

A critical evaluation of the physiological effect of negative self-perception on the singing voice.

Introduction

The awareness of the relationship between the voice and the self continues to develop within the field of voice production and pedagogy. One aspect of this relationship which has been particularly prominent in my own vocal training practice is that of self-esteem and self-perception, notably how negative beliefs within these personality constructs can affect the singing and spoken voice. Research surrounding the concept of 'the body as the instrument' has established a focus on the effect of an individual's emotional and psychological state on their vocal performance (Rohrer, 2017). The importance of this notion merits substantial consideration in the evaluation of negative self-perception and its effect on the singing body.

Understanding Negative Self-Perception

Negative self-perception can be described as an image, belief or idea that an individual holds about themselves which is principally negative and often false (Aster, 2021). A person whose life is influenced by negative self-perception will have a tendency to focus primarily on the negative aspects of their overall lifestyle (Makkar, 2011). These aspects include their aesthetic and physical imperfections, their shortcomings and failures, as well as their performance and interaction in personal and societal relationships. The catalysts to negative self-perception can be linked to a number of social and psychological occurrences of which the impact to the individual is significant and deep-rooted (Mruk, 2013). Such occurrences include negative past events which may have taken place during childhood, during an important or long-term relationship, or in the form of underachievement, loss, failure or negative criticism (Bagley, et al, 1995). The psychologist and author Benjamin Bonetti in his 2023 article 'Redefining Self-Image' highlights how the routine maintenance of negative self-talk, which is a result of negative self-perception, can reinforce contrary thoughts and feelings towards the self and subsequently have a detrimental effect on the individual's self-worth and self-esteem. The Collins 2024 dictionary includes several definitions of self-perception, one of which relates to the way a person perceives their physical attributes and discerns their emotional, psychological, moral and creative characteristics within a personal, social and cognitive context. This provides an effective understanding of the concept and an affinity with the studies which focus on this behavioural and cerebral facet of our personalities.

In the field of psychology and mental health concepts closely related to personality and emotion are common and closely linked. Negative self-perception in individuals can have an impact on their thoughts, emotions and behaviour (Tanner, 2006). Self-perception exists in individuals and is closely tied to self-esteem and self-worth with each affecting the other in accordance with the numerous social and personal domains to which they are connected (Fennell, 2016).

Some research presents low self-esteem as the primary construct to affect personalities, suggesting that negative self-perception and low self-worth manifest as consequences of low self-esteem (Fennell, 2016). In her publication, 'Overcoming Low Self-Esteem', Melanie Fennell describes low self-esteem as the idea, thought or feeling an individual will have about themselves, founded in the way they are perceived by others. The late Harvard psychologist William James pioneered the thought that self-esteem was rooted in a person's achievements and levels of competence in life (Stets, 2014). In contrast, the sociologist Morris Rosenberg presented self-esteem as the opinion that one holds of themselves (Rosenberg, 1965). This concept became the foundation on which self-esteem would continue to be measured, as the Rosenberg Self-esteem Scale evolved into the most globally used tool in medical, corporate and social professions. It aims to determine whether an individual's level of self-esteem could be described as low, average or high. Further, more recent, research has since acknowledged the multi-faceted nature of the topic, presenting the original theories of James and Rosenberg as interconnecting branches on an ever-expanding tree of self-concepts (Makri-Botsari, 2001).

The origin of negative self-perception

An insight into the origin of the notion of self-esteem aids our understanding of the correlation between the three concepts of the negative self: low self-esteem, negative self-perception and low self-worth. Low self-esteem in an individual produces negative feelings and negative self-talk which results in changes to an individual's self-perception and self-worth, thus creating the potential for impacted emotional and mental health (Matsumoto, 2022).

Elements of the Self

Exploring the elements of the self illustrates the array of components susceptible to impairment through negative experiences. The moral element of self provides an individual's ethical foundation for humane, principled and honest behaviour and actions. The aesthetic self creates the lens through which a person views their physical attributes, notably body shape, beauty, and overall physical prowess. The personal element of self relates to the intimate aspects of an individual's life, such as their inner thoughts and feelings, management of time alone, determining of life goals, dreams and aspirations (Mayne, 2009). The element of self-related to family pertains to one's relationship with their immediate and extended family. The social element of self encompasses an individual's interaction with friends and members of their community, their ease and comfort in social situations such as shopping, travelling, socialising and integrating into leisure and group activities (Denche-Zamorano, et al, 2023).

The environmental element of self could overlap with the social aspect of self in its proximity to community, neighbourhood and climate. It applies to an individual's affinity with their environment, their contribution to the preservation of the environment and its inhabitants (Denche-Zamorano et al, 2023).

These many elements of the self, once affected by a negative self-concept, can create low self-esteem, blockages to decision making, difficulties in social interaction and public performance and barriers to one's confidence and personal belief system.

Negative self-perception can be related to one or more of these elements of self and can provoke a disliking of self based on negative self-talk and the cultivation of negative beliefs about self as a consequence of life experiences. The gravity of the impact of an individual's adverse occurrences will be related to their personality, resilience and ability to emotionally and mentally navigate and self-regulate in challenging moments (Matsumoto, N, 2022). A favourable response to negative self-perception in an individual would involve rational and objective thinking, emotional authority and behavioural structure. An outcome where impacting past events are less effectively managed and negative self-perception is cultivated and allowed to develop and integrate a person's overall character, can result in examples of ill mental health, such as depression, social anxiety, addiction, suicidal thoughts and irrational or harmful behaviour to oneself or others (Scott, 2023). In a study conducted with the University of Shinshu, Japan, Noboru Matsumoto researched the perpetuation of negative self-perception in subjects with mental health conditions. The study tested participants with an existing negative self-concept, using a simulation of a personality assessment, in order to determine which factors contributed to the participants' maintenance and expansion of their negative self-perception. Findings were two-fold, primarily highlighting influences from the participants reaction to recalling the events that initially created negative self-perception, whether productive or obstructive. Secondly, the extent to which participants had absorbed their negative self-concept as part of their personality and overall make-up. In both cases, it was evident how the concept was able to amplify and become embedded in an individual's authentic self (Fennell, 2016).

How negative self-perception physically affects voice production.

There has been an abundance of research into the positive effects of singing on mental health, especially in individuals with mental health or cognitive conditions which affect their social and personal lifestyle and interaction (Launay, 2015). A 2018 study by Williams which demonstrated the benefits of a group singing experience for individuals with social anxiety or dementia is an example of this.

Voice production can take place in a pedagogic, performance or presentation setting, as well as the everyday interactive experience of speech. Revisiting the notion of the body as the instrument brings about an understanding of how speech and song can be susceptible to the effect of emotional and psychological influences, such as negative self-perception (Chong, 2022).

One could maintain that singing positively affects mental health and mental health has the capacity to negatively affect singing. The impact of negative self-perception in voice production can manifest in various forms. In a pedagogic context, it can have a significant impact on the psychological framework of vocal coaching students, which creates a subsequent effect on their physiological performance (Welch, GF, 2017). In a performance context it may create changes to the calibre of the sound produced and interfere with the physical state of the vocalist.

For some individuals voice production and vocal performance can produce feelings of fear, incompetence, inadequacy and unworthiness. For individuals with a negative self-concept these feelings can trigger further feelings of self-antipathy and increased self-criticism, as well as a lack of confidence in their vocal ability (Henshaw, 2022). In a vocal coaching context, the experience of negative self-perception can exacerbate an individual's inability to achieve and maintain physical relaxation; sustain self-confidence in their vocal capacity and objectively and positively hear their authentic voice in contrast with the distorted and often harshly self-critiqued perception of what they can hear (Vella, 2021). In a pedagogic setting, during the process of vocal training, negative self-perception can become prominent during moments of vocal difficulty or upon the acquisition of new technical elements and increased vocal range (Chong, 2001).

The physical activity induced by the emotional response to these intrusive thoughts and negative self-perception can often be counteractive to the physical and mental balance required while singing. A negative thought can be initiated in the brain and subsequently translated into muscle tension within the body and vocal apparatus (Chong, 2001). For example, an individual who is learning to sing a song in a vocal range they aspire to, but have not fully mastered, may experience negative thoughts about their ability to achieve certain notes.

These thoughts can create opposing self-talk and become linked to a range of negative feelings that the singer holds about themselves, increasing feelings of incompetence and more. This may cause the singer to feel stress and tension within the body creating a restriction to breathing and subsequent misuse of the vocal folds. The result can vary from the singer shutting down completely to a forced attempt at voice production with incorrect muscle engagement and tension in the jaw, throat, neck and torso, potentially leading to Muscle Tension Dysphonia and vocal strain (Hands, 2009).

Negative self-perception versus confidence: Can voice production remain unaffected in certain individuals with negative self-perception?

It has been argued that negative self-perception only affects voice production when related to an individual's negative opinion of their own vocal ability (Chong, 2022). This suggests that an individual can experience negative self-perception in specific areas of their life yet perform to a high level of vocal achievement and success, due to positive self-belief and a firm confidence in the capability of their instrument. This leads to the question of whether a person's character determines how they will experience their negative self-concepts and allow them to affect their performance?

Can an individual have negative self-perception and perform to a high level of achievement and success because of a resilient or relentless personality? Tim Grover, author and elite athletics coach believes that they can. In his publication 'Relentless', he describes how he has assisted athletes, business owners and public figures in combating negative self-talk and low self-esteem through motivation and a focus on resilience, in order to lead them to success and peak performance in their domain (Grover, 2014). It could be disputed that Grover's approach may only be effective with a specific type of character and not all individuals.

In 2021, a two-year study conducted by Liu et al investigated the relationship between self-esteem and resilience in adolescents. The results highlighted a positive correlation between the two elements of character and observed that they were found to support each other (Liu et al, 2021). This further cements the idea that vocalists with negative self-perception can remain unaffected and confident in moments of vocalisation if they have a good level of resilience to counteract the lowered self-esteem.

The weight of comparison

A fundamental contribution to low self-worth and negative self-perception is the practice of self-comparison. The negative perception of vocal ability could be attributed to the weight of comparison that can exist in the mind of a singer (Stephens, 2012). How an individual perceives their own voice, how they think others perceive their voice and what they believe a singer 'should' sound like, can fundamentally influence a vocalist's performance.

Some people believe they cannot sing or have been told so by others and therefore hold a negative opinion of their singing voice. This belief is reinforced by negative self-talk and comparison to others which can have a significant effect on their voice production (Vella, 2021).

An individual may compare themselves to someone whom they believe displays greater levels of competence in certain aspects of voice production. Contrarily, a vocalist with confidence in their talent will be less judgemental of their abilities in a performance and pedagogic setting despite possible negative self-perception within other areas of their life (Chong, 2022).

What influences voice comparison?

Catalysts for comparison exist universally and influence personal and social behaviour in some way throughout the lives of all individuals (Garcia et al, 2013). The negative impact of the media alone on self-image in society has been a long-standing concern, especially in young people who are often in search of references on which to base ideals for such things as success, aesthetics, body shape, personality and material possessions (De Vries, 2015). Experiential learning is an equally important catalyst for comparison. An individual may navigate life to the specification of one or many life experiences. This could be due to a negative experience which has caused the individual to create a belief about themselves based on an abusive or judgmental interaction (Makri-Botsari, 2001). For example, an incident of bullying at school or in the workplace, domestic abuse in the home, negative criticism of competence at school or work, parental expectations and spousal or family reproval. Comparison in voice production, although it is often based on negative foundations (De Vries, 2015), provides a framework for a singer to gauge their own competence within the context of a vocal performance or training session.

In addition to the personal influences described, there may also be tendencies for an individual to compare themselves to their teacher, the original artist of the song they are singing or other singers they admire or aspire to emulate. The moment at which this takes place a singer may allow negative self-dialogue to occupy space in the mind resulting in self-sabotage, a disruption to vocal control and an interruption to the flow state while singing (Chong, 2001).

We have seen that an unfavourable reaction to negative self-comparison can amplify in the absence of resilience and self-confidence (Mayne, 2009). The instances during which a singer is least affected by self-comparison occur when their level of vocal competence is equal or superior to the subject of comparison. Upon further observation, individuals can also have a perceived level of competence which creates what could be described as a false confidence.

It could be concluded that in order to achieve a position of physical and mental authority during the process of voice production, it is important for singers to attain a balance between the management of the effects of negative self-perception, while remaining grounded in the awareness of their true vocal strengths and weaknesses without comparison. An individual's relationship to comparison in voice production can suggest a need for external validation because of a failure to produce internal validation for themselves (Durmonski, 2022). By promoting the idea that our vocal identity is similar to a fingerprint, in that our voices are all unique and no voice will or should be the same, singers are guided to hear themselves objectively without thought for what others may hear or think (Chong, 2022). It encourages vocal authenticity and incites students to accept their own sound. Consequently, a wider acknowledgement of their voices is made possible, relaxation can be achieved and an advancement towards increased confidence can take place.

Proposals for the alleviation of the effects of negative self-perception on voice production

The origin of the effects of negative self-perception are founded in concepts deeply rooted in the domain of mental health and psychology despite their physical manifestation. It could, therefore, be useful for singers to explore remedial techniques which can positively influence the mind and promote physical and mental relaxation.

Mindfulness

Mindfulness is a technique which encourages individuals to engage in a meditation practice which incorporates breath work and visualisation and centres participants in the present moment to wholly experience all thoughts and feelings without criticism and invalidating evaluation (Keng, 2011). This technique has been the subject of numerous studies with consistently favourable results commending its positive effect on mental health and physical well-being.

Mindfulness uses a range of different techniques which enhance self-acceptance, combat stress, reduce anxiety and alleviate depression. It improves physical health through its capacity to lower blood pressure and reduce the heart rate (Kendra, 2022).

Body Mindful Yoga is another technique which adopts mindfulness. It incorporates the practice of yoga with the techniques of mindfulness, accompanied by a positive change to an individual's daily narrative, in order to enhance self-acceptance and self-love. The efficacy of this mental health practice can help to restructure negative thoughts in individuals with negative self-perception (Butera, 2018).

See Appendix 1

Moral and ethical considerations for voice coaches

Ethical and moral guidelines exist in all professional domains where interaction with and care of people is a significant component of the practice. Research in this area is vast and often specific to particular professions. There is, however, an agglomeration of ethical approaches which creates a foundation to learn from and build upon. Deontological, consequentialist and virtue ethics are three of the main approaches (Dobrin, 2012).

The duties and rights to which we must adhere as practitioners are described as deontological ethics. Consequential ethics describes the consideration of consequence within the ethical framework of a practice or profession. It invites teachers and practitioners to consider the consequences of their actions and behaviour. Virtue ethics pertains to an individual's moral compass and places a focus on their integrity and honesty within their practice (Kazmierczak, 2015).

In the domain of psychology, medicine and education, ethical procedure exists as an integral part of each profession's fundamental structure. The International Coaching Foundation has devised a handbook which outlines the ethical principles which should be upheld by all coaching members of their institution. They outline a coach's duty to their client, to the practice and the profession and to the wider community.

It is important for a voice teacher to maintain an ethical and moral framework within their pedagogic structure and their professional role (Kazmierczak, 2015). In parallel with vocal transformation, the holistic style of vocal coaching can cultivate therapeutic relationships of trust, understanding and mental health support between a student and their teacher. In light of this, voice teachers should remain aware of the sensitive nature of their profession and the influence they can have on their students by way of advice and opinions. The proposal of the alleviation practices visited in the previous section should take place with care, ensuring that students are guided to seek qualified practitioners to perform these techniques. A voice practitioner should remain aware of their closeness with and influence on the mental health of their students. Signposting should also be considered in cases where some students may require expert intervention for mental health conditions in the form of counselling or psychotherapy (BPS, 2014).

The duty of care in preventing a student's misuse of their vocal anatomy due to stress during training sessions and performance, is paramount. Similar care and discernment is required with an individual's mental well-being when working in proximity with therapeutic challenges and methods of alleviation. This ethical approach to vocal coaching maintains the moral rights and respect of students and allows practitioners to ethically evaluate their method of practice (Popovska, G & Popovski, F, 2021).

Conclusion

There is an encouraging increase in research encompassing the topic of singing and the voice and their relationship to concepts such as emotion, mental health and psychology. The positive affect of singing on physical conditions ranging from heart health to muscle and brain stimulation in individuals with dementia and Parkinson's reinforces the importance of this topic. The reflection upon the effects of negative self-perception on voice production emphasises the extent to which mental health and psychology exist intrinsically within the practice of speech and singing. As a voice practitioner, I continue to observe the separation between a vocalist's physical self and cognitive self in a way that suggests the need for further consideration of the body as the instrument' (O'Bryan, 2015). A singer who understands the interconnectedness of their physical instrument with the sum of the components of their mental and emotional state will more easily adopt a holistic approach to their craft. The study of negative self-perception has also raised an awareness of the links between several self-concepts and shown the intricacy of their connection to each other within the framework of the mind. An outlook which presents the self as a whole, can promote a brain and body balance which could arguably allow greater self-awareness, self-understanding and self-acceptance, not only in the context of voice production, but in other areas of personal and social life.

Critical Reflection

Upon consideration of the proposed models of reflection I decided to use Driscoll's 'What Model', as it provided a structural framework which was refreshingly straightforward and allowed a free style of writing. My chosen topic for this assignment created two paths of research, one in the domain of mental health and psychology and the other on the subject of the voice and voice production. Two focal points which are of great interest to me as a holistic voice coach. In order to provide a clear, but concise understanding of negative self-perception I was required to introduce self-esteem as the foundation for the idea, as many concepts of the self can overlap in their descriptions, especially in reference to an individual's negative character traits. I thoroughly enjoyed being immersed in this subject matter and having the opportunity to write about an issue which I encounter daily in my pedagogic environment. I imagined that my challenge would be marrying the two fields together and adhering to the research process in a subject that I already felt equipped to write about freely. I was delightfully surprised to discover the abundance of peer reviewed research on the subject of negative self-concepts and singing. This was encouraging to the structure of my assignment and allowed greater freedom when writing.

Conducting research on this topic further developed my passion for the field of study. It was interesting and encouraging to read articles and books about the impact of mental health on speech and singing. The encouragement was found in the many positive comparisons I was able to make with my own theories and pedagogic practice as a voice coach. It has created an aspiration that one day I may write a published piece of work that a research student may use in their own studies.

I began the assignment by gathering research on the relevant topic and creating an essay plan. I found it difficult to begin writing the essay when I approached the task using the research as a springboard, notably due to the knowledge and experience I have in the field. I decided to class the research by subject which helped to remove the mental block and write more freely, using the references to support the various observations.

I wrote the essay without adding references, in order to closely monitor my word count. I found this to be helpful while writing, however the process of adding the references at the end was time consuming and quite confusing at times. This experience was a source of great stress and I became very flustered as the deadline approached. As a result, I am now very aware that I must adopt a clearer and more effective way of arranging my research articles in order to access and integrate them more easily.

The return to a programme of study albeit part-time and solely online has been an experience to get used to. As an undergraduate at university I had a unique focus on my studies. Creating a similar focus amidst a lifestyle involving the running of a business and family, teaching and performing vocals and homeschooling my child is no small feat. Elements which have a shared focus between the many tasks of personal and professional life, such as deadlines, abundant

writing and reading, retention of many different types of information can often be amplified when the work involved in one or more of the tasks becomes more demanding (Comer, 2022).

The process of writing this assignment has raised my awareness of the need for greater balance in my life in order to promote organisation and reduce overwhelm when working on assignments.

The creation of a step by step plan from the beginning to the end of the assignment process which is, in turn, divided into daily periods of study, will create a lighter, more manageable work load when writing assignments. This will avoid a build-up of tasks and the inevitable overwhelm that can accompany it (Chase et al, 2013).

The process of reflection has allowed me to prepare mentally in advance for future assignments, as well as to review and reflect upon how my mindset and lifestyle can impact my productivity.

Elva Parinaud (Cohort M)
 Student ID - 2319600
 MODULE 1 – BMPF7047D
 Final word count – 4,121

Personal Development Plan

Developmental Area	Motivation	Action	Deadline
Gain a qualification in the a domain of psychology and counselling.	Gaining a qualification in Cognitive Behavioural Therapy will allow me to further develop my focus on voice production and mental health. It will give me the skills to have a more hands on approach to helping my students to navigate mental health barriers to their performance and learning experience in singing and speech.	Choose and enrol on a suitable CBT Course.	Beginning July 2024
Develop my research classification skills while essay writing.	Adopting a structure for finding, saving and classifying research and references will greatly improve my organisation and productivity during the assignment writing process.	Research any apps or software which can be used to achieve a more organised research and referencing structure.	End of May 2024
Become more involved in the Cohort online group activity.	This will instil a sense of community and allow me to connect and share my learning experience with my course peers. This may help to alleviate overwhelm during study time.	Discover and connect to other students using the WhatsApp group chat created for our cohort. Read and contribute to comments.	13 th May 2024

Appendix 1

Further proposals for the alleviation of the effects of negative self-perception on voice production.

Cognitive Behavioural Therapy

Cognitive Behavioural Therapy (CBT) is a therapy method centred around talking, acknowledging and changing an individual's relationship to their negative thoughts, challenges and difficulties.

It has proven highly effective for the alleviation of depression, low self-esteem and anxiety, as well as providing freedom from addictive behaviours, traumatic experiences and childhood abuse. It is based on the principle that physiological and psychological experiences and emotions are connected and can be effectively managed when separated into fragments. The fragmentation of these thoughts, feelings, emotions and physical sensitivities creates a vision board with which an individual can identify, change and improve the ideas and mindset surrounding them (Fenn, K, Byrne, M, 2013).

The Feldenkrais Method

The Feldenkrais Method is a technique used to restore the connection between the brain and the body through the process of movement (Elgelid & Kresge, 2021). It is increasingly used in parallel with voice training and consists of the undertaking of a sequence of guided movements which improve physical and self-awareness, as well as strengthening co-ordination. In vocalists it produces a somatic awareness which enables the incarnation of vocal technique and allows an attunement to the mind and emotions during the process (Krugman, G, 2020).

Nurturing Physical and Mental Health

It is often overlooked in vocal training, however, the physical and mental state of an individual is of great importance to voice production in a psychological and physical perspective. Mental health can be largely affected by lifestyle choices. Conditions such as low self-worth, low self-esteem, negative self-perception, depression and anxiety are all susceptible to decline in individuals who fail to practice mindful self-care. Poor eating habits, lack of movement, addiction to toxic or harmful substances, lack of sleep and relaxation time can increase the negative effects of some states of ill-mental health (Hautekiet, P, et al, 2022). Vocalists and voice students should be encouraged to optimise their daily choices in the domain of nutritional and recreational health in order to maximise the positive management of any harmful self-concepts.

References

Aster, Hannah (2021): How to overcome your negative self-perception.
Source: shortform.com

Bagley, C., & Mallick, K. (1995): Negative Self-Perception and Components of Stress in Canadian, British, and Hong Kong Adolescents. *Perceptual and Motor Skills*, 81(1), 123–127. <https://doi.org/10.2466/pms.1995.81.1.123>

Bonetti, Benjamin (2023): Redefining Self-Image: Overcoming Negative Self-Perception – "The Struggle of Not Liking Myself"
Source: benjaminbonetti.com.

The British Psychological Society (2014): A guide to psychosocial interventions in early stages of dementia. DOI: 10.53841/bpsrep.2014.rep101c.35

Butera, Robert, PhD, (2018): Body Mindful Yoga, Llewellyn Publications.

Chase, Jo-Ana D.; Topp, Robert V.; Smith, Carol E.; Cohen, Marlene Z.; Fahrenwald, Nancy; Zerwic, Julie; Benefield, Lazelle E.; Anderson, Cindy M.; and Conn, Vicki,(2013): "Time Management Strategies for Research Productivity" (2013). Western Journal of Nursing Research, Vol. 35, No. 2 (February, 2013): 155-176. DOI
Source: https://epublications.marquette.edu/nursing_fac/262

Chong, Hyun Ju, (2001): Relationships between vocal characteristics and self-esteem: Quantitative and Qualitative studies.

Chong, H. J, Choi, J.H, Lee, S.S (2022): Does the perception of our own voice affect our behaviour? Journal of voice (2022) <https://doi.org/10.1016/j.jvoice.2022.02.003>.

Comer, J, PsyD (2022): The Fallacy of Multitasking, Is multitasking controlling you?
Source: <https://www.psychologytoday.com>

Denche-Zamorano, A, Mayordomo -Pinilla, N, Galan-Arroyo, C, Mananas-Iglesias, C, Adsuar, J.C, Rojo-Ramos, J (2023). Differences in Self-Concept and its dimensions in students of the third cycle of primary school, obligatory secondary education, and baccalaureate, Journal: Healthcare,2023, Issue 987, doi: 10.3390/healthcare11070987

De Vries, D; Kuhne, R (2015): Facebook and self-perception: Individual susceptibility to negative social comparison on Facebook. Journal: Personality and individual differences, 2015, Issue 86, pgs. 217-221.

Dobrin, Arthur D.S.W, (2012): 3 Approaches to Ethics: Principles, Outcomes and Integrity.
Source: <https://www.psychologytoday.com>

Denche-Zamorano, A.; Mayordomo-Pinilla, N.; Galán-Arroyo, C.; Mañanas-Iglesias, C.; Adsuar, J.C.; Rojo-Ramos, J (2023): Differences in Self-Concept and Its Dimensions in Students of the Third Cycle of Primary School, Obligatory Secondary Education, and Baccalaureate. *Healthcare* 11, 987. <https://doi.org/10.3390/healthcare11070987>

Durmonski, Ivaylo (2022): What is external validation and when it becomes unhealthy. Source: <https://www.durmonski.com>

Elgelid, S; Kresge, C (2021): *The Feldenkrais Method® – Learning Through Movement*, Jessica Kingsley Publishers, ISBN: 9781912085699

Fenn, Kristina; Byrne, Majella (2013): *The key principles of cognitive behavioural therapy* Volume 6, Issue 9
<https://doi.org/10.1177/1755738012471029>

Fennell, Melanie, 2016: *Overcoming low self-esteem*. Robinson Publishers. ISBN-13 978-1472119292

Garcia, S. M., Tor, A., & Schiff, T. M. (2013): The Psychology of Competition: A Social Comparison Perspective. *Perspectives on Psychological Science*, 8(6), 634–650.
<https://doi.org/10.1177/1745691613504114>

Grover, Tim (2014) *Relentless*. Scribner Publishing.

Hands, Brian, (2009): *Finding your Voice: A voice doctors holistic guide for voice users, teachers and therapist*. BPS Books.

Hautekiet, P, et al (2022): A healthy lifestyle is positively associated with mental health and well-being and core markers in ageing: *Journal: BMC Medicine*, volume 20, 2022, Article number: 328.

Henshaw, A., & Collyer, S. (2022): Under Pressure: Reports of Performance Anxiety Across Multiple Singing Genres. *Journal of Singing*, 78(5), 583–590.
<https://doi.org/10.53830/JETA7812>

Kazmierczak, Dr Pawel (2015): *Teacher's professional ethics* (PDF) [Teacher's Professional ethics \(researchgate.net\)](https://www.researchgate.net/publication/309111117)

Kendra, C, (2022): *Benefits of mindfulness*. Source: [Verywellmind.com/the-benefits-of-mindfulness-5205137](https://www.verywellmind.com/the-benefits-of-mindfulness-5205137)

Keng SL, Smoski MJ, Robins CJ,(2011): Effects of mindfulness on psychological health: a review of empirical studies. *Clin Psychol Rev.* 2011 Aug;31(6):1041-56. doi: 10.1016/j.cpr.2011.04.006. PMID: 21802619; PMCID: PMC3679190.

Krugman, Michael, (2020): *Awareness through movement: Beginner's Guide to Feldenkrais Method®*, Source: [Feldenkrais.com](https://www.feldenkrais.com)

Launay, J & Pearce, E, (2015): Choir singing improves health, happiness – and is the perfect icebreaker. Published at [https:// theconversation.com](https://theconversation.com)

Liu Q, Jiang M, Li S, Yang Y, (2021): Social support, resilience, and self-esteem protect against common mental health problems in early adolescence: A non-recursive analysis from a two-year longitudinal study. *Medicine (Baltimore)*. Jan 29;100(4):e24334.
Doi: 10.1097/MD.00000000000024334. PMID: 33530225; PMCID: PMC7850671.

Makkar, S. R., & Grisham, J. R, (2011): Social anxiety and the effects of negative self-imagery on emotion, cognition, and post-event processing. *Behaviour Research and Therapy*, 49(10), 654–664. <https://doi.org/10.1016/j.brat.2011.07.004>

Makri-Botsari, E,(2001): How Students Determine the Importance of Self Perception Domains and How This Relates to Self-Esteem. *Evaluation & Research in Education*, 15(1), 1-16. <https://doi.org/10.1080/09500790108666979>

Matsumoto, N, Katahira, K, Kawaguchi, J, (2022): Negative self-perception appears to self-perpetuate. Cognitive Reactivity Amplifies the Activation and Development of Negative Self-schema: A Revised Mnemic Neglect Paradigm and Computational Modelling
Journal : *Cognitive Therapy and Research* October 10, 2022
DOI: [10.1007/s10608-022-10332-x](https://doi.org/10.1007/s10608-022-10332-x)

Mayne, Brian (2009): Self-Mapping – The Practical Workbook: How to awaken your true self. Watkins Publishing.

Murk, Christopher. J (2013): Self-esteem, relationships and positive psychology: Concepts, Research and Connections. *Positive psychology of love*, chapter 11, pgs. 141 – 161.
<https://doi.org/10.1093/acprof:oso/9780199791064.003.0011>

O'Bryan, Jessica (2015) “We ARE our instrument”: Forming a singer identity Volume 37, Issue 1. <https://journals.sagepub.com/doi/abs/10.1177/1321103x15592831?Journalcode=rsm>
a (Source: Sage Journals)

Popovska, G.N & Popovski, F (2021): The Teachers' Role in developing student's Moral and Ethical Values (2021), *Pedagogy*, Volume 93, Number 1.
Source: <https://www.researchgate.net>

Randal, C, Pratt, D, Bucci, S (2015): Mindfulness and Self-Esteem: A Systematic Review, Volume 6, Issue 6, pgs. 1366-1378 DOI: 10.1037/0022-3514.63.6.913. Source: PubMed

Rohrer, Katherine (2017): When your body is your instrument: Advocating for yourself and your life as a singer. *The American Music Teacher*, Cincinnati – Volume 66, Issue 6, Pgs. 54-56, Music Teachers National Association.

Rosenberg, Morris, (1965): Society and the adolescent self-image. Princeton university Press

Scott, Elizabeth, PhD, (2023) The Toxic Effects of Negative Self-Talk

Elva Parinaud (Cohort M)
Student ID - 2319600
MODULE 1 – BMPF7047D
Final word count – 4,121

Source: <https://www.verywellmind.com>

Stephens, E.G., (2012): *Formation and prediction of the singing perceptions of self-labelled singers and non-singers*, University of Miami.

Tanner, R. J., Stopa, L., & De Houwer, J. (2006): Implicit views of the self in social anxiety. *Behaviour Research and Therapy*, 44(10), 1397–1409.
<https://doi.org/10.1016/j.brat.2005.10.007>

Vella, B; Brown, L; Phyland, D. (2021): Amateur Music Theatre Singers' Perceptions of their Current Singing Voice Function, *Journal of Voice*, Volume 35, Issue 4, Pages 589-596, ISSN 0892-1997, <https://doi.org/10.1016/j.jvoice.2019.12.009>.

Welch, G.F. (2017): *Singer identities and educational environments*. Journal: Oxford University Press.