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Psychological and Pedagogical Comparative Diagnostics of Russian and Chinese Students with Different Creative Potential in Music Education

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Abstract

Introduction. Creative potential is what distinguishes gifted students from their mainstream peers, what is subject to further development and will eventually turn into talent. Creativity and talent are inseparably connected. Teachers can use creativity indicators to assess the giftedness of students. The purpose of our study is to identify how creative potential indicators can be predictors of student giftedness. The scientific novelty of the study consists in obtaining the results of comparative diagnostics of the creative potential of Russian and Chinese students in music education for further educational process planning to achieve impressive results. **Methods.** The survey was conducted using a comprehensive methodology designed to identify the level of students' creative potential in music education. The respondents to the study were Chinese students from the Shenzhen College of International Education, Shenzhen, China (50 participants) and Russian students from the Rostov College of Arts, Rostov-on-Don, Russia (62 participants). The age of the college students ranged from 14 to 19 years (n = 112). The average age of the respondents was 17.1 ± 1.8 years, and the median age was 17 years. **Results.** The average value of the creative potential (creativity) level of the Shenzhen College of International Education (China) students was 21.67 points, and students of the Rostov College of Arts - 25.05 points, which is comparatively higher. The standard deviation shows the magnitude of the obtained data spread and is 2.74 points for Chinese students and 2.28 points for Russian students. The calculation of Student's t-criterion allows estimating the statistical

significance of the identified differences in the values of the mean values for two unrelated samples. The obtained empirical value tEmp =5.2 ($p \leq 0.01$) is in the significance zone. In addition, the study data showed a relationship between the creative potential of students and emotional intelligence. **Discussion.** The results of psychological diagnostics allow editing the music training program taking into account the choice of instruments and technologies that activate emotional intelligence formation and development in groups and also students' creative potential development.

Keywords

music education, psychological diagnostics, creativity, motivation, musical talent, giftedness, educational environment, creative potential, music teaching, emotional intelligence

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Introduction

The problems of gifted and talented students are attracting more and more attention on the part of psychologists. There are many definitions of this phenomenon, but they all boil down to one thing: these are students with accelerated development in one or more areas, with special abilities. Significant acceleration can be observed in almost all areas of ability manifestation – these may be mathematicians, musicians, poets, chess players, programmers, engineers, athletes...

It is important to remember that gifted and talented students are the ones with special needs, and like students with disabilities, they require special educational conditions to support and develop their talent. Few psychologists have been trained to address gifted and talented students, and even those who have been trained usually neglect gifted students, relying on their independent development and accelerated learning due to their talents. As a result, gifted students are often neglected in their educational environments which has negative consequences for learning and achievement, motivation and personal adjustment. Talented students need their talent to be first noticed, and then teachers should create special conditions to ensure that the spark does not fade and a gifted student develops his or her abilities further.

The group of gifted students is very diverse in their abilities areas and levels, as well as in their personal peculiarities. The most widely accepted definition of giftedness emphasizes "the potential for activity aimed at an extremely high level of achievement, which leads to the need for educational services that are not usually provided" (Makarova, Abrosimova, 2023). Like all mainstream students, gifted and talented students need goals and tasks that are appropriate for their learning pace and level. A differentiated curriculum should use flexible grouping, multi-level tasks, students' independence encouragement; and also replacing simple tasks with more complex work, deepening understanding, establishing connections and applying knowledge in the real world will help gifted students not to lose interest in learning and creatively approach the implementation of educational tasks.

The modern educational environment is multifaceted, and every school and college has students with different creative abilities. The term "gifted and talented" is applied to young people who achieve or have the potential to achieve a level significantly superior to the rest of their peer group (Bogoyavlenskaya, 2019; Leites, 2023; Makarova, Abrosimova, 2023; Nagornova, 2019; Savenkov, 2024; Dikaya, Naumova, 2014). It is important to realize that gifted and talented students are individuals with their own unique abilities, strengths and weaknesses. The terms "gifted" and "talented" have been used interchangeably for a long time, but are now used to refer to different concepts. Gifted students are those who are able to excel academically in one or more subjects, such as English or music; talented students are those who are able to succeed in areas such as creative activities, sports, painting or sculpture (Bozieva, Pashtov, 2018; Shumakova, 2020; Ekzemplyarsky, 2006).

Although gifted and talented students may well progress through vocational training to employment, some of them are at risk of losing interest in learning and not achieving the desired goal. Direct intervention by the teacher is especially important for these students, since giftedness can only manifest itself when given the appropriate opportunities. Young people may have a certain predisposition to success in one or more areas, but they can only demonstrate and develop these predispositions or "potentials" if they are encouraged and supported to do so. To ensure that these gifted and talented students do not "slip through the educational net" and get lost among their less talented peers, psychological and pedagogical diagnostics of their creative potential is necessary (Abrosimova, Makarova, 2022; Anisimov, 2004; Schiavi & Benedek, 2020). This is especially true for students studying in creative professions, such as musicians (Kirnarskaya, 2006).

Teachers must act as "talent spotters", recognizing indicators of exceptional ability as soon as they begin to emerge (Subotnik, Olszewski-Kubilius, & Worrell, 2018; Worrell et al., 2021). Gifted and talented students typically self-identify by showing drive and motivation, but there are other, less obvious signs of giftedness, such as a strong interest in a particular subject and "intellectual predictors" that hint at a student who may excel over the years (Worrell & Dixson, 2018). Every teacher needs to know how to recognize and teach gifted and talented students, especially in the field of music education (Luchinina, 2013; Loseva, 2023; Makarova, Abrosimova, 2022; Nadyrova, 2015; Kholopova, 2012). This

assessment forms the basis of a redesigned Gifted and Talented program that enhances learning by raising the expectations of students, parents, and teachers and by creating an environment that values excellence.

Identifying students' creative potential should be an ongoing process that is fair, recognizes the full range of abilities, does not discriminate against particular groups, and is flexible enough to include students who have not yet discovered their creative potential. Teachers should be especially vigilant for "hidden talents" or untapped potential. Talents and abilities often emerge when given the appropriate opportunities, but sometimes students may be excluded (or actually exclude themselves) from these opportunities (Orzhekovsky, Stepanov, & Mishina, 2020; Kibalchenko et al., 2020). Effective diagnosis and subsequent provision of opportunities and conditions for intellectual, emotional, social, and creative development involves going beyond the obvious and meeting individual needs in a way that removes barriers to achievement while engaging, motivating, and inspiring a student (Chatelain et al., 2024). Motivation, high ambitions and good self-esteem are key values to implement creative potential, and a teacher should implicitly promote the development of social and emotional skills that underpin students' with different creative potentials effective learning, positive behavior, emotional health and psychological well-being. Positive feedback is also important for developing and maintaining motivation and self-esteem, as is the assessment of teaching strategies, teaching materials and learning environments.

Research goal

The purpose of this study is psychological and pedagogical diagnostics of the creative potential of music college students, by using which it was possible to identify how creative potential indicators can become predictors of students' musical giftedness.

The scientific novelty of the study consists in obtaining the results of comparative diagnostics of Russian and Chinese students creative potential in music education for further educational process planning using a differentiated educational program with a flexible system of multi-level tasks and encouragement of independence; for more competent students, such a system involves replacing simple tasks with more complex work, deepening understanding, establishing connections and applying knowledge in the real world, which will help talented students not to lose interest in learning and creatively approach the implementation of tasks to develop musical talent, achieve high results and receive satisfaction from creative activity.

Methods

At the experimental diagnostic stage of the study, a comprehensive methodology for psychological and pedagogical diagnostics of students with different creative potential (creativity) in music education was developed.

Sample

The study of the students' degree of giftedness and creativity in the process of learning music was conducted at the Shenzhen College of International Education, Shenzhen, China (50 participants) and the Rostov College of Arts, Rostov-on-Don, Russia (62 participants). The age of college students ranges from 14 to 19 years (n = 112). The average age of respondents is 17.1±1.8 years, and the median age is 17 years.

At the first stage of groups of students with different creative potential psychological and pedagogical characteristics study, data were collected on a sample of Chinese students from the Shenzhen College of International Education, Shenzhen (China), and Russian students from the Rostov College of Arts, Rostov-on-Don, Russia.

The implementation of the research objective requires obtaining two main arrays of empirical data. Based on the division of subjects into two groups, the differences analysis between them was conducted according to the studied indicators. The criterion for dividing subjects into two groups was the place of residence, taking into account the professional musical education in perspective:

- 1-st group – Shenzhen, China (n1 = 50 participants);
- 2-nd group – Rostov-on-Don, Russia (n2 = 62 people).

Both samples match on key acmeological indicators, including age, gender, level of education, and musical orientation of the students.

Methodology of students with different creative potential (creativity) psychological and pedagogical diagnostics

To study the psychological and pedagogical characteristics of groups with different creative potential, questionnaires were developed for students in Russian and English, taking into account the mentality of Chinese college students for whom English is a second language.

The first part of the students' questionnaire consists of 8 statements and is diagnostic. Conducting such diagnostics allows finding out the degree of students' involvement in music training in groups with different creative potential.

The second part of the questionnaire includes 5 statements and determines the level of emotional intelligence of the student (see Table 1). Agreement with the statements is determined by choosing from three options: a (1 point), b (2 points) or c (3 points). The sum of the points scored allows you to indicate the level of emotional intelligence taking into account the subjective experience of the participant in the empirical study.

The third part of the study is an adapted questionnaire of motivation for success by T. Ehlers (Rost & Czeschlik, 1994; Makarova, Makarova, Denisov, 2022; Zimina, 2023; Musikhina, 2024), which consists of 20 statements, each of which must be answered

with "yes" or "no". This part of the survey is aimed at the professional self-determination of students; determining the level of motivation for learning music in groups with different creative potential.

The fourth part of the comprehensive study includes 30 statements and is based on foreign studies (Müllensiefen et al., 2013; Lima et al., 2023; Møller et al., 2024) devoted to the psychological diagnostics of students with different creative potential (creativity) in the process of learning music. Agreement with the statements is assessed on a 5-point Likert scale, which allows indicating the correspondence degree of each item to the subjective experience of the survey participant. The selected scale consists of four sections (involvement, perception, vocal data, emotionality) - indicators characterizing the creative potential of students, in particular, in the process of learning music. The "musicality" section is not taken into account when conducting this psychological and pedagogical diagnostics, since all students study music professionally in specialized educational institutions.

Mathematical processing of the obtained empirical data included the determination of the average values of the studied indicators, as well as the procedure for assessing the statistical significance of the identified differences.

Results

At the first diagnostic stage of the study, it was revealed that respondents from the Shenzhen College of International Education, Shenzhen, China and the Rostov College of Arts, Rostov-on-Don, Russia regularly play musical instruments (including vocals) in the period from 1 to 15 years. At the peak of their interest, they practice their main musical instrument (including vocals) up to 10 hours daily. Over the past year, most respondents from both music colleges attended live music events as a spectator. Most respondents can play two or more musical instruments.

At the second stage of the study, a questionnaire was conducted to diagnose the level of emotional intelligence of the student. The sum of the points scored allows indicating the level of emotional intelligence taking into account the subjective experience of the participants from the Shenzhen College of International Education, Shenzhen, China and the Rostov College of Arts, Rostov-on-Don, Russia.

According to the results of the study data analysis, to the question "How often do you communicate with your friends and tell them about your feelings?" the majority of Chinese students (56%) answer "sometimes, when they need help or support", and the majority of Russian students (56.45%) choose the answer "very often", they trust their friends and tell them everything.

Table 1

Diagnostics of the level of emotional intelligence of a student in the process of learning music: a comparative analysis

	Country	Frequency of points selection (number / %)			Average	Dispersion	Standard deviation
		a	b	c			
1. How often do you communicate with your friends and tell them about your feelings?	China	4 /8,00%	28 /56,00%	18 /36,00%	2,28	0,369	0,518
	Russia	6 /9,68%	21 /33,87%	35 /56,45%	2,47	0,450	0,600
2. How do you react to other people's feelings? For example, if someone is sad or happy.	China	3 /6,00%	11 /22,00%	36 /72,00%	2,66	0,351	0,490
	Russia	2 /3,22%	8 /12,90%	52 /83,87%	2,81	0,224	0,325
3. How often do you ask your parents or teachers about something you don't understand or that worries you?	China	6 /12,00%	36 /72,00%	8 /16,00%	2,04	0,284	0,307
	Russia	1 /1,61%	32 /51,61%	29 /46,77%	2,45	0,285	0,513

	Country	Frequency of points selection (number / %)			Average	Dispersion	Standard deviation
		a	b	c			
4. How do you react to conflict situations with friends or classmates?	China	2 /4,00%	20 /40,00%	28 /56,00%	2,52	0,336	0,538
	Russia	2 /3,22%	22 /35,48%	38 /61,29%	2,58	0,313	0,514
5. How do you usually react to stressful situations or difficult tasks?	China	9 /18,00%	29 /58,00%	12 /24,00%	2,06	0,425	0,451
	Russia	6 /9,68%	39 /62,90%	17 /27,42%	2,18	0,345	0,451

To the question "How do you react to other people's feelings? For example, if someone is sad or happy" the majority of students from both colleges answered that they try to understand and support others in their emotions, 72% and 83.87% respectively.

To the question "How often do you ask your parents or teachers about something you don't understand or that worries you?", the majority of students from both colleges also answered "sometimes, when I think it's important", 72% and 51.61% respectively.

To the question "How do you react to conflict situations with friends or classmates?", students from both colleges answered that they try to calmly discuss the situation and find mutual understanding - 56% and 61.29% respectively.

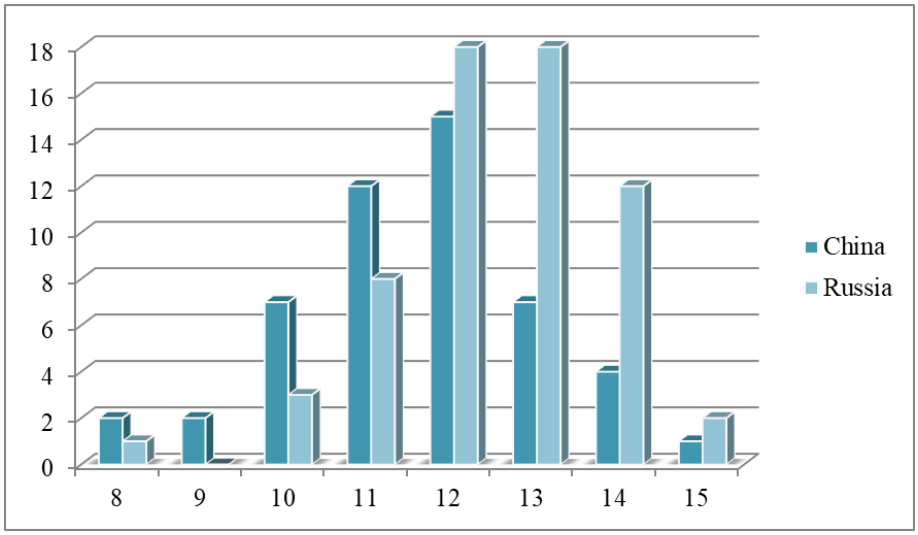
To the last question of this section: "How do you usually react to stressful situations or difficult tasks?" the majority of students from both colleges also answered that sometimes

they feel stressed, but try to pull themselves together and solve the problem, 58% and 62.9% respectively.

Figure 1 presents a comparative analysis of emotional intelligence development level of students in China and Russia in percentage terms. By analyzing the overall results of the emotional intelligence development in the sample of two colleges, we can draw general conclusions. Low levels of emotional intelligence were not identified. The average level of emotional intelligence (6–10 points) for students at the Shenzhen College of International Education was 22% and for students at the Rostov College of Arts – 6.45%.

The high level of emotional intelligence (11-15 points) for students of the Shenzhen College of International Education was 78% and for students of the Rostov College of Arts – 93.55%.

Figure 1
Comparative analysis of the emotional intelligence development level of the students (%)

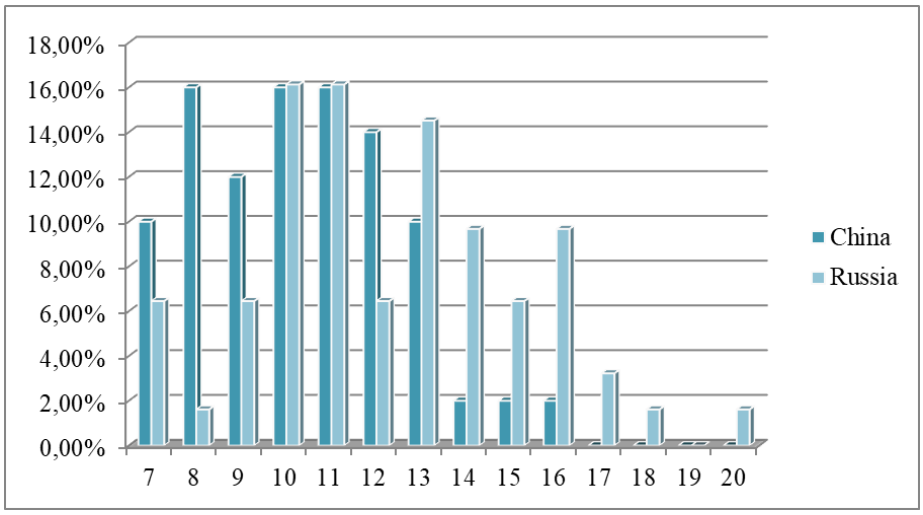


At the third stage of the study, respondents were offered an adapted questionnaire measuring motivation for success by T. Ehlers, aimed at students' professional self-determination and determining the level of motivation for learning music in groups with different creative potential.

Figure 2 presents a comparative analysis of the level of motivation for success in the process of learning music in groups with different creative potential in China and Russia in percentage terms.

Figure 2

Comparative analysis of motivation for success level in the process of learning music in groups of students with different creative potential (%)



A weak level of motivation for success was not identified in either group.

The average level of motivation for success (7-13 points) for students of the Shenzhen College of International Education was the overwhelming majority (94%), and for students of the Rostov College of Arts - 67.74%. The desire to achieve a goal comes to students in the form of ebbs and flows. Sometimes they want to quit mastering music, because they are not sure that the goal of study is achievable.

The high level of motivation for success (14-20 points) for students of the Shenzhen College of International Education was 6%, and for students of the Rostov College of Arts this percentage is much higher - 32.26%. These students have a strong motivation for success in mastering music. They are persistent in achieving the goal and are ready to overcome any obstacles on the way to the achievement of their future profession - the one of a musician.

The fourth part of the comprehensive study is devoted to psychological diagnostics of giftedness (creativity) of students with different creative potential in the process of learning music. The generalized results of the study are presented in Table 2 and Figure 3, respectively.

Table 2

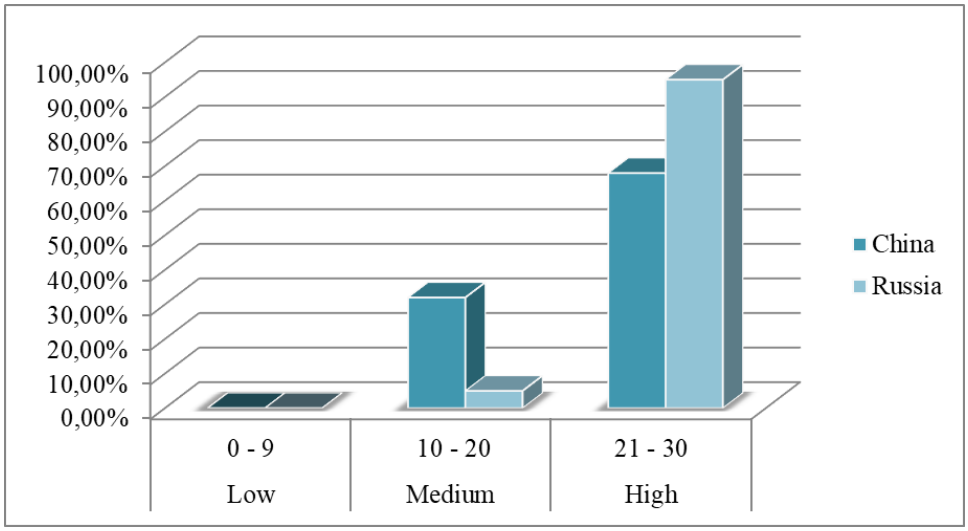
Psychological diagnostics of creative potential (creativity) of gifted students in the process of learning music: a comparative analysis (China and Russia)

Country	Group size (people)	Min.	Max.	Average	Standard deviation	Dispersion	Creativity level		
							Low 0 - 9	Medium 10 - 20	High 21 - 30
China	50	9,4	27,2	21,672	2,7434	15,5523	- (0%)	16 (32%)	34 (68 %)
Russia	62	17,6	29,4	25,0516	2,2820	8,2727	- (0%)	3 (5%)	59 (95%)

According to the results of the analysis of the research data, the average value of the level of creative potential (creativity) of students of the Shenzhen College of International Education (China) was 21.67 points, and students of the Rostov College of Arts – 25.05 points, which is comparatively higher. The standard deviation shows the magnitude of the spread of the obtained data and is 2.74 points for Chinese students and 2.28 points for Russian students.

The calculation of the Student's t-test allows estimating the statistical significance of the identified differences in the mean values for two unrelated samples. The obtained empirical value tEmp = 5.2 ($p \leq 0.01$) is in the significance zone.

Figure 3
Comparative analysis of psychological diagnostics of creative potential (creativity) of students in the process of learning music (%)



In general, students of the Shenzhen College of International Education (China) subjectively demonstrated an average (32%) and high (68%) level of creative potential (creativity) in the process of learning music. The subjective assessment of the creative potential of students of the Rostov College of Arts, Rostov-on-Don, Russia is significantly higher; the level of creative potential (creativity) of students reaches 95%.

Based on the results of the empirical study, the following conclusions can be drawn:

- when working in groups with different creative potential in the process of learning music, a high level of emotional intelligence ensures good emotional awareness in managing one's emotions;
- strong motivation for success is one of the key aspects of music education, as the respondent is persistent in achieving the goal and is ready to overcome any obstacles, which is important in the process of a student's self-identification as a professional musician;
- a high level of creative potential leads to the student living music, planning a professional musical career, and therefore correctly performing assigned musical works (songs), working through assigned material, being able to independently work creatively on a piece and enjoying it.

Discussion

Compared to other diagnostic procedures, there are no clear definitions of giftedness and talent, students with outstanding abilities often differ from their peers not only in the speed of acquisition of knowledge, but also in personal characteristics. Creative potential is one of the dimensions that allows judging the giftedness of a student, which allows us to offer him a list of educational services that are not usually provided (Makarova, Abrosimova, 2023).

Analysis of the obtained results (Tables 1, 2 and Figs. 1–3) shows that the phenomenon of giftedness is closely related to the creative potential of students and their motivation. The data can also be used to identify talented students so that they do not "get lost" among their peers.

The results obtained in our study correspond to and confirm the conclusions made in previous studies (Bogoyavlenskaya, 2019; Leites, 2023; Makarova, Abrosimova, 2023; Nagornova, 2019; Savenkov, 2024). Along with giftedness researchers (Bozieva, Pashtov, 2018; Shumakova, 2020; Ekzemplyarsky, 2006), we recognize that talented students are individuals with their own unique abilities, strengths and weaknesses, who need teacher support to develop their talents and social support from peers and parents to continue their practice.

The data presented in the study are also consistent with the works of Russian and foreign researchers (Abrosimova, Makarova, 2022; Anisimov, 2004; Schiavi & Benedek, 2020) in that psychological and pedagogical diagnostics of the creative potential of gifted and talented students is necessary in order to apply a differentiated flexible teaching system taking into account all the characteristics of gifted students. This is especially true for musicians (Kirnarskaya, 2006).

Existing research (Subotnik, Olszewski-Kubilius & Worrell, 2018; Worrell et al., 2021; Worrell & Dixson, 2018) has shown that aspiration and motivation, level of creativity, and developed emotional intelligence are "intellectual predictors" of future talent. Following these researchers, we examined three aspects of creativity: (a) the relationship between teacher assessments of creativity and students' subjective assessments assessed by rubrics, (b) group differences in creativity between identified gifted and other students, and (c) potential gender differences evident in teacher assessments of creativity and in creative projects and products.

The next aspect of the analysis of our study results showed how to recognize gifted and talented students and organize their further education, especially in the field of music education (Luchinina, 2013; Loseva, 2023; Makarova, Abrosimova, 2022; Nadyrova, 2015; Kholopova, 2012).

We, following the researchers of the creativity level (Orzhekovsky, Stepanov, Mishina, 2020), argue that effective and timely diagnostics and subsequent provision of conditions for intellectual, emotional, social and creative development, as well as social support

from adults and peers (Chatelain et al., 2024) will allow gifted students to fully realize their potential and achieve high results in their creative activities.

Students' creativity level (creative potential), taking into account the development of emotional intelligence and the presence of motivation, plays a fundamental role in the process of learning music. Teachers who understand that the creativity level and emotional intelligence of students should combine originality and adequacy of the task, find unique opportunities to integrate students with different creative potential into the process of learning music, taking into account their daily curriculum so that it complements, but does not compete with, academic learning.

Teachers can help students develop their creative potential by providing them with informative feedback about the possibilities and limitations of music mastering. Feedback should follow the principle that the information should not be too harsh (suppressing students' motivation) and too soft (out of touch with reality) (Beghetto & Kaufman, 2013). Teachers should provide honest feedback and social support to students that can establish the right balance in groups of students with different creative potentials in the process of learning music and support them in developing creativity.

Conclusion

Thus, the analysis of the research results showed that the initial creative potential of music college students is a predictor of further development of talent. The results of psychological diagnostics will allow editing the music training program taking into account the choice of instruments and technologies that activate the formation and development of emotional intelligence in groups with different creative potential in the process of music mastering. The diagnostics will help to study the trends in the development of the creative potential of Chinese and Russian students in the process of music teaching. An improved program of psychological support for the process of teaching music in groups with different creative potential can significantly increase the effectiveness of this process. In the future, this complex methodology can be used to assess the social support of students themselves, teachers and parents in the process of professional music training, as well as to assess their need to know how emotional intelligence and motivation for success affect the development of creative potential.

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Elena A. Makarova conducted research planning and management of the research, made theoretical review of foreign and Russian research, wrote the manuscript of the article.

Elena L. Makarova organized the empirical research of the research, analyzed and interpreted the obtained empirical data, designed and edited the manuscript of the article.

Elena B. Abrosimova collected the empirical data of the research, analyzed and interpreted the obtained empirical data, contributed to the manuscript of the article, worked with resources.

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Conflict of interest information

The authors have no conflicts of interest to declare.

Appendix

Appendix 1

Comprehensive methodology of psychological and pedagogical diagnostics of students with different creative potential (creativity)

I. Please answer the following questions:

1. I have practiced musical instruments (including voice) regularly every day for ___ years.

2. At the height of my interest, I practiced ___ hours a day on my main instrument.

3. In the last twelve months, I have attended live music events as a spectator.

4. I have received formal education in music theory for __ years.

5. I have completed __ years of formal training in a musical instrument (including voice) in my life.

6. I can play ___ musical instruments.

7. I listen to music carefully _____ times a day.

8. The instrument I play best (including my voice) is _____.

II. Please answer the following questions. Select one of the proposed answer options.

1. How often do you communicate with friends and tell them about your feelings?

a) Almost never.

b) Sometimes when I need help or support.

c) Very often, I trust my friends and tell them everything.

2. How do you react to other people's feelings? For example, if someone is sad or happy.

a) I usually don't notice what happens to others.

b) Sometimes I notice, but I don't always know what to do.

c) I try to understand and support others in their emotions.

3. How often do you ask your parents or teachers about things that you don't understand or worry about?

a) Almost never, I'm embarrassed to ask.

b) Sometimes, when I think it is important.

c) I always ask if something bothers or worries me.

4. How do you react to conflict situations with friends or classmates?

a) I usually get irritated or angry.

b) Sometimes I try to find a compromise or solve a problem.

c) I try to calmly discuss the situation and find mutual understanding.

5. How do you usually react to stressful situations or difficult tasks?

a) I often worry and don't know how to cope with the situation.

b) Sometimes I feel stressed, but I try to pull myself together and solve the problem.

c) I usually react calmly to stress and look for solutions.

III. It is necessary to answer yes or no to the following questions:

1. I get easily irritated when I notice that I can't complete a task 100%.	Yes	No
2. When I do not study music for two days in a row, I feel anxious.	Yes	No
3. Some days my progress is below average.	Yes	No

4. When I reject a difficult task, I severely condemn myself because I know that I would have succeeded in it.	Yes	No
5. During the music study, I need short breaks to rest.	Yes	No
6. Critic motivating me better than praising.	Yes	No
7. I feel more motivated from things what challenge me.	Yes	No
8. I am very ambitious.	Yes	No
9. When I study without inspiration, it is usually noticeable.	Yes	No
10. Sometimes I procrastinate	Yes	No
11. You should rely only on yourself.	Yes	No
12. Whenever I have an important task to complete, I don't think about anything else.	Yes	No
13. At the end of the holidays, I am usually glad to return to my studies.	Yes	No
14. When I like the work, I do it better and more qualified than others.	Yes	No
15. It is easier for me to communicate with people who can persistently practice in music.	Yes	No
16. When I have to make a decision, I try to do it in the most efficient way.	Yes	No
17. I usually pay little attention to my achievements.	Yes	No
18. Often I don’t finish what I start.	Yes	No
19. I envy people who don't have to study a lot.	Yes	No
20. When I am sure that I am doing the right thing, I will stop at nothing to prove my effectiveness.	Yes	No

IV. Please indicate how the following statements may apply to you when teaching in class: 1 - completely disagree, 2 - somewhat disagree, 3 - difficult to say whether you agree or not, 4 - partially agree, 5 - completely agree.

1. I spend a lot of my free time doing music-related activities.	1 2 3 4 5
2. I sometimes choose music that can trigger shivers down my spine.	1 2 3 4 5
3. I enjoy writing about music, for example on blogs and forums.	1 2 3 4 5
4. If somebody starts singing a song I don't know, I can usually join in.	1 2 3 4 5
5. I am able to judge whether someone is a good singer or not.	1 2 3 4 5
6. I usually know when I'm hearing a song for the first time.	1 2 3 4 5
7. I can sing or play music from memory.	1 2 3 4 5
8. I'm intrigued by musical styles I'm not familiar with and want to find out more.	1 2 3 4 5
9. Pieces of music rarely evoke emotions for me.	1 2 3 4 5
10. I am able to hit the right notes when I sing along with a recording.	1 2 3 4 5
11. I find it difficult to spot mistakes in a performance of a song even if I know the tune.	1 2 3 4 5
12. I can compare and discuss differences between two performances or versions of the same piece of music.	1 2 3 4 5
13. I have trouble recognizing a familiar song when played in a different way or by a different performer.	1 2 3 4 5
14. I have never been complimented for my talents as a musical performer.	1 2 3 4 5

15. I often read or search the internet for things related to music.	1 2 3 4 5
16. I often pick certain music to motivate or excite me.	1 2 3 4 5
17. I am not able to sing in harmony when somebody is singing a familiar tune.	1 2 3 4 5
18. I can tell when people sing or play out of time with the beat.	1 2 3 4 5
19. I am able to identify what is special about a given musical piece.	1 2 3 4 5
20. I am able to talk about the emotions that a piece of music evokes for me.	1 2 3 4 5
21. I can tell when people sing or play out of tune.	1 2 3 4 5
22. When I sing, I have no idea whether I'm in tune or not.	1 2 3 4 5
23. Music is kind of an addiction for me - I couldn't live without it.	1 2 3 4 5
24. I don’t like singing in public because I’m afraid that I would sing wrong notes.	1 2 3 4 5
25. When I hear a music I can usually identify its genre.	1 2 3 4 5
26. I would not consider myself a musician.	1 2 3 4 5
27. I keep track of new of music that I come across (e.g. new artists or recordings).	1 2 3 4 5
28. After hearing a new song two or three times, I can usually sing it by myself.	1 2 3 4 5
29. I only need to hear a new tune once and I can sing it back hours later.	1 2 3 4 5
30. Music can evoke my memories of past people and places.	1 2 3 4 5