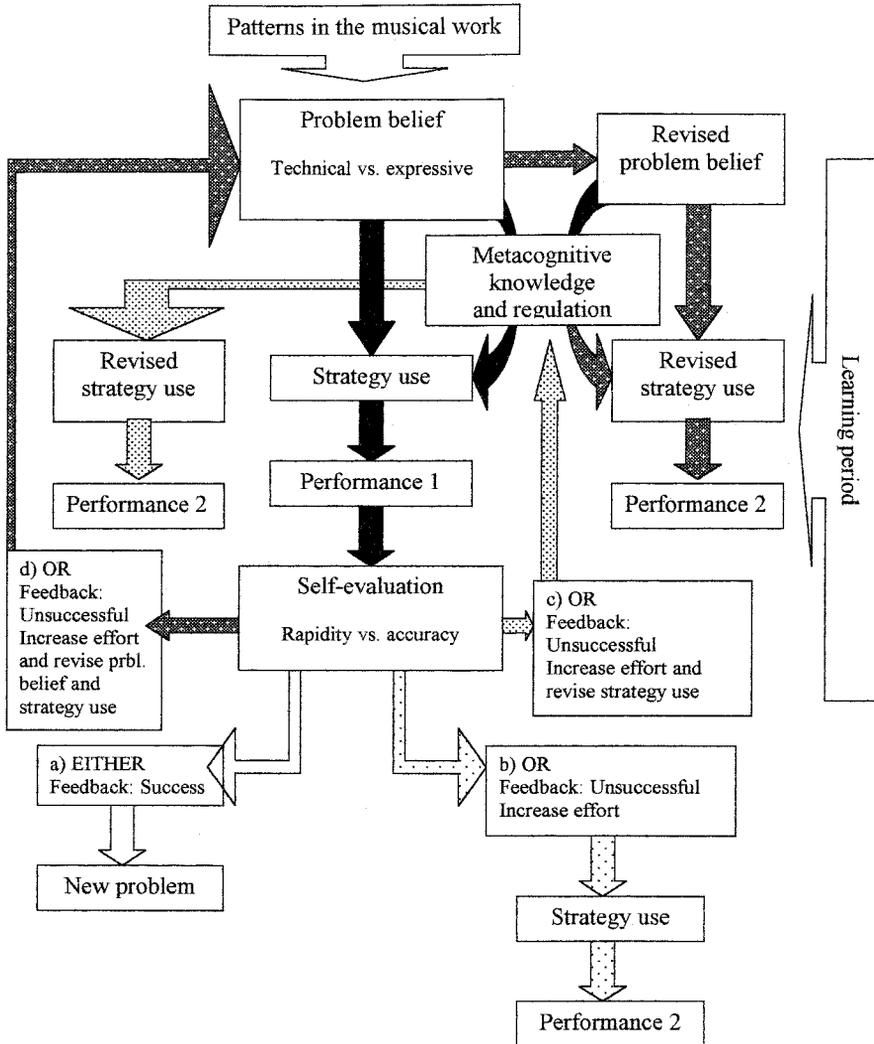
FIG. 1. Cyclic self-regulation of learning strategies during practice, showing the basic first step and all four alternative problem-solving activities to follow it.

However, this model is preliminary, and must be considered as forming conjectures of this process and not as a generalisation of the present study's results.

Conclusions

The findings indicated that the students have extensive self-regulatory skill that enabled them to optimise their learning and performances, taking into account interpersonal, contextual and intrapersonal conditions. They set specific goals, engaged in strategic planning, used self-instruction, task strategies and monitored themselves selectively at a detailed level. In addition, they evaluated themselves adopting criteria that they revised. The implication is that these advanced students demonstrated skilful self-regulatory learning.

To promote skilful self-regulatory learning teachers must train students to focus on these self-regulatory methods (McPherson & Zimmerman, in press), as the foundation for students assuming responsibility for their own instrumental achievement. Reflecting on one's learning should not be an afterthought for students; rather, it should be a self-fulfilling phase of a cyclic process that is preceded by systematic forethought and performance control (Zimmerman, 1998, 2000).

Students could be taught to take into account contextual factors that can adversely affect the success of a strategy, such as variations in task and setting. For example, students could be taught how more complex material affects and constrains their learning strategy in ways that differ from how one deals with less complex material. They also could be taught how the goal of a problem-solving activity affects and constrains their strategy selection. For example, how the problem of developing rapidity in a perform-ance differs from how one develops accuracy within different learning periods. To convey these techniques teachers may rely on verbal tuition or modelling, such as showing students a strategy to join parts of the piece together as a whole.

Likewise, students could be taught how to monitor their performances selectively at a detailed level, and to keep track of key indicators of personal effectiveness as they perform. To convey these techniques peer teaching and co-operative learning might prove valuable, as students need opportunities to rehearse and develop their self-regula-tory skill on their own. Zimmerman (1994) argues that students cannot develop or display their self-regulatory skill in settings where they cannot exercise personal choice or control.

In addition, the adopted verbal techniques of the present study might prove valuable. For example, the student might be taught to ask and answer questions such as: 'What is my problem?', 'How can I solve it?' 'How am I doing?' during practice. These questions probably have the effect of increasing the students' metacognitive awareness of the demands of a problem and the specific strategic effort that is well matched to it. The implication is that to promote skilful self-regulatory learning teachers must support students to learn how to orchestrate their strategic activities reflectively, in the face of fluctuating problems (Butler, 1998).

Finally, optimal self-regulatory development appears to take root in socially support-ive environments that provide extensive opportunities for self-directed practice. The issue of how social support and self-directed practice opportunities are arranged to maximise students' self-regulatory development is not yet clear (Zimmerman, 1998). Thus, McPherson and Zimmerman (in press) argue that research that clarifies more precisely how students develop into self-regulated musicians deserves special attention from music education researchers.

NOTES

[1] Deliberate practice refers to an aspect of practice that is defined as 'repertoire' by McPherson and McCormick (1998, in McPherson & Renwick, 2000) versus 'playing by ear', 'improvising' or 'doing technical work' not related to the musical work in focus.
[2] Tempo was a maximum 50 per cent of the final concert tempo or slower.

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