Self-Esteem and How it Relates to Singing Teaching: an Annotated Bibliography

By Michelle Klemke

Submitted in partial fulfilment of the requirements for the degree of Graduate Diploma of Music (Pedagogy), Canberra School of Music, Institute of the Arts,
Australian National University.
December, 1999

ABSTRACT

This research project is comprised of an annotated bibliography on self-esteem and how it relates to singing teaching. It is written as the research requirement of the Graduate Diploma of Music (Pedagogy) in the Canberra School of Music, Institute of the Arts, Australian National University.

The aims of this project are:

- find and review research on this topic
- identify the most relevant literature
- analyse the literature on how self-esteem interacts with singing
- analyse the literature on the relationship between the technical and non-technical aspects of singing
- suggest future research in this area

The research undertaken suggests that there is much evidence to support the premise that a relationship exists between singing and self-esteem. The literature suggests that a singing teaching method which involves maintaining a student's positive self-esteem greatly enhances that student's achievement in both technical and non-technical areas of singing and helps them reach their full musical potential.

The annotated bibliography is divided into four sections: singing and singing teaching (adults); singing, music and singing teaching (children); music and psychology; and self-esteem.

The project highlights a need for further research in this area and an Appendix contains material that may be useful in this regard. This material was unavailable for inclusion in this project.

TABLE OF CONTENTS

Abstract ii

A. INTRODUCTION

i. Background 1

ii. Aims 2

iii. Definition of Terms 2

iv. Argument 8

v. Methodology for setting up the Annotated Bibliography 11

B. SELF-ESTEEM AND HOW IT RELATES TO SINGING TEACHING: ANALYSIS OF LITERATURE

Section One: Singing and Singing Teaching (adults) 16

Section Two: Singing, Music and Singing Teaching (children) 19

Section Three: Music and Psychology 21

Section Four: Self-Esteem 23

C. CONCLUSION 27

Future Research 29

D. ANNOTATED BIBLIOGRAPHY:

Section One: Singing and Singing Teaching (adults) 32

Section Two: Singing, Music and Singing Teaching (children) 48

Section Three: Music and Psychology 53

Section Four: Self-Esteem 60

APPENDIX 1: Unavailable dissertations (abstracts), unavailable books and unavailable journal articles 75

APPENDIX 2: List of Journal Sources 78

Bibliography 79

' to make music is one of the most
thrilling of human achievements, one
of the most difficult and troubling'

Carmel Bird, *Red Hot Notes*, 1996, p. 5

'to free the voice is to free the person'

Kristin Linklater, *Freeing the Natural Voice*, 1976, p. 2

A. INTRODUCTION

i. Background

My career in singing has combined both performing and teaching. I began performing at a much earlier age than I began teaching, so when I decided to start teaching voice I naturally turned for models of teaching to those singing teachers from whom I had learnt the most. These teachers all had one thing in common. As well as conveying to me the technical aspects of voice production and singing they made me feel positive about music, my singing, and ultimately, about myself. They may or may not have been aware of it but they were approaching singing from not only a technical viewpoint, that is, how to breathe, support, stand, and so on but also from a psychological point of view. Green (1987, 3.2) describes this kind of teaching as using 'acknowledgement rather than judgement' (1987, p. 181) and it was his book *The Inner Game of Music* that first encouraged me to explore the mental or 'psychological' aspect of singing which forms the basis of this study.

ii. Aims

The aims of this research project are, first, to find and review the most recent information related to the 'psychological' approach to singing and then identify the most relevant literature on this topic. As well, the interaction between self-esteem and singing and the relationship between the physical (technical) and psychological (non-technical) aspects of singing will be discussed and the paper will explore how a singing teacher is in a position to have a positive effect on a student's specific (singing) self-esteem. A final aim is to suggest future research in this area. The aims are addressed through an examination of literature from various sources, from both the music and psychology fields and by consolidating the information into the form of an annotated bibliography.

iii. Definition of Terms

The psychology of teaching singing

The 'psychology of teaching singing' is a term Wormhoudt (1984, 1.20; 1985, 1.21; 1992, 1.22) uses to describe her particular method of teaching singing. As well as being concerned with the technical aspects of singing 'laryngeal functions...vocal tract...the interaction of the parts of the vocal instrument' (1984, p. 28), Wormhoudt's method involves being enthusiastic about singing and students, having a personality that motivates and encourages, and being happy, interested, non-judgmental, honest and caring. Wormhoudt views the 'psychology' of singing teaching as being concerned with the mental processes involved in singing and singing teaching. The most important characteristic of this approach, however, is nurturing a student's self-esteem.

Self-esteem: global

This paper concerns itself with two types of self-esteem: global and specific. Global or general self-esteem is defined in the literature as an 'individual's positive or negative attitude towards the self as a totality' (Rosenberg et al., 1995, 4.22, p. 141). Rosenberg also says that the central feature of global self-esteem 'appears to be self-acceptance or self-respect' (1995, p. 144) and that global self-esteem 'is associated with psychological well-being' (1995, p. 145). As well Rosenberg says, moreover, that 'a person with high self-esteem is fundamentally satisfied with the type of person he is, yet he may acknowledge his faults while hoping to overcome them' (1979, 4.20, p. 31). Other literature says that 'central to most definitions [of self-esteem] is a person's positive or negative evaluation of himself or herself' (Berndt, 4.4, 1992, p. 527) and that a person with high global self-esteem shows 'an attitude of acceptance and non-judgment toward self and others' (Mackay & Fanning, 1992, 4.16, p. 12). Similarly, Berk (1997, 4.3) says that 'high self-esteem implies a realistic evaluation of the self's characteristics and competencies, coupled with an attitude of self-acceptance and self-respect' (1997, p. 430).

Self-esteem: specific

In contrast, specific or situational self-esteem is concerned with a 'given situation only and does not involve the person rejecting themselves "globally" only in a specific area' (Mackay & Fanning, 1992, 4.16, p. 6). Rosenberg et al. say that specific self-esteem relates to 'behavior' (1995, p. 141) or 'performance' (1995, p. 145) in a certain situation and tends to be 'more judgmental and evaluative' (1995, p. 153). The authors also says that the relationship between specific self-esteem and global self-esteem is altered, either positively or negatively, 'by the degree to which the relevant role or behavior is personally valued' (1995, p. 153). In terms of music, Vispoel's study (1995, 3.8) suggests that if a person 'placed great importance on having a strong ability in the area [of music], then a low self-

concept in the area would be expected to have a negative effect on one's overall self-concept' (1995, pp. 142-143). Thus, a person's specific self-esteem may affect their global self-esteem if achievement in that specific area has great personal value to them and they feel that they are not reaching their level of expectation. Conversely, if a person's low achievement in a specific area has no personal value then reaching this level of expectation will have no effect on a person's global self-esteem.

Self-esteem in children

This paper concerns itself with self-esteem in children, adolescents and adults. Berk (1997, 4.3) says that 'self-esteem ranks among the most important aspects of children's social-cognitive development' (1997, p. 431). This is because 'children's evaluations of their own competencies affect their emotional experiences and future behavior as well as their long-term psycho-logical adjustment' (1997, p. 431). In addition, Berk says that 'self-esteem originates early in life... its structure becomes increasingly elaborate over the childhood years' and 'school-age children combine their separate self-evaluations [academic, physical and social] into a general appraisal of themselves – an overall sense of self-worth' (1997, p.431). Blackmon & Durm (1997, 4.6) suggest that 'the self-esteem of a child is greatly influenced by the child's family' (1997, p. 114) and Morvitz & Motta (1992, 4.18) state that 'parental acceptance... and a child's view of parental acceptance can be crucial to that child's self-esteem' (1992, p. 78).

Berndt (1992, 4.4) says that children with 'high self-esteem feel positively about who they are and what they are like' while children with low self-esteem 'dislike themselves and want to be a different kind of person' (1992, p. 527). He also says that 'children also evaluate themselves in specific domains important to them' (1992, p. 527) and that 'as children move through the elementary grades... they become more accurate in their judgments about where they stand in their class'

(1992, p. 529). This suggests that if children perceive that they are not as competent as their classmates in a specific domain that is important to them this may affect their general self-esteem.

Self-esteem in adolescence

Berndt (1992, 4.4) suggests that 'most adolescents have high and increasing self-esteem. Only a minority have low self-esteem... self-esteem shows considerable stability, or continuity, between childhood and adolescence... [and] for most children, the move into adolescence does not lead to psychological turmoil, self-doubt, and declining self-esteem' (1992, p. 529). Similarly, Berk (1997, 4.3) indicates that 'for most young people, becoming an adolescent leads to feelings of pride and self-confidence' (1997, p. 430). Self-esteem in adolescence does, however, become more complex and hierarchically structured as 'several new dimensions of self-esteem are added' (1997, p. 431). Rosenberg (1989, 4.21) suggests that adolescents 'who report a lack of parental interest have lower self-esteem than others' do (1989, p. 145) and that the 'broader social environ-ment as well as the narrower world of the family contribute to the shaping of the adolescent's self-esteem' (1989, p. xxxi).

Self-esteem in adults

Greenberg et al. (1992, 4.12) state that 'self-esteem is a vital human need' (1992, p. 913) and Rosenberg (1979, 4.20) says that self-esteem is 'one of the major motives associated with the self-concept' and that 'children's and adult's self-concepts are formed by the same *principles* but not the same *influences*' (1979, pp. x-xi). He says that in adults 'the central feature of global self-esteem appears to be self-acceptance or self-respect' (1995, p. 144). Baumeister (1993, 4.2) suggests that adults with 'high self-esteem people have more positive aspects of their self-image than low self-esteem people' (1993, p. 34) and adults with 'low self-esteem lack a clear, consistent, unified understanding of who they are, which

leaves them at the mercy of events and changing situations' (1993, p. 217). Furthermore, adults with low self-esteem are 'neutral, noncommittal, and self-protective' (1993, p. 51), have a 'cautious and self-protective approach to life...and fewer positive beliefs about themselves' (1993, p. 217). Branden (1969, 4.7) says that 'every human being judges himself by *some* standard; and to the extent that he fails to satisfy that standard, his sense of personal worth...suffers accordingly' (1969, p. 107).

Technical aspects of singing teaching

Reid (1983) says vocal technique 'is the manner in which a physical activity (e.g., phonation) is executed and used to accomplish a desired aim (e.g., artistic expression)' and 'is the physical link between artistic intent and artistic expression' (1983, p. 370). He also says that singing in tune (accurate pitch) is a 'reflexive event which occurs whenever there is perfect consonance between concept and mechanical response' (1983, p. 273). Guenter (1992a, 1.7) says the technical-mechanical approach to singing involves assuming 'good posture... [taking] a deep breath...[bringing] the larynx and the tongue into the correct position ...[opening] the mouth adequately...[and] starting the sound' (1992a, p. 4). Miller (1987, 1.13) says that 'a complete singing technique' is based upon the correct knowledge of 'breath management, laryngeal action, and resonation' (1987, p. 18) and that 'vocal technique' is best-described 'through exact communicative language' (1987, p. 16). Wormhoudt (1984, 1.20) writes that the technical aspects of singing include 'laryngeal functions...the workings of the breath control system...vocal tract [and]...the interaction of the parts of the vocal instrument' (1984, p. 28) and Gregg (1997, 1.6) says 'the teaching of voice should be aimed at trying to develop in the student a beautiful, freely-produced sound' (p.57).

Non-technical aspects of singing teaching

Non-technical aspects relate to the non-physical or mental components of singing teaching.

Roland (1995, 1.17) calls the non-technical aspects of singing teaching 'mental skills' and examples of these are teaching mental readiness, mental focus, visualisation, distraction control, constructive evaluation and lifestyle balance. Guenter (1992b, 1.8) explains that 'since singing is a Gestalt concept [which concentrates on the whole act of performing], not everything in it can be explained scientifically' (1992b, p. 5) and that no results in singing can be achieved 'without mental concepts, without training mental awareness, without training the ear, and without training the imagination' (1992a, 1.7, p. 46).

Herbert-Caesari (1977, 1.9) in his books on singing technique says that the 'mental factor's... importance is paramount' (p. 7) and that 'the essence of singing partakes much more of the mental-nervous than of the physical' (p. 9) because 'song...is an emotional outlet' (p. 13). Rossell (1984, 1.18) calls the non-technical aspects of singing 'the psychological barriers and misleading thoughts [that] torment and perplex...us' (1984, p. 36). Wormhoudt (1985, 1.21) says an important non-technical aspect of teaching singing is the teacher showing the student 'how interested and eager [they] are' (1985, p. 45) and by the student and teacher 'establishing a trust in each other' (1985, p. 46). This is done by the teachers' 'stability...acceptance...unspoken understanding and kindness, and above all...devotion to singing' (1992, 1.22, p. 5). She also states that if students become more aware of the 'thoughts and actions' (1992, p. 1) that hinder their ability it will make them singers with fewer 'problems or limitations' (1992, p. 1). Greenberg (1970, 2.1) says a non-technical or psychological aspect of teaching singing is 'building up the self in...students...by accepting each contribution a student makes [and] searching constantly for ways of expressing the care one feels for each student' (1970, p. 64).

iv. Argument

The literature supports the argument put forward in this paper, that there exists a relationship between self-esteem and singing and that a method of teaching singing to both adults and children that involves maintaining a student's positive self-esteem greatly enhances that student's achievement in both technical and non-technical aspects of singing and helps them reach their full musical potential. The paper explores how a singing teacher is in a position to have a positive effect on a student's specific (or singing) self-esteem. This paper also shows that a student's skill in the technical aspects of singing (such as pitch) can be affected by non-technical aspects such as their singing self-esteem and that the extent to which a student succeeds in the technical aspects of singing may depend partly on the teacher's ability to nurture the student's singing self-esteem and confidence through 'finding success in [even] small accomplishments' (McIver, 1992, 1.12, p. 21).

The literature shows that there exists a close relationship between global self-esteem and specific self-esteem. The extent to which specific self-esteem and global self-esteem have a relationship to singing and singing teaching is the main theme of this paper. The literature suggests that if a certain role or behaviour is valued by a person (good singing) and the extent to which they perform this role to their satisfaction is also valued (their good singing) then a person's specific self-esteem may suffer if their performance in this role (mediocre singing) is not to their satisfaction or perceived satisfaction. As long as this person's total worth is not judged solely by their performance in this specific area their global self-esteem will remain intact. However, if the student's outcome in the specific area (singing) has an effect on other parts of their life (ability to earn a living as a professional singer) then a person's global self-esteem could also be affected.

If a student begins singing lessons with a singing teacher it may be assumed that singing is a specific area in which they wish to succeed. If the idea of being a

good singer is a quality valued by the student their outcome in this specific area will, thus, have an effect on their specific self-esteem. The extent to which a student succeeds (to the student's satisfaction) in this endeavour may depend on the teacher's ability to nurture the student's singing self-esteem.

The literature suggests that the relationship between self-esteem and singing is one the singing teacher must concern him/herself with because 'it is often difficult for the student to separate criticism of one's handling of this... instrument from criticism of one's very personal self' (McIver, 1992, 1.12, p. 21). This suggests that a teacher's criticism of a student's singing ability (specific self-esteem) may affect their general well being (global self-esteem). O'Neill (1993, 2.6) says it is as much about how the teacher interacts with the student as about what the teacher teaches him/her (1993, p. 13). Guenter (1992b, 1.8) also says that a singing teacher should support a student's 'love and joy for singing' (1992b, p. 6). Similarly Green (1987, 3.2, p. 153) says his 'deepest goal in teaching is to help [his] students learn to the best of their ability, and that means avoiding mental obstacles'. He adds that 'a teacher... who has little faith in a child's ability to learn can transmit doubts to the child. Critical comments and judgments... reinforce the pupil's tendency to insecurity and self-doubt' (1987, p. 181). He emphasises that the music teaching should help 'strengthen the individual's own sense of purpose and growth' (1987, p. 182) and that teachers should let students know they are accepted 'the way they are' (1987, p. 183). Similarly, McIver (1992, 1.12) says that singing teachers should help students 'develop a positive attitude and a strong sense of self' (1992, p. 21). It is the mental processes and methods used in the teaching of singing, as outlined by these and other authors, which will be explored in this paper.

The literature suggests that children have special needs in terms of singing and music education and I have, therefore, reviewed this literature in a separate section. Greenberg (1970, 2.1) believes that 'people develop their self-concepts in music from the kinds of experiences they have in dealing with music' (1970, p.

58). And 'music teachers need to recognize the importance of building up the self in their students' (1970, p. 64) because if a child 'conceives himself as inadequate' and has 'negative self-concepts' he/she will 'tend to achieve less than his potential capacity and aptitude would indicate' (1970, p. 59). Lyon (1993, 1.11) also highlights the importance of building self-esteem in children's music education otherwise they may develop a 'negative singing self-concept' which 'reduces the prospects for improvement' (1993, p. 20). Stewart (1992, 1.19) says that in adult singers 'it's usually because of some psychological reason that the voice a person uses becomes monotonous or inflexible' (1992, p. 15) and the literature suggests this 'psychological reason' may begin in childhood. John Diamond believes that 'every child starts with an exuberant openhearted love of music...and the sacred duty of every [music] teacher is to foster and encourage this burning love' (1981, p. 65). Greenberg (1970, 2.1) described it best when he said 'music teachers need to...search constantly for ways of expressing the care one feels for each student' (1970, p. 64). This is true in the teaching of children or adults.

The literature suggests that musicians (including singers) are particularly vulnerable to low self-esteem because they judge themselves 'by the way they perform' (Dews & Williams, 1989, 3.1, p. 45). Singing is also 'an emotional outlet' (Herbert-Caesari, 1977, 1.9, p. 13) and the psychological processes needed to produce song and speech are, in the words of Jung, "[an] echo in the human soul" (1952, cited in Newham, 1992, 1.16, p. 324). If music is, as Jaques-Dalcroze believed, "a firsthand expression of self" (1921, cited in Abramson, 1980, p. 62) then the study of music (instrumental or otherwise) will have definite psychological consequences for the student. The importance of self-esteem to a person's psychological well being has been well documented in the literature, for example, Rosenberg, 1979, 4.20; Hattie, 1992, 4.13 and Baumeister, 1993, 4.2, and this paper argues that it is time to explore the importance of self-esteem to music and singing.

The research also indicates that the psychological approach to singing is a relatively new concept. Journal articles on this topic, with the exception of Greenberg (1970) and Michel and Farrell (1973) date from only the early 1980s to the present time. It is also interesting to note that the articles on this topic appeared in respected music, singing and psychology journals (See Appendix 2). This implies that the concept of a psychological approach to singing teaching was not simply 'invented' by singing teachers and singers to explain away technical difficulties with the voice but has a scientific basis. This is verified by the literature on the causes of poor pitch singing that outlines psychological barriers as one of the reasons why singers cannot sing in tune. This topic has also found its way into the more mainstream and commercial music magazines such as *The American MusicTeacher, Music Educators Journal, Victorian Journal of Music Education, Music Teacher* and the *Journal of Natural Health and Living (EastWest)* and even into such generalist news magazines as *Newsweek.*

v. Methodology for setting up the Annotated Bibliography

This annotated bibliography on self-esteem and how it relates to singing teaching examines literature that addresses singing and methods of singing teaching (adults), singing, music and singing teaching (children), music and psychology and self-esteem. The literature suggests that there are differences (and similarities) in the way adults and children both sing and are taught singing, so the literature that deals with this has been divided into two sections (adults and children) in order to highlight these differences. If the literature could be applied to both age groups it was placed in the adult section but if the literature could only be applied to either adults or children it was placed in the appropriate section. Generally, non-age-specific literature was placed in the adult section. Cross-referencing has been used when applicable. For example, Lyon (1993, 1.11) discusses singing and singing teaching in both adults and children so it is referred to in both sections, but only annotated once.

An annotated bibliography was chosen as the format for this paper at the suggestion of my supervisor, Susan West, who felt that it was an effective way of dealing with a large amount of material. For books and journal articles to be reviewed in this research project they had to address self-esteem, self-esteem and music, self-esteem and singing or the psychology of singing teaching. As the study of the relationship between self-esteem and singing is a relatively new field, any journal articles that discussed the psychological approach to singing and performing were also included because they often contained relevant information. Related topics such as instrumental study and self-esteem or the psychology of general music teaching were included where I felt the concepts could be applied to singing.

Motivational books and literature on non-music topics were included, but they had to relate specifically to a psychological approach to learning and/or teaching. Many articles have been written about the psychology of music in general but, unless they included information concerning self-esteem, self-concept or the psychological approach to teaching they were not included in the final paper. Moreover, the book or journal article had to be sighted by the writer. The articles also had to be published in English and international journals had to be available in Australia. A number of articles, which may have contained relevant information but were unavailable in this country except as Abstracts, were included in an Appendix. They may be of relevance to this study in terms of future research.

The literature surveyed includes books, journals and information downloaded from the Internet. Book sources date from 1890 to 1997 and journal and Internet sources date from 1970 to 1998. Most of the information was located through the following databases: AUST*health,* Australian Education Index (AEI), Canadian Education Index, Current Contents, Dissertation Abstracts International, Education Research Index (ERIC), HealthROM, International Repertory of Music Literature (RILM), MEDLINE, The Music Index, PsycLIT, Resources in

Education (RIE), and Sociofile. The Music Psychology Index was not used because it is only available in book form, not all the volumes are available in Australia and the ones that are available are in Melbourne University (volumes two and three only) and the State Library of Western Australia (volume three onwards) and could not be obtained on inter-library loan.

The first search found articles that related to the psychology of music in general as well as the psychology of instrumental performance and teaching. Some of that material is included in sections two and three of the annotated bibliography but the majority of that material was not included because it was not directly related to the topic and could not be applied to the topic. All material, except for the articles from *Newsweek* and *EastWest*, and the article downloaded from the Internet was from refereed journals or books by professionals and/or academics.

Most of the material was located at the National Library of Australia, the Canberra School of Music Library and the W.K. Hancock Library, Australian National University. Some journal articles had to be obtained from other libraries within Australia and this material was located with the use of the database Serials In Australian Libraries. These libraries were: the Library of the University of Queensland; Fisher Library at the University of Sydney; Southern Cross University, Lismore Campus; Royal Prince Alfred Hospital Library; Monash University Library; and The Alexander Library of W.A. Copies of articles from journals held at these libraries were obtained through inter-library loans.

After carefully studying and evaluating the literature, it was annotated. For a book to be included it had to include either a chapter or chapters on the topic or one or two useful points, for example, a definition of self-esteem. I have mostly chosen journal articles on self-esteem that have been published in the last five to eight years to take advantage of the most recent developments in this field. The books, however, range from the mid-1960s to the present, with the exception of James' *The Principles of Psychology* (1983 (First pub. 1890), 4.14), because I

wanted to use this well-known work to provide a framework for my discussion of self-esteem and singing. The list of sources on self-esteem is not exhaustive, nor is it meant to be. Its purpose is rather to show that psychologists have been grappling with the concept of self and self-esteem for at least the 'past one hundred years' (Pelham, 1995, p. 1141), to suggest that self-esteem is shaped by many factors and is still a topic worthy of research, and to provide a selection of the most relevant and current literature. It is for this reason also that I have mainly chosen literature from psychologists whose research is still in constant use, for example, James (1983, 4.14), Rosenberg (1979, 4.20 and 1989, 4.21), Rosenberg et al. (1995, 4.22) and Simmons et al. (1973, 4.23). Any literature that discussed the psychology of music in general but not specifically self-esteem, self-concept, methods of teaching or the psychological approach to teaching was not included. The database from which each article was sourced is also included in the annotated bibliography, and if the literature was not obtained through a database, the library from which it was obtained is indicated.

The annotated bibliography is divided into four sections: singing and singing teaching (adults); singing, music and singing teaching (children); music and psychology; and self-esteem. The length of an annotation reflects its usefulness both for my own interest and for the topic area. Within each section the entries are in alphabetical order of author's surname, and each has a number. When cross-referencing between entries in the annotation section the author and number of the entry only are used, for example (Rosenberg et al., 4.22). As well, the author's full name is used only in the annotated section and not in the bibliography proper.

In the discussion part of this paper, the initial reference to an article/author will include the author, year, entry number and page number (if applicable). For example, (Rosenberg et al., 1995, 4.22, p.141). Subsequent quotes will not include the entry number, only the year and page number. For example, (Rosenberg et al., 1995, p. 141). Cross-references in the discussion will include

the author, year and entry number, for example (Rosenberg et al., 1995, 4.22). The Harvard in-text referencing system is used when referring to specific works. A full bibliography of all sources found is included. Items in that bibliography which form the annotated bibliography are identified with an asterisk.

The introduction and discussion parts of the paper contain several references to and quotes from authors whose books or articles have not been included in the annotated section of the paper. This is because this literature does not fully address the concerns of this paper. These authors are Reid (1983), Diamond (1981), Katz (1996), Kay & Lambert (1998), Holmes (1991), Abramson (1980), Pelham (1995), Hagborg (1993), Hagborg (1996), Watkins et al. (1988), Center & Ward (1986), Coopersmith (1967), Linton & Marriott (1996), Owens (1993), and Michel & Farrell (1973). These authors are included in the full bibliography.

B. SELF-ESTEEM AND HOW IT RELATES TO SINGING TEACHING: ANALYSIS OF LITERATURE

The annotated bibliography is divided into four sections. These sections reflect the four main contexts in self-esteem and how it relates to singing teaching. They are singing and singing teaching methods (adults); singing, music and singing teaching (children); music and psychology; and the effect of self-esteem on a person's psychological well-being.

Section One: Singing and Singing Teaching (adults)

This section outlines literature on singing (adult), the voice and refers to several different singing methods adopted in the teaching of adults. With the exception of Green (1988, 1.5) what they all have in common is an articulation of the psychological or mental processes involved in the act of singing. The authors reviewed in this section show that to fully understand the psychology or mental processes of singing teaching a singing teacher must first understand the psychology of singing. Authors in this section were chosen because they were either singing teachers or other professionals who, for various reasons, have an intimate knowledge of the voice. For example Green (1988, 1.5) is a speech pathologist, Farkas (1994, 1.4) specialises in Alexander Technique and voice, Lyon (1993, 1.11) is a professor of music, Mitchell (1991, 1.15) is a psychologist with an interest in voice production and Wolfsohn (cited in Newham, 1992, 1.16) extensively researched voice and psychotherapy. For example, Cheng (1991, 1.2) advocates an understanding of the 'Tao' or 'spirit' of the voice, in contrast to the methods of Guenter (1992a, 1.7) who says singing teachers must use 'mental concepts [and] mental awareness' (1992a, p. 46) if they are to achieve results in their singing students.

Green (1988, 1.5), a speech pathologist, discusses the inter-relationship between the voice and psychological variables. She highlights how sensitive the human voice is to emotional change such as stress and depression and states 'the voice ...is closely tied to [a] person's social and communicative behaviour' (1988, p. 36). As well she suggests that 'it is difficult to neatly separate the voice from the psyche' (1988, p. 36). Similarly, Bunch (1993, 1.1, p. 7) says that the voice is 'usually an integral part of [a student's] self-perception'.

Several examples of singing teaching methods that build and maintain self-esteem are found in the literature cited in this section of the annotated bibliography. Lyon (1993, 1.11) says singing should take place in 'a non-judgmental setting' (1993, p. 22) guided by a teacher who is enthusiastic about 'singing... music... [and] people' (1993, p. 20). McIver (1992, 1.12) says that the teacher should play a part in the development of a student's 'positive attitude and strong sense of self' (1992, p. 21) and the student/ teacher relationship should be based on 'mutual respect' (1992, p. 21). Stewart (1992, 1.19) says that the most important thing a singing teacher can do for an adult beginner is to demonstrate that 'there is hope, that they can break through' (1992, p. 15) by reducing a student's fear and building their confidence. Cox (1994, 1.3) outlines how Gallwey's (1986, 4.11) 'inner game' teaching method can be successfully combined with Green's (1987, 3.2) music teaching philosophy to help singers remove negative internal interference and realise their full musical potential. For example, Cox says that if students are given 'permission' (1994, p. 15) to fail occasionally, it will release them from the need to be perfect. She also suggests that students be aware of and concentrate more on the music to help distract them from negative 'inner dialogue' (1994, p. 14).

Gregg (1997, 1.6) writes that the teacher should instil in the student 'a love of music and of singing which will last for the entire life' (1997, p. 55). Wormhoudt's three brilliant articles (1984, 1.20; 1985, 1.21; 1992, 1.22) really sum up the whole concept of the psychology of singing teaching in one sentence. She

says that the role of the singing teacher is to 'build self-esteem and self-confidence by our stability, our acceptance, our unspoken understanding and kindness, and above all, our devotion to singing' (1992, 1.22, p. 5).

As well as outlining the mental processes in singing teaching, this section also highlights the mental processes involved in the act of singing. Miller (1987, 1.13) concludes that 'there is little doubt that the act of singing is both a physical and psychological process' (1987, p. 17). Herbert-Caesari (1977, 1.9) states that 'the essence of singing partakes much more of the mental-nervous than of the physical' (1977, p. 9) and that the 'mental factor's...importance is paramount' (1977, p. 7) because 'song...is an emotional outlet' (1977, p. 13). The research reviewed in this section also suggests that psychological states, for example, low (singing) self-esteem can affect the physical aspects of singing, for example, pitch control. Green (1988, 1.5) highlights the effect of psychological variables on the voice and Lyon (1993, 1.11), Mitchell (1991, 1.15) and Welch (1985, 2.8) suggest how teachers can help both child and adult singers with poor pitch by encouraging their listening and awareness skills in a friendly, non-judgmental environment. Lyon (1993, 1.11) and Mitchell (1991, 1.15) in particular are concerned with helping singers (adults in Mitchell's case, adults and children in Lyon's case) improve their pitch, at the same time preventing the manifestation of what Lyon calls a 'negative singing concept' (1993, p. 20). The literature does not link poor pitch in children to poor pitch in adult singing but this is a topic that could be further explored. The literature (Stewart, 1992, 1.19; Green, 1988, 1.5) suggests that poor pitch in adult singing is often related to a prior psychological reason (possibly in childhood). This literature, overall, highlights the reasons why singing teachers should be concerned about the psychological consequences of their teaching.

Section Two: Singing, Music and Singing Teaching (children)

This section reviews literature that addresses singing, music and singing teaching in children. The literature suggests that musical influences in childhood are critical and may profoundly effect the musical experiences of adulthood. The literature shows that the learning and teaching of vocal music by a teacher happens initially in the primary classroom and it is for this reason that the literature on singing instruction focuses on primary school music instruction. In addition, the literature highlights the importance of a knowledgeable, sensitive and enthusiastic music teacher. Diamond (1981) puts it succinctly when he says 'every child starts with an exuberant openhearted love of music... and the sacred duty of every teacher is to foster and encourage this burning love' (1981, p. 65).

The literature on children's singing focuses on pitch instruction because this is an area in which mental processes, in particular self-esteem, can have a positive or negative effect. The music instruction literature focuses on private music tuition and the singing teaching literature focuses on children in a group singing situation. It should be pointed out that the singing teaching referred to in this section relates to the teaching of primary children in a group singing situation and not to individual singing tuition. The literature does not suggest that primary school children be taught singing using the same or similar instructional methods as adults.

The teaching of vocal music to groups of primary school children is not new. Rideout (1982, 2.7) says that G.S. Hall (1842-1924) who 'championed a psychological foundation to educational activity' (1982, p. 148), was one of the earliest exponents of psychology in music education and advocated vocal music as the 'preferred... vehicle of learning' (1982, p. 144) for young children. Hall said that these songs should be learned aurally and by rote (memorization) and that the content of these songs should also be based on the stages of child development and the child's interest.

Greig (1994, 2.2) has stated that the link between self-esteem and learning is 'well known' (1994, p. 7). Given this statement it is not surprising that the research by Greenberg (1970, 2.1), Lyon (1993, 1.11), and Welch (1985, 2.8) shows that a child's singing self-esteem can be negatively affected if they are told in an insensitive way they do not sing in tune. Greenberg says that 'the evidence points to some emotional or psychological factor, not a musical factor, as the main cause of untuned singing' (1970, p. 63) and that 'continued out-of-tune singing... [is] primarily the result of a low self-concept of one's ability to succeed in musical endeavors' (1970, p. 57). Lyon (1993, 1.11) calls this a 'negative singing concept' (1993, p. 20) and suggests that if a child is made to feel negative about their singing this can 'reduce the prospects for improvement' (1993, p. 20). The child may become 'self-conscious, timid, uncertain...and sing more softly' (1993, p. 21). If a child does begin to sing this way a teacher should view this as a cause for concern. Green (1988, 1.5) indicates that depression is often marked in the voice by 'lowered pitch, reduced intonation patterns [for example, mono-tone singing]... [and] lowered volume' (1988, p. 32). A negative singing concept may in turn affect the child's global or general self-esteem. It is for this reason that Lyon (1993, 1.11) does not advocate 'criticism or obvious remedial attention' (1993, p. 20) for an out-of-tune singer, instead he suggests fixing the pitching problem without 'ever giving a child a hint that he or she is not a good singer' (1993, p. 21). Lyon instead offers ideas on how to help children sing on pitch using an integrated approach instead of excluding the child from his/her peers.

Jarjisian's (1983, 2.3) study suggests a group singing teaching method for primary school children. She says that group singing in the early primary years should be a combination of both diatonic and pentatonic instruction as it 'offers pupils the best of both methods' (1983, p. 24). She says that 'pentatonic pattern instruction contribute[s] to in-tune singing' and that 'diatonic pattern instruction aid[s] the development of a sense of tonal center' (1983, p. 24) in young children. Welch (1985, 2.8) suggests that children may also improve their pitch if the teacher implements a variety of vocal tasks and provides 'information about [the]

performance' (1985, p.6) which he calls 'Knowledge of Results'. This is giving children an awareness of how they are singing by getting them to listen to themselves and the people around them and instructing them in a non-judgmental way.

The literature in section two also outlines the mental processes teachers use in the private music tuition of children. Mackworth-Young (1992, 2.5) views this kind of one-on-one teaching as a 'genuine feeling of partnership' (1992, p. 20) with the student, in which she involves the student in their own lesson structure. O'Neill (1993, 2.6) is also aware of the psychological impacts private music teachers can have on a young child. She states that 'a private music teacher is the first significant adult a child will come in one-to-one contact with other than the parents or child-minder' and that this relationship 'will undoubtedly leave an imprint on the child for life' (1993, p. 12). She says that music lessons for children should focus as much on technique as the attainment of 'self-knowledge, self-expression... creativity [and] self-fulfilment' (1993, p. 13). As such a private music teacher should teach a child 'not only musical skills, but also positive attitudes and values about music and themselves' (1993, p. 13). She concludes her discussion of private music teachers by saying 'our pupil's positive self-image [must be] our highest priority' (1993, p. 13).

Section Three: Music and Psychology

Section three addresses the literature on philosophies of teaching music; it explores the mental processes involved in general music making and how being a musician can affect ones self-esteem. The music teachers reviewed in this section and section two, for example Green (1987, 3.2), Triplett (1979, 3.7) and O'Neill (1993, 2.6), combine a technical knowledge of music instruction with an understanding of the psychological needs of their students. Their teaching methods for music can be applied to singing teaching. Apart from O'Neill (1993, 2.6), who has already been discussed, perhaps the most important music teacher in this

section is Green (1987, 3.2) who has adapted Gallwey's 'inner game' philosophy (1986, 4.11) to music. The mental skills that students acquire by using the 'inner game' also have a positive effect on their self-esteem because students are encouraged to 'let go' of the things which cause low self-esteem, like the notion of having to be perfect and the judgmental voices inside their minds, thus, feeling free to make mistakes without repercussions. This is not to suggest that Green believes musicians should not worry about playing music correctly, rather he suggests that it is all right to occasionally have a 'feeling of being out of control' (1987, p. 95) and that mental focus can help these feelings of insecurity and redirect them towards their goal of 'expressing the meaning of the music' (1987, p. 100). Green's approach is designed to 'strengthen the individual's own sense of purpose and growth', that is, their global self-esteem (1987, p. 182) and avoid 'mental obstacles' (1987, p. 153). The benefits of using this approach to teach singing are many. Perhaps the most obvious of these is the love of music it instills in the student. Gregg (1997, 1.6) puts it this way: 'if you do not feel more like singing at the end of the voice lesson than you did at the beginning, find another teacher' (p. 55).

Dews & Williams' (1989, 3.1) article outlines 'the emotional and psychological issues facing musicians' (1989, p. 37) and their study found a majority of the musicians surveyed (79 per cent) felt that 'a considerable amount of their self-esteem [was] directly related to how they perform' (1989, p. 45). The authors also highlighted that their study provided 'direct evidence that musicians... have a problem in separating themselves from their work' (1989, p. 45). It showed that there exists a 'connection between the musician's self-esteem and the quality of music performance' (1989, p. 47) and that the development of the musician is 'patterned after two significant adults - the parent and the music teacher' (1989, p. 45). The authors also suggested that music performance anxiety was due to the stress caused by 'trying too hard' and that this stress was reduced considerably 'when students were given permission to make mistakes and...allowed to lower the demands...they ma[d]e on themselves' (1989, p. 46). They also suggested

that musical activities such as community and church choirs, family music and popular music entertainment 'enjoyed before formal [music] study might be responsible for a loosening of the connection between music quality and self-esteem... producing a decreased emphasis on criticism and an increased level of enjoyment' (pp. 46-7). Primary school music instruction with a specialist music teacher or singing in choirs could help fill this gap as well as later musical activities, such as private musical tuition.

The literature written by several authors in this section highlights the mental processes involved in non-singing music and music making. Roland (1997, 3.5) 'introduces ideas on the mental aspects of performance' (1997, p. 2), which could easily be applied to singers and to singing teaching and Sand & Levin (1992, 3.6) state that music is a 'powerful experience of the self' (1992, p. 163) and a 'powerful affective experience that influences the individual's emotional self-state [parts of the self]' (1992, p. 188).

The connection between self-esteem and music is also reviewed in this section. Vispoel's study (1995, 3.8) suggests that if a person 'placed great importance on having a strong ability in the area [of music], then a low self-concept in the area would be expected to have a negative effect on one's overall self-concept' (1995, pp. 142-143). These findings and the other articles in section three highlight the mental processes involved in music making and music teaching, and have been included because an understanding of these mental processes forms the basis for understanding the processes involved in singing.

Section Four: Self-Esteem

This section deals with self-esteem and the effect of self-esteem on a person's psychological well being in childhood, adolescence and adulthood. The psychologists whose work comprises section four agree that self-esteem is the source of a person's psychological well being and that specific or situational self-

esteem can affect global or general self-esteem (Mackay, 1992, 4.16; Rosenberg et al., 1995, 4.22). The research suggests that low self-esteem can have a significant negative impact on a person's life (Baumeister, 1993, 4.2; Mecca et al. 1989, 4.17), whereas high or healthy self-esteem can have a positive influence (Zimmerman et al., 1997, 4.24; Branden, 1969, 4.7; Watkins et al. 1988; Center & Ward, 1986). This is verified in the literature by some of the leading researchers in this area such as James (1983, 4.14), Rosenberg (1979, 4.20), and Coopersmith (1967). Current researchers (Linton & Marriott, 1996, Hagborg, 1993 and 1996, Owens, 1993) are still debating and evaluating the studies and research done by this older generation of very influential psychologists. Rosenberg's extensive studies on self-esteem and adolescent self-esteem have not yet been equalled (1979, 4.20; 1989, 4.21 and 1995, 4.22 and in Simmons et al., 1973, 4.23), and The Rosenberg Self-Esteem Scale is regarded as 'an excellent brief measure of global self-esteem for either clinical or research purposes' (Hagborg, 1993, p. 136) and is 'the most popular...[with] over 100 studies during the last seven years' being based on the Rosenberg scale (Hagborg, 1996, p. 1071).

Furthermore, the research has suggested that in children, self-esteem is nurtured first in the home by the parents and second, by teachers (either classroom or private). Berk (1997, 4.3) says that 'self-esteem ranks among the most important aspects of children's social-cognitive development' (1997, p. 431) and that 'child-rearing practices are consistently related to self-esteem' (1997, p. 433). Berndt (1992, 4.4) states that 'parent's behavior is likely to have strong effects on children's self-esteem' (1992, p. 530). Furthermore, Kay & Lambert (1998) say that schoolteachers need to be aware of the 'family context in which each child is being reared' so they can 'readily cater for that child's needs and to avoid conflict situations' (1998, p. 20). This is because some parenting styles are less nurturing of self-esteem in children than others are. Katz (1996) also suggests that 'esteem is conveyed when significant adults [for example, parents and teachers]...treat children respectfully, acknowledge their views and preferences...and provide opportunities for real choices' (p. 64).

Kungle (1982, 1.10) and O'Neill (1993, 2.6) say the private music teacher is often the next significant person in a child's life apart from its parents and is thus in a position to affect that child's self-concept as 'it is one of the most critical learning relationships a child will encounter...and will undoubtedly leave an imprint on the child for life' (O'Neill, 1993, p. 12). Similarly, Holmes (1991) suggests that primary school teachers can provide the setting for social education because 'good teachers have always served as models of responsible behavior' (1991, p. 178). The converse is probably true of bad teachers.

There has been much research done on the effects of adolescence on a child's self-esteem and only some of it is included here: Rosenberg (1979, 4.20; 1989, 4.21), Rosenberg et al. (1995, 4.22), Simmons et al., (1973, 4.23); Owens (1994, 4.19), Zimmerman et al. (1997, 4.22); Chubb et al. (1997, 4.9). This information could be very useful to both singing and music educators because adolescence is often the time when a child begins his/her voice training.

There are many debates in the literature as to how much self-esteem is affected in adolescence, or if it is affected at all. Berndt (1992, 4.4) suggests that 'most adolescents have high and increasing self-esteem. Only a minority have low self-esteem... self-esteem shows considerable stability, or continuity, between childhood and adolescence... [and] for most children, the move into adolescence does not lead to psychological turmoil, self-doubt, and declining self-esteem' (1992, p. 529). He also says that if a 'particular adolescent has low self-esteem, it should most often be attributed not to... age but to his or her experiences' (1992, p. 529). Berk (1997, 4.3) has also indicated that 'for most young people, becoming an adolescent leads to feelings of pride and self-confidence' (1997, p. 430). This all contrasts with earlier literature from Simmons et al. (1973, 4.23) whose study showed 'a general pattern of self-image disturbance in early adolescence' (1973, p. 558) which corresponded with 'slightly lower global self-esteem [and] lower specific self-esteem' (1973, p. 556). The issue of self-esteem and childhood and adolescence is thus a moot point, but regardless of this debate,

the literature suggests that self-esteem is one issue that will concern students throughout their entire academic life and teachers should, thus, be mindful of this.

Low self-esteem can remain an issue in adults because of these earlier influences and this is why the one-on-one singing teachers are also in an influential position. The literature shows that even non-psychology trained music teachers are aware of the important role a teacher plays in shaping students' self-esteem. This is perhaps the main reason why an understanding of the nature of self-esteem is critical to music education and in particular the teaching of singing. In many cases the one-on-one music teacher has the ability to nurture or destroy a child or adult's musical self-esteem and in doing so affect their 'global' or general self-esteem (Rosenberg, 1979) and entire psychological well-being.

As stated earlier, the research on self-esteem also suggests that parents play a significant role in the shaping and nurturing of their children's self-esteem, for example, Berk (1997, 4.3), Berndt (1992, 4.4), Ellerman (1993, 4.10), Burnett (1996, 4.8), Blackmon & Durm (1997, 4.6), and that teachers are the next most significant adult, in terms of the shaping of a child's self-esteem (Morvitz & Motta, 1992, 4.18; O'Neill, 1993, 2.6; Holmes, 1991 and Kay & Lambert, 1998). Thus, both psychologists and music teachers agree that teachers play a very significant role in moulding students' self-esteem. When these factors are combined with what is already known about singers, that is, they find it difficult to separate criticism of their instrument from criticism of their 'very personal self' (McIver, 1992, 1.12), and that music 'is a powerful expression of the self' (Sand and Levin, 1992, 3.6, p. 163) and that a musicians' self-esteem is directly related to how they perform (Dews et al. 1989, 3.1) it seems that it is time to focus more attention on not just the technical aspects of singing but also the non-technical aspects, such as nurturing self-esteem.

C. CONCLUSION

Many of the articles reviewed in this paper recommend in detail how a feeling of singing self-worth should be instilled in the singing student: Greenberg (1970, 2.1), Gregg (1997, 1.6), Kungle (1982, 1.10), Lyon (1993, 1.11), McIver (1992, 1.12), O'Neill (1993, 2.6) and Wormhoudt (1984, 1.20; 1985, 1.21; 1992, 1.22). If this literature is combined with the research in section four, which suggests that high self-esteem is imperative for a healthy psyche, then it could be argued that singing teachers must ensure that singing lessons combine technical instruction with non-technical instruction, nurturing a healthy self-esteem in their students. This argument is strengthened if the research that suggests specific self-esteem can positively or negatively affect global or general self-esteem (Lyon, 1993, 1.11; Mackay & Fanning, 1992, 4.16 and Rosenberg et al., 1995, 4.22) is taken into consideration.

Gallwey's philosophy of learning (1986, 4.11), adapted for music by Green (1987, 3.2) outlines the main benefit of a psychological approach to teaching and that is 'letting go of the judging process' (Gallwey, 1986, p. 25). Indeed, in most of the articles on parenting (Blackmon and Durm, 1997, 4.6; Burnett, 1996, 4.8; Ellerman, 1993, 4.10; Morvitz and Motta, 1992, 4.18 and Rosenberg, 1989, 4.21) it is noted that 'acceptance' of the child 'can be crucial to that child's self-esteem' (Morvitz and Motta, 1992, p. 78). And as the research shows that both parents and teachers have an influence on children's self-esteem, 'acceptance' by a teacher will also be crucial to that child.

In teaching singing to adults this can be done, says Stewart (1992, 1.19), by demonstrating to the student that 'there is hope, that they can break through' (1992, p. 15). Other ways that a singing teacher can show acceptance of a student is by the use of non-judgmental language, making 'every lesson for every student...individualized' and using a 'warm, reassuring tone of voice'

(Wormhoudt, 1984, p. 31), being enthusiastic about 'singing... music [and] people' (Lyon, 1993, p. 20) and 'finding success in [even] small accomplishments' (McIver, 1992, p. 21).

The psychological approach to singing teaching, in which the nurturing of a student's self-esteem is of paramount importance, will not replace the technical approach to singing. It is not meant to. Rather it is an approach which links an understanding of the voice as being part of a person first rather than simply an instrument to be played. Singing is thus not merely the result of musical ability: it can be improved and in some cases discovered by the right teacher.

Ideally, singing teaching should be a combination of practical instruction for voice production set in a caring, non-judgmental, motivating, fun, happy environment with a teacher who understands the psychological needs of his/her students. Of course, the right amount of technical and non-technical instruction varies with each individual student and indeed this is one of the points made in this project: that all students, singing or otherwise, are individual and their needs and wishes should be taken into consideration when planning lessons.

The aim of this research project was to collate, analyse and present information on the psychological approach to singing teaching. It presents the views of many different singing and music teachers and psychologists in order to convey the importance of self-esteem and its relationship to the self and singing. The main findings by the researchers reviewed in this study can be summarised as follows:

1. global self-esteem is essential to a person's psychological well-being

2. specific self-esteem can affect global self-esteem

3. the self-esteem of children and adolescents is vulnerable in different ways

4. self-esteem is nurtured first by parents and then by teachers

5. all teachers should have a basic understanding of the family context in which a student is raised and the origins of their students' self-esteem

6. psychologists and music teachers agree that teachers, both in a group and in one-on-one situations, play a significant part in the formation of a student's self-concept

7. singing is an expression of the self and is inextricably linked to self-concept and self-esteem

8. primary music teachers must nurture a child's specific (singing) self-esteem to enable them to reach their full musical potential

9. primary music teachers must nurture a child's specific self-esteem and ensure their global self-esteem is not negatively affected

10. singing teachers must nurture an adult's specific (singing) self-esteem to enable them to reach their full music potential

11. singing teachers must nurture an adult's specific self-esteem and ensure their global self-esteem is not affected

Future Research

There is still much to be written on the subject of the psychological approach to singing and it is one of the aims of this project to suggest future research in this area. These are some of the many possibilities.

- The databases were initially searched for articles in English so future research could include articles that are written in languages other than English, such as German, French or Italian.

- Only accessed sources that could be found in Australia were used so future research could include obtaining the books, dissertations and journal articles that can only be found overseas.

- All the literature cited in the Appendix as well as any other articles and books by authors I have already looked at, for example, Guenter, Gregg and Wormhoudt, could be accessed in order to further understand this approach to singing and singing teaching.

- With reference to Rosenberg et al.'s study of the relationship between specific and global self-esteem (1995, 4.22) the effects of both musical and singing specific self-esteem on a student's global self-esteem could be studied.

- Other possibilities for research include studying the music and teaching methods of schools that promote and nurture self-esteem like the Rudolf Steiner and Montessori schools, to see if they could provide applications for singing teaching.

- Guenter (1992a, 1.7; 1992b, 1.8) suggests that it is time to write "The Inner Game of Singing" (1992a, p. 7) and "Psychology of Voice" (1992b, p. 7).

- In order to publicise and promote this approach to singing teaching, authors and teachers such as W. Timothy Gallwey, Barry Green and Pearl Wormhoudt could be invited to Australia to give workshops on their philosophy of learning and teaching. Richard Miller has already visited Australia several times to impart his knowledge of singing teaching.

- Self-esteem and its effect on the singer and applications in the teaching studio and classroom could profitably be the subject of masterclasses and/or workshops.

- The philosophy of learning outlined by Gallwey (1986, 4.11) and expanded into music by Green (1987, 3.2) could be the subject of conferences, workshops, master-classes, lectures and small groups of singing or general music teachers.

- Workshops could be held in schools, not only music schools but also primary and secondary schools, to outline the psychological approach to singing teaching and why it is so important to teachers and performers.

- This approach could easily be applied to other areas of music teaching like instrumental study and the general classroom. In terms of general or global self-esteem, the Rosenberg Self-Esteem Scale could be given to prospective singing students to help teachers assess and hopefully nurture their psychological well being.

ANNOTATED BIBLIOGRAPHY

List of Abbreviations Used:

ANU: Australian National University
CSM: Canberra School of Music
NLA: The National Library of Australia
Hancock: W.K. Hancock Library, ANU

1. Singing and singing teaching (adults)

1.1 Bunch, Meribeth. 1993, *Dynamics of the Singing Voice*, Wien: Springer-Verlag. (2nd edition) Source: CSM Library.

This book is essentially about the mechanics of vocal technique, however, it does include some pages on the psychology of singing. Chapter two begins with Bunch's assertion that the voice is 'usually an integral part of [one's] self-perception' (p. 7). She adds that 'it is wise to consider the whole person rather than isolate the production of sound from personality' (p. 7). Apart from pages 7-11, there are only two other small sections that refer to the psychology of singing: in Chapter Eight: Co-ordination, spontaneity and artistry (pp. 138-149) and Chapter Nine: Singing from the heart (pp. 150-155). Despite the brevity of her statements Bunch makes some worthwhile comments on the psychology of singing. She suggests that voice qualities can indicate 'a distinct psychological state' (p. 11) and that positive self-image can be reflected 'in good posture...carriage and confident speech that is clear and precise' (p. 10). Conversely, Bunch says, 'an insecure person can exhibit poor posture and [can] mumble or speak...inaudibly' (p. 10). Thus, a singing teacher can tell the demeanour of their student by the way he/she stands and speaks, and can teach accordingly. Bunch has included an extensive bibliography and quotes from many well-known authors on music and singing teachers including Diamond, Herbert-Caesari (1.9), Miller (1.13, 1.14) and also refers to The Alexander Technique (1.4).

1.2 Cheng, Stephen Chun-Tao. 1991, *The Tao of Voice*, Vermont: Destiny Books. Source: CSM Library.

This book focuses on the spirit (Tao) of singing. The book also gives technical advice on breathing and singing with continuous circular breath movement. The author uses Tao spirituality and body exercises to solve technical problems with singing such as poor pitch. Many of the chapters focus on the mind and soul of the student, encouraging them to 'open (your) heart, be alert and energetic, and keep your attention focused' (p. 89). Cheng also talks of the Tao principle of 'interflow of elements in circular movement' combining 'intuition, understanding, memorization, vocal technique, musicianship and expressivity' (p. 106) thereby creating a complete musical experience for the singer. He talks of inner energy being 'nourished' by the Tao and that to incorporate its teachings into ones musical life 'brings everything to fulfillment'. Chun-Tao Cheng believes that mind and body are 'closely related and interdependent' (p. 118) and therefore 'the health of the one affects the health of the other' (p.118). The final chapter outlines Cheng's mental approach to singing. Examples of Cheng's mental philosophy include: being compassionate, feeling contentment, recognizing suffering as part of personal growth, avoiding worry, thinking of ones life as a long journey toward a destination, and that failure is only a temporary stopover. (p.119). This book provides an unusual insight into singing because it focuses on issues in a spiritual and non-Western way.

1.3 Cox, Glennis Houston. 1994, " Applying 'inner game' strategies to the art of singing", *The NATS Journal*, vol. 51, no. 2, pp.13-16. Source: The Music Index.

This article gives an explanation of the principles of the 'inner game' originally proposed by Gallwey (1986, 4.11) and applied to music by Green (1987, 3.2). Cox outlines the origin of Gallwey's method, which is based mainly on Gestalt psychology, a discipline of relaxed concentration. Green wrote his book, which applies Gallwey's principles to music, 'to assist in overcoming self-consciousness and stage fright and [to aid] in recapturing the innocent, youthful potential to learn' (p. 13), achieved by remaining 'centered and concentrated' (p.13), removing internal interference caused by negative voices and using past experiences to build awareness and increase one's inner resources. To do this the student must first separate the two halves of their learning potential (or personality) into Self One and Self Two. Self One and Self Two are loosely related to the two halves of the brain, where the right controls 'the more artistic elements

and emotional responses' (p. 13) and the left controls the more rational; Self One 'is the aspect of one's personality that chatters...warns of a difficult passage approaching...or that [you're] going to forget the words' (p.13), while Self Two 'is the natural, innocent source of potential where musical talent originates' (p.13). The 'game' is to train the brain to bring Self Two with its limitless potential 'over the road' to Self One for analysis. The author then applies these principles to singing. She says the three fundamental skills required for the practice of the 'inner game' are awareness, will, and trust. The Awareness skill has many elements including a clear-thinking, non-judgmental state of mind, not distorted by ideas of right or wrong and being in touch with ones own senses of sight, sound and feeling. (p. 13). Some examples are 'mental rehearsals' (p. 14) of singing songs or phrases and 'using feelings and intuition to achieve concentration' (p. 14). This means that if a performer can concentrate on the music and the communication of its emotion, the 'inner dialogue' (p.15) will be ignored. The second skill of the 'inner game' is 'Will' which is simply our desire to achieve our goals and the progress we make towards that. The third skill is 'Trust' which is the belief we have in ourselves: first, that all our time and effort is not wasted practising and pursuing our goals and second, it is our inner strength. To really trust, says Cox, we must be prepared to lose control and occasionally fail. If we give ourselves 'permission' (p. 15) to fail we release ourselves from the need to be perfect. If this can be achieved Cox believes there would be more enjoyment in the musical experience. In terms of what the 'inner game' means to singing Cox has shown that there are many ways it could be applied to both performing and teaching. This is a very interesting and useful article in terms of the psychology involved in singing and when read in conjunction with the earlier 'inner game' books (see Green (3.2) and Gallwey (4.11)) it can be seen how this philosophy of learning can help singers. It is interesting to note that Cox considers this concept (the inner game) worthy of a more detailed discussion perhaps in a thesis, dissertation or pedagogy project. Guenter (1.7, 1.8) agrees.

1.4 Farkas, Alexander. 1994, "Alexander and voice", *The NATS Journal*, vol.50, no. 4, pp.15-16. Source: The Music Index.

Farkas explains how the work of F.M. Alexander can 'teach us most of what we need to know about the voice' (p. 15). He does this by first quoting from Alexander, who says that 'the use of the entire body (has) to be examined in order to achieve a better use of the voice' (p.15). Farkas believes if the voice student can adopt a more philosophical

approach to singing whereby the 'means' (p. 15) is more important than the 'end-gaining' (p. 15), then, and only then will the 'ends' (p. 17) be attained. In other words 'only a true understanding of uninterrupted process will bring about a worthwhile end' (p. 15). Farkas outlines the work of Alexander's physiological and psychological work. In terms of how the sound of the human voice is produced, Alexander believed in the concept of 'unimpeded, constant movement' (p. 15) whereby 'the control of air flow is achieved by a widening of the back and an upward supportive movement which extends the spine even while the breath is permitted exhalation' (p. 15). The singer must not block the airflow by attempting to 'save breath' (p. 15) as this only brings about 'an increase of total muscular overcontraction in the entire body' (p. 15). The air must be allowed to move for it to benefit the singer. This belief goes against what most singing teachers call 'breath support' (p. 17). Instead of the singer holding up the torso whilst singing 'the student learns to allow the back to actually *widen* while the air is being exhaled' (p.17). This technique is called 'back-widening' (p. 17). Farkas also rejects the raising of the soft palate whilst singing saying that if it is fixed it cannot adjust to all the subtle pitch-vowel combinations required in singing. Farkas ends by saying that although the ideas of F.M. Alexander were not originally designed for singers this lengthening and widening of the body will generate 'an upward, flowing impulse through the spine' (p.18) freeing the neck and the head enabling freedom of movement 'from pitch to pitch and vowel to vowel' (p. 18). The singer is at once 'both free and in control' (p. 18). Ultimately, he says, this leads the singer to experience a greater freedom vocally 'with only the least necessary effort' (p. 18).

1.5 Green, Ginnie. 1988, "The inter-relationship between vocal and psychological characteristics: a literature review", *Australian Journal of Human Communication Disorders*, vol. 16, no. 2, pp. 31-43. Source: Australian Education Index.

This is article is included because it is one of the few found written by an Australian author, published in an Australian journal, on the connection between psychology and the voice. Green is a speech pathologist and not a singing teacher but this article is still useful because it discusses the inter-relationship between vocal behaviour and psychological variables. Green suggests that 'personality, emotions and psychological problems contribute to, or are primary causes of voice disorders' (p. 31). She cites examples like 'voice quivers associated with nervousness...and losing vocal

control in an emotional situation, no matter how hard [you] try to avoid it' (p. 32). Green argues that 'the voice is an essential component of normal communication...and is closely tied to the person's social and communicative behaviour' (p. 36). The voice may alter in a stressful situation because 'the laryngeal musculature is very sensitive to emotional stress...and contraction of the muscles occurs when anxiety, anger, irritability or frustration are present...making vocal coordination difficult' (p. 36). Green uses the example of depression to show how the voice can be influenced by psychological changes. She says depression is exhibited in the voice by 'a tendency to lose power over the course of long sentences, increased sighing and an increase in pause duration' (p. 32). Also 'lowered pitch, reduced intonation patterns [and] lowered volume' (p. 32). She adds that despite these findings the relationship between voice and mind is not clear-cut because 'it is difficult to neatly separate the voice from the psyche' (p. 36). Green also highlights research problems in this area due to methodological issues which make 'it very difficult...to determine the specific nature of the voice-psychological relationship' (p. 37). She suggests that speech pathologists should search for the 'emotional dynamics' (p. 38) behind voice disorders as well as physical causes. Green concludes by saying that speech pathologists should be 'encouraged to take account of possible psychological variables in the management of people with voice disorders' (p. 40). This strategy could easily be applied to singing teaching because if psychological stress in the student can be recognized by their vocal tension the teacher can try to make the student feel more at ease.

1.6 Gregg, Jean Westerman. 1997, "On the ethics of teaching voice", *Journal of Singing*, vol. 54, no. 1, pp. 55-57. Source: CSM Library.

Gregg outlines in this article what she believes a singing teacher should do. This includes having some knowledge of 'the anatomy and physiology of the vocal mechanism' (pp. 56-7), being responsible for the vocal health of each student, and not destroying the student's love of singing. She states that ' if you do not feel more like singing at the end of the voice lesson than you did at the beginning, find another teacher' (p. 55). Later on she says that the voice teacher should instil in the student 'a love of music and of singing which will last for the entire life ' (p. 55). She talks of some physiological aspects including: limiting use of both the extreme upper and lower registers, not trying to force the voice into a particular category and using incorrect methods to ensure a loose jaw. She also emphasises the need for the teacher to under-

stand the natural forces of the body and allow the students to use their bodies in the way they were 'designed to work' (p. 55). That way 'the act of singing [becomes] as easy for the human being as it is for the birds' (p. 56). The author believes 'the teaching of voice should be aimed at trying to develop in the student a beautiful, freely-produced sound' (p. 57) with freedom of muscle movement. Like the doctor she describes at the beginning of this article, so too the singing 'doctor' should aim not only to 'do no harm' but also ultimately 'to do good' (p. 55), instilling in the student correct vocal technique and a life-long love of singing.

1.7 Guenter, Horst. 1992a, "Mental concepts in singing: a psychological approach, part one", *The NATS Journal*, vol. 48, no. 5, pp. 4-8. Source: The Music Index.

In this article Guenter compares the 'technical-mechanical' (p. 4) approach to singing with the 'psychological' (p. 4) approach. He says these methods are both found in voice pedagogy today 'depending on the personal convictions of the teacher' (p. 4). Guenter says the technical-mechanical approach involves assuming 'good posture... [taking] a deep breath... [bringing] the larynx and the tongue into the correct position ... [opening] the mouth adequately... [and] starting the sound' (p. 4). The psychological approach, Guenter explains involves many concepts including psychological or cognitive modeling. This Guenter bases on the writings of Albert Bandura. Guenter says that Bandura developed a 'psychology of learning' (p. 6) in the 1980s. Guenter applies this concept to singing and it involves attention (by the student), sound image (in the brain) and motoric process of reproduction (matching the mental sound with the exact sound). Guenter believes that 'the process of reproduction should be repeated until the...sound...is in greatest accordance with the mental image' (p. 6). This is, says Guenter, what singing teachers call 'practicing, or training...of the voice' (p. 6). In this article Guenter states that there was a decline in the use of the psychological approach and an increase in the technical from 1947 to 1972. He seeks the reasons for this. He quotes from three recently published books on singing: *The Structure of Singing* by Miller (1986), *The Science of the Singing Voice* by Sundberg (1987) and *The Functional Unity of the Singing Voice* by Doscher (1988) and says that in these books the use of psychology in voice pedagogy is almost non-existent. Guenter believes that 'psychological components...play only a small and certainly far underestimated role in voice pedagogy' (p. 4). He asserts we need to know more about the role of 'physiological-acoustical activities in our bodies

and psychological phenomena in our brains during singing' (p.4). He also states that despite misgivings by some voice teachers 'psychology is a serious science' (p. 5). Guenter discusses four aspects of singing in this article: cognitive modeling, hearing, the inner ear and Gestalt. He concludes that in singing no results will be achieved 'without mental concepts, without training mental awareness, without training the ear, and without training the imagination' (p. 46). He also suggests that 'it would be very helpful for voice pedagogy if we could have in the near future a book called *The Inner Game of Singing*' (p. 8). Here Guenter is referring to the 'inner game' books by Gallwey (4.11) and Green (3.2) outlined in Cox (1.3). Guenter's concepts are more to do with artistic interpretation than the psychology of singing, but his ideas about 'the lost art of imitation' (p. 5) and the importance of training the 'inner ear' (p. 8) are worth considering in relation to singing teaching.

1.8 Guenter, Horst. 1992b, "Mental concepts in singing: a psychological approach, part two", *The NATS Journal*, vol. 49, no. 1, pp.4-7. Source: The Music Index.

This is the second of two articles Guenter has written on the mental concepts involved in singing. (See annotation 1.7). In this article Guenter comments again on the importance of 'imitation' (p. 4) whereby a student learns by 'hearing...the most celebrated singers' (p. 4). He also suggests that kinesthesis, which is 'a...perception of tension in the muscles and of movement in muscles and joints...should play an important role in voice pedagogy' (p. 4). Guenter explains that 'since singing is a Gestalt concept [which concentrates on the whole act of performing], not everything in it can be explained scientifically' (p. 5). He uses the examples of Caruso and Callas to explain how psychology can overcome physiology saying they were still able to perform despite 'damaged' and 'worn out' (both p. 5) vocal folds. Guenter then goes on to explain the very 'personal' relationship a singing teacher has with his/her student. The teacher should speak 'in an uncomplicated...language [and] support their love and joy for singing' (p. 6). Guenter concludes with the statement that singing teachers need to know 'the role of the brain in singing' (p. 7). He finds that 'we urgently need a Psychology of Voice' (p. 7) and indicates the need for more research in this area. Guenter touches on mental concepts in this article, but not to the same extent as the earlier article (1.7). He does, however, provide a good bibliography and these entries appear in the Appendix to this paper.

1.9 Herbert-Caesari, E. 1969, *Vocal Truth,* Plymouth: Robert Hale & Company. Source: CSM Library.

Herbert-Caesari, E. 1977, *The Science and Sensations of Vocal Tone,* New York: Crescendo Publishing. (First pub. 1936) Source: CSM Library.

Herbert-Caesari, E. 1996, *The Voice of the Mind,* London: Alma Caesari-Gramatke. (First pub. 1951) Source: CSM Library

Even though Herbert-Caesari's books are primarily concerned with the physicalities of vocal technique, he was probably one of the first singing teachers to articulate the connection between psychology and singing. His technique is based on the Italian School of Singing established in the seventeenth century which advocates 'natural voice function' (*Vocal Truth*, pp. 7-8) and 'is based on true and scientific principles' (*The Science and Sensations of Vocal Tone*, p. xi). He elaborates and states 'a completely natural voice is one that, without training, is able to articulate, enunciate, and sustain with perfect ease and freedom all vowels on all pitches in its particular compass' (*The Science and Sensations of Vocal Tone*, p. 4). Herbert-Caesari advocates that this 'natural' singing method be taught and 'in accordance with correct physiological-acoustical laws' (*The Science and Sensations of Vocal Tone*, p. xx). Chapter one of *Vocal Truth* states Herbert-Caesari's use of psychology in a first lesson by asking 'what can I do for you?' (p. 9) which he says puts the students at ease. Herbert-Caesari writes of the 'conscious' and 'unconscious' (*Vocal Truth*, p. 24) mind in regards to singing and it is very similar to Gallwey's Self One and Self Two (3.9). In another similarity to Gallwey he says 'if only the singer...[would] be as a little child, simple and ready to absorb the truth' (*Vocal Truth*, p. 47). *Vocal Truth* is essentially about technique, though, and not the psychology of singing. However, he does quote from William James when he says 'in art, economy is always beauty' (*Vocal Truth*, p. 109). *The Voice of the Mind* again concentrates on technique but *The Science and Sensations of Vocal Tone* devotes some pages to the psychology of singing (pp. 7-11, 13-19). In these pages he says that it is an 'error' to teach singing 'on purely physical grounds' and that the 'mental factor's...importance is paramount' (p. 7). Furthermore 'the essence of singing partakes much more of the mental-nervous than of the physical' (p. 9), and 'song...is an emotional outlet' (p. 13). Herbert-Caesari's work marks the beginnings of psychological considerations in singing.

1.10 Kungle, Sandra. 1982, "Beyond musical training: the studio teacher's role and responsibilities", *American Music Teacher*, vol. 31, no. 6, pp. 26-27. Source: The Music Index.

This short article highlights the specific responsibilities of teachers of music and singing. Kungle believes the singing teacher has an even greater responsibility to the student than the instrumental teacher, far more than 'the notes and words of the songs being taught' (p. 26). This is because 'to sing involves such a total personal involvement...and is an emotional expression via a tremendously complicated physical process' (p. 26). She says voice teachers must understand not only their students' 'health and physical conditions [but] personality...and emotional state...background...training... lifestyle...emotional influences and goals' (p. 26). Kungle also emphasises the need for the singing teacher to protect the physical health of the student especially in the 'university situation' (p. 26) where there may be many singing opportunities and in the choice of 'physician' (medical doctor) (p. 27). To conclude, Kungle says that the teacher should be a 'walking encyclopedia' (p. 26) not only on singing matters but also 'performance opportunities...competitions...related training...dance...drama... counseling...and, very importantly, to [an] otolaryngologist' (p. 27). She concedes that these 'duties' are 'beyond the scope of typical pedagogical training' (p. 27) but will help 'meet the needs of our students' (p. 27). Kungle, thus, looks at singing teaching from a holistic point of view and the psychological approach is an important aspect of this. This kind of music teaching approach is also outlined in O'Neill (2.6).

1.11 Lyon, John T. 1993, "Teaching all students to sing on pitch", *Music Educators Journal,* vol. 80, no. 2, pp. 20-22. Source: The Music Index.

Lyon argues that 'most...uncertain singers can be helped and can learn to sing acceptably' (p. 20). He shows ways that uncertain singers can be helped to sing on pitch without them being made to feel self-conscious and consequently suffer from a 'negative singing self-concept' (p. 20). He lists five different ideas to help encourage both students and teachers: 1) show them it's fun, 2) use vocal models, 3) use a range of songs, 4) help students prepare for singing, 5) focus on the pitch (pp.20-22). In particular he emphasises the need to sing frequently and in a non-judgmental setting. The teacher should be enthusiastic about 'singing...music...[and] people' (p. 20). Lyon offers ideas on how to focus on singing on pitch using an integrated rather than the usual remedial attention

approach, which only makes the child feel even more insecure about singing and thus, does not solve any problems. He stresses the need for 'a positive environment, good models and feedback and removing all the barriers possible to successful rewarding singing' (p. 59). Lyon's approach to teaching singing seems to be a combination of psychological and technical. He also identifies that the reasons students sing out of tune are both mechanical (technical) and holistic (psychological). It is mechanical in the sense that children need to constantly use their vocal muscles if they are to improve their singing and this will not happen if they are excluded, and psychological in the sense that the child is always being made to feel good about their singing and, ultimately, themselves. Greenberg (2.1) also discusses the importance of a positive singing self-concept and Guenter (1.7), McIver (1.12) and Stewart (1.19) further discuss the psychological aspects of singing.

1.12 McIver, William. 1992, "Pedagogical considerations for teachers of singing", *American Music Teacher*, vol. 42, no.1, pp.18-21. Source: The Music Index.

McIver outlines the many different ways of teaching singing through comparison and analysis. He begins by comparing Mechanistic with Holistic teaching, discusses the relationship of speech and singing, muscle tension and relaxation, the open throat, terminology and finally, the relationship between teacher and student. He concludes that the voice is indeed unique in the musical arena, because in no other instrument is it 'being built even as its owner is learning how to play it' (p. 21) and 'it is often difficult for the student to separate criticism of one's handling of this developing instrument from criticism of one's very personal self' (p. 21). He sees the main task of the singing teacher as helping the student 'develop a positive attitude and a strong sense of self' (p. 21) and helping 'remove those interferences to freedom of function that inhibit innate expressivity and to develop...confidence' (pp. 21 and 73). In addition he feels the teacher/ student relationship should be one of 'mutual respect' (p. 21) and the teacher should begin to build the singing student's confidence by 'finding success in [even] small accomplishments' (p. 21). These concepts form the basis for the psychological approach to singing.

1.13 Miller, Richard. 1987, "New vistas in singing and in the teaching of singing", *The NATS Journal*, vol. 44, no. 1, pp. 17-19. Source: The Music Index.

In this article Miller writes of the need for singing teachers to present 'factual information' (p. 18) to their students regarding the technical aspects of singing. He reviews accounts of teachers from as far back as 1774 who concerned themselves with both the 'physical and acoustical' (p. 18) aspects of singing and the artistic aspects. Miller believes that 'a complete singing technique...cannot be based upon incorrect assumptions about breath management, laryngeal action, and resonation' (p. 18). He says that providing students with 'factual physical information about the singing voice' (p. 17) 'does not make singing more complex; it makes it more direct and simplistic' (p. 19). Miller outlines the benefits of using current scientific information to aid singing and suggests that this technology will help teachers understand 'the neurological control of the voice' and 'the psychological integration of singing' (p. 19). An understanding of how psychology integrates with singing could be very useful for both singers and singing teachers.

1.14 Miller, Richard. 1989, "Sotto voce: imagery and the teaching of singing", *The NATS Journal*, vol. 46, no. 1, pp. 15-16. Source: The Music Index.

Miller talks of the transition from performer to teacher and says 'a good teacher must be able to objectify the components of performing and convey them to the student' (p. 15). He warns of the perils of using imagery in teaching singing. He says that a student may have trouble understanding another singer's imagery of singing such as 'winding golden ribbon around a small wheel' (p. 15). It is for this reason Miller says 'imagery should not be part of the initial steps in teaching the technical coordination of the singing instrument' (p. 15) because a teacher's personal imagery may differ considerably from that of the student. Miller suggests that 'imaging in singing should ideally be directed to the artistic realization of text and musical content, not to...vocal technique' (p. 16). 'Vocal technique', says Miller, is best-described 'through exact communicative language' (p. 16).

1.15 Mitchell, Philip A. 1991, "Adult non-singers: the beginning stages of learning to sing", *Psychology of Music*, vol. 19, no. 1, pp. 74-76. Source: PsycLIT.

This article focuses on the learning process involved in singing. It was first thought that poor pitch singers were 'tone-deaf' (p. 74) and that they had an aural (hearing) disability (Wolner and Pyle, 1933; Wyatt, 1945). Later research (Joyner, 1969;

Kazez, 1985) suggests that it is first of all a 'production problem' (p. 74) and that aural skills 'may suffer as a result, not a cause, of the inability to use the voice musically' (p. 74). The aim of this short article is to help teachers isolate causes of poor pitch singing. Mitchell suggests that these singers do not listen to themselves whilst singing, a point that Welch emphasizes in his study (see 2.8). Welch says 'out-of-tune singers must be trained to hear themselves by external feedback' (1985, p. 6) which he calls 'knowledge of results' or 'KR' (1985, p. 3). Mitchell proposed to document the 'discrepancy between comprehension and production skills' (p. 74) in three people who were poor pitch singers. What was interesting about the results was that all three could hear when the others were out of tune but not themselves. They could pick up slight alterations to familiar tunes and two of the three could match pitches with the keyboard after practice. None of the subjects however, showed any improvement in their singing skills in terms of pitch-matching a song. This suggests that their hearing was not the problem but rather their listening skills. Mitchell concludes that 'listening critically to oneself and to another are quite distinct modes of listening' and that 'learning to sing in tune...is, in part...learning to listen to yourself' (both p. 76). He also noted that singing in tune involved both physical aspects 'they must learn to control the voice' (p. 75) and psychological aspects 'they must learn to recognise the feeling of being in unison' (p. 75). Welch would argue that this 'feeling' could be improved with KR. See Welch (2.8). Mitchell has raised some interesting points about perception of sound and this study is a useful companion to Welch's article on poor pitch because psychology also focuses on perception as one of its sub-fields.

1.16 Newham, Paul. 1992, "Jung and Alfred Wolfsohn: analytical psychology and the singing voice", *Journal of Analytical Psychology*, vol. 37, no. 3, pp. 323-336. Source: PsycLIT.

This article details the psychological journey of Alfred Wolfsohn (1896-1962) and his work on voice (1930-1955). Newham writes that Wolfsohn applied Jung's 'fundamental principles of psychological processes to the field of non-verbal vocalization [and made] astounding discoveries [in the] relationship between the psyche and the expressive capacity of the human voice' (pp. 324-5). Newham uses the work of Wolfsohn to suggest that 'the aspects of the psyche can be made audible through the process of continuous phonation inherent in singing training' (p. 334). What this means is that Wolfsohn was able to cure his own psychosis by 'replicating them [aural hallucinations] with his own voice' (p. 335). As a consequence of this he was able to extend his vocal range by 'between five to eight octaves' (p. 335). Newham proposes

that 'extending the vocal range through non-verbal vocalization has a therapeutic effect of integrating psychological contents into consciousness' (p. 335). Wolfsohn encouraged his students to use screams, cries, sobs, wails and groans in an attempt to 'express the animalistic, primal, preverbal utterances which are part of the rightful expression of the shadow' (p. 329). The 'shadow' is what Jung called the part of a person's personality which is darker and 'tend[s] to remain disguised and hidden beneath the grace and manner of the *persona* and which...would equate with the concept of ugly' (p. 329). The effect of allowing a student to express his/her voice this way was to 'liberate the psyche from its fear of emotional extreme' (p. 331). Wolfsohn believed that 'the range, intensity, and quality of the voice are determined solely by psychological factors' (p. 331). Even though much of Wolfsohn's work was with mentally disturbed people this is an excellent article on both psychology and vocal use in singers. Wolfsohn isolates the functions of the voice as expressions both of the deep psyche or 'the agonizing sounds of suffering' and also 'utmost joy and pleasure' (p. 326).

1.17 Roland, David. 1995, "Mental skills for performance enhancement in singing", *Australian Voice,* vol. 1, pp.10-12. Source: CSM Library.

Roland focuses on three areas: one, why should we focus on the mental skills of singing? Two, what are these mental skills? Three, how do we best acquire them? He uses the example of sport to illustrate how mental training can enhance performance and suggests that this sort of training could also be applied to music. The mental skills we should concentrate on, says Roland, are mental readiness, mental focus, visualisation, distraction control, constructive evaluation and lifestyle balance. This is a very useful article as it covers many of the issues involved in the psychological approach to singing. Singing students can be taught to use these mental skills by their singing teacher or by reading articles such as this one. See also Cox (1.3), Gallwey (4.11) and Green (3.2).

1.18 Rossell, Denton. 1984, "The mind - an obstacle for singers", *The NATS Journal*, vol. 41, no. 2, pp. 34-37. Source: The Music Index.

This article is about the problems associated with hearing the sound of ones own voice and how a 'natural sound' (p. 34) should be produced. It is not, as the title suggests, about the mental interference that occurs when singing. Rossell says that instinctively 'babies use their voices effectively' (p. 35). For adults to use their voice 'in the natural manner' (p. 35) like a baby does, then they must free themselves 'from the psychological barriers and misleading thoughts [that] torment and perplex...us' (p. 36). This philosophy is very similar to Gallwey's natural learning approach outlined in 4.9.

Rossell says the singing tone we must aim for should be 'resonant, clear, far-carrying... emitted with freedom and without apparent strain' (p. 36). To do this the teacher 'must convey to the student a proper image of tone' (p. 37) and they must observe 'the greatest singers [and] the voices of babies' (p. 36). Rossell concludes by saying 'we should seek only to use the voice as nature intended' (p. 37) and not be afraid to emit 'spontaneous, uninhibited natural sounds [like] laughter... calls... [and] expressions of extreme emotion, such as anger or fright' (p. 37). This is very similar to Wolfsohn's theory about voice outlined in Newham (1.16).

1.19 Stewart, Andrew. 1992, "Singing from scratch", *Music Teacher*, no.71, June, pp. 14-15. Source: The Music Index.

Stewart explores the success of a group begun by John Elenor, Nicholas Bannan, Eve Halsey and Dominic McGonigal, which encourages the non-singer to sing. The program entitled 'Singing from Scratch' explores says Bannan, 'the concept that anybody can sing' (p. 14). Bannan begins by finding out what the person is 'able to achieve and where the barriers are that are preventing them from making further progress' (p. 15). He asserts that 'the most important thing to do...is to demonstrate that there is hope, that they can break through' (p. 15). His method encourages confidence and reduces fear because says Bannan 'it's usually because of some psychological reason that the voice a person uses becomes monotonous or inflexible' (p. 15). Bannan's observation could be useful in a discussion of singing and psychological barriers because he is implying that if a teacher can reduce fear and inspire confidence the student will make better use of their voice.

1.20 Wormhoudt, Pearl Shinn. 1984, "Some thoughts on the psychology of singing and teaching singing", *The NATS Journal*, vol. 40, no. 5, pp. 28-31. Source: The Music Index.

This article is the first of three Wormhoudt has written on the psychology of singing. First, Wormhoudt writes that she sees a need for singing teachers to consult with voice scientists to understand 'laryngeal functions...the workings of the breath control system...vocal tract [and]...the interaction of the parts of the vocal instrument' (p. 28). This is what singing teachers call the 'technical' aspects of singing. Wormhoudt then poses the question 'how does psychology affect the physiology and the physics of the singing voice?' (p. 28). She states that 'the more fully we can answer this question the better able we are to teach...singers [and] treat their problems' (p. 28), it is not enough to simply know the 'physical' how of singing, teachers must also know the 'psychological' how of voice function. Wormhoudt then discusses five areas concerned with the

psychological aspects of singing. The most important of these are the psychology of performing (p. 30) and the psychology of the learning and teaching process (pp. 29-30). Wormhoudt sees stagefright as a psychological manifestation and one which teachers need 'to inform [themselves] about the causes' (p. 30) if they are to help their students. The other area where Wormhoudt says psychology can help is in the learning and teaching process. She lists six of her own observations regarding 'psychological hazards that stand in the way of the developing singer' based on '50 years of singing and 25 years of teaching' (both p. 30). The first is that some students are afraid to make a loud sound and the teacher must seek to help them overcome this inhibition. The second is that some students feel threatened when they heard the 'new' voice they are creating and the teacher must help the student 'accept [this voice] as part of himself' (p. 31). The third is gaining trust in the student by using a reassuring manner, careful choice of words and giving clear authoritative advice. The fourth is taking into account the student's goals and basing lessons on their appropriate level of technical skill and maturity. The fifth is ensuring students sing in their proper register and the sixth is that 'every lesson for every student must be individualized' (p. 31). Each one shows a way of helping a student solve a problem with a psychological solution. She uses phrases like 'the teacher must help them find ways of overcoming the inhibition' (p. 30), 'the teacher coaxes' (p. 30), 'used a warm, reassuring tone of voice' (p. 31), 'emotional dynamics...in the student' (p. 31) and 'the student's emotional maturity' (p. 31). Wormhoudt uses these statements to show the importance of the teacher/student relationship and highlights the need for the singing teacher to be 'much more than a good singer' (p. 31) whilst 'helping the student discover his truest possibilities' (p. 31).

1.21 Wormhoudt, Pearl Shinn. 1985, "A framework for a psychology of singing and teaching singing", *Journal of Research in Singing and Applied Vocal Pedagogy*, vol. 8, no. 2, pp. 45-49. Source: The Music Index.

Wormhoudt suggests that both singers and singing teachers should be 'thinking about the psychological aspects of our work' (p. 48). She outlines her psychological framework for singing teaching by taking the reader through 'a typical voice lesson' (p. 45) and 'stopping' (p. 45) when a psychological point needs to be made. This, she believes, is an effective strategy. She makes five points concerned with the psychology of a voice lesson, the same as in the earlier article but in a more concise way. They are: motivation (why a student learns singing), the learning process of building the instrument, to understand the psychological meanings in what is sung, psycho-acoustics and the psychological challenges of performance (p. 48). The most interesting

psychological aspect Wormhoudt discusses in this article is the importance of the student and teacher 'establishing a trust in each other' (p. 46). Wormhoudt believes that trust can be established right at the beginning of lessons 'with the first vocalise' (p. 46) by showing 'how interested and eager you [the teacher] are' (p. 45). This will 'encourage [the student] to lose fear' (p. 46), and when this is achieved the learning can begin.

1.22 Wormhoudt, Pearl Shinn. 1992, "On the psychology of singing and teaching of singing", *Journal of Research in Singing and Applied Vocal Pedagogy*, vol.16, no.1, pp.1-12. Source: The Music Index.

Wormhoudt discusses her belief that singing teaching should not only encourage healthy technique and an understanding and love of music, but should 'bring the singer to a whole series of new understandings of himself and his musical world, as well as...freedom...to be himself, to express himself, to explore' (p. 1). She believes that if students becomes more aware of the 'thoughts and actions' (p. 1) that hinder their ability it will make them singers with fewer 'problems or limitations' (p. 1). She states the causes of anxiety in singers - low self-esteem, perfectionism, negative feedback, critical teachers or judges and the setting of unrealistically high standards - and outlines ways of coping with this anxiety. The role of the teacher, says Wormhoudt is to help build self-esteem and self-confidence. This is done by 'our stability, our acceptance, our unspoken understanding and kindness, and above all, our devotion to singing' (p. 5). She says that aiming for perfection is 'futile' (p. 6) and that psychologically the singing teacher should encourage the student to enjoy the process of 'working toward a goal' (p. 7) and the growth associated with it whilst also 'achieving a realistic self-esteem' (p. 7). These three articles on the psychology of singing teaching are invaluable. The writing is concise, easy to read and the author seems genuinely interested in how her teaching affects her students.

2. Singing, music and singing teaching (children)

2.1 Greenberg, Marvin. 1970, "Musical achievement and the self-concept", *Journal of Research in Music Education,* vol. 18, no. 1, pp. 57-67. Source: RILM and PsycLIT.

This article was included because it is one of the first studies, if not *the* first to discuss the effects of 'emotional and psychological blocks' (p. 57) on a young student's ability to sing in tune. This contrasts, says Greenberg, with the 'vast amount of writing and research on untuned singers' (p. 57) which holds the view that 'not being able to sing in tune [was the result of] lack of musical training or ability' (p. 57). He argues that 'continued out-of-tune singing and underachievement in music are primarily results of a low self-concept of one's ability to succeed in musical endeavors' (p. 57). He says that people 'develop their self-concepts in music from the kinds of experiences they have had in dealing with music' (p. 58) and a person who 'perceives himself as unmusical will react to attempts to improve his musicianship through inner rebellion, negativism, or withdrawn behavior although he may outwardly appear to accept attempts at improvement' (p. 58). Greenberg says that a person who has a 'negative self-concept' also 'tends to achieve less than his potential capacity and aptitude would indicate' (p. 59). He says a positive view of the self 'is the direct result of successful experience and accomplishment' (p. 58) and suggests that 'to produce a positive self-concept in music... [the teacher] must provide experiences that show individuals they are doing well in music' (p. 58). He says it is possible to help students achieve a positive self-concept in music because the self-concept (musical or otherwise) is 'learned through experience' and therefore 'can be taught' (p. 59). As well he says that 'remedial attempts to aid underachievers, without recognition of the critical role that the self plays, are doomed to failure' (p. 59). He concludes that 'musical instruction must not only aim at developing the student's musicianship, but also his self-concept in music' (p. 59).

Greenberg gives a detailed definition of self-concept, though it is based on older literature dating back to 1950 (pp. 58-59). The author admits the study lacks the 'rigid controls needed in a research study' (p. 63) but concludes that 'the evidence points to some emotional or psychological factor, not a musical factor, as the main cause of untuned singing' (p. 63). Greenberg asks five relevant questions in his conclusion but it is his

closing comments that are the most helpful in terms of how a teacher can affect a student's well being. He says that 'music teachers need to recognize the importance of building up the self in their students...by accepting each contribution a student makes [and] searching constantly for ways of expressing the care one feels for each student' (p. 64).

2.2 Greig, Robbie. 1994, "Music and self-esteem: therapy to education", *Victorian Journal of Music Education*, no. 3, pp. 7-13. Source: Australian Education Index.

Greig believes that it is the task of educational music programs 'to engender a positive self-concept in their participants' (p. 7). He says that the connection between self-esteem and learning is 'well known' (p. 7). It is of particular importance to learning music because of 'the high degree of personal exposure and risk-taking' (p. 7) involved. While this article does not deal specifically with singing it offers ways for self-esteem literature to be used by music teachers in the classroom. It includes self-esteem criteria based on current literature and concludes that such criteria could be useful in implementing music programs to students whose self-esteem might be low.

2.3 Jarjisian, Catherine S. 1983, "Pitch pattern instruction and the singing achievement of young children", *Psychology of Music*, vol. 11, no. 1, pp. 19-25. Source: PsycLIT.

This article should be read in conjunction with Welch (2.8). The purpose of the study was to test 'the effects of pentatonic and diatonic instructional content...and musical aptitude on the rote-singing achievement of young (grade one) children' (p. 19). Its conclusion was that the group that received both pentatonic and diatonic instruction in music were better at singing than either the diatonic only or the pentatonic only group regardless of 'tonal aptitude... teacher, or amount of instruction' (p. 24). Jarjisian suggests that the 'diatonic pattern instruction aided the development of a sense of tonal center' and that the 'pentatonic pattern instruction contributed to in-tune singing or sense of melodic contour' (p. 24). Furthermore, she proposes that 'the combination [of both diaton and pentaton] offer[s] pupils the best of both methods' (p. 24). This is significant in terms of what kinds of music young children should be taught in school and how this teaching will effect their singing, and the way the students feel about their singing, in later years.

2.4 McKeachie, Wilbert J. 1983, "National symposium on the applications of psychology to the teaching and learning of music", *American Psychologist*, vol. 38, no.7, July, pp. 855-857. Source: PsycLIT.

The first National Symposium in 1978-79 was one of the first times that both psychologists and musicians discussed 'the applications of psychology to the teaching and learning of music' (p. 855). This article is the result of the third of these symposiums. Its theme was 'Motivation and Creativity'. This symposium isolated six factors that influence motivation and creativity in music teaching. As well, it highlighted the goal of all teaching which is 'to develop and enhance intrinsic motivation...in discovery' and the goal of music education which is 'to enhance, or at least not to decrease, the enjoyment students have in music' (p. 856). The six areas covered were: setting challenging, but not discouraging (musical) tasks for students, giving the student a choice of music, the importance of a good teacher, feedback to students, the student's sense of worth (self-esteem) and support from peers, parents and teachers.

2.5 Mackworth-Young, Lucinda. 1992, "Joining forces", *Music Teacher*, no. 71, June, pp. 20-21. Source: The Music Index.

'Joining forces' is the first of a series by Mackworth-Young on the psychology of music lessons. Using personal examples the author illustrates how lessons should ideally be structured around the student's wants and needs and not the teacher's. According to Mackworth-Young, questions should be asked in the very first lesson: why do they want to learn? Why this particular instrument and what kinds of music do they want to play? She says that if the children are asked their opinion about what *they* want to achieve in music lessons they will feel that the teacher is helping them 'work towards a genuine feeling of partnership' (p. 20). The author says 'I ask myself the questions: 'Am I making the most of this pupil's particular interests and talents; and am I helping him to use and have fun on his instrument?' (p. 20). She says it helps her look at each student as an individual and she then structures the lesson accordingly. It is the student's need that is of greater importance not the teacher's because' we may be forcing him down a path in which we feel at home but which is not suited to him' (p.20). She finishes with three personal examples of students whose 'problems were solved by establishing a different and more appropriate lesson content' (p. 20). These concepts could easily be applied to singing teaching and the author shows how flexibility in lesson planning can benefit the student both musically and psychologically.

2.6 O'Neill, Susan. 1993, "On purpose: can we define the role of a private music teacher?", *Music Teacher*, vol. 72 , no. 3, March, pp. 12-13. Source: CSM Library.

O'Neill acknowledges the 'the role as private music teachers is not so easy to define' (p. 13). However, she does say that 'it extends far beyond the process of teaching' (p.13). She says often 'a private music teacher is the first significant adult a child will come in one-to-one contact with other than the parents or child-minder' (p. 12). This relationship during lessons says O'Neill 'will undoubtedly leave an imprint on the child for life' (p. 12). Effective teachers possess certain personal characteristics like self-confidence, warmth, emotional stability, honesty and self-acceptance. These characteristics are as important to learning as musical and teaching ability. This is because these qualities help to develop a trusting and open relationship with a student which is often as important as the music teaching. O'Neill believes that it is as important for the teacher to 'impart musical skills, knowledge, attitudes and values' (p. 12) as it is for her to have well-developed personal and social skills which both encourage and motivate the student. She believes that musical study should not only focus on the mastery of technique but also on the way it nourishes 'self-knowledge, self-expression and creativity, self-fulfilment and emotional healing' (p. 13). O'Neill states further that the teacher should convey to the student 'not only musical skills and knowledge, but also positive attitudes and values about music and themselves' (p. 13). Above all, she asserts, music teachers 'need to be sensitive to pupils feelings and be aware of the effects our behaviour has upon them' (p. 13). O'Neill believes that if teachers intend to fulfil their roles as private music teachers then their 'pupil's positive self-image [must be their] highest priority' (p. 13). O'Neill's philosophy of teaching could easily be applied to singing teaching and she shows an understanding of the psychological benefits of nurturing a student's musical and global self-esteem.

2.7 Rideout, R.R. 1982, "On early applications of psychology in music education", *Journal of Research in Music Education*, vol. 30, no. 3, pp. 141-150. Source: The Music Index.

This article is a short biography of Granville Stanley Hall (1842-1924), an early exponent of psychology in music education. His professor was William James, author of the seminal text, *The Principles of Psychology* (1890) which is generally regarded as the one of the greatest works written on psychology. Hall believed that the music curriculum in schools was inappropriate for young children who were being made to learn instrumental music before they were intellectually ready. 'Music', said Hall, should first

'excite the emotions' and 'inspire the child' (p. 145). He believed that vocal music should be 'the preferred artistic vehicle of learning' (p. 144) and that songs should be learned aurally and by memorization (rote). Furthermore, the content of these songs should be in accordance with the stages of child development and the child's interests. Hall believed that patriotic and folk songs fitted these criteria. Zoltan Kodaly, a composer who became interested in music education was of the same belief, half a century later, in Hungary. Rideout says of Hall; 'he was the first to call music educator's attention to the pedagogical possibilities afforded by a union of music and the new psychology... [and] he championed a psychological foundation to educational activity' (p. 148). Thus, interest in psychological aspects of music learning is not a new phenomenon. Respected psychologists like Hall believed that an understanding by teachers of the minds of young children would benefit both their musical experiences.

2.8 Welch, Graham F. 1985, "A schema theory of how children learn to sing in tune", *Psychology of Music*, vol.13, no. 1, pp.3-18. Source: PsycLIT.

Welch outlines the causes of poor pitching in children. He suggests that the causes are both psychological and physiological, and proposes a 'theory of the psychological mechanisms underlying *in tune* singing' (p. 3). If teachers can understand why a child sing in tune then, says Welch, they will be able to better identify why some children sing out of tune. Welch offers physiological causes of poor pitch and states 'that children gradually increase both in pitch range and ease of production as they get older' (p. 4). The conclusions of the study indicated that although the child heard the pitch correctly there was a signal error in the brain from when the pitch was remembered to when the pitch was copied vocally, indicating that poor pitch was psychological as well as physical. Welch showed that this result could be improved if the teacher provided what he called KR (Knowledge of Results) (p. 3). This is 'information about performance provided by the teacher or other external source' (p. 6). Welch says that KR combined with implementing a variety of vocal tasks, such as, 'speech games which explore variations in pitch' (p. 16) improved the children's pitch. This article suggests that if children are provided with knowledge of their out-of-tune singing by a sensitive teacher and given appropriate vocal exercises they may be able to improve their pitch.

3. Music and psychology

3.1 Dews, C. L. Barney & Martha S. Williams. 1989, "Student musicians' personality styles, stresses, and coping patterns", *Psychology of Music,* vol. 17, no.1, pp. 37-47. Source: NLA.

This study was designed to gather information on the subject of 'the emotional and psychological issues facing musicians and their various ways of coping with problems' (pp.37-8). This type of study could be useful to the psychology of singing and singing teaching because if a teacher knows in advance what music students worry about they can help preempt problems. The study found that stress, pre-performance nervousness, burnout with musical progress, feeling conflict between music and ones personal life and stage fright were some of the concerns of the surveyed students. Its conclusions raised the issues of: the connection between the musician's self-esteem and the quality of musical performance; the role of the parent and music educator in the development of the musician; the possible role of certain stresses and specialized counselling in helping musicians deal with the particular problems that they face, and the role of the educational institution in stress and coping. Two important points which the author isolated in terms of the personality of musicians were a 'strong internal motivation' (p. 45) to pursue music and the 'desire for perfection in their art' (p. 45). This is significant because it shows how much psychology plays a part in a music student's life. The authors found that 79 per cent of students surveyed said that their self-esteem was directly related to how they performed. They also found that music students find it hard to separate their music from their lives and that both the parent and the music teacher were significant in helping form the personality of the musician. Dews and Williams found that the issue of perfectionism was also a psychological problem for many musicians. They found that it could be alleviated however, if 'students were given permission to make mistakes' (p.46) and allowed to lower the demands that they make on themselves thus reducing the 'trying too hard effect' (p.46). These concepts are also outlined in the 'inner game' articles. See Cox (1.3), Gallwey (4.11), Green (3.2) and also Guenter (1.7), McIver (1.12) and Triplett (3.7).

3.2 Green, Barry. 1987, *The Inner Game of Music*, Minneapolis: University of Minnesota Press. Source: Private collection of Michelle Klemke.

This is the first 'inner game' book that deals with music. It is a book for both musicians and music teachers and is based on the writings of W. Timothy Gallwey (See

Gallwey (4.11)). In the introduction Gallwey himself outlines the point of the 'inner game' and this is 'to reduce mental interferences that inhibit the full expression of human potential' (p. 7). Green intersperses the inner game philosophy with personal examples both of his students and himself. He says that for him, the 'inner game' has 'recaptured that child-like sense that anything is possible' (p. 17) and in terms of music teaching has enabled him to help his students 'learn to the best of their ability' (p. 153). Green's philosophy of teaching is very much concerned with maintaining self-esteem as he says that music teaching should help 'strengthen the individual's own sense of purpose and growth' (p. 182) and that teachers should let students know they are accepted 'the way they are' (p. 183). This includes a non-judgmental approach to teaching because 'a teacher...who has little faith in a child's ability to learn can transmit doubts to the child. Critical comments and judgments ...reinforce the pupil's tendency to insecurity and self-doubt' (p. 181). Greenberg (2.1) highlighted the effects negative teaching can have on music students' self-concept in his study.

Green isolates the four basics of the musical 'inner game' and these are: the performance equation of P = p-i [where P = Performance, p is potential and i is interference] (p. 23), Self 1 and Self 2 (p. 28), the P.E.L. Triangle [formed by joining Perfomance to Experience and Learning] (p. 39) and developing Awareness, Will and Trust (pp. 40-41). Chapters four through seven explain these basics in greater detail and chapters eight through ten apply the concepts. An interesting point Green raises is that musicians should 'accept' (p. 131) interference [both internal and external] when it happens and try to 'bring [the] focus back to the music' (p. 132) by using mental processes such as the awareness techniques outlined in the book. The chapters on teaching music (ten and twelve) are excellent. In these chapters he uses examples to show music teachers how more effective it is to use 'acknowledgement rather than judgement' (p. 181) with students and how to teach more effectively by encouraging students to use awareness skills whereby they learn 'through [their] senses and [their] experience' (p. 147). Teaching students awareness skills Green says frees them from 'doubt, confusion, frustration and discouragement' (pp. 149-150) because students only have to 'pay attention to what's happening, not to what's right or wrong, good or bad' (p. 150). Green says that his 'deepest goal in teaching is to help [his] students learn to the best of their ability, and that means avoiding mental obstacles' (p. 153). This approach to teaching is very much in keeping with the psychological approach. Green's music philosophy has also found merit with singing teachers as both Guenter (1.7) and Cox (1.3) have suggested that we need an 'inner game' of singing.

3.3 Kemp, Anthony E. 1982c, "Personality traits of successful music teachers", *Psychology of Music*, vol. 10, Special Issue, pp. 72-75. Source: PsycLIT.

This article has an interesting title but unfortunately Kemp does not give the reader enough information about what these personality traits are. It would have been very useful to the psychology of singing teaching to know what the traits of successful music teachers are because teaching is an area where personality plays a large part. The conclusion only suggests that the personality of a performer is not necessarily suited to the 'rigours' of classroom teaching and that music teaching requires someone with a personality that is 'extravert, realistic and tough-minded' (p. 72). Furthermore, Kemp says 'the exceptionally high levels of introversion in musicians... would appear inappropriate for those who wish to be successful as classroom teachers' (p. 73).

3.4 Reynolds, Jeanne Wrasman. 1998, "Music education and student self-concept: a review of literature", [http//:atrs.usf.edu/music/rpme/rpmereyn.html], 1992, accessed 14 August 1998, pp. 1-12. Source: CSM Library.

This is a review of literature pertaining to music in general and student self-concept. The most useful sections are 1) self-concept definitions, models, and measurement, 2) self-concept of music ability, and 3) the relationship between general self-concept and music education. Reynolds states that it is hard to define self-concept so she presents her own definition. The section on general self-concept and music education includes research which claims that 'music has the power to influence general self-concept' (p. 5). The author lists many studies based on empirical research but concludes that this claim is 'inconclusive' (p. 7). She does, however, suggest that that does not mean that self-concept and music education *are not* related. Reynolds concludes by saying that future research is needed with some kind of framework attached. The problem with this, and with other information from the Internet is that even though this article was downloaded in 1998 the bulk of it was written in 1992 or earlier. Most of the articles in the bibliography date from early 1970s to late 1980s with no updates from more current research. There is also no information about the author of this article, who may or may not be a music teacher or music psychologist, thus it cannot be assessed for validity or accuracy.

3.5 Roland, David. 1997, *The Confident Performer*, Sydney and London: Currency Press Ltd and Nick Hern Books Ltd. Source: Private collection of Michelle Klemke.

This book 'introduces ideas on the mental aspects of performance' (p. 2). It also discusses 'physiological and behavioural aspects of performing' in an attempt to 'gain greater consistency...and increased confidence in performing' (p. 2). In chapter one Roland identifies and defines performance anxiety and in chapter two he encourages the performer to view this anxiety as a 'challenge' and not a 'threat' (p. 15). Roland says if performers can do this then they will replace 'negative self-talk [threat] with positive self-talk [challenge]' (p. 17). This, he says, will benefit the performance experience. Other techniques Roland uses to manage performance anxiety are the use of breathing and relaxation techniques [chapter three], focussed attention and letting go of mistakes [in chapter four] and the mental rehearsal [chapter five]. These techniques could easily be applied to singing. Roland suggests that the use of the mental rehearsal can be very helpful to musicians and especially singers. Chapter nine discusses the 'Flow' experience researched by psychologist, Mihaly Csikszentmihalyi. This experience, whilst not peculiar to musicians, involves a performance where everything comes together to form an 'exhilarating experience' (p. 72). Stedman has also discussed the effects of the 'Flow' experience in her dissertation (see Appendix 1). Roland has written this book to help all performers and it has quite clear applications to singing and singing teaching, especially the use of positive self-talk, seeing performing as a 'challenge' and letting go of mistakes. Roland's discussion of elimination of negative inner dialogue is similar to that discussed in Green (3.2) and Gallwey (4.11) and the use of the mental rehearsal is outlined in the 'inner game' books as well as Cox (1.3) and Guenter (1.7).

3.6 Sand, Shara. & Ross Levin. 1992, "Music and its relationship to dreams and the self", *Psychoanalysis and Contemporary Thought*, vol. 15, no. 2, pp. 161-197. Source: PsycLIT.

This scientific article is included because it examines music from several perspectives including from the psychological and physiological points of view. In particular this article is included because the authors state dreams and music 'are powerful experiences of the self' (p. 163). The concept that music is intimately connected to the self-concept and self-esteem is central to the concerns of this paper. Interesting sections of this paper deal with the psychological effect of music, and concludes that more research is needed in this area. It also discusses self-psychology: an overview which outlines Kohut's theory of a psychology of the self as 'the study of

human experience and subjectivity' (p. 180) and a definition of the self. This definition is based on both Kohut's and Atwood and Stolorow's model and concludes that the self is 'a psychological structure through which self-experience acquires cohesion and continuity and assumes its characteristic shape and enduring organization' (p. 181).

3.7 Triplett, Robert. 1979, "Jitters, shakes, and awful mistakes", *Music Educators Journal*, vol. 66, no. 2, October, pp. 56-57. Source: CSM Library.

Triplett outlines some of the causes of stagefright in performers and some of the cures. It is a personal account using his own terminology and examples. He calls confidence 'p' (for positive) and stagefright 'n' (for negative) (p. 56). Both send the brain inner messages which Triplett says are 'paradoxical' (p. 56). Examples of these messages are; 'I must believe in myself. I am in total control (p)' and 'I must play perfectly and I'm afraid I cannot (n)'. The author believes that 'p' and 'n' are both saying the same thing; 'I do not feel confident and I wish I did' (p. 57). The main distinction between 'p' and 'n' is awareness. If we are aware that both the positive and negative messages are essentially 'untruthful' then says the author 'we can develop an alternative approach' (p. 57). This approach involves dealing with and ultimately accepting negative feelings. Triplett says 'stagefright should be viewed as neither good or bad; it simply exists as a reality. The only way we can use stagefright for enlightenment and growth is to experience it' (p. 57). He says that 'it is our attitude that creates a positive and negative duality. Liberation comes through choice and acceptance' (p. 57). The author believes that if performers are not afraid to make mistakes and choose to experience fear rather than deny it then sometimes 'the opposite can emerge' (p. 57). He says 'the basic element of confidence is trust...but if the possibility of failure is truly accepted, one no longer needs confidence' (p. 57). The concept presented in this article is very similar to the 'inner game' concept of Gallwey (1986, 4.11). Triplett's article could be seen as an earlier version of and companion to the book by Green (1987, 3.2).

3.8 Vispoel, Walter P. 1995, "Self-concept in artistic domains: an extension of the Shavelson, Hubner, and Stanton (1976) model", *Journal of Educational Psychology*, vol.87, no. 1, March, pp. 134-153. Source: PsycLIT.

This article uses the self-concept model of Shavelson, Hubner, and Stanton, 1976 and applies it to dance, dramatic art, visual art and music. Vispoel's results suggest that 'if one...placed great importance on having a strong ability in that [given artistic] area [of either dance, drama, visual art or music], then a low self-concept in the area would be

expected to have a negative effect on one's overall self-concept' (pp. 142-143). The author agrees that these results are not, however, clear-cut. This has clear implications for singing because if students place great importance on their musical ability and feel they are not musically adept (to their satisfaction) their entire self-concept could suffer. Furthermore, teachers who are aware of this importance can take steps to ensure that students always feel good about themselves and their musical accomplishments.

3.9 Wilson, Frank R. 1982, "Mind, muscle, and music", *The American Music Teacher*, vol. 32, no. 1, pp. 12-15. Source: CSM Library.

This is an article written by an assistant professor of neurology on the 'process involved in the acquisition of musical skill' (p. 12). The author's preliminary conclusions were that 'good [music] teachers have found didactic techniques that optimize the natural learning system built into the human brain' (p. 14). Wilson's section on 'Establishing Patterns' (p. 14) is fascinating in its account of the way the conscious mind learns a musical piece and then turns over responsibility to the cerebellum to execute it. Also of special interest is the section entitled Mental Preparation. In this section Wilson discusses how useful it is for performers to 'study or prepar[e]...away from the instrument' (p. 14). Wilson believes that this kind of practice is excellent for musicians not only because it helps relieve stress but because it 'facilitate[s] programming of the cerebellum' (p. 14). He also recommends Timothy Gallwey's book, *The Inner Game of Tennis* (see 4.11) saying that athletes and musicians have similar problems in terms of mental stresses, and this book would be helpful to both.

3.10 Wubbenhorst, Thomas Martin. 1994, "Personality characteristics of music educators and performers", *Psychology of Music*, vol. 22, no. 1, pp. 63-74. Source: PsycLIT.

This article uses the Myers-Briggs Type Indicators (MBTI) to examine the personality traits of both music teachers and performers. This indicator is widely used by psychologists and is based on Jung's theory of psychological types: extravert or introvert, sensing or intuiting, thinking or feeling (p. 63). The MBTI 'identif[ies] ...basic personality characteristics...determine[s] how one prefers to perceive information (perception), and...make decisions (judgement)' (p. 67). It measures four preference types: (a) Extraversion-Introversion (which refers to one's *attitude* towards life); (b) Sensing-Intuition (which refers to the process of *perception*); (c) Thinking-Feeling (which refers to the process of *judgement*); and (d) Judging-Perceiving (which refers to the *attitude* that people take to the outer world of people and things).

The results of the study suggested that the 'personality types of music educators and music performers 'are more alike than they are different' (p. 71) and that 'ENFP and ENFJ are types which are representative of the target populations' (p. 72). The author says the reason for this similarity could be the common factor of *music.* This personality type (*extravert*, more *intuition* than *sensing* and more *feeling* than *thinking*) is often characterised by 'a marked gift for the spoken or written word, and can communicate both the possibilities they see and the values they attach to those possibilities' (p. 71). As well 'their best chance for success and satisfaction lies in work that involves the unfolding of possibilities, especially possibilities for people, such as teaching' (p. 71). This could be helpful for music teachers because they are more likely to understand the stresses and strains of being a music student if their personalities are similar. The author states that an understanding of the 'existence of personality characteristics that are common to music educators and music performers' has the potential to 'enhance the effectiveness of interactions between the educator and student' (p. 73). Even though this study does not specifically targets singers it highlights that there is a psychological link between musicians who perform and musicians who teach. This type of indicator was not originally intended for use with musicians so this could be seen as a limitation.

4. Self-Esteem.

4.1 Adler, J., Cohen, A. D., Houston, P., Manly, H., Wingert, P., & Wright, L. 1992, "Hey, I'm terrific!", *Newsweek*, vol. 119, no. 7, pp. 46-51. Source: NLA.

This is an article on self-esteem, 'the latest national elixir' (p. 46). It discusses the origins of the concept of self-esteem in a negative and satirical way. The authors believe that the self-esteem 'explosion' (p. 49) in the U.S. at the moment does not promote the 'notion that self-esteem must arise from within, from a genuine sense of achievement and worth' (p. 49), rather it promotes 'an explosion of awards, gold stars and happy-face stickers for the most routine accomplishments of childhood' (p. 49). Not only is this detrimental to the children, say the authors but 'we don't need all this flattery. No other country does this' (p. 49). Adler et al. do not offer any real solution to this problem of 'over-praising' (p. 49) and only suggest that when these children enter the 'real' world they will find themselves under-prepared. The article also includes scathing criticism of John Vasconcellos, one of the contributing authors and editors of *The Social Importance of Self-Esteem* and creator of the state task force on self-esteem in California in 1983. See Mecca et al. (Eds) (4.17).

4.2 Baumeister, Roy F. (Ed.). 1993, *Self-Esteem: the puzzle of low self-regard*, New York: Plenum Press. Source: Hancock Library.

This book focuses on the effects of low self-esteem only. It is a collection of essays by psychologists and psychiatrists who the author calls 'the leading researchers in self-esteem' (p. ix). This book could be useful in helping teachers recognize low self-esteem in their students. Baumeister, in his introduction, begins with the statement that 'self-esteem is one of the central, most important aspects of the self-concept' (p. vii). In his research Baumeister draws from Nathaniel Branden, (see 4.7) and the California Task Force to Promote Self-Esteem (see 4.17). Baumeister says that 'the truly puzzling questions and issues [of the differences between people] are nearly all linked with low levels of self-esteem' (p. viii). He says it is for this reason and the fact that 'people with high self-esteem are no mystery' (p. viii) that the effects of low self-esteem are worth studying. This book raises some interesting points. Chapter two suggests that people with high and low self-esteem are not really that different in terms of wanting to 'maintain a sense of self-integrity' (p. 34). The difference is that 'high self-esteem people have more positive aspects of their self-image than low self-esteem people...and strategies in which [a person's] self-image might be threatened may have...small costs for

high-esteem people, as they have many self-evaluative resources to counter such a threat; however, the potential cost is greater to low self-esteem people, who have few such resources' (p. 34). The author also says that people with low self-esteem can 'behave in a cautious and non-committal fashion' (p. 41) and are 'uncertain people who desire success but fear failure...they are neither pathetic self-haters nor reckless, nothing-to-lose self-enhancers' (p. 50). They are 'neutral, noncommittal, and self-protective' (p. 51). Baumeister concludes that 'people with low self-esteem lack a clear, consistent, unified understanding of who they are, which leaves them at the mercy of events and changing situations' (p. 217). Furthermore, these people have 'a cautious and self-protective approach to life [and] a shortage of positive resources in the self...and fewer positive beliefs about themselves to fall back on in times of stress or pressure' (p. 217). Baumeister stresses though, that 'people with low self-esteem [are] ordinary people... fairly sensible, rational [trying] to make their way through life with a minimum of suffering, distress and humiliation [and not] irrational, self-destructive or pathological' (p. 217). This book is useful because it identifies specifically the traits of low self-esteem. If a teacher can recognize this behaviour in a student maybe he/she will be able to make the student feel more secure by creating a safe, non-threatening environment.

4.3 Berk, Laura E. 1997, *Child development*, Boston, MA: Allyn and Bacon. Source: Private collection of Michelle Klemke.

This book on child development devotes some pages to self-esteem both generally and in children and adolescents. In general terms, Berk defines self-esteem as 'an aspect of self-concept that invokes judgments about one's own worth and the feelings associated with those judgments' (p. 430). As well she says that high self-esteem 'implies a realistic evaluation of the self's characteristics and competencies coupled with an attitude of self-acceptance and self-respect' (p. 430). Berk begins her analysis of self-esteem in children by stating that self-esteem 'ranks among the most important aspects of children's social-cognitive development' (p. 431). This is because 'children's evaluations of their own competencies affect their emotional experiences and future behavior as well as their long-term psychological adjustment' (p. 431). She says that by 7 to 8 'children have formed at least three separate self-esteems – academic, physical, and social' and that 'school-age children combine their separate self-evaluations into...an overall sense of self-worth' (p. 431). In adolescence 'several new dimensions of self-esteem are added' (p. 431) and Berk says that for the majority of teenagers 'becoming an adolescent leads to feelings of pride and self-confidence' (p. 432). She also says that 'cultural forces have a profound impact on self-esteem' (p. 432) and that 'child-rearing

practices are consistently related to self-esteem' (p. 433). Berk concludes by saying that 'parents serve children best when they guide them toward worthwhile activities and goals that result in genuine self-esteem' (p. 434).

4.4 Berndt, Thomas J. 1992, *Child Development*, Orlando, FL: Harcourt Brace Jovanovich. Source: Private collection of Michelle Klemke.

Berndt devotes pages 527-531 to self-esteem in childhood and adolescence. He says that 'central to most definitions [of self-esteem] is a person's positive or negative evaluation of himself or herself' and defines self-esteem as 'a person's feelings of self-worth, value, or competence' (p. 527). He says that children with 'high self-esteem feel positively about who they are and what they are like' while children with low self-esteem 'dislike themselves and want to be a different kind of person' (p. 527). Berndt says that 'children also evaluate themselves in specific domains important to them' (p. 527). He suggests that the security 'of young children's attachments to their parents' and 'parent's behavior is likely to have strong effects on children's general self-esteem' (p. 530). Of interest to this study is Berndt's statement that 'as children move through the elementary grades, they more often compare themselves with their classmates' and they become 'more accurate in their judgments about where they stand in their class' (p. 529). This suggests that if children perceive that they are not as competent as their class mates in a specific domain that is important to them, such as singing, this may affect their general self-esteem.

4.5 Bitoni, Christine. 1992, "The self-esteem of women: a cognitive-phenomenological study", *Smith College Studies in Social Work*, vol. 63, no. 1, Nov, pp. 295-311. Source: Sociofile.

Bitoni begins this article with the statement 'there is little question that self-esteem is a women's issue' (p. 295), and suggests that low self-esteem is more likely to affect women than men with more significant consequences and asserts that the 'relationship between masculinity and high self-esteem has been firmly established' (p. 295). Whether or not this is true, Bitoni's study does raises some interesting points. She suggests that self-concept and self-esteem (in women) 'change over time and in response to environmental events' (p. 301) and that 'changes in the self-esteem of women which occur during life transitions appear to be influenced by a number of interacting factors-both internal and external' (p. 307). Perhaps the most important point Bitoni makes in

this article is that 'the experience of dissonance, internal tension arising from awareness of inconsistencies in one's cognitions (thinking), whether accurate or not, is associated with diminished self-esteem' (p. 307). What this means is that a women's self-esteem can suffer if she perceives (whether true or not) that she is not measuring up to her 'set of ideals' (p. 307). These concerns are relevant to teachers whose students are women, such as the private singing teacher, because the teacher may be able to help them set realistic goals in the face of a 'life event' (p. 308) and take into account the things that are affecting their lives. See also Mecca et al. (Eds) (4.17).

4.6 Blackmon, Tina C. and Durm, Mark W. 1997, "Children's self-esteem and their parents' education", *Psychological Reports*, vol. 80, no. 1, p. 114. Source: Medline.

This short study found no correlation between the education of parents and their child's self-esteem. However, it did suggest that 'the self-esteem of a child is greatly influenced by the child's family [and] parental self-esteem is a good indicator of children's self-esteem because children model their parent's self-esteem' (p. 114). It is highly likely then that a child with low self-esteem will be modelling their parent's low self-esteem. If the teacher has an understanding of the way parents shape a child's self-esteem they may be able to help build confidence in the student despite the family situation.

4.7 Branden, Nathaniel. 1969, *The Psychology of Self-Esteem,* Los Angeles: Nash Publishing. Source: Hancock Library.

This book has been included to provide a framework for discussion on self-esteem and self-concept from 1969 compared to more current literature. In the Preface Branden outlines prevailing thoughts on self-esteem and states 'virtually all psychologists recognize that man experiences a need of self-esteem...that there is some relationship between...a man's self-esteem and...mental health [and] there is some relationship between ...a man's self-esteem and his behavior in...work, love and human relationships' (p. viii). Later books on the subject confirm that self-esteem is still seen as the source of a person's psychological well being. See Baumeister (4.2), Hattie (4.13) and Mackay & Fanning (4.16). He states 'the nature of...self-evaluation has [a] profound effect on a man's thinking processes, emotions, desires, values and goals' (p. 103). He also calls the desire for self-esteem 'a basic need' (p. 103). Branden argues that 'every human being judges himself by *some* standard; and to the extent that he fails to satisfy that standard, his sense of personal worth, his self-respect, suffers accordingly' (p. 107). He also says

that from childhood onwards a person encounters problems or ways of responding to a certain situation 'where [our] desires or fears...clash with [our] rational understanding. [We must choose] to follow either [our] rational understanding or [our] emotions' (p. 110). Branden says for the mind to mature in a healthy way it must have 'the ability to distinguish between knowledge and feelings' (p. 111) as this is 'vital for the achievement and preservation of self-esteem' (p. 111). He says 'self-esteem is formed gradually across time... and its collapse is the cumulative result of a long succession of defaults [and] failures to use one's mind properly' (p. 117). He says if one has high self-esteem one 'seeks the pleasure of using one's consciousness properly...and of achieving actual values in reality' (pp. 126-127) and that the benefit of self-esteem 'is an unclouded capacity for the enjoyment of life' (p. 130).

4.8 Burnett, Paul C. 1996, "The relationship between closeness to significant others and self-esteem", Journal of Family Studies, vol. 2, no. 2, Oct, pp. 121-129. Source: Sociofile.

This article focuses on 'closeness to significant others and its relationship with self-esteem' (p. 121). Burnett concludes that 'closeness to mother was found to correlate most significantly with a child's self-esteem, while closeness to teacher was related more strongly to self-esteem for girls than for boys' (p. 121). He found that closeness to the mother 'had the highest relationship with self-esteem' (p. 128), whilst closeness to the father 'was not found to be related to the self-esteem of children, especially boys' (p. 128). Burnett qualifies this with; 'closeness to significant others is only one of the many factors which influence children's self-esteem and development' (p. 128). Burnett also suggests that 'the quality of the relationship with parents continues to be a significant influence on the self-esteem of the child as he or she becomes an older adolescent' (p. 123). This study highlights the need for parents and teachers to recognise the effect they can have on children's self-esteem. See also Blackmon & Durm (4.6), Ellerman (4.10) and Morvitz & Motta (4.18).

4.9 Chubb, Nancy H., Fertman, Carl I., and Ross, Jennifer L. 1997, "Adolescent self-esteem and locus of control: a longitudinal study of gender and age differences", *Adolescence*, vol. 32, no. 125, Spring, pp. 113-129. Source: Medline.

This article discusses whether the high school years have an effect on a student's self-esteem or not and if gender would affect the outcome of this study. The authors present previous research which has shown adolescence to be 'a difficult and stressful

period' (p. 113) but suggest that more recent research has shown it to be 'traumatic' (p. 113). The authors agree that 'development is a complicated process in which many components influence each other' (p. 113) and has been the subject of much research by not only psychologists but 'sociologists...educators [and] psychiatrists' (p. 113). The authors cite both James and Rosenberg, especially the latter's work on adolescence. The study concludes that 'self-esteem did not change significantly over the four years of high school' (p. 121). However, it did suggest that 'males had significantly higher self-esteem than did females' (p. 123) and this insight could be useful to singing teachers with female, adolescent students. The authors believe that 'parents [and] educators can better meet the needs of [the adolescent] population if they understand the factors that promote healthier development' (p. 125). However, the authors also state that 'the critical years for self-esteem development...occur earlier than high school' (p. 125). O'Neill (2.6) is of the same opinion.

4.10 Ellerman, D. Andrew. 1993, "Parental support and control in relation to children's self-esteem", *Australian Journal of Marriage and Family*, vol. 14, no. 2, pp. 76-80. Source: PsycLIT.

This study focused on the relationship between parental support and children's self-esteem from an Australian viewpoint. Even though the findings were inconclusive it shows that studies of self-esteem and the parent/child relationship are of interest to psychologists. Ellerman recognises that the parent/child relationship is 'fundamental in the development of children's social and personal competencies' (p. 76). Also previous research by Amato (1987) showed that in boys 'high self-esteem showed significant correlations with both mother and father's perceived support [and] in girls, high self-esteem was related to high levels of mother's support and control, but to low levels of father's control' (p. 77). Ellerman's study did not replicate those findings but concluded that 'perceived mother support was most closely related to high self-esteem in girls' (p. 79). He concluded that findings need to be more stable for any conclusions to be drawn. Even so, this study still shows that the parent/child relationship is a complex one and teachers may need to understand parents more to understand their students. See also Burnett (4.8) and Morvitz & Motta (4.18).

4.11 Gallwey, W. Timothy. 1986, *The Inner Game of Tennis*, London: Pan. (First pub. Jonathan Cape Ltd, 1974). Source: Private collection of Michelle Klemke.

This book is the first of the 'inner game' books and it is included because it contains a philosophy of learning which can be applied to any learned activity. See Cox (1.3) and Green (3.2). It is a slim volume of ten small chapters and although it deals with the game of tennis Gallwey's learning approach is universal. Gallwey says the 'inner game' is played in the mind and it is the obstacles the mind produces 'which inhibit excellence in performance' (p. 11). These include 'lapses in concentration, nervousness, self-doubt and self-condemnation' (p. 11). Gallwey says the most valuable skill in learning is 'the art of relaxed concentration' and 'not trying too hard' (both p. 11). This is achieved by using 'images [rather than] words, showing [rather than] telling...[and not] too much instruction' (p. 16). The chapters which deal with the learning aspect of the 'inner game' are two, three, four, six (especially pages 73-74), seven and ten. Chapter two outlines the relationship between Self One (the conscious teller who thinks and causes interference to Self Two) and Self Two (the doer who is the unconscious mind and nervous system). Chapter three introduces the reader to Gallwey's concept of 'quieting the mind' (p. 22) to be 'free of any thought or judgment' (p. 31). Chapter four introduces trust to the Self One and Self Two concept with the goal of producing 'the basic but elusive ingredient for all top performance...self-confidence' (p. 39). Chapter six summarises the 'inner game' method and calls it 'a new way of learning...a return to [the] childlike way [which is a] natural, untaught learning process' (p. 66). Chapter seven looks at the value of concentration and finding 'an appropriate object on which to focus your attention' (p. 78). Gallwey says that if 'the mind is allowed to focus on a single object, it stills' (p. 78). In tennis this could be the ball, but in music it could be the audience or the notes and in singing it could be the words or the emotion behind the song. He also highlights the importance of following the 'natural rhythm' (p. 91) of the breath to become 'absorbed and calm' (p. 91). Chapter ten seeks to summarize the 'inner game' of 'recognizing and trusting the natural learning process' (p. 114) and it is here that Gallwey suggests that these principles can be applied to 'everyday life' (p. 115). He says that if a person can 'remain calm in the midst of rapid and unsettling changes' (p. 116) they can better 'separate the real from the unreal and...take sensible action' (p. 119). This is what Gallwey calls 'letting go' (p. 121). What he means is letting go 'of our attachment to the idea of controlling our own development' (pp. 122-123). If a person can do that he/she finds 'the very source of all our potential' (p. 128) then says Gallwey 'he is free' (p. 128). See also Guenter (1.7) and Cheng (1.2).

4.12 Greenberg, Jeff, Solomon, Sheldon, Pyszczynski, Tom, Rosenblatt, Abram, Burling, John, Lyon, Deborah, Simon, Linda and Pinel, Elizabeth. 1992, "Why do people need self-esteem? Converging evidence that self-esteem serves an anxiety-buffering function", *Journal of Personality and Social Psychology*, vol. 63, no. 6, Dec, pp. 913-922. Source: PsycLIT.

This article deals with self-esteem and its relationship with anxiety. The authors state that 'self-esteem is a vital human need [and] from James' *Principles of Psychology* [see 4.14] to the most recent issues of scholarly journals...a need for self-esteem has been used to explain various forms of behavior [and there have been] over 10,000 published studies [before 1990] concerning self-esteem and its correlates' (p. 913). This study, however, seeks to answer the question of why people need self-esteem and hypothesises that 'people are motivated to maintain a positive self-image because self-esteem protects them from anxiety' (p. 913). As many people find singing and singing lessons stressful it is interesting to note this study's findings. In terms of anxiety, the authors make the large claim that 'self-esteem protects the individual from the awareness of their vulnerability and mortality' (p. 913). The authors also suggest that the basis of the relationship between self-esteem and anxiety is related to a child's early interactions with its parents. See also Blackmon & Durm (4.6), Burnett (4.8), Ellerman (4.10) and Morvitz & Motta (4.18). The study concludes that self-esteem, that is, 'the feeling that one is valuable provides protection against anxiety in response to threat' (p. 921). This kind of discussion could have implications for singing, teaching and music because these activities are known to cause anxiety.

4.13 Hattie, John. 1992, *Self-Concept*, Hillsdale: Lawrence Erlbaum Associates, Inc. Source: Hancock Library.

This book is a good place to start when looking for a definition of self-concept. This is important because to be able to define self-esteem, self-concept must first be defined. Hattie's bibliography includes both current literature and some very early psychologists like William James. Another reason for including this book is that it is written by an Australian author or at least one who is working in Australia. Hattie writes that self-esteem is part of ones self-concept, but there is a 'lack of measures to differentiate self-concept and self-esteem' (p. 175). Hattie includes historical perspectives including one of the first psychologists to isolate the concept of the self, William James. See James (4.14).

4.14 James, William. 1983, *The Principles of Psychology,* Cambridge: Harvard University Press. (First pub. 1890) Source: Hancock Library.

Any study of psychology should begin with this book. It is of use to this topic because it is the first book written on psychology that isolates the self. The chapter that deals with the self is chapter ten entitled 'The Consciousness of Self' on pages 279-379. The most important passages are on pages 279-324. James suggests that 'the barometer of our self-esteem and confidence rises and falls from one day to another through causes that seem to be visceral and organic rather than rational' (p. 293). He says 'our self-feeling is in our power' (p. 297) and 'neither threats nor pleadings can move a man unless they touch some or one of his potential or actual selves' (p. 297). James talks of 'the stoic receipt for contentment' (p. 297) being to rid yourself of 'all that was out of your own power' (p. 297). James outlines why the self is so important to a person's well being and this is important to my topic. Of particular importance is the 'spiritual self' (pp. 283-292) which isolates 'man's inner or subjective being' (p. 283). Further evidence of the significance of James' work is that his name is still mentioned in the bibliography of most of the journal articles I have found on self and self-esteem, despite the old-fashioned language in which his work is written.

4.15 Kernis, Michael H., Cornell, David P., Sun, Chien-Ru, Berry, Andrea and Harlow, Thomas. 1993, "There's more to self-esteem than whether it is high or low: the importance of stability of self-esteem", *Journal of Personality and Social Psychology*, vol. 65, no. 6, Dec, pp. 1190-1204. Source: PsycLIT.

The authors of this article focus on the stability of self-esteem and not, as is more usual, on whether it is high or low. The authors have done this because 'people do differ in their relatively stable tendencies to feel good or bad about themselves [that is, level of self-esteem]...[and] recent research indicates that differences between and within high and low self-esteem individuals emerge as a function of stability of self-esteem' (p. 1190). The authors believe that both high and low self-esteem individuals suffer from 'fluctuations' (p. 1190) in their self-esteem and that 'the essential nature of unstable self-esteem involves the propensity to exhibit variability in self-feelings over time' (p. 1190). The authors also suggest that 'both stability and level of self-esteem are related to individual differences in reactions to evaluative events' (p. 1191). The study concludes that 'stability of self-esteem is an important component of self-esteem' (p. 1203) and 'unstable self-esteem may be associated with a poorly developed self-concept' (p. 1203).

4.16 Mackay, Matthew & Fanning, Patrick. 1992, *Self-Esteem*, Oakland: New Harbinger Publications, Inc. Source: Hancock Library.

This book is included because it contains a very good definition of self-esteem in chapter one and outlines the effects of high and low self-esteem in chapters two and three. The rest of the book is concerned with assessing, improving and maintaining self-esteem. In chapter one the authors say that 'self-esteem is essential for psychological survival' (p. 1). To have healthy self-esteem is to have 'an attitude of acceptance and nonjudgment toward self and others' (p. 12). The authors say there are two kinds of self-esteem problems and these are 'situational and characterological' (p. 6). Situational low self-esteem applies to a given situation only and does not involve the person rejecting themselves 'globally' (p. 6) or entirely, only in a specific area, like, for example, a singing lesson. Characterological low self-esteem is more serious and 'usually [has its] roots in early experiences of abuse or abandonment' (p. 6). It is more 'global and tends to affect many areas of life' (p. 6). This condition is probably beyond the scope of what a singing teacher would be expected to handle. Chapter two outlines 'the pathological critic, the voice inside [us] that criticizes and keeps [our] self-esteem low' (p. 3) and chapter three outlines ways to 'disarm the critic' so that the mind is 'free to begin raising your self-esteem without interference' (both p. 4). This book is really a self-help book but it does outline the problems and solutions associated with low self-esteem. A singing teacher would certainly benefit from an understanding of situational low self-esteem and ways of overcoming it. See also Rosenberg (4.20) and Rosenberg et al. (4.22).

4.16 Mecca, Andrew M., Smelser, Neil J. & Vasconcellos, John (Eds). 1989, *The Social Importance of Self-Esteem*, Berkeley: University of California Press. Source: Hancock Library.

This book is a collection of essays by psychologists, clinical social workers, research sociologists and faculty members of the School of Social Welfare, University of California. In terms of the research topic the useful chapters include: 'Self-Esteem and Social Problems', 'Self-Esteem and Failure in School' and 'Alcohol and Drug Use and Self-Esteem: A Psychological Perspective'. These provide a background and sociological perspectives on the importance of self-esteem. This book has limited usefulness due to the incompleteness of its research data but the Preface does address this limitation. Its main premise is that a myriad of social problems can be traced back to low self-esteem, and that if this can be remedied then teenagers and ultimately adults will be more productive members of society. It has been criticised by Adler et al. (4.1). This

book does not specifically address music but could be useful as background of the effects of low self-esteem.

4.18 Morvitz, Edward and Motta, Robert W. 1992, "Predictors of self-esteem: the roles of parent-child perceptions, achievement, and class placement', *Journal of Learning Disabilities*, vol. 25, no. 1, Jan, pp. 72-80. Source: PsycLIT.

In this article the authors suggest that 'mixed results have been obtained in...assessing the relationship between parental self-esteem and child self-esteem' (p. 73). However, their study showed that 'both maternal and paternal acceptance was significantly correlated with the child's self-esteem...and mother's low or high self-esteem is apparently not as important as her ability to convey acceptance of the child' (p. 77). The authors concluded that 'parental acceptance...and a child's view of parental acceptance can be crucial to that child's self-esteem' (p. 78). It also showed that a child's self-esteem could be affected if they are placed in 'alternative educational programs' (p. 78). Lyon (1.11) and Greenberg (2.1) have outlined how the self-esteem of children who sing out of tune can be similarly affected if they are told or are aware they are being given 'remedial' attention. Teachers should thus be mindful of the effects of remedial learning on the self-esteem of their students. See also Burnett (4.8).

4.19 Owens, Timothy J. 1994, "Two dimensions of self-esteem: reciprocal effects of positive self-worth and self-deprecation on adolescent problems", *American Sociological Review*, vol. 59, no. 3, June, pp. 391-407. Source: Sociofile.

This article looks at self-esteem and problems associated with adolescence. It relies heavily on the work of Rosenberg (1989, 4.21) and seeks to extend his research by suggesting that self-esteem should be measured in terms of 'positive self-esteem and negative self-esteem ' (p. 392). The author has done this in an attempt to pinpoint whether 'policy should target the enhancement of positive self-esteem or the reduction of negative self-worth' (p. 392). Owens says that 'a bidimensional view of global self-esteem recognizes that positive and negative components can be distinguished by general self-denigrating and general self-confirming subscales' (p. 393) and that it is possible to be 'simultaneously confident of one's abilities and critical of oneself' (p. 393). This two-dimensional self-esteem concept, Owens says can affect school grades, depression and delinquency in adolescents. The article concludes by saying that the relationship between 'self-deprecation and depression [is] very strong [and] feelings of self-deprecation have a particularly destructive influence on emotional well being' (p. 403). Also a 'sense of

self-worth and an absence of feeling worthless (as indicated by high global self-esteem, high positive self-worth, or low self-deprecation) reduced delinquent behavior' (p. 405). These findings provide a valuable insight into adolescent behavior. If a singing teacher is aware that a student's self-deprecating comments can sometimes indicate something more serious, then he/she can decide whether it is more important to 'elevate [their] positive self-worth' (p. 405) or 'decrease self-deprecation' (p. 405). See also Chubb (4.9) and Rosenberg (4.21).

4.20 Rosenberg, Morris. 1979, *Conceiving the Self,* New York: Basic Books, Inc. Source: Hancock Library.

This book is included because Morris Rosenberg's Self-esteem scale is still widely used today and he was still publishing articles on self-esteem until his death in 1992. Rosenberg suggests that one of the 'major motives associated with the self-concept...is self-esteem' (p. xi). He traces the notion of self-concept back to William James (4.14). Rosenberg makes an important point in his preface when he says 'children's and adults' self-concepts are formed by the same *principles*' (pp. x-xi). This implies that self-concept can change as children grow to adults. He says that 'a person with high self-esteem is fundamentally satisfied with the type of person he is, yet he may acknowledge his faults while hoping to overcome them' (p. 31). He then suggests that self-concept 'is not the same in all situations' (p. 46). Rosenberg makes some significant points on self-esteem in chapter two and these are that 'there is widespread agreement ...that the self-esteem motive is universally...a dominant motive in the individual's motivational system' (p. 54). Also that a person with high self-esteem has 'self-respect [and] considers him/herself a person of worth [and a person with] low self-esteem means that the individual lacks respect for him/herself, considers him/herself unworthy, inadequate, or...seriously deficient as a person' (p. 54). Furthermore, he says 'the self-esteem motive is...one of the most powerful in the human repertoire' (p. 56). These insights are very useful to a discussion of the effects of low and high self-esteem. Considering the number of articles found in which authors had either used Rosenberg's Self-esteem scale, compared it with other self-esteem scales, or included his work in their bibliographies, his comments are worth noting because they have become the basis of much subsequent work on self-esteem. See also Rosenberg (4.21), Rosenberg et al. (4.22) and Simmons et al. (4.23).

4.21 Rosenberg, Morris. 1989, *Society and the Adolescent Self-Image*, Middletown: Wesleyan University Press. (First pub. 1965) Source: Hancock Library.

Many of the studies of self-esteem and adolescence reviewed here have included this book in its bibliography. This is because Rosenberg's work in this field has, in his own words, 'stood the test of time' (p. xvi). This book focuses 'almost exclusively on self-esteem' (p. xxviii) both as a 'social product...and as a social force' (p. xxxi). Important chapters are chapters 3-7 which 'explore how the broader social environment as well as the narrower world of the family contribute to the shaping of the adolescent's self-esteem' (p. xxxi). Chapters 10-12 look at how self-esteem influences adolescent behaviour in 'educational, political and economic institutions' (p. xxxi). Rosenberg's findings, in terms of social class, concluded that 'students from higher social classes are more likely than those from lower social classes to have high self-esteem [but may be] due in part to certain kinds of parent/child relationships' (p. 61). Rosenberg does not give much credence to social prestige as a determinant of adolescent self-esteem but suggests that children raised in 'a dissonant religious context' (p. 77) are more likely to 'manifest disturbances in self-esteem' (p. 78). Chapters 5-7 deal with the family, birth order and parental interest and their effect on adolescent self-esteem and Rosenberg suggests that 'students who report a lack of parental interest have lower self-esteem than others' (p. 145) and 'not only is low self-esteem a psychologically distressing state...it also tends to set in motion a train of events which leads to a state at least equally distressing [which are] feelings of anxiety' (p. 167). Rosenberg raises many issues in this book that can affect adolescent self-esteem and they are still of relevance to researchers today as is evidenced by his frequent inclusion in their bibliographies. See also Burnett (4.8), Chubb (4.9), Morvitz & Motta (4.18) and Owens (4.19). This book again highlights the need for teachers to pay special attention to the needs of children in the period of adolescence and it further indicates that all teachers (including singing teachers) should have some understanding of the parent/child relationship. See also Owens (4.19), Simmons et al. (4.23) and Zimmerman et al (4.24).

4.22 Rosenberg, Morris, Schooler, Carmi, Schoenbach, Carrie and Rosenberg, Florence. 1995, "Global self-esteem and specific self-esteem: different concepts, different outcomes", *American Sociological Review*, vol. 60, no. 1, Feb, pp. 141-156. Source: Sociofile.

This article (published after Morris Rosenberg's death in 1992) aims to 'shed light on the nature and relevance of global [general] self-esteem and specific [situational

or a facet of] self-esteem and their relationship to each other' (p. 141). These are both relevant to this discussion because global self-esteem relates to a person's 'psychological well-being' (p. 141) and specific self-esteem relates to 'behavior' (p. 141) 'or performance' (p. 145) in a certain situation, which could be, for example, in a singing lesson. Rosenberg et al. suggest that most of the literature on self-esteem 'deals with global self-esteem...the individual's positive or negative attitude toward the self as a totality' (p. 141). Even though this article looks at specific self-esteem, in this case academic self-esteem, it still raises valid points about global and specific self-esteem. These are that 'the central feature of global self-esteem appears to be self-acceptance or self-respect' (p. 144) and that past research has repeatedly demonstrated that 'global self-esteem is associated with psychological well-being' (p. 145). The study concludes by saying that 'specific self-esteem [tends to be] more judgmental and evaluative [and] more strongly associated with behavior or behavioral outcomes' (p. 153) and 'the effect of specific self-esteem on global self-esteem is affected by the degree to which the relevant role or behavior is personally valued' (p. 153). In turn, these 'more specific forms of self-esteem...tend to have greater effects on more global forms of self-esteem than more global forms of self-esteem have on more specific ones' (p. 153). For example, a singing student may have high global self-esteem but low specific self-esteem in terms of singing. If a student continues to feel bad about their singing it may eventually have an effect on their general psychological well being if this is an area in which they wish to do well. Thus, it is imperative that singing teachers make students feel they are progressing in lessons as musical self-esteem may in turn affect global self-esteem. See also Mackay & Fanning (4.16).

4.23 Simmons, Roberta G., Rosenberg, Florence and Rosenberg, Morris. 1973, "Disturbance in the self-image at adolescence", *American Sociological Review*, vol. 38, no. 5, Oct, pp. 553-568. Source: Sociofile.

This article provides strong evidence to support the findings of Rosenberg's in *Society and the Adolescent Self-Image* (1965). See also 4.21. Simmons et al. suggest that 'the child's environment may have a stronger effect than his age' (p. 553) in terms of adolescent disturbance. Disturbance has been defined as 'a higher level of self-consciousness, greater instability of self-image, slightly lower global self-esteem, lower specific self-esteem, and a more negative "perceived self" (thinking that parents, teachers, and peers view them less favourably)' (p. 556). The results of this study showed 'a general pattern of self-image disturbance in early adolescence' (p. 558). It confirms Rosenberg's earlier findings of 'a definite disturbance of the self-image...in

adolescence, particularly early adolescence' (p. 564). The study concludes that environment may have 'a stronger effect than age-maturation on certain aspects of the self-image' (p. 564) and the move to 'junior high school at puberty [that is, 12 to 13) is a significant event for the child' (p. 565). In 1973 Simmons et al. stated that 'knowledge about self-concept development is still pretty much unknown land' (p. 565). It is interesting to note the considerable amount of research that has appeared on this topic since then.

4.24 Zimmerman, Marc A., Copeland, Laurel A., Shope, Jean T. and Dielman, T. E. 1997, "A longitudinal study of self-esteem: implications for adolescent development", *Journal of Youth and Adolescence*, vol. 26, no. 2, April, pp. 117-141. Source: Sociofile.

This article is another study that looks at the relationship between adolescence and self-esteem. See also Chubb (4.9), Mecca et al. (4.17), Owens (4.19), Rosenberg (4.21) and Simmons et al. (4.23). Its findings were that 'youth with consistently high and moderate and rising self-esteem [had] healthier outcomes' (p. 117) than youth with decreasing or low self-esteem. These 'outcomes' were listed as 'susceptibility to peer pressure, school grades, and alcohol use' (p. 118). Also of interest were the findings on female adolescents who were 'more likely to be in the steadily decreasing self-esteem group' (p. 117). This information is of relevance to teachers who teach singing to students in this age and gender group. The authors did argue, however, that 'adolescents are not a developmentally homogeneous group' (p. 119) and this may explain why findings may differ. Positive friendships were also 'associated with enhanced self-esteem...and rejection by peers...with low self-esteem' (p. 120). The authors concluded that adolescents with high levels of self-esteem could avoid peer pressure, get better grades, and were less likely to abuse alcohol or tolerate others' abuse of it. It seems likely then that high self-esteem in adolescents will also have an affect on their leisure activities such as singing.

APPENDIX 1:

Unavailable dissertations (abstracts), unavailable books and unavailable journal articles.

Abstracts from *Dissertations Abstracts International*: Originals not Sighted.

1. Bernard, K.D. 1995, "A bibliography of current research in voice science as related to singing and applied vocal pedagogy", *Dissertation Abstracts International*, vol. A56, no. 7, January 1996, p. 2471A. Source: The Music Index.

2. Blades-Zeller, E.L. 1993, "Vocal pedagogy in the United States: Interviews with exemplary teachers of applied voice", *Dissertation Abstracts International*, vol. A54, no. 3, September 1993, p. 854A. Source: The Music Index.

3. Duggan, O.L. 1992, "A research guide for the study of vocal pedagogy: selected works from 1967-1991", *Dissertation Abstracts International*, vol. A53, no.8, February 1993, p. 2592A. Source: The Music Index.

4. Lewis, P.P. 1980, "The Alexander Technique: its relevance for singers and teachers of singing", *Dissertation Abstracts International,* vol. A41, no. 3, September 1980, p. 854A. Source: The Music Index.

5. Stedman, S.E. 1985, "Singing and the self: the psychology of performing", *Dissertation Abstracts International*, vol. A47, no. 11, May 1987, p. 3906-A. Source: The Music Index.

Books

1. Berne, P.H. and Savary, L.M. 1985, *Building self-esteem in children*, New York: Continuum Publishing.

2. Cooper, M. 1984, *Change Your Voice, Change Your Life*, New York: Macmillan.

3. Gordon, E. 1971, *The Psychology of Music Teaching*, Englewood Cliffs: Prentice-Hall.

4. Herbert-Caesari, E. 1965, *The Alchemy of Voice*, London: Robert Hale & Co.

5. Piers, E. V. 1984, *Piers-Harris Children's self-concept scale: Revised manual 1984*, Los Angeles: Western Psychological Services.

6. Taylor, D.C. 1908, *The Psychology of Singing*, New York: MacMillan Company.

Journal articles

1. Hartwig, L. 1985, "Let yourself perform", *Music Educators Journal*, September, 1985, pp. 46-48.

2. Jones, V. 1994, "The spirit of a child: nurturing self-esteem", *Newfoundland Teachers Association*, vol. 38, no. 2, Oct, pp. 18-19.

3. Kaplan, L.S. 1995, "Self-esteem is not our national wonder drug", *School Counselor*, vol. 42, no. 5, pp. 341-345.

4. Mackinnon, D.W. 1962, "The nature and nurture of creative talent", *American Psychologist*, vol. 17, pp. 484-495.

5. Maples, M.F. 1992, "Teachers need self-esteem too: a counselling workshop for elementary school teachers", *Elementary School Guidance and Counselling*, vol. 27, no. 1, pp. 33-38.

6. Marsh, H.W. 1993, "Relations between global and specific domains of self: the importance of individual importance, certainty, and ideals", *Journal of Personality and Social Psychology*, vol. 65, pp. 975-992.
7. Newham, P. 1992, "Singing and psyche: towards voice movement therapy", *Voice*, vol. 1, no. 2, pp. 75-102.

8. Topp, D. 1987, "It's never too late to sing", *Music Educators Journal*, vol. 74, no. 2, pp. 49-52.

APPENDIX 2:

List of Journal Sources.

Adolescence, American Psychologist, American Sociological Review, Australian Journal of Human Communication Disorders, Australian Journal of Marriage and Family, Australian Journal of Psychology, Australian Psychologist, British Journal of Educational Psychology, British Journal of Medical Psychology, Bulletin of the Council for Research in Music Education, Canadian Music Educator, Contemporary Sociology, Journal of Analytical Psychology, Journal of the Australian National Association of Teachers of Singing, Journal of Educational Psychology, Journal of Family Studies, The Journal of General Psychology, Journal of Learning Disabilities, Journal of Music Therapy, Journal of Personality, Journal of Personality and Social Psychology, Journal of Psychology, Journal of Research on Adolescence, Journal of Research in Music Education, Journal of Research in Personality, Journal of Research in Singing and Applied Vocal Pedagogy, Journal of Singing, Journal of Youth and Adolescence, The NATS Journal, New Zealand Journal of Psychology, Personality and Individual Differences, Psychoanalysis and Contemporary Thought, Psychological Reports, Psychology, Psychology of Music, Psychology in the Schools, Quarterly Journal of Experimental Psychology, Research in Higher Education, Smith College Studies in Social Work and Social Psychology Quarterly.

Bibliography

* denotes inclusion in Annotated Bibliography

Abramson, R.M. **1980**, "Dalcroze-based improvisation", *Music Educators Journal*, vol. 66, no. 5, pp. 62-68.

*Adler, J.
Wingert, P.
Wright, L.
Houston, P.
Manly, H. &
Cohen, A. D. **1992**, "Hey, I'm terrific!", *Newsweek*, vol. 119, no., 7, pp. 46-51.

Alexander, F.M. **1992**, *The Use of the Self,* Suffolk: Victor Gollancz Ltd. (first pub. 1932)

Allen, J. **1995**, *"Hip-Pocket" Book of Vocal Know-How,* Miami: Warner Bros. Publications.

*Baumeister, R.F. (Ed.) **1993**, *Self-Esteem,* New York: Plenum Press.

*Berk, L.E. **1997**, *Child Development*, Boston, MA: Allyn and Bacon.

*Berndt, T.J. **1992**, *Child Development*, Orlando, Florida: Harcourt Brace Jovanovich.

Berry, C. **1997**, *Voice and The Actor,* London: Virgin. (First pub. 1973)

Bird, C. (Ed.) **1996**, *Red Hot Notes*, St. Lucia: University of Queensland Press.

*Bitoni, C. **1992**, "The self-esteem of women: a cognitive-phenomenological study", *Smith College Studies in Social Work*, vol. 63, no. 1, Nov, pp. 295-311.

*Blackmon, T.C. & Durm, M.W. **1997**, "Children's self-esteem and their parent's education", *Psychological Reports*, vol. 80, no. 1, p. 114.

Bogan, J. **1988**, "The assessment of self-esteem: a cautionary note", *Australian Psychologist*, vol. 23, no. 3, Nov, pp. 383-389.

Boyle, J.D. **1987**, "*The Developmental Psychology of Music* by David J. Hargreaves. A Review", *Psychology of Music*, vol. 15, no. 2, pp.208-211.

*Branden, N. **1969**, *The Psychology of Self-Esteem,* Los Angeles: Nash Publishing.

*Bunch, M. **1993**, *Dynamics of the Singing Voice,* Wien: Springer-Verlag. (Second edition)

Burnett, P.C. **1994**, "Self-concept and self-esteem in elementary school children", *Psychology in the Schools*, vol. 31, no. 2, April, pp. 164-171.

*Burnett, P.C. **1996**, "The relationship between closeness to significant others and self-esteem", *Journal of Family Studies*, vol. 2, no. 2, pp. 121-129.

Caldwell, J.T. **1995**, *Expressive Singing,* New Jersey: Prentice Hall.

Center, Y. & Ward. J. **1986**, "A note on the use of two self-esteem inventories with Australian schoolchildren", *Australian Psychologist*, vol. 21, no. 3, Nov, pp. 473-476.

*Cheng. S. Chun-Tao **1991**, *The Tao of Voice*, Rochester: Destiny Books.

Choksy, L. Abramson, R.M. Gillespie, A.E. & Woods, D. **1986**, *Teaching Music in the Twentieth Century,* New Jersey: Prentice Hall.

*Chubb, N.H. Fertman, C.I. & Ross, J.L. **1997**, "Adolescent self-esteem and locus of control: a longitudinal study of gender and age differences", *Adolescence*, vol. 32, no. 125, Spring, pp. 113-129.

Coopersmith, S. **1967**, *The Antecedents of Self-Esteem*, San Francisco and London: W. H. Freeman and Co.

*Cox, G.H. **1994**, "Applying 'inner game' strategies to the art of singing", *The NATS Journal*, vol. 51, no. 2, pp. 13-16.

Deutsch, D. (Ed.). **1982**, *The Psychology of Music*, New York: Academic Press.

*Dews, C.L.B. & Williams, M.S. **1989**, "Student musicians' personality styles, stresses, and coping patterns", *Psychology of Music*, vol. 17, no.1, pp. 37-47.

Diamond, J. **1981**, *The Life Energy in Music, Vol. I*, Valley Cottage: Archaeus Press.

Diamond, J. **1992**, *Life Energy*, Pymble: Angus and Robertson. (First pub. 1985)

Diamond, J. **1983**, *The Life Energy in Music, Vol. II*, Valley Cottage: Archaeus Press.

Diamond, J. **1986**, *The Life Energy in Music, Vol. III*, Valley Cottage: Archaeus Press.

*Ellerman, D.A. **1993**, "Parental support and control in relation to children's self-esteem", *Australian Journal of Marriage and Family*, vol. 14, no. 2, pp. 76-80.

Elrod, L. & Burnett, M. **1981**, "Building positive self-concept through music", *Canadian Music Educator*, vol. 22, no. 2, pp. 35-38.

*Farkas, A. **1994**, "Alexander and voice", *The NATS Journal,* vol. 50, no. 4, pp. 15-18.

*Gallwey, W.T. **1986**, *The Inner Game of Tennis,* London: Pan. (First pub. 1974)

Gnepp, E.H. **1976**, "The psychology of music", *Psychology*, vol. 13, no. 2, pp. 65-69.

*Green, B. **1987**, *The Inner Game of Music,* London: Pan. (First pub. 1986)

*Green, G. **1988**, "The inter-relationship between vocal and psychological characteristics: a literature review", *Australian Journal of Human Communication Disorders*, vol. 16, no. 2, pp. 31-43.

*Greenberg, J.
Solomon, S.
Pyszczynski, T.
Rosenblatt, A.
Burling, J.
Lyon, D.
Simon, L. &
Pinel, E. **1992**, "Why do people need self-esteem? Converging evidence that self-esteem serves an anxiety-buffering function", *Journal of Personality and Social Psychology*, vol. 63, no. 6, Dec, pp. 913-922.

*Greenberg, M. **1970**, "Musical achievement and the self-concept", *Journal of Research in Music Education,* vol. 18, no. 1, pp. 57-67.

*Gregg, J.W. **1997**, "On the ethics of teaching voice", *Journal of Singing*, vol. 54, no. 1, pp. 55-57.

*Greig, R. **1994**, "Music and self-esteem: therapy to education", *Victorian Journal of Music Education*, no. 3, pp. 7-13.

*Guenter, H. **1992a**, "Mental concepts in singing: a psychological approach, part one", *The NATS Journal*, vol. 48, no. 5, pp. 4-8.

*Guenter, H. **1992b**, "Mental concepts in singing: a psychological approach, part two", *The NATS Journal*, vol. 49, no. 1, pp. 4-7.

Hagborg, W.J. **1993**, "The Rosenberg Self-Esteem Scale and Harter's Self-Perception Profile for adolescents: a concurrent validity study", *Psychology in the Schools*, vol. 30, no. 2, pp. 132-136.

Hagborg, W.J. **1996**, "Scores of middle-school-age students on the Rosenberg Self-Esteem Scale", *Psychological Reports*, vol. 78, no. 3, pt. 2, pp. 1071-1074.

Hanna, P. **1997**, *The Mini Motivator*, Ringwood: Penguin

Hargreaves, D.J. **1986**, "Developmental psychology and music education", *Psychology of Music*, vol. 14, no. 2, pp. 83-96.

Hargreaves, D.J. & North, A.C. (Eds). **1997**, *The Social Psychology of Music*, New York: Oxford University Press.

*Hattie, J. **1992**, *Self-Concept*, Hillsdale: Lawrence Erlbaum Associates, Inc.

Herbert-Caesari, E. **1956**, *Fifty Vocalises*, Milano: Ricordi. (First pub. 1928)

*Herbert-Caesari, E. **1969**, *Vocal Truth*, London: Robert Hale & Company.

*Herbert-Caesari, E. **1977**, *The Science and Sensations of Vocal Tone*, New York: Crescendo Publishing. (First pub. 1936)

*Herbert-Caesari, E. **1996**, *The Voice of the Mind*, London: Alma Caesari-Gramatke. (First pub. 1951)

Hoff, B. **1982**, *The Tao of Pooh*, London: Methuen Children's Books Ltd.

Holmes, E.E. **1991**, "Democracy in elementary school classes", *Social Education*, vol. 55, no. 3, pp. 176-178.

Howe, M.
Davidson, J.W.
Moore, D.G. &
Sloboda, J.A. **1995**, "Are there early childhood signs of musical ability?", *Psychology of Music*, vol. 23, no. 2, pp. 162-176.

*James, W. **1983**, *The Principles of Psychology*, Cambridge: Harvard University Press. (First pub. 1890)

*Jarjisian, C.S. **1983**, "Pitch pattern instruction and the singing achievement of young children", *Psychology of Music*, vol. 11, no. 1, pp. 19-25.

Johnston, P. & Sutton, D. **1990**, *Not Until You've Done Your Practice*, Kenthurst: Kangaroo Press.

Katz, L.G. **1996**, "Do you bolster children's self-esteem or promote selfishness?", *Instructor*, vol. 105, no. 6, pp. 62-66.

Kay, R. & Lambert, B. **1998**, *EED404 Education Studies: Child Development*. Wagga Wagga: Charles Sturt University, Australia.

Kemp, A. **1981a**, "The personality structure of the musician. I. Identifying a profile of traits for the performer", *Psychology of Music*, vol. 9, no. 1, pp. 3-14.

Kemp, A. **1981b**, "The personality structure of the musician. II. Identifying a profile of traits for the composer", *Psychology of Music,* vol. 9, no. 2, pp. 69-75.

Kemp, A. **1982a**, "The personality structure of the musician. III. The significance of sex differences", *Psychology of Music*, vol. 10, no. 1, pp. 48-58.

Kemp, A. **1982b**, "The personality structure of the musician. IV. Incorporating group profiles into a comprehensive model", *Psychology of Music,* vol. 10, no. 2, pp. 3-6.

*Kemp, A.E. **1982c**, "Personality traits of successful music teachers", *Psychology of Music*, vol. 10, Special Issue, pp. 72-75.

*Kernis, M.H.
Cornell, D.P.
Sun, C-R.
Berry, A. &
Harlow, T.

1993, "There's more to self-esteem than whether it is high or low: the importance of stability of self-esteem", *Journal of Personality and Social Psychology*, vol. 65, no. 6, Dec, pp. 1190-1204.

*Kungle, S.

1982, "Beyond musical training: the studio teacher's role and responsibilities", *American Music Teacher*, vol. 31, no. 6, pp. 26-27.

Lester, J.D.

1993, *Writing Research Papers,* New York: HarperCollins.

Linklater, K.

1976, *Freeing the Natural Voice,* New York: Drama Book.

Linton, K.E. &
Marriott, R.G.

1996, "Self-esteem in adolescents: validation of the State Self-Esteem Scale", *Personality and Individual Differences*, vol. 21, no. 1, pp. 85-90.

*Lyon, J.T.

1993, "Teaching all students to sing on pitch", *Music Educators Journal*, vol. 80, no. 2, pp. 20-22.

*McIver, W.

1992, "Pedagogical considerations for teachers of singing", *American Music Teacher*, vol. 42, no. 1, pp. 18-21.

*Mackay, M. &
Fanning, P.

1992, *Self-Esteem,* Oakland: New Harbinger Publications, Inc.

*McKeachie, W.J.

1983, "National symposium on the applications of psychology to the teaching and learning of music", *American Psychologist*, vol. 38, no.7, July, pp. 855-857.

*Mackworth-Young, L. **1992**, "Joining forces", *Music Teacher*, vol. 71, June, pp. 20-21.

Marsh, H.W. **1993**, "Self-esteem stability and responses to the stability of self scale", *Journal of Research in Personality*, Vol. 27, no. 3, pp. 253-269.

Marsh, H.W. **1995,** "A Jamesian model of self-investment and self-esteem: comment on Pelham (1995)", *Journal of Personality and Social Psychology*, vol. 69, no. 6, pp. 1151-1160.

Matthews, A. **1988**, *Being Happy!*, Singapore: Media Masters.

*Mecca, A.M. Smelser, N.J. & Vasconcellos, J. (Eds). **1989**, *The Social Importance of Self-Esteem*, Berkeley: University of California Press.

Michel, D.E. & Farrell, D.M. **1973**, "Music and self-esteem: disadvantaged problem boys in an all-black elementary school", *Journal of Research in Music Education*, vol. 21, no. 1, pp. 80-84.

*Miller, R. **1987**, "New vistas in singing and in the teaching of singing", *The NATS Journal*, vol. 44, no. 1, pp. 17-19.

*Miller, R. **1989**, "Sotto voce: imagery and the teaching of singing", *The NATS Journal*, vol. 46, no. 1, pp. 15-16.

*Mitchell, P. **1991**, "Adult non-singers: the beginning stages of learning to sing", *Psychology of Music*, vol. 19, no. 1, pp. 74-76.

*Morvitz, E. & Motta, R.W. **1992**, "Predictors of self-esteem: the roles of parent-child perceptions, achievement, and class placement", *Journal of Learning Disabilities*, vol. 25, no. 1, Jan, pp. 72-80.

*Newham, P. **1992**, "Jung and Alfred Wolfsohn: analytical psychology and the singing voice", *Journal of Analytical Psychology*, vol. 37, no. 3, pp. 323-336.

O'Neil, J. **1997**, "Overuse injuries in violinists", Unpublished Graduate Diploma Thesis Canberra School of Music, A.N.U.

*O'Neill, S. **1993**, "On purpose: can we define the role of a private music teacher?", *Music Teacher*, vol. 72, no. 3, March, pp. 12-13.

Owens, T.J. **1993**, "Accentuate the positive-and the negative: rethinking the use of self-esteem, self-deprecation, and self-confidence", *Social Psychology Quarterly*, vol. 56, no.4, Dec, pp. 288-299.

*Owens, T.J. **1994**, "Two dimensions of self-esteem: reciprocal effects of positive self-worth and self-deprecation on adolescent problems", *American Sociological Review*, vol. 59, no. 3, June, pp. 391-407.

Pelham, B.W. **1995a**, "Self-investment and self-esteem: evidence for a Jamesian model of self-worth", *Journal of Personality and Social Psychology*, vol. 69, no. 6, Dec, pp. 1141-1150.

Pelham, B.W. **1995b**, "Further evidence for a Jamesian model of self-worth: reply to Marsh (1995)", *Journal of Personality and Social Psychology*, vol. 69, no. 6, pp. 1161-1165.

Radocy, R.E. & Boyle, D.J. **1997**, *Psychological Foundations of Musical Behavior*, Springfield: Charles C.Thomas Publisher, Ltd. (third edition)

Randel, D. (Ed.). **1995**, *The New Harvard Dictionary of Music*, Cambridge: The Belknap Press of Harvard University Press. (First pub. 1986)

Reid, C.L. **1983**, *A Dictionary of Vocal Terminology*, Huntsville: Recital Publications.

*Reynolds, J.W. **1998**, "Music education and student self-concept", [http://atrs.usf.edu/music/rpme/rpmereyn.html] 1992, accessed 14 August 1998, pp. 1-12.

*Rideout, R.R. **1982**, "On the early applications of psychology in music education", *Journal of Research in Music Education*, vol. 30, no. 3, pp. 141-150.

Roberts, E. & Davies, A.D.M. **1975**, "Poor pitch singing: response of mono-tone singers to a program of remedial train-ing", *Journal of Research in Music Education*, vol. 23, no. 4, pp. 227-239.

Roberts, R.E.L. Bengtson, V.L. **1993**, "Relationships with parents, self-esteem, and psychological well-being in young adult-hood", *Social Psychology Quarterly*, vol. 56, no. 4, pp. 263-277.

*Roland, D. **1995**, "Mental skills for performance enhancement in singing", *Australian Voice*, vol. 1, pp. 10-12.

*Roland, D. **1997**, *The Confident Performer*, Sydney and London: Currency Press Ltd and Nick Hern Books.

*Rosenberg, M. **1979**, *Conceiving the Self*, New York: Basic Books, Inc.

*Rosenberg, M. **1989**, *Society and the Adolescent Self-Image*, Middleton: Wesleyan University Press. (First pub. 1965)

*Rosenberg, M. Schooler, C. Schoenbach, C. & Rosenberg, F. **1995**, "Global self-esteem and specific self-esteem: different concepts, different outcomes", *American Sociological Review*, vol. 60, no. 1, Feb, pp. 141-156.

*Rossell, D. **1984**, "The mind - an obstacle for singers", *The NATS Journal*, vol. 41, no. 2, pp. 34-37.

Sadie, S. (Ed.). **1988**, *The Grove Concise Dictionary of Music*, London: Macmillan Press Ltd.

*Sand, S. & Levin, R. **1992**, "Music and its relationship to dreams and the self", *Psychoanalysis and Contemporary Thought*, vol. 15, no. 2, pp. 161-197.

Shevlin, M.E. Bunting, B.P. & Lewis, C.A. **1995**, "Confirmatory factor analysis of the Rosenberg Self-Esteem Scale", *Psychological Reports*, vol. 76, no. 3, Pt 1, pp. 707-710.

*Simmons, R.G. Rosenberg, F. & Rosenberg, M. **1973**, "Disturbance in the self-image at adolescence", *American Sociological Review*, vol. 38, no. 5, Oct, pp. 553-568.

*Stewart, A. **1992**, "Singing from scratch", *Music Teacher*, vol. 71, June, pp. 14-15.

*Triplett, R. **1979**, "Jitters, shakes, and awful mistakes", *Music Educators Journal*, vol. 66, no. 2, October, pp. 56-57.

Valentine, E.R. Fitzgerald, D.F.P. Gorton, T.L. Hudson, J.A. & Symonds, E.R.C. **1995**, "The effect of lessons in the Alexander Technique on music performance in high and low stress situations", *Psychology of Music*, vol. 23, no. 2, pp. 129-141.

*Vispoel, W.P. **1995**, "Self-concept in artistic domains: an extension of the Shavelson, Hubner, and Stanton (1976) model", *Journal of Educational Psychology*, vol. 87, no. 1, March, pp. 134-153.

Watkins, D. Alabaster, M. & Freemantle, S. **1988**, "Assessing the self-esteem of New Zealand adolescents" *New Zealand Journal of Psychology*, vol. 17, no. 1, pp. 32-35.

*Welch, G.F. **1985**, "A schema theory of how children learn to sing in tune", *Psychology of Music*, vol. 13, no. 1, pp. 3-18.

Wells, L. E. & Marwell, G. **1976**, *Self-Esteem*, Beverly Hills: Sage Publications.

*Wilson, F.R. 1982, "Mind, muscle, and music", *The American Music Teacher*, vol. 32, no. 1, pp. 12-15.

*Wormhoudt, P.S. **1984**, "Some thoughts on the psychology of singing and teaching singing", *The NATS Journal,* vol. 40, no. 5, pp. 28-31.

*Wormhoudt, P.S. **1985**, "A framework for a psychology of singing and teaching singing", *Journal of Research in Singing and Applied Vocal Pedagogy*, vol. 8, no. 2, pp. 45-49.

*Wormhoudt, P.S. **1992**, "On the psychology of singing and teaching of singing", *Journal of Research in Singing and Applied Vocal Pedagogy*, vol. 16, no. 1, pp. 1-12.

*Wubbenhorst, T.M. **1994**, "Personality characteristics of music educators and performers", *Psychology of Music*, vol. 22, no. 1, pp. 63-74.

*Zimmerman, M.A.
Copeland, L.A.
Shope, J.T. &
Dielman, T. E. **1997**, "A longitudinal study of self-esteem: implications for adolescent development", *Journal of Youth and Adolescence*, vol. 26, no. 2, April, pp. 117-141.