

Sadie Grist: 1816546

A study into coaching methods and their
potential benefits to student learning within the
context of the singing lesson

University of Wales Trinity Saint David

CONTENTS

	Page
1. The Portfolio	
Introduction and Rationale	2
Planned Programme of Study	6
Literature Review Process	8
Critical Reflection	12
2. The Assignment	16
References	35
Appendix	41

INTRODUCTION AND RATIONALE:

This study aims to investigate existing coaching strategies, their theoretical perspectives and the implications arising from their use in singing lessons with a view to the future development of my own practice as a singing teacher. For a teacher in private practice, training adults who come of their own volition to train for professional theatre, or with similar aspirations, there is more than just the voice to consider in the training environment.

It is not unusual to come across the student who appears still hungry for improvement, but has plateaued, or a client who says they understand but keeps repeating the same errors, sabotaging their own progress (D'Cruz, 2020). Past difficulties within a subject area can often lead to a level of resistant behaviour detrimental to the learning process (Wlodkowski & Ginsberg, 2017). This project will look to coaching literature and resources for practice-based solutions which do not require separate coaching sessions nor leave the student feeling the balance of teaching has moved away from practical singing training.

Additionally, during these times of global crisis, the music and theatre industries have been chronically debilitated and literally muted. In October this year BECTU (The Broadcasting, Entertainment, Communications and Theatre Union) announced that over 7000 workers in the industry had been made redundant as a result of the Covid-19 pandemic (Bectu, 2020). During this period, I have found that students are inevitably struggling to continue their learning journey as they did before. Economically, many are considerably worse off, some finding themselves with significant constraints to their routine or living conditions, while the necessity for

lessons to take place online suits many, but some find the medium inhibiting and unnerving.

Helding, citing dancer, choreographer and director Agnes de Mille, tells us that an artist cannot exist in total surety. “We guess. We may be wrong, but take leap after leap in the dark” (Helding, 2020, p.27). The safety of the rehearsal room or studio has been an essential requirement for some. The need for a neutral space where experimentation can take place and creativity can flourish without fear of judgement or failure is key for many (Wilson, 2016). For those in shared accommodation or with uncooperative neighbours, not having the option but to take lessons in one’s own bedroom, living room, or in one student’s case, bathroom, adds a whole new set of challenges for singers during these times.

As musicians, singers must expose part of themselves in a way that differs from that of the instrumentalist. Emotionally we cannot put down our instrument when we are tired of it or it becomes the focus of our frustration. Cicely Berry’s *‘The Voice and the Actor’* has featured on the reading lists of numerous prodigious institutions for many decades now. It could be said that some of its contents do not reflect current scientific knowledge; however, I feel it has continuing relevance in its suggestion that we should not in fact view our voice as an instrument at all; externalising and viewing it as a piece of equipment with which we can ‘do’ things, is a detrimental concept. Berry advocates instead the development of a ‘sensitivity’ to the voice in relation to the body as a part of our physical being (Berry, 2000, p.16).

If we examine our relationship with our voices further, science confirms we do not hear our instrument as others do; we have extra acoustic information to interpret. A singer gets feedback from the air and from the walls of the room or the features of

their environment, but also from the body. Body or 'bone-conducted' sound creates a cognitive dissonance (discussed later as a specific phenomenon) that is distinct to singers (Helding, 2020). We are unique in that we create sound from inside ourselves therefore it follows that teaching methods which help the singer specifically must be researched and developed with this exceptionality in mind.

To truly facilitate the learning experience of the training singer within the context of the lesson, therefore, as teachers we must be alert to the whole person. What the adult singer experiences physically, emotionally and on a cognitive level is vital to their progress (Aubrey & Riley, 2016). We must look to strategies which not only address the vocal process, but also include the management of topics such as Music Performance Anxiety (MPA), as well as those arising from issues such as fear of change or of trying new things.

Previous research into Music Performance Anxiety led me towards successful strategies which involved moving away from one-to-one lessons and the master/apprentice model, towards a mutually supportive group framework. As I look forward to certainly a short-term future of remote single student teaching, however, the need for additional tools becomes even more apparent.

Several existing studies look at coaching models for musicians, taking them out of the environment of the singing lesson and providing coaching as an external resource. Perhaps the most pertinent for singers explores Acceptance Commitment Therapy as a coaching model (Shaw, *et al.*, 2020). As mentioned, with restrictions of time but moreover for the purposes of my own practice, I aim to narrow the search to strategies which ally with my own pedagogical approach, within the context of the singing lesson. I intend to research specific ways in which coaching methods (see

Appendix A), can enhance the existing lesson framework, keeping the student from investing time or money they may, particularly in these difficult times, be ill able to spare. This study will focus on what skills and techniques, if any, can be drawn from the world of coaching, which could directly enhance our ability to motivate and inspire the further development of our adult students during this time and beyond.

PLANNED PROGRAMME OF STUDY

Aims and Objectives:

- To build a working knowledge of coaching methodologies with a view to pedagogical improvement
- To narrow this broad spectrum and look more deeply into coaching frameworks which suit my existing teaching approach
- To research the latest literature, acknowledging the need to step outside voice studies and look at the subject through the lenses of other industries
- To develop my own skills as a researcher and practitioner

Objectives:

- To examine current textbooks with a view to identifying which of the many coaching theories best suit the parameters I have laid out
- To critically compare and analyse the existing cross genre literature by conducting a methodical and well-focused literature review
- To collate relevant and appropriate information and to carefully consider this data in terms of its significance for vocal pedagogy
- To lay the groundwork for developing a coaching-through-teaching strategy as a research project for future assignments

LITERATURE REVIEW PROCESS

It is vital when embarking on a review of existing literature, which may become the framework for new research, that we take the time to define the most reliable signifiers and sources from which to draw our information (Hart, 1998). When starting completely anew with any given subject matter, the overwhelming nature of the task in hand is perhaps most effectively managed by breaking down the process into smaller stages and thereby adding a controllable structure (Randolph, 2009). Randolph suggests that the first stage is to clearly formulate the problem, and my preliminary investigations into the subjects of coaching and mentoring have allowed me to begin to achieve this.

A clear overview of the existing frameworks is initially required, and a deeper understanding of the tenets and terminology in current usage. A review of this nature must demonstrate “an author’s knowledge about a particular field of study, including vocabulary, theories, key variables and phenomena” (Randolph, 2009, p.2). This information is available in the form of coaching manuals, and it is here I intend to start my research, with a view to extrapolating from existing systems and practices those which are most suited to my own pedagogical approach.

In the past forty years coaching has given rise to a vast literature encompassing fields and industries as diverse as medicine, business and sport. My understanding of the data currently available indicates that the present project will require a review of literature which looks at coaching and mentoring and their impact on these subjects, whilst endeavouring to draw credible links with my own subject matter and practice requirements (Laws, *et al.*, 2003).

Although an exhaustive review of coaching and mentoring will not be possible in the time frame available, it is necessary that I develop a clear understanding of the topic. Effective research cannot be carried out without thorough knowledge of the available data (Boote & Beile, 2016-17). I would anticipate that cross-referencing between a selection of the key textbooks on the subject will give me a strong position of knowledge from which to further direct my focus. Randolph notes the importance of “accurate records of each search, key words and key word combinations” (Randolph, 2009, p.7), and as such I shall be logging all pertinent details into a spreadsheet as standard coding practice.

As my interest in coaching as a skill is its direct application to the learning singer, initial inquiry for primary research has of course been within the realms of the voice related peer-reviewed journal. It is important to note that as yet I have found little data on the subject of the coaching element of teaching singers, as opposed to the teaching of singing skills. *NATS Journal of Singing*, *The Journal of Voice* and *the American Music Teacher*, for example, brought up very little helpful information in my initial keyword searches. ‘Vocal Coach’ or ‘Vocal Coaching’ are phrases used to describe and label our roles as teachers; however, it will be interesting to identify the links between current voice teaching practices and those strategies laid out in, for example, *The Little Book of Big Coaching Models*’ (Bates, 2015).

Further to the above, and due in part to what currently appears to be a shortage of literature in this area, I raise the subject of ‘grey data’. A typical data search would involve keyword searches within the various databases available to us as academics, with the hope of revealing a plethora of relevant and peer-reviewed material (Adams, *et al.*, 2017). Boote & Beile (2016-17, p.6) note that a review of literature at this level must comprise the study of “legitimate and publishable scholarly documents”.

Research in the field, however, is new; the study of voice generally is an emergent branch of learning (Oram, 2015). To ensure the collection of as much relevant and valuable data as possible, I suggest that it is necessary to include the work of those current and acclaimed pedagogues who share their skills via other channels than that of the peer reviewed journal. There are those scholars who fully support the incorporation of this non-scholarly or “colloquial evidence” (Sharma, *et al.*, 2015, p.138; Adams, *et al.*, 2015) within the academic literature review. Adams, *et al.* (2017) further argue that grey literature can make a positive impact upon analysis and practice due to the diverse nature of its content, particularly in new areas of enquiry where research may be lacking. Winter, quoting Van Aken, notes that the teaching of voice has developed in much the same way as management studies, from a ‘practice-based craft’ (Winter, 2020). As such, it is hugely reliant on those personal, subjective methods of teaching which have been developed by these industry leaders in the confines of their teaching studios. Schon’s theory of reflection-in-action, Kolb’s research on experiential learning and Knowles’ discussion on the role of prior knowledge (Aubrey & Riley, 2016) all recognise the importance of experience within teaching practice. Rich information sources, often in the form of video content, website blogs or commercial literature have huge practical value, and the digital revolution has seen the bulk and the influence of this type of data increase significantly (Adams, *et al.*, 2017). I would therefore argue that it is vital to include a degree of this form of data in addition to strictly academic literature, in order to fully and efficiently explore that which coaching literature has to offer the singing teacher. Furthermore, I shall look to apply the analytical framework developed by Adams *et.al.* (2017) when synthesising this data.

In seeking to develop an understanding of how coaching methods could have an impact within the lesson environment, I have proceeded on the assumption that the social and cultural ideologies brought to the session by the student (Wlodkowsky & Ginsberg, 2017), as well as the relationship between teacher and learner, have a powerful impact upon the student experience. This being so, my ontological position is drawn from social constructivism. Here it is acknowledged that researcher, participant, and social environment have a pivotal role to play in effectively establishing knowledge and understanding. Furthermore, this paradigm reflects the belief that human interactions cannot be separated from their cultural context, and recognises the individual is ultimately responsible for their own actions and behaviour (Cohen, *et al.*, 2000).

CRITICAL REFLECTION

To structure my critical reflection effectively I have turned to Gibb's reflective cycle. Developed from the earlier theories of David Kolb (Aubrey & Riley, 2016; Kolb, 1984), this framework for reflective writing allows also for the autobiographical approach recommended by Brookfield (1993). Brookfield describes this as an often overlooked but potentially valuable source of understanding, and notes that the "most significant and deeply embedded influences" that inspire a teacher's methods are those that have developed from our own learning experiences (Brookfield, 1995, p.49). He goes on to state that graduate study itself is a valuable lens for examining the student/teacher dynamic. It is through these lenses that I aim to review my process and reflect upon the discoveries I have made.

I am fortunate that my research so far over this course has been such that each project has been a further development from the one before. I was slightly concerned that this present study would be in a new area and therefore removed from my existing knowledge base; however, this has proved in no way to be the case. My previous research, which allowed me to look deeply into learning theory, is intrinsically linked to the principles behind many coaching models and has therefore been hugely useful for the current project.

The textbook I began with was too dense to allow the overview I needed to identify potential areas for more investigation. I lost considerable time reading too deeply into the details of coaching theories that I would be unlikely to assimilate within my teaching practice. It was critical to me that the structure and balance of the lesson remain firmly in favour of practical skill acquisition and performance technique; therefore, I would have been better served starting with the less complex book I

eventually used (Bates, 2015). Here, though, were further challenges, as this book is lacking in references. My methodological intentions to cross-check between textbooks, in this case back to the original choice (Cox, *et al.*, 2018), proved non-viable as these two books covered significantly different material.

Due to the lack of academic material on my chosen area of study, I was forced to look to other fields for transferable data. The surfeit of papers I had been expecting to synthesise were not available, which perhaps is not surprising when one is researching within an emergent field, looking for methods and ideas which are aligned with a very personal set of principles. A more flexible approach and the licence to think laterally and creatively was necessary. Cross-disciplinary research has nevertheless been noted to contribute to new understandings and advancement within given fields (Perkman & Walsh, 2007), allowing us to “gain new perspectives and broaden our view of our multifaceted world and reality” (Rydholm, 2016, p.539).

On the issue of ‘grey data’, due in part to the above-mentioned scarcity of peer reviewed research and in part to the wealth of information now available in digital format (Adams, *et al.*, 2017), I felt justified in including video evidence which was highly relevant to the research but would not be considered academically rigorous. One video interview revealed extremely helpful and relevant guidance on methods for gentle intervention within the singing lesson. On advice, therefore, this information has been clearly demarcated, and in line with Adams *et al.*’s framework (2017), its significance for the subject matter carefully and explicitly indicated.

Various ethical implications are raised by this study, the potential for coming too close to therapeutic interventions being one, and another the potential power and influence we inadvertently have over our students. A specific study of moral and ethical

values is defined as the “values that give voice to the needs and legitimate expectations of others as well as ourselves” (Weston, 2001). Duffy and Passmore (2010) discuss the responsibility of ethics considerations within coaching being to “prevent dangerous practice [coaching] from harming clients, the public or the coach” (Duffy & Passmore, 2010, p.140). The modern version of the Hippocratic Oath is a pledge made by graduating medical students and professionals to do no harm (Tyson, 2001), yet coaching is now a distinct field and the complex challenges it poses are not necessarily shared with medicine or even psychology (Duffy & Passmore, 2010). Gebhardt citing Sheppard tells us that it was hoped that an ethical framework and a set of core competencies would be agreed within the industry before 2010; however, even now this has only been realised in part (Gebhardt, 2016). Citing Coutu and Kaufmann, Gebhardt notes that “Coaching as a business tool continues to gain legitimacy, but the fundamentals of the industry are still in flux” (Gebhardt, 2016, p.229). A short foray into the world of counselling and its principles reveals the potential for a further entire project focusing on whether training in counselling may be a benefit for singing teachers; however, in terms of the present study it is helpful to look to the British Association for Counselling and Psychotherapy for a degree of guidance and insight. Counselling can be described as the following of an educational or health promotional pathway, by individuals facing developmental, career or other challenges in their daily lives (Mozdzierz, *et al.*, 2009). This description aligns so closely with our roles as singing teachers that it would be remiss, I believe, not to consider them and their implications regularly through our careers. As instructors and coaches within such a vocational arena, we hold the potential to make or break a career and to have significant influence over individual students. This is something I believe we need to consistently acknowledge and be respectful of.

My research process was organic, following a simple train of thought. This path of enquiry I found particularly rewarding; however, it was necessary to avoid a potential segue into fascinating but ultimately irrelevant material. It has not been easy, and I have found myself forced to change direction more than once and put aside a great deal of time-consuming research. It took significant mental effort and discipline to put aside my original plan involving a particular tome and to move on to something significantly easier to digest. It felt like a failure to not complete the task regardless of its ultimate value. I also spent time looking at areas which on reflection are a discrete project. Acknowledging this and leaving such a large amount of material to one side was a little frustrating but has given me direction and a potential head start in terms of what comes next. As Bisson puts it:

Self-reflection is a humbling process which has no destination. It is driven by an intrinsic motivation to know ourselves so that we can be the best we can be. (Bisson, 2017, p. 219)

THE ASSIGNMENT

A study into coaching methodologies and their potential benefits to adult student learning within the context of the singing lesson.

Time and word count restrictions required me to survey the vast world of coaching literature and identify that which was most relevant to my investigation. This study aims to forge a pathway through the existing coaching literature with a view to discovering new tools aligning with the specificities of my own pedagogical approach. To begin, I turned to some recent textbooks covering the topic more broadly and began to identify areas for further study; subsequently, as per the account of my methodology above, I began to select from the literature, focussing on those texts which appeared to align most closely with my own teaching style.

Previous research into the subject of adult learning has given me a familiarity with the tenets set out by educational theorists such as Malcom Knowles (Knowles, 1989) and David Kolb (Kolb, 1984). Taking inspiration from these principles has made my teaching process much more collaborative and focussed on student goals, rather than on instructing my students to achieve 'correct' technique or an industry preferred aesthetic. The individuality of our students and their particular learning processes could be an interesting topic for future research. Neil Fleming believes that learning styles could be broken down into three distinct areas: visual, auditory and kinaesthetic (Bates, 2015). Discovering the way in which an individual most effectively processes information, whether it be through pictures, sounds, text, or sensory feedback, could save valuable lesson minutes. Ontologically speaking, the student's background and learning history could be supremely relevant here (Wlodkowsky & Ginsberg, 2017).

Accordingly, I routinely ask a new student if they are visual learners who work well with imagery, or have 'science brains' and prefer a factual approach; however a more informed and rigorous way of determining learning preferences could be beneficial. A clinical study took place in 2013 which aimed to use Fleming's premise, with the addition of a reading and writing learning preference, to discover how best to facilitate the experience of dental students in New Zealand (Shenoy, *et al.*, 2013). 70% of the student cohort completed a 10-minute questionnaire designed by Fleming (www.vark.learn.com), and the results showed that the inclinations of the group leant firmly towards a multi-modal approach, with a strong preference for a more kinaesthetic learning experience. This was a relatively small study, but the conclusion was drawn that change to the teaching practices was needed in order to better facilitate the students' learning.

Learning is never a burden if the new information which has to be grasped is presented in a style that is favourable to the students.

(Shenoy, *et al.*, 2013, p.1684)

The Myers-Briggs Type Indicator (MBTI) asks four questions to deduce personality type. Individuals are asked to determine where they would place themselves on four different scales of behaviour (Bates, 2015).



Jungian in origin, this questionnaire sorts individuals into 16 different categories. From here an indication can be gleaned of under what circumstances they would be most responsive (Lloyd, 2012). This indicator is used extensively when coaching in business and commerce and has gained popularity as a diagnostic tool in those sectors; however, it comes up against derision from the professional psychology community which more commonly favours the Five-Factor Model (Lloyd, 2012). This model looks at personality variations in terms of five categories: Extraversion, Openness, Conscientiousness, Neuroticism and Agreeableness. Researchers argue that these are human and universal traits (Gurven, *et al.*, 2013), the examination of which can provide us with “a solid beginning for understanding personality everywhere” (McCrae & Jr., 1997). Having an insight into the personality traits of a new student could be of significant benefit at the beginning of the student/teacher relationship, where we often attempt to identify what works best for individual students through a process of trial and error. Social constructivism would argue that the relationship between student and teacher is paramount (Wlodkowsky & Ginsberg, 2017), and an effective route to the improvement of this relationship could potentially be streamlined by gathering additional diagnostic data regarding personality traits. However, it is important to me that the integrity and balance of the lesson is maintained. To ask the student to complete a form, however short, during the lesson would not, in my opinion, be appropriate. Moreover, further investigation would need to be done to identify exactly which questionnaire or diagnostic tool would be the most suitable, as well as a method devised for obtaining this information from the student before their first class. However, given its potential benefits, it is certainly something to be considered for my future practice.

Educational psychologist Benjamin Bloom developed a set of taxonomies which are frequently used in education to evaluate learning according to levels of difficulty (Parmar, *et al.*, 2016). Each of 6 levels of progression must be attained successfully before a student moves onto the next. Most pertinent to the performer is the Psychomotor Domain Taxonomy, related to the attainment and mastery of physical and practical skills (Aubrey & Riley, 2016). The six levels are:

- Reflex movements – in response to stimuli
- Basic fundamental movements – build upon reflex movements
- Perceptual abilities – used to interpret stimuli and behave accordingly
- Physical abilities
- Skilled movements – involve practice
- Non-discursive communication – involves creative and artistic behaviour

Bloom believes that these levels have value when setting learning goals and objectives, and also when designing assessment activities. Dave (1970) presents a five-level version of Bloom's taxonomy charting the progress of skill acquisition from demonstration and imitation through to unconscious competence. Here we have a potential framework which allows for guidance and instruction via demonstration (with particular relevance, it should be noted, to early education). Coaching through directing is a behaviourist method, the origins of which hark back to the late 19th Century. Its critics (Chomsky, 1959; Keller, 2010; Weist, 1967) see it as a dictatorial approach which "fails to recognise the independent and enquiring nature of people" (Bates, 2015, p.52). As a training teacher I worked hard to master my own voice in order to be able to demonstrate for students, cross-genre if necessary. Subsequently, my research into the effectiveness of the master/apprentice model has led me to rely on this substantially less. Alternative pedagogical models in higher education observe

that learning which is based upon this traditional transference of information and skill acquisition, gives very little control to the student over content, pace, or the individual focus of their studies (Harrison & Grant, 2015). However, by focussing on the needs of individual students, we may well recognise those who would benefit from demonstrative and instructional guidance: for example, those students who are at the beginning of their training or who struggle with confidence. A framework which allows teachers to assess and modify this kind of instruction could be of practical help when attempting to address pedagogical issues. The educational theory of andragogy assumes that adult students need to take responsibility for their own learning experience in order to maximise it. Knowles argues that as adults we oversee our own decisions, and that a level of self-awareness has already been reached (Knowles, 1989). Latukefu, discussing Schön, promotes the importance of such learning through reflection, allowing students to think actively about what they need to do to improve (Latukefu, 2009). However, although both were hugely influential in the late twentieth century, it is arguable that neither writer is regarded as an authority today. The work of Claxton (Claxton, 2002), on the other hand, is possibly more relevant and highly regarded at the present time. In *Building Learning Power*, Claxton explores the concept of reflectiveness and the ability and willingness to learn in new ways. With this in mind, and the principle of giving as much control over their training as possible to the student, it may be of practical use to research this further with a view to a framework based on these principles but focused on the needs of singing skill acquisition.

Research into Gestalt coaching (Allan & Whybrow, 2007; Bluckert, 2015; Bluckert, 2018) has given me further understanding as to the breadth of coaching as a topic;

the literature available on this model alone is extensive as is the range of contexts in which it is applied. Again, I must narrow my field of vision down to what practical applications may be useful for coaching singers. Developed in Germany in the early 20th Century, Gestalt psychology focuses in on the individual in the belief that humans endeavour to impose order on their circumstances to create a 'meaningful whole' (Bluckert, 2018, p.67). The founding psychologists were interested in investigating the individual experience and how it differs from the theory that there is an objective reality which can be universally accepted (Bluckert, 2018). Clarkson (2004, p.4), explains that in practice, "description is more important than interpretation", and that the client or student's own interpretation of events is key. Here I see a potentially useful parallel with my own teaching practice. A high level of trust between a singing teacher and her or his students is vital for progress, and Gestalt coaches believe that this comes from genuinely truthful dialogue as well as warmth, acceptance (Bluckert, 2015), and the belief that humans always do the best that they are able in any particular moment (Bluckert, 2018). Awareness is seen as the keystone to being able to effect change, the theory being that one cannot bring about significant transformation or alteration without first focusing sharply on the present moment and what it holds, the coach being an empathetic facilitator for this awareness raising (Bluckert, 2015). Another perspective of Gestalt coaching is that high levels of energy need to be employed when focusing on historical issues which remain unresolved, or unfinished. In my experience singers often carry negative phrases or feedback from previous experience into the training room without even recognising it. A skilled Gestalt coach has an intrinsic curiosity about what makes people behave the way they do, whilst suspending any judgement based on their own experiences and making the development of the coach as important as that of the client (Bluckert, 2015). The required proficiencies

are a collection of principles which I find a great affinity with both psychologically and practically. Key examples are:

- to build trust
- to work in the present moment
- the use of self
- to heighten awareness
- to work creatively and effectively with 'resistance'
- to conceive experiments and to cultivate an experimental mindset

(Allan & Whybrow, 2007; Bluckert, 2015; Latner, 1992).

The last items on the above list led me to search for examples. Creative experimentation is something singing teachers do as a matter of course, adapting exercises to the needs of the individual. Gestalt, however, offers more: the first example I was able to find focused on the losing streak of a football team. Mid-fielders were anxious about shooting during a game for fear of failure and derision and were therefore reluctant to do so. Their team members were frustrated by this, and through the coaching process, one mid-fielder offered to experiment with shooting a negotiated number of times during the next game (Bluckert, 2015). The experiment was successful, and as a direct result the next game was won. It could be argued that when the responsibility for the decision and the consequences were shared with his teammates, the player found it much easier to change his behaviour. How then to apply this to the rehearsal room is the question, making credible links to my own practice as indicated in my methodology. The theory suggests we must first find ways to make our client overtly aware of what is truly happening in the present moment, be it good or bad. Questions such as 'How did that feel?' might be replaced with 'What

are you aware of right now?' or 'What do you notice?' (Bluckert, 2018). Secondly, we must look to finding a 'creative experiment' to facilitate further progress.

Further well researched Gestalt techniques have become known as 'Chair Work', specifically the two-chair technique for self-evaluative splits (TTSS) (Pugh, 2017). It was originally described as part of emotion-focused therapy or (EFT) (Greenburg & Watson, 1998), and involves role play scenarios where the client addresses different elements of themselves. In TTSS the work begins with the client swapping to a new seat and speaking as his or her own inner critic. The vacated seat is given a verbal rendering of what the client habitually tells themselves. Seats are swapped back, and the inner critic is then told of the effect of these criticisms. This process is repeated, the expectation being that either the critic will remain harsh, and the client is encouraged to remain assertive, or will soften enough for an understanding to be reached (Pugh, 2017). There is research to show that TTSS can be a successful intervention for managing issues of self-criticism (Greenburg & Watson, 1998; Shahar, *et al.*, 2012).

Although there are considerable ethical implications at play when we begin to think of employing techniques which derive from any kind of therapy or intervention, the scenario of the two chairs could be employed within a singing lesson in a playful or experimental way. Perhaps the student swaps chairs and tells the struggling performer reasons why they should be proud of how far they have come. This technique is reminiscent of exercises given to me as a drama student and having experience of their effectiveness in that context I can see the potential benefits for singing technique and indeed acting through song. We may need to consider how far we can remove an exercise from its original format without diluting the principle beyond recognition, or if in fact this matters if the exercise works in practice.

Gestalt further appeals to me in that it respects the view that coaching principles and techniques can be applied outside of the coaching 'session', and with the concept of intervening in the moment, pulling the focus back to the present, and raising awareness of the issues at hand (Bluckert, 2018). The implications of using Gestalt in teaching singing are multifarious and complex (Bluckert, 2018), however, there is the potential here I believe for the development of interesting teaching tools.

Singers, particularly those studying contemporary and commercial music (CCM), find themselves with access to countless opportunities for emulation. Albert Bandura put forward the suggestion that people modify their behaviour more through observing others, than through reward or penalty (Bandura, 1977; Bandura, 2002). There is, however, evidence to suggest that socially constructed pressure is exerted on modern singers to achieve and present astonishing levels of perfection, modelled only in digitised studio recordings of those singers they aspire to (Helding, 2016). So, the challenge for teachers is to find a way to use role models as a practice tool, whilst accepting the responsibility to raise learners' awareness of the fact that many of their role models may have had their performances digitally manipulated.

Bandura's theory of social learning outlines four behaviours which contribute to the adoption of modelled new behaviour by a learner:

- Observation
- Mental Representation
- Reproduction
- Motivation/Incorporation. (Sternszus & Cruess, 2016)

Passi and Johnson (2015), in agreement with Bandura, suggest three outcomes:

- The development of professional behaviours

- The development of a professional identity
- The shaping of career aspirations.

Although Passi and Johnson's research was in medicine, and the teaching doctor figured as the role model in question, it is easy to see how transferable these outcomes might be to vocational performance. Early studies observed also that the learner was subject to three patterns of behaviour: active identification, active rejection, and inactive orientation (Shuval & Adler, 1980). Here then we can see more scope for the development of teaching resources in the context of teaching singing. It could be helpful to encourage students to identify their role model or models and to examine further which specific traits or behaviours they would wish to emulate. These could be singers but would certainly not be limited to them if we once again remember the Gestalt translation, an 'organised whole'. Bandura suggested that observing peers and not celebrities would more effectively endorse the learner's important belief in their own ability to emulate a role-model (Bates, 2015). Currently in lockdown due to the 2020 coronavirus pandemic, in the UK we have little opportunity to support our peers in their performance activities. However, it could certainly become a contributing factor in any future development of my teaching practice.

The learning and memorising of physical and mental skills is arguably key to the acquisition of musical expertise (Ericsson, et al., 2006). Not every student aspires to this level; however, in my own practice most students already have, or are working towards, careers in the industry. Donald Hebb looked at the process of associated learning and developed the theory that '*cells that fire together, wire together*'. For example, babies hearing footsteps followed by a smiling adult who picks them up and gives them attention, form positive associations with the sound of footsteps (Hebb, 2009). Hebb contends that the process of leaning in adults is a more sophisticated

one in that it involves the re-arranging of the cell assemblies already in existence, reshaping the links in the brain to accommodate and retain new data (Bates, 2015). Skilled musicians recognise and play patterns almost automatically, releasing the working memory from much of the task in hand (Robertson & Eisensmith, 2010), and demonstrating that, “cognitive processes are not dependent upon consciousness” (LeDoux, 2002, p.23). This breaking down of music into recognisable structures, then recalling and executing them almost automatically, is acknowledged as one of the significant features of expertise (Ericsson, *et al.*, 2006). The singer who functions completely via ‘technical autopilot’ is likely an illusion, yet many issues within my own teaching practice come from a student’s belief that this is not only a desirable nirvana, but an impossible goal. Furthermore many are convinced that they must think about multiple things at once in order to create something close to the looked-for sound, with narrative and truth often being foresaken along the way. For students who are yet to achieve this level of skill, an expert performance can appear effortless. Holding quoting Dreyfus & Dreyfus tells us that,

With talent and a great deal of involved experience, the beginner develops into an expert who sees intuitively what to do without applying rules and making judgements at all...He or she simply spontaneously does what has normally worked, and naturally, it normally works.

(Holding, 2020, p.149)

Holding goes on to argue that it is in fact an insult to suggest that expertise at this level can be subscribed to simple talent. In researching specifically for tools which may help the development of automaticity, I discovered a framework of ideas put together at the University of Indiana in 2010 for teaching students suffering from music

performance anxiety (MPA) in particular. It addressed this issue of the unconscious cognitive process through the metaphors of the 'scratch pad,' i.e. a place to note down all the thoughts careering through your mind at any given moment, and the computer 'pop-up,' for when unpleasant or debilitating thoughts appear. This article introduced the notion that the 'working memory', the part of the memory needed for live action processes, is easily interfered with by conscious thoughts, or 'pop-ups'. This framework looks at strategies which could minimise the appearance of these hurdles, including a focus on mindfulness techniques. Coaching literature considers mindfulness from various different perspectives; however, 'Health and Wellness' coaching promotes mindfulness as a way of generating self-awareness (Cox, *et al.*, 2018), and therefore aligns also with Gestalt theory.

Hebbs's 'fire together wire together' explanation can perhaps be developed further if we look to Neuroplasticity. Professor Micheal Merzenich describes this phenomenon as an ability by the brain to change its function and structure through experiences, perception and imagination (Bates, 2015). One of the main goals of a coach is to support the development of new behaviours and outlooks by expediting the process of neuroplasticity and assisting with the rewiring of obstructive tendencies, allowing for growth and change (Cox, *et al.*, 2018). Again, within the area of Health and Wellness Coaching, one of the coach's roles is to facilitate the attentiveness of the client. A 2010 survey revealed the impact of 'information overload' on workers. Feelings of overwhelm and demoralisation disrupt cognitive function, whereas the ability to filter out the distractions can elicit an enhanced response in terms of production and creativity (Hammerness & Moore, 2012). Mindfulness, or the ability to achieve a state of non-judgement, being firmly in the present moment and acutely self-aware (Vago & Silbersweig, 2012), is a powerful tool for the development of both coach

and client. Self-awareness, self-regulation and compassion, as well as positivity and creativity, are all enhanced by the ability to use mindfulness tools, (Cox, *et al.*, 2018), along with the ability to promote similar attitudes and skills in our students or clients. A teacher who is empathetic and warm in their conversations can more easily assist their client in letting go of their own negative self-talk and fear of failure, and in turn increase their motivation for change (Neff, 2011).

Festinger's theory of cognitive dissonance (CDT) argues that practices and views which give purpose to the learning process of some can often produce unfounded and poorly adjusted behaviours (*Festinger, 1962; Bates 2015*). CDT was founded in the 1950's representing an alternative perspective to educational learning theories predominant in psychology at the time (*Hinojosa, et al., 2017*). The theory proposes that when two or more inconsistent perceptions are carried, an "unpleasant state" is felt (*Hinojosa, et al., 2017, p.171*) until a person is able to adjust their understanding and reduce the dissonance. Since 2000 there has been a significant increase in the citations for CDT in top level management journals, showing that Festinger's theory remains relevant in this field, and in fact the field of management has made valuable additions to Festinger's original research by testing and extending the concept (*Hinojosa, et al., 2017*).

Looking back to Festinger's writings, the work on which many management researchers draw (*Hinojosa, et al., 2017*), he asserts that these feelings of discomfort motivate individuals to seek ways in which to reduce their intensity (*Festinger, 1957*). A 2012 study looking at cognitive consistency showed that people are keen to demonstrate a consistency between their expressed thoughts and opinions, and their actions. When taking decisions, those who have discussed their moral or value position before hand, are preparing themselves to make a more ethically charged

decision to avoid any dissonance between their ultimate action and their aired opinion (Gunia, *et al.*, 2012). A further earlier study looked at performance feedback, again in management study, and found that when the feedback received differed from the individual's own opinion, dissonance occurred and the feedback was more likely to be discounted (Simon, *et al.*, 1995). Holding cites Festinger when she says that cognitive dissonance as it occurs in singers is the "very definition" (Holding, 2020, p.125) of his 1957 theory. In terms of how this theory may apply to the singing student, it is interesting firstly to note that business and management coaching, where we find Festinger's CDT often implicit, is considered an area where the theory is almost entirely borrowed (Gebhardt, 2016). Appropriating theory from other fields could prove limiting; however, providing the original theory is correctly applied, this borrowing is a legitimate practice for testing boundaries (Whettan, *et al.*, 2009). Whettan *et al.* go on to say that due to the existence of a sufficient body of research, the field of management studies is, in fact, appropriately established to move beyond this 'borrowed' label. For coaching within voice studies to become a discipline which can also stand alone, the testing of existing theory from other specialties in the context of singing teaching, and the pushing of genre boundaries must be done.

As mentioned in my introduction, the singing 'instrument' is unique in that it exists inside the musician's body. The singers and the teachers do not hear the same thing; their perception of the sound is fundamentally different (Scotto Di Carlo, 1994). It could be argued that neither is wrong, however, certainly in classical music the teachers' analysis takes precedence over that of the students (Holding, 2020). The main reason for students taking lessons is obviously to sound better; although my own teaching practice would certainly involve listening to, and respecting the student's own aesthetic aspirations, the very process dictates that we are looked to as guides and

so, to effectively follow our lead, each student must on some level agree with our findings (Helding, 2020). Festinger states, “two items of information that psychologically do not fit together are said to be in a dissonant relation to each other” (Festinger, 1962, p.207). An example of this could be that a singer feels that to ‘belt’ with power and energy, they must feel as though they are doing some vocal ‘heavy lifting’. Resolving this dissonance means changing the fundamental belief that power and volume must be created by an overload of physical effort, and that discomfort is a side effect which must be tolerated. Helding points out the beautiful serendipity which exists in that musicians already understand the creation and resolution of acoustic dissonance, for example the feeling of being left waiting when a chord progression is suspended. She goes on to outline valuable steps which lead to resolution (Helding, 2020), the basis of which I have outlined below.

1. State the problem.
2. Clearly explain the difference in perception between singer and audience.
3. Agree on the challenge, which set of facts to believe (auditory, pallesthetic, kinesthetic).
4. Agree on a goal.
5. Plant Trust with Empathy.
6. Require Objective Listening.
7. Require a weekly written practice journal.
8. Create a community of learners.
9. Use peer feedback.
10. Expect a non-linear trajectory.

Helding explains in detail what these steps entail, and they are the first tangible coaching-based methods for singers I have come across in the literature. *The Musician’s Mind* (2020) is a very recent publication in the field of voice pedagogy, and potentially leads the way in helping voice specialists find real coaching guidance for

their practice rather than simply transferring theory from management or sports psychology.

In the following section I will be discussing resources which do not have the scholarly rigour normally required for the research process, in particular a piece of video footage. This kind of material, carrying no credential of peer review, is often referred to as 'grey data' (Borgman, 2018; Liu, *et al.*, 2017; Rambukkana, 2019), and is not something I would generally turn to on a project of this kind. However, academically robust resources on coaching in teaching singing are few and far between (Winter, 2020), and to develop our knowledge and practices further, one of our greatest assets are those leading pedagogues in the field of voice who generously share their methods through social media or digital mediums. The National Association for Teachers of Singing for example, delivers its programme of 'NATS Chats' as a resource enabling teachers to share and learn from those who are leading the profession in terms of practice and research. Although these sources are not considered academically rigorous, they have huge value in terms of helping professionals develop tools and skills for teaching (Winter, 2020). It has long been said that we may all benefit from 'standing on the shoulders of giants' (Mozdzierz *et al.*, citing Newton, 2009).

In an interview with Dr. Kari Regan, published voice specialist and member of the NATS foundation board, leading pedagogue Tom Burke discusses his methods and teaching ethos (Burke, 2020). In line with the framework of Adams *et al.* (2017) for the analysis of 'grey data', drawing from Denyer and Tranfield's five-step outline (Denyer & Tranfield, 2009), once the question is formulated and relevant material is located, the relevance of the source must be clearly specified. This piece of footage was identified through a general internet search looking for

information focusing on the safety of the rehearsal space; however, on watching it through I established that the interviewee was discussing his own in-lesson training techniques for enhancing his students' development, precisely the nature of my question and therefore of direct relevance to my research. Guideline 9 in Adams *et al.*'s table for deciding on the inclusion or exclusion of this type of data suggests that it is examined "not as a competing form of evidence but as supplementary and complementary" (2017, p.448).

If we consider themes which can be identified in the piece (Data Analysis: Systematic review step 4 (Adams, *et al.*, 2017)), **language** is the first focus of interviewee Tom Burke's approach. He mentions refraining from using phrases which suggest an aesthetic bias or opinion. One method from this interview which I have built directly into my practice with some success is a technique involving 'sweet words'. This entails asking the student to describe which word or moment in the piece they felt they best delivered or enjoyed, and suggesting they expand on that moment through more of, or the whole of the song.

Burke also addresses the **differences between institutional and commercial teaching models** and how we must recognise the need for a student led bias within the commercial studio. This harks back to the principles of andragogy (Knowles, 1989), a subject I have looked at in depth in a previous project, particularly that of allowing the student as much control over the learning process as possible. It also draws on Gestalt (Allan & Whybrow, 2007; Bluckert, 2018) in giving the student a heightened awareness of their own preferences.

Further support for including these examples of 'grey data' is the potential they provide for us to find emotional connection with someone else's beliefs. Dr. Kari Regan speaks in this interview of how her teachers "held her dreams in their hands", and how

as teachers we are inadvertently held in a position of power for this very reason. She discusses the subject of **self-direction** and how it is our role to help students attain this, not in order to seek our approval, but to become aware of their own achievements. Again, parallels might be drawn with Gestalt, andragogy and even Bandura's work; however, the point I would press home is that it was the delivery of the message rather than the message itself which drew my attention to its pedagogical implications. The passion with which she spoke alerted me to the significance of her message and it was the nature of the medium in which it was delivered that allowed this to occur.

References to academic sources are requested and given during the process of the interview (Titze, 2012; Titze & Verdolini Abbott, 2013; Titze, 2020; Holding, 2016), and when these sources are investigated we find theories such as cognitive dissonance, and the dichotomy between "self-perception and perception by others," appear as a recurrent theme (Holding 2016; Titze, 2020). In other words, academic research underpins the principles, methods and practices laid out for us in this non-academic medium.

This study has found that there is inspiration within the existing academic literature for developing tools which could be utilised within the singing lesson format if we look to coaching in management and sport for inspiration:

- Indicators for learning preference
- Frameworks for demonstrative training progression
- Gestalt: Trust/Awareness/Chairwork
- Role Models
- Working Memory / Mindfulness / Health and Wellness Coaching
- Cognitive Dissonance,

It has also been found, however, that coaching literature, whether primary source research material or in textbook form, often fails to include what happens within

the coaching session. Research focuses on theory and how it is used in different contexts and demographics, but I have so far found little evidence of research being done on the actual contact between client and coach. Cox *et al.* note this gap:

...there is little research so far that focuses on aspects of coaching interactions as learning interventions... (Cox, et al., 2018, p.526).

As it is this area which really interests me in terms of enhancing my own teaching practice, it could well be that further investigation into the realm of 'grey data', specifically the material put out by our industry's pedagogical leaders, is required in order to develop the kind of coaching model which would suit my practice. Furthermore, when considering existing coaching models, there is value in considering the depth versus breadth dichotomy. It could be argued that delving deeply into one school of thought would provide a deeper level of understanding which would potentially allow for a more reliable and robust application. Conversely, drawing from multiple sources may allow for a more flexible and client-based rather than coach-based approach (Cox, *et al.*, 2018). Cox *et al.* suggest that when looking at developing a model, one should draw only on what one already knows, consider practice first, and look to utilise what one finds in a "loose model of helping" (Cox, *et al.*, 2018, p.539). Regardless of the route, further research into coaching tools for singing teachers and their efficacy for practical application is necessary and desirable.

REFERENCES

- Adams, R. *et al.*, 2015. Sustainability-oriented innovation: a systematic review. *International Journal of Management Reviews*. Volume 18 (2) pp. 109-227
- Adams, R., Smart, P. & Huff, A. S., 2017. Shades of Grey: Guidelines for working with the Grey Literature in Systematic Reviews for Management and Organizational Studies. *International Journal of Management Reviews*, Volume 19, pp. 432-454.
- Allan, J. & Whybrow, A., 2007. Gestalt Coaching. In: *Handbook of Coaching Psychology*. NY: Routledge.
- Aubrey, K. & Riley, A., 2016. *Understanding and Using Educational Theories*. London: Sage.
- Bandura, A., 1977. Self Efficacy: Toward a unifying theory of behavioural change. *Psychological Review*, 84(2), pp. 191-215.
- Bandura, A., 2002. Social cognitive theory in cultural context. *Applied Psychology* , 51(2), pp. 269-290.
- Bates, B., 2015. *The Little Book of Big Coaching Models*. Harlow : Pearson.
- Bectu, 2020. News. [Online] (Accessed 12 November 2020). Available at: <https://bectu.org.uk/search?s=redundancies+>
- Berry, C., 2000. *Voice and the Actor*. London: Virgin.
- Bisson, M., 2017. *Coach Yourself First: A Coaches Guide to Self-Reflection*. Leicestershire : Matador Books.
- Bluckert, P., 2015. *Gestalt Coaching: Right here right now*. Maidenhead: Open University Press.
- Bluckert, P., 2018. The Gestalt Approach to Coaching. In: *The Complete Handbook of Coaching*. London: s.n., pp. 66-80.
- Boote, D. N. & Beile, P., 2016-17. Scholars Before Researchers: On the Centrality of the Dissertation Literature review in Research Preparation. *American Educational Research Association*, 34(6), pp. 3-15.
- Borgman, C., 2018. Open Data, Grey Data, and Stewardship: Universities at the Privacy Frontier. *Berkley Technological Law Journal*, 33(2), pp. 365-412.
- Brookfield, S., 1993. How the Visceral Experience of Learning Reframes Teaching. In: *Using Experience for Learning*. Buckingham: Open University Press, pp. 21-30.
- Brookfield, S., 1995. *Becoming a Critically Reflective Teacher*. San Francisco: Jossey-Bass.

- Burke, T., 2020. *Creating a Safe Space* [Interview] (Accessed 4 May 2020).
- Chomsky, N., 1959. Review of B.F Skinner, Verbal Behaviour. *Language*, Volume 35, pp. 26-58.
- Clarkson, P., 2004. *Gestalt Counselling in Action*. London: Sage.
- Claxton, G., 2002. *Building Learning Power*. Bristol: TLO.
- Cohen, L., Manion, L. & Morrison, K., 2000. *Research Methods in Education*. 5th ed. London: Routledge.
- Cox, E., Bachkirova, T. & Clutterbuck, D., 2018. *The Complete Handbook of Coaching*. 3 ed. London: Sage.
- Dave, D., 1970. Psychomotor levels. In: *Developing and Writing Behavioural Objectives*. Tuscon, AZ: Educational Innovators Press.
- D'Cruz, J., 2020. Rationalization and Self Sabotage. *The Behavioural Brain Sciences*, Volume 43.
- Denyer, D. & Tranfield, D., 2009. Producing a systematic review. In: D. Buchanan & A. Bryman, eds. *The Sage Handbook of Organizational Research Methods*. London: Sage.
- Dreyfus, H. & Dreyfus, S. E., 2004. The Ethical Implications of the Five-Stage Skill-Aquisition Model. *Bulletin of Science, Technology and Society*, 24(3), pp. 251-64.
- Duffy, M. & Passmore, J., 2010. Ethics in Coaching: An ethical decision making framework for coaching psychologists. *International Coaching Psychology Review*, Volume 5, pp. 140-151.
- Ercisson, K., Charness, N., Feltovich, J. & Hoffman, R., 2006. *The Cambridge Handbook of Expertise and Expert Performance*. NY: Cambridge University Press.
- Festinger, L., 1957. *A theory of cognitive dissonance*. CA: Stanford University Press.
- Festinger, L., 1962. Cognitive Dissonance. *Scientific American*, 93(4), p. 207.
- Fleming, N., 2020. <https://vark-learn.com/the-vark-questionnaire/>. [Online] (Accessed 15 November 2020).
Available at: <https://vark-learn.com/>
- Gebhardt, J. A., 2016. Quagmires for Clinical Psychology and Executive Coaching? Ethical Considerations and Practice Challenges. *American Psychological Association*, 71(3), pp. 216-235.
- Greenburg, L. & Watson, J., 1998. Experiential Therapy of Depression. *Psychotherapy Research*, Volume 8, pp. 210-224.

Gunia, B. C., Wang, L., Huang, L. I. & Murnighan, J., 2012. Contemplation and Conversation: Subtle influences on moral decision making. *Academy of Management Journal*, Volume 55, pp. 13-33.

Gurven, M. B., Rueden, C. v., Massenkoff, M. & Kaplan, H., 2013. How Universal is the Big Five? Testing the Five-Factor Model of Personality Variation Among Forager-Farmers in the Bolivian Amazon. *Journal of Personality and Social Psychology*, 104(2), pp. 354-370.

Hammerness, P. & Moore, M., 2012. *Organsize your mind, organize your life*. Ontario: Harlequin.

Harrison, S. & Grant, C., 2015. Exploring new models of research pegagogy: time to let go of master/apprentice style supervision. *Teaching in Higher Education*, 20(1), pp. 556-566.

Hart, C., 1998. *The Literature review in research: Releasing the social science imagination*. New Delhi: Sage Publications .

Hebb, D., 2009. *The Organisation of Behaviour: A Neuro-Psychological Theory*. :Taylor & Francis e-library.

Helding, L., 2016. Music Performance Anxiety. *Journal of Singing*, pp. 83-90.

Helding, L., 2020. *The Musician's Mind*. Lanham, Maryland: Rowman & Littlefield.

Hinojosa, A. S. et al., 2017. A review of Cognitive Dissonance Theory in Management Research: Opportunities for Further Development. *Journal of Management*, 43(1), pp. 170-199.

J. Shuval, I. A., 1980. The role of models in professional socialization. *Soc Sci Med*, pp. 5-14.

Keller, J., 2010. *Motivational Design for Learning and Performance*. NY: Springer.

Knowles, M. a. A., 1989. *Androgy in Action: Applying the modern principles of Adult Learning*. 1st ed. San Fransico: Jossey-Bass.

Kolb, D., 1984. *Experimental Learning: Experience as the source of learning and development*. Endlewood Cliffs, NY: John Wiley and Sons.

Latner, J., 1992. The theory of Gestalt Therapy. In: *Gestalt Therapy: Perspectives and Applications*. Cleveland : Gardner Press.

Latukefu, L., 2009. Peer learning and reflection: strategies developed by vocal students in a transforming tertiary setting. *International Journal of Music Education*, 27(2), pp. 128-142.

- Laws, S., Harper, C. & Marcus, R., 2003. *Research for Development: A Practical Guide*. London: Sage Publications.
- LeDoux, J., 2002. *Synaptic Self: How Our Brains Become Who We Are*. NY: Penguin.
- Liu, S., Yang, Y. & Forest, J., 2017. *Grey Data Analysis*. Singapore : Springer.
- Lloyd, J. B., 2012. The Myers-Briggs Type Indicator and mainstream psychology: Analysis and evaluation of an unrelieved hostility. *Journal of Beliefs and Values*, 33(1), pp. 23-34.
- McCrae, R. R. & Jr., P. C., 1997. Personality Trait structure as a human universal. *American Psychologist*, Volume 52, pp. 509-516.
- Mozdzierz, G. J., Peluso, P. R. & Lisiecki, J., 2009. *Principles of Counselling and Psychotherapy*. London & NY: Routledge.
- Neff, K., 2011. *Self-Compassion; Stop beating yourself up and leave insecurity behind*. New York : William Morrow.
- Oram, D., 2015. Research and Practice in Voice Studies: Searching for a Methodology. *Voice and Speech Review*, 15(27), pp. 15-27.
- Parmar, D. et al., 2016. A Comparative evaluation of viewing metaphors on psychophysical skills education in an interactive environment. *Virtual Reality*, Issue 20, pp. 141-157.
- Passi, V. & Johnson, N., 2015. The hidden process of positive doctor role modelling. *Med Teach*, 2 November.
- Perkman, M. & Walsh, K., 2007. University-industry relationships and open innovations: towards a research agenda. *International Journal of Management Reviews*, Volume 9, pp. 259-280.
- Pugh, M., 2017 . Pull up a Chair. *The Psychologist*, pp. 42-47.
- Rambukkana, N., 2019. The Politics of Gray Data: Digital Methods, Intimate Proximity, and Research Ethics on the "Alt-Right". *Qualitative Enquiry*, 25(3), pp. 312-323.
- Randolph, J. J., 2009. A Guide to Writing The Dissertation Literature Review. *Practical Assessment, Research & Evaluation*, 13 June , 14(13), pp. 1-13.
- Robertson, D. & Eisensmith, K., 2010. Teaching Students about Performance Anxiety. *Music Educators Journal*, pp. 31-35.
- Rolfe, G. F. D. & Jasper, M., 2011. *Critical Reflection in Practice*. Houndsmill, Basingstoke, NY: Palgrave.

Rydholm, L., 2016. Swedish sinology and cross-disciplinary research cooperation: insights into transcultural genre concepts and genre grids in literature. *International Communication of Chinese Culture*, 3(3), pp. 523-541.

Scotto Di Carlo, N., 1994. Internal Voice Sensitivities in Opera Singers. *Folia Phoniatica et Logopaedica*, Volume 46, pp. 79-85.

Shahar, B., Carlin, E. R. & Engle, D. E., 2012. A pilot investigation of emotion focussed two-chair dialogue intervention for self criticism. *Clinical Psychology and Psychotherapy*, pp. 496-507.

Sharma, T. et al., 2015. Evidence informed decision making: the use of 'colloquial evidence' at NICE. *International Journal of Technology Assessment in Health Care*, Volume 31, pp. 138-46.

Shaw, T., Juncos, D. G. & Winter, D., 2020. Piloting a New Model for Treating Music Performance Anxiety: Training a Singing Teacher to Use Acceptance and Commitment Coaching With a Student. *Frontiers in Psychology*, 11(1).

Shenoy, N., Shenoy, A. K. & U.P., R., 2013. The Perceptual Preferences in Learning Amongst Dental Students in Clinical Subject. *Journal of Clinical and Diagnostic Research*, 7(8), pp. 1683-1685.

Shuval, J. & Adler, I., 1980. The role of models in professional socialization. *Soc Sci Med*, pp. 5-14.

Simon, L., Greenberg, J. & Brehm, J., 1995. Trivialisation: The forgotten mode of dissonance reduction. *Journal of personality and social psychology*, pp. 247-260.

Sternszus, R. & Cruess, S. R., 2016. Learning from role modelling: making the implicit explicit. *The Lancet*, 387(10025), pp. 1257-1258.

Titze, I., 2012. Voice Research and Technology. Roaring Lions and Crying Babies. *Journal of Singing*, 68(4), pp. 427-428.

Titze, I., 2020. The Struggle Between Reliance and Instrumentation in the Studio. *Journal of Singing*, pp. 565-566.

Titze, I. R. & Verdolini Abbott, K., 2013. Vocology: The Science and Practice of Voice Habilitation. *Journal of Singing*, 70 (1), pp. 113-114.

Tyson, P., 2001. The Hippocratic Oath Today.

Vago, D. & Silbersweig, D., 2012. Self-Awareness, self regulation, and self transcendence: A framework for understanding the neurobiological mechanisms of mindfulness. *Frontiers in Human Neuroscience*, pp. 1-30.

Weist, W., 1967. Some recent criticisms of behaviourism and learning theory: With special reference to Breger and McGaugh and to Chompsky. *Psychological Bulletin*, 67(3), pp. 214-225.

Weston, A., 2001. *A 21st Century Ethical Toolbox*. New York, NY: Oxford University Press.

Whettan, D., Felin, T. & King, B.G., 2009. The practice of theory borrowing in organizational studies: Current issues and future directions. *Journal of Management*, Volume 35, pp. 537-563.

Wilson, D., 2016. Actor Centered Rehearsals: Giving Freedom and Voices to Actors in the Rehearsal Room. *Voice and Speech Review*, 10(1), pp. 70-80.

Winter, D., 2020. Voicing a Practitioner Research Methodology: Further Framing the Conversation. *Voice and Speech Review*. Volume 7 pp.1-13

Wlodkowski, R. J. & Ginsberg, M. B., 2017. *Enhancing Adult Motivation to Learn*. 4th ed. San Francisco: Jossey-Bass.

APPENDIX A:

The requirement I gave myself for focussing on practical application and not methodology and theory stems from my own dislike of being 'coached' and having coaching language used 'on' me in conversation. A close family member with qualifications in the field often tells me what she 'hears' me saying, and it is very often not what I meant; I meant what I said. Also, within the context of my own vocal training, I have had teachers who employ coaching strategy without necessarily being open about it, and I find it leaves me feeling manipulated to a certain degree. As I have mentioned through the project, I feel a huge need to protect the lesson content, also I have no real desire to become a coach in any other context, hence the boundaries I set for my research. This short history is offered up as an explanation into the rationale behind my rationale.