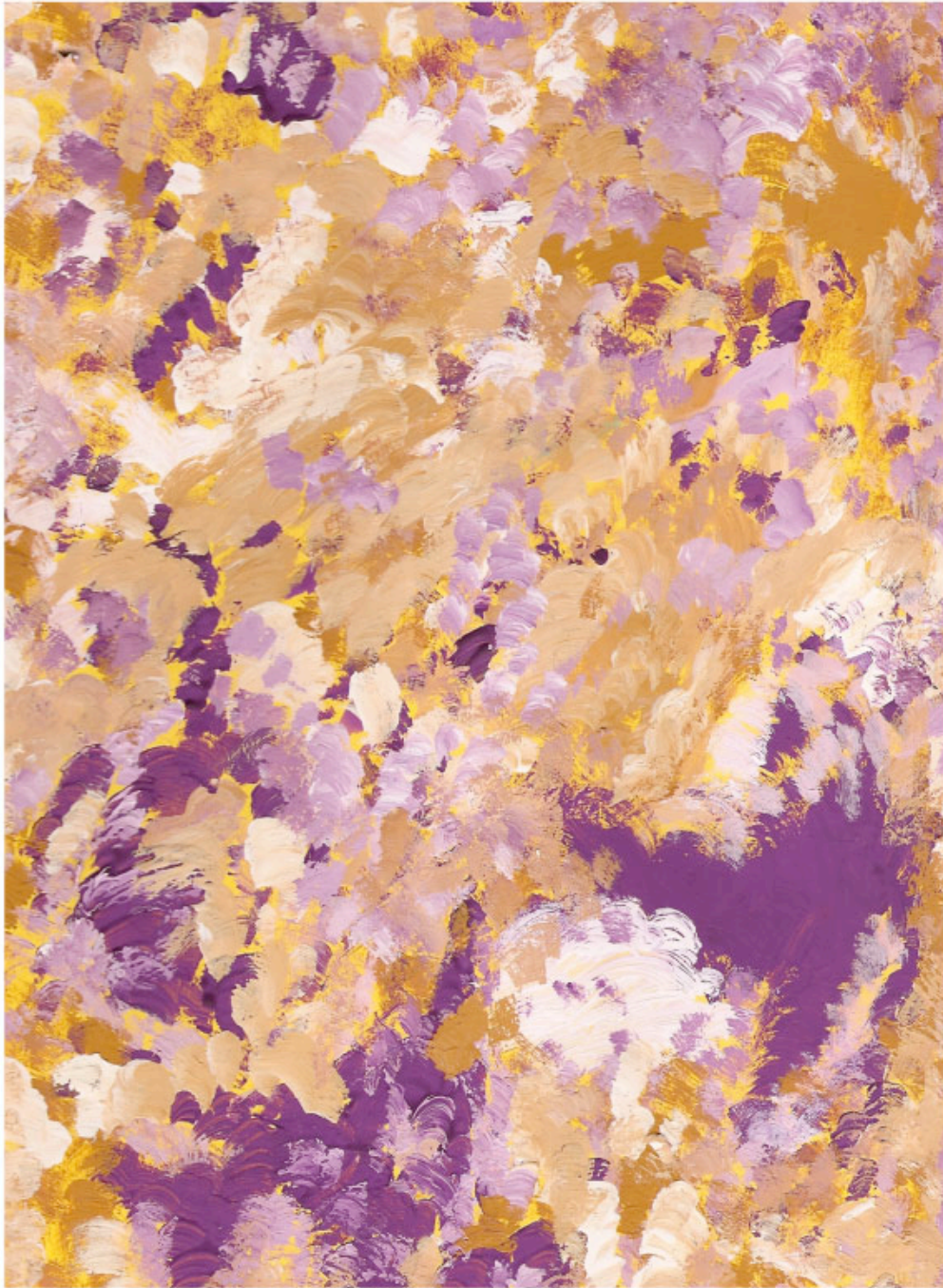**The Singer's Psyche:**

A psychological approach to vocal performance training

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The Singer's Psyche

by

Denise Borland MA

Abstract

The Singer's Psyche: A psychological approach to vocal performance training describes the development of a vocal performance training system based on the observations of a vocal/performance coach who examined both students and tutor in her private practice over a six year period (2004-2009), with additional observations and data gathered through questionnaires.

The starting point for the research was to examine the potential negative psychological reactions for both student and teacher in vocal performance training. The connection between singing and mental and physical well-being are well documented. This study aimed to go beyond the current understanding of the negative, psychological impacts of vocal performance training by creating a plain-speaking, respectful mutuality between student and teacher. Particular attention was paid to personal physical awareness, power differentiation and communication in the relationship. Within the vocal performance training system, a common language resource was created, promoting greater effectiveness and well-being for both parties.

This thesis draws on and synthesises some of the voice, performance, psychotherapeutic and educational material already available. It combines this with additional evidence gathered during the research process to create a holistic approach to vocal performance training.

It includes exploring transactional and body psychotherapeutic impact, learning styles and remit (in the sense of approach and skills-set requirement) differences across popular music, musical theatre and classical genres. Attention was given to some of the many reasons people sing, as it became

apparent that these reasons have an impact on performance and performance development.

The methodology was a mixed approach: qualitative research - action research and heuristic research. In Phase One the researcher took the role of both singing teacher and therapist ('dual relationship' work) with a cohort of vocal performance students. In Phase Two, two case studies were produced to illustrate and analyse 'single relationship' work, where the researcher took on just one role, as either psychotherapist or performance coach. Data from Phases One, Two and Three was collected and analysed. This in turn led to the development of two practical pilot programmes: *The Singer's Psyche psycho-education programme* and *The Singer's Psyche Integrative Approach* (Phase Four).

The evidence presented indicates the value of these approaches in encouraging vocal and personal autonomy, consistent with well-being of both the singer and the teacher.

Acknowledgments

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Within the Transactional Analysis community, I wish to thank Sue Eusden and Ray Little for their compassionate relational understanding. Our relationships have challenged, infuriated, overwhelmed and inspired me. Your steady confrontation/inquiry and constancy have changed and supported me within my learning and further shaped this work.

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Contents

1 Literature Review

1.1 Brief overview

This work describes the need for, and the development of, an approach to singing and singing teaching, which brings insights and techniques from psychological disciplines - such as psychotherapy and bodywork. The approach - and the programme that arises from it - is The Singer's Psyche.

This chapter reviews the current state of psychological awareness within vocal performance training. It investigates the growing evidence both of and for a psychological input. It will then highlight the gaps currently evident within this field. There will be three parts within this section.

Firstly, Part One, a review of the current literature regarding the effectiveness of current teaching practice to aid singers/voice users and those who work with them. Within Part One performance medicine, student/teacher relationship, student and teacher well-being, performance anxiety and the therapeutic effects of vocal performance will be explored.

Secondly, Part Two, a review of the current literature and discussion of the possibility of ineffective and/or harmful practice due to the lack of an adequate psychological understanding of vocal performance. This will be further explored, within the context of the theories of Transactional Analysis (Berne 1961) and body psychotherapy, in particular Somatic Trauma Therapy (Rothschild 2000) to see what can be gained and explained by these psychotherapeutic models when applied to vocal performance. This will include psychology of student, teacher and student/teacher relationship.

Thirdly, Part Three, a discussion of the possibility of the creation of a system to aid singers/voice users, drawing on psychological understanding. Within Part Three, the implementation of a system and the subsequent difficulties encountered, contract and the use of 'disclaimer' (in the sense of Rothschild's approach) will be considered with reference to current literature.

1.2   Efficacy of current teaching practice

Singer and teacher well-being is the key underlying principle of the work to develop The Singer's Psyche programme. In recent years, researchers and practitioners have begun, often independently, to develop psychological approaches to singing and singing teaching. This is largely done on an independent, unsupervised basis, within the context of a capitalist society. That is, where the singer operates within a society where the vocal teaching, management, agents and producers operate on a business and monetary exchange basis. The product the singer is part of, for example a recording or theatrical performance, are part of a commercial industry. The singer is therefore a product, or component of a product, provided for commercial gain. A new field is beginning to emerge that could be described as a 'support industry', for example, the British Association of Performance Arts Medicine (BAPAM 2009) and the British Voice Association (BVA 1986). These offer information, Continuing Professional Development and conferences for performers and performance teachers. As this field begins to grow, researchers and practitioners are better able to share ideas and establish common goals and insights, based on the developing literature.

The development of the British Association of Performance Arts Medicine (BAPAM 2009) is a significant marker of the rising profile of teacher and

student well-being. BAPAM advocate an approach to singing based upon a balanced healthy lifestyle, offering information and support for aspects of health for both singer and teacher. Although a relatively new association in the United Kingdom, Performing Arts Medicine Association (PAMA 2009) was set up in America in 1989 - therefore performance arts medicine can be traced back over twenty years.

The British Voice Association (BVA 1986) has been developing and presenting research in multidisciplinary approaches to performance, health and voice work[1]. Through bi-yearly 'Choice for Voice' conferences, individuals from across the voice industry and complementary therapies are communicating and cross-pollination of information is evident within singing and voice work.

There is a developing psychological awareness within the field. Wormhoudt (2001) was influenced by arts, psychotherapy and other holistic approaches with a range of important themes and researchers including Winnicott (1965). Wormhoudt explores an important theme, in approaching a 'line between therapy and singing teaching' (Rosen, Sataloff, Evans and Hawkshaw 1983) and body psychotherapy (Kepner 1993). Similarly Sell (2005) speaks of the Human Givens psychological approach, which was further explored by Bishop (2009) at the 'BVA Emotional Voice Study Day' (2009). Bishop posited a model regarding ill health and performance ('optimum performance' model, Ellis 1994, see Appendix 10.10). Tehrani (2008) examined the same model of overwork and possible ill health implications at a conference on Posttraumatic Stress Disorder (DSMIV 2000:218). She related the model to bullying in the

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[1] Voice work within this work means both singing/voice development and voicework, which is vocal bodywork.

workplace, where people are forced to work in unsafe environments with working hours that lead to physical breakdown.

On general performance, the 'optimum performance' model (Ellis 1994) substantiates the claim that there is an optimum level of performance after which performance is impaired. This model promotes a self-care element within performance. It suggests that physical health is connected with psychological health. This advocates additional attention to self-care over any external work demands. Ellis' model could be applied to performance anxiety, where psychological health, limited self-care and external work demands may be, in part, at the source of the difficulties, including performance anxiety. This is widely covered within Hart (2007), including Rae and McCambridge (2004), Ryan (2004) and Abel and Larkin (1990). They discuss the limitations of research into the field of performance anxiety. In talking on performance anxiety, Hart (2007) states that classical musicians are more prone to performance anxiety difficulties. Hart further suggests that being an elite performer only serves to highlight the anxieties due to perceived heightened expectation. He suggests possible coping strategies, including Cognitive Behavioural Therapy (CBT), psychotherapy for anxiety management and endorses the Jungian ideas of non-judgment and unconditional acceptance of the audience, to aid lowering performance anxiety.

Lehmann, Sloboda, and Woody (2007) suggest how performance anxiety can be managed. However, an understanding of anxiety through Transactional Analysis (Berne 1961, see Overview of Transactional Analysis, p 22) and Somatic Trauma Therapy (Rothschild 2000, see Overview of Somatic Trauma Therapy, p 32) may be consistent with a more effective fundamental system.

1.2.1   Psychogenic voice disorders

Boone and McFarlane (2000) write on vocal difficulties and psychological implications. Butcher, Ellis and Cavalli (2007) add important Cognitive Behavioural Therapy (CBT) approaches to voice work, in particular, to ideas of treating psychogenic voice disorders aimed at speech and language therapists. What does not appear to be addressed is a psychological approach for voice users as a preventative measure. This CBT approach will also be applicable for those vocal performers who display vocal pathology, including psychogenic difficulties. The current work on The Singer's Psyche will address the preventative aspects missing in this work.

The Human Givens therapist, Bishop (2009), suggests that we are a 'group animal' and to stand out from the crowd goes 'against the grain' of our species. Whilst this may be true anthropologically, the need to be 'seen and heard' is considered vital for healthy well-being - hungers (Berne 1961). A deficit in this area may lead to possible 'recognition hunger', which may in turn lead to difficulties and psychological distress. Vocal performance work is one way to fill that recognition void and enable the person to be 'seen and heard'.

Kemp outlines personality traits within the 'The Musical Temperament' (1996), suggesting that there are no significant differences found between singers and instrumentalists. This would back up Greene (personal communication, 2005) who also suggests there is no difference. Analysing personality through temperament rather than character analysis may fail to offer the detail required to highlight differences between singers and instrumentalists (see personality adaptations, p 28). Furthermore, where the singer is the instrument, a different psychological education programme for vocalists and allied professionals may

be required and this will be explored through the case studies and
questionnaire studies below.

1.2.2   Bodywork - the benefits of explicit intervention and knowledge

The work of Johnson (2004) is of importance to the research as it highlights
both the benefits and difficulties of singing and singing training with
traumatised vocal performance students. Outlining the benefit of psychological
understanding and possible harm that may be caused by not adopting a
psychological approach.

> …professionals who teach (treat, coach etc)…would benefit by
> having the knowledge both of the mechanical psychophysical
> aspects of singing and the dynamics of post trauma response.
> (Johnson 2004)

Whilst Johnson advocates that allied professionals would benefit from
knowledge of psychophysical and post trauma reaction, training is not wide
spread in this area. She talks of 'body armouring'[2] (Reich 1897-1957, see
Psychophysiology, p 71) and the teacher/student relationship potentially having
trust issues. Whilst this study aims to advance singing teacher training,
specifically to help with the treatment plan of some childhood sexual abuse
(CSA) patients, it may be suggested that this has potential ramifications for
singing teachers in general. Relationship (attachment; Bowlby 1969, Schore
2000) and 'body armouring' may be interrupted inadvertently by singing
teaching and implicit bodywork.

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[2] The spelling of 'body armouring' has been changed to English language spelling in this work.
It is originally spelt 'body armor'.

Continuing the theme of the personal and private life of the singer impacting on singing training and performance, this area is explicitly covered in the arena of dance and dance training. Hamilton (1997), on psychology for dancers, significantly suggests that areas of personal resource outwith the performance as important, covering such topics as weight, relationships and transference (Hargaden and Sills 2002) in relation to the role of leader. Buckroyd in *'The Student Dancer'* (2000) also talks about weight issues and the work ethic of 'leave your troubles at the studio door' (Buckroyd 2000, p 31). The 'troubles' Buckroyd talks of are those emotionally impacting the student at the time, for example grief, fear or anger. Buckroyd has developed a training programme in *'Understanding your eating'* (2010) covering issues of self-soothing (see managing affect (feelings), p 42) with food and the effects of poor attachment on affect management. Buckroyd continues that alexithymia[3] (Sifneos 1973 in Buckroyd and Rother 2007) - an inability to express emotions or feelings - is partly responsible for negative self-soothing. There is evidence of there being a link between adult alexithymia and Posttraumatic Stress Disorder (PTSD, DSMIV 2000:218), Borderline Personality Disorder (DSMIV 2000:292) and childhood trauma, in particular, emotional neglect and physical neglect, rather than abuse, with Borderline Personality Disorder having the 'strongest relationship' (Zlotnick, Mattia and Zimmerman 2001). This is important to this research work. Steiner (2000) offers emotional literacy and intelligence programmes from a TA background, offering tools to understand feelings and recognise feelings and emotions in others.

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[3] Alexithymia literally means "without words for emotions" - term to describe a state of deficiency in understanding, processing, or describing emotions. (selfgrowth.com)

1.2.3   Singing - The therapeutic effects

The therapeutic effects of singing are well documented within current literature. As the focus of this research is committed to explore the non-therapeutic aspects, this chapter has been kept brief. For example, Newham (2000), Austin (1998) and Bailey and Davidson (2003, 2005) highlight the possibility of psychological healing through voice work and music. In the field of music therapy there is also use of voice and music as a healing modality. Ansdell writes of the therapist/client relationship potentially being a 'meeting of souls, a truly authentic meeting of beings' (Ansdell 1995).

 Voice and singing are sometimes incorporated within music therapy,

> …where words arise in music, finding greater meaning and
> authenticity. (Robarts in Malloch and Trevarthen (eds) 2009, p 381)

If it is possible to heal with music and singing, there may be the potential for damage through misuse of this healing modality. Any aspects of singing and its training creating damage are not widely explored. Buckroyd (2000) does highlight similar difficulties within the dance genre. Advocating that psychological harm and ineffective teaching may occur if a student's personal emotional state is not considered, or is wilfully excluded within the teaching studio.

> Teachers might encourage students to bring them [troubles] in with
> them, name, acknowledge and accept them, and use them as much
> as possible to inform and deepen their movement. (Buckroyd 2000,
> p 32)

Buckroyd continues that failure to attend to the person's troubles and difficulties will impair learning.

1.2.4   Holistic approach

There have been two notable researchers who promote a holistic approach[4] -
Sell (2005) and Chapman (2006). Sell writes on *'The Disciplines of Vocal
Pedagogy: Towards an Holistic Approach'* (2005). The term 'holistic approach'
can be defined as a system that looks at the individual in their entirety, not just
in isolated components. Sell includes educational understanding, teacher
training and cognitive thinking within her holistic requirements. Sell highlights
the dearth in singing teaching education with only certificate level and short
courses available with the exception of Reading University - whose Diploma
course is for music teachers and not specific to voice teachers. Sell argues that
teacher training is inadequate and could be further promoted by psychological
development. She concludes by setting out a list of requirements for '…an
holistic approach' (p 181). This research, through devising a holistic approach,
will test this list of requirements. Lovelock (1978 in Sell 2005, p 53) outlines
three basic principles for learning outlined in the table below.

Table 1: Three basic principles for learning (Lovelock 1978 in Sell 2005)

All that we learn is ultimately based on memory.
All that we learn is cumulative.
All that we learn must be based on understanding.

Understanding the basic principles of learning will be fundamental in teaching
and offers important awareness to those involved within the learning process -
this is of value to the creation of an educational package and holistic approach.

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[4] Sell talks of 'An holistic approach'. The author prefers the term 'A holistic approach', however
when referring to Sell, uses terminology consistent with her book title.

Emotions, including impulses, feelings and body sensations, are missing from Lovelock's cognitive 'principles for learning'. Lovelock's principles therefore exclude a potentially crucial aspect of vocal performance learning in missing out the emotional aspects. Furthermore, Lovelock does not outline the 'how to', which may include student/teacher relationship and learning in relationship with other (see Rogoff, pp 58-9).

Sell highlights the value of psychology as a discipline in this work through drawing on cognitive development and behavioural psychologies. It will be argued that, further to the cognitive and behavioural approaches favoured by Sell, other psychological thinking may also be appropriate and in some instances preferable for vocal performers and other allied professionals. Transactional Analysis (Berne 1961) can be applied in a cognitive behavioural approach, directly to those who have no psychological education. It can also be used as an approach on a more developmental (Erskine 1988) and intrapsychic[5]/interpersonal basis to look at the relationship to both self and with other. The theories of psychophysiology are absent from Sell's favoured approaches; this omission overlooks an opportunity for the singer - who is by definition working with the body.

Singers may benefit from an understanding of body psychological awareness, for example an understanding of dissociation[6] (Levine 1992 in Rothschild 2000) and an awareness of body sensation, for example Somatic Markers (Damasio 1994 in Rothschild 2000, p 59),

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[5] Intrapsychic may be thought of as the internal processes/systems (world) of an individual, examples include thoughts, body sensations and feelings/emotions.

[6] Dissociation is a process where thoughts feelings and behaviours become separated from the rest of the personality. (Levine 1992 in Rothschild 2000 pp 68 –70)

> …[Damasio] found body sensations cue awareness of the
> emotions. (Rothschild 2000, p 59)

Rothschild's work focuses on movement, Autonomic Nervous System (ANS)

and body sensation awareness and emotion.

There are some important groundbreaking developments in neuroscience,

which are of great importance to the body psychotherapy community at large.

Notable are Damasio (1994 in Rothschild 2000), Panksepp (1998) and Schore

(2000, 2001), bringing new understanding of developmental, trauma and

attachment experience.

Influenced by the neuroscience available, body psychotherapy offers an

embodying[7] therapy,

> It is clearly recognised now that mind is not a thing (a brain) but a
> process. The embodied brain is the dynamic structure through
> which this process operates. (Carroll 2005)

The principles of embodiment and body psychotherapeutic techniques, in

particular those of Somatic Trauma Therapy (Rothschild 2000) - consistent

with Johnson (2004) - and Transactional Analysis (Berne 1961) may be

consistent, in part, with Sell's approach. However, there is an opportunity to

seek to develop the psychological input further within an educational package,

widening further the holistic framework, such as that being developed through

this current research work.

1.2.5   Summary of the efficacy of current teaching practice

There is a growing move towards a psychological awareness within vocal

performance in current teaching practice. This can be evidenced by;

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[7] Embodiment is being a human organism of relating systems. The opposite being dualism –
mind/body split (Descarte's Error, Damasio 1994 in Rothschild 2000)

performance medicine, student/teacher relationship, student and teacher well-being, performance anxiety awareness and the knowledge of the therapeutic effect of voice work. However, there are currently gaps within singing pedagogy.

1.3 Current harmful practice

This section will review a range of literature on singing and singing teaching highlighting the limited (or lack of) psychological awareness in those practices. It will further draw attention to the gaps within current vocal pedagogy. Arguing that current practice to aid singers/voice users and those who work with them is ineffective and/or harmful, because of the lack of an adequate psychological understanding of vocal performance. The key issues of current harmful practice are, the lack of attention to psychophysiological and intrapsychic issues, teacher and student relationship and teacher well-being. Current harmful practice can be explained by Transactional Analysis (Berne 1961), Somatic Trauma Therapy (Rothschild 2000) and body psychotherapy.

1.3.1   Overview of Transactional Analysis (TA)

Transactional Analysis psychotherapy is important to this research; it offers tools designed to be shared with those who have no previous psychological training. Transactional Analysis is also used within educational and organisational settings. It further offers tools to open up discussion and dialogue, which may build relationship.

Transactional Analysis[8] (Berne 1961) roots are in psychoanalytic theory. Of

particular importance to this work is Relational TA[9].

Berne developed the colloquial term PAC - Parent, Adult, Child - to explain the

subdivisions of the ego, this refers

> …to phenomenological *manifestations* of the psyche organs
>
> (exteropsyche, neopsyche, archeopsyche), whose function is to
>
> organize [sic] internal and external stimuli. (Erskine 1988)

Ego states are identified in four ways; behaviour diagnosis, social diagnosis,

historical diagnosis and phenomenological diagnosis.

The 'three ego state' below outlines the natural growth and some of the

possible difficulties encountered in the development of the Parent, Adult, Child.

Figure 1: Ego state development in the 'three ego state' model (Novey et al.

1993, p 125 in Summers 2010)
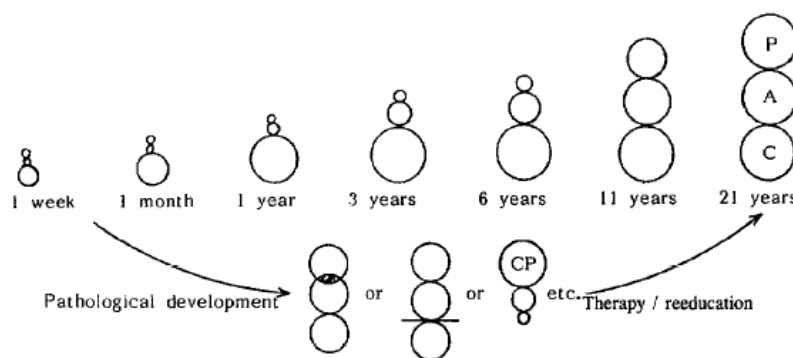
Figure 1
Ego State Development in the ''Three Ego State'' Model

This model locates the infant at one week as having primarily a child ego state

growing into the PAC by the age of 21. It outlines pathological developmental

issues, where there is a contamination between ego states, which would

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[8] Transactional Analysis (Berne 1961) will be referred to as TA throughout this work.
[9] '…characterised by the development of affective, co-created, conscious, non conscious, and unconscious relational interactions as a primary means of growth and change.' (IARTA 2009)

present introjected parental thing as Adult reality. It further shows the possibility of a split where no Child is available. A further example is having a large Critical Parent with a smaller Adult ego state, and an even smaller Child available.

TA has tools to explain personality, performance anxiety, student/teacher relationship, managing affect and creation of safety (see SP[10] key concepts, pp 255-261). With regards to safety, it can further be used to explain defences, bodywork, Adult communication (Berne 1961), creativity, developmental theory and shame. TA draws on theories of interpersonal and internal or intrapsychic experience offering language and understanding; as such it promotes systematic growth and change.

The table below highlights the key concepts of TA underpinning this work.

Table 2: TA key concepts

Number	Key concept
1	'I'm OK, You're OK' (Berne 1961).
2	Contracting (Berne 1966, see also contracting, p 93)
3	'Ego state' model; Parent, Adult and Child (PAC, Berne 1961)
4	'Order of health' model (Erskine 1988)
5	Communication modes (Kahler 1979, 1997a)
6	Escape Hatches (Holloway 1973, Cowles-Boyd 1980)

The six TA key concepts will be returned to throughout the research work.

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[10] The Singer's Psyche key concepts will be referred to as SP key concepts throughout this work.

'I'm OK, You're OK', could be thought of as mutual respect, even in times of difference and conflict. This is of importance to the relationship of the singer and teacher relationship and is key to an approach of mutuality.

Berne (1966) defined 'contracting' as '…an explicit bilateral commitment to a well defined course of action'. This is important to the development of an educational package (see contracting, p 93).

One of the arguments levied at traditional Transactional Analysis (Berne 1961) is the lack of developmental considerations. Whilst the courses (Lighterlife 2007, TA training 2002) developed using TA as a psycho-education tool deal well with interpersonal and intrapsychic concerns, they may fail to reach the developmental and sub conscious relational issues that may need addressed. There have been attempts to include these elements in recent TA developments. Notable are Hargaden and Sills' 'second order structural' model (Hargaden and Sills 2002) in which, they promote a 'three ego-state' model influenced by the work of Stern (1985), which goes some way to address the developmental aspects. However, the 'order of health' model (Erskine 1988) is a completely separate way of working, based on a developmental approach.

Figure 2: Ego state development in the 'integrated adult' model (Novey et al. 1993, p 131 in Summers 2010)
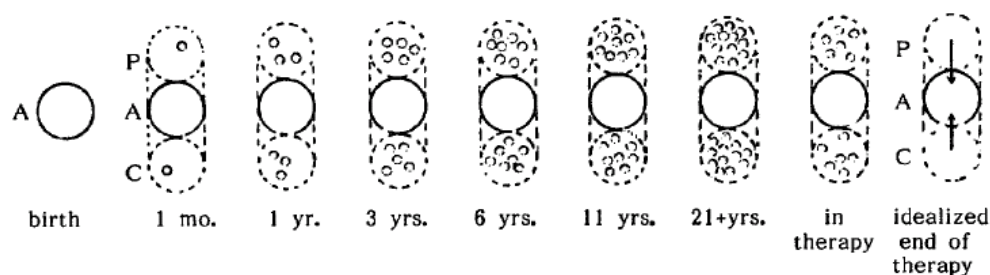
Figure 2
Ego State Development in the "Integrated Adult" Model

Figure 2 outlines Erskine's 'order of health' or 'integrated Adult' model showing the splitting from the Adult within development and the optimum outcome of therapeutic work as one Adult ego state.

Erskine advocates that the 'order of health' model would be the displaying and experiencing of developmentally appropriate behaviours and is applicable to all ages, including that of a young baby. The A (Adult ego state) splits off what is not acceptable (splitting) in order to stay 'OK', in the sense of TA. The 'second order structural' model (Hargaden and Sills 2002) does not talk about health and integration, whilst the 'order of health' model (Erskine 1988) is more straightforward, focusing on health and splitting, a non-Cartesian approach - Cartesian meaning Descartes' concept of dualism (Damasio 1994 in Rothschild 2000). The 'order of health' model promotes the integration of the P (Parent) and C (Child) ego states leading to developmentally appropriate 'here and now' experience.

Both approaches are accepted TA ways of working. Focusing on developmental approaches, where the split off aspects can be reintegrated, whilst paying attention to the developmental deficits. Helping people to feel more integrated in the 'here and now' experience, without the unconscious tension between the split off aspects of themselves (P and C).

The original PAC model (Berne 1961) and the Erskine 'model of health' are both important to the development of this research.

It is perhaps a valid criticism of TA that there are not other words used instead of Parent, Adult and Child, which may be confused with parent, adult and child within the English language.

There is also criticism within the TA community of the Parent, Adult and Child language.

> If we argue (as I do) that the foetus has an 'Adult', this may be the point at which the Parent, Adult, Child metaphor breaks down and we need to represent new metaphors by means of new nomenclature such as 'past self' or 'fixated (experienced) self' (Child); 'other self' or 'fixated (introjected) self' (Parent); and 'present self', 'fluid self' or…more accurately and simply, organism (Adult). (Tudor 2003 in Sills and Hargaden 2003, p 207)

However, this may be useful language when talking about intrapsychic experience and the introjected messages when they are parental or childlike. Furthermore, TA is easily accessible, as outlined by Summers (2011, in press).

> Note that one of the strengths of Berne's PAC model is accessibility. I have witnessed many people make important insights about their own patterns as they use this deceptively simple model to recognise how problematic patterns in the present have meaningful roots in earlier experiences. Such insights can provide the basis for immediate changes and/or serve as a prompt to further personal development. (Summers 2011, in press)

A criticism of psychoanalytic based therapy may be that the emphasis is on pathology and illness and that it takes more than the absence of pathology to promote well-being, Summers and Eusden outline the shift for some therapists in recent years toward positive psychology.

> Positive Psychology…is research based [sic] study of positive human qualities and experience such as health, hope, optimism, resilience, talents, strengths and values. This is based on the assumption that health is more than just the absence of pathology. (Summers and Eusden 2008)

Summers further suggests that,

> [Regarding positive psychology] …we move our focus away from problematic experiences (that may require healing or transformation in order to unlock creative potential) towards patterns, which are already functional and creative. (Summers 2011, in press)

This is important to the development of an educational package.

TA psychotherapists Joines and Stewart (2002) developed theories on personality and communication.

They outline how personality adaptations were developed from TA concepts. They further explain the differentiation between character and temperament with regards to personality study.

> Early twentieth-century theorists can be divided according to their focus on normal versus abnormal personalities. Those who focus on normal personalities can be further divided into those who focus on character and those who focus on temperament. The focus on character corresponds more closely to Ware's (1983), Kahler's (1972, 1982, 2000), and Joines' (1986, 1988) work on personality adaptations, while the focus on temperament seems to cut across the adaptations. Focusing on character allows for more precise descriptions and differentiations of behaviour while temperament is often shared by different character types. (Joines and Stewart 2002, p 356)

With regard to the application of their theories on personality, Joines and Stewart (2002) suggest that,

> The models usefulness is not confined to any one psychotherapeutic or counselling approach, nor any particular

"theory of the person"... We ourselves – like the original developers
of the model – use transactional analysis as a principle approach. In
some of the earlier chapters, we outline the transactional analysis
theory that underlies the model. However, you do not need prior
knowledge of transactional analysis to understand this discussion.
(Joines and Stewart 2002, *x preface*)

These are important to the educational package, as they offer further

understanding of the interpersonal and intrapsychic dynamics that may be

important within the singing teaching studio. Joines and Stewart,

…identify six basic *personality adaptations* that individuals develop
as a result of both their genetic programming and their early life
experiences. (Joines and Stewart 2002, p 3)

…Each person will have at least one "surviving" and one
"performing" adaptation…(Joines and Stewart 2002)

The "surviving" adaptation is developed as a means of taking care
of oneself when trust of the environment breaks down. The
"performing" adaptation is developed in order to meet the
expectations within the family. (Joines and Stewart 2002, p 4)

The personality adaptations are a non-pathologising approach; the following

table highlights the formal Psychiatric names and the personality adaptation

equivalent.

Table 3: Personality adaptations and their formal Psychiatric names adapted
from Joines & Stewart (2002)

Formal Psychiatric Name	Personality adaptation
Hysteric	Enthusiastic-Overreactor
Obsessive-Compulsive	Responsible-Workaholic
Paranoid	Brilliant-Sceptic
Schizoid	Creative-Daydreamer
Passive-Aggressive	Playful-Resistor
Antisocial	Charming-Manipulator

Joines and Stewart (2002) connect the personality adaptations to contact doors (Ware 1993) and communication modes (Kahler 1979, 1997a). This is important to this work as it adds a detailed dimension for increasing understanding and therefore honing the communication to the individual student. It gives some direction for working with students outwith the teacher's personal communication style, offering alternative approaches that may have more potency with a student. Each personality adaptation has a preferred style of initial communication - contact doors - depending on how they respond best - either by thinking, feeling or behaviour (doing) (Ware 1983, see Appendix 10.12). The five communication modes of Kahler (1979, 1997a) are - Emotive, Nurturative, Requestive, Directive and Interruptive.

Of further importance to this work is the theory of Escape Hatches (Holloway 1973, Cowles-Boyd 1980). The Escape Hatches are what people do if they feel 'backed into a corner' and feel as if they have no further options. There are three options; 'If things get bad enough I could always…' (Tilney 1998) go crazy, kill self (suicide) or kill other. Less escalated options would be smoking, drinking, self-harm and addiction, used in times of unmanageable feelings.

Hungers (Berne 1961, 1964) recognise that there are basic needs required for the psychological well-being of humans, without which, psychological difficulties may occur and a 'hunger' experienced. Jody Boliston-Mardula builds on this theory with the 'Appetite Path' model (2001), which offers solutions and awareness for psychotherapists to use with clients. She highlights unhealthy 'paths' and healthy 'paths', offering healthier options than Escape Hatches. This is in line with Buckroyd (2010) who also offers healthier options – similar to 'paths' - linking over eating with current attachment theory.

Singers' and teachers' affect management may impede both voice and performance - smoking, alcohol, drug use and over/under eating. Without offering alternatives, there is the possibility of escalation leading to escape hatch usage (see Rage model Appendix 10.15, also table 13, p 82).

Within TA there is a growing interest in body psychotherapy (Childs-Gowell and Kinnaman 1978, Cornell 2007b, Oates 2010) - working in relationship with a body focus towards embodiment, integration of the split off aspects of the self and offering a developmental experience. Childs-Gowell and Kinnaman further look at 'body armouring', bodyscripting, bioenergetics, sensory and stimulation techniques, of importance to the educational package. The techniques highlighted above may be of use to singers to avoid dissociated[11] performance (see Jenny, pp 140-6), which is relevant for some, but not all (see fig. 7 'window of tolerance', p 81).

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[11] A process where thoughts, feelings and behaviours become separated from the rest of the personality… (Levine 1992 in Rothschild 2000)

1.3.2   Overview of Somatic Trauma Therapy (STT)

Consistent with The Singer's Psyche is the work of Rothschild (2000, 2006, 2007). Rothschild developed Somatic Trauma therapy[12], which is body psychotherapy specifically aimed at those working with trauma.

Some of the key concepts of STT can be translated for use within the singing teaching studio; the following tables explain this in further detail. 'Helping the helper' (Rothschild with Rand 2006) and STT offer 'Ten foundations' (Rothschild 2000, see Appendix 10.2), safety, pacing, affect regulation, disclaimer and creating a container, which are important to this work. Of further importance, it offers tools that can be used to enhance student and teacher well-being regarding student/teacher relationship, which is consistent with the developing educational package. STT focuses on trauma, which has relevance within singing and the teaching studio (cf. Johnson, p 16), both within the singing and student/teacher relationship. With regards to singing, it may be suggested that trauma causes the student to dissociate in order to complete a role or bring the perceived emotion to a song. There is then a possibility of repeated traumatic experience in order to 'Please Others', or perhaps a sense of being emotionally 'blocked' with the work. STT further offers an interpersonal approach to de-escalate behaviours where trust issues and anxiety may be observed in the teaching studio, or when faced with an audience, again as the result of a trauma. A further example of this as current harmful practice would

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[12] Somatic Trauma Therapy (Rothschild 2000) will be referred to as STT throughout this work.

be to rely directly on the trauma to create the performance, re-enacting[13]

(Cornell 2007a) the trauma, separating the mind and body - dissociation

(Levine 1992 in Rothschild 2000). It could be suggested that a healthy singer

uses their trauma, without being 'in it'.

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[13] A re-enactment is a non-transformational enactment (Cornell 2007a). An enactment (Mann and Cunningham 2009) means experiencing a past situation in the present. This occurs when the subconscious wishes to 'show and tell' by setting up similar experiences. Within this work enactment means there is awareness from one party that this is not a 'here and now' situation. Therefore there is a possibility of resolving the past issue being presented by offering a different outcome.

Table 4: STT key concepts - student/teacher relationship

Relevance to Vocal performance	STT Theory	Key concepts and additional theory
Student/teacher relationship	Ten foundations for safe trauma therapy (Rothschild 2000, see Appendix 10.2).	'First and foremost': establish safety for the client within and outside the therapy. 'First do no harm.' (Rothschild 2000, p 77).
Teacher Well-being	'Helping the Helper' (Rothschild with Rand 2006).	The teacher needs support and tools to maintain efficacy, guarding against compassion fatigue (Figley 1995) and vicarious trauma (McCann and Pearlman 1990).
Safety, pacing and affect regulation	Brakes, breaks and dancing.	Ample rest, controlled shifts in mood and the awareness of how to stop before any work is undergone.
Disclaimer	Contextualises/contract.	Disclaimer.
Safety	Development of personal boundaries (Rothschild 2000).	This mirrors Chapman's Classical Holistic approach (2006, see literature review, p 51-6).
The container	Rothschild does not talk of a container, however her group management (2007) using STT, paid careful attention to the setting up of the group. This could be argued as being a container.	Psychoanalysis object relations (Bion 1959), holding (Winnicott 1964), studies of personality (Fairbairn 1952).

The translation from STT to the singing studio[14] listed above is of value to the

developing educational package. Furthermore, performance anxiety may be

explained and reduced by STT theory. The key concepts include affect

management, grounding and resources and are listed in the following table in

more detail.

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[14] The singing studio is often in the singing teacher's home, as is the case with the researcher.

Table 5: STT key concepts - Autonomic Nervous System activation and which may be evident in the teaching studio, for example, performance anxiety

Relevance to Vocal performance	STT Theory	Key concepts and additional theory
Performance anxiety	SIBAM Theory (Levine 1992 in Rothschild 2000, p 69). Dual Awareness[15] (Rothschild 2000, pp 129-35). Autonomic Nervous System (ANS, Rothschild 2000, pp 46-48).	Dissociation (Levine 1992 in Rothschild 2000) as defence. Attention to changes in breathing, heartbeat and skin tone. The temperature of the extremities may also change.
Affect regulation	Resources (Rothschild 2000, pp 100-28) and Fizzy bottle Analogy (Rothschild 2007).	This ties in with Rothschild on defences. This is consistent with Buckroyd's promotion of switching to benign methods and 'using people better' (2010).
Grounding techniques	Anchors and safe place (Rothschild 2000, pp 93-5)	Further builds body awareness and aids management of the internal experience to avoid activation of the sympathetic (SNS) and/or parasympathetic (PNS) branch of the Autonomic Nervous System (ANS).
Toning	Tension vs. relaxation (Rothschild 2000, p 135)	Improving personal and physical boundaries.
Resources	Resources.	Functional, physical, psychological, interpersonal and spiritual.
Activation of the SNS and/or PNS	The sympathetic (SNS) and parasympathetic (PNS) branch of the Autonomic Nervous System (ANS). (Rothschild 2000, pp 46-7)	Can be observed by a change in breathing, heartbeat and skin tone. The temperature of the extremities may also change.

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[15] …being able to maintain awareness of one or more areas of experience simultaneously. (Rothschild 2000, p 129)

The previous table highlights STT theory of particular value to the key concepts of developing an educational package. The definition of feelings, affect and emotion offered by Nathanson (1992 in Rothschild 2000) explored in the table below are also consistent with an educational package being devised.

Table 6: STT key concepts - definition of feeling, affect and emotion Nathanson (1992 in Rothschild 2000, p 56-7)

Relevance to Vocal performance	STT Theory	Key concepts and additional theory
Feeling	The conscious experience	'…can exist without memory of a prior experience' (p 57)
Affect	'…the biological aspect of emotion' (p 56)	'…can exist without memory of a prior experience' (p 57)
Emotion	'…connected in some way to the body…' (p 57)	'Memory… is necessary to create an emotion.' (p 57)

STT is principally of value to the work because the key concepts listed above are consistent with the key concepts of developing an educational system.

STT and TA influenced body psychotherapy, in line with current body psychotherapeutic thinking, support an embodied approach. Paying careful attention to growing awareness of body sensation, movement and physical experience and building an understanding of its meaning as part of the integrating Adult experience ('order of health' model, Erskine 1988). This is consistent with Reddy (2008) who articulates that the body and mind are inseparable and it is nonsensical to hold a dualist[16] framework.

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[16] Descartes' concept of dualism (Damasio 1994 in Rothschild 2000).

1.3.3   Psychology of student, teacher and the student/teacher relationship

Within the student and teacher, individually, there are processes of both intrapsychic and interpersonal relevance to the psychology of student/teacher relationship and performance. It will be argued here that the student/teacher relationship also has psychological aspects that will be pertinent to the learning/teaching and performance experience. There are overlaps between the two; this is consistent with developing an education programme - as it is what the two separate individuals bring into the singing studio that shapes the relationship. It will also be suggested that there are psychological aspects of each that are important to the singing training experience. This will also be addressed within the student/teacher relationship section.

1.3.4   Student and teacher psychology

Personality adaptations (Joines and Stewart 2002) of student and teacher, defence, managing affect, teacher well-being, memory, creativity, developmental issues and shame will be outlined. An example of this is that both the student and teacher may carry introjected messages (Tilney 1998) - information they have taken as true without questioning - within their Child and Parent ego states (Berne 1961).

As previously outlined, TA presents a theory of personality traits - personality adaptations (see personality adaptations, p 28), which may be of importance to student and teacher psychology, as it offers a vehicle for use in the discussion of psychology of the self and other, in a way that is non-pathologising. It further introduces communication modes (Kahler 1979, 1997a, see Appendix 10.11)

and the Ware Sequence (Ware 1983) offering an understanding of learning style and communication. Personality adaptations are useful in expanding communication repertoire. It offers psycho-education in 'knowing yourself'. It further acts as a 'strengths finder', showing how one is best 'talked to' and offers opportunity to stretch the self in communication with others by offering understanding of where the less developed communication areas lie. This is of importance to this research. It further offers insight into developmental difficulties by highlighting personality traits and levels of disturbance.

Furthermore, regarding personality of singers/teachers looking to the wider area of musicians' personality - making no distinction between singers and instrumentalists - Wubbenhorst (1994) suggests,

> …musicians who are educators and musicians who are performers may be more alike than different with regard to personality and psychological androgyny[17]. (Wubbenhorst 1994, p 63)

Wubbenhorst in discussing the work of Kemp proposes that,

> Results reported in this study suggest that male musicians are strongly inclined towards sensitivity, a traditionally feminine trait. (Wubbenhorst 1994, p 65)

> Kemp suggested that "psychologically androgynous persons appear to be best endowed with the wider range of temperaments necessary for success in music". (Kemp 1982, p 54 in Wubbenhorst 1994, p 65)

It can therefore be argued that there is a similarity between the personalities of singers and their teachers and that musicians - as opposed to non-musicians -

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[17] Wubbenhorst's definition of androgyny; 'Individuals who are classified as androgynous exhibit a sex-role adaptability which enables them 'to engage in situationally effective behaviour without regard for it's stereotype as masculine or feminine" (Bem 1975)' (Wubbenhorst 1994, p 65).

are more androgynous. Androgyny is consistent with not taking the defined

gender roles of society. It can therefore be suggested that singers and

teachers may find the boundaries and roles within teacher/student

relationships less defined. Furthermore the singer and teacher will have their

own psychological framework, inclusive of psychophysiological defence

structure (see defences, p 39 and psychophysiology, p 71).

1.3.5   Defences

The meaning of the word 'defences' in this instance is a conventional term or

'short hand' for intrapsychic messages and outward displays of protection from

both other and self - both split off aspects and Adult (Erskine 1988). Defences

are employed to promote personal safety, either from perceived or reality

based threat. They aid self-regulation/self-management and are a healthy

response to intrapsychic experiences. Defences effectively 'reach out' for

support from others or enable healthy disengagement/withdrawal from others.

Though perhaps archaically based on past relational experience, all served to

protect the self well at some point and are there for a reason. Examples of

healthy responses include dissociating in times of physical pain or withdrawing

from a physically/emotionally threatening situation. Examples of when

defences may be employed that feel incongruent with the current relationship

may include at times of enactment (Mann and Cunningham 2009) and

posttraumatic stress responses (Ogden and Minton 2000, 2002, see table 13,

p 82). Defences include dissociation, withdrawal, expressing anger and 'body

armouring' (Childs-Gowell and Kinnaman 1978). These defences may not be

acting in a way that is helpful to the 'here and now', out of date with the current

Adult (Erskine 1988) reality. Rothschild offers ways of working with self-limiting defences.

> Never get rid of coping strategies/defenses [sic]; instead create more choices. (Rothschild 2000, p 99)

> The solution to a limiting defense [sic] mechanism is not in removing it, but in developing it's opposite for both balance and choice. (Rothschild 2000, p 90)

Summers and Tudor suggest that to reclaim vitality being repressed in response to a previous experience that,

> "Working through" defensive patterns and embracing a different identity (or script[18]) that includes "reclaimed vitality", healthy risk-taking and the capacity to recover from relational ruptures. (Summers & Tudor, 2007 in Summers & Eusden 2008)

These theories of understanding how to work with defence are important to this work. There are times these defences subconsciously block the creative process, impairing progress. For example, Miller (2008), a Jungian psychotherapist working in the field of the arts, suggests there is 'layer upon layer of defence' against creativity by many women.

This may appear to be controversial. However, this is concerning a psychological level; some people may polarise their sexuality and gender. The author would suggest that life with others needs interpersonal and importantly internalised psychological feminine and masculine balance. This is distinct in this work from the biological functioning of male and female. The author further suggests, in line with Miller, teachers and singers need both masculine and

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[18] An unconscious life pattern based on early decisions made, usually out of awareness, in childhood. (Tilney 1998)

feminine in balance, regardless of biological identity - both anima and animus (Conger 1988).

The defensive behaviours that are particularly consistent with the current research include; those explained by TA as projection (Freud 1920), overadaptation (Passive behaviours, Schiff and Schiff 1971), dissociation (Levine 1992 in Rothschild 2000) and facilitation. Further important defences include:

Table 7: Defences

TA Model	Developed by
Discounting	Cathexis School (Schiff et al. 1975).
Drama triangle	Karpman (1968).
Drivers	Kahler and Capers (1974).
Injunctions	Goulding and Goulding (1976).

TA language and theory may aid the discussion of defences for students and teachers, to encourage open debate on helpful and 'out-dated' unhelpful defensive patterns.

Buckroyd (2010) offers an example of a less limiting defence mechanism within her 'understand your eating' training. She suggests both, 'using people better' (relational support) and listening to music - which could be thought of as healthy dissociation - to regulate affect. Music - the listening to and making of may be of particular importance to traumatised students where - trust may be an issue and relational support a challenge (cf. Johnson 2004, p 16).

Miller (2008) notes that she is often met with defence structures against women's creativity (see Managing affect (feelings), p 42) and the underlying

terror of the creativity that they hold. There is little evidence that Miller's insights have been applied to current teaching practice.

Memory loss may be involved in a form of defence. Within the performance industry, not remembering lines and stage directions may soon render a performer unemployable. Within a training environment singers may have experience of Rebellious Child (Berne 1961), injunctions (e.g. Don't Think, Goulding and Goulding 1976), trauma (Rothschild 2000), impasse[19] (Goulding and Goulding 1979, Mellor 1980) and fatigue (see 'optimum performance' model Appendix 10.10); all of which can affect the ability to learn and memorise. These are key theories underpinning this work, understanding and working with defences is important to this research.

1.3.6   Managing Affect (feelings)

Traditional TA theory makes no distinction between feelings, emotions and affect. The development of the educational package will use the affect theory of Nathanson (1992 in Rothschild 2000, p 56). It can be argued that TA is well suited to understanding and expressing the traditionally more difficult feelings, emotions and the body sensations associated with them, sometimes experienced as split (Tilney 1998) or dissociation (Berne 1971). When someone does not have access to language for feelings or the freedom to self-express he/she - may lead to showing or 'acting out'. In some cases alexithymia (Sifneos 1973 in Buckroyd and Rother 2007, see p 17) may be present. Buckroyd (2010) refers to 'acting out' as 'show and tell' and believes

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[19] An experience of being blocked or faced with an unresolvable dilemma…An internal conflict between the ego states in which the Child rebels against Parent but feels unable to resolve the conflict.

we live in a largely 'show and tell' society. This then leads in turn to games (Berne 1964) and ultimately escape hatch (Holloway 1973, Cowles-Boyd 1980) usage, which could be detrimental to the health of the singer or others (Rage model, Cornell 2007b, see Appendix 10.15). An example of this could relate to anger and suicidal thoughts and attempts, which are the expression of resentment, rage, annoyance, fury, anger by hurting self rather than expressing the emotion directly to the other or hurting the other. An alternative tool to the 'Appetite Path' model (see Boliston-Mardula, p 31) for working with affect management of rage is the Rage model (Cornell 2007b). It is understood that unexpressed feelings can escalate into 'hurting self', 'hurting other or 'going crazy' (escape hatch theory). McCarthy (2006 in Chapman 2006) writes of 'the teaching and learning partnership: the singer's journey'.

> A young woman who could not find a teacher to help her with her technical problems says "I thought I might as well hang myself". (McCarthy 2006 in Chapman, p 143)

In this example cited by Chapman, there is an understanding of the psychological difficulties and impact that singers might face. This is consistent with escape hatch theory and of value to the developing educational package.

Miller (2008) writes specifically about women and the difficulties her clients encounter. This is not consistent with Wubbenhorst's (1994) views on psychological androgyny of musicians. The difficulties that Miller discusses may therefore also be of relevance to some male singers. This work will not differentiate between traditional male and female roles, although Miller's insight regarding such difficulties faced is of masochistic woman, split into a 'controlling or bullying man'. Therefore, in order to not express her anger, rage

or self-harm, these aspects may be divided off and projected into another, who then displays behaviours she has intrapsychically split off from. She further suggests that women may self-harm rather than express their aggression. This is consistent with the Rage model (Cornell 2007b). What Miller does not do - as it is outside her scope - is apply this insight to the case of singing teachers and their students. Yet her insight, as will be argued here, does apply to the way some singing teachers split their creativity into their students. As previously discussed, Wubbenhorst (1994) found psychological androgyny within the musician field. This may be applied to Miller's argument, broadening the cohort to include male singing teachers and singers, who may also split off their creativity into others.

> It may be safer to continue to identify with the expectation that your role is primarily one of relating to others, and so project your feared creativity on to another to hold for you…wounding the self is often used by women as the preferred and more controlled way of expressing their aggression. (Miller 2008, p 10)

This is consistent with the ideas of self-harm, self-limiting, fear of aggression and over facilitative behaviour by singers and their teachers. These issues will be explored within Phases Zero - Four (pp 115-238) of this work. The devised training will incorporate tools for managing these issues. This is evidence that the 'person behind the performance' (see SP key concepts, pp 256-62) difficulties limit the creative performer.

1.3.7   Teacher well-being

So far it has been shown that psychological awareness and a focus on student well-being is an emerging theme, at least in some of the research and practitioner literature currently available (cf. Bishop 2009, pp 13-5 and Johnson 2004, p 16). However, there remain many areas that are hardly - if at all - touched on in much of the literature reviewed. Wormhoudt (2001), aimed at classical vocalists, is a rich research resource for singing teachers as an introduction to psychological factors. However, there are clear omissions, for example, within her section on student/teacher relationship there is no mention of the teacher's possible pathology (psychological dysfunction), feelings, psychological perspective or support requirements. The reading style and interpretations of these researchers has added to the questions already presented. Wormhoudt's writing is mainly written in a Parental style (Berne 1961) excluding the student/teacher relationship. In general there is a lack of literature aimed at the development of teacher well-being. 'Helping the Helper' (Rothschild with Rand 2006) is well suited to promoting self-care for those working in a facilitative role with the body. The 'window of tolerance' (Ogden and Minton 2000, 2002, see fig. 7, p 81) also gives understanding and thinking for the teacher regarding psychological well-being and disturbance. It will be demonstrated that it is essential to take account of the intrapsychic (internal experience) and interpersonal (relationship) experience of both the teacher and singer (see SP key concepts, pp 256-62). There is a further gap in the knowledge of where appropriate intervention of psychological information could be offered.

1.3.8   Developmental Theory and Shame

The teacher and the student, as individuals, may have their own developmental and shame (Cornell 1994, Erskine 1994) concerns. These two separate individuals, informed by their own processes, will shape the singing studio experience, learning/teaching and vocal performance, on both subconscious and unconscious levels. Hargreaves and North (1997 in Sell 2005, p 47) favour a developmental approach to singing teaching. Although not TA theories, they underpin TA and are part of TA training. Of particular importance in singing are attachment (Bowlby 1969, Ainsworth 1979, Main 2000, Schore 2000, Allen, Fonagy and Bateman 2008,Trevarthen 2005), emergence (Stern 1998) and shame (Cornell 1994, Erskine 1994). These are consistent with the themes of student/teacher relationship and self-expression.

Three further key concepts, of particular value to the teacher, are techniques on permissions (Crossman 1966), reality testing (Schiff et al. 1975 in Tilney 1998, p 101) and rupture (Winston 2003).

1.3.9   Performance anxiety

Performance anxiety is addressed within TA (Tilney 1998, p 87). TA makes links with public performance, where the performer may not be able to attain the requirement anticipated. Further factors include driver behaviour (Kahler and Capers 1974), especially 'Be Perfect' and 'Please Others', and the presence of childhood shame within the performer. The drivers are an indicator of the performers' need to keep themselves safe and avoid feeling shame by behaving in a way they anticipate is how the other wants them to be. This is based on their past experiences of relationship. For example, 'Be Perfect'

driver (Kahler and Capers 1974) would be indicated by a need to get things right/perfect all the time in order to feel 'OK' (Berne 1961) with the other. A further example would be a need to 'Please Others', to the detriment of the self, in order to avoid shame. Drivers ultimately keep people with these driver behaviours 'OK' and guard against any past experience of shame. This is valuable to the development of the educational package, offering tools to aid recovery from performance anxiety.

In the wake of recent singing teaching developments, there has been growing interest and attention paid to psychological factors. The main focus is on the intrapsychic experience (Bunch Dayme 2005), however the interpersonal experience is explored (Davidson and Jordon 2007). Bunch Dayme promotes a sense of balance within performance offering practical guidelines within '*The Performer's Voice. Realizing Your Vocal Potential'* (Bunch Dayme 2005). Visualisations are suggested, also encouraged by Greene (2001), by way of combating performance anxiety. It is suggested to the singer, that

> [you] focus on the message of the music or text, and communicate with your audience (to lower anxiety levels). (Bunch Dayme 2005, p 190)

Whilst this will work for some students, it may not be an appropriate strategy for those who are too intrapsychically focussed (Tilney 1998, p 62) i.e. students whose understanding is primarily within themselves, with little positive external experience. For some, focusing more on the audience may raise anxiety levels - for example those who have attachment styles that are not secure (Bowlby 1969). These singers may feel the similar anxieties when attempting to 'attach' to an audience. Focusing on the text - if it is self-penned for example - may

lead to the student feeling more psychologically exposed by the sharing of personal thoughts and feelings within the material. There is also the possibility, with visualisation techniques - focusing on relaxation and positive outcomes of performance - that some communication modes within the Ware Sequence would be excluded with only one suggestion offered (Kahler 1979, 1997a, Ware 1983). There is perhaps a growing need to develop further the toolbox for student and teacher regarding performance anxiety de-escalation. Whilst Bunch Dayme is detailed in anatomical theory, there is no explanation of whom this would perhaps be best suited for and why it might be helpful, giving both student and teacher a tool but lacking explicit knowledge of how or when it may be of use. The visualisation techniques further run the risk of leaving the student perplexed when his/her anxiety levels continue to increase rather than be lowered. While there is an acceptance in some of the literature (Sell 2005, Chapman 2006, Bunch Dayme 2005) that relaxation is helpful, this is not always so; relaxing may not be the key, instead acknowledging a need to be calm may be preferable (see 'window of tolerance', fig.7, p 81). Rothschild (2000) explains her preference when working with those who are traumatised, for calm and more, not fewer, defences (see pp 39-40) to be available in many cases.

The body system may be in balance when calm is created, offering the opportunity for the student to work within the 'window of tolerance' - where creativity is thought to be situated (see Creativity, p 80). This in turn, may support the singer/teacher to stay with both the intrapsychic and the interpersonal experience. A potential problem for singers is that it is possible to overadapt and create an illusion of calm, posture and poise by performing,

therefore the external need to 'please' may override the internal system. However, when teaching/working with someone, the specific aim is the opposite. It is perhaps relevant that hyperarousal over a long period of time is potentially dangerous (see 'optimal performance' model, Ellis 1994)

Relaxation may imply loosening and slackening of musculature, which may be fearful for those who are frightened of body armour (Childs-Gowell and Kinnaman 1978) interruption, which may result in further tensing of body armour, dissociation, hyper/hypoarousal or overadaptation to relax, causing trauma. Rothschild differentiates between the creation of calm and relaxation. It may be suggested that this offers a tool to stay within the 'window of tolerance' and invite discussion and debate.

1.3.10   Student/teacher relationship

TA has a framework to interpret education and the student/teacher relationship. TA is predominantly set out as a group model, though is also used extensively with individuals, which makes it a suitable option for singing teaching, which is taught both individually and within a group. Groups and stages of development (Tuckman 1965 in Tilney 1998, p 77) explain group dynamics at each stage of group formation. The 'one foot out' model (Eusden 2009) also offers understanding on interpersonal dilemmas. This may have specific relevance to singers and their teachers, building awareness of transference (Moiso 1985, Erskine 1991), counter transference (Clarkson 1992 in Tilney 1998) and possible enactment (Mann and Cunningham 2009). To further clarify, transference is,

… unawarely transferring attitudes, beliefs, and feelings relating to

a significant person in the past onto a person in the present, such

as a therapist. (Tilney 1998, p 128)

Figure 3: Transference (Moiso 1985)

a = internal dialogue
b = projected structure
c = social transaction
d = transference message
    (ulterior transaction)

(The Parent of the therapist is shown as a
dotted line to indicate that its actual existence
or significance is discounted by the patient.)
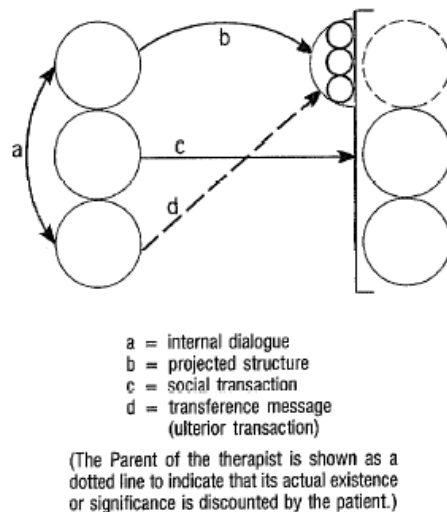
Figure 3.
P_2 Transference

The line around the right hand side of the model denotes that the client

(left) is no longer speaking to the therapist; instead they are speaking to

whomever they are transferring onto the therapist.

Its relevance for singers and teachers is that perhaps without awareness of

transference, either may not be in the 'here and now' Adult (Erskine 1988)

experience. This may lead to confusion within communication and perhaps a

counter transferential response. Counter transference is,

… the therapist's reaction to the transference of the client. (Tilney
1998 p 22)

The therapist may have a reaction to the transference, based on their

own experiences or reacting as the other who has been 'put onto them' -

enacting a situation that the client is familiar with, however, that seems

contrary to the usual behaviour of the therapist.

Further confusion may occur when a re-enactment takes place. This occurs when the subconscious wishes to 'show and tell', by setting up similar experiences than those experienced in the past. Transformation may occur when the past experience ends differently, with a therapeutic intervention - enactment.

Where these transactions are understood, valuable meaning can be gained. All three of the above are unconscious processes to those who are active within them.

Eusden (2009) brought to TA a model combining these three aspects and suggesting the therapist needs to 'keep their foot out' - taking supervision to have an 'observing other' to bring awareness to the therapist/client relationship.

This is consistent with Chapman's suggestion of the teacher taking support.

> I am part of a multidisciplinary team and depend on those contacts for help in areas in which I am not qualified. The framework helps me identify when I am out of my depth and then I refer. (Chapman 2006, p 171)

It is also consistent with Eusden's (2011 in press) 'use of the 'third' (Ogden 1994 in Eusden 2011 in press) third party intervention to aid reflectivity (see ethics p 110).

Figure 4 shows a possible application of the Eusden model that may support the student/teacher relationship.

Figure 4: 'One foot out' model (Eusden 2009)
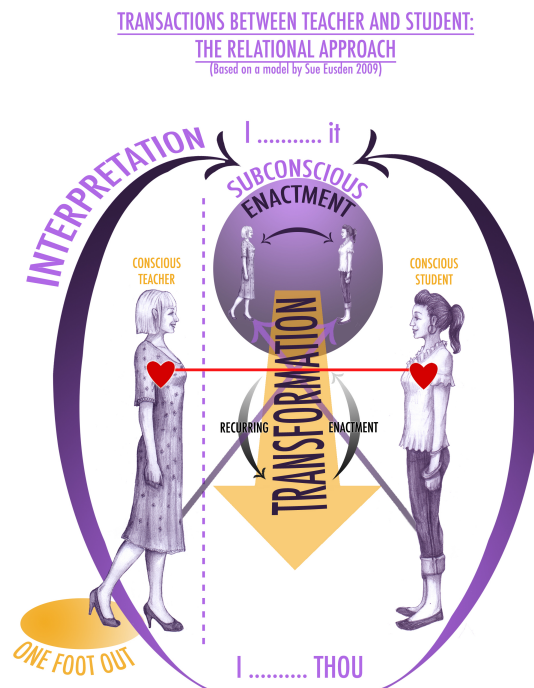
Sell (2005) on student/teacher relationships, advocates 'skilful questioning is an effective tool' (p 52). This is of value, although it could be disputed that her Parental (Berne 1961) and prescriptive language may undermine her intention throughout her writing. In contrast, the aim of this work is to offer methodology without prescriptive method. By that the author means offering a toolbox without dogmatic application. A fundamental omission here is the teacher. The relationship is discussed with regard as to what the teacher 'must'[20] do to aid the students' well-being; however, there is no mention of the difficulties the teacher may encounter within the relationship or the teachers care.

McCarthy (2006) in Chapman offers a list for possible singer transformation. She further talks of 'trust', 'boundaries' and 'setting up of clear roles' (p 171).

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[20] Prescriptive, Parental (Berne 1961) language used throughout Sell's work.

McCarthy discusses power differentiation (see 'master apprentice' model,

p 64-71, fig. 5).

> The role of the teacher bestows power, rank, and privilege…
> (McCarthy 2006 in Chapman 2006, p 173)

This awareness of role and power differentiation is consistent with the

development of the educational package.

> …teaching and learning partnerships are relationships of mutual trust
> where both risk themselves in the learning. (McCarthy 2006 in
> Chapman 2006, p 178)

There are, however, no explicit guidelines as to how this might be safely

achieved. Chapman engages with psychologically based chapters written by

McCarthy (2006). However, McCarthy does not engage with psychotherapeutic

literature, though Chapman suggests counselling and psychotherapy for the

teacher and singer.

> A couple of years with a good therapist helped me. That's a
> commitment to yourself that you need to make as a teacher - to
> keep growing. (Chapman 2006, p 178)

It is important to this work that Chapman was reliant on two years of therapy to

give her the insight of her own processes. McCarthy's perspective is one which

utilises educational human resources encompassing

> …education, humans relations and human development. (p 156)

McCarthy goes a long way in forming the holistic approach, that is there has

been a substantial thinking out of the psychological framework applied to the

teaching of singing from her area of expertise. Chapman does offer the

expertise as an accomplished singer and a teacher, her honesty in bringing her

difficulties as a teacher, is valuable. She also has awareness of some of the

requirements of the teacher within the student/teacher relationship and the

difficulties that singing may create for singers.

> If I think about it too hard I could be overwhelmed…I'm not a priest or
> a therapist…What is emerging? What will free, empower, or enable?
> I have these sorts of questions always hovering in my mind.
> (Chapman 2006, p 162)

Chapman's questions are important to the current research and development

of an educational package. McCarthy mentions fight or fight in relation to

singers.

> Many singers have experienced the distress of freezing into
> mechanical drone before an audience or the dread that darkens the
> heart mind and voice… (McCarthy 2006 in Chapman 2006, p 160)

Emotional Intelligence and the teaching of positivity are suggested and

referring on to others within a multidisciplinary network. There is a recurring

gap of 'how?' within this work that is important to the current research. For

example, how can a singer overcome freezing in performance? It is also

suggested that further reading, in particular on the topic of Emotional

Intelligence, may be useful. This may be true for some however, reading in

isolation does not offer a relational application and learning. That is, knowing

the information is not necessarily integrating it into practice. There is mention

of the difficulties within the student/teacher relationship. However these

difficulties do not include: games (Berne 1964), transference (Moiso 1985,

Erskine 1991) and counter transference (Clarkson 1992), erotic transference

(Hargaden and Sills 2002), affect management for either party, teacher health/

well-being - beyond taking support and resources 'to grow' in order to support

the singer better. There is a general term 'hot spots' offered to explain the

'tensions' that may arise within the relationship. There is little evidence of what these 'tensions' are or if there are recurring themes/patterns of these 'tensions'. 'Hot-spots' and 'undiscusables' (Mindell 1992, 1995 in Chapman 2006) allude to rupture (Winston 2003) and repair (Cornell 1994) however further reading is suggested, rather than offering tools for relational communication within the student/teacher relationship. Eusden (2011) would suggest that these 'tensions' are the growing edge of the relationship (see ethics, pp 107-11) and therefore critical to the learning. Whilst there are limits to the singer/teacher studio relationship, many times within this work, 'referring on' is mentioned. There is no mention of re-enactment (Cornell 2007a) possibilities and possible abandonment issues.

McCarthy suggests that that the 'what happens between the singer and the teacher is…of great consequence' (p 156). Furthermore there is an understanding singers may have childhood scars and 'may be triggered by the very act of singing' (McCarthy 2006 in Chapman 2006, p 172). This is consistent with Johnson and important to this work. There is further an understanding of trust being important within the relationship requiring a 'safe and resilient container' based on trust between respectful mature adults. There is no mention of how to develop this, beyond the use of Emotional Intelligence.

Inner and outer world - of voice i.e. both interpersonal and intrapsychic is discussed, however it does not offer the depth of understanding outlined below in the work of Trevarthen (see p 59), which is important to this research.

Chapman outlines the 'Seven Intelligences' (Gardner 1983 in Chapman 2006), 'Eight Classical Singer Roles' (see Appendix 10.3) and 'Seven Singing Teacher Roles', all focusing on the needs of the student. All of these

intelligences and roles are not explicitly discussed and included in current teaching practice. The 'Tool box' - explaining how they might be incorporated into teaching practise - is not extensively developed by Chapman and is the smallest part her work. This is important to the educational package (see teacher well-being, p 45).

What is missing from Chapman's work is outlined above, in addition a possibility of an expansion from a classical music singer to popular music framework is important to the development of an educational package. Chapman's work underpins this research. The student/teacher interpersonal relationship is a key concept of this research.

Wormhoudt advocates that within this relationship the teacher gives 'factual information and psychological support'. This is consistent in part, with Adult (Berne 1961) communication, with the teacher offering factual information. It does not give space for a full Adult relationship however, where the teacher may not know the facts. Where the student and teacher, working in alliance, proceed into the creative experience without facts or answers. This is a one person approach (Stark 2000, see p 122) and 'master apprentice' model (Davidson and Jordon 2007) based teaching. In some instances this approach may impede progress by the teacher not including their self and the relationship between the two - student and teacher.

With regard to a teacher offering psychological support, which they by and large are not qualified to do, a teacher omitting their processes and the

relationship processes, may be operating from a place of grandiosity[21] (Schiff et al. 1975) or with their own pathology/feelings impacting the singer in a negative way, outwith awareness. This would be consistent with Chapman's/ McCarthy's suggestion of Emotional Intelligence for singers and teachers.

Wormhoudt's suggestion that the 'teacher must give this advice in small doses' (p 137) is consistent with Main (1990) and is of importance to this research. However, it can not be prescribed, as Wormhoudt advocates in a 'one size fits all' rule, each individual student is different, with different learning styles (Honey and Mumford 1982) and communication modes (Ware 1983). She further comments on the need for mutual trust, good judgement, and encouraging positive self-talk to prevent causing harm. She omits however, that for the singer's well-being, a teacher may suggest referring on to a psychological specialist, regarding psychological matters that may impede the student's singing and performance. This may leave the singers over reliant on unqualified psychological input from the teacher, or lacking in the psychological support they require. She further omits how the teacher may be affected by working with a student presenting with complex 'psychic problems' (p 138). There is therefore a lack of attention to the difficulties a teacher may encounter in this instance. This does not appear to promote teacher health and well-being. There is also no explanation of what is meant by 'complex psychic problems' and a pathologising of the student. There may be a negative impact in working in relationship with a student, when the teacher holds them in a place of pathology. Although Wormhoudt looks at some factors, it simply is not

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[21] When some aspect of reality is exaggerated (Schiff et al. 1975) - the opposite of discounting - grandiosity is prevalent in narcissism

clear whether they do reach the depth required. Wormhoudt's understanding

that singing may heal the psyche further omits that singing and vocal technique

may create more difficulties for the singer (cf. Johnson 2004, p 16). There may

therefore be a cross transaction (Berne 1961) where the teacher is expecting

the singer's mental health to improve and the singer instead deteriorates. This

may cause distress and harm to the student who is doing what they are told

with an expectation they will feel better.

> …the teacher must be careful not to meddle with the tender psyche
> of a singer whose sound-making shows he is having some complex
> psychic problems…in such a case, it seems wise to concentrate not
> on the problems but on the technique, which can free the voice
> which may free the psyche. (Wormhoudt 2001, p 138)

To observe the bigger perspective on teaching and education - outwith vocal

teaching and psychotherapeutic thinking - some current concepts of

educational psychology will be considered. There are two notable in this field;

Bruner (1996) talks of 'communities of learners' (Brown and Campione 1994)

and Rogoff (et al. 2003) of 'Intent Participation'. In brief both pedagogies

promote mutuality, self learning, learning from others within groups and

community. Bruner discusses a community of learners;

> (Regarding teaching)…we already know more than we have put to
> use - including the fact that kids in classrooms organized [sic] as
> mutual communities do well on intellectual performance and get
> their sights raised.

This would appear to support a more mutual Adult-Adult based learning, one of

the key concepts supported by the educational package.

Bruner suggests a 'more intimate perspective' both of teacher and student learning. Bringing both teacher and student into his writing, which differs from the majority of current vocal pedagogy and is again, a key concept of this work.

Rogoff advocates that,

> …people learn by actively observing and "listening-in" on ongoing activities as they participate in shared endeavors [sic]. Keen observation [sic] and listening-in are especially valued and used in some cultural communities in which children are part of mature community activities. (Rogoff et al., p 175)

Key to the educational package are group work, with debate, learning from hearing and listening to others and joint group activities, as well as delivered information.

In order to look at how healing and damage can occur through voice work we perhaps need to look at the two-sidedness - both internal and external experience - of voice use throughout development. This is evidenced at all ages and stages of life.

The first side is the whole self - intrapsychic - made up of the emotional state, body state and movement. The voice reaches out to be met in relationship with others, from the beginning of life (Trevarthen 2010, personal communication). The second side is an interpersonal need to be 'seen and heard' (Berne 1961) in the world - to be met by others.

This two-sidedness of voice in infancy is outlined below,

> Infancy research substantiates the concept of a robust and responsive musicality of communion that is present at birth and continues to function throughout the lifespan, creating and shaping

> meaning in relationships. 'The universal features of human
> musicality, its timing, emotive expression and intersubjectivity
> sympathy, are clear signs of innate motives and music functions
> everywhere as a primary motivating force in human life.
> (Trevarthen 1999 in Robarts in Trevarthen and Malloch (eds)
> 2009, p 379)

Within the work of Robarts (2009), how relationships and voice offer well-being is explained, outlining that the revealing of the whole self - body movement, gesture and voice use are important. Also that relationship attunement (Stern 1985) and attachment within this relating process are important to the development of communication, meaning and well-being. Further the related side of voice use to express emotion at the early stages of life is of importance to this work.

> Significantly, it is the regulatory, organizational [sic] function of
> emotional 'attunement' (Stern 1985) that leads to the emergence of
> meaning in relationship and the infant's developing capacity 'to
> mean'. (Halliday 1975)

This early developmental stage of voice use - internal and external experience in relationship and emergent self through attunement (Stern 1985) - also highlights when the earliest decisions about how to use voice and communication may be made. After which decisions may be made at any stage of life, depending on life experiences. This may show the depth of relational work that may be encountered in the singing studio. Furthermore, it may bring attention to the levels of re-enactment (Cornell 2007a) of trauma and mis-attunement in communication, some of which may be pre verbal - before the formation of words and formal language. This may prove difficult later in life where the client/student and teacher do not have the words/language to

express the past difficulties of relationships/relatedness. Re-enactments may be triggered with voice and singing lessons, which by their nature involve using the voice - with and without words - within a relationship. It is of importance to the research and development of an educational package that perhaps the harm/cost of mis-attunement difficulties from all stages and levels of life may appear/exist within singer/teacher dyad.

McCarthy evidences this dynamic of difficulty, she outlines that,

> …many people carry scars from childhood that limit their ability to trust…these scars of childhood may be revealed by the very act of singing and may present themselves as tension within the teaching and learning partnership. (McCarthy in Chapman 2006, p 172)

Chapman continues, giving the singing teacher view,

> …they must also trust the teacher to lead them and have their best interests at heart…this is a thoughtful feat that takes two mature adults who can patiently find a way to work together over time. (Chapman 2006, p 172)

It is important to this work that Chapman is prescriptive in her writing at this point - 'the singer must…' is Parental (Berne 1961) - and leaves little scope for non-compliance. There may be times that the singer or teacher need to work together in a relationship that has not developed trust. For example, a student may be allocated a teacher and does not want to cause harm to their reputation or marks for 'being difficult' by asking for another teacher. How might the singer progress in this instance?

Chapman fails to recognise that not all teachers are trustworthy and the singer may override natural instincts and somatic markers (Damasio 1994 in Rothschild 2000) - body sensations - especially if the singer is overadaptive.

There is further an assumption that the singer and teacher are mature adults, making no reference of what happens if one, either, or both are not. It further makes no detailed reference on how to develop that mature adult on both sides, beyond further reading, 'Emotional Intelligence' learning and patience - which she also suggests for dealing with the 'tensions' in the relationship.

Stern outlines the child and mother as virtuoso performer and virtuoso,

> The infant is a virtuoso performer in his attempts to regulate both the level of stimulation from the caregiver and the internal level of stimulation in himself. The mother is also a virtuoso in her moment-by-moment regulation of the interaction. Together they evolve some exquisite dyadic patterns. Stern (1985, p 109) (Robarts in Trevarthen and Malloch 2009, p 380)

It may be suggested that in some less ideal relationships the child cannot regulate the level of stimulation from the caregiver or internal level of stimulation. An example of this might be, being over stimulated by needs of the parents, overriding the internal regulation requirements of him/herself. Another example may be that despite being a 'virtuoso performer', the infant is not being stimulated enough by the (m)other. These may leave patterns of behaviour regarding relatedness and perhaps performance itself. Within the singer framework, a singer may perhaps be a consummate performer - giving to others - whilst perhaps remaining unable to self regulate and with little regard/interest or understanding of their intrapsychic processes.

Reddy suggests that,

> Developmentally speaking to be private is more difficult than to be public…we see an infant cry or smile…and there is no question that the distress and joy…are publicly available. While we could

> doubt them in an adult, we could not do so in an infant…joint
> action and shared experience are developmentally prior to the
> communication of private experiences. Telling others about ones
> thoughts and feelings and perceptions and intentions happens
> only after a long history of engagement with each other's thoughts
> and feelings and perceptions and intentions. (Reddy 2008, p 16)

It could be suggested that for singers whose lives appear to revolve around public displays of performance, the intimate relationship and sharing of private experiences in the teaching studio may be challenging. Examples of difficulties may include sharing vocal difficulties and emotional difficulties in their private lives - triggered by the singing work - that are perhaps impeding their singing or expression of their private discomfort and feelings in the student/teacher relationship. This is important to the educational package.

Of further importance within the student/teacher relationship may be vitality. Stern (2010) suggests that forms of vitality 'permeates daily life… [including] the arts. He outlines vitality as,

> …an aspect of human experience that remains largely "hidden in
> plain view"…a manifestation of life, of being alive…(Stern 2010, p 3)

1.3.11   Further communication concepts

Berne utilises psychological language to encourage Adult-Adult (Berne 1961) interpersonal communication. Within the teaching studio, this again is consistent with Rogoff's (et al. 2003) 'Intent Participation', where the interpersonal dynamic process is the major priority, and information transfer is secondary.

Fundamental concepts in this area are stroke (Steiner 1974) and the stroke filter (Steiner 1974) - within TA a stroke is a unit of recognition. A stroke may

be a touch, a smile, a wave or acknowledgment - it is so named because the first experience of recognition for a human infant is primarily from touch. The stroke filter allows us to receive positive/negative feedback, or filter out the positive/negative feedback so as it cannot be received. An example of this is in Wormhoudt (2001) where she talks of 'mental filter' (p 126), which could be interpreted in TA as using the stroke filter to receive only the negative feedback.

As already outlined, TA theory and STT theory offer information within the learning and creative process that may be undermined by past experiences or introjecting (Stewart and Joines 1987, p 32) beliefs and ideals. There is considerable space given to the understanding of Adult (Berne 1961) growth and managing affect (Nathanson 1992 in Rothschild 2000). In addition, assertiveness techniques are consistent with Adult development and are of importance to this work. SMART goals (Lighterlife 2007) further support clarity and contracting (Berne 1961, see p 93).

1.3.12   'Master apprentice' model

The 'master apprentice' model (Davidson and Jordon 2007, p 740) here, set out in TA as the 'symbiosis[22] in education' model, contrasting with the 'Adult-Adult mutuality' model of communication in education and role in learning. Further two contrasting learning models are outlined below, the Rogoff 'Intent Participation' model (et al. 2003) which she compares with the 'Assembly-line Instruction' model. The following models/tables outline the different

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[22] Symbiosis - one parent, one Adult and one Child ego state is functioning in the combination (of two people) (Tilney 1998 p120).

communication and learning models. These, in particular the 'Intent

Participation' model, and 'Adult-Adult mutuality' model are important to this

research and development of an educational package.

Figure 5: Symbiosis in education - 'master apprentice' model

Symbiosis

Discounted Ego States

Controlling Ego

(Stewart & Joines 2002, p 194)
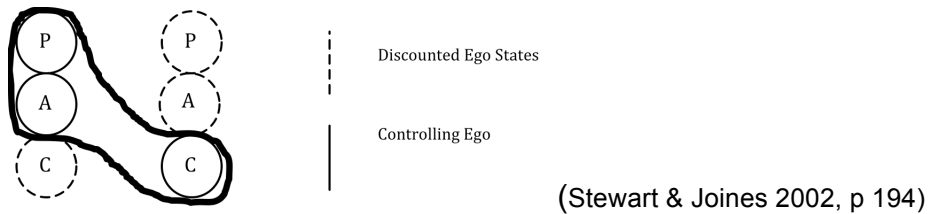
Symbiosis in Education (CPTI 2002)

LEA – Local Education Authority
HT – Head Teacher
T – Teacher
S – Student
A power struggle. The student ends up at the bottom of the heap.
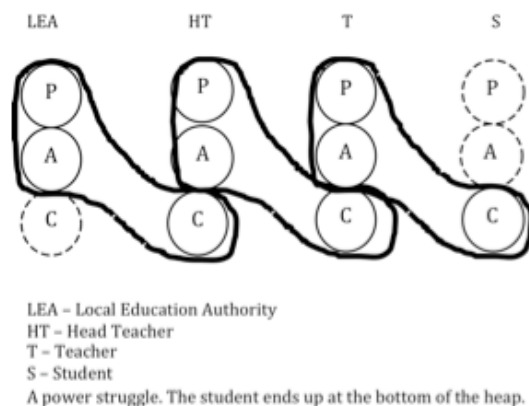
Figure 6: 'Adult-Adult mutuality' model

'Adult-Adult mutuality' model adapted from the theories of Erskine (1988)

LEA – Local Education Authority
HT – Head Teacher
T – Teacher
S – Student
A mutual relationship engaging the Adult at all levels.
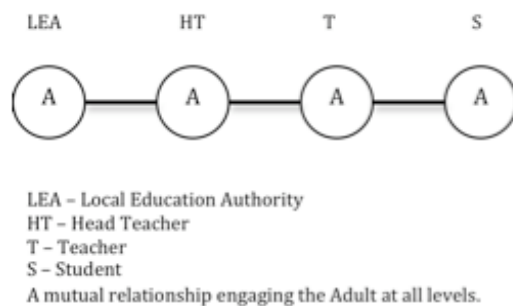
Table 8: Learning through Intent Community Participation (adapted from Rogoff 2010)

Purpose	Learners are eager to contribute, belong, and fulfil roles valued in their families and communities. Other people present are involved in accomplishing the activity at hand.
Means of Learning	Learning is integrated in the community process, employing keen attention, guided by community expectations of contribution and sometimes by more experienced people.
Social Organisation	Social organisation involves collaborative engagement in community endeavours, with flexible leadership and trust in learners to take initiative, along with others who also participate.
Communication	Communication occurs through multiple means, including nonverbal conversation grounded in shared action, as well as dramatisation and narratives.
Goal of Education	The goal of education is transformation of participation, which involves learning to collaborate, with appropriate demeanour and responsibility, as well as learning information and skills to be responsible contributors and belong in the community.
Assessment	Assessment includes evaluation of the context as well as the learner's progress, in support of learners' contributions, during the endeavour. Feedback is directly available from the outcome of learners' efforts and the acceptance of the efforts by others as productive contributions.

Table 9: Assembly-line Instruction (adapted from Rogoff 2010)

Participation Structure	Hierarchical with fixed roles.
Motivation	In intrinsic rewards, threats. Relation of steps to purpose often unknown.
Assessment	Separate from learning to test receipt.
Communication	Mainly in words; questions to quiz learners.
Learning	Through lessons, exercises, out of purposeful endeavours.
Roles	Experts manage, dividing task, not participating. Learners receive information.

Within singing teaching and in general music teaching the 'master apprentice' model (Davidson and Jordon 2007) - as a known traditional way of working - is consistent with a Parent-Child power differentiated transaction. It could be suggested that although there is a power differentiation in the roles of singer and teacher, there is a possibility of more Adult-Adult mutuality and thus care needs to be taken with this power. Adult-Adult mutuality may further be thought of as 'companion space',

> …the phenomenological intersubjective space of mutual awareness between two participants… (Bråten 2009, p 305)

From 1982, singing teaching within the UK underwent a huge change in technical understanding. This was in part due to the technical advances within the medical field, which in turn offered a more biologically, observable understanding of the vocal process. Medical advancements, voice science and the work of Jo Estill (1996) implemented safe 'modern sounding' voice qualities based on anatomical awareness and control of specific musculature. By this the author means that each anatomical component of a specific sound quality can be isolated and exercised in isolation. The voice qualities are then combined in exercise to rehearse the sound quality required. For example, to create a musical theatre belt voice quality, the retraction of the ventricular folds - false vocal folds - may be practiced in isolation, before combining it with the other relevant components. These components are, a high laryngeal position, cricoid cartilage tilt, aryepiglottic sphincter constriction and a high clavicular breath - all of which may also be practiced in isolation.

The need for such a system came from the second significant change; the professionalising of teaching of genres other than classical singing (Bel Canto

technique, Marchesi 1971), including musical theatre and popular music.

Although not making a contribution to psychologically aware practice, the Estill (1996) approach initiated a huge change in technical understanding. The widening and professionalising of teaching across genres opened up areas of voice teaching, which were previously largely unexplored. Some of these new areas require less prescriptive approaches than classical training. Classical training was underpinned by the 'master apprentice' model (Davidson and Jordan 2007). Chapman champions a different approach for classical singing teaching highlighting the gap for a differing approach to teaching practice from the 'master apprentice' model. It is not clear, however within this literature how to apply the approach outlined.

The developing education package aims to work with the student towards building awareness of their vocal choices without prejudice or judgement. For example, if the teacher is unable to see past their aesthetic bias they can communicate this in an Adult-Adult (Berne 1961) communication. Thus allowing the student the choice to go to a teacher who can offer them the guidance they require or work in collaboration to explore the style choice in mutuality, consistent with 'zest' (Whitehead 1929). 'Zest' is learning in explorative, enthusiastic collaboration,

> …the zest of life, by uniting the young and the old in the imaginative
> consideration of learning. (Whitehead 1929, p 1)

This encourages both the student and teacher not to overadapt (Schiff et al. 1975) or the teacher from misinforming through lack of style understanding. By that the author means that a teacher who does not understand the style that is being presented, may misguide the student through lack of knowledge or

shame. It can be argued that a safe environment of Adult communication ('ego state' model, Berne 1961, Erskine 1988) could replace the 'master apprentice' model. This research will explore the student/teacher relationship and offer a plain-speaking model for teaching practice development. Furthermore, the concept of autonomy (Berne 1964, see SP key concept, 'Autonomous singer', p 258) is of importance to this work, as there is the possibility that singers become accustomed to overadaptive (Schiff et al. 1975) and dependant behaviours when working with the 'master apprentice' model approach.

Within singing pedagogy there may be further gaps. There appears to be a gap in the literature as to why singers may engage in potentially negative pastimes and why they may knowingly self-harm in such ways. Returning to Rothschild (2000), the psychotherapeutic literature does cover such questions. This highlights what the 'person behind the singer' needs, explaining why defences may need to be left in place for the singer to remain safe and functioning until further choices can be created. This can also be said of ventricular fold constriction (false vocal fold constriction), whereby the emphasis is on eliminating it without understanding why it might be present (Chapman 2006).

Within the student/teacher relationship there may be a possibility of raising defensive behaviour within the student because they do not want to submit/surrender to the process. Ghent (1990) offers an important differentiation between surrender and submission. With regard to Miller (2008) on surrendering creativity to others, there is further opportunity to offer discussion for the student. Miller, on creativity, outlines the difficulty for women in particular, in surrendering to their creativity (see Creativity, p 80). Ghent outlines that:

> …one cannot choose to surrender, though one can choose to
> submit. One can provide facilitative conditions for surrender but
> cannot make it happen. (Ghent 1990)

Young-Eisendrath (2004 in Miller 2008) highlights further difficulties women

encounter from 'importing…meanings' (Young-Eisendrath 2004 in Miller 2008,

p 81). TA theory is particularly suited to offering tools in this area (PAC model,

Berne 1961). In the current literature, no examples have been found of

applying the idea of analysing introjects (see Student and teacher psychology,

p 37).

The 'Shadow' (Jung 1968) is a Jungian theory. It is mentioned here, not only to

highlight what might be going on behind the performance of the teacher and

the singer, but also the industry of Performing Arts itself. Introducing the

'Shadow' can be utilised to aid an exploration of the shadow side (see 'master

apprentice' model, fig. 5, p 65), split off from public view, of the student,

teacher and the industry.

The shadow side could be described as

> …an impulsive, wounded, sad, or isolated part that we generally try
> to ignore. The Shadow can be a source of emotional richness and
> vitality, and acknowledging it can be a pathway to healing and an
> authentic life. (Zwieg and Wolf 1999)

> The Shadow describes the part of the psyche that an individual
> would rather not acknowledge. It contains the denied parts of the
> self. Since the self contains these aspects, they surface in one way
> or another. Bringing Shadow material into consciousness drains its
> dark power, and can even recover valuable resources from it. The
> greatest power, however, comes from having accepted your
> shadow parts and integrated them as components of your Self.
> (Jacob 2010)

This is important to this research.

Bunch Dayme within 'Thought Patterns' puts forward her opinion on positivity.

> …can you imagine going to a place where all performers are
> completely negative? (Bunch Dayme 2005, p 168)

In promoting this ethos, Bunch Dayme may fail to create a system where all aspects of the person - both positive and negative - are accepted and respected (cf. Buckroyd 2000, p 17). A system that is not overadaptive leading to the creation of 'Shadow' (Jung 1968) is consistent with the aims of the developing educational package.

1.3.13   Psychophysiology

This section will highlight the psychological aspects of the body pertinent to singing: it will include body psychotherapy and bodywork. Listed below are the five bodywork/body psychotherapy methodologies plus the current neuroscience influences of particular relevance to developing an educational programme.

Table 10: Bodywork/body psychotherapy methodologies

Bodywork/ psychotherapy model	Psychotherapy[23] or bodywork	Importance to the developing education programme, offering tools through the body	History/ influences
TA bodyscripting (Childs-Gowell and Kinnaman 1978)	Psychotherapy	Breathing regarding existence Grounding Letting go of bodyscript defensive holding patterns ('body armour') Cathexis of Natural Child and Adult ego state Asserting and aggressing Moving toward rather than away	TA (Berne 1961) Re-birthing (Orr circa 1938) Reich (1933)
STT (Rothschild 2000)	Psychotherapy	Improved physical boundaries Adult growth[24] 'The body remembers'; attention to acknowledging physically held memory relevant to PTSD body trauma Resources/stabilisation	Reich (1933) Kelley (2008) Levine (1992) van der Kolk (1987,1984, 1998) Berne (1961)
Radix body psychotherapy (Kelley 2008)	Psychotherapy	Mind and body agreement, movement and breathwork, Adult 'here and now', present in process	Reich (1933)
Conscious breathing	Bodywork	Focusing on the in breath, conscious breathing promotes well-being through breathwork sometimes inclusive of voice.	Reich (1933) Orr (circa 1938) Kravitz (1996)

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[23] Oates suggests that 'Body psychotherapy may lead to cathect release…Bodywork is one person psychology (Stark 2000)… it will cathect and get some relief however may not lead to integration, it may not make any meaning…bodywork does soften people up for body psychotherapy.' (Oates 2010 BP training)

[24] What is meant by Adult growth within this work is encouraging the expansion of the individual singer/teacher towards developmentally appropriate 'here and now' experience.

TA influenced body psychotherapy (Cornell 2007b,Oates 2010)	Psychotherapy	Developing body psychotherapy primarily within a TA framework	Reich (1933) Kelly (2008)

The five body psychotherapy/bodywork modalities listed above are of value to developing an educational package. TA influenced body psychotherapy offers a way of thinking about the body, relating to psychological aspects. The main exponents and influences of TA body psychotherapy within this work are from a Reichian[25] background (Rothschild 2000, Cornell 2007b, Gavin 2007). In defining singing as bodywork, Oates (2010) reports that her introduction to bodywork was in the form of singing lessons as a child - she believes singing teaching is bodywork. This is consistent with the need for developing an education programme.

Neuroscience is currently a newer science that is growing through technological advancements - furthermore neurochemistry understands the intricacies of socialisation. Which Carroll suggests has taken,

> …great leaps in understanding the intricate interdependence of biology and environment. (Carroll 2002, Schore 2001)

Schore's work on trauma and attachment is suited to understanding the relational aspect.

Although there is still much we don't know, knowledge of two nervous system advancements are currently shaping psychotherapeutic thinking. They are the

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[25] Wilheim Reich (1897-1957) - Psychiatrist and Psychoanalyst, worked with Freud (1856-1939). Pioneer of body psychotherapy.

Autonomic (Rothschild 2000) and Affective Nervous Systems (Panksepp 1998).

The Autonomic Nervous System responds to stress/trauma/threat,

> …releasing hormones that tell the body to prepare for defensive
> action…provoking it into a state of heightened arousal that readies
> the body for fight or flight…when neither flight nor flight is perceived
> possible…tonic immobility (sometimes called "freezing")…will result.
> (Rothschild 2000, pp 46-7)

The Autonomic Nervous System is a key element within STT, with an understanding of Reich (1933), who focussed on breathing and muscular constrictions. How the singer or teacher might be impacted by the Autonomic Nervous System is important to this work.

The Affective Nervous System (Panksepp 1998) looks towards mammalian evolution, describing seven emotional operating systems. These are ingrained circuits within the mammalian system of the brain and therefore body. The seven emotional operating systems are within the table below.

Table 11: Seven emotional operating systems

Fear
Rage
Seeking
Panic/Separation distress
Care
Play/'ruff and tumble'
Lust

Three are essential to mammalian survival - fear, rage and seeking - whilst the other four - panic, care, play and lust - are social. The environment 'turns on' the genes for each of the above; the circuitry is shaped by experience both of

others and being in relationship and our experience of being alone. That is to say, it is possible to have a predisposition to a seeking circuit being switched on, however, something within the environment would need to trigger it. This is dependant on each individual's historical experience and chemistry.

There are links to all nervous systems and there is positive affect too - for example, 'states of joy', which Panksepp and Burgdorf (2003) highlighted by tickling rats, making them 'laugh'.

Eusden and Summers (2008) suggested the idea of 'Vital Rhythms', influenced by the work of Stern (1985) and Panksepp (1998). They relate Panksepp's emotional systems to the 'ego states' model (Erskine 1988).

> …[we] hypothesised that each system can be regulated within Adult or within the archaic Child-Parent relational units, the former being the most functional. (Eusden and Summers 2008)

The singer's use of the body as their instrument and mode of self-expression/performance has led to the exploration of body, body psychotherapy/bodywork and current neuroscience knowledge. Within TA, body defences are described as bodyscript (Childs-Gowell and Kinnaman 1978) and 'body armouring'.

Wormhoudt (2001) suggests that teachers work with the body and develop an awareness of body language. However, Wormhoudt excludes important possibilities - especially on implicit bodywork - and on ways of creating safety in the singing teaching relationship. These themes seem not yet to be integrated into the singing teaching practice. The developing educational package looks towards filling this gap.

1.3.14   Breathing

The biological function of the breathing system, of which the larynx is part, is to inhale air, which contains oxygen and exhale breath containing carbon dioxide; this is to breathe. Breathing keeps us alive - as such, breathing is of fundamental importance to our organic system.

> …the biological demands of the airway and the larynx will always take precedence over artistic or communicative vocal production. (Boone and McFarlane 2000, p 2)

Breathing is also the foundation tool of voice work, as the breath passes the vocal folds and the beginning of sound is produced. There is also an emotional function of the larynx.

> …the infant seems to express emotions by making laryngeal sounds. (Boone and McFarlane 2000, p 3)

It is therefore with this biological and emotional mechanism the teacher and singer engage and problems may occur. Irregular patterns within the breath caused by trauma (Rothschild 2000, p 32, see also CSA, Johnson 2004, p 16), defensive holding patterns and habitual breathing patterns may lead to breathing dysfunction. These can be explained further by conscious breathing (Re-birthing breathing technique, Orr circa 1938). There is already an awareness of the benefits of breathwork in singing with the Accent Method (Harris et al. 1998 in Chapman 2006). However, this is primarily used in rehabilitation work, not in optimising general teaching practice.

There are many systems aimed at breathing as therapeutic, for example Transformational Breathing (Kravitz 2006), which is of further importance to this work. Bodyscripting will also be relevant in regards to holding on to affect physically when stimulated by the breathwork.

Abdominal release breathing, advocated in some areas of singing, has ramifications for other/most body areas. If the sensation is too much for the breather, with voice work and breathing exercises, the participant may become ungrounded, or experience a cathartic release. This is encouraged within Radix body psychotherapy (Kelley 2008) and Transformational Breathing.

When experiencing a change of breathing pattern or deeper breathing pattern there is the possibility that what may be disturbed might be an archaic/personal response that is inappropriate for the situation of the lesson or performance in singing. Therefore increased holding within the body - 'body armouring' (Childs-Gowell and Kinnaman 1978) may be experienced as self-management of the split situation. Therefore voice work is perhaps, on some occasions, the same as doing illicit, uncontracted breath and bodywork/psychotherapy work out of awareness by both teacher and student. In a voice class, the aim is to make the voice and breathing stronger, but the result may be the opposite.

Furthermore, in the event of a cathartic release there is the possibility that the teacher engage as amateur therapist with the outpouring that may occur. This can be thought of in STT and defence (Rothschild 2000). In forcing the breath to change, it may be experienced as taking away a resource in the body, a defence against expressing blocked emotions. It may be negative for singing to keep this defence, but without offering another defensive option, singers may find themselves feeling destabilised, with no explanation as to why. Examples of destabilisation may include hyperarousal and hypoarousal. This is of importance to this work and explicit breathwork will be explored and will be integrated into the developing education package.

Breathing deeply, with no attention paid to the physical and psychological

difficulties some may have in this area is explained by Johnson (2004).

Chapman's comments on breathing, contributes greatly to singing teaching

practice with the 'SPLAT-breath'[26] (Chapman 2006, pp 42-3). She also talks of

the Accent Breathing method (Harris et al. 1998 in Chapman 2006), which has

had particularly positive results within vocal rehabilitation work. Whilst these

are important tools within the training practice, they again fail to acknowledge

the work of Johnson and Kravitz with regard to emotional holding in the body.

Chapman does however acknowledge that;

> Some students are quicker and some slower depending on…their
> psychological state. (Chapman 2006, p 57)

There is, therefore, an acknowledgement about breathing and psychological

factors, but no methodology for proceeding when psychological factors

present, or how to recognise them. There is a further acknowledgement that

this breathing will allow a singer to sing from the emotions. However, what if

the singer's defending against emotional freedom? By that the author means,

what if the singer, has reasons not to feel emotionally free, either from

conscious, subconscious or unconscious decisions? For example, if their

emotional freedom was shamed within their development. This would create an

impasse (Mellor 1980) - a blocking of behaving in such a way, for fear of

shame. Breathing and vocal training - potentially interrupting defensive

patterns that are keeping the singer safe - have a potential to cause harm. This

will be explicitly addressed within the development of educational package.

Chapman (2006) discusses body alignment for singing. TA and STT can

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[26] 'Encourage the student to breathe out maximally with out loss of postural alignment. Following this the in breath will be a reflex action rather than something conscious and complicated.' (Chapman 2006, p 42)

explain some of her alignment and posture observations. An example of this is

on asymmetric posture - this means standing out of alignment - for example

tilting the head to one side, leading to distortion of the laryngeal setting (p 31).

This may be observed in an adaptive Child ego state (Berne 1961). However,

Chapman does not offer psychological observations within this chapter.

Without an awareness and understanding of why someone may choose to

stand in this way, for example on a subconscious level to show they are

adaptive, and subservient to the other. A student may simply overadapt (Schiff

et al. 1975) in straightening their neck in order to remain safe, which may set

up a conflict between their intrapsychic and interpersonal realities. This

contradicts McCarthy's advocate of the 'Inner Singer' in particular, as 'Wise

advocate' (p 165).

1.3.15   Singers and learning

TA offers models on learning as outlined in previous chapters, including

communication modes (Kahler 1979, 1997a) and the Ware Sequence (Ware

1983). TA further offers understanding in the process of learning; counter

injunctions (Tilney 1998), counter transference (Clarkson 1992) and

decontamination[27] (Berne 1966) are also important in this area.

Of particular importance is the Critical Parent ego state (Berne 1961). This

language is prevalent in the writing of Sell, Chapman and other writing on

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[27] 'Decontamination involves the process by which Parent and Child patterns of experience
become consciously differentiated from Adult and therefore available for reflective
consideration.' (Summers 2011, in press)

singing teaching which is perhaps a reflection of singing teaching communication in general.

As a way of offering further understanding to singers and their teachers on the learning process the 'Cycle of change' (Prochaska, Di Clemente and Norcross 1992) and 'Process of transition' (Fisher 2000/3) models are of importance to this work.

1.3.16   Creativity

Adshead (in Philips 2005) suggests that mental illness does not help creativity and that mental illness leads to less capacity to create. This is an important distinction. Within a performance environment, which regularly strokes (Steiner 1974) pathology, for example the popular music culture, where dysfunctional singers are often 'headline' news. This potentially has profitable, capital benefits.

Creativity can be thought of in many ways, outlined below are those aspects significant to the educational package.

Table 12: Creativity

Creating enough internal stability to create 'Window of tolerance' (Ogden and Minton 2000, 2002) Resources (Rothschild 2000)
Flow (Csikszentmihalyi 1991)
TA and creativity (Erskine 1988, Summers 2011 in press, Cornell 2008)
Creativity and splitting (Miller 2008)
Creative team (Kernberg 1996 and Reeder 2004 in Miller 2008)
Flow and the cultivation of talent (Csikszentmihalyi 1991)

Whilst creativity may include an ability to draw on emotions - for example anxiety, fear and anger - creativity will be impaired when the singer experiences hypo or hyperarousal. This can be explained by Ogden and Minton's 'Bi-phasic trauma response' model, which shows the 'Optimal Arousal Zone' - also known as the 'window of tolerance'. Hyperarousal - too much arousal to integrate - may be experienced as emotional reactivity, hypervigilence, tension, shaking, being ungrounded, intrusive imagery and obsessive/cyclical cognition - repetitive intrusive thoughts. Hypoarousal can be experienced as flat affect, inability to think clearly, numbing and collapse. There is a 'window of tolerance' between hypo and hyperarousal where there is enough arousal to integrate experience, without experiencing the adverse reactions outlined above. As hyper and hypoarousal may occur in situations where Posttraumatic Stress Disorder (PTSD, DSMIV 2000:218) is present this may be helpful for the singers outlined in the work of Johnson (2004).

Figure 7: Modulation Model: The 'Bi-phasic Response to Trauma' (Ogden and Minton 2000)
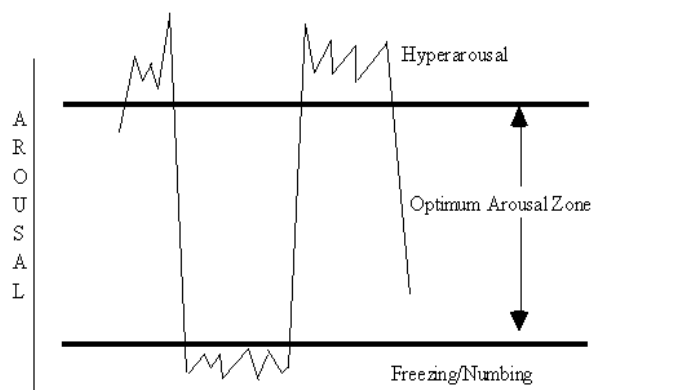
Bi-phasic trauma responses of hypo and hyperarousal are included in the following table.

Table 13: Hyperarousal/sympathetic and hypoarousal/parasympathetic symptoms and states of activation - adapted from Ogden and Minton (2002), Carroll (2005) and Rothschild (2000) with additional possible symptoms

Work of	Hyperarousal - Sympathetic Nervous System	Hypoarousal - Parasympathetic Nervous System
Ogden and Minton (2002)	Emotional reactivity Hypervigilence Intrusive imagery Obsessive/cyclical cognitive processing Tension, shaking, ungrounded	Flat affect Inability to think clearly Numbing Collapse
Carroll (2005)	Flight Aggression Opposition Blame others Hyperactivity Productivity without creativity Projection Omnipotence Mania	Collapse Passivity Collusion/retroflection Blame self Hyper reflective Creativity without productivity Introjection Depression Reaction formation
Rothschild (2000)	Fight or flight Sleep disturbance Chronic state of hyperarousal Faster respiration Quicker heart rate Increased blood pressure Pupils dilate Pale skin colour Increased sweating Skin cold Digestion decreases	Parasympathetic Slower deeper respiration Slower heart rate Decreased blood pressure Pupils constrict Flushed skin colour Skin dry to touch Digestion increases
States of activation include (Rothschild 2000, p 48)	Positive and negative stress states including: Sexual climax Rage Desperation	Rest Relaxation Sexual arousal Happiness Anger

	Terror	Grief
	Anxiety/panic	Sadness
	Trauma	
Symptoms may include	Running away	Experiencing dissociation in learning
	Acting out	Anxiety signalling an emotion to do
	Cutting	something, which then becomes
	Bulimia	generalised state of anxiety and body
	Binge eating	symptoms (e.g. digestion difficulties)
	Addictive behaviour	Depression
	Suicidal behaviour	
	Keeping busy	

The states of activation are usual functions of hypo and hyperarousal; they aid self-regulation. It is when both elements of the Autonomic Nervous System - the sympathetic and parasympathetic - are aroused simultaneously in conflict, or recycling the bi phasic phase (Ogden and Minton 2000) without there being any real threat, that PTSD or trauma may be present.

Hyper and hypoarousal can be resolved by completing an arrested movement or action, self-regulation and a building of internal and external resources. On self-regulation Schore (2000 in Ogden and Minton 2000) breaks self-regulation into two sections.

Firstly, 'auto regulation', the capability to self-regulate on your own, without external support, to create a calmer state when at the outer limits of the 'window of tolerance' - equally, to have the capacity to stimulate ones self when at the lower limits.

The second section is using relationships to alleviate breaks in the 'window of tolerance' and to stimulate or create a calmer state to stay within the 'window of tolerance'. It could be suggested that using relationships will prove difficult for the traumatised client with attachment (Schore 2000, Bowlby 1969) issues - that is, trust in others may be an issue for those who have not experienced

secure attachment. This is consistent with Hudson-Allez's (2008) views in Summers (2011, in press).

> Glynn, Hudson-Allez (2008) also refers to Panksepp as she links the capacity to use secure attachment (which I consider an Adult capacity) to the effective co-regulation of Panic states. (Summers 2011, in press)

Psycho-education is suggested by Gill (2010) when working with traumatised groups/individuals.

> …in trauma work, many extra-analytic techniques such as psycho-education, resourcing, grounding, visualization [sic] and relaxation techniques are useful. These techniques may be successfully integrated into a psychoanalytic model. (Gill 2010, p 4)

This is important for the developing educational package. It is of particular importance that Carroll (2005) suggests that when hyperaroused there will be 'productivity without creativity' and within hypoarousal there will be 'creativity without productivity' (see table 13, p 82). The implication is with balance creativity is situated within Ogden and Minton's 'window of tolerance' - the 'optimum arousal zone'. This is important to this research work.

Ogden and Minton advocate that those experiencing hypo or hyperarousal can bring themselves within the 'window of tolerance' by 'integrating top-down and bottom-up approaches'. These approaches are outlined in the following table.

Table 14: Integrating top-down and bottom-up approaches

Integrating top-down and bottom-up approaches (Ogden 2002)	
Addresses cognitive processing, which in turn, facilitates sensorimotor processing.	Addresses sensorimotor processing, which in turn, facilitates cognitive processing.
Uses cognition as a primary entry point in therapy.	Uses the body as a primary entry point in therapy.
Identifies and changes cognitive distortions.	Identifies and changes physical patterns.
Linguistic sense of self.	Somatic sense of self.
Understanding and meaning-making.	How the body processes information and affects meaning.
Formulating a narrative.	Appropriate integrating narrative with somatic sense of self.

STT and resources (Rothschild (2000) may also be important in this process. The resources look at the practical, physical, psychological, interpersonal and spiritual - not necessarily religious - means available to the client and support a building of the client's resources. This would also be helpful in creating stabilisation. Rothschild would not advocate doing any trauma psychotherapy before this phase is completed. This is of particular importance due to the possible therapeutic effects of singing and the vocal body experience and lack of current literature on building resources. Furthermore, it addresses both normal levels of hyper/hypoarousal body states, as well as the traumatised singer - both may benefit from explicit understanding of stabilisation. This, and the work of Ogden and Minton are important to the educational package. Singing is bodywork and traumatised singers (including those with attachment difficulties) may find it difficult to perform and be creative from a hyper and hypoaroused states, perhaps relying on prescribed medication - beta-blockers, anti depressants and sedatives - or self-medication - including alcohol, drugs and sexual encounters, to self regulate. It could be argued that creativity and

performance go to the outer edges of the 'window of tolerance' and creativity be drawn from the 'seat of the emotions', without causing retraumatisation. Looking to the impact of hypo and hyperarousal within vocal performers and the relationships of the allied professionals that surround them. The destabilised performer may not be able to keep engaged within the relationships. Furthermore, they may suffer vocal health issues, whilst trying to operate from such low and high stimulation.

Csikszentmihalyi (1991) suggests that 'flow' is important in creativity and learning. He defines flow as,

> '…the state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it.'

Csikszentmihalyi suggests that Flow involves:

Table 15: Flow

A challenging activity that:
Requires skills: This requires a fine balance: too high a challenge will produce anxiety; too easy an activity will produce boredom.
Clear goals and feedback: Good, immediate feedback allows the individual to know they have succeeded. Such knowledge creates 'order in consciousness'.
Concentration on the task at hand: When one is thoroughly absorbed in an enjoyable activity there is no room for troubling thoughts.
A sense of control: Here the actuality of being in control is not as important as the subjective sense of exercising control in difficult situations.
Loss of self-consciousness: The individual feels he or she is merging with the activity.
Transformation of time: Seconds may seem like hours. Hours might seem like seconds.

Csikszentmihalyi's description of flow including 'concentration on the task at hand' - being 'thoroughly absorbed…there is no room for troubling thoughts' - and 'loss of self-consciousness', may imply an Adult ego state (Erskine 1988).

Within Co-creative TA, co-founder Graeme Summers suggests that creativity is located in the Adult Ego State (Erskine 1988),

> Adult ego states represent our flexible, creative and resourceful self or sense of self. (Summers 2011, in press)

With regard to productivity, Summers outlines the 'Person-Productivity Principle',

> When someone feels considered as a person and not just for what they produce, they are more productive.

This principle and creativity being located in Adult are important concepts to the education package.

Cornell (2008) outlines some difficulties and opposing forces - internal and external conflicts including creativity.

> Berne's comments seem to reflect his own conflicts about personal autonomy versus the authority of life script, true individual creativity versus the expression of family tradition, and the satisfaction of personal freedom versus the aloneness of autonomy. The conflict between individual expression and family and societal pressure are apparent throughout Berne's writings. (Cornell 2008)

Miller (2008) shows structured thinking of an extensive wealth of experience. Not aimed particularly at vocal performance, this shows recurring themes that would benefit the vocal performance industry and women. Miller writes chapters on creativity and fear, the search for a voice, using a voice, creativity and art. Returning to Miller's suggestion that, in her experience, women have a fear of their creativity, which they split into other people (see p 43). It could be argued that women lack confidence because the culture is too instructive and factual, counter to their intuitions, however this is not the understanding of the

author. Perhaps it is more probable that there is a long-standing cultural social aspect of women's roles continuing to hinder their emotional, masculine and creative freedom.

Kernberg (1996) and Reeder (2004) in Miller (2008) outline that working with creativity is to free it from inhibition which, they suggest, is not always currently supported by a creative team - as they can not hold the 'jumbled and unpredictable' aspects of the creative person.

> Therefore the artist, philosopher, or the creative talent is a rare encounter within the creative team - too often being a bit too jumbled and unpredictable in a way which makes them a risk to the reputation of the profession. Professionalism rewards normality.
> (Reeder 2004 in Miller 2008, p 89)

By normality, it is understood that Reeder is suggesting that it is easier to teach the adaptive student who works well within the framework of the system, rather than the creative student who may 'step outside the box' in there thinking and actions.

Flow and the cultivation of talent may be considered an important factor in creativity. One of their primary conclusions in *Talented Teens - The Roots of Success and Failure* was that 'flow was the strongest predictor of subjective engagement and how far the student progressed in the school's curriculum in his or her talent'.

Csikszentmihalyi, Rathunde and Whalen (1997) suggest three 'promising steps for promoting optimal experience in the classroom'.

Table 16: Three steps in promoting optimal performance adapted from

(Csikszentmihalyi, Rathunde and Whalen (1997)

Important Step	Description of step
Continue to nurture their interest in their subjects	The most influential teachers were found to be those who always continue to nurture their interest in their subjects and do not take their ability to convey that enthusiasm for granted. Learning was found to flourish where the cultivation of passionate interest was a primary educational goal.
Everything should be done to minimise the impact of rules, exams and procedures and to focus on the inherent satisfaction of learning	Attention should be paid to 'conditions that enhance the experience of maximum rewards'. (In a more recent interview, Csikszentmihalyi has stated that although it makes some sense to work on students' weaknesses, it makes even more sense to work on their strengths, 'Because once someone has developed strengths, then everything else becomes easier.')
Teachers must read the shifting needs of learners	The flow state is not a static one: once a skill has been mastered it is necessary to add more complexity if the student is not to become bored - there must always be a close fit between challenges and skills. The teacher's sense of timing and pace, of when to intervene and when to hold back, is therefore crucial. There must be freedom wherever possible for the student to control the process, but teachers must also draw on their experience to channel students' attention.

Csikszentmihalyi, Rathunde and Whalen outline important points for the developing educational package. Influential teachers were found to be those who always continue to nurture their interest in their subjects. This may give singing teachers permission not to split their creativity into their students. Freedom of students, where possible, to control the process supports the inclusion of the 'Adult-Adult mutuality' model.

The subjective nature of creativity makes it difficult to define 'success and failure'. The newest, freshest, most creative work may need a far thinking and trusting team.

It could be suggested that without an understanding of the need to create internal stability, creativity will be impeded and negatively impact the singer. Furthermore, not having a creative team willing to 'think out of the box' or an

understanding of flow and the cultivation of talent may cause further harm to the creative singer. This is significant for the creation of an educational package.

Within this section, current harmful practice has been outlined and observed within the current literature, both in the writings and omissions. Current harmful practice is a term used to cover all the present potentially damaging practices within current vocal pedagogy. Current harmful practice may also be that which is potentially detrimental by the exclusion of information currently available within other fields. These include a lack of awareness of the psychology of student, teacher and student/teacher relationship, teacher well-being, the 'master apprentice' model and psychophysiology. These are of importance to this work and inform the setting up of the research. Using TA and body psychotherapy, in particular STT, current harmful practice can be explained. It has been important within this chapter to look beyond these modalities, to include neuroscience, teaching research, 'flow', hypo/hyperarousal states and physical trauma beyond STT thinking. However, there are many TA theories of value to this work and the development of this work. TA is well suited to singers and allied professionals. It offers cognitive behavioural, developmental, educational, body, interpersonal and intrapsychic models and awareness. It is devised with the intention of being accessible to both those who have psychological awareness and those who have not. Body psychotherapy can further explain current harmful practice within vocal performance pedagogy.

Furthermore, all of the above psychological thinking is for both the singer and the allied professional, within their creative endeavours.

1.4   Issues arising from setting up a new system

The basis for this research is to expand the knowledge and understanding of psychological factors and where possible, integrate these into vocal performance pedagogy. Concepts were created in a programme called 'The Singer's Psyche' which developed a holistic, psychological approach to vocal pedagogy (see SP key concepts, pp 256-62). It will therefore be suggested that a system be set up beyond current practice. In order to understand the implications of implementing new practice and the processes, which may be encountered in integrating it into an established system, the experiences of Main (1990) were relevant. A system is the methodology/pedagogy and the process is how it is moved through. The findings will be considered in table 17.

1.4.1   Implementation difficulties encountered by Main

The table below outlines the difficulties Main encountered in setting up a

learning system.

Table 17: Setting up a system - adapted from Main (1990)

Phase	Difficulties/processes encountered	Further detail
Phase One Setting up the programme	Resistance	Shift to the new framework - loyalty to old ones
Phase Two Well taught	Uncertainty of whether knowledge will form the basis of later initiative Teacher dependency Knowledge	No certainty that the student will understand Thinking, learning and the growth of techniques Inhibition of student's own thinking or crippling of thinking
Phase Three Seven years on	Moralism	Rigid application
Phase Four Hierarchical promotion	Fixed morality	A move from experimental thinking

The table highlights the difficulties in instigating a new methodology into an

existing framework as experienced by Main.

In contrast in implementing a new system, the City of Edinburgh Council

Children and Families Department invested in a five-year 'Growing Confidence'

project, researching and developing a holistic approach programme 'promoting

positive mental health and emotional well-being'.

This appears to have been 'on the whole' positively received. The importance

to the current research is, that with infrastructure and supported investment the

programme has been successful. This is important to this work in developing

an educational package, with the view to 'rolling it out' into the industry. It is perhaps relevant this programme is not as long standing as that developed by Main and it is yet to reach the seven year 'moralism' phase (Main 1990).

1.4.2   Contracting

Contracting within TA psychotherapy is the setting out of an agreement as to what will be the initial focus of the work. This sets aside the convention of assumption of shared goals and promotes Adult-Adult mutuality (see fig. 6, p 65) by both being consensual and explicit.

Lehmann, Sloboda and Woody (2007) outline 'Challenges and Goals', which highlight the attributes required for successful learning as to,

> *…*demonstrate persistence in learning something, even in spite of
> difficulties faced along the way. (Bloom 1985 in Lehmann, Sloboda
> and Woody 2007, p 58)

The '*Why do you do what you do*' expectancy-value model of motivation (O'Neill and McPherson, 2002, Wigfield, O'Neil and Eccles 1999, pp 56-7) is relevant to the educational package. The understanding of why a singer wants to sing offers information towards the completion of the goal and fulfilment of the singers underlying need to sing. For example, a singer who uses singing to self-express and connect with the external environment may be better suited to a career as a singer/songwriter than musical theatre. This will be explored in the development of a system where setting goals and understanding the learning process is explicitly discussed.

Within the following table the TA contracting theory is outlined, this is easily transferable for student/teacher engagement, making it important to this work. Contracting is a fundamental aspect of TA. Berne (1961) sets out business,

process and outcome as the initial stages of contracting. These create an opportunity for discussion and clarity within the relationship. They could also be described as the setting up of a container (Bion 1959). Woollams and Brown (1978) added a preliminary two stages of motivation and awareness before the initial contract could be undertaken. The establishing of a therapeutic alliance is part of the treatment planning of Berne, however it seems important to this work that it is included within the contracting phase. It may be suggested that the therapeutic alliance is initiated throughout the contracting process within singing teaching.

Table 18: Contracting: adapted from TA contracting (Berne 1961), Preliminary contracting stage (Woollams and Brown 1978) and the 1st stage of treatment planning (Berne 1961)

Motivation	Preliminary contracting stage. (Woollams and Brown 1978)
Awareness	Preliminary contracting stage. (Woollams and Brown 1978)
Business	…e.g. fees, times of session. (Tilney 1998)
Process	…how the work is to be carried out. (Tilney 1998)
Outcome	…what the client seeks from the therapy. (Tilney 1998)
Establishing Relationship/ therapeutic alliance	Berne (1961, 1966, 1972)

A motivator to learn vocal performance is sometimes - but not always - for its 'drama'. By that the author means, there may be a drama or incident hunger (Berne 1961) fulfilment by vocal performance. It may be suggested however, that it is often about the impulse to share intrapsychic experience with the outside world, to self regulate, to express inner feelings in relationship - perhaps in a safer way, in front of an audience as a performer, rather than on an private basis (see Reddy 2008, p 62).

The initiatives for engaging with the teacher would be negotiated within the awareness, process and outcome stages of the contracting. This may require the 'zest' (Whitehead 1929) of the singer/teacher relationship. If the teacher and singer can unite - the wisdom of experience and enthusiasm of youth - then they may engage in mutual learning, Adult-Adult mutuality and respect.

Within the student/teacher relationships contracting (Berne 1961) can be applied. Further on contracting,

> Hargaden and Sills (2002) suggest that a good therapeutic contract should ideally relate to increased options, rather than committing oneself to a set outcome or a course of action from the start of therapy. (Widdowson 2010, p 183)

This is important to the current research work.

1.4.3   Disclaimer

Consistent with the concept of the disclaimer (Rothschild 2000), there are differing approaches and styles of presenting theory and information. Therefore in order to acknowledge this within the framework being offered, Rothschild is explicit about there being a wider framework than the one she is offering. This 'guards against' limiting the student/client into a dogmatic framework where the teacher/therapist presents the information as fact. Offering a space to debate and explore differences that may present within the relationship. The event of neuroscience and continued development of all things psychological leaves evermore psychological choices and conflicting theory. The work is for those within the student/teacher relationship, to find the answers for the specific singer in the teaching studio.

There is an acceptance by Rothschild that 'theory is theory', ever-changing. Rothschild (2000) offers encouragement for both client and therapist not to 'swallow anything whole' (Main 1990) but to increase the choices available to both, without getting stuck on the semantics of conflicting theory. Rothschild offers a plain-speaking, easy to understand approach.

'A theoretical foundation…' (Rothschild 2000, p xiii)

2   Method and Rationale

2.1   Approach to the Research

2.1.1   The Guiding Research Questions

A series of three research questions were used to guide the research.

The Guiding Research Questions for the study are:

1. Is current practice to aid singers/voice users and those who work with them ineffective and/or harmful, because of the lack of an adequate psychological understanding of vocal performance?

2. Can information on vocal performance be gained and explained by exploring and applying the theories of Transactional Analysis (Berne 1961) and body psychotherapy, in particular Somatic Trauma Therapy (Rothschild 2000)?

3. Is it possible to create a system to aid the facilitation of singers/voice users, which draws on psychological understanding?

2.2   Justification for the study

This study is an attempt to answer growing questions within the vocal performance industry and its current teaching practices. It is the aim of this research to explore and develop an approach to deepen the understanding of effectiveness of communication between student and teacher.

It is well documented that singing is closely connected to both mental and physical well-being (Davidson 2001). This study aims to explore and deepen current understanding of the potential <u>negative</u> psychological impacts of vocal performance training. An example of this would be the destabilisation of the

singers' body defence structure by implicit bodywork within the teaching studio. Negative psychological impacts may also be encountered when teacher/student communication is poor, lacking in 'zest' (Whitehead 1929) and mutuality (see fig. 6, p 65). It will pay attention to the differing deep level psychological needs vocal performance may fulfil and how these might be met or negated by vocal training.

As set out above (chapter one), the current literature outlines the need for a holistic approach; i.e. expanding current practice beyond the teaching of vocal technique and performance coaching alone. Chapman (2006) sets out a holistic approach for classical singing teaching. However, there is a lack of literature aimed at popular music teachers, or for vocal performers and their teachers, which integrates the growing findings into practical teaching practice. In particular, vocal performers may not be prepared for:

- The impact of past body trauma (Rothschild 2000)

- Encountering body defences (Childs-Gowell & Kinnaman 1978)

- Communication difficulties - interpersonal and intrapsychic (Berne 1961)

- Group dynamic processes (Berne 1966)

- Self-expression not being fulfilled (or in some cases, on offer)

- Their subconscious needs to perform remaining unmet

- The psychological requirements of the music industry (Greene 2002)

- The difficulties in residing in the 'window of tolerance' (Ogden and Minton 2000, 2002) to remain creative

Training may fall short in any of these areas in creating an environment promoting well-being of both singer and teacher. The integration of more holistic skills - inclusive of the preceding list - may advance the development of both a creative and healthy environment. There is evidence of individuals promoting their own psychological awareness and research (Bunch Dayme 2005, Butcher, Elias and Cavalli 2007, Greene 2002, Wormhoudt 2001). However, there is little evidence of synthesis of psychological understanding of a commonality of principles and ethics across a psychological framework. There is currently no integration on a consistent basis of psychological aspects and ethics in vocal pedagogy. This is in contrast to the way there is currently an acceptance of vocal technique modalities (Estill, Bel Canto) or psychological modalities (Transactional Analysis, Cognitive Behavioural Therapy) - schools of thought.

This research further aims to draw on and integrate current practices of singing and voice work within other sectors and industries, i.e. therapeutic voice and bodywork. There is a growing awareness of the psychological aspects of voice within these fields. However, failure to take account of these modes of awareness may further lead to a negative impact on both teacher and student. To address these shortcomings in the literature, this work aims to examine and explore vocal teaching practice. The findings of this study are further reaching, towards the performance and creative arts industries and allied professionals, i.e. go beyond being applicable to just singers and their teachers, appropriate also to the wider music training and music industry.

Evidence was gathered in a variety of ways including questionnaires, analysis of 'dual relationship' work (where the teacher fulfils more than one role, in this

case, teacher and therapist), analysis of 'single relationship' work (where the teacher fulfils only one role with a client, either teacher or therapist or coach), and analysis of two different pilot studies of the developing Singer's Psyche programme. Information about current issues and the responsiveness of vocal performers to different styles of interventions will be gathered to add to research within this field. Resources for vocal and singing teaching practice will be developed.

There are numerous approaches to singing/voice work including Bel Canto (Marchesi 1971), Estill Training System (1996) and Performance Success (Greene 2002). This means there are many ways to deliver vocal performer development. Diversity in approaches offers choice and a mixed 'toolbox' of learning. There are universally accepted languages within singing teaching practice and psychological practices as distinct disciplines - separate professions. There is, however, no existing universal language for practitioners regarding the integration of psychological aspects within singing teaching. With growing information there is an opportunity to 'translate' between the different approaches available and to offer a universal language and structured thinking applied to a holistic approach.

The technical advancements in vocal technique, vocal performance styles and the exploration of the 'master apprentice' model (Davidson and Jordon 2007) have demonstrated the possibility for a different approach to the student/teacher relationship.

Table 19: The classical technique contrasted with popular music technique

Classical Singer	Popular music singer/song writer
'Beautiful singing' (Bel canto)	Self-expression
Rounded vowels	Vowel modification, regional accents
Projection	Microphone technique
Articulation	Not necessarily projecting or with clear articulation
Remaining true to the composer's wishes	Remaining true to self - originality
Characterisation (within opera)	Perform as self
Directive phrasing within the singing	Phrasing of own speech pattern
Poetic and on occasions foreign languages	Own language and dialect
Fear of getting it wrong, not being good enough (at the above list), lots of possible mistakes, do not have artistic license	Fear of own thoughts and feelings displayed within the performance being exposed/attacked

The comparison outlined above may be considered contentious, particularly within classical singing. In particular, regarding there being a difference in self-expression requirements, however there may be a difference in self-expression and differing requirements and use of self within singer/song writing.

Brandt outlines two differing aspects of performance. The first is sharing the musical experience of a musician and the audience experience. The second excludes the presence of the performer to serve the artistic piece of work.

> The rhythmic and melodic gesture will suggest a body making that gesture…the idea of bodily gesturing in the sound will be a symbol; it will mean and signify a person in a corresponding state of mind and emotive movement…it will ultimately…yield to those who are sharing the musical experience a feeling of the presence of the ghost or spirit… of that musician. (Brandt 2009 in Malloch and Trevarthen 2009, p 35)

> …the symbolic function is built into the content…and therefore made immanent and disembodied, so that the symbolized emotional state of mind does not carry the signature of the performer, but will instead remain an immanent semantic property of the artistic piece of work. (Brandt 2009 in Malloch and Trevarthen 2009, p 36)

It is important to this research that the singer may be required to be disembodied, perhaps dissociated to serve the work of the composer whose gesture is being expressed. It may be further suggested that singer/songwriters may be the former and classical singers may be the latter of the preceding outlines (cf. 'Paint or Picture', SP key concepts, p 261).

From a teacher's perspective, the classical teacher knows more about the composer's style and specialises in developing the appropriate vocal technique. With the singer/songwriter style, the student is the expert, requiring performance coaching and self-expression support, with technical aspects being brought in at the student's request to let them express more freely. Both may employ a performance coach or vocal technique teacher, however the remit is different from the start.

2.2.1   Research process

In this section the research aims, methodology and structure will be outlined. Details of the theoretical underpinning will be described. It will include a brief overview of the research undertaken.

2.2.2   Research aims and objectives

<u>Research aims</u>

The research aims are derived from the guiding questions.

1. To explore if current practice to aid singers/voice users and those who work with them may be ineffective and/or harmful, because of the lack of an adequate psychological understanding of vocal performance.

2. To discover if information on vocal performance can be gained and explained by exploring and applying the theories of Transactional Analysis (Berne 1961) and body psychotherapy, in particular Somatic Trauma Therapy (Rothschild 2000).

3. To create a system to aid singers'/voice users' facilitation drawing on psychological understanding.

There will be a mix of qualitative and quantitative research methods, with dual relationship work (Cornell 1994), where the teacher is also the therapist, single relationship work (Freud 1895), surveys, interview, and pilot teaching programmes.

This multifaceted research programme offered students and teacher an opportunity to learn from each other and address the underpinning research questions. This is consistent with 'Intent Participation learning' (Rogoff et al. 2003). Students were involved in self-learning, sharing experience, imparting their information and knowledge to others within the surveys, single relationship work, interviews and within the pilot study groups. There was a sense of companionship and common goal, to understand both the teacher and student intrapsychic and interpersonal dynamic and move the singing

pedagogy forward. The people who participated in the on-line survey had a shared interest and there was a mutual respect for the risks all were taking in sharing experience in order to further the joint learning of both teacher and students.

Two main topical frameworks, Transactional Analysis (TA, Berne 1961) and Somatic Trauma Therapy (STT, Rothschild 2000) formed the underpinning of this research and development. The first of the psychotherapeutic methodologies used was Transactional Analysis, with an easily accessible set of models, aimed at sharing information with people who have no previous psychological training. It covers both internal and interpersonal process, and it is also already recognised and documented as being useful and safe in both educational and organisational applications as well as psychotherapeutically. It is, therefore, considered sufficiently powerful to aid in psychological investigation and be accessible to singers and allied professionals. The second primary methodology area is body psychotherapy theory. Somatic Trauma Therapy and the body psychotherapy interest within Transactional Analysis[28] have rich scope to capture some of the distinctive features of vocal performance. Body psychotherapy is especially well suited to capture, explain and articulate the close connections between the psychological and the physical that are a distinctive feature of vocal performance. For example, breathing is a foundation tool of both singing and survival. Within singing work, breathwork may be considered and exercised in isolation. This work does not usually include an awareness of the implications of the breathwork interrupting

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[28] Northern College of Body Psychotherapy; Cornell (2007b), Oates (2010), Childs-Gowell and Kinnaman (1978).

fixed breathing patterns of defence and holding patterns within the breathing musculature - 'body armouring' (Childs-Gowell and Kinnaman 1978). These interruptions may cause fragmentation and may be considered current harmful practice. Psychotherapeutic language, thinking and models will be explored bringing the human, biological and psychological frameworks together, without enforcing a mind body split.

Transactional Analysis and body psychotherapy appear suitable on the following aspects; voice technique (behavioural (doing) change), external process and internal process. This helped shape the decision for the Transactional Analysis and body psychotherapy approaches undertaken.

2.3   Methodology

The research used a mixture of methods, including both qualitative (research based on inquiry) and quantitative (research based on quantifiable data) approaches. Within the qualitative approaches, both heuristic methods and 'action research' was employed. The heuristic approach (Gilovich, Griffin and Kahneman 2002) is an experiential approach whereby the researcher solves problems on their own by evaluation and experimentation on a 'trial and error' basis. Action research approach (Lewin 1946, Kemmis 1999) is an approach where the research direction is informed by what has gone before within the research. With this information a new experiment is set up to further explore the hypothesis as it unfolds.

The study was carried out in four phases, with Phases One, Two and Three primarily gathering information on the personal difficulties vocal students were encountering.

Table 20: Formal Research Phases

Phase One	Consisted of teacher/therapist combined role project (dual relationship work, see Phase One, pp 120-30). Over a period of 19 months the singing teacher was also the psychotherapist of a cohort of students.
Phase Two	Comprised two 'single relationship' case studies, one psychotherapy client 'Jackie' and one performance-coaching client 'Jenny' (see Phase Two, pp 131-51).
Phase Three	A pilot questionnaire study, which was self-selecting within the industry (see Phase Three, pp 152-201).
Phase Four	Practical pilots (psycho-education programme, Integrative programme, pp 202 -38)

Phases One and Two comprised qualitative research looking toward case study inclusion. The quantitative data within this research was gathered in Phase Three, in the form of a questionnaire. This questionnaire (see Appendix 10.4) comprised of Joines Personality Adaptations Questionnaire (2002) and Greene Performing Success Questionnaire (2002) with addition of a 'Historical, Vocal and Life style' Questionnaire. The questionnaires were used in two ways: firstly, to collate the data and analyse the findings, leading to the development of The Singer's Psyche approach; secondly, the questionnaires were compared and contrasted for effectiveness in gathering data - specifically for aiding vocal performance psychology development - which could be used in the context of developing student self-awareness - with a training programme. The 'Historical, Vocal and Life style' Questionnaire was developed by the researcher and used to gain insight into the 'person behind the performance'. Part of this style of questionnaire is commonly used within a psychotherapy assessment. The researcher added additional vocal and lifestyle questions. In line with qualitative action research (Lewin 1946, Kemmis 1999), the evaluation of Phases One, Two and Three led to the development of Phase Four a) The

Singer's Psyche psycho-education programme and b) The Singer's Psyche Integrative Approach pilots. Due to the Heuristic and Action Research (Gilovich, Griffin and Kahneman 2002) nature of this research, the phases were informed by the learning of each of the previous outcomes.

2.3.1   Ethics

In the roles of researcher, teacher and therapist, it is important to acknowledge the central position of the researcher in this research and that any evidence of possible bias are explored and made transparent. In pursuit of achieving this the author had eight hours of psychotherapy sessions and six hours of clinical supervision per month. This offered an additional reflective aspect to the researcher within both supervision and therapy settings. Therapy gave space for the researcher to understand her own psychological processes, defences and 'blind spots' (Pronin and Kugler 2007). It further offered a resource to take support and process the effects of personal and professional difficulties. Therapeutic intervention is further aimed at bringing subconscious and unconscious processes into awareness. Supervision provided reflective process, psychological theory and professional and personal support. Supervision is aimed at the safety of client first and foremost and secondly the well-being of the research practitioner. The author further engaged in peer supervision[29] to aid self-reflection. The combined time was approximately 120 hours over the six-year research period.

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[29] The author, as is the norm within psychotherapy practice, was part of several psychotherapist peer groups. Sometimes individual support either by phone or in person was also be organised at short notice to talk about confidential matters - both with regards to clients and personal. This was organised in order to self manage and gain an external perspective. This additional confidential space is a necessary requirement for all psychotherapy trainees.

The importance of reflective process is an ethical requirement within the United Kingdom Council of Psychotherapy (UKCP), European Association of Transactional Analysis (EATA) and International Transactional Analysis Association (ITAA).

As the researcher took multidisciplinary roles within the research, these external inputs were invaluable in keeping the research and researcher mentally healthy and receiving external input. The ethical guidelines of the Association of Teachers of Singing (AoToS) and British Voice Association (BVA) were also observed.

Modules were taken in the psychotherapy research methodology, including ethics in psychotherapy research, at M.Sc Level from Queen Margret University, Edinburgh, in conjunction with Counselling and Psychotherapy Training Institute, Edinburgh (CPTI).

All participants were invited to take part in the programme and consent sought. Permission to proceed at each stage was gained from Edinburgh Napier University and the primary Transactional Analysis supervisor.

When working with young people and children it is important to have awareness of further ethical guidelines[30]. It is also important to have awareness that there is evidence that student/teacher relationships exist (Sikes 2006, 2008). Due to the sensitivity - perhaps also through fear and shame - of this issue, this is a subject not often openly discussed. For this reason it is kept in the 'Shadow' (Jung 1968) where no support/awareness for either student/teacher can be obtained. The ethical approach would be to have

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[30] Sexual offences (Scotland) Act 2009[20] [21] which came into force 1/5/10.

supervised support at such times.

The Singer's Psyche is primarily aimed at adults, however, many aspects and principles are easily transferable to working with children. This application of the work presents an additional set of ethical codes of conduct[31].

The Singer's Psyche educational package is inclusive of bodywork and touch. Whilst there appears to be no precise law concerning physical contact, there are guidelines and individual school policies, which will need to be adhered to. Guidelines for those working within private practice would need to be explicit and consensual.

The common ethical stance of 'do no harm' seems on the surface, a reasonable code of practice to expect from either a therapist or voice teacher. However, there is a wider perspective and viewpoint emerging within TA in recent years.

Eusden (2011) offers the viewpoint of a more relational approach to ethics with consideration of ethical principles rather than a prescriptive ethical code - leaving space to deal with the complexities of ethics. This is in line with McGrath, who continues that,

> …therapists may confuse intentionality with good ethical practice,
> that is, they may assume that because they do not intend to hurt or
> exploit their clients that their clinical work must be ethical…the fear of
> legal or professional liability may lead therapists to be so cautious
> that the potency of the clinical work is impaired, and the client is not
> offered the best possible treatment. (McGrath 2006, p 8)

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[31] The Children (Scotland) Act 1995 is the framework for care and protection of children.

This use of ethical boundaries may become repressive and fixed leading to a missing of the client's needs. Eusden suggests that the therapist may need to experience 'ethical disorganisation, rather than being defensively ethical.'

In addition to Eusden's theories, Bond (2006) defines an ethic of trust as one that,

> …supports the development of reciprocal relationships of sufficient strength to withstand the relational challenges of difference and inequality and the existential challenges of risk and uncertainty.
> (Bond 2006, p 82)

Bond's ethic of trust suggests mutuality in the relationship, which Eusden builds on to further suggest 'shared responsibility' - a theory consistent with the framework of The Singer's Psyche.

Eusden further advocates supervision, or use of a 'third' (Ogden 1994) to offer reflectivity when the therapist has lost perspective and the capacity to self reflect. The theories of mutuality, shared responsibility and supervision are key concepts in developing an educational package for teachers and those who work with them.

There is perhaps a further development of the 'third' for The Singer's Psyche educational programme, in offering the singer permission - if unable to remain reflective - to engage a third party. Encouraging them to 'get their foot out' (Eusden 2009) and share responsibility, or if the teacher does not have the capacity to reflect, take support in their learning.

Before the formal research began, a range of observations had been informally gathered over a number of years. These are described below as 'Phase Zero' (see Appendix 10.16). Each research phase, both informal and formal, further

developed the thinking and infrastructure of the psychological approach to singing, voice and vocal performance tuition. This psychological approach has been named by the author as 'The Singer's Psyche'.

The Singer's Psyche is the term created to encompass all the different applications of the psychological approaches developed throughout the research.

2.3.2   Phase Zero - Underpinning rationale

Phase Zero, as highlighted above, was not a formal phase of the research. It took place in the years before the more focussed work on the following four phases began. The author became curious about recurring situations. This is shown through Small Scenario Illustrations (see Appendix 10.16), made up of composite student/teacher experiences, which highlights some of the difficulties encountered in the learning and teaching surrounding singing. These scenarios were analysed in the psychological framework outlined in the chapter one. They further give a break down of how The Singer's Psyche might be applied to the difficulties being faced.

2.3.3   Phase One - The teacher/therapist combined role project

Phase One was the first formal phase of the research. It was an exploratory research phase. This phase consisted of gathering evidence and information using psychological framework and approaches - TA psychotherapy and performance coaching psycho-education. The aim was to see what this added to the singing experience and where this differed from current singing pedagogy. Offering direction for which areas The Singer's Psyche might focus in order to support both the performer and those working with them.

Within Phase One, the singing teacher also met the student for a therapy session on a weekly basis, the amount of sessions differing depending on the need of the student/client; this was between three and forty sessions. The phase took place over a 19-month period. Evidence was gathered about both student/client and teacher/therapist. The evidence highlighted some of the processes of both student and facilitator. It also highlighted the similarities and differences within the relationship roles.

2.3.4 Phase Two – Psychotherapy/Performance Coaching single relationship work case study analysis

Within this phase, two single relationship vocal performers were introduced, one psychotherapy client and one performance coaching client. The two case studies, 'Jackie' and 'Jenny', illustrate the impact of Transactional Analysis on the issues presented with these two clients. Within the single role psychotherapy project, attention was paid to the relationship between the client and the therapist, as well as the intrapsychic experience of both client and therapist. Within the single role performance-coaching project, attention was paid to the efficacy of a multi-faceted psychological approach, within a single-role relationship. This proved invaluable in looking separately at some of the possible processes in singing teaching practice subliminally and without contract or boundaries. It slowed the process down for both therapist/coach and client and gave information on the 'person behind the performance'. It also gave information on the demands within the profession that were not spoken of within the singing practice, or if they were, in an unboundaried and superficial way. This work helped gain understanding, for both the client and the

therapist/coach, of some of the processes whilst holding the Adult-Adult frame of reference (Schiff et al. 1975).

2.3.5   Phase Three – Questionnaire studies

Phase Three was also an exploratory research phase. The author collected evidence via an online questionnaire (see Phase Three a), b), c) and d)). This study was made up of three separate questionnaires. The first was the 'Historical, Vocal and Life Style' Questionnaire based on a 'personal information' section currently used in psychotherapeutic frameworks e.g. The Counselling and Psychotherapy Training Institute, Edinburgh. Additionally, questions were devised by the author, as a way of collecting evidence of vocal history, training and performance experience. The second was an existing questionnaire by Greene (2002), a sports psychologist who has devised a programme for musicians. The third was a 'personality' questionnaire, currently used in Transactional Analysis Psychotherapy, devised by Joines (2002).

2.3.6   Phase Four – a) Practical Pilot 'The Singer's Psyche psycho-education programme'

Phase Four was based on two practical pilot studies: a psycho-educational programme and an Integrative Approach programme. These programmes were developed as a follow on to the data gathering. The aim was to try out the theory explored in the literature review explicitly within a psycho-education and singing teaching setting.

The psycho-education programme contained psychological aspects of vocal performance in isolation. The programme included no vocal or performance

training technique. The psychological component was delivered in isolation to evaluate how it was received and of what use it might be to vocal performance.

Table 21: The Singer's Psyche levels

The four levels:
The 'person behind the performance' (Level One introduction and personal profile)
The 'person behind the performance' (Level Two personal resource building)
The 'psychology of performance preparation' (Level Three)
The 'psychology of performance' (Level Four)

2.3.7   Phase four - b) Practical pilot the 'Integrative Approach'

The second practical pilot, the 'Integrative Approach' programme, developed by the author, involved a week of summer school. The author developed a new version of The Singer's Psyche programme, incorporating the learning from all the previous work. The key differences were that psychological aspects were integrated into the rest of the singing summer school programme and were not the only remit. This included psychological thinking as part of the programme. Singing technique and performance (group and individual) were covered and the psychological themes of the four levels of The Singer's Psyche education programme were explicitly introduced. Students further experienced psycho-education short discussions, if the issues being raised where thought to have a psychological component. During this process the teacher maintained The Singer's Psyche framework, boundaries and structure.

3 Gathering Evidence (Phase Zero) – Underpinning Rationale

3.1 Informal research: Small Scenario Illustrations.

Small Scenario Illustrations (see Appendix 10.16) of composite students and situations, throughout the years of the author's training and teaching experience, were compiled. The occurrence of situations such as those described in these scenarios, vary in frequency. They are considered potentially devastating to at least one of the parties. The nine scenarios cover areas of concern in vocal teaching. It is as yet unfamiliar territory within the music industry to speak openly about most of these topics (though they are topics the author has raised at conferences) however, concurrent accounts have been shared privately, often 'off the record' and in hushed tones, or outwardly with no awareness or understanding of the cause of the concerns. The main themes covered were:

- Boundaries (Rothschild 2000, Tilney 1998)

- Narcissism (DSMIV 2000)

- Transference (Moiso 1985, Erskine 1991)

- Counter transference (Clarkson 1992)

- Defences (Rothschild 2000)

- Fear (Four authentic feelings, Stewart and Joines 1987, pp 212-4),

- Erotic transference (Hargaden and Sills 2002)

- Contract (Berne 1966)

- Games (Berne 1964)

- Group process (Tuckman 1965, 1977, Tilney 1998)

- Body trauma (Rothschild 2000)

- Vocal crash

These themes have resonance in the literature review section of this work, informing the future direction of the research, leading to the development of The Singer's Psyche programme.

While the scenarios were analysed for their negative impact, it is important to note that there is potential for positive outcomes in all these types of situations, where teachers are self-referencing and acting without psychological awareness. Some parents take support from their child's music teacher and develop friendships. Many people enjoy feeling special, including both the teacher and student. Erotic transference (Hargaden and Sills 2002) can be successfully managed and some teacher/student relationships may develop into a life-long relationship (Sikes 2006, 2008). However, for all that there is potential for positive outcomes, there is also risk. The underpinning rationale within this informal phase leading to the development of The Singer's Psyche is a way of working that reduces risk and maximises the chance of positive outcomes both in terms of singing, performance and well-being. Here, the well-being at issue is not only that of the student, but also the teacher and perhaps others in the student's life, such as a student's parent.

There can be no singular 'model' that will work for all. The Small Scenario Illustrations (Appendix 10.16) are examples of, in most cases, a specific

practice, where the teacher is the constant. Within other practices, if different scenarios emerge, the process that the author has applied could be applied to them with similar results.

The primary focus of the Small Scenarios is to provide the underpinning - by that the author means the foundation - and approach the unsaid, the unsayable (Formosa 2007) and the 'Shadow' (Jung 1968). There is no suggestion of negating or forgetting diversity, community and joy singing can bring; or the difficulties and cost to the selves involved if attention is not paid to a wider frame of reference. The Small Scenarios show a growing level of psychological awareness and highlight the argument for improved psychological understanding, and that harm may be done to student and teacher where none is available (see Guiding Research Questions one, p 97).

An example of Phase Zero, Small Scenarios is outlined below. (See Appendix 10.16 for further examples).

3.1.1   Small Scenario Illustration - David

David trained as a singer. As his training progressed he felt misunderstood and did not relate to the song choices he was given. Although he could sing them, he felt just because he could didn't mean he had to and that 'they [i.e. his teachers] had him all wrong'. He became depressed. He was the first in the bar at night and the last one out. He lost self-esteem and often had casual sex. He began to smoke cigarettes and had suicidal thoughts. His skin became dry and flaky; his voice cracked in his middle range and became breathy and at times inaudible. He suffered memory loss during performances of songs he was allocated and disliked. As a result he began to suffer from performance anxiety

with nausea before a performance. He gained low marks and felt unrecognised and undervalued as a performer. He was also very angry and became rageful at times, walking out of class and crying during rehearsals.

Analysis

Theme - The theme is that singing for some singers is part of their self. It is part of the way they see themselves. They gain self-confidence and esteem through their singing, without which they are fragmented and confused. Subconsciously not wanting to sing the song may impede learning it. Fear and lack of self-confidence may lead to memory loss and poor performance standard. In this high achieving student, such chaos and sense of failure was very disorientating. When people are pushed to their 'edges'/breaking point they may feel suicidal/crazy and want to hurt themselves or others (see Appendix 10.15).

Initial conceptualisation - The idea initially was that singers might become imbalanced and 'wobbly' within their training. When the author first began to notice a pattern of incidences such as this, the initial thinking was around 'stubborn singers who can't remember their words and get dramatic and drunk'.

Developing understanding - Learning about the psychological idea of 'defences' (Schiff et al. 1975) and Passive behaviours (Schiff and Schiff 1971) was extremely useful in understanding this kind of student. Also useful was the work of the posttraumatic stress psychotherapy field (Rothschild 2000), which highlighted the effects of stress and adrenalin. It became important to add in techniques to encourage student/teacher communication and student

autonomy. These techniques, for both student and teacher, focused on how to recognise and lower the student's anxiety. It also highlighted that not all students have the same personality adaptations (Joines & Stewart 2002, Ware 1983), attachment styles (Bowlby 1969), learning styles (Honey and Mumford 1982) and needs from their singing.

4   Teacher/therapist combined role project (Phase One)

This chapter describes work undertaken over 19 months where the author was working with students, both as their teacher and as their therapist. This type of work is described here as 'dual relationship work' (Cornell 1994).

The participants were recruited from the researcher's singing teaching practice. During the teaching contract their progress was hindered by something that at the time, appeared inexplicable. For example, they reported fears relating to their performance and there was a marked difference in their performance abilities, when performing and auditioning outwith the teaching studio.

Although all subsequent stages of research e.g. psycho-education programme and Integrative Approach were influenced directly by this project, the author decided not to include the research data or any direct evidence including individual case studies for the range of reasons below.

- Ethically it could not be evidenced that the participants were fully aware of the implications of inclusion, despite having clearly outlined the programme.

- The author could not assure confidentiality of the level required by psychotherapeutic guidelines as participants were easily identifiable to other students within the authors teaching practice

<u>How the evidence was used</u>

The 'teacher/therapist combined role' project ('dual relationship') work was a response to what the author has identified in the Phase Zero 'Small Scenario Illustrations' (see Appendix 10.16). The evidence gathered contributed to the

underpinning of the continuing research. The author encountered themes and traits of difficulties, some of which replicated Phase Zero. This gave further direction and considerable insight into the difficulties singers were encountering. The 19-month project added depth and understanding to the work and was incorporated into the subsequent research. All further participants were more rigorously involved in understanding the implications of the research programme.

The singers saw the researcher twice per week, once in the role of therapist /client and once in the role of teacher/student. This gave an opportunity to explore what was missing within the singing teaching practice - that revealed itself in the therapy room - and gauge how the singing teaching studio work developed as a result of also having psychotherapeutic relationship. The psychotherapeutic relationship allowed building on the therapeutic and implicit therapy process, by exposing that there was a therapeutic aspect to the relationship alone. It was an investigation of the relationship and the 'person behind the performance'. This was evidenced by being explicit in contract, slowing down, isolating and analysing the relationship between client and therapist and the personal issues involved in the vocal performance for the client/student. At this time the singing teacher/student relationship continued, and this was also analysed. It was expected that the difficulties being faced by both teacher and student within the teaching studio would be highlighted and therapeutically processed. Further it was expected to 'get to the bottom' of difficulties which hindered the vocal performance. This was successful in part; the difficulties that emerged will be discussed later within this chapter. The author set up a therapy room opposite the teaching room, 'right for voice work,

left for therapy' in order to maintain a clear and boundaried contract of what was being offered.

The author was trained and took support from a Transactional Analysis (TA) supervisor to work in this way. Supervisor and supervisee were both mindful of the risks and ethical issues and were prepared for them.

There were three patterns of contact; short term counselling, long term counselling and short-term psychotherapy; the variants in length can be described as level of contract (Loomis 1982) and modes of therapeutic action (Stark 2000).

Level of contract (Loomis 1982)

1. Care contract - (rather than cure)

2. Social change - (control) more contract to be involved

3. Relationship - cyclical nature of problems

4. Structure change - re-parenting

Modes of therapeutic action model (Stark 2000)

The therapist/teacher may communicate with the client/singer as:

1. A neutral object - one person psychology

2. An empathic self-object - one and a half person psychology

3. An authentic subject - two person psychology

(adapted from Summers 2010)

The following four tables outline the levels of dual relationship contracts and Stark (2000) and Loomis (1982) approaches translated into a possible singing studio framework. Loomis explains four levels of agreement, when working with a client. Each stage works at a deepening psychological level with the

client - the same awareness may be held by the therapist at each level. However, the level the client wishes to work at is adhered to subject to their interest and developmental need.

Table 22: Level of contract

Number of sessions	Length of therapeutic work
1-8 sessions	Short term counselling
9-20 sessions	Long term counselling
20-40 sessions	Short term psychotherapy

Table 23: Stark (2000) converted to singing studio

Stark (2000)	Definition - Therapist approach	Definition - Singing teacher approach
1 person psychology	Importance of knowledge or insight, it is a one person psychology because it focuses on the patient and the internal workings of her mind. (Stark 2000 in Widdowson 2010, pp 3-4)	Singing technique education. Psycho-education/lecturing. Transfer of technical knowledge from an Adult (Erskine 1988) teacher. Appropriate for some PTSD students.
1 ½ person psychology	Importance of experience, a corrective experience…it's focus is on the patient and her relationship with a therapist… (for) whom it is not she that matters, but rather what she provides. (Stark 2000 in Widdowson 2010, pp 3-4)	Education bringing in the teacher's experiences from time to time. Suitable for performance coaching. Working in mutuality.
2 person psychology	Importance of relationship, the real relationship…its focus is on patients and therapists who relate to each other as real people. (Stark 2000 in Widdowson 2010, pp 3-4)	Working with the singer's transference (Moiso 1985, Erskine 1991) and counter transference (Clarkson 1992). A 'meeting' (Ansdell 1995) potentially transformative experience for both student and teacher. Suitable for popular musicians and all creative work.

Table 24: Loomis (1982) converted to singing studio

Loomis (1982)	Definition - Therapist approach	Definition - Singing teacher approach
Care contract	(Rather than cure) one-sided. Taking care of.	Singing technique education. Example: 'Take care of my voice', fix it for now.
Social change	(Control) More contract to be involved, use of Adult to problem solve, thinking mode with someone, cognitive behavioural.	Exploration and working in relationship to solve a problem. Example: A look at why the voice needs to be 'fixed' and looking for a solution.
Relationship	Cyclical nature of problems.	Education bringing in the teacher's experiences from time to time. Example: working through recurring difficulties building awareness of the patterns that lead to vocal problems and offering a different outcome through relationship.
Structure change	Deconfusion of child ego state, re-parenting.	Working with the singer in relationship with transference and counter transference. Internal structural change. Offering a different experience of self and other, healing developmental wounds. Example: The singer will develop an Adult ego state that takes care of the self - learn to self sooth better avoiding vocal self harm.

Table 25: Dual relationship contracts

Clients	Pattern of contact	Reason for entering therapy	Stark (2000)	Loomis (1982)
A	Short term counselling	Self critical, fear of trying and 'losing face'	1 person psychology	Care
B	Short term counselling	Fear of putting self forward re singing	1-1 ½ person psychology	Social Change
C	Short term counselling	Fear of auditioning	1-1 ½ person psychology	Social Change
D	Long term counselling	Identity	1-1 ½ person psychology	Social Change
E	Short term psychotherapy	Fear, lacking confidence	1-1 ½ person psychology	Relationship
F	Short term psychotherapy	Performance Anxiety	2 person psychology	Structure Change

The combined hours of work with clients A-F were 187 hours. Five of the six clients continue contact with the singing teacher (at time of writing) - within a singer/teacher framework - though not all are currently engaged in lessons; and all reported the dual relationship (Cornell 1994) - where the student worked with the voice teacher also on a separate occasion and within the capacity of therapist - to have been beneficial. Initially, there was very good feedback and response to the work. However, the author very quickly came face to face with a series of ethical and practical issues. The main difficulties came in the realisation that it was not possible to do long term two-person psychotherapy work and maintain a one-person psychology teaching position. Nor was it possible to change into a dual relationship (teacher being the therapist and singing teacher) if the primary relationship had been a psychotherapeutic one. It was important to find the limitations of the combined role work. Firm boundaries, clarity in contract and an integrated approach to teaching/psychological self was the author's direction for The Singer's Psyche learning. The strength of this work was the speed of change with the short-term clients. They responded well to short-term intervention and improved their singing experience by dealing with the issues holding them back. The author considered how The Singer's Psyche could approach these issues more effectively.

The conclusion of this phase was to set aside the dual relationship approach in favour of a single relationship (teacher to student), primarily one-one and a half person psychology (Stark 2000) that was strongly informed by psychotherapeutic thinking. The dual relationship work - although it may be effective in particular ways - brings very many practical and ethical challenges.

While there may be effective ways of meeting these challenges, and so scope for others to do more research, the author chose to focus on exploring the single relationship work, which is a substantial proportion of the majority of singing teacher practices. This is described in the following chapters.

4.1 Ethical issues to emerge - confidentiality and abuse of power

Whilst confidentiality within the therapy sessions was maintainable, confidentiality could not be assured of those involved within the writing of the thesis. This is partly because this group was largely comprised of students within the researcher's teaching practice. It could not therefore be assured that the client remain anonymous. Within the teaching practice there is also the possibility of both idealised transference (Erskine 1991) and narcissistic process (DSMIV 2000:294, Masterson 1981) and again anonymity and safety of those involved could not be assured.

There was a possibility of abuse of power, in that the role held by the researcher within the relationship, may invite overadaptation of the students/clients. There is the possibility that the student/client agree to the release of their case study results, to please their teacher, or through an inability to say 'no' to others[32]. This would be consistent with the findings of the questionnaire results of this research (see overview of questionnaire studies, pp 152-201). It further offered the therapist/teacher too much potential influence over the client/student.

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[32] It is perhaps important that within the intrapsychic system, introjected 'others' may also be difficult to say 'no' to, suggesting difficulties with internal boundaries.

An extreme example of this multi-relationship role would be within the work of Social Therapy (Newman and Holzman circa 1970's). Social Therapy combines creativity, the arts, psychological therapy and politics. Social Therapy headquarters has it's own therapy centre, theatre, business buildings - for fund raising and rehearsals and outreach programmes on Broadway, New York. Clients may be involved in group therapy, work for the charity - perhaps on gathering funds – and may be involved in theatre projects written by Newman. Participants may further be involved in singing within the 'All stars' project and involved with the political party. Cult narcissistic accusations have been ongoing for some time in this environment where music, politics and therapy are combined and more than one role taken by those in charge.

In order for the researcher to be ethical it is suggested that the clients read what is written about them (Stummer 2002). This would also be consistent with the heuristic ethics of The Singer's Psyche (see Methodology, p 105). It is not suggested by the researcher, in the interests of the clients, to read their case studies at this stage - that is not to say there is no occasion that this information is shared - however in these instances this was not considered helpful to the clients. Whilst the researcher wanted to present robust research, as a therapist there is a continuous duty of care (Jenkins 2007). An example of this within singing teaching would be, a student dropping out of classes abruptly, keeping occasional contact, saying they wished to return and not re-engaging with the classes for perhaps a number of years - signing up but not showing up. A rupture (Winston 2003) may have occurred. The teacher still has a 'duty of care' to hold that student in mind and work with the student on their eventual return - being a constant for the student to return to.

4.1.1   Important learning and development for the educational package

Positive outcomes of dual relationship work included;

1. It encouraged a joining up of selves, in some cases

2. It developed psychological awareness

3. It lead to resolution to personal aspects impeding vocal performance progress

Though effective, it is not ethically viable to take those who were therapy clients into the singing teaching practice due to the explicit duty of care set up within the psychotherapeutic relationship.

This was a very difficult phase heuristically for the researcher. It highlighted teaching and therapeutic ethical incongruences and deeply affected the rest of the research. It demonstrated the strengths and starkly showed the limitations of the researcher and the theories being developed and explored.

This work was not dual relationship, as was first thought, but a tri-relationship, as the additional role of researcher was taken. The difference between therapist and teacher roles became very clear. This was very challenging for the researcher, as it showed the weaker personal boundaries apparent when working within the home as opposed to the more visible external boundary of university, college or psychotherapy centre/practice. A valuable outcome of this work was that it became important to the researcher to devise and impose an explicit visible boundary within the home. This was further necessary because there was a difference within the researcher regarding delivery remit. Voice production and singing potentially penetrated the teacher's defences. By that

the author means, the teacher worked without the same attention to her own psychological processes, held within the framework of the therapist role. There was therefore evidence of the teacher's split off aspects of the self (Erskine 1988) and own developmental needs being 'acted out', outwith the awareness of the teacher. This is, in part, due to a new understanding of the researcher of the playful, creative and potentially seductive - reliance on erotic transference, transference, counter transference and 'meeting' - nature of singing and performance. Usually implicitly held outwith awareness within the singing studio, as opposed to the explicitly aware understanding of similar processes within the therapeutic relationship. The understanding that this also needs to be held within the singing studio and the complexity of the relationship experience became apparent to the researcher at this time.

It had been anticipated within the dual relationship research that the split between performance and personal selves would be integrated by working in this way. However the researcher became concerned, in some instances that the split was being reinforced and integration potentially hindered by the dual relationship approach. The psychotherapeutic treatment plan within the Relational Transactional Analysis (Berne 1961) approach was incongruent with this split style of working.

4.1.2   Dual relationship work within TA

The author looked to the evolution and development of TA to gain insight into the growing of a new structured package/product. This was done with the view of 'rolling out' the vocal pedagogy programme. When Transactional Analysis started the ethics and boundaries were mixed with therapists training clients,

and supervising trainees. This multi-faceted approach was due to lack of numbers of qualified therapists, trainers and supervisors. TA has changed its ethical framework as it has developed and grown. It now has a wider network of therapists, trainers and supervisors and is more separated in roles.

Dual relationship work presents many positive possibilities but there are also many risks and complications. However, it is not the only way to get psychotherapy thinking into teaching practice. It was decided to look for a psychological approach that was more dynamic, more finally tuned; a faster and safer way to work, building on the success and clear benefits of the short term psycho-education/counselling clients within this project. The rest of the thesis will look at a range of approaches that can help singers and teachers, but steer clear of the risks and complications of 'dual relationship' work. Including exploring the impact a more relational - in TA terms - mutually respectful dyad. Whilst exploring also the possible uses for a one-person approach (Stark 2000). Offering more mutuality for the teacher and respecting that both the teacher and student are in the relationship.

5 Developing The Singer's Psyche

<u>Questionnaires and case studies - in further search of gathering evidence</u>

The research undertaken was a mixed methods approach in two parts: 'single relationship' case studies, one psychotherapy and one performance coaching and questionnaire.

In this chapter, case studies 'Jackie' and 'Jenny' are compared and contrasted with the researchers own experience to see where evidence may be gathered regarding recurring patterns and difficulties.

The concluding section in this chapter addresses the following two questions *Where are the gaps in education regarding this group?'* and *'How might these gaps be filled?'*

Chapter 6 goes on to explore the questionnaire data

5.1 Single relationship work that informed/shaped The Singer's Psyche (Phase Two)

<u>Individual psychotherapy client work and performance coaching</u>

In this section two 'single relationship' case studies of one-to-one work with vocal performer clients are compared and contrasted, using a psychological framework, in both therapy and performance coaching settings, to aid performance development. Facilitator reflectivity and support had a positive impact on the facilitator and the work.

Further evidence to the topics highlighted within the 'Small Scenario Illustrations' in Phase Zero, has been obtained. Within Phase One, there

appear to be recurring themes consistent with the themes that led to the development of the interest and the research.

The work with these two participants, both singers; one in psychotherapy and one in performance coaching ('Jackie' and 'Jenny') will experientially explore the Guiding Research Questions and demonstrate:

a) The core issues, which triggered this investigation

- Technical and performance coaching not progressing through the current pedagogy

- Causing concern of harm

- Personal life difficulties including attachment, fear to self-express or trauma

- Exhibiting vocal issues, including psychogenic voice difficulties

The experiential exploration was instigated because the student explicitly expressed these difficulties, or implicitly, the researcher behaviourally observed them in the capacity of psychotherapist as requiring further investigation and inquiry to move the student to the level of performance the student was requiring. This cannot be guided by physiognomy, as singers and performers can be expert at changing their outer appearance to hide or mask their internal experience, due to the nature of their work.

b) The way in which psychotherapeutic and psychotherapeutically influenced coaching techniques can address those issues.

c) Facilitator reflectivity and support. They will also further evidence the topics presented in the 'Small Scenarios Illustrations' (see Appendix 10.16).

The following table is a summary of the generalisations of findings from the
case study work observed Phase Two, case studies Jenny and Jackie.

Table 26: Comparison of singing teaching, psychotherapy for singers and
performance coaching

Approach used	Advantages	Disadvantages
Singing teaching	• 'Clear cut'. • It offers vocal exercise, song learning and performance assistance. • This work can be playful, directive and fun.	• There is an acceptance that people may cry and tissues are often placed in the teaching room on the piano for when emotion is released. At these times it would be usual to listen when the student is upset, or 'close it down' with a 'leave your troubles at the studio door' (Buckroyd 2000) attitude and get back to the remit of the singing lesson. • The teacher takes the 'expert' role and is facilitative. • There is a potential for unboundaried therapy and potential for the teacher to adopt a Rescue role (Drama triangle, Karpman 1968).
Psychotherapy	• It has the potential to 'get to the root' of the problem. • The person's life may be truly transformed. • Deconfusion of the Child ego state may occur - developmental issues may be addressed.	• This may take years. • The problem with this way of working is that it is usual for the therapist to 'sit back' more allowing the client space to emerge. • Even in one-person psychology style, there is not necessarily integration of voice and body, as it is outwith the psychotherapeutic framework. • There is a discount (Schiff et al. 1975) of the elements of learning and practical support required for vocal performance industrial life praxis.

		• The psychotherapeutic relationship seldom offers a self-expression experience of singing/vocal performance. • There is a lifetime commitment duty of care (Jenkins 2007).
Performance coaching	• Psychological awareness, practical support and integration of mind and body are offered within a boundaried setting. • There is not a lifetime duty of care (Jenkins 2007), which is well suited to an industry where students may become colleagues. • Singing and music has the potential to reach the authentic relationship with great speed, hence the importance of brakes (Rothschild 2000) and 'one foot out' (Eusden 2009).	• There is loss of the less boundaried relationship and being in the music community as an advocator of the 'one foot out' technique. There is a potential for teacher exclusion from the community. This potential for isolation is also applicable regarding boundaries. There is however, potential to develop a new community of professional voice workers.

<u>Single relationship work: Phase Two report</u>

A brief report of the work covered within Phase Two - Jackie and Jenny - is outlined below - detail of the observations and analyses are available in tables 28 and 29.

5.1.1   Jackie Case Study Report

Jackie first presented as a vocal student at the researcher's singing studio and then attended therapy for a year at the researcher's clinical therapy practice - There were 40 weekly sessions, each session was an hour. The therapist worked in a 1 to 1 and 1/2 person psychology framework, progressing to a 2 person relational approach. Jackie wanted to record an album of songs 'close

to her heart'; she did not know what the songs would be. After the singing teacher observed a performance, that was very badly received, Jackie showed splitting (Kleinian psychoanalysis, Tilney 1998) and denial of any difficulty, with observable hyperarousal symptoms (Ogden and Minton 2002). Jackie's behaviour was escalating and the researcher suggested moving to a therapeutic relationship.

Her presenting issues at the start of therapy were discounting, splitting and grandiosity and not knowing what songs were 'close to her heart'. Borderline personality (DSM1V 2000:292) traits were observed. She was seductive and chaotic within her personal life. Within the work, the therapist was challenged and took to supervision, boundary issues - which were especially challenging around the therapist's private life - and fear of abandonment was observed. The counter transference at this time was to abandon the client and the work. The survival of not being abandoned within this phase seemed important to Jackie. As the work progressed narcissistic (DSMIV 2000:294) traits were observed, idealisation/devaluation, first idealising the therapist and devaluing others and then the other way round. The therapist within supervision attended to her own ability to be seduced and feelings around being of 'no value'.

Both borderline and narcissistic traits show early developmental disturbance. Although there is conflicting theory (Kernberg 1975, Mahler 1975) on where the disturbance/arrest takes place, there is agreement that difficulties do take place within the separation-individuation phase. Narcissism is at an earlier stage of development than borderline and the difficulties range from traits to disorder depending on the severity of the complications. Narcissistic traits include grandiosity, believing he/she is special, sense of entitlement, being

interpersonally exploitative, lacking in empathy and envious/arrogant behaviour. Borderline traits include frantic efforts to avoid abandonment, patterns of intense and unstable relationships (idealisation and devaluation), impulsivity regarding spending, sex, substance abuse, reckless driving, binge eating, suicidal behaviour, affect instability; chronic feelings of emptiness, inappropriate intense anger, paranoid ideation and severe dissociative symptoms. Once there has been an arrest in development it would usually impact all following stages of the developmental process (see table below).

Table 27: Developmental phases of Mahler (adapted from Narcissism workshop, Little 2005)

• 0-2 months - Autism (later abandoned from Mahler thinking)
• 2-4 months - Symbiosis
• Separation and individuation phase - 4-12 months - Hatching - 12-15 months - Practicing - 15-24 months - Rapprochement
• 22-30 months - Object constancy
• 30 months-5 years - Oedipal

The therapist encouraged reintegration of the split off parts through relationship. This is consistent with creating a space where intersubjective, phenomenological and mutual awareness is built - a 'companion space' (Bråten 2009, p 305). It is perhaps important to note that 'companion space' does not mean companionship.

The researcher wondered what practical support The Singer's Psyche might offer? The building of personal physical safety, resources, and healthy attachment seemed important. The use of supervision was extremely important

to the researcher in managing these relationship difficulties. It added to the researchers information on working in relationship with singers. Focusing only on the relationship and the 'person behind the performer', highlighted, for the researcher, the observable traits ignored in her current teaching practice. The work ended when Jackie returned to singing in public, deciding not to sing 'songs close to her heart.' This made it manageable for her to perform without fear and fragmentation.

Jackie reported that she 'felt like a head with no body' and that 'I don't feel much sensation in my body'. The author explained the SIBAM[33] model (Levine 1992 in Rothschild 2000, p 69) offering psycho-education on dissociated sensation. This led to discussions about avoidance as Jackie recognised her avoidant behaviour at ends of term (avoiding abandonment), when she did not want to upset others ('Please Others', Kahler and Capers 1974) and when things became too difficult, avoiding making meaning of painful experiences.

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[33] A complete memory of an experience involves integrated recall of all of the elements. Useful for conceptualising dissociation, implicit memory involves sensory, images, body sensations, emotions and automatic behaviours. Explicit memory involves the facts, sequence and resolution (meaning). SIBAM is an acronym for; Sensation, Image, Behaviour, Affect, Meaning. Dissociation can appear in many forms, as varying combinations of elements are dissociated. (Levine 1992 in Rothschild 2000)

Figure 8: SIBAM model (Levine 1992 in Rothschild 2000)
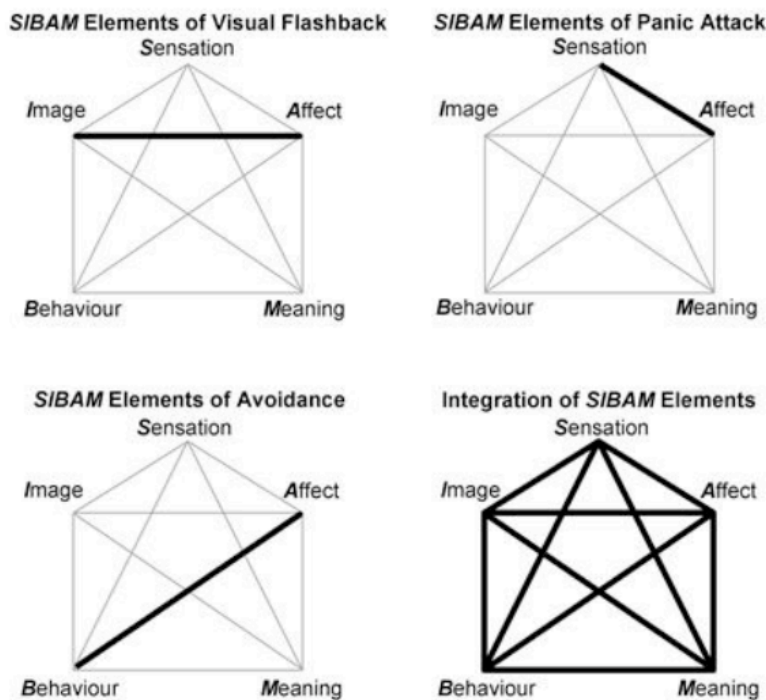
Observations and Implications for The Singer's Psyche

The following report outlines the significant observations - from the researcher working with a singer in a psychotherapeutic relationship - that further shaped the educational package. As a result of the experience with this client and further experiences the author has incorporated the role of supervision into The Singer's Psyche model (see SP key concepts, pp 256-62). While the research has not attempted to systematically demonstrate that singing teaching is more effective with supervision than without, this has been the consistent experience of the author.

This work is a significant shift in framework as the author became exposed to two distinct frameworks: vocal performance teaching and psychotherapy. Both

frameworks deal with complex interpersonal dynamics, struggle and change; the aim was to then build a new and richer framework - The Singer's Psyche - combining the relevant information from both and come to see possibilities that anyone working within either single framework is simply likely to miss.

The experience of and working through transference (Erskine 1991) and counter transference (Clarkson 1992 in Tilney 1998) helped the researcher understand that these processes were present in the teaching relationship, though heavily discounted in current vocal performance teaching practice. The narcissistic idealisation, grandiosity and fear of rupture (Winston 2003) that stirred in the researcher also added much to the awareness building of experience within the teaching studio.

Splitting (Kleinian psychoanalysis in Tilney 1998) and the confrontation of discounts (Cathexis, Schiff et al. 1975) accounting for the 'person behind the performance', will be added to the key concepts for The Singer's Psyche's development.

Therapeutic relationships with vocal performers are particularly well suited to deal with attachment (Bowlby 1969), emergence (Stern 1998), deeply rooted fear (Stewart and Joines 1987, pp 212-4) and personality difficulties that impinge on performance and lifestyle stability (Hungers, Berne 1961, 1964). These concepts were further developed within The Singer's Psyche framework. The dichotomy of Jackie wanting to be 'seen and heard' and yet not as herself, was valuable information for the author in the development of The Singer's Psyche programme. How could the singer be helped to understand the differing requirements of performance and find the style best suited to them? How could they be helped to gain the skills to self-express and

release their true emotion if that is what they wanted to do? The other invaluable key concept of this work was to let the client discontinue therapy when they had what they wanted - this was contractual, paying attention to the endings process. The author could have easily pushed for Jackie to continue with this work until she had reached her ultimate goal of self-expression. However, she was 'happy just to get singing again'. The author left it that she could return to this work at a later stage if she wanted to. It was through working with Jackie that the author was made aware of how people presenting in the performance industry might mask their intrapsychic experience and inner turmoil and difficulties. These difficulties may have a direct impact on their ability to perform.

The author sensed that Jackie had been deeply shamed at some point for showing her feelings and self-expressing. The Singer's Psyche, within it's key concepts, would also need to address shame (Erskine 1994, Cornell 1994) and self-expression.

5.1.2   Jenny Case Study Report

Jenny presented as a vocal student at the researcher's singing studio - a self-referred professional singer - and attended performance coaching for 20 hourly sessions over a six-month period. The performance coaching incorporated singing technique, vocal performance coaching, body and psychological awareness building - including 'person behind the performance' work. This was offered through relationship, body and breathwork and psycho-education sessions within a 1 to 1-1/2 person psychology framework (Stark 2000).

The performance coach contracted that she was to be the 'expert' teacher on vocal technique, mind and body awareness and integration, preparing for performance and inquiring about the 'person behind the performance' and what she needed to learn. The performance coach further outlined that she was not the 'expert' in being Jenny and that she could not rely on the performance coach to 'just know things'.

Jenny sounded vocally 'in good shape' when performing, however she reported that she was 'having to work harder at it than ever before' and that 'it used to be so easy'. There was incongruence between the performance presentation of Jenny and her internal reality - this was reflected in her voice. Although her singing voice was clear, her spoken voice was raspy and hoarse and Jenny struggled to express her emotional feelings (alexithymia, Sifneos 1973 in Buckroyd and Rother 2007).

She suffered from earache and itchy eyes and as there had been no medical diagnosis, the performance coach considered these issues may be related to fear and distrust (see fig. 9). Although Jenny appeared very trusting, this was later observed as an overadaptation as through the work Jenny disclosed multiple physical traumas and trust issues.

Figure 9: Segmental Approach to Body Armouring - adapted from Childs-Gowell and Kinnaman (1978)

Segmental Approach to Body Armouring

eyes, ears, jaw, neck - fear, distrust, etc.

neck, shoulders - anger, hate, etc.

chest, sternum - fear, tears, etc.

chest, diaphram - tears

diaphram - sobs, tears, anger, etc.

abdomen, lower back - sobs, tears, horror, etc.

pelvis, genitals - fear, sexuality, anger, etc.

legs - grounding, uncertainty about self, etc.

feet - grounding, balance, centering, fear, sense of contact with the universe, etc.

Jenny complained that she was a yo-yo dieter, and that as she got older it was harder to maintain her working weight. This was a key issue for teacher awareness: how could The Singer's Psyche promote health and Adult reflection in an industry where there can be unhealthy expectations regarding weight?

Jenny left the performance coaching, reporting she felt more resourced (Rothschild 2000). She had understanding regarding body awareness and Adult-Adult mutuality communication. Both the student and teacher observed that they had worked differently than they had before in a regular singing or performance lesson.

Observations and Implications for The Singer's Psyche

The following report outlines the significant observations - from the researcher working with a singer in a performance coaching relationship - that further shaped this work.

Jenny trusted the researcher instantly and was happy to launch into any suggested exercise (overadaptation, Passive behaviour, Schiff and Schiff 1971). Within supervision the researcher explored the issue of overadaptation and recognised that it was taking place with Jenny. Although traditionally, overadaptation is a negative thing, it need not be negative at every stage and it might be part of an intermediate step towards a treatment plan that promotes autonomy. This was important to this work in recognising not all students can just 'be Adult' and also care needed to be taken in similar situations to avoid teacher exploitation.

Care was taken as to which exercises were given. Some of the techniques implemented by Walzer (2000) and Robertson (1978) have the potential for overexposure, regression (Hargaden and Sills 2002, pp 48-49) and re-traumatisation (Rothschild 2000), the author does not consider this to be either helpful or necessary. The Singer's Psyche would promote an Adult-Adult mutuality approach - that is, the relationship is reciprocally respectful, where the performer would not be invited to over expose, regress or re-experience trauma in the 'here and now'.

Jenny was clearly struggling with her vocal technique. There was no vocal pathology, however the ear nose and throat (ENT) clinician had said that she 'looked like she'd done 12 rounds with Mike Tyson' when she had a vocal

examination. On reporting this Jenny laughed, (Gallows laugh, Berne 1972) and she smiled broadly. After a discussion on the topic of shame (Cornell 1994) Jenny returned, with more honesty, to the topic of her experience at the ENT clinic and the clinician's criticism of her vocal fold health. She had felt deeply intruded upon by the procedure and was both shamed and felt responsible for her vocal difficulties. She was used to pleasing others with her voice, and had relied on praise of her singing for her self-esteem. She felt terrified if she had lost her voice/career she would 'have nothing'. The topics of shame, ENT relationship and communication, 'Pleasing Others' (Kahler and Capers 1974) and the building of self-esteem outwith performance are all important to the developing educational package.

Jenny spoke of 'feeling numb' and 'screaming inside', when asked what she did with her sadness and what relieved the numbness. She said she 'sings'. This showed the importance to Jenny of her singing in affect regulation and highlighted a deep fear of losing her voice and this self-management mechanism. Working with the SIBAM model (Levine 1992 in Rothschild 2000) introduced new thinking and learning to Jenny regarding body sensation and also opened up discussion on the subject of avoidance. This is important to this research.

Of further importance to this work is that through supervision, the researcher began to understand the new roles of witness, boundary and something to 'come up against', a safe enough container or vital base[34] (Cornell 2000 in

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[34] The creation of a therapeutic relationship engaged in therapy that avoids being 'too nurturing, too careful...' in order to not do the 'client[s] a disservice'. (Cornell 2000 in 2001, pp 29-37)

2001), an authentic communication developer, permissions (Crossman 1966) provider, something to practice being different on.

Conclusion and summary

Although Jackie and Jenny's historical experiences were different, therapeutically their needs were similar (see table 28 below). There were also similarities between Jackie and Jenny's experience and that of the author.

The similarities between Jackie and Jenny are as follows:

Table 28: Similarities between Jackie and Jenny

Both Singers
Well presented and groomed
Confidence in performing
Respiratory problems
Erotic transference (Hargaden and Sills 2002) present
No significant other - lonely
Experienced physical trauma - on several occasions (Rothschild 2000)
Time keeping issues
Boundary issues (Tilney 1998, p 12)
Holiday periods became very fragmented and chaotic
Deeply rooted fear
Struggling to exist as singer/or 'person behind the performance' (SP key concepts, p 256)
Incongruence between the internal (intrapsychic) and external (interpersonal) worlds
Lacked personal confidence in thinking and self (Berne 1961) worth
Shamed (Erskine 1994) at some point for showing feelings and self-expressing
Gallows laugh – '*indicative of discounting*' (Tilney 1998, p 46, Berne 1972).
Discounting (Schiff et al. 1975)
Strong 'Be Perfect' and 'Please Others' driver (Kahler and Capers 1974)
Overadaptation (Passive behaviour, Schiff and Schiff 1971)
Attachment issues (Bowlby 1969)
Emergence difficulties (Stern 1998)
'Here and now changes' contracting (Loomis 1982, Berne 1961)
Psycho-education improved life style and singing

Both Jackie and Jenny had difficulty with self-expression; Jenny was more ready and engaged in working with the 'person behind the performance' work and had more Adult (Berne 1961) available.

Table 29: Jackie and Jenny

Jackie	Jenny
Struggled to exist as a singer	Struggled to exist as self (Berne 1961)
Did not remember what we had done the previous week – dissociation (Berne 1971)	Body symptoms
	Bodywork
Used 'should' frequently (Parent ego state, Berne 1964)	Became aware that there was a positive impact on her when she talked about her difficulties
Fear of rupture (Winston 2003) by therapist	
Splitting (Kleinian psychoanalysis in Tilney 1998, p 115)	Emotionally illiterate or inexpressive within her speech – alexithymia (Sifneos 1973 in Buckroyd and Rother 2007)
Dissociated from self and their 'person behind the performance'	Sang to regulate her emotions and self-express, privately
Somatisation of feelings	Dissociating from her self to perform
SIBAM model (Levine 1992 in Rothschild 2000)	Somatisation of feelings
	Psychogenic health issues
Borderline personality traits (DSMIV 2000:292)	Sexually attacked as an adult - PTSD theory applied (Johnson 2004)
Narcissistic personality traits (DSMIV 2000:294)	
Discounting (Schiff et al. 1975)	

5.1.3   The similarities between: Jackie, Jenny and the author

Although Jackie and Jenny's historical experiences are different, therapeutically their needs showed parallels. There are also some striking similarities between Jackie, Jenny and the therapist/coach - which is consistent with the findings of Wubbenhorst suggesting musicians and their teachers having similar personalities (1994, see Chapter one, p 38) - outlined within this section. This is also consistent with the regarding psychological androgyny and musicians. This may make the roles undefined and fluid, as this is the natural

experience of this group. The findings offer insight into teaching practice, where the teacher may over-identify with the student and be challenged in keeping 'one foot out' (Eusden 2009). It further highlights difficulties that may be encountered regarding boundaries (Rothschild 2000), overadaptation (Schiff et al.1975) and projective identification[35] (Freud 1920). Implications of this are that, it may be more difficult to spot what is being projected into the teacher when there is such a close correlation with his or her own experience. Symbiosis (see 'master apprentice' model, fig. 5, p 65) - one Parent, one Adult and one Child ego state is functioning in the combination (of two people) (Tilney 1998 p120) - this may feel comfortable where there is such a close 'match' between the singer and teacher ego states and personality traits.

This section will highlight the main cross over themes where two or more of the individuals shared similar experience. In the interest of maintaining anonymity, 'they' will mean two or more of Jackie, Jenny and the therapist/coach. There were boundary issues where they seemed to find it difficult not to overadapt (Passive behaviour, Schiff and Schiff 1971) to the wishes of others. They further used sex to keep people close and prevent abandonment, exhibiting borderline process (DSMIV 2000:292). As such, they displayed chaotic behaviour in the run up to and during the holiday period. They have, moreover, had significantly younger partners and their sexuality was both fluid and ambiguous, consistent with the developed views on androgyny (cf. Wubbenhorst). There were concerns with their breathing and an awareness of

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[35] 'Projection is a defence mechanism in which some aspect of the self that is unacceptable to the person is attributed to someone else. This often manifests as the blaming and criticising of others…' (Tilney 1998, p 95)
'Projective identification (Kleinian psychoanalysis) is as projection, however the person projected onto takes the projection, the thoughts, feelings, and behaviours as their own.' (Tilney 1998, p 95)

body experiences at times of anxiety. They further consider themselves the black sheep of their family of origin. There are recurring themes important to this work, for example, similar defence strategies including narcissistic traits (DSMIV 2000:294, Masterson 1981) and projection (Freud 1920). They expressed difficulty with rules and regulations. Importantly they have experience of physical trauma. This helped shape the development of the education programme, which will explicitly address, narcissistic traits, borderline process, projection, defences and autonomy (to avoid difficulty with rules and regulations). It will further offer awareness of the impacts of physical trauma by introducing psychophysiological understanding and tools to increase levels of safety, assertiveness and autonomy of the body when working physically on voice work.

<u>What The Singer's Psyche needs to incorporate</u>

Phase Two raised further questions and highlighted additional gaps within current pedagogy suggesting how The Singer's Psyche educational package might support a holistic approach to the challenges of this group. These issues are addressed in the following table.

Table 30: What The Singer's Psyche needs to incorporate

Support The Singer's Psyche might offer
An authentic and true self-expression modality of integration
Avoid overexposure, regression (Hargaden and Sills 2002) and re-traumatisation (Rothschild 2000)
The building of personal physical safety
Resources (Rothschild 2000)
Healthy attachments (Bowlby 1969)
Boundaries (Tilney 1998, p 12)
Trust (Rothschild 2000)
Understanding of borderline process (DSMIV 2000:292) and narcissistic process (DSMIV 2000:294)
Contracting (Loomis 1982, Berne 1961)
'Three way contract' model (English 1975)
Inquiry (Erskine 1991, 1993)
Breathing (Kravitz 1996, Orr circa 1938)
'Person behind the performance' (see SP key concepts, p 256)
Boundary/structure, e.g. security in consistency of lesson time
Bodywork
Help singers understand their learning
Overeating/ 'acting out' to manage feelings (see Managing affect (feelings), pp 42-4)
Safe enough container (Vital Base, Cornell 2000 in 2001)
Passive behaviour (Schiff and Schiff 1971)
Self-soothing and affect management through singing, as a key element.
Developing the relationship as a key element

Important learning and development included

In this case, Jenny self-referred, however in the event of the initial contract being made with another performance professional, agent, management and other allied professionals, clear guidelines were addressed. The thinking of the 'three-cornered contract' (English 1975) was used. Within this model, English sets out the boundaries of working in a situation where the client and therapist may be working with another party outside of the therapeutic relationship. An example of this would be, a partner/mother paying for the therapy or being involved in the original set-up. This is an important addition to The Singer's

Psyche framework and was adapted as the 'three-way-contract' for use within

The Singer's Psyche, adding clarity on boundary setting with allied

professionals. The 'three way contract' model was incorporated, outlining that

whilst being able to offer feedback should an assessment by the allied

professional have been requested, confidentiality of the client must be assured.

An example of this would be a manager contacting the vocal coach to book a

consultation regarding the vocal health and stamina of their client. The

following are important:

1. The professional singer will always be made aware of correspondence

   with the professional agency etc. No details of content of sessions will

   be divulged (adapted from three way contract, English 1975).

2. Safe container (Bion 1959) including:

- Mutual respect of others and their differences.
- Boundaries and limits.
- Saying explicitly, the limits of the relationship to the client and allied
  professionals.

The 'three-way-contract' and the safe container are consistent with Guiding

Research Questions one and two (p 97). The author agrees with the recent

psychotherapeutic research (Lambert & Barley 2002, Wampold 2001)

evidencing that the psychotherapy relationship - no matter which modality of

therapy work - is the most important aspect. However Transactional Analysis

freed Jenny and Jackie up to draw and create their own models. Working with

Transactional Analysis language and theory both psychotherapeutically and

within a performance coaching framework offered language, thinking and

meaning. Both therapist/coach and client/student could communicate on a deeper level, bringing more of the core difficulties being experienced for the student/client to the teacher/therapist. Adult-Adult transactions (Berne 1961) were both effective and easily communicated. Transactional Analysis offers psychotherapy for '...personal growth and change' (ITTA definition, Stewart & Joines 1987). This fits well with the author's personal ethical code. The research in this field is limited, however the evidence of change through the sessions would imply Transactional Analysis models and theory to be important to these changes. The impact of braking (Rothschild 2000) and 'one foot out' (Eusden 2009) are welcome additions to the awareness of the author and are new additions to The Singer's Psyche and a result of the findings so far.

The developing psychological approach was the structure for the new framework for vocal performers within The Singer's Psyche. More evidence on the development of this approach is discussed in the following sections.

6 Overview of Questionnaire Studies (Phases Three and Four)

Phase Three was primarily conducted to gather information to inform The Singer's Psyche practical pilots. This was completed in four ways - Phase Three a-d. The information gathered was then integrated into practical pilots in Phase Four a-b.

The Questionnaire studies section will cover the following:

Table 31: The Questionnaire studies

Overview of pilot study Phase Three – The Questform Questionnaires (see Appendix 10.4).
Phase Three a) Questform Questionnaire: The effects and efficacy of the Greene Questionnaire (Greene 2002) analysis.
Phase Three b) The Musicians' study: Checking further Greene's theory.
Phase Three c) Questform Questionnaire Personality Adaptations Questionnaire (Joines 2002) analysis.
Phase Three d) Questform Questionnaire 'Historical, Vocal and Life style' Questionnaire analysis.
Overview of pilot study Phase Four - The practical pilots.
Phase Four a) The Singer's Psyche psycho-education programme practical pilot, the analysis.
Phase Four b) Integrative Approach practical pilot, the analysis.

Phase Three a) Questform Questionnaire included the Greene Questionnaire (Greene 2002, see Appendix 10.4). Greene's 'Performance Success' Questionnaire, (2002) was obtained from Greene's book of the same name. This questionnaire was first introduced by Greene to aid musicians' awareness of their performance strengths and weaknesses, including intrinsic motivation, ability to risk and optimal activation. This was piloted for efficacy of the

questionnaires in aiding student development and to approach singers on their psychological processes.

Phase Three b) The Musicians' study assessed how subjects engaged with questionnaires checking further Greene's theory. This is a separate study from the Questform studies a), c) and d). It was run simultaneously with the Questform study, its placement as study b) is to add continuity to the argument for/against inclusion of Greene within The Singer's Psyche practical pilots. Within Phase Three b) the difference between singers and instrumentalists were analysed. Greene advocates that his programme is aimed at all musicians, including singers and that singers are not different and need no separate approach. This was highlighted within a private communication (Juilliard University 2005), which is consistent with the views of Kemp (1996, Efficacy of current teaching practice, p 15). Phase Three b) used the Questform Questionnaire (Greene 2002 and Joines 2002) for a second time, this time with 20 singers and 20 instrumentalists within 'the Musicians' study'. Analysis of the Greene theory that 'all musicians are the same' was important to discover if there are differences, similarities, traits and requirements for singers, different from instrumentalists. This offers the possibility, if required, of a 'finely tuned' Singer's Psyche psychological programme. By that the author means a psychologically-based programme honed to take into consideration the issues and approaches with the singer specifically in mind.

Phase Three c) Questform Questionnaire the Personality Adaptations Questionnaire (Joines 2002, see Appendix 10.4) was used. The third section of the Questform posed the question of whether there are any significant differences in personality adaptations (Joines 2002) between vocal performers

and a control group (non-singers). This was based on the evidence from the Joines Questionnaire, as the entire control group could not complete the Greene section, due to its specialist nature.

Phase Three d) Questform Questionnaire 'Historical, Vocal and Life style' Questionnaire was also incorporated. The author developed this by including Psychotherapy assessment questions (CPTI 2006) and additional questions. The additional questions were relating to voice/vocal health and physical health, designed to offer supplementary information on the singers demographic regarding the recurring themes observed and recorded within the preceding research phases. This was further used to highlight difference and similarities between singers and non-singers - non-singers being a control group of those with no personal singing interest.

Phase Four a) The Singer's Psyche psycho-education programme practical pilot - looking at psychological theories that have been highlighted from Phases One - Three in isolation from singing classes. The analysis and implications of the comparison of Joines Questionnaire results before and after each level and one month after course completion will be presented (see Appendix 10.6).

Phase Four b) Integrative Approach practical pilot involved the analysis and implications of the comparison of the Joines Questionnaire results before and after the Integrative Approach course. Analysis and implications of a feedback questionnaire - specifically set out by the author to evaluate each part of The Singer's Psyche approach was offered to gain feedback and further evidence from the students which will be presented.

6.1   An overview of Pilot Questionnaire Study Phase Three

Phase Three informed the development of The Singer's Psyche practical pilots. The Singer's Psyche practical pilots intended to answer Guiding Research Question Three (see Guiding Research Questions, p 97). Phase Three questionnaire helped with the evaluation of psychological assessment tools and informed the final choices used within The Singer's Psyche practical pilot programme.

<u>The Sample</u>

This questionnaire was completed on a voluntary basis. Support for completion was sought from all current students of dBsvoice (Edinburgh) and some previous students, a number of which who are now professional performers and teachers. The Royal Academy of Music (London), Edinburgh Napier University, British Voice Association and Association of Teachers of Singing were asked to circulate the questionnaire to members. On a 'word of mouth' basis and via Facebook - a social networking Internet site - performers of international professional standing in musical theatre and classical music participated. Musical theatre students, including participants from Mountview College, London and popular music students further participated. The age ranged from 18-50+. There were 146 participants of which 47 were men and 99 were women.

<u>Statistical Analysis</u>

A chi-squared test was used to compare the outcomes between groups of singers and musicians (tables 34, 35) and singers and general population (tables 33, 39, 41). In a number of cases there was evidence of a difference

between the groups, using the conventional cut-off of p-value <0.05. There

was stronger evidence in the case of rates of voice loss, weight and saying 'no'

to others between the groups.

The questionnaire offered participants the option to withhold their name if

preferred.

Table 32: Participants who gave their name

	Participants	%
Total (146 participants)	99	68%
Singers (98 participants)	67	69%
Non singers (48 participants)	31	65%

As 99 participants (68%) in total did not withhold their name, the researcher

began to ponder on the ramifications of such an outcome. As the subjects

included their names it seemed likely that it was important they were

recognised for their contribution. Alternatively, perhaps it shows the level of

perceived trust in the author to protect the anonymity of those who included

their names. Other possibilities are that some of the participants contributed to

please the author ('Please Others' driver, Kahler and Capers 1974), to help

and be seen to help. 7 participants (5%) were known to have lied by omission,

about difficulties they had experienced. This was obvious to the author, as the

author knew them and their history. The issues people particularly lied about

were suicidal thoughts and attempts, bullying in the workplace, eating

disorders and negative further education experience. The implications of the

use of the questionnaire within the research are that it is not a true reflection of

the industry - by that the author means, there is not full authenticity in the

answering of the questionnaires regarding some issues. Therefore it does not

fully show the extent of mental health issues of singers working within the

creative arts professions. However, it was decided that the data, especially the negative and personal problems - due to the known avoidance by some - that were provided were more likely to be a true reflection in part, albeit perhaps 'the tip of the iceberg'. That is those who did divulge and impart negative data, were more likely to be being honest and more confiding, more indicative of an Adult ego state - a developmentally age appropriate response where they can relate negative experience without internal fragmentation or disintegration. The author would surmise that there is however, more negative data that has not been included.

6.1.1   Phase Three a) Questform Questionnaire: The effects and efficacy of the Greene's Questionnaire

Phase Three was the analysing of a questionnaire called 'Questform'. Within the Questform Questionnaire (see Appendix 10.4) three separate questionnaires were combined. These three questionnaires are the 'Historical, Vocal and Life style' Questionnaire, adapted from Psychotherapy assessment, (CPTI 2006), 'Performing Success' (Greene 2002) and 'Personality Adaptations' (Joines 2002).

A comparison was obtained between singers and a control group of participants with no singing or musical experience - non-singers.

Within the Greene Questionnaire there was a drop-out rate, which is detailed in the following table.

Table 33: Greene (2002) Questionnaire Participant drop-out

Total participants (146)	Participant drop-out	Percentage drop-out
Singer (98 participants)	5	5%
Non singer (48 participants)	3	6%

The Greene Questionnaire section of the Questform was the second section to be completed, after the 'Historical, Vocal and Life style' section. The drop-out rate at the Greene Questionnaire was 8 participants (11%) - 5 singers (5%) and 3 non-singers (6%). Whilst this is not statistically significant and more research would need to be undertaken in this area, the Joines Personality Questionnaire received 100% completion with each application within all the studies. Furthermore, during pre questionnaire trials the Greene Questionnaire revealed difficulties for the participants. Particularly, there were issues highlighted regarding the length and detail required, some participants taking up to 40 minutes to complete. This was not all of the participants' experience; there was an average of around 15 minutes to complete within initial trials. The drop-out rate at this stage, during the Questform study, suggests this may not be a questionnaire easily completed by the students on their own. It may benefit by being used with a tutor. However this is a major drawback and raised concerns for its usage within creating a singer friendly psycho-education programme tool. Within The Singer's Psyche there is an ethos of heuristic learning, therefore students' difficulties in completing the questionnaire with ease, was problematic. The test appeared too psychometric. As there were no drop-out participants during the Joines questionnaire, it suggested that it was more accessible - stimulating questions, dialogue, awareness building and an interest in their personal development process for the students. The fact that

Greene (2002) appeared before the Joines (2002) may be a relevant factor, however during pre research trials, no people dropped out of completing the Joines questionnaire; this was interpreted as important.

6.1.2   Phase Three b) The Musicians' study- checking further Greene's theory

The original reason for Phase Three b) was to explore singers' and instrumentalists' - 'musicians' - differences/similarities in order to prove/disprove Greene's theory that 'all musicians are the same' (see Kemp 1996, Efficacy of current teaching practice, p 15). However, in order to compare and contrast the drop-out rate of the Greene questionnaire in a separate study, the data regarding the Musicians' study is included below.

<u>Sample</u>

Classical and popular music professionals and students aged between 18-40 participated. The questionnaire was issued in hard copy. Participants were self-selecting. There were 40 participants - 20 singers and 20 instrumentalists - of which, 18 were men and 22 were women.

There was again, a drop-out rate when using the Greene Questionnaire, which is detailed below.

<u>Table 34: Greene (2002) Questionnaire Participants drop-out</u>

Total participants (40)	Participants drop-out	Percentage drop-out
Singer (20 participants)	2	10%
Instrumentalist (20 participants)	4	20%

Singers dropped out less during this study than instrumentalists; 4 (20%) instrumentalists and 2 (10%) singers. Combined, this is a note-worthy drop-out

rate of 6 participants (30%). Again there was no statistical evidence regarding a difference between singers and instrumentalists or the drop out rate from the questionnaire. However these results do suggest a trend towards dropping out and more research would be required to answer both this question and the question, is there a difference between the singers' and instrumentalists' results? In order to further evidence whether the Greene questionnaire would be of support to The Singer's Psyche psycho-education programme, the Musicians' study results will determine if Greene is correct in classing all musicians within the same generalised questionnaire. The following is an outline of these results.

The participants were asked the following questions, as part of the 'Historical, Vocal and Life style' Questionnaire (adapted from Psychotherapy assessment, CPTI 2006). The results are outlined below.

Table 35: 'Historical, Vocal and Life style' Questionnaire

40 Total Participants	Singer (20)	Inst. (20)	Singer	Inst.	Singer	Inst.
	No		Yes		N/A	
Voice-loss	3 (15%)	17 (85%)	17 (85%)	3 (5%)	0 (0%)	0 (0%)
Difficulty saying 'no'	1 (5%)	2 (10%)	19 (95%)	18(90%)	0 (0%)	0 (0%)
Weight issues	5 (25%)	14 (70%)	15 (75%)	6 (30%)	0 (0%)	0 (0%)
Mental health issues	11 (55%)	11 (55%)	7 (35%)	4 (20%)	2 (10%)	5 (25%)

Voice-loss[36]: Chi-squared[37] = 19.6, degrees of freedom (d.f)=1. $P<0.001$
Weight issues: Chi-squared = 8.12, degrees of freedom (d.f)=1. $P=0.004$

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[36] Chi-squared test compared those responding 'No' with those responding 'Yes' or N/A due to small numbers in the N/A group.
[37] R version 2.12.2. (r-project.org)

Here there were significant findings; 17 singers (85%) said they experienced vocal difficulties compared with only 3 instrumentalists (15%). This could be seen as referring to work-related difficulties however, within the 'health problems' category of the Musicians' study, only 1 instrumentalist (5%) claimed to suffer work-related illness, in the form of back problems.

A second significant difference between singers and instrumentalists was recorded within the 'have you experienced weight issues' question, 15 singers (75%) said yes in comparison with 6 instrumentalists (30%).

The question on mental health difficulties is where the two groups came together in agreement where 11 participants (55%) in each category, both singers and instrumentalists, said they had no mental health difficulties. This was the only question where people abstained from answering. This shows a reluctance to talk about mental health issues, from both groups. Again, the instrumentalists showed a difference with 5 participants (25%) not answering - within the singers group 2 participants (10%) did not answer - the instrumentalists appear less confiding.

Each question showed a difference in the results between singers and instrumentalists. Within voice loss and weight related issues these were significant results There is growing evidence of differences between the singers and instrumentalists, both in personality traits - in the parlance of Joines (2002) - and in their willingness to confide, with the exception of suicidal thoughts - strengthening the argument for a singer's separate approach. Some, if not all of The Singer's Psyche techniques could be useful to instrumentalists, however issues of weight, voice-loss and perhaps saying 'no' to others are fundamentally singers' issues. Furthermore, whilst singer subjects may appear

more extraverted - perhaps an advantage as the singers as performers are most 'on show', often being 'in the spotlight' - diagnostically this may not be the 'person behind the performance' reality. That is, an extroverted presentation may be constructed to protect and defend developmental issues/deficiencies, for example schizoid, borderline and narcissistic processes (See Jenny p 162).

Mental health problems

The type of mental heath issues the participants encountered was contrasting between the singers and instrumentalists. 5 instrumentalists (25%) experienced depression or severe depression as opposed to 3 singers (15%). Singers experienced suicidal thoughts, breakdown, and anxiety while none of the instrumentalists reported these difficulties. These contrasting results further suggest that there is a trend of difference between singers and instrumentalists offering growing evidence to the question of 'is there a difference between the singers and instrumentalists results? More research is required to bring further clarity to this question. This again could be interpreted as the singers being more extraverted and ready to expose/self disclose on personal matters - consistent with Kemp's introversion/extraversion findings. However it could be considered that these terms are too general and that there are underlying connotations with confidence.

Health problems

The recurring health difficulties show some differences. All of the singers results (11 participants, 55%) are either stress related or related to part of the singing mechanism, as opposed to instrumentalists results (1 participant, 5%) relating to back problems - again perhaps work orientated injury. This is a

notable difference, in both the difficulties they encounter and the level of health problems, with singers 50% higher than the instrumentalists.

The Joines Personality Adaptations Questionnaire was used with some meaningful results. It is important to note that these are personality styles not disorders. The author wants The Singer's Psyche to facilitate mental health not pathologise the students. Joines identified six personality types; they break down into two sections, performing modes and survival modes. The performing modes are the personality adaptations (Joines 2002) indicative of the communication within the family of origin and the survival modes are the personality adaptations people go into to keep themselves safe; part of a defence structure. The three considered to be performing modes are, Playful Resister, Responsible Workaholic and Enthusiastic Overreactor, and the three considered to be survival modes are Creative Daydreamer, Charming Manipulator and Brilliant Sceptic.

Table 36: Personality Types

CD	Creative Daydreamer	Schizoid
CM	Charming Manipulator	Antisocial
BS	Brilliant Sceptic	Paranoid
PR	Playful Resister	Passive Aggressive
RW	Responsible Workaholic	Obsessive Compulsive
EO	Enthusiastic Overreactor	Histrionic

For further analysis two personality types (Charming Manipulator and Enthusiastic Overreactor) were chosen to explore in more detail, difference and similarities between singers and instrumentalists and to observe if different personality adaptations were prone to different voice-loss and difficulty saying no experiences. Charming Manipulator and Enthusiastic Overreactor were

chosen because the author suspected they might be the most prone to psychogenic vocal problems and over adaptation.

Table 37: Participants with predominant Charming Manipulator

Participants (13 out of 40)	Voice-loss	Voice-loss	Difficulty saying 'no'	Difficulty saying 'no'
	Yes	No	Yes	No
Singer (4 participants)	4 (100%)	0 (0%)	4 (100%)	0 (0%)
Instrumentalist (9 participants)	8 (89%)	1 (11%)	2 (22%)	7 (88%)

To further highlight similarities and differences between the singers and instrumentalists. 100% of CM singers (4 participants) experienced voice-loss and difficulty saying 'no' to others. This differs to Charming Manipulator instrumentalists, with 89% (8 participants) of them experiencing voice-loss and 22% (2 participants) of them having difficulty saying 'no' to others. This highlights that even within the same personality type, singers may be more likely to be adaptive and experience vocal problems.

Table 38: Participants with predominant Enthusiastic Overreactor

Participants (24 out of 40)	Voice-loss	Voice-loss	Difficulty saying 'no'	Difficulty saying 'no'
	Yes	No	Yes	No
Singer (13 participants)	10 (75%)	3 (25%)	12 (92%)	1 (8%)
Instrumentalist (11 participants)	4 (36%)	7 (64%)	9 (82%)	2 (18%)

Within the Enthusiastic Overreactor category, 75% of singers (10 participants) suffered voice-loss, as opposed to 36% (4 participants) of Enthusiastic Overreactor instrumentalists. This also shows Charming Manipulator personality types may lose their voice more than Enthusiastic Overreactor singers. Regarding difficulty saying 'no', again singers are 10% higher than the

82% of instrumentalists (9 participants), with 92% (12 participants). This is

again, lower than Charming Manipulator singers.

It was concluded that data could be more easily obtained from the Joines

Questionnaire (2002, see Appendix 10.4). More results and analysis of the

potential for using this tool within The Singer's Psyche follow.

These results suggest their is growing evidence of differences between singers

and instrumentalists within the 'Musicians' study'. The author therefore does

not agree with Greene's (2005) and Kemp's (1996) theories that all singers and

musicians be regarded as the same.

Greene's questionnaire (see Appendix 10.4) encourages thinking and

behavioural (doing) change. The trap door of Enthusiastic Overreactor and

Playful Resister is thinking while the trap door of Charming Manipulator,

Brilliant Sceptic and Responsible Workaholic is behaviour (doing) (Ware

Sequence, 1983). For those whose open door is feeling i.e. Enthusiastic

Overreactor, this system is non inclusive. The most common singer personality

adaptations category within the Questform Questionnaire is Enthusiastic

Overreactor with a percentage of 27% (26 participants). This may go some

way to explaining the recurring drop-out rate issues. This informed the decision

to exclude the generalised Greene questionnaire from The Singer's Psyche

psycho-education programme.

6.1.3 Phase Three c) Questform Questionnaire Personality Adaptations Questionnaire (Joines 2002) analysis

Returning now to the Questform study, Phase three c), Joines Questionnaire

was less exposing - the multiple-choice style was quick to complete by the

participants. There was no drop-out rate and the scoring system was not complicated and quick to complete. It was therefore concluded that this system was of use to The Singer's Psyche psycho-educational programme.

Table 39: Personality adaptations

Personality adaptation (Participants 146)	Singer (98 participants)	Non-singer (48 participants)
CD	10 (11%)	6 (12%)
CM	17 (17%)	10 (21%)
BS	15 (15%)	11 (22%)
PR	16 (16%)	9 (19%)
RW	14 (14%)	4 (10%)
EO	26 (27%)	8 (16%)

The most relevant finding was that 27% of singers (26) were Enthusiastic Overreactors (Histrionic). There is an 11% increase from the non-singer group. There are several important implications of this. The results would suggest that singers are may be more likely to have an open door of feeling and a trap door of behaviour (doing) (Ware 1983, see Overview of Transaction Analysis, p 30). This offers information for establishing a psycho-education programme for this group (see Guiding Research Question three, p 97) since going directly to behaviour rather than feeling, is likely to have negative results for 27% of the demographic. It is worth noting that 56 singers (57%) were performance mode orientated, compared to 21 non-singers (45%), though more evidence would need to be gathered to see if this was a common trait.

6.1.4   Phase Three d) Questform Questionnaire 'Historical, Vocal and Life style' Questionnaire analysis.

The personal history intended to illuminate what the experience of the 'person behind the performance' (see SP key concepts, p 256).

Table 40: The key questions

I lose my voice…
I find it difficult to say 'no' to others…
Do you/have you experienced weight/body image issues? (If yes, please detail)
Have you personally experienced mental health problems? (If yes, please detail)

The results of these questions are outlined below.

Table 41: 'Historical, Vocal and Life style' Questionnaire (see Appendix 10.4)

Participants (146)	Singer (98 participants)	Non (48 participants)	Singer	Non	Singer	Non
	Yes		No		N/A	
Voice-loss[38]	63 (64%)	22 (46%)	35 (36%)	25 (52%)	0 (0%)	1 (2%)
Difficulty saying 'no'	89 (91%)	37 (77%)	9 (9%)	11 (21%)	0 (0%)	1 (2%)
Weight issues	65 (66%)	25 (52%)	31 (32%)	22 (46%)	2 (2%)	1 (2%)
Mental health issues	34 (35%)	14 (29%)	48 (49%)	23 (48%)	16 (16%)	11 (23%)

Difficulty saying 'no': Chi-squared = 4.89, degrees of freedom (d.f)=1. P=0.027

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[38] Chi-squared test compared those responding No with those responding Yes or N/A due to small numbers in the N/A group.

Difficulty saying 'no' to others

Within the difficulty saying 'no' to others there was a significant difference between the singer and non-singer category, with 91% of singers (89) and 77% (37) saying they had difficulty saying 'no' to others. This highlights that singers may be overadaptive (Cathexis, Schiff et al. 1975), leaving the singers open to manipulation or abuse on occasions. This is important to The Singer's Psyche education programme.

Voice-loss

64% of singers (63) experienced voice-loss, 18% higher than non-singers. There could be technical or psychologically based reasons for the singers again showing a higher result. However with the majority of singers within this questionnaire being trained singers, it is surprising that they have more difficulties than those with no training, rather than the expected fewer difficulties.

Mental health problems

As it has previously been highlighted in the Musicians' study (see p 160), mental health is not an easy topic to discuss and there is evidence that not all the participants were entirely honest on this subject. However, on this occasion the non-singers reported a higher result than the singer category, with 14 participants (29%) affirming mental health problems. These are lower percentages than the other categories.

To explore Guiding Research Question two, (p 127) TA and STT theory, where possible, was applied to the mental health problems within the table below.

Table 42: Mental health issues from 'Historical, Vocal and Life style'

Questionnaire

Mental health problem (146 total participants)	Singer (98 participants)	Non (48 participants)	Psychological theory
Depression	1 (1%)	0 (0%)	Don't exist injunction (Goulding and Goulding 1976)
Low moods	1 (1%)	0 (0%)	DSMIV (2000)
Suicidal thoughts	1 (1%)	0 (0%)	Open escape hatch (Holloway 1973, Cowles-Boyd 1980)
Panic attacks	1 (1%)	0 (0%)	SIBAM (Levine in Rothschild 2000)
Breakdown	1 (1%)	0 (0%)	Release of build up of discounted (Schiff et al. 1975) feelings
Anxiety	1 (1%)	0 (0%)	Fear and Autonomic Nervous System (Rothschild 2000)
Anti depressants	1 (1%)	0 (0%)	Don't exist injunction (Goulding and Goulding 1976)
P.T.S.	1 (1%)	2 (4%)	Follows exposure to unavoidable major damaging or life threatening events (PTS, Rothschild 2000)
Postnatal Depression	0 (0%)	3 (6%)	Postnatal depression in DSMIV (2000)
Anorexia Nervosa	0 (0%)	1 (2%)	Anorexia nervosa in DSMIV (2000)
O.C.D.	0 (0%)	1 (2%)	OCD in DSMIV (2000)

For seven of the twelve categories TA and STT theory can be directly applied.
There are some differences between the singers and non-singer categories of
the mental health difficulties being faced. Anxiety, panic attack and breakdown
are all recurring singer difficulties.

The singers were asked to outline weight and body issues. This resulted in 66% of singers (65) admitting they experienced weight related difficulties compared to 52% of the non-singers (25) - this is a 14% increase. Of this 66%, 8 singers (8%) were told to lose weight within the profession, 2 singers (2%) were bullied in relation to their weight and 1 singer (1%) was told to increase their weight to keep their job. 11% in total have experienced negative external influence relating to their weight. Their mothers and other external influences placed 4% of the non-singers (2) on diets. However, the singers still were dominant in this category, with the majority of external influences being profession orientated.

6 of the singers (6%) who participated have experienced bulimia, anorexia or another eating disorder. This is in contrast to the 1 non-singer (2%) in this combined category. Bulimia, in particular, will certainly impact the vocal tract and vocal mechanism, though none of the eating disorders are going to result in a healthy body, vocal instrument or mind. Weight issues are clearly a difficulty for many singers.

Phase Three c) and d) Questform Questionnaire Personality Adaptations (Joines 2002) and 'Historical, Vocal and Life style' Questionnaire combined analysis.

The personality adaptations and the results of the 'Historical, Vocal and Life style' Questionnaire were combined. The following outline the combined results.

Singer Results

Creative Daydreamer

The singer personality score predominantly - by that the author means scoring highest in the category - Creative Daydreamer table below shows a comparison of voice-loss, difficulty saying 'no' to others, crying for no reason and feeling frustrated and misunderstood.

Table 43
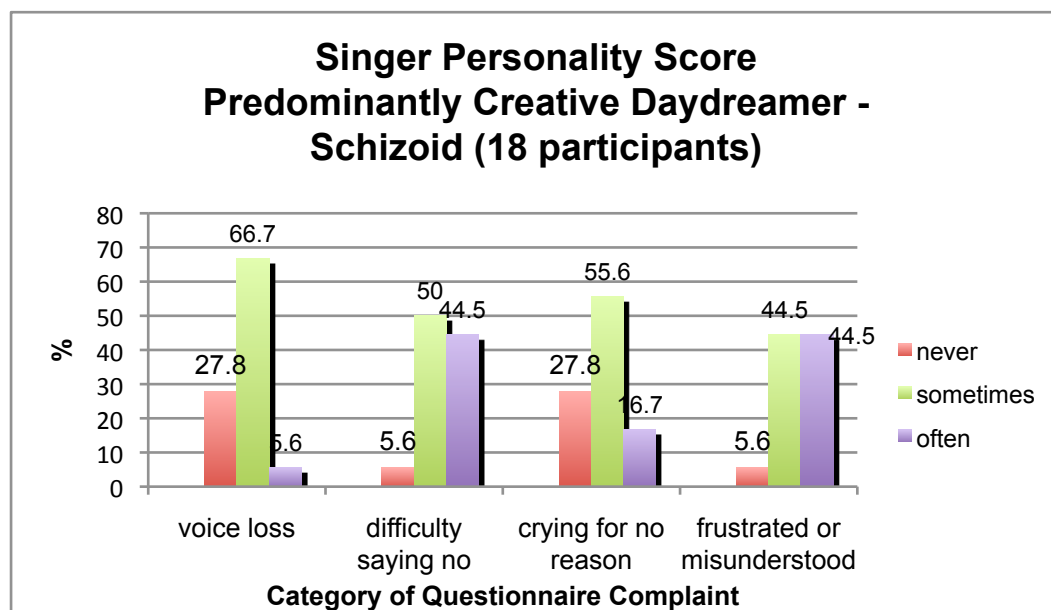
Within the singer's results there were 18 participants with a predominantly high Creative Daydreamer score out of 98 singer participants. The highest category for the Creative Daydreamer was a difficulty saying 'no' to others, combined 'sometimes' and 'often' scores approach 95% (17 of the 18 participants), closely followed by 89% (16) feeling 'frustrated and misunderstood'. With voice-loss at nearly 67% (12) sometimes experiencing voice-loss plus an additional 5.6% (1) who often experience voice-loss, this is a combined score of nearly 73% (13). Around 73% (13) cry sometimes for no reason. These results would suggest that the Creative Daydreamer personality type would

perhaps benefit from learning to say 'no' to others and how to communicate their thoughts and feelings. This may limit frustration of being misunderstood, when communicating outwith performance, within the music industry and with allied professionals. An understanding of what makes them cry and Adult growth (Berne 1961) would counteract the current possible alexithymia (Sifneos 1973 in Buckroyd and Rother 2007).

Whilst it could be argued that giving the Creative Daydreamer personality type these tools to counteract alexithymia may inhibit or negativley impact their creativity, the author would suggest - in line with Adshead (in Philips 2005, see Creativity, p 80) - that an inability to function may inpede creativity, therefore it may be of benefit and enhance creativity.

Information for The Singer's Psyche includes an awareness that when working within the Creative Daydreamer category, the inability to say 'no' to others (17/95%) leaves a strong possibility of abuse/abuse of power. There is an increased likelihood of overadaptation impinging on the Creative Daydreamer creative process, with the possibility of trauma as an outcome. Alexithymia may be counteracted with emotional literacy (Steiner 2000) and Adult strengthening (Berne 1961). As the Creative Daydreamer trap door (Ware 1983) is feeling, the best results would be attained from offering behavioural change (Creative Daydreamer Open door: behaviour, Ware 1983) delivered in a directive style, (Creative Daydreamer: directive style preference, communication modes, Kahler 1979, 1997a).

<u>Charming Manipulator</u>

The singer personality score predominantly Charming Manipulator table below shows a comparison of voice-loss, difficulty saying 'no' to others, crying for no reason and feeling frustrated and misunderstood.

<u>Table 44</u>
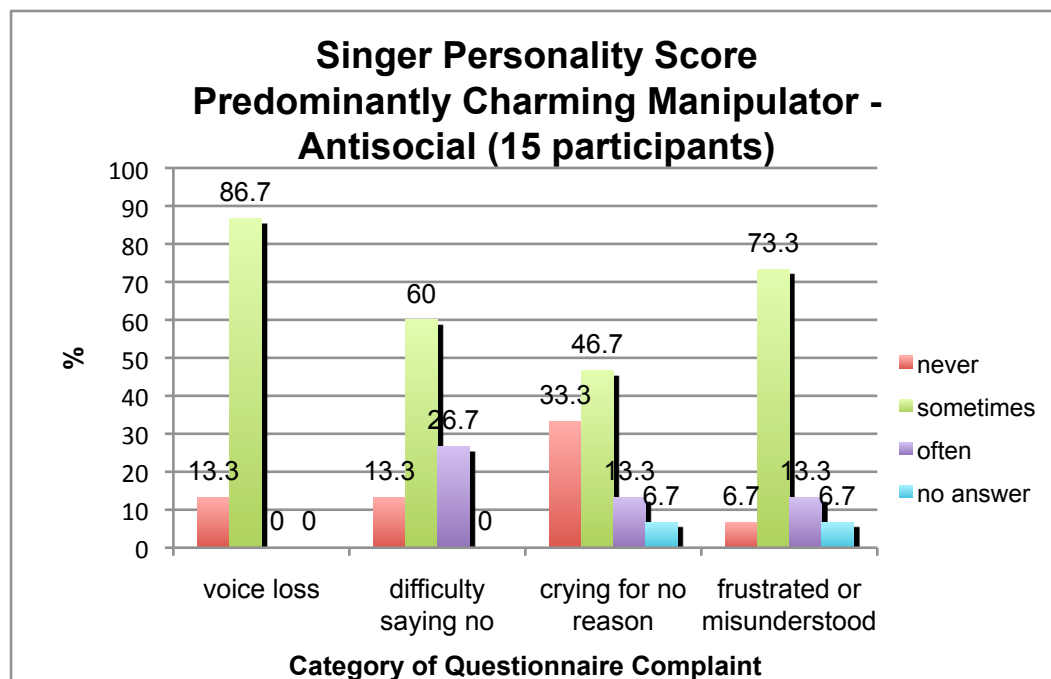
Within the singer's results there were 15 participants out of 98 singer participants with a predominantly high Charming Manipulator score. The highest category for Charming Manipulator was voice-loss with approximately 87% (13 participants). 87% (13) experiencing difficulty saying 'no' to others, at least sometimes. Can a correlation between these figures be made? By that the author means is there a connection between overadaptation and alexithymia and some voice-loss. This personality adaptation scored similarily in the frustrated or missunderstood (87%). 1 particpant (7%) did not answer in both the crying for no reason and frustrated and misunderstood category. This

may be because they did not want to say no, or some other reason, perhaps they did not want to admit.

Information for The Singer's Psyche includes an awareness that when working within the Charming Manipulator category the student may have an inability to say 'no' to others of 87% (13) leaving a strong possibility of abuse/abuse of power, and an increased likelihood of overadaptation. This may impinge on the Charming Manipulator creative process with the possibility of trauma as an outcome. As the Charming Manipulator trap door (Ware 1983) is thinking, the best results would be attained from offering behavioural (doing) change, (Creative Daydreamer Open door: behaviour, Ware 1983) delivered in a combination of emotive, nurturative and directive styles (Charming Manipulator: emotive, nurturative and directive style preference, communication modes, Kahler 1979, 1997a).

<u>Brilliant Sceptic</u>

The Singer personality score predominantly Brilliant Sceptic following table shows a comparison of voice-loss, difficulty saying 'no' to others, crying for no reason and feeling frustrated and misunderstood.

Table 45

**Singer Personality Score
Predominantly Brilliant Sceptic -Paranoid (24 participants)**
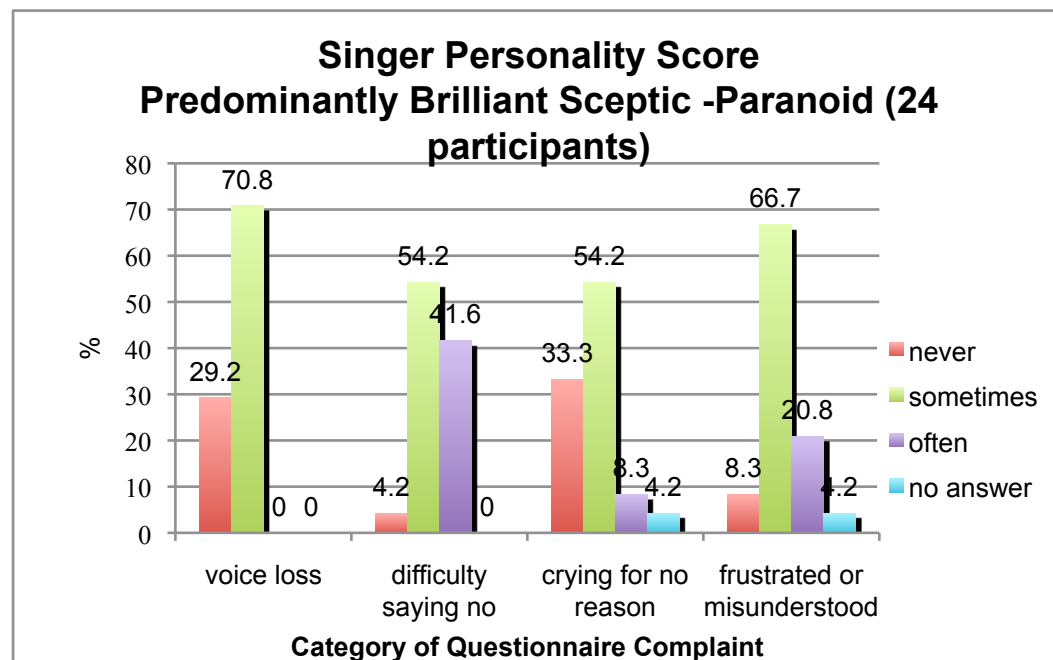
Within the singer's results there were 24 participants out of 98 singer participants with a predominantly high Brilliant Sceptic score. The highest score for the Brilliant Sceptic is within the difficulty saying 'no' to others category, with 96% (23 participants). Like the Creative Daydreamer and Charming Manipulator categories they are overadaptive and would benefit from further psychological education of avoiding feeling frustrated or misunderstood (21/88%). There is a recurring theme of lack of boundaries, in not being able to say 'no' to others, which is particularly high for the Brilliant Sceptic category (23/96%, see boundaries, Rothschild 2000). 71% (17) have experienced voice-loss, which is a larger figure than expected, especially for a professional reliant on their voice. Crying for no reason (15/63%) shows the Brilliant Sceptic personality type is more aware of their feelings and the reasons for them. However, it would be suggested that they struggle on the interpersonal expression of these feelings by the 96% (23) difficulty in saying 'no' to other, and perhaps also saying 'no' to self.

Information for The Singer's Psyche includes an awareness that when working within the Brilliant Sceptic category their inability to say 'no' of 96% leaves a strong possibility of abuse/abuse of power. An increased likelihood of overadaptation may impinge on the Brilliant Sceptic creative process with the possibility of trauma as an outcome. As the Brilliant Sceptic trap door is behaviour (Ware 1983) the best results would be attained from offering thinking change (Brilliant Sceptic Open door: thinking, Ware 1983) delivered in a combination of requestive and directive styles (Brilliant Sceptic: requestive and directive style preference, communication modes, Kahler 1979, 1997a).

Playful Resister

The Singer Personality Score Predominantly Playful Resister table below shows a comparison of voice-loss, difficulty saying 'no' to others, crying for no reason and feeling frustrated and misunderstood.

Table 46

Within the singer's results there were 25 participants out of 98 singer participants with a predominantly high Playful Resistor score. The highest category for the Playful Resister is again, difficulty saying 'no' to others at 92% (23 participants). The frustrated and misunderstood score of 72% (18) is a substantial figure. The voice-loss is the lowest score thus far at 68% (17). This is still a considerable figure for those whose career depends on there vocal stamina. With only 44% (11) affirmed in the crying for no reason category, Playful Resister may have a deeper level of emotional awareness.

Information for The Singer's Psyche includes an awareness that when working within the Playful Resister category their inability to say 'no' to others of 92% (23) leaves a strong possibility of abuse/abuse of power. An increased likelihood of overadaptation may impinge on the Playful Resister creative process with the possibility of trauma as an outcome. As the Playful Resister trap door is thinking (Ware 1983) the best results would be attained from offering behavioural (doing) change (Playful Resister Open door: behaviour, Ware 1983) delivered in an emotive style (Playful Resister: emotive style preference, communication modes, Kahler 1979, 1997a).

Responsible Workaholic

The Singer personality score predominantly Responsible Workaholic following table shows a comparison of voice-loss, difficulty saying 'no' to others, crying for no reason and feeling frustrated and misunderstood.
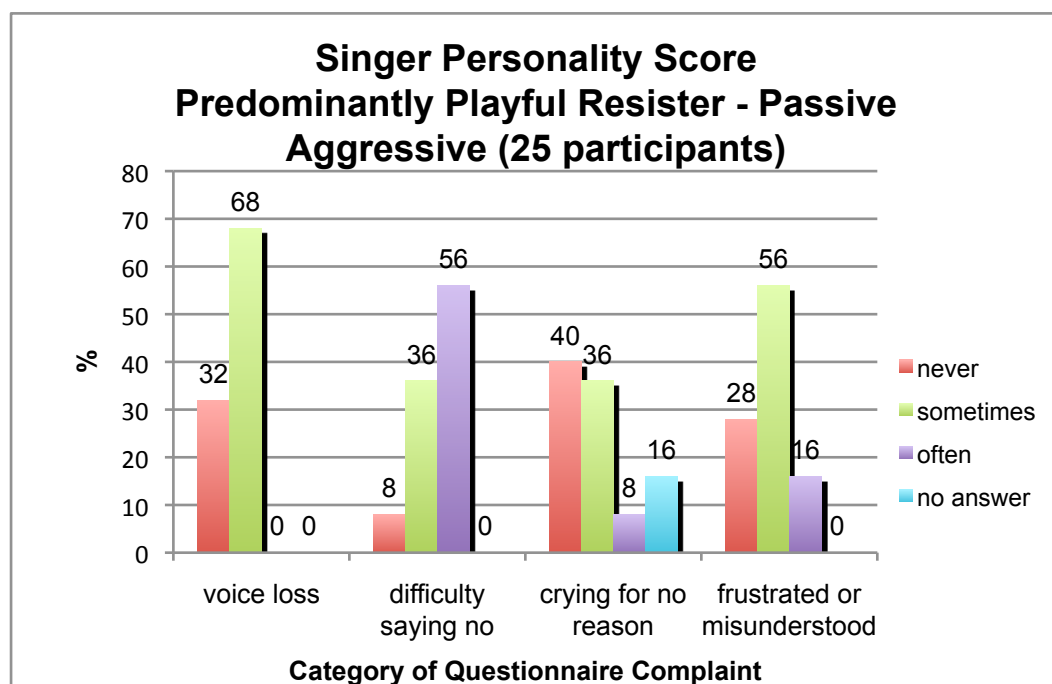
Table 47

Within the singer's results there were 17 participants out of 98 singer participants with a predominantly high Responsible Workaholics score. The highest category for Responsible Workaholics was a difficulty saying 'no' to others, with combined 'sometimes' and 'often' scores of 100% (17 participants). Responsible Workaholics score low on voice-loss (8/47%) which could be because of their work ethic around vocal technique and their increased emotional literacy (9/53% crying for no reason).

Responsible Workaholic have the healthiest voices and greatest vocal stamina of all the personality types. However, with a high difficulty saying 'no' to others (17/100%) and a frustrated or misunderstood score of 77% (13), with 12% (2) not answering, a possible score of 89% (15), Responsible Workaholic is the category most open to overadaptation. This may impinge on the Responsible Workaholic creative process with the possibility of trauma as an outcome.

Information for The Singer's Psyche includes an awareness that when working within the Responsible Workaholic category their inability to say 'no' to others of 100% leaves a strong possibility of abuse/abuse of power. Responsible Workaholic are low on voice-loss and have good vocal stability but may benefit from education on Adult (Berne 1961) strengthening and boundaries (Rothschild 2000). As the Responsible Workaholic trap door is behaviour, the best results would be attained from offering thinking change (Responsible Workaholic Open door: thinking, Ware 1983) delivered in a requestive style (Responsible Workaholic: requestive style preference, commuication modes, Kahler 1979, 1997a).

Enthusiastic Overreactor

The Singer personality score predominantly Enthusiastic Overreactor table below shows a comparison of voice-loss, difficulty saying 'no' to others, crying for no reason and feeling frustrated and misunderstood.
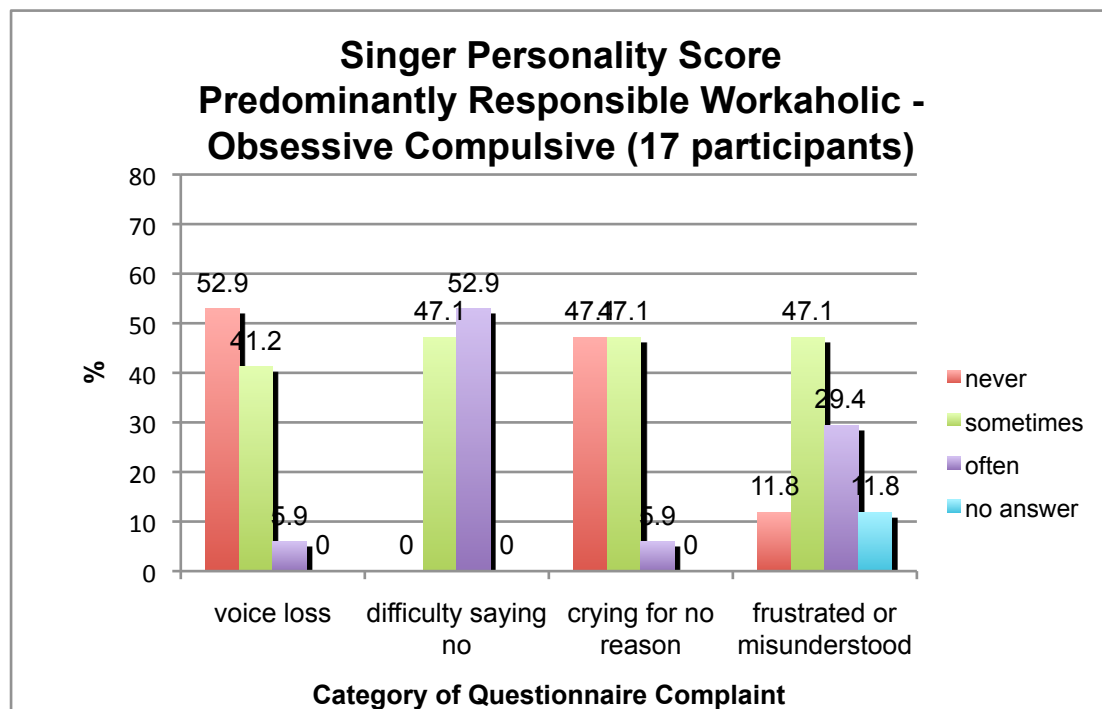
Table 48
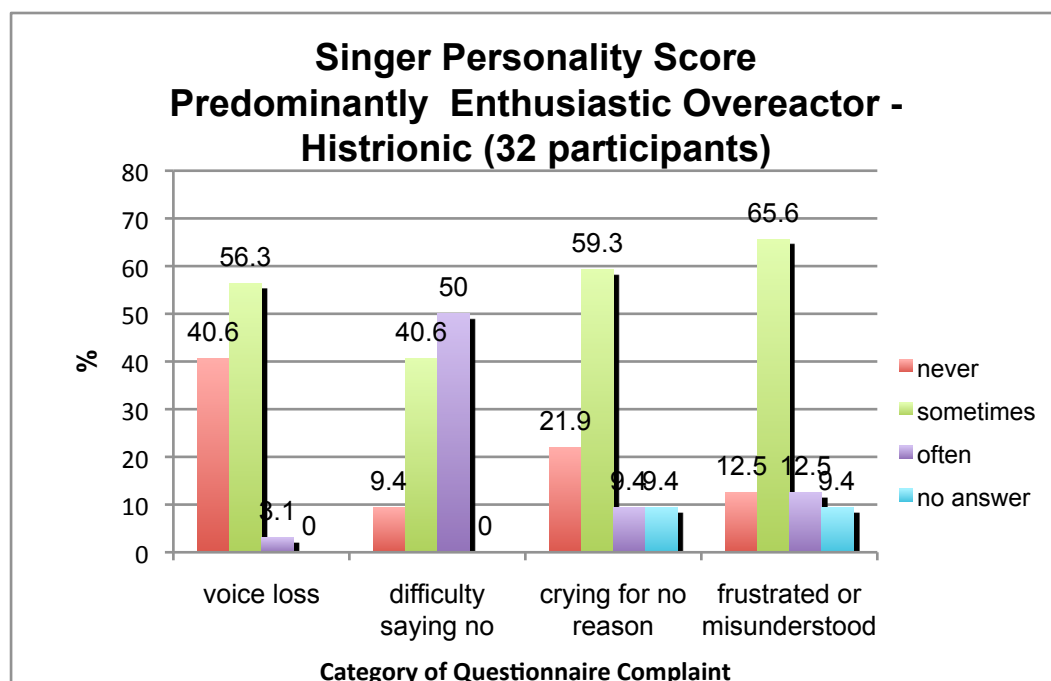
Within the singer's results there were 32 participants out of 98 singer participants with a predominantly high Enthusiastic Overreactor score. The highest category for the Enthusiastic Overreactor is difficulty saying 'no' to others (29/91%), with the frustrated or misunderstood category second at 78% (25), again considering the not answering, this could be as high as 87% (28). Crying for no reason 69% (22) with a possible high of 78% (25) and voice-loss (19/59%) being the lowest result for Enthusiastic Overreactor.

Information for The Singer's Psyche includes an awareness that when working within the Enthusiastic Overreactor category, their inability to say 'no' to others of 91% (29) leaves a strong possibility of abuse/abuse of power, and an increased likelihood of overadaptation. This may impinge on the Enthusiastic Overreactor creative process with the possibility of trauma as an outcome. Enthusiastic Overreactor are low on voice-loss and have good vocal stability but may benefit from education on Adult strengthening (Berne 1961) and boundaries (Rothschild 2000). As the Enthusiastic Overreactor trap door is behaviour (Ware 1983) the best results would be attained from offering thinking change (Enthusiastic Overreactor Open door: thinking, Ware 1983) delivered in a combination of nurturative and emotive styles (Enthusiastic Overreactor: nurturative and emotive style preference, communication modes, Kahler 1979, 1997a).

Conclusions

Comparison of the personality adaptations (Joines 2002)

The table below compares and contrasts each of the personality categories regarding voice-loss, difficulty saying 'no' to others, crying for no reason and feeling frustrated and misunderstood.

Table 49

Comparison of the Singers' Personality Adaptations
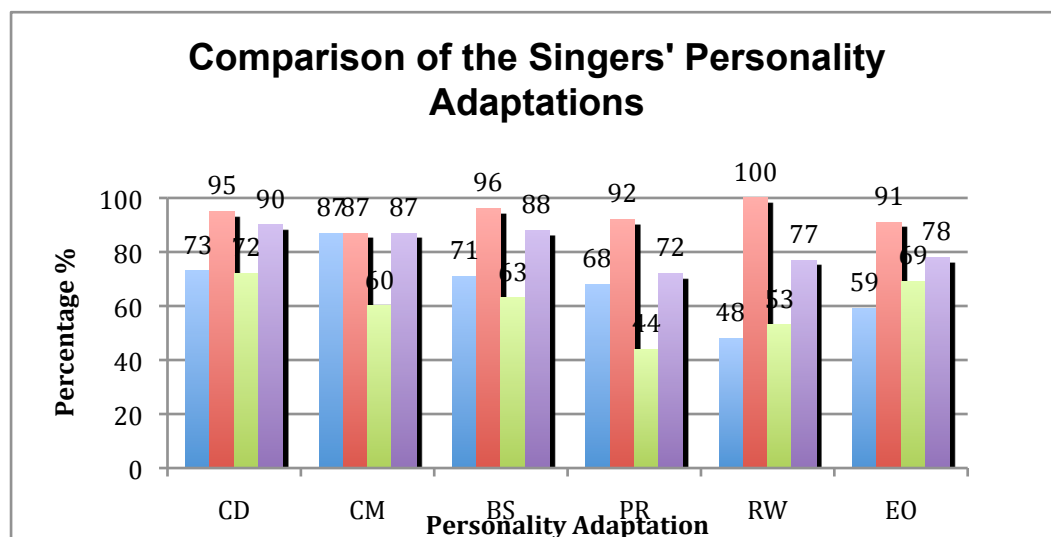
Key:	Blue –voice-loss	Red- difficulty saying 'no' to others
	Green - crying for no reason	Purple - frustrated and misunderstood

As the table above highlights, all categories have highest scores of inability to say 'no' to others - Responsible workaholic the highest (100%/all 18 of the participants). The lowest in this category was Charming Manipulator with 87% (13 out of the 15 participants). This is important to The Singer's Psyche psycho-educational programme because this inability to say 'no' to othershighlights the likelihood of overadaptation (Cathexis, Schiff et al. 1975). In the event of overadaptation, subconscious communications (games, Berne 1964) may be implemented in order to meet the unvoiced needs. There is also a possibility of implicit trauma (Rothschild 2000), especially due to the physical nature of vocal performance. A lack of personal boundaries (Rothschild 2000)

is another area for The Singer's Psyche psycho-education programme to explore.

The results show no correlation between the voice-loss category and the inability to say 'no' to others category - this differs from the similarities highlighted by the Creative Daydreamer and Responsible Workaholic categories. However there are, perhaps, psychogenic implications for Charming Manipulators, whose scores do mirror within the voice-loss and difficulty saying 'no' to others categories.

Teaching implications include a need for awareness of the likelihood of the students lying or not saying what is needed. There is a need to be aware of different communications in the teaching studio as trap doors (Ware 1983) may be encountered. This may leave the student feeling stupid or confused as a result of the inability to understand and digest the information in the form that it has been presented. Sophistication in communication is required; one style of teaching does not 'fit all.'

Non-singer and singer: Voice-loss and Difficulty saying 'no' comparison

The following tables highlight the comparison of non-singers and singers.

Table 50

Table 51

Voice loss and difficulty saying no in Singers' Personality Adaptations
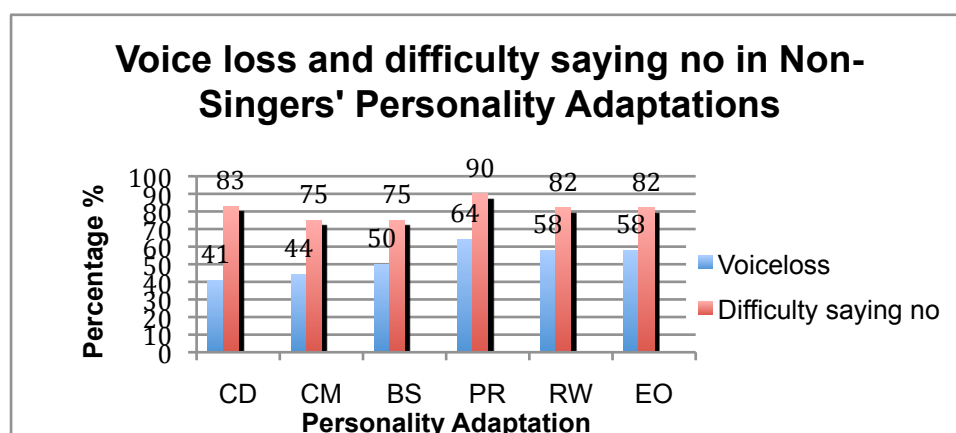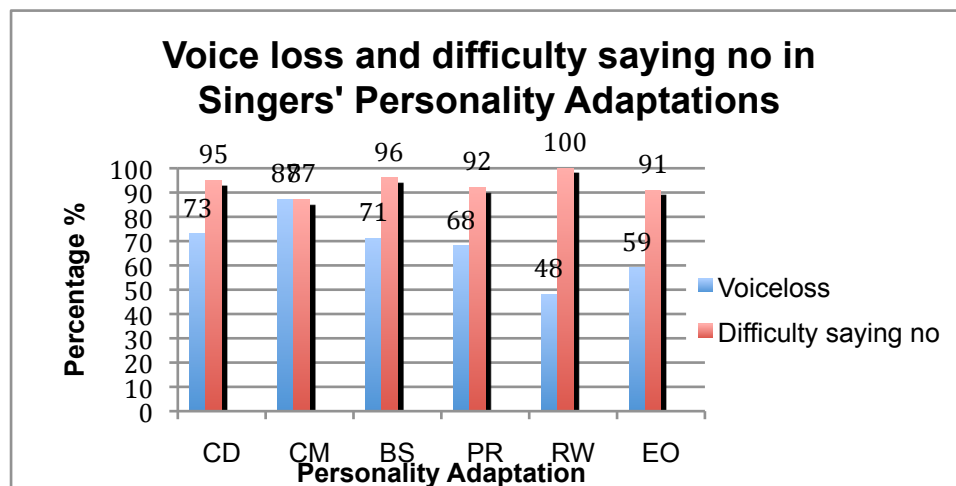
There is a mirroring pattern between the voice-loss and difficulties saying 'no' to others, for the non singers and singer categories, bar Charming Manipulators. The singer Charming Manipulator category has equal voice voice-loss and inablitiy to say 'no' to others, this is in contrast with the non singer Charming Manipulator whose voice-loss was considerably less, in line with the other non singer group results. Voice-loss was considerably higher in all singer categories with the exception of Responsible Workaholics. It is perhaps a hazard of the job to encounter voice-loss more as a singer than a non-singer. However, with the technique and vocal training experienced within professsional training, this is still an unexpected result. The exception here of Responsible Workaholics, who had the lowest amount of voice-loss of all the singers and fell closer in line with Charming Manipulator and Creative Daydreamer non-singer categories, is perhaps due to the work ethic of the Responsible Workaholics, resulting in their voices remaining the healthiest. For singers, a difficulty saying 'no' to others was higher than their voice-loss, in line with the similar non-singer results. The category with the closest and similar results between singer and non-singer is Playful Resister.

Singer personality adaptations

The personality adaptations and career satisfaction results will be compared and contrasted in the table below.

Table 52
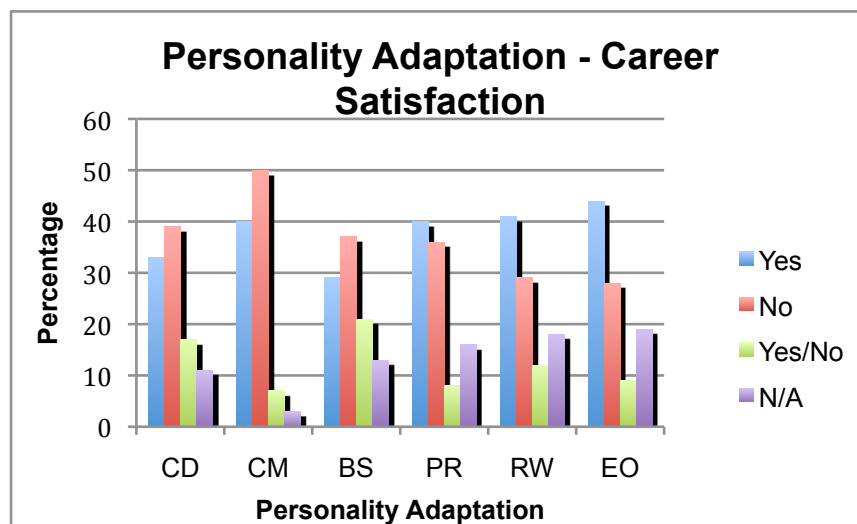
It is noteworthy that less than 50% of singers were satisfied with their careers. Enthusiastic Overreactors (Joines 2002) were the most satisfied with Charming Manipulators being the least satisfied. The Singer's Psyche aims to find tools to understand the industry requirements within different genres and performance styles. The aim is to be able to offer clear direction information to singers, supporting them to choose the best options for their creativity and self-fulfilment. It also aims to help voice teachers gain a greater amount of satisfaction by offering tools for them to work with more potency.

6.2   Lessons for The Singer's Psyche

This section will summarise the findings of the questionnaire study and extract the key lessons for The Singer's Psyche project/programme.

Table 53: Key lessons for The Singer's Psyche

Under 50% of singers (49) are satisfied with their careers maybe as little as 30% (29).
Over 50% (49) have weight related difficulties.
Singers appear to be higher in the Enthusiastic Overreactor category (27% (26) of Questform)
Greene's questionnaire appeared too complicated for client use and there was a drop-out this and has ruled it out of use for the SP.
Joines offers insight and a language for talking about personality in a non-pathologising framework.
7/12 mental health issues can be directly understood and supported by Transactional Analysis (Berne 1961) and Somatic Trauma Therapy (Rothschild 2000) (see 'Historical, Vocal and Life style' Questionnaire analysis, p 169). TA or STT can still support the other mental health issues.
Singers suffer greater voice-loss and patterns between voice-loss and an inability to say 'no' to others - may highlight psychogenic voice disorders for Charming Manipulator personality adaptations.
There is bullying in the work place and pressure on singers regarding body image.

Understanding the personality and personal histories is a further step in developing a psycho-education programme for singers. It answers Guiding Research Question one regarding possible harm in part by omission, in understanding the person, aspects and impacts of the business, especially regarding the inability to saying 'no' to others (overadaptation, Schiff et al. 1975), weight issues, career satisfaction, voice-loss etc (see Guiding Research Questions, p 97). Guiding Research Question two is answered with regard to the mental difficulties, most of which can be described and helped by Transactional Analysis (Berne 1961) or Somatic Trauma Therapy (Rothschild 2000). The other personal issues singers are encountering can also be described and supported by TA and STT. Guiding Research Question three will be answered by the development of the educational package evidenced in the practical pilots: psycho-education programme and the Integrative Approach.

6.2.1   An overview of the practical pilots (Phase Four)

Table 54: Practical pilots

Phase Four a) The Singer's Psyche psycho-education programme practical pilot, the analysis.
Phase Four b) Integrative Approach practical pilot, the analysis.

Two practical studies were undertaken, The Singer's Psyche education programme practical pilot and the Integrative Approach (see Phases Four a), pp 203-32 and b), pp 233-8). Phase Four a) The Singer's Psyche psycho-education programme practical pilot, the analysis and implications of the comparison of Joines Questionnaire (2002) results before, and after each level. Phase Four b) Integrative Approach practical pilot the analysis and implications of the comparison of the Joines Questionnaire results before and after the Integrative Approach. Analysis and implications of a feedback questionnaire specifically set out of by the author, to evaluate each part of The Singer's Psyche approach to gain feedback and further evidence from the students.

6.3   Phase Four a) The Singer's Psyche psycho-education programme practical pilot analysis

A fuller analysis of the psycho-education practical pilot can be found on pages 203-32. The analysis is within this section, to keep all the results within the one chapter.

The Sample

Participants were recruited from current and previous students of the researchers teaching practice. They were between the ages of 18-47.

The programme was advertised to past and present students within the teaching studio and via the Internet social networking site, Facebook.

Table 55: Personality adaptations (Stewart and Joines 2002) survival and performing Modes

Survival Mode	CD–Creative Daydreamer CM–Charming Manipulator BS–Brilliant Sceptic
Performing Mode	PR–Playful Resister RW–Responsible Workaholic EO–Enthusiastic Overreactor

The Singer's Psyche education programme Joines Questionnaire results (see Appendix 10.6)

Within The Singer's Psyche psycho-education programme Level One, four participants completed the one-day course. Angelique, Lesley, Sasha and group facilitator/researcher are all Enthusiastic Overreactor, while Jane is Creative Daydreamer (names have been changed throughout to ensure confidentiality). There are no notable changes in personality adaptations during Level One of the programme, with the exception of Jane who moves into a Charming Manipulator position from Creative Daydreamer. The highest 'performance' singer result was Enthusiastic Overreactor and this would fall in line with the Questform Questionnaire (see Questionnaire Studies, pp 152-201). All the students, bar Jane are predominately Enthusiastic Overreactors therefore the open door of feelings (Ware 1983) was featured highly within this programme. There is no important shift within the personality adaptations results between the beginning and the end of Level Two. Between Levels Two and Three Sasha increases in Enthusiastic Overreactor and Angelique has introduced Brilliant Sceptic into her results. Between Levels Three and Four Jane's Playful Resister is meaningfully lowered with her favouring her survival

mode of Charming Manipulator. Kate and Matilda, who joined the programme at Level Two, do not make any noteworthy shifts between Levels Three and Four, however the most relevant shift is Eve, who joined the programme at Level Three, from Creative Daydreamer 11 to Creative Daydreamer 2 and Responsible Workaholic 9 to Responsible Workaholic 4. Post Singer's Psyche training, Angelique returns approximately to her first set of results. Jane moves to Enthusiastic Overreactor from Playful Resister, Sasha has a lower Charming Manipulator and Kate moves from Enthusiastic Overreactor to Playful Resister. Eve's Responsible Workaholic returns to 9, however her Creative Daydreamer remains lower at 4. This further supports Guiding Research Question two and three (see Guiding Research Questions, p 97). During the course the facilitator moves from Enthusiastic Overreactor to Responsible Workaholic, another performing adaptation, though more work orientated than feeling. There is concern by the author of overadaptation, which was evidenced within Phase Zero and within the case studies (pp 131-51). This would also fall in line with the results of the Questform questionnaire and would be consistent with Wubbenhorst's views on the similarities between singer and teacher (1994, see literature review, p 38).

Implications for The Singer's Psyche are indicative that it was particularly effective at moving people from a Creative Daydreamer survival position. Both Jane and Eve made the most notable shifts, from a Creative Daydreamer adaptation to a performing adaptation. None of the participants shifted personality dramatically and held on to aspects of their selves. This is important to the Adult-Adult mutuality and the ethos of The Singer's Psyche.

6.4   Phase Four b) Integrative Approach analysis

A questionnaire was devised and developed by the author to evaluate each part of the approach, to gain feedback and further evidence from the students. The content was influenced by the evidence provided by Phases One, Two, Three and Four a) of the research (see Dual relationship, pp 120-30, see Single relationship, pp 81-126, see Questform Questionnaire, pp 152-201, see The Singer's Psyche practical pilot, pp 203-38).

<u>The Sample</u>

The Integrative Approach was part of a regular summer school participants chose to take part in the research. Two summer school participants did not take part in the research. The sample was made up of professional performers and those in training to be professional as well as amateur singers with no professional interest. The ratio was 7 professional to 7 amateur singers within the study - 14 singers took part all together. They had all trained previously with the teacher, some for as little as a term. The reasons for attending the course were varied; however themes emerged of improving singing and technique, self-confidence and personal development. The sample was self-selecting and full reasons for participant entry are available (see Appendix 10.8).

<u>Pre research trials</u>

This was the ninth summer school (2000-2009). Within the previous eight years the author explored many psychological approaches and ideas, which helped support the final devising of the Integrative Approach.

Personality adaptations of Integrative Approach participants

The table below outlines the personality adaptations of the participants before and after the Integrative Approach.

Table 56: Personality adaptations (14 participants)

Personality adaptation	Before	After
Creative Daydreamer	2 (14%)	2 (14%)
Charming Manipulator	5 (36%)	3 (21%)
Brilliant Sceptic	2 (14%)	1 (7%)
Playful Resister	1 (7%)	3 (21%)
Responsible Workaholic	2 (14%)	2 (14%)
Enthusiastic Overreactor	2 (14%)	3 (21%)

Of all the results, the Integrative Approach results showed Charming Manipulator to be the highest result on arrival to the pilot. In line with the results of earlier Phases of this work, the Charming Manipulator and other survival modes were diminished in favour of a performance mode, mainly on this occasion, the Playful Resister. This is not within the facilitator's personality type; therefore the students are maintaining their own personality adaptations. Enthusiastic Overreactor is the second highest shift. However, these are different results to previous studies. This may be, in part, that it is not predominantly a professional performance sample - 7 were amateur singers.

Table 57: 'Historical Vocal and Lifestyle' questionnaire (see Questform

Questionnaire Before and after course results)

14 participants	Before	After	Before	After	Before	After
	No		Yes		N/A	
Voice-loss	6 (43%)	4 (29%)	8 (57%)	10 (71%)	0 (0%)	0 (0%)
Difficulty saying 'no'	1 (7%)	0 (0%)	12 (86%)	14(100%)	1 (7%)	0 (0%)
Weight issues	4 (29%)	6 (43%)	7 (50%)	6 (43%)	3 (21%)	2 (14%)
Mental health issues	3 (21%)	7 (50%)	5 (36%)	4 (29%)	6 (43%)	3 (21%)

The general trend is for either more honesty or awareness within the

answering after the course. Regarding voice-loss, the students moved from

admitting to 57% (8) voice-loss to 71% (10). 86% (12) reporting that they found

it difficult to say 'no' to others beforehand and 100% (14) after. The

participants' figures fell, both regarding weight and mental health. Within

weight issues 50% (7) before and 43% (6) after and mental health 36% (5)

falling to 29% (4) considering they had issues in these categories, which may

be explained by the students pathologising themselves less or a normalising of

their behaviours within the group process. Mental health still appears a taboo

subject, however with 43% (6) not answering before the summer school there

is a notable reduction to 21% (3) not answering on completion of the course.

Comparing Integrative Approach results with the Questform results

In comparing these end of course results with the Questform results (see

Questionnaire studies, pp 152-83) the amounts of voice-loss and difficulty

saying 'no' to others are the same, within a 10% margin. Questform singers are

more open about mental health and weight issues i.e. not so many people

refuse to answer. NB. There is already data that at least 5% were lying, it is perhaps easier in writing to say something rather than not answer at all. Singers in the Questform questionnaire have 66% weight issues compared with 50% before the Integrative Approach and 43% after, with the summer school perhaps played a part in normalising body image. Mental health issues are similar between the questionnaire findings, within a 6% margin.

The participants were asked the same questions at the end of the pilot to establish the impact of the Integrative Approach. An example of the impact is within the voice-loss question, where 57% admitted issues before the training while 71% admitted this after the course. This is suggestive that perhaps the participants were more honest in their answering by the end of the training - however more research would need to be undertaken.

Evaluation questionnaire: results

A series of questions were asked of the participants on completing the course to evaluate the effectiveness of the programme (see Appendices 10.8, 10.9). Ten of the original participants completed the evaluation. This was done in the form of a feedback form distributed to the participants a month after the course finished.

The students were asked to comment on the course, as this was anonymised it is not possible to relate the comments to a particular participant, the comments have been named Example A-G, these letters do not necessarily correspond to the same participant in each of the comments sections.

Comments 1: On the course content

> Example A: "I found the course very interesting and valuable. It helped me on a number of levels, (not just singing and performance). It really helped me on an emotional level and to improve my overall confidence."

> Example B: "There was lots [sic] of new and interesting information."

> Example C: "I think there was a good balance of practical, theoretical and bodywork. I never felt over fed [sic] and felt inspired and motivated on leaving the course."

The course content feedback was favourable. Participant 1A further highlights that an application of the psychological aspects were successfully integrated and well received. Furthermore, awareness by the participants of the different levels and areas that were covered was also achieved. For participant 1B it was all new and interesting information. This would answer Guiding Research Question three (see Guiding Research Questions, p 97) that it is possible to devise a vocal pedagogy with a psychologically based approach to voice. This question is further answered by participant 1C. The bodywork was well received and there was positive comments about pacing, highlighting the digestibility (see SP key concepts, degrees of digestibility, p 258) of the information presented (see example 1C).

The students were asked to comment on the teaching of the course.

Comments 2: On the teaching

> Example A: "Clarification was offered on anything that wasn't initially clear. The theory work encouraged me to do some personal work, which has helped my performance."

Example B: "It was very clear and easy to understand. It was also very helpful."

Example C: "Good examples make it easy to relate info [sic] to your personality as well as to performance and voice. Variety of technical and physical teaching enables you to bring all sections together."

Within Example 2A the student welcomed the clarity and was clear on asking rather than missing information (permissions). The student also makes the connection between personal work and performance (see SP key concepts, the 'person behind the performance', p 256) and offers the feedback that this has helped with their performance. This is direct evidence that gives positive feedback to this key Singer's Psyche concept. This answers Guiding Research Questions two and three. It is possible to use TA and STT to explain Singer's Psyche difficulties and offer a psychological training programme for this group (see Guiding Research Questions, p 97). This was further evidenced by Examples 2B and 2C; the approach was received as accessible and understandable.

Students were asked to comment on the support services.

<u>Comments 3: On support services</u>

Example A: "The way the group was built created an incredibly supportive environment. No time was available for individual support, perhaps this could be done with an hour or two aside for individual consultations with the teacher, should the students want to ask [sic], say something in private."

Example B: (The teacher is) "…always there if needed. However also enables you to self-support if you wish."

Example C: "The support was well organised and the group support was developed by Denise to be very strong, I knew Denise was there if I needed her."

Regarding support services, 3A, 3B and 3C all acknowledge it was a supportive environment. 3A would have liked time set aside for individual private support. Whilst this cannot be ruled out, in pre research trials (see p 189) this had two negative impacts; it increased the narcissism (DSMIV 2000:294, Masterson 1981) in the room with 'special sessions' and split the group, as some were having a lot of extra support. It became apparent that there was a stroking (Tilney 1998) of pathology and regression. The facilitator was also left very under-resourced as these sessions took place during the breaks and after hours. This modelled a Responsible Workaholic and 'super trooper' ethic not 'breaks, brakes and dancing' (Rothschild 2000). The impact on the group was a very destabilised framework.

It is expected some will want special treatment and will rage against the boundary, by that the author means that when boundaries are put in place some personality types and developmental processes will feel attacked and therefore 'fight back' on a subconscious level. An example of this would be narcissistic process, where a student may feel entitled to special treatment and concessions to be made. Another example would be borderline process where the boundaries of term endings and for some students, lesson endings may engage the feelings of abandonment. These subconscious processes within the teaching studio, may result in 'raging' with the teacher in a 'show and tell' style (Buckroyd 2010). For example not paying for the lesson, not coming to the lessons near the end of term, or at the beginning of the next term. Of importance in these situations is to hold the boundary, rules or line and survive the reaction. At this destabilised time within the relationship, continuing to hold the boundary or rule that has triggered the situation may result in greater

stability and stabilisation. This further offers an opportunity for developmental growth and change through experiencing a relationship differently. 3C highlights that the students knew the teacher was there if needed and that is the premise of individual support. They further acknowledge that the group set up ('creative container', see SP key concepts, p 256) is partly responsible for the strong group support. This further answers Guiding Research Questions two and three (see Guiding Research Questions, p 97) - a training system has been developed for singers that is psychologically-based.

The students were asked to offer feedback on the coursework and assessment.

Comments 4: On coursework and assessment

> Example A: "Got lots of feedback on my performances, always very helpful and made me realise a lot of things. Homework was great, really made me think about my resources and treasure them."

> Example B: " ... feedback enables time for extra practise and incorporating changes. Also gave a feeling of safety. You knew Denise would not let you get up (to perform) if she thought it would be detrimental to you."

> Example C: "I feel we could have benefitted from more assessment."

> Example D: "It would have been nice for me to receive some more feedback on the final solo performance."

The author is struck by the amount of feedback that the participants are asking for. There is clearly more trust of the facilitator and relationship alliance with examples 4A and 4B, while 4C and 4D have a need for more external feedback. They have perhaps not yet developed a strong Adult (Berne 1961) self-reflective process or have a need for a more directive approach. The

author cannot rule out narcissism and strong 'Please Others' driver. If the latter, the participant may feel unsettled by not knowing if they have pleased the facilitator.

The students were asked to comment on the group ending. After the performance at the end of the course there was a return to the rehearsal space for a final 'check out', followed by a social activity. The 'check out' and social activity gave time for the participants to come out of the 'creative container' and leave when they felt ready to go.

<u>Comments 5: On the experience of the group ending and the subsequent social activity</u>

> Example A: "Regrouping and discussion was very important in understanding other peoples experience."

> Example B: "Informative and good to end as a group, like we started."

> Example C: "The barbecue was a fantastic way to end the group and to allow people to say goodbye in their own time."

Example 5A reports the importance of understanding others people's experience of the performance, while 5B agrees that it was informative to regroup and do a 'check out' at the end. 5C acknowledges that people had a chance 'to say goodbye in their own time' which offered brakes and pacing to the ending of the group. The ending of the group was treated psychologically. This further evidences Guiding Research Question three (see Guiding Research Questions, p 97).

The students were asked to give feedback on the 'creative container' (see SP key concepts, p 256).

<u>Comments 6: On the 'creative container'</u>

> Example A: "It was a very safe environment for people to be free to take risks and open up."

> Example B: "…allowed me to be creative and connected within my performance. The lack of threat made it much easier to be myself and take risks. The theoretical language made it easier to communicate clearly."

> Example C: "A wonderful place within which to let down any walls; allowing a safe place to explore areas of yourself that are affecting your voice, performance and life. Being with like-minded people, none of whom judge, but a listening nurturing safe environment."

The 'creative container' feedback was that students experienced the container as safe (see Examples 6A, 6B and 6C. Though feedback from earlier commented on a safe and supportive group, some were not explicitly aware of what the container was (see Appendix 10.8). 6A, 6B and 6C all suggest that this helped them to take risks with their performances (see SP key concepts, pp 256-62). 6B comments that the theoretical language offered them to be able to communicate easier and with greater clarity. 6C experienced the container as nurturing, the author would suggest that this is 6C's communication mode (Kahler 1979). The 'creative container' had a positive impact on the student's ability to take risks with their performance. This evidence is key as it shows that more safety can lower hyperarousal (Rothschild 2000, see STT key concepts, p 34-6) and from this move to a greater level of calm, students can risk more with their performance. This is consistent with The Singer's Psyche key concepts (see SP key concepts, pp 256-62). This further evidences Guiding Research Questions two and three (see Guiding Research Questions, p 97).

The students were asked to offer words on the student/teacher relationship (see SP key concepts, relationship alliance, p 259).

<u>Comments 7: Words that describe the teacher/student relationship</u>

Trust
Faith
Understanding
Mutual
Safe
Honest
Acceptance
Supportive
Strong
Hard working
Trusting

With regard to the student/teacher relationship, the words chosen by the participants where varied. The container perhaps encouraged words of safety, relationship alliance, encouragement, honesty, trust, faith, understanding and mutuality. Regarding teacher professionalism, hardworking, strong and supportive were recorded. This is evidence of a good relationship alliance, further evidencing Questions two and three (see Guiding Research Questions, p 97).

The students were asked to give feedback on what they 'took away' from the course.

<u>Comments 8: Things participants took away from summer school</u>

    Example A: "Positivity, motivation."

    Example B: "Confidence, belief in myself."

    Example C: "A stronger singing voice, acceptance of my voice, drive to move forward with my singing and performance, singing as my whole self, being able to control my nerves better by

understanding its reasons better, want to perform more, want to write my own songs, left feeling vocally strong, emotionally secure and supported."

Example D: "Appreciation of my support network, realising my resources."

Example E: "Realising I hid a lot behind the jokes."

Example F: "Enthusiasm about holistic teaching."

Example G: "Release from personal issues through bodywork."

Confidence, self-belief and motivation were recorded. In reference to the voice and performance: stronger voice, acceptance of voice, understanding of nerves, direction and wanting to write songs were also acknowledged in the outcomes. Friend's and resources are important outcomes for the participants. There is also personal insight regarding hiding behind laughter. This shows evidence of integration by the students of TA (Berne 1961) and STT (Rothschild 2000) theory and answers Guiding Research Question three (see Guiding Research Questions, p 97).

<u>Multiple choice feedback section of the Integrative Approach Questionnaire</u>

It has been possible to devise a psychologically based system for singers. The participants of the Integrative Approach practical pilot found the course interesting, emotionally and physically demanding, with 50% (5) finding it intellectually challenging. 100% (10) of the students found it interesting, 80% (8) found it physically demanding, 100% (10) found it emotionally demanding. The students further reported that they found the course intellectually and emotionally stimulating. 100% (10) found the 'creative container' encouraged a physically safe working environment and the language provided helped participants discuss personal information. 100% of participants thought there

was enough time given to 'check in' and 'check out', that the teacher was available and the group was supportive (100% strongly agreed).

All of the participants found it well organised/prepared, well presented, intellectually stimulating and emotionally stimulating (90% strongly agreed).

The less experienced performers wanted more preparation and feedback, to their performances. This may be partly to do with their communication mode (Kahler 1979, 1997a) and a need for more directive approach, or not being used to the professional level of training. It is to be expected that those who were amateur singers may be challenged to meet professional expectation. However, there is a fine line within that Singer's Psyche, between heuristic learning and freedom to create and be creative, as apposed to dogmatic feedback. The ethos is that the student develops their own inner supervisor/critic/teacher, to critique them. This evidence answers Guiding Research Questions two and three (see Guiding Research Questions, p 97); a psychologically-based system for singers and their teachers has been created.

Research Phase report - Action research further development devised

Following The Singer's Psyche research projects, Phase Four a) Psycho-educational programme and Phase Four b) Integrative Approach, gaps emerged within the programmes (see Integrative Approach, pp 233-8). These modifications have not yet been evaluated, but will be subject to evaluation in subsequent runs of the course.

7 Integrating the Evidence into Practice (Phase Four)

Figure 10: The Voice: The Vocal Performer Holistic Approach
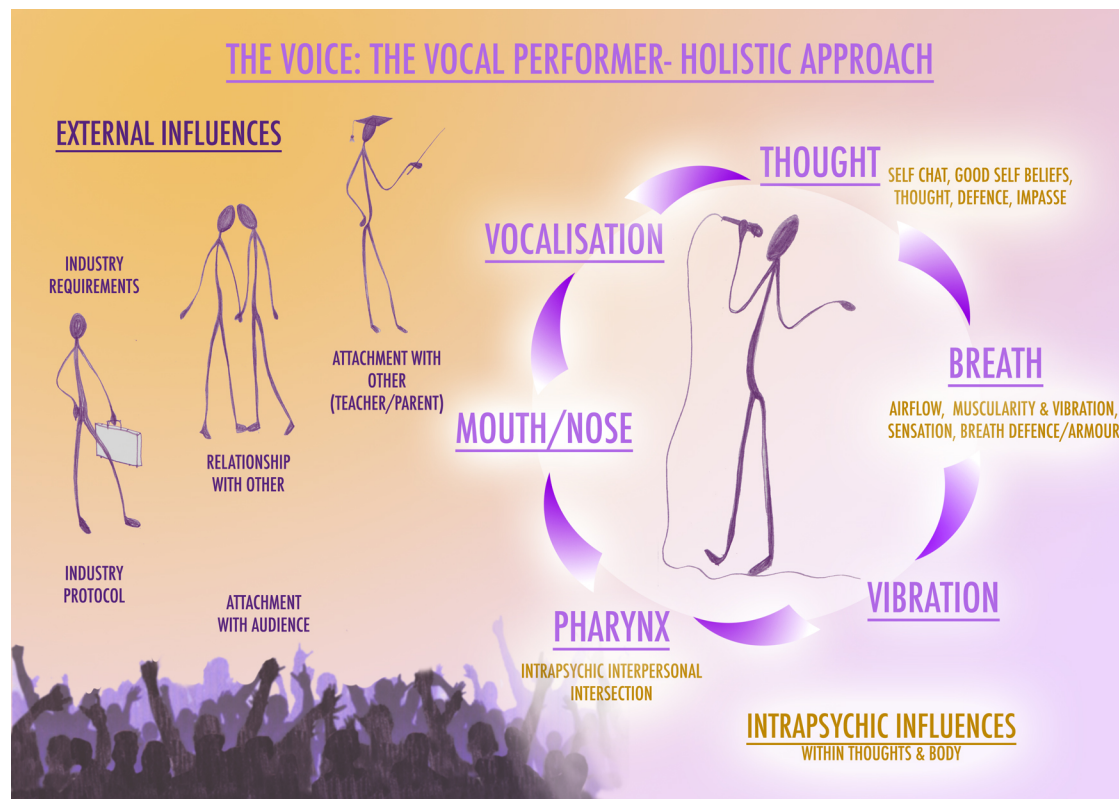
The voice: The vocal performer - holistic approach model above demonstrates the approach underpinning the practical pilots within Phase Four.

The internal system the singer may engage in is outlined - on the right - the intrapsychic process. They include the vocal mechanism and internal influences including the breathing and thought processes. On the left are some of the external influences the singer may encounter - including personal relationships, creative team (teacher and industry members) and the audience.

The successful 'Healthy Singer'[39] may need to encounter positive relationships and a proficient creative team. The following practical pilots will explore the development of these aspects and framework.

<u>Overview to developing a holistic approach to vocal performance</u>

The psychological origin of some vocal performance/vocal performance training issues was observed within the case studies in chapter five. The same case studies also showed how psychotherapeutic awareness and interventions can address those issues and lead to better outcomes, for both performer and performance trainer. However, it is not always feasible to do one-to-one work. And, indeed, there may be noteworthy advantages to doing this work in a group (Berne 1963, Clarkson 1992). For example, working within a group may normalise singer processes (see Level One SP psycho-education programme, pp 205-11). In this chapter, the development of a programme that incorporates the psychological insights and techniques learned in one-to-one work is outlined. The aim of the programme was to deliver, within a group setting, some (or all or even more) of the same, positive impact as the one-to-one work. Within this section the two group-setting, practical pilots will be outlined.

7.1   Phase Four a) The Singer's Psyche Psycho-education programme practical pilot

This chapter will outline of all levels of course work. The rationale for inclusion will be demonstrated relating back to the findings of the research that precedes this study. The transcript excerpts will highlight transformation through

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[39] Suggested model of health for the popular musician encompassing embodiment and an assertive awareness of the requirements of the industry choice taken, supported on a personal level, resourced, with a good creative team.

psychological education, as well as introducing helpful information not previously known to author. The information gathered provided direction for subsequent levels of the programme. The empirical evidence was gathered throughout the training programme and through 'check out' sessions. Joines Personality Adaptations Questionnaires (2002) were completed before and after each level. Additional implications will be discussed for teachers and those working with vocal performers.

Each level of the course had the same structure; each course ran from 9-5pm with two 30 minutes breaks - one mid morning and one in the afternoon - and an hour long lunch break. The day was made up of lectures, group discussions - both as a whole group (with and without the facilitator present in later levels of the course) and dyad work, returning to feedback, in group discussions. Furthermore, body awareness, with time given for self-awareness/reflection and relational development was introduced. The models and psychological theory were used as a 'spring board' for discussion and debate. That is, they were used as starting points to offer permissions (Crossman 1966) for relatedness experience - sometimes of intrapsychic processes not previously discussed by participants (unsayable, Formosa 2007).

7.2   The Singer's Psyche Level One

5th and 6th October 2007

<u>Level One The 'person behind the performance' Singer's Psyche psycho-education programme</u>

<u>Participants of Level One</u>

There were four participants in Level One (names have been changed to protect anonymity).

Sasha

Jane

Lesley

Angelique

Facilitator

This was a one-day course. There was a meeting the night before for one hour. This was non-residential and took place in the regular teaching studio of the facilitator. The participants were drawn from the teaching practice and studied singing with the facilitator. Due to the nature of the facilitator's psychological training and approach, all were familiar in part with The Singer's Psyche work. The author took the role of group facilitator. This was neither a teaching nor performance coaching role.

<u>Introduction to Level One - The 'person behind the performance'</u>

Level One introduced The Singer's Psyche psycho-education programme. It was the first half of two levels of psycho-educational programme aimed at the 'person behind the performance' (see SP key concepts, p 256). The 'person behind the performance' work opens up discussion and offers resources for the

person; by this the author does not mean merely the singer or student, but also the person on a private level. This and the subsequent Level Two of the programme will aim to resource and give support, both practical and emotional, to the 'person behind the performance'. Focusing on these aspects, it offers thinking, meaning making and psycho-education on a practical level for the singer.

Table 58: The key concepts trialled within Level One

Contracting (Berne 1961, 1966, 1972; Loomis 1982)
Safety including 'brakes' (Rothschild 2000)
Defences (Rothschild 2000)
Permissions (Crossman 1966), key permissions were permissions to say 'no', permissions to learn and permission to not understand (see Questionnaire studies, p 152-83)
Resources (Rothschild 2000)
The theory of ego states (PAC, Berne 1961, Erskine 1988)
Self-soothing
Projection (Freud 1920)
Facilitation
Overadaptation (Passive behaviours, Schiff et al.1975)
Adult strengthening (Berne 1961) and assertiveness.
How we can work with our emotions and overcharge? (hyperarousal, Rothschild 2000, Rage model, Cornell 2007)
Shame (Cornell 1994, Erskine 1994)
Anger and self-harm (Escape hatches, Holloway 1973, Cowles-Boyd 1980)
Self-care and management techniques were introduced with resources (Rothschild 2000) and SMART goals (Lighterlife 2007)
Psycho-education on trust (Rothschild 2000), attachment (Bowlby 1969) and fear (Rothschild 2000)
Grounding techniques (Rothschild 2000), Radix bodywork (Kelley 2008) plus three student feedback sessions

The table below highlights seven of the key points within The Singer's Psyche Proviso, adapted from Rothschild's disclaimer. This aimed to avoid Passive Aggressive behaviour and the need for the student to 'swallow' the information whole (Main 1990). This encourages Adult (Berne 1961) development.

Table 59: The Singer's Psyche Proviso

The Singer's Psyche Proviso (adapted from Rothschild 2000)
1. My thoughts based on now, I may change my mind!
2. My thoughts may at times be passionate. They are not fact, they are my beliefs.
3. Theory is theory.
4. You do not have to 'swallow it whole'.
5. Up for debate.
6. Against Dogma.
7. If this means nothing to you, apologies. Thanks for your time.

The students were encouraged to think for themselves and take what felt relevant to them on the course. Also to accept that there may be a difference of opinion, which was both healthy, and survivable in the relationship with the facilitator (rupture, Winston 2003 and repair, Cornell 1994).

Within this work, contracting is an ongoing process and is responsive on a moment-by-moment basis to the singers'/teachers' needs, with structured immovable contracting also within the framework - for example payment and time agreements.

In the following example the aim is to highlight personal and performance transformation through integrating TA and other relevant psychological theories.

> Sasha: "And I actually quite like it in a small group now. Because its a lot more personal if its smaller. There's more directed to each of us."

Sasha reflects on her initial 'check in' of feeling vulnerable in a small group and being over exposed. In reality she has liked the small group setting. The author would put this down, in part to the Rothschild (2000) safety aspects and the setting up of The Singer's Psyche container.

Attention is paid to observing the shortcomings and gaps within the programme. The information revealed by these analyses; was not previously known to author. It went on to shape the development of Levels Two, Three and Four of The Singer's Psyche programme described in the following chapters. The empirical evidence throughout the training was gathered through 'check in/outs', student feedback sessions throughout the course and the feedback sheets on course completion. On the whole, it will be demonstrated that feedback from students shows unequivocally that they gained insight into psychological processes and a clear grasp of at least some of the key concepts (see SP key concepts, pp 256-62). An example of this is:

> Angelique: "…my Critical Parent is holding me back from freeing up. So it's my Rebellious Child that got me here, cause there are so many people who laugh at you for wanting to be a singer."

Evidence that the students did not merely begin to 'talk a better talk' but that the exposure to The Singer's Psyche material had a clear impact on their performance and their capacity to receive effective coaching became apparent as the education programme developed.

In the pilot group there was a deep level of authentic and Adult communication. In addition, an 'Adult-Adult mutuality' model was employed. Whilst the

facilitator still maintained a position of power, this position was not 'Parental' (Berne 1961). This is in contrast with the performance coaching group settings the author had encountered in many previous singing coaching/teaching contexts, including her own. Within the author's performance coaching group settings, in contrast the remit would largely have been about containment of 'games' (Berne 1964) and managing the 'Parental' (Berne 1961) projections (Tilney 1998, p 95). There was also a shift within The Singer's Psyche framework to the paternal[40] style (Cornell 2007a) away from 'Nurturing Parent' (Berne 1961). The use of the container devised, created a safe enough environment in which to explore the 'person behind the performance' and some potentially difficult material. It is believed that the inclusion of the 'person behind the performance' within The Singer's Psyche has offered insight for both the author and the student. This has been achieved by using TA (Berne 1961) and STT (Rothschild 2000) to explore the 'person behind the performance' as described and analysed above. This further answers Guiding Research Question two (see p 97). This is the first step in the creation of a system to aid singers/voice users facilitation drawing on psychological understanding.

This programme offers 'brakes' (Rothschild 2000) - permissions (Crossman 1966) to stop the work completely and take time out to regain the 'window of tolerance' (Ogden and Minton 2000, 2002) if a singer is too hyper/hypoaroused. Honouring defences, acknowledging the fear/anxiety and stepping away from the potentially traumatic re-enactment (Cornell 2007a), teaching an alternative model of thinking about performance anxiety. There is

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[40] A style of communication, which is non-nurturing, factual and solution focused.

however, the possibility of overadaptation to 'brake' - because the facilitator

says to - leading to re-traumatising of the student who has been told to brake

to the point of inhibition within their past. For example, in the

singing/vocalisation experience applying the brakes may 'shut up' or 'close

down' the experience at an important point of emergence (Stern 1998). There

is scope for future research to explore this issue in more detail and, for

example, to expand the approach out with the Rothschild model of working.

With the Rothschild model of working it is possible that a shut down for 'safety

reasons' will be induced for the facilitator's own comfort. This runs the risk of

leading to a re-enactment (Cornell 2007a), which is not a transformational

enactment (Mann and Cunningham 2009) and a 'one foot out' (Eusden 2009)

experience. Future research could look at introducing psychological models

and thinking and with an experienced, emotionally literate (Steiner 2000)

student it would be possible to create a vital base (Cornell 2007a, see p 144).

However, in the work as carried out to date, the choice was made to aim for

perceived optimum safety in creating a 'safe enough' container and introducing

the Rothschild approach, with an awareness of the risk with the 'shut up' and

harmful re-enactment. Rothschild provides an introduction in techniques and

psychological thinking, offering tools and control to the student. Vital base and

the 'creative container' are both acceptable ways of working.

The students who participated in the Level One pilot are students who knew

each other and the facilitator; this may be an advantage in that the facilitator

already has a 'relationship alliance' (see SP key concepts, p 259). This may

also be a disadvantage, as students may not feel able to fully disclose to the

same degree as in a more anonymous setting. They may also feel unable to

fully disclose difficulties they have with their singing teacher, as she is the

facilitator. They further may have a strong allegiance to the facilitator. The

amount of material covered may differ according to the students attending the

course and whether they have yet formed this alliance. Care on the amount of

material that is digestible may alter the course delivery in future experiences of

the course. This may also alter if the numbers involved increase; four is a small

group.

7.3   The Singer's Psyche Level Two

15th and 16th of December 2007

Level Two The 'person behind the performance' Singer's Psyche psycho-education programme transcript and analysis.

Participants for Level Two

There were seven participants in Level Two (names have been changed to protect anonymity).

Sasha

Jane

Lesley

Angelique

Francesca

Kate

Matilda

Facilitator

The participants range in age between 20-45 years; five are university level performance/media students/graduates. Six expect a music performance career. All have a relationship alliance (see SP key concepts, p 259) with the author of between two and ten years.

Introduction to Level Two - The 'person behind the performance'

Level Two was the second of four workshops in The Singer's Psyche education programme. It was the second half of two levels of psychological educational programme aimed at the 'person behind the performance'. In addition to Level One, this level aims to resource and give support, both practical and emotional to the 'person behind the performance'.

Table 60: The key concepts trialled within Level Two

Establishing the 'creative container' i.e. The Singer's Psyche framework (see SP key concepts, p 258)
Contracting (Berne 1961, 1966, 1972; Loomis 1982, see SP concepts, p 258)
Safety including 'brakes' (Rothschild 2000, see SP key concepts, p 256)
Saying the unsayable (Formosa 2007, see SP key concepts, p 256)
Safety revisited (Rothschild 2000, See STT key concepts, p 34)
Braking (Rothschild 2000, see STT key concepts, p 34)
Fizzy bottle analogy (Rothschild 2007, see p 35)
Grounding techniques (Rothschild 2000, see STT key concepts, p 35)
Singer identity
Permission to 'shine' (see SP key concepts, p 261)
Resources revisited (Rothschild 2000, see STT key concepts, p 35)
SMART goals revisited (Lighterlife 2007, see SP key concepts, p 257)
Forms of aggression
Accepting support
Developmental stages (Mahler, Pine and Bergman 1975)
'Open self' model (the Johari model, Luft and Ingham 1955)
PAC revisited and transactions (Berne 1961)
Ulteriors (Berne 1961)
Drama triangle (Karpman 1968)
Subconscious process and psychogenic voice disorder
'Optimum performance' model (Ellis 1994, see Appendix 10.10)
Group process (Tuckman 1965, 1977 in Tilney 1998)
Body connections psychophysiology (see psychophysiology, p 71)
Toning (Rothschild 2000, see STT key concepts, p 34)
SIBAM model (Levine 1992 in Rothschild 2000, see STT key concepts, p 34).

Many of the topics were 'revisited' from Level One, this was an opportunity to build on knowledge gained from Level One. Revisited sections aid the cumulative (see Lovelock 1978 in Sell, literature review, pp 19-20) nature of learning - this is also in line with degrees of digestibility (see SP key concepts, p 258). Furthermore this paid attention to the nature of and newness of the introduction of the 'person behind the performance' work to participants. In what follows, the way in which some of these key concepts were presented to students will be illustrated and the impact of TA explored (see literature review, pp 22-31, see also SP key concepts, pp 256-62).

Level Two was offered as a single, one-off workshop and part of the four level programme. The number of participants had grown, as had people's interest, due to 'word of mouth' feedback amongst the students. Students could enter the programme at any time and stop at any time; there are several reasons for this.

- It offered the students control of their learning congruent with the heuristic ethos (see methodology, p 105).

- Furthermore, by attending the modules that interested them, in line with Buckroyd (2010), they were already interested or curious in the course material.

- In offering the student the option to 'drop-out' when they wanted to, the students were further offered brakes (Rothschild 2000).

- Possible experience of not overadapting (Passive behaviour, Schiff et al. 1975). This in itself may offer a transformational experience.

- If people chose not to continue with the programme, the author took time to check their reasons and that it wasn't through negative impact of the programme.

As this was a very different approach it was not easy to market to the students initially. The immovable criterion was that the author assessed a strong relationship alliance (SP key concepts, p 259). This was assessed in the same way as psychotherapeutic alliance. As an assessment outline the author considered whether a possible rupture (Winston 2003) could be tolerated. Possible negative impacts of the modular approach (Buckroyd 2010) included; though each module did stand-alone there were references back to previous modules; the group was also being set up as new group each time. There was a possibility of lowering the level of intimacy reached within the modular style programme. Level One was a new style of working for everyone, the new people joining in subsequent levels had the others' previous experience to watch and learn from. It is acknowledged by the author that when working with adults there needs to remain an element of flexibility within the framework due to adult responsibilities impinging on their learning (see Level Three, p 221). By setting up four separate units there is more freedom to 'pick up' the bit missed, without having to redo the programme from the beginning. The modular system offers a training system that works with the requirements of the industry, where performers may have a transient lifestyle, offering a secure attachment to come back to. It further offered the author an experience of trialling the material with more participants and trialling the modular approach adopted by Buckroyd (2010).

The delivery of this module was slightly different from Level One throughout because this was a process driven group. The students were also more open to discuss the 'person behind the performance' at length, more so than in Level One.

There are a number of possible reasons for this:

- Perhaps due to the addition of 'saying the unsayable' (Formosa 2007).

- Larger numbers within the group.

- Familiarity of the work by some (all Level One participants returned) - the return of all of the students from Level One is evidence that this supported their singing in a different way to their regular classes.

- Within this level the students contracted to record the first session the night before the day course. This evidences a growing confidence and trust within the programme and the research undertaken. Recording of the introductory evening session shows a development from Level One where the participants had contracted not to let this happen.

This was a more process driven group, with people bringing their difficulties into the group, without the prompting of the Level Two materials. This additional information shaped further levels and The Singer's Psyche programme as a whole.

Establishing the 'creative container' i.e. The Singer's Psyche framework

Creating the container; 'The Singer's Psyche framework' was renamed the 'creative container' this is part of the honing of the brand 'The Singer's Psyche'.

The 'creative container' was set up in the same way as Level One (see SP key concepts, p 256).

The 'person being the performance' Level Two exploration successfully supported all three of the Guiding Research Questions (see Guiding Research Question*s*, p 97).

A lack of focus on the 'person behind the singer' has a confusing and damaging effect on Matilda.

> Matilda: "…(Crying) It would just be nice to have people that I can just go and talk to. And I don't have to talk about theatre and performing. I just feel like there's nothing else in my life that I can talk about. It's like, I'm with people and they are like, you are the singer…"

Matilda and Kate both would concur with this. She had little support or resources available within her training. The space to discuss and tools offered by The Singer's Psyche would go some way to dissipating these personal difficulties along with the different 'Adult-Adult mutuality' model (Berne 1961).

Matilda further highlights the difficulties encountered in university setting.

> Matilda: "But no one tells you the rules…we have to 'trust the process'… We also get marked on 'process'. I mean what are we supposed to…"

Matilda acknowledges the lack of understanding of the framework. For a participant with a 'Please Others' this is potentially dangerous as well as difficult ('a drowning person', Lee 1988a). The 'drowning person' model is outlined in figure 11.

Figure 11: The 'drowning person' model (Lee 1988a)

Drowning Person, Adrienne Lee 1988a
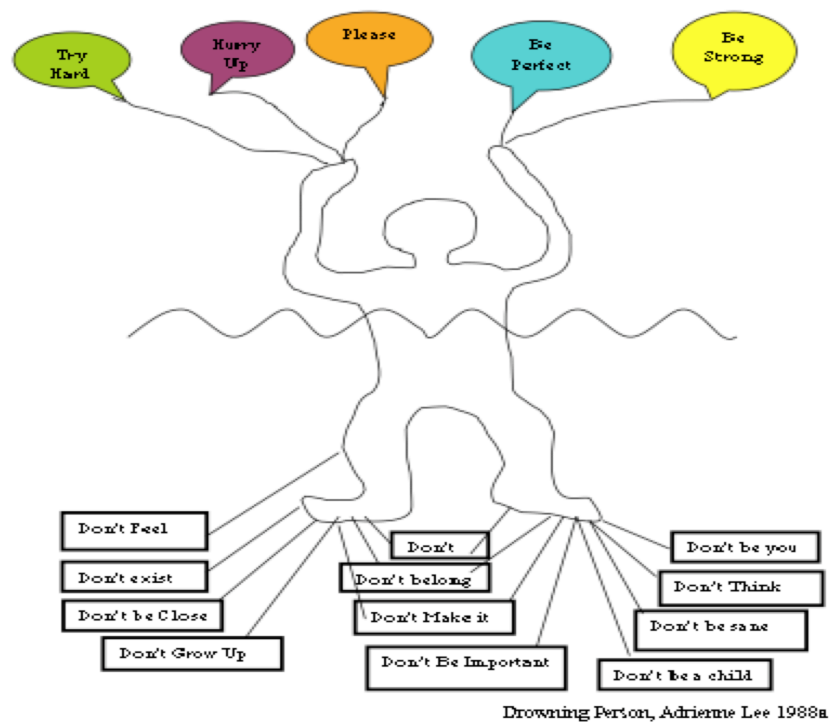
Counter injunctions - 'Drowning person' model (Lee 1988a)
I cannot trust
I must be perfect
I must try hard
I must be strong
I must hurray up
I must please other

The 'drowning person' model highlights the five 'drivers'[41] and twelve possible injunctions[42] that may be encountered - described as weights on the feet when the driver -'balloon' is deactivated. For those with a need to 'Please Others', may be defending against a 'Don't Exist' injunction.

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[41] Observable behaviours displayed in defensive response to injunctions. Engaging in driver behaviour represents beliefs about ways to achieve approval.

[42] The effect of an injunction is negative, closing off potential channels of autonomous being. (Goulding and Goulding 1976 in Tilney 1998)

Not being able to understand the rules and 'Please Others' will have the effect of pulling Matilda down into an injunction. For the 'Please Others' driver the injunctions include, 'Don't exist', 'Don't be you', 'Don't be well' and 'Don't make it' (Goulding and Goulding 1976). A framework has been set for Matilda without clear contracting or understanding of the language used. She does not understand the terminology 'trusting the process'; this is potentially harmful. Matilda is getting marked on 'process' without understanding what it means. This is a not helpful for her directive and requestive styles of communication and she does not understand. The Singer's Psyche offers contracting, models and thinking. To explain to singers and to teachers what it is that is happening. The Singer's Psyche discusses the process, instead of just being 'in' the process ('one foot out' model, Eusden 2009).

It can be argued that evidence was gathered and that the students Angelique, Kate and Sasha were understanding and able to integrate the psychological thinking.

> Angelique: "…I think I need to talk more on an Adult level, rather than from my Adaptive Child."
>
> Kate: "The understanding stops the helplessness."
>
> Sasha: "I think I got what I wanted from it. And I'm pretty sure, over the next week things will make sense and it will be a good catalyst for me to move forward."

Joines Personality Adaptations Questionnaire (2002) results for Level Two offer further evidence of the findings (see Questionnaire Studies, pp 184-8).

7.4   The Singer's Psyche Level Three

2nd and 3rd April 2008

Level Three The 'psychology of performance preparation' Singer's Psyche

psycho-education programme Transcript and analysis

Participants for Level Three

There were six participants in Level Three (names have been changed to protect anonymity).

Sasha

Jane

Eve

Kate

Matilda

Angelique

Lesley and Francesca left after Level Two due to work commitments. It is acknowledged by the author that when working with adults there needs to remain an element of flexibility within the framework, due to adult responsibilities impinging on their learning (see Level Two modular impact pp 216). The course had one new participant - Eve.

Table 61: The key concepts trialled within Level Three were

Facilitator process on being under resourced and drama triangle (Karpman 1968) and Winner's triangle (Choy 1990)
Discussion
Personality adaptations (Joines 2002, Joines and Stewart 2002)
Communication styles (Kahler 1979, 1997a)
Escape hatches (Holloway 1973, Cowles-Boyd 1980)
Addiction
Singer identity
Self sabotage and memory
Fight, flight, freeze theory (Rothschild 2000)
Memory and adrenalin

There is evidence that all three Guiding Research Questions are answered within Level Three.

Matilda's experience between The Singer's Psyche levels is evidence for Guiding Research Questions one and three. It shows that some training is harmful or ineffective due to the lack of psychological awareness. Matilda has turned around her training and is happy, due to the fact she engaged in Adult-Adult (Berne 1961) mutuality with her tutors.

There is a notable difference to Matilda. She reports she had spoken with her tutors after Level Two and was now feeling very happy on her music-training course. Matilda spoke Adult-Adult (Berne 1961) with her singing and voice teachers.

> Facilitator on Matilda: "…thinks the person marking her doesn't really rate her. And she finds the lack of objectivity in the marking system difficult." (Level Two 'check in')

> Matilda: "…em, yeah. I'm in a completely different place than I was.
> I went back and spoke to my singing teacher and spoke to my voice
> teacher and then felt pretty emotional and wobbly for a few days
> and since then I've been feeling great. So, life's good at the minute,
> and I'm happy where I am, in what I'm doing." (Level Three 'check
> in')

Matilda experienced an outpouring of all the emotion she was holding on to regarding her course tutors. Perhaps also, as a reaction to doing something differently in talking directly about how she was feeling to her tutors made her feel 'wobbly'. As a direct result of The Singer's Psyche Level two, Matilda has managed a difficult situation, showing tremendous courage to do something so different for her. This is evidence that The Singer's Psyche 'person behind the performance' Level Two offers something different from standard music training and may enhance the learning experience. Matilda has turned around her training and is happy, due to the fact she engaged in Adult-Adult mutuality with her tutors.

Guiding Research Questions two and three (see Guiding Research Question, p 97) are answered by the evening 'check in'. The facilitator attempted to do something differently from negatively impacting the student with her own vulnerability due to her lack of resources.

At this stage in the development of the programme Relational TA and Erskine (1988) Adult developmental 'model of health' (see TA theory, p 26) are very much part of the training programme.

> Facilitator: "…I'm feeling vulnerable just now (cough), makes me
> cough and I'm dealing with that and I've got support around that."

> Kate: "The singing teacher at university has lots of problems and
> she uses it, she tries to get sympathy…"

> Facilitator: "I need you to know that there's stuff going on for me. I
> don't need to go into all the details; I just need to explain that there's
> stuff going on for me…So now I've done my check in…What is it
> like for you to be facilitated by somebody who tells you they're
> vulnerable? How many of you have had that experience before?"

This would answer Questions one, two and three; without adequate resources
the facilitator may enter into the Drama triangle. Within the 'Winner's triangle'
model (Choy 1990) a psychologically healthier performance programme can be
developed.

The Drama triangle (Karpman 1968) is outlined in the following figure. The
Drama triangle is reactive and can be entered from any point and invites the
other into one of the other positions - which then may lead to the original player
to move position. The Winner's triangle offers an Adult responsive alternative.
The facilitator in this instance chooses the word 'vulnerable' carefully to
encourage the Winner's triangle debate and a relational experience. The
Winner's triangle is also outlined.

Figure 12: Roles in the Drama Triangle (Karpman 1968)

ROLES IN THE DRAMA TRIANGLE

Persecutor
(I+ U-)

Rescuer
(I+ U-)

Characteristics of Persecutors
Discount capacity of others to think
and act for themselves.
Part of their goal is to punish
Belittle others

Characteristics of Rescuers
Discount capacity of others to
think and act for themselves.
Help others without asking if they
want to be helped.
Do more than their fair share.
Do things they don't want to do.

Victim
(I- U+)

Characteristics of Victim
Put themselves down.
Discount own capacity to think and act for
themselves.
Do not use Adult for thinking and problem
solving.
Believe "I cannot cope on my own."

Source - Alison Ayres workshop 1997, adapted from Karpman 1968, Choy 1990, Stewart & Joines 1987, Scottish Churches Open College & others

Figure 13: Winner's triangle (Choy 1990)

ASSERTIVE

Reality
Act in own interests
**Characteristic of Assertive
People**
Ask for what they want
Say no to what they don't
want
Give feedback and initiate
negotiation
Make changes in order to get
their needs met
Do not punish
Skills
Listening skills
Self-awareness

Assertive　　　　Caring

Vulnerable

VULNERABLE

Reality
Suffering or potentially suffering
**Characteristic of Vulnerable
People**
Use Adult ego state for thinking and
problem solving
Awareness – use their feelings as
data for problem solving
Skills
Problem solving
Self-awareness

CARING

Reality
Concern for the vulnerable person
Characteristic of Caring People
Do not do the thinking
Do not take over unless asked (and they
want to)
Do not do more than their
share
Do not do things they do not want to do
Skills
Listening skills
Self-awareness

The Winner's Triangle, Choy (1990)

Level Three highlights the need for the facilitator or teacher not to project all their needs into the students. Despite good awareness and teaching in this area, the facilitator had projected this information onto the participants without integrating it into her own 'person behind the performance'. As a result, the facilitator was left under resourced. This can be thought about as splitting (Kleinian psychoanalysis in Tilney 1998, p 115) of the facilitator into the students, with the participants holding part of what the facilitator wants and needs for herself. This is consistent with Miller's views on creativity (see p 43).

There is a potential for under resourced teachers to project and 'persecute' or transact from a 'victim' position (Drama triangle). There are also some loss possibilities for the teacher in this new role i.e. loss of status, loss of grandiosity etc. However, there are benefits for both the teacher - who reclaims her resources and needs as their own - and the student - who has a positive role model in the teacher regarding resources. Providing also, a healthier student/teacher relationship that avoids the Drama triangle.

Some participants talk a lot more than others, this falls in line with their personality adaptations, where Enthusiastic Overreactors saying more, as opposed to Creative Daydreamers, Charming Manipulators and Brilliant Sceptics, who say less. It is noted that further investigation is required on learning styles and approaches to studying (Honey and Mumford 1982, Marton, Hounsell and Entwistle 1997) to support the participants learning differently and in the way that suits them most efficiently.

Angelique further highlights the 'person behind the performance' work directly impacting her performance by allowing her to fully commit to the performance, where previously she had not committed to keep others happy.

> Angelique: "Sometimes you don't want to be the best because of other people…Like maybe they think that if they do their best, then they are the best, then they'll be stepping on other people's toes, insulting them. For me I don't want to do that."

She further evidences Guiding Questions one, two and three.

Sasha's university experience is in contrast with her style needs from singing. Her need was to be heard (recognition hunger, Berne 1961, 1964) and to self-express (Berne 1961). The university's needs were for her to fulfil a classical vocal performance remit. The result was that she did not recognise her voice by the end of her course - she felt traumatised (Rothschild 2000), without knowing why. This crossed transaction (Berne 1964) would answer Guiding Research Question one (Guiding Research Question, p 97). Sasha was harmed by this experience and the lack of psychological approach.

> Sasha: "…I felt in the worst voice I'd ever been in. I didn't recognise my voice anymore. I was kind of traumatised by the whole experience, because I didn't get it and they didn't get me and it just felt as if no one could hear me."

Both Sasha and Kate reported being unclear of their university training experience. This is partly due to the developmental nature of the university experience. However, Sasha did not know what she was training for, what her career path would be. She reported that the academic style of university prevented musicianship development. She discounts (Schiff et al. 1975) where she 'ends up' by not completing the sentence. This would answer Guiding

Research Question one, Sasha is 'fed up of music' after her academic training, and frustrated. Kate can hear deterioration in her voice rather than improvement. It further answers Guiding Research Question three, TA theory can be applied to support awareness and understanding. Within identity, participants talk about discontent in university training.

> Kate: "Because it's a degree, there's lots of academic stuff. When I do sing I can hear that I've not been training and that's frustrating."
>
> Sasha: "…I find university music courses frustrating, because what are they training you to do?"
>
> Kate: "They are not training you to be a musician."
>
> Sasha: "Because you have so much academic work to do that you can't actually develop yourself as a performer. Until you leave, and by the time you leave your course you're actually just so fed up with music that you end up…"
>
> Eve: "So do you feel that you need all this academic stuff?"
>
> Sasha: "No."

There is evidence within this level of the complex interpersonal and intrapsychic processes within the teaching studio environment not currently being addressed, further substantiating Guiding Questions one, two and three.

7.5   The Singer's Psyche Level Four

4th April 2008

<u>Level Four The 'psychology of performance' Singer's Psyche psycho-education</u>

<u>programme transcript and analysis Friday 4th April 2008</u>

<u>Participants of Level Four</u>

There were six participants in Level Four (names have been changed to

protect anonymity).

Sasha

Jane

Eve

Kate

Matilda

Angelique

Table 62: Key concepts trialled within Level Four

'Psychology of performance'
Issues that can hold singers back
Drivers (Kahler and Capers 1974)
Performance dysphonia
Vocal implications of the Intrapsychic interpersonal intersection
Performance style preference and difficulties
Paint or picture (see SP key concepts, p 261)
Stage fright
Attachment theory and performance
Bodyscript (Childs-Gowell and Kinnaman 1978)
Layers of defence (Childs-Gowell and Kinnaman 1978)
Keep all your defences - offering new healthier choices (Rothschild 2000)
Resources revisited (Rothschild 2000)
The Singer's Psyche Finale

Analysis of the 'Check in' component of The Singer's Psyche Level Four programme

Kate reports a powerful emotional reaction from Level Three. She reports that she 'felt good afterwards'. This has similarities to Matilda's reporting of the emotional response after confronting her tutors (see SP Level Three, pp 222-3). Matilda also reported she felt better afterwards. Kate contracts to defend against emotional work today with thinking and theoretical preference. Angelique is experiencing using people differently, consistent with Buckroyd (2010, see also resources, Rothschild 2000). The facilitator acknowledges this is the end of the pilot. Level Four of The Singer's Psyche psycho-education programme answers Guiding Research Questions one, two and three (see Guiding Research Questions, p 97). Jane reports that what holds her back in

her performance is the same fear she encounters in the 'person behind the performance'.

> Jane: [on discussing her personal fear] "…I think what holds me back in my own performance is that same fear of overexposure. There are some songs that I have chosen myself that feel over exposing for me. And that same fear that probably stops me sounding like I do when I'm on my own."

This shows a direct relationship between the performance difficulties and the injunctions and impasses of the 'person behind the performance'. This would answer Guiding Research Question one, without looking at the psychological difficulties of the person, the performer may find regular teaching ineffectual. Jane has a fear of over exposure, which she experiences as shaming.

Sasha shows clear understanding of a previously confusing process after seeing the 'layered view of personality' model supporting Guiding Research Question two.

> Sasha: "I think it's nice to know that the terror and the scary bits are so close to the joy."

Figure 14: 'Layered view of personality' model - Adapted from Childs-Gowell and Kinnaman (1978)

Sasha is referring to the 'layered view of personality' model adapted from Childs-Gowell and Kinnaman (1978). The model outlines layers of defence within which the Primal Child lies (Berne 1961).

The Singer's Psyche offered a psychologically based programme, over four levels. It successfully answered the Guiding Research Question*s* one, two and three. This is highlighted in the feedback offered by the participants below.

> Kate: "Work like this, without realising it, is going to fix lots of relationships."

> Angelique: "It's helpful. It helps me understand because it's just too much to deal with. It's too many feelings all at once. But to actually say it… It's making a lot of sense to me. And it makes me want to stop it. And I have stopped. I have stopped pleasing others."

Commenting on resources (Rothschild 2000) the participants reported;

> Matilda: "Made it better"

> Kate: "My stable moments have been more frequent."

> Sasha: "I think I can deal better with the harder things now."

> Angelique: "I'm more aware of what I need. It has helped."

Personality adaptations results were compared and contrasted and can be found within the Questionnaire study Phase Four a) (see pp 186-8).

7.6   Phase Four b) Integrative Approach practical pilot

7.6.1   Integrative Approach introduction and overview

The key difference from a regular singing framework is the inclusion of the psychological aspects of preparation, performance and the 'person behind the performance' and mind/body awareness.

The Integrative Approach practical pilot was intended as an introduction to a psychologically based holistic approach. There were 14 participants included within the pilot, which was part of a singing intensive summer school workshop. The students worked eight hours per day over a six-day period, culminating in a performance. The pilot integrated The Singer's Psyche key concepts and three Singer's Psyche psycho-education 'teaches' into a regular summer school teaching course. The content was influenced by the evidence provided by Phases One, Two, Three and Four a) of the research (see Dual relationship, pp 120-30, Single relationship, pp 131-51, Questionnaire studies, pp 152-201, and psycho-education programme, pp 202-32). The Integrative Approach differed from The Singer's Psyche education programme because it included singing technique, performance coaching, and group and solo song tuition. The other main difference was the remit, which was primarily the end of week performance.

The evidence of its effectiveness was analysed via the Questionnaire (2007, see Appendix 10.4) and student feedback (see Questionnaire Studies, pp 152-201, see Appendices 10.8, 10.9).

The course offered body awareness, bodyscript (Childs-Gowell and Kinnaman 1978) and STT techniques (Rothschild 2000), vocal technique, solo and group

song performance coaching, The Singer's Psyche psycho-education

programme materials and a performance experience.

Table 63: Key concepts trialled within the Integrative Approach

Key concepts trialled	
'Creative container' (see SP key concepts, p 258)	The following framework (boundaries) was explicitly discussed. This included setting up of the unavailability of the teacher during the breaks, also the 'safety topic' (see SP key concepts, p 260) adapted from 'anchors' (Bandler and Grinder 1979, in Rothschild 2000, p 93) were introduced.
Three psycho-education one hour sessions (see psycho-education practical pilot, pp 202-32)	1. 'Psychology of performance preparation' (see The Singer's Psyche psycho-education programme Level Three, pp 221-8). 2. Developing the 'person behind the performance' (see The Singer's Psyche psycho-education programme Levels One and Two, pp 205-20). 3. 'Psychology of performance' (see The Singer's Psyche psycho-education programme Level Four, pp 229-32).
Relationship alliance	(see SP key concepts, p 259). Adapted from the therapeutic alliance (Berne 1961).
Power differentiation acknowledgement	Within the 'Adult-Adult mutuality' model there is an explicit awareness that there is a power differentiation, however there is respect for both parties within the relationship alliance.
Conscious breathing	(Orr circa 1938, Kravitz 1996) was introduced to encourage the students to become aware of their breathing patterns and 'body armouring'.
A methodology where hyperarousal and non-verbal communication can be observable understood and paid attention to.	Explicit discussion regarding hyperarousal (Rothschild 2000) was introduced with the intention of heightening safety and creating calm and 'window of tolerance' (Ogden and Minton 2000, 2002).
Language and control given to the student through therapeutic techniques and relationship.	With two minute teaches (Summers 2004) of appropriate psychological information that presented within the training.

Mutuality	Adult-Adult (Berne 1961). See 'master apprentice' model (fig. 5, p 65).
Psychophysiological awareness	Was introduced within the 'Free to sing, free to speak' technique (see SP key concepts, p 258) component of the course.
Autonomic Nervous System awareness	See hyperarousal (Rothschild 2000, p 82) and 'window of tolerance' (Ogden and Minton 2000, 2002, p 81)
Teaching of language and autonomy	The key concepts of the 'Autonomous singer' were introduced (see SP key concepts, p 259).
Teacher Journal	The teacher kept a notebook with her throughout the training, writing personal thoughts as a way of keeping clear of intrapsychic conversation and to aid self-awareness development by taking these to supervision (see SP key concepts, p 256).
Bodywork/ breathing techniques	Towards embodiment/ integration - unifying of self. Offering the option of not dissociating within singing, whilst acknowledging that dissociative singing may be a requirement for some performance and also a healthy defence option.

Evidence and feedback of the participants was analysed (see Questionnaire studies, p 189-201).

Example of the psychological input

Unlike The Singer's Psyche psycho-education programme, the Integrative Approach first looked at Level Three – 'psychology of performance preparation'.

After the initial introductions and container set up, vocal technique welcome song and grounding exercise, it was explained that there was an opportunity to learn from the preparation period about and from others. There was then an open discussion of how people had experienced the preparation period. From the initial delivery of the course material, the participants recounted their

experiences. For example, what they thought of the material, what they enjoyed learning and what they found difficult to memorise. The participants further discussed their observations of how they prepared, whether or not they left it to the last minute and how prepared they felt at the beginning of the course. They also discussed how they felt on the morning of the first day and how they prepared/felt on their way to the course and on arrival - this was indicative of their attachment styles. Each experience was different and opened up the possibility of learning from others and how they prepared (cf. Rogoff, pp 58-9). It further offered an opportunity to reflect on what they liked/disliked about the way they worked - and what they wanted to change. There was a sharing group led discussion and relief felt by some that they were not alone in working in an ambivalent or avoidant way with the course materials. There was then an hour of teaching of psychological thinking including communication styles (Kahler 1979, 1997a), escape hatches (Holloway 1973, Cowles-Boyd 1980), addiction, singer identity, self sabotage, memory, fight flight freeze theory (Rothschild 2000). This included examples that the participants had expressed in the discussion that went before. The participant's feedback that this was an important addition to the training and not something they had spoken of previously within a summer school setting.

<u>Research Phase Four report - Action research further development devised</u>

Following The Singer's Psyche research projects, Phase Four a) Psycho-educational programme and Phase Four b) Integrative Approach, gaps emerged within the programmes. Some of these modifications have not yet been evaluated, but will be subject to evaluation in subsequent runs of the course.

It was decided to provide two booklets, the first to supplement existing written course materials and the second 'Learning to learn', an additional booklet to supplement and fill some the gaps that emerged within the programmes.

Table 64: Gaps table

Gap in the course	How gap was addressed in the system	Effectiveness of the modification of the system
1. Some students did not know what the 'creative container' was (see Feedback Appendix 10.8).	A written student aide was developed, explicitly outlining the 'creative container' and was used within subsequent teaching.	It appears that students who, without the additional aide, would have previously failed to be aware of the 'creative container' set up were calmed by understanding The Singer's Psyche framework (see SP key concepts, p 258).
2. The initial programme did not address individualised learning, learning history and the benefits that can be gained from students having some insights into their own learning style.	A self-assessment booklet is in development - 'Learning to Learn'. 'Learning to Learn' includes the development of a 'learning style' questionnaire. The questionnaire contains a range of questions to elicit relevant psychological factors (based on TA theory of personality). Warnings are being added to make it clear that learning about a learning style is intended to open up options rather than describe inflexible limits on how a student can learn.	This modification has not been evaluated but will be subject to evaluation in subsequent runs of the course.
3. There was an insufficient level of contract required across genres and styles within the relationship.	Students were explicitly introduced to theoretical concepts to help them think about contracts and relationships. In relation to the different requirements of performance styles. Specifically, they were introduced to: a) Stark's	After these concepts were introduced greater clarity within the relationship alliance (see SP key concepts, p 258) was observed, especially when students and teacher were

	distinctions between 1, 1.5 and 2 person psychology and b) Loomis' four levels of contract: care, social change, relationship and structure change.	changing between styles.
4. There was an insufficient awareness of feelings associated with performance and, in particular, feelings that could either be indicators of excitement or indicators of fear.	The students were introduced to the idea of Reality testing (Schiff et al. 1975) to help them determine whether they were excited or afraid and, if the latter, to assess the actual level of risk to them.	Students trialling this clarification report a greater level of calm, confidence and well-being.
5. There was a gap created between the two, singing teaching and psychotherapeutic ethics or boundaries, where neither ethics, as yet, seem clearly placed within The Singer Psyche.		The remit is the key here; a singing teaching contract is primarily a coaching contract. It is primarily 1-1.5 person psychology (Stark 2000); however does not shy away from 2 person work if it occurs. It focuses on Adult strengthening and a better 'here and now' experience and does not focus on regression and deconfusion work. The ethical code is not simply 'Do no harm' (Rothschild 2000) and is prepared for 'ethical disorganisation (Eusden 2011 in press).

8 Conclusions

> The treatment and management of this case has called on
> everything that I possess as a human being, as a psychoanalyst,
> and as a paediatrician. I had to make personal growth in the course
> of this treatment which was painful and which I would gladly have
> avoided. (Winnicott 1954, p 280)

Guiding Research Questions

The Guiding Research Questions for the study were:

1. Is current practice to aid singers/voice users and those who work with them ineffective and/or harmful, because of the lack of an adequate psychological understanding of vocal performance?

2. Can information on vocal performance be gained and explained by exploring and applying the theories of Transactional Analysis (Berne 1961) and body psychotherapy, in particular Somatic Trauma Therapy (Rothschild 2000)?

3. Is it possible to create a system to aid the facilitation of singers/voice users drawing on psychological understanding?

8.1   Synthesis of Guiding Research Questions

Guiding Research Question one

Through case studies, the thesis has provided numerous examples of both ineffective and harmful practice that can negatively impact singers and their teachers. Analysis has shown that the root cause of ineffectiveness and harm is, on very many occasions, a lack of psychological understanding of vocal performance.

At this stage, it will be helpful to review some of the key examples from the literature review and Levels Two and Three of The Singer's Psyche that support this claim. For example, Wormhoudt (2001, see literature review, p 45) fails to mention teacher's pathology possibilities or support requirements. This is supported in Level Three of The Singer's Psyche psycho-education programme (pp 221-8), where the facilitator brings in her authentic 'person behind the performance' (see pp 223-4, see also SP[43] key concepts, p 256). The student gives an example of the singing teacher at the university where she is studying having lots of problems and how she 'uses it' and 'tries to get sympathy…' (p 224). The facilitator in Level Three, with psychological awareness, shows how student/teacher relationships can maintain student and teacher potency and can avoid students learning being interrupted by the teacher's psychological process. A further example can be seen within Level Two of The Singer's Psyche psycho-education programme. The 'check in' offers a solution to the argument of Buckroyd; consistent with The Singer's Psyche, that a failure to attend to the person's 'troubles' and difficulties will impair the learning (see 'leave your troubles at the studio door', Buckroyd 2000). The Singer's Psyche further widens the framework to include the 'troubles' of the teacher in times of disorganisation and distress, to limit student learning impact. In The Singer's Psyche Level Two the student recognises there are difficulties that come with being a singer and that she wanted people to talk to about who she was rather than what she does. This has relevance to singers and allied professionals and was explored within The Singer's Psyche.

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[43] SP key concepts (pp 50-54) within this section refer to table headings.

The programme offers attention to the 'person behind the performance', assertiveness, Adult strengthening and interpersonal skills.

Johnson's (2004) study, looking at singers who have experienced childhood sexual abuse and her subsequent conclusion suggesting singing teachers and coaches would benefit from an awareness of the extra knowledge of understanding trauma, is consistent with the core beliefs and influences of The Singer's Psyche, including the work of Rothschild (2000). The Singer's Psyche aims to apply theories to the non-explicitly traumatised singing training arena. Johnson's (2004) work highlights that therapeutic work can be achieved by singing and also that harm can be further done to traumatised singers. It further highlights the growing need for greater safety within singing teaching practice. The Singer's Psyche offers such a programme of training.

Further to the issues outlined by Johnson within the singing studio, there are recurring themes of developmental concerns (see Jenny, Jackie, psycho-education programme levels 1-4). Although these disturbances may be viewed as biopsychosocial[44], the psychological traumas at early stages of development are a crucial part of the difficulties and 'being in relationship' - the key to overcoming the disturbances. Mahler offers understanding of the developmental processes and issues that may present. These issues may occur at every stage of development and at all subsequent stages after the initial arrest (psychological trauma). Whilst there was some evidence observed

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[44] …the causes of are likely due to biological and genetic factors, social factors (such as how a person interacts in their early development with their family and friends and other children), and psychological factors (the individual's personality and temperament, shaped by their environment and learned coping skills to deal with stress. This suggests that no single factor is responsible - rather, it is the complex and likely intertwined nature of all three factors that are important.

of early developmental trauma with symbiotic, avoidant, dependency and schizoid traits and characteristics observed throughout (personality adaptation results, see questionnaire studies, pp 152-201), the most prevalent difficulties were however, within the separation/individuation phase of development (see Mahler, pp 135-6). DSMIV outlines narcissistic (DSMIV 2000:294) and borderline (DSMIV 2000:292) personality traits within their personality disorder diagnosis. Whilst this work does not promote pathologising singers or teachers, there is value in building awareness of these traits, which presented during the research work and the practical pilots looked towards addressing. Similar to Johnson's trauma work, these psychological traumas - developmental issues - may be present and unmanaged within the singing studio and individually, by both singer and teacher. An example of difficulties with boundaries is outlined in Chapman (2006, see pp 52-3). This was further evident within Phase One. Furthermore, there are significant levels of singers, not being able to say 'no' to others (see Questionnaire, p 167), highlighting a possible lack of personal boundaries. These examples and case study Jenny's trust issues (see p 141) may be further indicators of the developmental concerns. Trust and boundary issues are commonly associated within psychotherapy with several issues including PTSD (see Rothschild, p 34), CSA (see Johnson, p 16) and the developmental issues highlighted above. There may therefore be growing evidence of body trauma and developmental difficulties within the singing studio. There may be further evidence of narcissistic and borderline traits within vocal performance, beyond trust and boundary issues. Jenny had great difficulties in expressing personal feelings, suggests signs of alexithymia. This difficulty was also present in The Singer's Psyche psycho-education pilot (see

levels 1-4, pp 205-32). It is believed The Singer's Psyche has developed an educational package to work through some of these difficulties offering, saying the unsayable (Formosa 2007), assertive training, use of group work process to both practice and normalise speaking about feelings and personal experience. Further offering communication development through communication modes and personality adaptations work. This is a widening of the current framework that The Singer's Psyche offers to current vocal pedagogy.

It is of further importance that Zlotnick, Mattia and Zimmerman suggest there may be high levels of difficulties with alexithymia, not in cases of physical trauma, but in cases of emotional and physical neglect, (psychological trauma - developmental issues) with the highest levels of alexithymia present in those with Borderline personality disorder. The Singer's Psyche offers developmental, non-shaming, non-pathologising information for both singer and teacher. It was not the intention to research personality disorder/traits, however the author believes that there is growing evidence of these traits being present. There are recurring borderline processes within this work - difficulties with trust, personal boundaries, alexithymia, fear of abandonment, including mild separations and holiday periods (Jackie and Jenny, see table 28, p 145) idealisation and devaluation (see Jackie, p 135). There is also evidence of narcissistic process. Some examples are the need to feel special, grandiosity (see Jackie, p 135) and devaluation. The development of the practical pilots and case studies highlighted these aspects, and personal development with psycho-education was achieved.

The developmental difficulties all present a common trait, a fragile sense of self. The 'person behind the performance' work offers psycho-education specific to and relating its relevance to the creative arts industries, i.e. the programme highlights the benefits and exposes the limitations of current behaviours. An example of this would be regarding criticism; with a fragmented sense of self the singer may feel personally attacked by criticism and be unable to differentiate between their sense of self and the music they make. This may lead to fear and performance anxiety. It is therefore important to prepare singers and explain and develop their sense of self - the educational package fulfils this role. The 'Adult-Adult mutuality' model offers a framework, explicit in its terminology towards Adult growth to support the development of creativity (see Summers, p 87). The 'Adult-Adult mutuality' model accepts that each party may not be in an Adult ego state, within the creative process, though it advocates it is of importance for industry survival. It further aims to offer an embodied experience, with an understanding that singing can be a healthy dissociation (see Jenny, p 144) through choice - self soothing - though not relying on rational thinking only, but on thinking, feeling, behaviour (doing) and body awareness. It further relies on the relational dyad and external support of the 'third' and the development of the relationship alliance to survive the rupture and repair.

For teachers, a clear understanding of transference and counter transference when working with those with a fragile sense of self, and borderline and narcissistic traits and other developmental issues is essential. Singer's may not always have the language to express the 'person behind the performance' (Jenny, p 146). Therefore they may work on an implicit and re-enactment

(Cornell 2007a) or a 'show and tell' level (Buckroyd 2000). A lack of this awareness may be potentially harmful practice for both singer and teacher. It is important to note teachers are also likely to have similar difficulties (see p 38).

There are several examples of student teacher difficulties, both students Kate and Sasha within Level Four of the Singer's Psyche psycho-education programme discussed difficulties with their university training (see pp 227-8). Sasha was unclear of what she was training to do and Kate expressed she was not being trained to be a musician. Matilda encountered difficulties within her university training that were resolved with psychological understanding. As a direct result of Level Two of The Singer's Psyche programme she spoke to her teachers directly about her concerns regarding her difficulties. Matilda said also that she was unclear of the contract - 'no one tells you the rules' (see p 218). This is an example of current harmful practice consistent with the literature review explored within The Singer's Psyche, which offers contracting and explicit Adult-Adult communication.

The ENT (ear, nose and throat) experience of Jenny (see Jenny, pp 143-4) highlighted further harmful practice. She reported that she had 'felt deeply intruded upon by the procedure and was both shamed and felt responsible for her vocal health'. Bringing this into an interpersonal relationship helped Jenny resolve her traumatic experience. This is further evidence that the educational package developed and enhanced the learning of the students. The work here has shown the risks run if psychological factors are not explicitly introduced. It further highlights the value of working within a programme where teachers have psychological awareness and external supervision to aid reflection - a psychological framework. Teaching would benefit from introducing the

psychological framework outlined in The Singer's Psyche. Singing has a connection to self, body and relationship with other. This can be deceptive when working with something that may look like play and fun. This work is aimed at singers and their professional support - managers and ear nose and throat (ENT) clinicians etc - offering a practical framework to broaden psychological awareness in a multidisciplinary approach.

The Singer's Psyche offers a raft of support for students whilst not forgetting the needs and support for the teacher without being technically/creatively intrusive. The relationship alliance may take some time to build; the programme is therefore not suitable for all. As has been shown, ineffectiveness and harm is related to a lack of psychological insight. The Singer's Psyche psycho-education package offered a framework and a structured programme which further highlighted ineffective and harmful practice currently being experienced by students. How this current practice can be addressed is the main focus of the second Guiding Research Question (see Guiding Research Question*s*, p 239).

Guiding Research Question two

The use of concepts drawn from the Transactional Analysis (Berne 1961) school of psychotherapy helped make sense of lots of problems both singer and teacher face. Transactional Analysis further provided solutions for those problems, which were effective when used in the singing studio. This work has created an accessible plain-speaking, non-pathologising resource. It was further intended that the resource was 'user friendly' in creating psychological language and information, introducing psychology to singers and allied professionals. Lovelock (1978) in Sell outlines that the three basic principles for

learning are, 'all that we learn is ultimately based on memory', all that we learn is cumulative' and 'all that we learn must be based on understanding'.

There is evidence that Transactional Analysis within The Singer's Psyche psycho-education programme was consistent with Lovelock's principles. However, it extends beyond cognitive learning to a relational, emotion-based approach, inclusive of working with the singer as a whole inclusive system. Students and teachers reported that seeing the models was helpful and recapping information from previous levels was beneficial. Saying the unsayable (Formosa 2007), shame (Erskine 1994) and affect management were helpful tools - the students understood and responded to them and developed their singing and performance whilst working within this framework. It further changed their feelings, behaviours and thoughts.

The questionnaire revealed a significant number of singers with weight related issues, voice loss and a difficulty saying 'no' to others. Within The Singer's Psyche pilots it was helpful to both facilitator and student to know their personality adaptations (Joines 2002). Of particular importance, they promote 'open communication' and that 'people are OK'. This is key to The Singer's Psyche programme aims of 'plain-speaking' and 'non-pathologising'. They were effective in demonstrating the utility of Transactional Analysis as a tool for explaining and changing the reception and delivery of vocal performance training. Establishing communication modes (Kahler 1979, 1997a) quickly helped the potency of the teacher and the building of relationship alliance and allowed students to talk about their psychological framework without pathology. It is especially useful to gain insight where student performance presentation and adaptation leave it difficult to gauge or see the 'person behind the

performance'. It may further help avoid early rupture (Winston 2003). However, when a rupture and repair/relationship survival situation occurs, perhaps during developmental growth, the programme offers tools, language to aid discussion and psycho-education. The Singer's Psyche is prepared to experience 'ethical disorganisation' rather than being 'defensively ethical' (Eusden 2011 in press). Furthermore, it has an ethical principle (McGrath 2006) on a relationship based on 'shared responsibility' (Eusden 2011 in press) - a relationship that

> …supports the development of reciprocal relationships of sufficient
> strength to withstand the relational challenges of difference and
> inequality and the existential challenges of risk and uncertainty.
> (Bond 2006, p 82)

The Singer's Psyche advocates the 'use of a third' (Ogden 1994 in Eusden 2011 in press) to offer reflectivity when the teacher, student - or both - have lost perspective and the capacity to self-reflect. Keeping both student and teacher within the 'window of tolerance' (Ogden and Minton 2000, 2002) further offers an opportunity for mutual creativity and well-being.

Figure 15: Adapted 'foot out' models
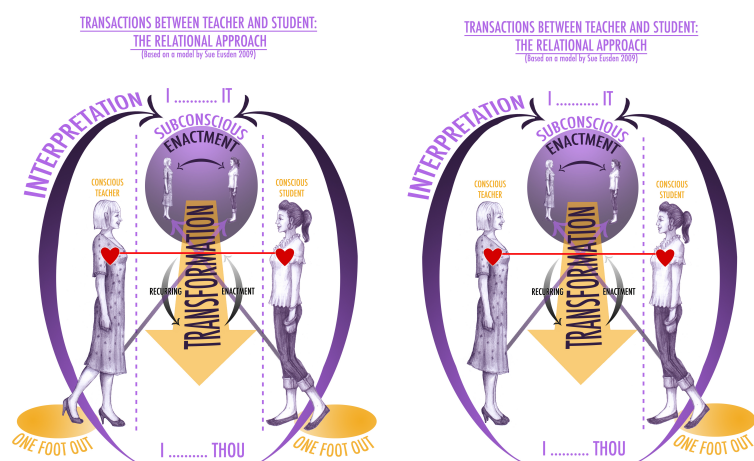
The Singer's Psyche also offers the combined psychological theories presented as the 'one foot out' model (Eusden 2009). As adapted and developed by the author, the 'one foot out' model suggests that in difficult professional situations it may need to be the performer that gets 'one foot out', or ideally both teacher and singer 'get one foot out', in an attempt to heighten, strengthen and stabilise the student/teacher relationship. This aims to enable a proficient, potent professional relationship to develop, whilst not negating the innate power and 'meeting' (Ansdell 1995) on a profound and deep level.

In addition to Transactional Analysis (TA), concepts drawn from the Somatic Trauma Therapy (STT) helped make sense of lots of the psychophysiological problems both singer and teacher face. Somatic Trauma Therapy further provided solutions for those problems and was effective when used in the singing studio within The Singer's Psyche framework.

The success of The Singer's Psyche key concepts based on the principles of Somatic Trauma Therapy (see SP key concepts, pp 256-62) has been demonstrated in earlier chapters. For example, within the psycho-education programme pilot Level Four, students Sasha, Matilda and Jane all reported feeling more resourced than at previous levels. Sasha reported that being more resourced helped her deal with the 'harder things', whilst student Matilda commented that 'it made things better'. Including Somatic Trauma Therapy principles within the key concepts of The Singer's Psyche framework helped create firmer personal boundaries and proved valuable in highlighting hyperarousal (Rothschild 2000). Further benefits of working within a psychophysiological framework were the benefits of breathwork. This is evidenced within the Integrative Approach feedback (see Appendix 10.8, 10.9)

where the students reported that the course content left them feeling they had '(a) stronger singing voice…left feeling vocally strong, emotionally secure and supported', with an 'enthusiasm about holistic teaching' and 'release from personal issues through bodywork' previously impeding their singing.

It has been shown that the use of concepts from Transactional Analysis psychotherapy and from Somatic Trauma Therapy can provide tools to analyse and explain challenges in developing vocal performance. The question then arises as to whether the insights gained can be collated to create a practical system to aid singers and their teachers in avoiding some of the difficulties highlighted so far. This is the focus of Guiding Research Question three.

Guiding Research Question Three

Is it possible to create a system to aid facilitation of singers/voice users drawing on psychological understanding? There have been some previous attempts to develop systems that achieve this end, for example that of Chapman (2006) and Sell (2005). Although these systems have their merits, they also all have severe limitations. The Singer's Psyche model developed and described here shows how this question can be answered in the affirmative.

A key difference between The Singer's Psyche and other approaches is that it does not simply generate further prescriptions to which the student - and perhaps also the teacher - is supposed to comply. In contrast, it explicitly approaches the very idea of compliance and raises questions of when it is and is not appropriate. This is a radical, different model to previous work and is only made possible by drawing on concepts developed within psychotherapy. For

example, it is only by using these concepts that a clear distinction can be explained between agreeing from Adult (authentic agreement) - able to co-operate/relate with an other in mutuality - and agreeing from Adapted Child (inauthentic agreement) – with the aim of pleasing the other, or through fear. Without making this sort of distinction even excellent ideas based on psychological insight can fail. The Singer's Psyche does not just offer theory on these issues of compliance, but offers practical tools through Adult growth (Berne 1961) and assertive techniques, to aid the singer to implement non-compliance when it seems appropriate for them. An example of how excellent ideas may fail would be, if a student were to agree/take on board an 'apply the brakes' message in either their Child or Parent ego state, while it might have some positive effect, it still bypasses their 'here and now' - their Adult (Berne 1961). If the 'apply the brakes' message is implemented without flexibility to the Adult 'here and now' reality and applied rigidly through Critical Parent (Berne 1961) or Adaptive Child (Berne 1961), this will not serve the singer or the teacher well. It will however, be an introject (see Young-Eisendrath in Miller 2008) offering an internalised repressive regime by the singer or an externalised rigid method (see Main 1990) by the teacher. This is a further example of why a method cannot be applied in a blanket manner and the singing studio would benefit from staying situationally responsive to the 'here and now' relationship within the singing studio. This is why The Singer's Psyche does not seek mere compliance to a set of generally helpful policies. Rather, it seeks to develop a grasp of why, in many 'here and now' situations, such policies will be helpful if, a person chooses to adopt them from Adult - at times with 'one foot out' (Eusden 2009) in order to retain the capacity to reflect.

In the author's experience, and as born out in many hushed conversations on the conference circuit, many singers may be traumatised or negatively impacted by their inability to say 'no' to the demands of others, for fear of losing the relationship. They further lack in personal resources and face psychogenic and biological vocal difficulties that may impede their career without knowing why. Experiencing vocal dysfunction from lack of attention to the intrapsychic tensions - the 'intrapsychic interpersonal intersection' (see SP key concepts, p 259) - perhaps resulting in vocal crash or nodules. They additionally lack psychological awareness of their needs and wants from their singing. The educational package developed offers a framework to work with these difficulties. The Singer's Psyche further promotes relationship and 'using people well' (Buckroyd 2010) as opposed to self-harm, making the performer mentally healthier and as the instrument, more efficient and less self-sabotaging.

Quick fixes are clearly possible. In bringing together a charismatic teacher and an eager to please student (or a charismatic student and an eager to please teacher), rapid changes in thought, feeling and behaviour can take place. However, there can be negative implications attached to these 'quick fixes'. For example, within an effective symbiotic student/teacher relationship, both student and teacher may adapt to form one PAC between them. Therefore leaving unavailable, the personal ego states split off into the other and further creating a co-dependency in the form of a symbiosis. If the student or teacher then shifts away from this symbiosis, either person may feel abandoned or in some way deeply impacted. In contrast, The Singer's Psyche aims for long-term changes and the development of a non-symbiotic relationship between

student and teacher. Progress may be less dramatic - although it is not necessary that it must be slower ('one session cure', Berne 1966). It will be progress that can be sustained through changes within the relationship due to the emergence of the Adult singer.

The Singer's Psyche offers discussion and tools, to aid both student and teacher understand the true needs of the singer within their singing. In an industry of disappointment, rejection and high unemployment The Singer's Psyche offers tools to support resilience and resources to encourage longevity of career, sustainability and self-fulfilment (see career satisfaction, Questionnaire Studies, p 184).

McCarthy in Chapman (2006) offers a list of possible classical singer transformation, however offers no explicit guidelines as to how this might be safely achieved. There is also a lack of psychophysiological understanding. This list and more can be fulfilled by The Singer's Psyche system. Sell suggests a 'scheme of study' for singers and voice teachers (Sell 2005). This is again classical singer specific, the relevant cross over in genre between classical singing and the author's popular music teaching remits are fulfilled by The Singer's Psyche system. It has been shown within this work that The Singer's Psyche meets all the criteria and a holistic approach has been achieved answering Guiding Research Question Three - it is possible to create a system.

'The Path' (Chapman 2006) outlines path to singer transformation. With The Singer's Psyche approach all of these goals may be achieved. Offering understanding of the intrapsychic processes that may impede self-reliance, emotional awareness and resilience, blocks to education, self-expression and

developing a conscious awareness. Going beyond the Chapman model, tools to educate and inform both the singer and the educator of the interpersonal aspects that may prevent the singer's freedom and creativity. Including and paying attention to, the sub conscious and unconscious processes of each part of the relationship and how their own interpersonal and intrapsychic structures may 'act out' between the two. Offering tools to aid the development and attend to the developmental issues of both educator and singer, The Singer's Psyche pays further attention to the health and well-being of each party with this as a priority key concept.

'The Path' Model proposed by Chapman (2006) is outlined below, to highlight what The Singer's Psyche can deliver towards 'the Path' holistic approach.

Table 65: Singer transformation - 'The Path' - adapted for this work

From……………………………………………………Toward	Singer's psyche offers
Dependence on others………………...…………Self-reliance	TA Adult Singer, resilient and autonomous, supported by a good creative team.
Emotional fragility……....Emotional awareness and resilience	TA, STT, SP, working within the 'window of tolerance' (Ogden and Minton 2000, 2002)
Singing to be loved……………………Singing to express love	to express all emotions,
Untutored and instinctive……....Educated and knowledgable	TA, STT, SP
External locus of control……………...Internal locus of control	TA Adult
Hidden potential…………………………...Fullness of expression	TA, STT, SP
Unconscious instinctive………………...Conscious awareness	TA, STT, SP
Dependent learner…………………….…Independent learner	TA, STT, SP
Indiscriminate trust Discrimination and trust in instinct and intuition…………………in instinct and intuition	TA, STT, SP

It is clear that The Singer's Psyche covers the outlined holistic approach of Chapman (2006).

And so to The Singer's Psyche approach - what has been learned and how might it be integrated into a cohesive model?

As highlighted in table 65, The Singer's Psyche is clear it is not a prescriptive methodology or technique. It cannot be applied as a dogmatic system. The following three tables however, outline of The Singer's Psyche key concepts, and learning tools adapted from Transactional Analysis and STT body psychotherapy. These outline terminology, models and theories developed, devised or adapted from existing theory specific to The Singer's Psyche.

It is firstly of use to the teacher and student to know what kind of relationship contract they are entering into and what is on offer, in way of avoiding a crossed transaction (Berne 1961).

8.1.1   The Singer's Psyche key concepts

The Singer's Psyche aims to add to current psychological awareness in vocal performance, aimed at vocalists and other allied professionals. It covers three areas, the 'person behind the performance', 'psychology of performance preparation' and 'psychology of performance'.

The 'person behind the performance' work is key to The Singer's Psyche. The table below synthesises the psychological theory used into a Singer's Psyche holistic framework.

Table 66: Psychology for the 'person behind the performance'

Dissociation (Berne 1971)	Singing for some can be a dissociated/blocked
The 'person behind the performance'	The Singer's Psyche explicitly addresses the 'person behind the performance' and offers them training towards maximizing their health, creativity and resources in order to support the singer to gain well-being within performance.
The 'teacher behind the performance' Journal	Writing journal during teaching to aid teacher staying with self and to take to supervision, 'teacher behind the performance'.
S/P support – part of the creative team	Supervision/peer support offered to allied professionals and singers within the Singer's Psyche 'framework'.
Autonomy System of Vocal performance	A model developed to support student autonomy based on the Racket system of Erskine and Zalcman (1979).
Saying the unsayable - The Unsayable (Formosa 2007)	Promotion of 'saying the unsayable' in way of giving permissions (Crossman 1966) to the student and teachers to express themselves autonomously. Including talking about things not normally talked about (affect management, self-harm - cutting, over-eating, drug use etc). Saying the unsayable with safety.
Splitting in singing	The split between the performer and the 'person behind the performer', if there is a split.
The mutuality model	It is model of respect and mutuality, in a power-differentiated role of singer and teacher.
Safety Hatches	Safety hatches, offer a place for discussion on escape hatches and finding alternative choices.
Defend your defences	Adapted from Rothschild (2000). Most defences are regarded as protective and healthy. All are there for a reason and historically have served well. Some need upgraded on their 'here and now' relevance. Choices and alternatives need to be put in place before any defence is removed.
Creating Safety	Adapted from Rothschild (2000), people need to feel safe in order to learn/function.

The 'psychology of performance preparation' work is of importance to The Singer's Psyche. The table below synthesises the psychological theory used into a Singer's Psyche holistic framework.

Table 67: 'Psychology of performance preparation'

Trust and overadaptation	These words do not mean the same. This will be explicit within The Singer's Psyche framework.
Breath as bodywork	The author believes there is evidence to suggest that breath and bodywork (Kravitz 1996, Childs-Gowell and Kinnaman 1968) is implicitly taking place in singing studios. The author aims to make it explicit and consensual.
Student/teacher relationship	Developmental and attachment styles between the student and teacher are subconscious. The author aims to make them more explicit with TA relationship alliance (Berne 1961).
'Check in/out'	Following protocol of TA group therapy process (CPTI training, 2002-10). Applicable to both group and individual singing lessons with the aim of avoiding 'leave you troubles at the studio door'. (Buckroyd 2000)
A-A communication in the teaching studio	The author will promote Adult-Adult (Berne 1961) transactions.
SMART Goals (Lighterlife 2007)	Goals setting will be encouraged in way of focusing the student and sharing an explicit common goal.
Defence against injunctions	Permissions (Crossman 1966) will be offered against injunctions where possible within The Singer's Psyche framework.
Teaching/facilitator/coaching roles	Each is slightly different in approach and will be outlined within The Singer's Psyche framework.
The mutuality model	It is model of respect and mutuality in a power-differentiated role of singer and teacher.

Take a break/breather	Brakes (Rothschild 2000).
Unblocking the Blocks model	Performance anxiety relief model adapted from the Racket system. (Erskine and Zalcman 1979).
Degrees of digestibility	In order to know something, you need not 'swallow it whole' and learn it by rote (Main 1990). Degrees of digestibility remind the author to be careful not to over feed the students with theory, they may learn, but not fully digest.
Confidentiality	A key concept of therapy, the author uses confidentially as a tool for improving safety and relationship alliance within teaching practice.
Contracting	Using the TA contracting styles of Berne (1961) and Loomis (1982) to gain - as much as possible - informed consent.
Singer's psyche proviso	The author adapted the disclaimer of Rothschild (2000) to The Singer's Psyche framework.
Vocal bodywork	Bodyscripting techniques are integrated with the inclusion of voice work. The author has called this Vocal bodywork when the intention is therapy.
Establishing the 'creative container' i.e. The Singer's Psyche framework	Creating the container; 'The Singer's Psyche framework' was renamed the 'creative container' this is part of the honing of the brand 'The Singer's Psyche'. The 'creative container' is based on holding (Winnicott 1964) and container (Bion 1959; Vital Base, Cornell 2000 in 2001).
'Free to sing, free to speak' technique	Term introduced to translate The Singer's Psyche concepts into use for the speaking voice or singing when the remit is vocal freedom and performance.
Impasse bypass	The term devised to highlight creativity and voice work bypassing the Parent ego state.

	This leads to creating a free and uninhibited internal to external pathway. Singing itself may act as this medium.
The applause barrier	The term devised, adapted from the stroke filter (Steiner 1974) within The Singer's Psyche, where the singer finds it difficult to receive or hold onto any positive feedback.
The 'Autonomous singer'	A term created to encompass Adult strengthening, decontamination, assertiveness and autonomy development for the singer.
Intrapsychic interpersonal intersection	The term created to highlight that before the vocal folds there is an internal experience, after the sound passes the vocal folds there is little way to stop, though it is possible to inhibit the sound. The vocal folds are the intersection between the two worlds and as such are prone to expose the incongruence between the two.
Relationship alliance	Term created for The Singer's Psyche; it is the same concept as the therapeutic alliance. However, within the teaching framework the remit is not explicitly therapeutic. This is part of the creative team. The student is the focus in this relationship. The teacher will learn and grow, however the remit is singer transformation.
Creative alliance	Term created for The Singer's Psyche; Allied professionals - these are business relationships, managers, band members, producers, stage management etc. There are some who will be creative team members, however this is not always the case. There may be times that the singer works with people who are not regarding their well-being and are challenging. The remit is the product creation and sustainability.
Creative team	Term created for The Singer's Psyche; Professional support team of the singer (or teacher) vocal heath professional (ENT

	clinician), performance coach, singing teacher, manager, creative relationships/partnerships (artistic collaborators) bodyworker, therapist, supervisor (for the teacher) and peer support; may also include friends and family. The remit is singer/teacher support in their entirety, as a whole. Adult relationships of support.
Performance coaching 3 way contract, adapted from 3 way contract (English 1975)	In order to highlight that sometimes a teacher may be involved not only with the student but also with a guardian, or allied professional. Clear boundary setting was created, by adapting this model.
Safety topic	A topic to be discussed that the student finds safe and comforting. Adapted from Anchors (Bandler and Grinder 1979 in Rothschild 2000).
'Get your foot out …one foot out/two feet out' model	Student and teacher working with Adult (Berne 1961) awareness of enactment, transference and counter transference adapted from the Eusden model (2009), encouraging reflectivity and the taking of support.
Creating calm	An alternative to 'relax' the body, as singers may not have enough muscle toning/physical boundaries to feel safe to relax. Creating calm offers safety and a healthy state - 'window of tolerance' (Ogden and Minton 2000, 2002) - to sing from. A creative state (Summers 2010).
Learning to Learn	The 'Process of transition' has been adapted from Fischer (2000) by the author to include loss. The former model sets out the learning process with all its highs and lows.

The 'psychology of performance' work is of further importance to The Singer's Psyche. The following table synthesises the psychological theory used into a Singer's Psyche holistic framework.

Table 68: Psychology of performance

Style of performance requirements and singer preferences	Students will be encouraged to explore their preferred style of performance, free of prejudice. Further offering defined requirements of the styles. Reality testing (Schiff et al. 1975) and helping them understand why they want to sing.
Paint or picture	The analogy of paint or picture is used with the students to bring awareness of whether they want to be a 'colour of paint in someone else's picture' or the 'whole picture'. This offers a way of defining career routes. Embodied/disembodied performance.
Permission to shine	Direct permission is offered to the singer to promote/excel - show pride in ones self.
Performance Dysphonia	Dysphonia is a term already in use for vocal dysfunction. Performance dysphonia may still be vocal dysfunction, but it could be any difficulties related to vocal performance. Giving a title for all the things that are not working within a performance that usually go unsaid in the singing studio - including performance dysfunction due to psychological difficulties.
'Optimum performance' model (Ellis 1994, see Appendix 10.10)	An awareness of the detrimental effects of over working. The point where fatigue contributes to poor performance and ill health is highlighted.
The Healthy Singer	Model of health for the popular musician encompassing embodiment and an assertive awareness of the requirements of the industry choice taken, supported on a personal level, resourced, with a good creative team.
Embodied singer	'Healthy Singer' - using their trauma without re-experiencing it. Embodied singing is not dissociated or re-traumatising. Towards embodiment/ integration - unifying of self and creativity.

	Offering the option of not dissociating within singing, whilst acknowledging that dissociative singing may be a requirement for some performance and also a healthy defence option.

There is currently a growing awareness of a psychological, holistic student/teacher relationship and of performance anxiety issues. However tools to work with these issues are up to now still not widely developed. The Singer's Psyche offers in-depth understanding of the psychology of student and teacher and the student/teacher relationship, teacher well-being, the 'master apprentice' model, psychophysiology and creativity - combined creating a 'Healthy Singer' and a 'Healthy Teacher'. It is offered in a way that is currently not routinely available in singing and vocal performance teaching, impeding current pedagogy practice. In setting up a system, shifting from an old framework, there are implementation difficulties, similar to those encountered by Main (1990). The Singer's Psyche offers a good foundation for setting ethical boundaries without losing touch with the 'play and fun' aspects of this work. There is joy, community and relationship to be had 'without a foot out' (Eusden 2009). However, there is also much to be added by engaging in a clear reflective, supported process when working with the self, creativity and performance. Maintaining the thinking of Main (1990, see p 92) regarding the negative impact of dogmatic teaching, the author concurs,

> …teaching by an authority seems to hasten the process whereby
> an idea degenerates into a belief by hierarchical promotion[45]. The
> student…may swallow it whole…or become an uninspired
> representative…afraid to move into fresh fields and think for
> himself. (Main 1990, p 68)

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[45] See table 17 (p 92).

However, this work, through the creation of The Singer's Psyche educational package, aims to offer such an approach for a new vocal performance pedagogy framework.

<u>Table 69: Further research to be undertaken and opportunities for the Singer's Psyche</u>

Further research/work to be undertaken	Further information on the concept and delivery.
The Singer's Psyche	The resulting programme and this work further development.
The Performer's Psyche	With attention paid specifically for those who perform and are not singers.
The Singer's Psyche theory	The Singer's Psyche framework further development.
Vocal body psychotherapy	Where the voice is used as the main psychotherapeutic medium.
Breathwork	Importance of the out breath excludes the importance of the in breath. A further exploration of what conscious breathing has to offer.
'Free to sing, free to speak' Level Two	A refining and advancing of 'Free to sing, free to speak' techniques towards the avoidance of possible regression.
The Singer's Psyche teacher training courses	Development of The Singer's Psyche training for teachers within an ethical, structured, training framework.
The Singer's Psyche teacher well-being	To produce papers highlighting the personal impact on the singing teacher of working outwith a psychological framework.

The work presented here offers an opportunity for a shift in the structuring of the vocal performance teaching profession. It is noted that knowledge is not integration, understanding is, and this takes time and a coming together in

relationship. Therefore the system offered is succinct, effective and structured. Whilst there are contemporary vocal programmes available, they are run on a capitalist basis, leaving the vocal performance industry fragmented, expensive in Continuing Professional Development (CPD) for teachers and largely unmonitored. Education on singing would benefit by amalgamating theoretical frameworks, and without dogma, unifying and further professionalising the industry.

The 'Healthy Singer' is surely one who enjoys their work and the line of work they have chosen to be in, who is Adult - age appropriate developmentally - embodied - as opposed to dissociated - within the 'person behind the performance' and in their singing, when they choose. The 'Healthy Singer' is a singer who is not held back by their psychological processes, chaotic lifestyle or oppressed by others.

This approach is not for all. There are many singers and teachers who like things just the way they are. But for those who do not, who are disillusioned, exhausted and drained by the industry they are in, The Singer's Psyche approach may be the answer. For those whose vocal health is poor, due to splitting off their personal needs and dissociating in order to perform, there may be another way. For those who are under resourced, under supported, feel they have no voice or control of their careers and therefore feel blocked and unable to say or sing how they feel - or create the music they know is inside them - The Singer's Psyche may give answers. For those who know they are talented, yet struggle to survive in the industry, or those who have been shamed, who live in fear, perhaps of not being good enough or someone discovering they are struggling vocally or personally or both, The Singer's

Psyche may offer understanding. For those who have feelings of worthlessness, there are ways to build self-esteem and engage a potent creative team to support potential and development. For those who feel misunderstood and under informed, The Singer's Psyche offers a different approach of an interpersonal experience of learning. For the teacher who feels they are unable to come up with the answers, who feels exhausted and frustrated by student behaviour, The Singer's Psyche may be of use.

The Singer's Psyche offers the ethos that 'behaviour is just behaviour - it offers information', and promotes looking beyond behaviour and beyond the shame it may trigger, towards understanding and compassion. Instead of feelings of failure within the learning, perhaps for the singer, it is time to seek companionship, relationship alliance, mutuality and interpersonal experience that supports the singer as a learner.

> …we must begin with singer's themselves. Great trouble and sadness can arise from singer's importing other's meanings and imaginings. (adapted from Young-Eisendrath, 2004 in Miller 2008, p 81)

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10 Appendices

10.1 Appendix: Treatment Plan

Stage number	Stages
1	Establishing Therapeutic Alliance
2	Decontamination
3	Deconfusion
4	Relearning
5	Termination

(Berne 1961, 1966, 1972)

10.2 Appendix: '10 foundations of therapy'

Ten foundations for safe trauma therapy (Rothschild 2000, p 98-99)

1. First and foremost: Establish safety for the client within and outside the therapy.
2. Develop good contact between therapist and client as a prerequisite to addressing traumatic memories or applying any techniques – even if that takes months or years.
3. Client and therapist must be confident in applying the "brake" before they use the "accelerator".
4. Identify and build on the client's internal and external resources.
5. Regard defences as resources. Never "get rid of" coping strategies/defences; instead, create more choices.
6. View the trauma system as a "pressure cooker". Always work to reduce – never to increase - the pressure.
7. Adapt the therapy to the client, rather than expecting the client to adapt to the therapy. This requires that the therapist be familiar with several theory and treatment models.
8. Have a broad knowledge of theory - both psychology and physiology of trauma and PTSD. This reduces errors and allows the therapist to create techniques tailored to a particular client's needs.
9. Regard the client with his/her individual differences, and do not judge her for non-compliance or for the failure of an intervention. Never expect one intervention to have the same result with two clients.
10 The therapist must be prepared, at times - or even for a whole course of therapy - to put aside any and all techniques and just talk with the client.

10.3 Appendix Adapted form 7 intelligences (Gardner 1983 in Chapman 2006) and singer 8 roles (Chapman 2006)

Intelligences	Classical singer skill use
Logical/mathematical	Read music
Visual/spatial	Imagine stage setting mental vivid mental pictures
Musical/rhythmic	Good ear
Body/Kinaesthetic	Expressive/creative Controlled balanced movement learn through doing and moving body
Interpersonal	Establish rapport quickly establish relationships
Intrapersonal	Grounded in self awareness know self, strengths weaknesses read emotions in others Control their own emotions
Verbal/linguistic	Use to remember words phrases and accents Interpret text. Sensitive to emotional content language

Singer Roles	
Inner Singer	Core identity or soul - organising principal for the whole system…awareness…open knowing or sense of self...the audience may know it as 'presence' and feel inspired…
Creative artist	…the creative artist may lie dormant unless cultivated. It may be cowed by bullying or discounting from significant others or be robbed of confidence and courage. The creative artist responds to messages from the inner singer, other roles, and the events in the external environment. It works spontaneously in the moment to assess, interpret, invent, and formulate new or appropriate ways of being in the world.
Martial artist	Is mindful, balanced and centred in the core self; disciplined…in mastering… and energies of mind. Emotion, and body and focusing them toward the art; is present to the moment balanced and poised in readiness; responds rather than reacts; moves with the flow of energies in self and environment…sees through and challenges the critical judge. The martial artist is accessed through mindful movement.
Master technician	Is the instrument, the instrument maker and carer… understands the

	living interplay between the physical body, the inner singer, and the creative artist…tunes the instrument and seeks those with arcane knowledge as well as scientific expertise to extend expression and bring forth its true nature and potential…cares for the instrument listening and interpreting the language of body/mind - instinct, movement, sensation, and feeling - to bring forth it's beauty…watches stress on the instrument and ensures that it is strong flexible and permeable enough to allow the give and take involved in living and singing.
Consummate performer	Expresses an action; crafts the performance with presence, artistry, voice, movement, and emotional power to engage and change people in an audience…is aware of self, senses and responds to the audience attention and mood, communicates in such a way that their mindsets and feelings are altered…is present to self and audience, masters fear, listens to creative artist, and works with spontaneity in the moment
Courageous journeyer	Takes the journey; chooses and maps the goal and the destination by consulting the inner singer and all the other players…is flexible and determined changing direction to take advantage of the prevailing winds, knowing when to rest and when to move on…gleans knowledge and life skills along the way fostering resilience, psychologic and emotional hardiness, and compassion for the self; over time discovers that each "destination" is a new beginning, celebrating milestones on the way. As the loads become to heavy…throws unwanted baggage overboard and seeks companionship and help from fellow travellers and those who have gone before.
Wise advocate	Interfaces with the world, keeping vigil, advising, communicating and advocating, containing and protecting integrity and interest of the singer, it is the personal face of the singer…astute in discriminating, clear in advocating, skilful in engaging, interacting, and negotiating in situations…is also strategic, seeking opportunities, monitoring directions, managing a wide range of personal and professional issues that affect the singer. To be effective, …needs the life skills gathered by the courageous journeyer, the support of a strong resilient ego, psychologic and emotional hardiness and maturity, and wisdom of the compassionate carer…works with the Martial Artist to deal with criticism, most importantly, the wise advocate acts to balance the private and profession advising the singer how to maintain a life beyond that of the singer-performer
Life long learner	Seeks to learn from life as well as from others with relevant expertise; is

	courageous in taking risks to learn about self… is open to learning from many situations which may not at first seem relevant; is curios about discovering and applying new approaches; continually reviews practice for improvement.

Inner Singer	…is intuitive and insightful about the singers existential issues and the meaning that singers attribute to their lives and work…inspires and brings presence and unconditional regard to the teaching and learning partnership…the *organizing [sic] principle* for the singers…
Spiritual Champion	…hold a vision of the integrity of the inner singer and guards the singer from external threat; keep watch over…own learning process to ensure it does not violate or damage; challenges threatening or compromising situations and passionately advocates for the singer if necessary; knows when to step aside to support the singers own Martial Artist
Knowledgeable Teacher	Skilled in translating and applying knowledge and wisdom from experience to the teaching learning situation; delights in providing technical knowledge and wisdom…understands how the whole person learns and facilitates the process; recognises own limitations and when to connect singers with other sources of expertise (e.g. vocal specialists, counsellors, body-workers, agents).
Creative Midwife	Tracks and works with the singers inner processes; aware of the singers emerging personal and career developments; encourages the new and draws forth inherent potential; looks out for the singers well-being, waits and responds with impeccable timing at the "birthing process"; recognizes [sic] what is gained, lost, and mourned.
Mentor Companion	Is a wise, compassionate fellow companion and journeyer…acts as a mentor, focusing on success in the world; uses wisdom and sensitivity to share from own experience; knows when and how to listen, when to advise and when to challenge; coaches the singer to challenge and deal with the sabotage of the Critical Judge; may befriend singer in life matters; give support in different ways and celebrates successes together with the singer.
Truthful Mirror	Is future - orientated, sensing the singers potential and helping to mirror it back…is clear courage seer who is trustworthy and non-judgemental in

	providing skilful feedback from a range of perspectives, including teacher, audience, management, or personal self…is unsentimental and can demonstrate "tough love" at the right moment
Lifelong Learner	Loves learning and is curious about new ideas…continually seeks to learn from life and from those with relevant expertise; may join a multidisciplinary community of fellow travellers; learns from own students; is courageous in learning about self and developing capabilities…reviews knowledge and practice for improvement

10.4 Appendix: Questionnaire Excerpt (Also Questform Questionnaire)

Historical Vocal and Lifestyle Questionnaire

Part One

Name (optional):

Age: (mark with X)

Under 16   16 -25   25 -40   40 – 60   60+

Gender:

Male   Female

Ethnicity:

Occupation: (Please detail)

I lose my voice…

Never   Sometimes   Often

Do you have any recurring health problems? (If yes, please detail)

I find it difficult to say 'no'…

Never   Sometimes   Often

Do you have a learning difficulty? (If yes, please detail)

Have you personally experienced mental health problems? (If yes, please detail)

Part 2 (Please complete if you are a performer)

Make sure you answers reflect how you genuinely think, feel and behave when rehearsing and performing – NOT as you think you should or wish you would.

Respond with:

1 = untrue for you

2 = not very true

3 = unsure/sometimes

4 = somewhat true

5 = very true for you

Scenario 1; Imagine yourself on the way to rehearse or perform.

1. **I have a very strong desire to be my best.**

   1.   2.   3.   4.   5.

2. **The level at which I perform is important to me.**

   1.   2.   3.   4.   5.

3. **I have a strong will to succeed**

   1.   2.   3.   4.   5.

4. **I am driven from within**

   1.   2.   3.   4.   5.

5. **I know how to perform under pressure**

   1.   2.   3.   4.   5.

6. **I am committed to being the best I can be.**

   1.   2.   3.   4.   5.

7. I have no fear of success

1.   2.   3.   4.   5.

8. Going into most performance situations, I expect to do well.

1.   2.   3.   4.   5.

9. I have what it takes to make it.

1.   2.   3.   4.   5.

10. I perform well when I am energised and 'up'.

Part 3

1. I think that most people are careless in what they do.

True   False

2. Other people tell me I am quiet.

True   False

3. I feel more comfortable 'doing things' than socialising

True   False

4. When things get too upsetting, I'm out of there!

True   False

5. In conflicts, I feel 'damned if I do and damned if I don't'.

True   False

6. I feel hurt and confused when people are not pleased with me.

True   False

7. When I'm with others, I feel like I have to give up what I want.

True   False

8. I like to talk and share my feelings.

True   False

9. I frequently find it necessary to stand up for what I think is right.

True   False

10. When I have a project at work, I will stay later than my fellow workers in order to get everything right.

True   False

10.5 Appendix: Phase Three Questform Questionnaire participants numbers

Number of singers	98
Number of non singers	48
Number of musicians within the 'non singers' band	6
Number of rejected papers *	181

*partially due to technical difficulties with online survey.

10.6 Appendix: Phase Four a) Singer's Psyche Personality Adaptation Survival/Performance Results

	S.P. 1 before	S.P. 1 after	S.P. 2 after	S.P. 3 before	S.P. 4 after	Post S.P.
Eve	N/A	N/A	N/A	CD: 11 **RW:9**	CD: 2 **RW:4**	CD: 4 **RW:9**
Angelique	CD: 9 **PR:9** **EO: 12**	CD: 7 **PR: 10** **EO: 11**	CD: 9 **PR: 10** **EO:12**	CD: 10 BS:11 **PR:11** **EO: 11**	CD: 11 CM: 11 BS: 9 **PR:11** **EO: 9**	CD: 9 **PR: 9** **EO: 11**
Jane	CD: 10 **PR: 8**	CM: 9 **PR: 4**	CM: 9 **PR: 6**	CM: 8 **PR:8**	CM: 8 **PR:3**	CM: 8 **EO: 6**
Lesley	CM: 6 **EO: 9**	CM: 8 **EO: 10**	CM: 8 **EO: 9**	N/A	N/A	CM: 5 **RW:6**
Sasha	CM: 8 **EO: 9**	CM: 7 **EO: 10**	CM: 8 **EO: 9**	CM: 7 **EO: 12**	CM: 7 **EO: 11**	CM: 5 **EO: 10**
Matilda	N/A	N/A	N/A	CM: 8 BS:12 **EO: 7**	CM: 11 BS:11 **EO: 8**	CM: 10 BS: 10 **EO: 9**
Kate	N/A	N/A	N/A	BS:10 **EO: 9**	BS:5 **EO: 7**	BS:8 **PR:9**
Facilitator	CM: 6 **EO: 6**	CM: 5 **EO: 6**	CM: 4 **EO: 6**	CD: 6 **RW: 8**	CD: 4 **RW: 6**	CM: 5 **RW: 6**
Survival	**Performance**					

10.7 Integrative Approach Personality Adaptation Highest Results before/after

	Before		After	
1	CD: 8	**RW:11**	BS:8	**RW:10**
2	CM: 10	**EO:12**	CM:11	**EO:12**
3	CD: 8	CM: 9	BS: 9	**PR: 8**
4	CM: 9	**EO: 8**	CM: 9	**EO: 8**
5	**RW: 8**	**EO: 8**	CD: 2	**PR: 7**
6	CM: 9	**EO: 6**	CM: 8	**EO: 8**
7	CM: 10	**PR: 7**	CM: 8	**PR: 8**
8	BS: 9	**EO:9**	CM: 5	**EO: 8**
9	CM: 7	**EO: 6**	CD: 5	**EO: 6**
10	BS: 11	**RW:7**	CD: 9	CM: 9
11	CM: 9	**RW: 9**	CM: 8	**RW: 7**
12	CM: 6	BS: 5	CM: 6	BS: 7
13	CD: 11	**PR: 8**	CD: 12	**PR: 11**
14	BS: 10	**RW: 12**	BS: 10	**RW: 12**
Survival	**Performance**			

10.8 Appendix: Phase Four b) Integrative Approach Evaluation questionnaire results table 1

Q	
1.	**Why did you take this course?**
	Personal Development, to challenge myself doing something extraordinary, to improve group confidence, develop my singing and speaking voice.
	To have fun in a totally new way.
	Firstly because it is fun and I enjoy it. Secondly to improve on my performance and keep moving forward. Thirdly the experience often brings me greater insight and awareness of myself and what I need.
	So I could sing for a whole week! Become more confident in my singing and to learn more, like warm ups etc. Also to hopefully have more of a direction for my singing.
	I feel confident in my skills as a performer And my ability to interact in a group situation. The bodywork helped me to connect with my body and lead me to feel more free and able to communicate my thoughts and feelings. I finished the week feeling vocally strong and had a lot f fun! I felt theoretically equipped by the end of the week to teach and perform safely and understand my own processes involved.
	To get back into the DBS world. To get an idea of what my voice was doing and what I might do with it now that I've finished studying.
	To find out where I want to go with my singing and to experience my first summer school.
	I wanted to improve my singing and self confidence.
	N/C
	To develop my singing and performance skills To learn about my voice To build my confidence To learn how to see and hear myself and to have fun
	Because I always learn more about myself, as well as improving my technique, use of harmonies, working in groups and performing. I also make some new friends while cementing old ones.

Q	
2.	**Comments on course content.**
	The integrated approach worked well. The timetable was well organised yet flexible where necessary. Doing the breath session before the fist solo performance to the group worked for me. It was a uniquely bonding experience therefore the solo was no longer to a group of

	strangers.
	Well balanced mix of practical performance and information.
	Didn't know what to expect but to be honest I knew it would be great and it was.
	I think there was a good balance of practical, theoretical and bodywork. I never felt over fed and felt inspired and motivated no leaving the course.
	I particularly enjoyed studying theory/psychology behind practice.
	There was lots of new and interesting information and this was enjoyable.
	I like the mix of singing and also finding out about myself.
	N/C
	I found the course very interesting and valuable. It helped me on a number of levels, (not just singing and performance). It really helped me on an emotional level and to improve my overall confidence.
	Diverse, fun, challenging, emotional, confidence boosting

Q	
3.	**Comments on the teaching.**
	The multi faceted approach to presenting theory works in a diverse group of multi abilities. Some approaches worked for me and others for other people. It was well organised with check in/input of theory/practical performance and rehearsals. Providing a timetable was useful giving students structure to their days.
	N/C
	I already think Denise is a great teacher and I was not disappointed. She dealt with the class excellently especially when people got upset.
	It was clear and accessible. The teaching style was articulate and free-thinking with opportunity to discuss topics. Clarification was offered on anything that wasn't initially clear. The theory work encouraged me to do some personal work, which has helped my performance.
	N/C
	It was very clear and easy to understand. It was also very helpful and enjoyable.
	N/C
	N/C
	I thought the teaching was fantastic and of an expert level. Denise presents herself as a very competent, passionate and experienced teacher.
	Usual high standard. Great explanations of ideas that make it easy to understand. Good examples make it easy to relate info to your personally as well as to performance and voice. Variety of technical and physical teaching enables you to bring all sections together.

Q	
4.	**Comments on support services.**
	The way the group was built created an incredibly supportive environment where no bitching or bullying would have been tolerated. No time was available for individual support, perhaps this could be done with an hour or two aside for individual consultations with the teacher should the students want to ask, say something in private.
	N/C
	I knew Denise was there if I needed her and I made some good friends quickly who were there for me if I needed to talk.
	I felt well supported by the group and Denise and I enjoyed supporting others in the group.
	N/C
	Everyone was very friendly and supportive
	N/C
	N/A
	The support was well organised and the group support was developed by Denise to be very strong
	Always there if needed, be it only tissues and hugs, or one to one chats. However also enables you to self support if you wish.

Q	
5.	**Comments on the coursework and assessment.**
	Students are always greedy for teacher feedback. Personally I would like feedback that covers all aspects of performance such as vocal technique/presence/etc…
	N/C
	Got lots of feedback on my performances, always very helpful and made me realise a lot of things. Homework was great really made me think about my resources and treasure them.
	I thought the songs were well picked and offered a diverse musical experience. I would have liked more feedback, but felt that an appropriate amount was offered.
	Could have managed with a few less group songs.
	I learned a lot and was happy with my feedback.
	N/C

	I feel we could have benefitted from more assessment as this would have given me more to work on myself with and strive to better my work. The course work was very interesting and hard work.
	It would have been nice for me to receive some more feedback on the final solo performance
	Enough times was given to preparation. Feedback enables time for extra practise and incorporating changes. Also gave a feeling of safety. You knew Denise would not let you get up if she thought it would be detrimental to you.

Q	
6i).	**What was your experience of the group ending and the subsequent social activity?**
	I was late for the group ending as the relief after the performance felt like it was over already-though regrouping and discussion was very important in understanding other peoples experience. The barbecue was a good transition and seemed very helpful to the inevitable departure from an intense working environment.
	I'm sad I missed most of the barbecue but glad the group spent time ending the group together in a fun way.
	Felt very sad that the group was over so quickly at points I felt like I wanted it to end because I was upset but with the support of the group and my resources it was easy to enjoy it again. The BBQ was great as we all felt happy with what we had achieved but I felt sad that I wasn't going to be with the group again.
	The check out was long enough. There was a good transition into a more social setting. I felt able to share with people. I would have liked to stay longer at the BBQ but another commitment.
	It was a great way to let people end it in their own way/time.
	I though everyone had bonded really well so I felt comfortable to talk to everyone. I thought the barbecue was the best!
	Informative and good to end as group like we started.
	The barbecue was a very good way for people to calm down and reflect after the performance. It enhanced the bonding experience I feel everyone had and gave us a reward for all our hard work.
	The barbecue was a fantastic way to end the group and to allow people to say goodbye in their own time. It really helped group bonding and provided a really nice ending to the week
	Great fun as usual. Gives everyone a chance to relax together and discuss their week. Knowing that anything discussed was totally confidential.

Q	
6ii).	**Comments on the 'creative container'.**
	N/C
	It was a very safe environment for people to be free to take risks and open up.
	N/C
	I felt safe within the group and with Denise, which allowed me to be creative and connected within my performance. The lack of threat made it much easier to be myself and take risks. The theoretical language made it easier to communicate clearly
	N/C
	N/C
	N/C
	On reflection I don't feel we could have handled any more dance routine than was given, it met the varied abilities in the group as a whole. Though I feel a little more preparation on working the routine beforehand would have helped us to learn it quicker.
	N/C
	A wonderful place within which to let down any walls; allowing a safe place to explore areas of yourself that are affecting your voice, performance and life. Being with likeminded people, none of whom judge, but a listening nurturing safe environment.

Q	
6iii).	**Please list 3 words that describe the teacher/student relationship**
	1.Respectful 2.Open 3.Productive
	1.Proffessional 2.Supportive 3.Honest
	1.Trust 2.Faith 3.Acceptance
	1.Mutual 2.Safe 3.Encouraging
	1.Trusting 2.Inspiring 3.Supportive
	1.Friendly 2.Supportive

	3.Caring
	1.Understanding 2.Strong 3.Flexible
	1.Hardworking 2.Fun 3.Trusting
	1.Supportive 2.Honest 3.Safe
	1.Correct 2.Safe 3.Fun

Q	
7.	**i). 10 things you took away from summer school, please list in order of importance:** **ii.) Were these in line with your expectations? If not, please give details.**

	i).
	  1. A little bit more of myself-a rediscovery of something I used to have
	  2. Positivity
	  3. Motivation
	  4. Playfulness
	  5. Confidence
	  6. Personal Insight/Awareness
	  7. Knowledge
	  8. Enthusiasm about holistic teaching
	  9. Friends
	  10. A stronger singing voice
	
	ii). Way beyond my expectations I really feel that this week was life changing. A time in which I rediscovered parts of myself and developed awareness of what needs more attention. The challenge is to keep up the good work and maintain the focus I found in this week. And the singing was great fun! I was surprised by how much I enjoyed group singing.

	i).
	  1. Appreciation of my support network
	  2. Pride in what we achieved as a group
	  3. Proud of myself
	  4. Memories of lots of fun times
	  5. Increased frustration in own process (personal)
	  6. More insight into my rehearsal process
	  7. Getting to know people better (some new friends)
	  8. Breathwork, works for me
	  9. I want to perform more
	  10. I want to write my own songs

	i).
	  1. More confidence
	  2. New friends

3. Realising my talent
4. Realising I need to train my voice
5. Was getting back to my old self again (but then had to return to work)
6. Being happy with being myself
7. Realising my resources
8. Being proud of being different (voice that is)
9. Realising I hid a lot behind the jokes
10. Believing in myself

ii). I was hoping for the above and I got it!

i).
1. Pride and confidence in my performance
2. Belief in my ability to facilitate and support the group
3. Release from personal issues through bodywork
4. Memories of fun and good performing
5. A support network and peers
6. Drive to move forward with my singing and performance
7. Greater understanding of singer's psyche and integration of theory
8. Reflective awareness of my personal growth
9. Importance of group processes in all aspects of my work and life
10. Hunger for more information to move forward and become more secure and successful in my work life and personal life-work/life balance

ii). It was more than I expected

i).
1. Enjoyment of solo singing
2. Acceptance of my voice
3. Inspiration to use my musical skills
4. Good lesson in trust as the group was very supportive
5. Chips from performance
6. Self belief to keep pushing forward with my singing career
7. A bit less emotional baggage due to breathing exercise
8. Sense of belonging
9. Better self awareness
10. Chance to work with Denise

ii). I didn't expect to achieve so much especially voice acceptance.

i).
1. Friends
2. More chips
3. More questions
4. The experience of summer school
5. More trust in other people
6. Information
7. Self belief
8. Felt part of the group
9. Enjoyment in singing in a group
10. Performance opportunity

ii). Yes, but I also got more that I was expecting and asked for.

i).
1. A new found confidence in myself
2. Understanding about things I do and why I do them
3. Confidence in my performing
4. A realisation I can enjoy myself while performing
5. Being able to not care what people think and do what I want to do
6. A realisation of what kind of music suits my voice
7. Lots of questions to ask about my network
8. Memories good and bad
9. A love of bean bags

ii). Yes!!
i). 1. Being more comfortable with myself 2. Being able to be focussed on by a group of people at one time 3. Learning more about my own voice 4. Being able to control my nerves better by understanding its reasons better 5. Feeling I've achieved something new 6. Seeing through something I thought I wouldn't be able to do 7. The enjoyment of singing with others 8. Feelings of a job done to the best of my abilities at the time 9. Enjoying the discipline of the whole experience 10. Letting myself go more and not being hard on myself about the consequences my own actions brought me ii). Not having done this before I didn't have any real expectations, but somehow I feel I excelled in myself and within the group
i). 1. Self-confidence 2. Valuable tools to help singing and performing 3. Friendships 4. Self-reflection 5. A new understanding of myself 6. A new understanding of singing and performance 7. Breathing techniques 8. Food for thought 9. Good memories ii). Yes
i). 1. Self belief 2. Singing as my whole self 3. Great fun 4. Great people 5. Transformational breathing-a must 6. Confidence in acting during performance 7. Singing as my whole self 8. Great sounds and singing 9. Learning more ways to make my voice make different sounds 10. A week just for me ii). Yes. Got so much out of it; as I have done every year. There is always more. Fabulous fun. Look forward to it every year. Such a boost for me. Thanks a million.

| Q	
	Further comments
	N/C
	Thanks for a fantastic week
	N/C
	I had so much fun, which was the initial aim, but I left feeling vocally strong, emotionally secure and supported. I look forward to more learning, integration and singing.
	N/C
	N/C

	N/C
	I would have liked to have known about the use of video for lectures etc before commencing this questionnaire. I'm a little uncomfortable about it but am trusting Denise on this. The whole course was daunting at different times for different reasons, but Denise was very strong in the control and direction she took us on. A lot of work was undertaken which would not have culminated in such a safe and smooth running show. She gave me support from the front of the stage and that was very reassuring. The tasks were very interesting and had a lot of sense which gave me a better understanding of myself with regards to performing. I have never performed before and all the information was a huge help in grounding me to be bale to go through with it. Exhausting but very satisfying and Denise's combination of toughness in producing the work and support in all the other elements of the class were well balanced and personally met my needs very well.
	Thank you for an amazing, stimulating, challenging and life-changing experience
	N/C

10.9 Appendix: Phase Four b) Integrative Approach Evaluation questionnaire results table 2

2.The content of the summer school was… (10 participants)	1 (strongly agree)	2 (agree)	3 (disagree)	4 (strongly disagree)	n/a
Interesting	7 (70%)	3 (30%)			
Intellectually demanding	1 (10%)	4 (40%)	5 (50%)		
Physically demanding	3 (30%)	5 (50%)	2 (20%)		
Emotionally demanding	6 (60%)	4 (40%)			
In line with my expectations	4 (40%)	4 (40%)		1 (10%)	1 (10%)
3.teaching of summer school was…	1	2	3	4	n/a
Well-organised/prepared	9 (90%)	1 (10%)			
Well-presented	9 (90%)	1 (10%)			
Intellectually stimulating	6 (60%)	4 (40%)			
Physically stimulating	6 (60%)	4 (40%)			
Emotionally stimulating	9 (90%)	1 (10%)			
Helpful to understanding vocal performance training	9 (90%)	1 (10%)			
In line with my expectations	7 (70%)	1 (10%)	1 (10%)		1 (10%)
4. Please evaluate support services:	1	2	3	4	n/a
Course material was adequate	6 (60%)	3 (30%)			1 (10%)
Enough time was given to daily check in/out	8 (80%)	2 (20%)			
The teacher was available for consultation	6 (60%)	3 (30%)			
The group was supportive	10 (100%)				

Appropriate tools and information were provided to enable self support	8 (80%)	2 (20%)			
5. Please evaluate the course workload:	1	2	3	4	n/a
Work demands were appropriate	3 (30%)	7 (70%)			
Classes prepared me well for the final presentation	9 (90%)				1 (10%)
Enough feedback was given following solo performances	6 (60%)	3 (30%)	1 (10%)		
Feedback offered was helpful	7 (70%)	3 (30%)			
6. Please evaluate the '*creative container*'	1	2	3	4	n/a
I felt physically safe in the working environment	9 (90%)	1 (10%)			
The environment was a safe place to discuss personal information	8 (80%)	2 (20%)			
The language provided helped me discuss personal information	7 (70%)	3 (30%)			

10.10 Appendix: 'Optimum Performance' and fatigue models
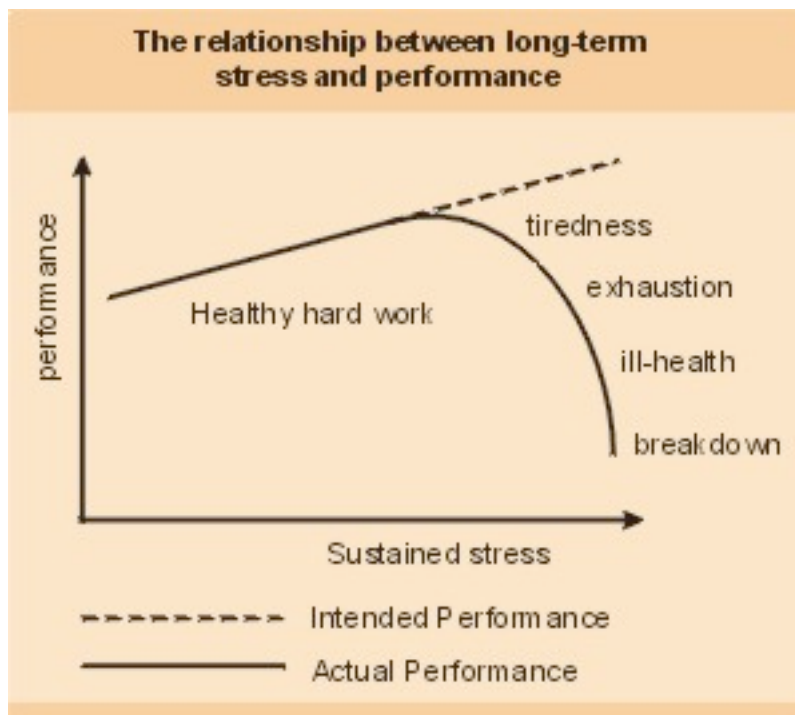
The relationship between long-term stress and performance
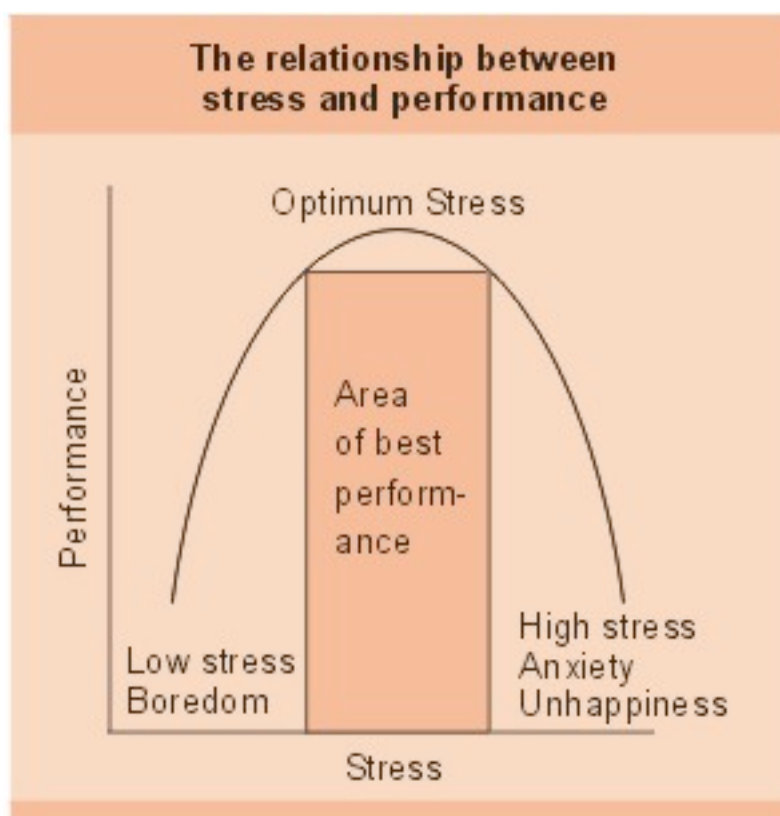
The relationship between stress and performance
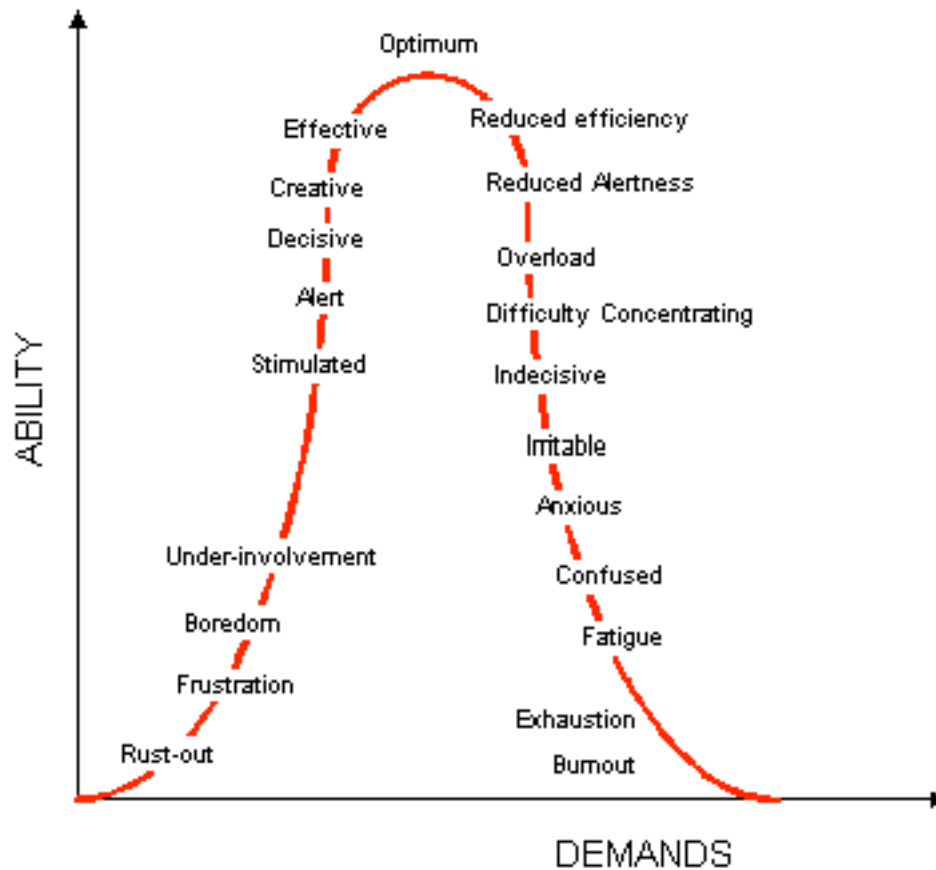
'Optimum performance' model (Ellis 1994)

10.11   Appendix: Communication modes

Personality adaptations	Preferred communication modes
Enthusiastic Overreactor (Histrionic)	Nurturative (Emotive)
Responsible Workaholic (Obsessive Compulsive)	Requestive (Directive)
Brilliant Sceptic (Paranoid)	Requestive, Directive
Creative Daydreamer (Schizoid)	Directive
Playful Resister (Passive-Aggressive)	Emotive
Charming-Manipulator (Antisocial)	Emotive, Nuturative, Directive

(Kahler 1979, in Joines and Stewart 2002, p 150)

10.12   Appendix: Ware Sequence Personality Adaptations Therapy Doors

Adaptations		Doors	
	Contact Door	Target Door	Trap Door
Schizoid	Behaviour (WP)	Thinking	Feeling
Anti-Social	Behaviour (AA)	Feeling	Thinking
Paranoid	Thinking	Feeling	Behaviour
Hysterical	Feeling	Thinking	Behaviour
Obsessive-compulsive	Thinking	Feeling	Behaviour
Passive-aggressive	Behaviour	Feeling	Thinking
(WP) –Withdrawn Passivity (AP) – Active passivity (AA) – Active Assertion			

Paul Ware (1983)

10.13 Appendix: Personality Adaptations

ADAPTATION	CHARACTERISTICS	DESCRIPTION	DRIVERS	INJUNCTIONS
Hysterical/ Histrionic **(Enthusiastic Overreactor)**	Excitability Emotional instability Over reactivity Dramatic Attention getting Seductive High energy Concerned about others feelings Imaginative	Immature Self centred Vain Dependant Playful Attractive Fun	Please me Try hard or hurry up	Don't grow up Don't be important Don't think
Obsessive compulsive **(Responsible Workaholic)**	Conformity Conscientious Responsible Reliable	Perfectionist Overly inhibited Overly conscientious Overly dutiful Tense	Be strong Be perfect	Don't be a child Don't feel (joy, sex) Don't be close Don't enjoy
Paranoid **(Brilliant Sceptic)**	Rigidity of thought Grandiosity Projection Brilliant thinkers Very alert Keep on top of things Pay attention to details	Hypersensitive Suspicious Jealous Envious Knowledgeable Careful	Be strong Be perfect	Don't be a child Don't be close or trust Don't feel Don't enjoy
Schizoid **(Creative Daydreamer)**	Withdrawn passivity Day dreaming Avoidance Detachment Artistic Creative thinking Concerned about others	Shy Overly sensitive Eccentric Caring Supportive Pleasant Kind	Be strong (disown own feelings and needs)	Don't feel Don't belong Don't enjoy Don't grow up Don't think Don't make it Don't be sane
Passive-Aggressive **(Playful**	Aggressive passivity Demonstrates resentment	Obstructive Pouting Stubborn	Try hard (but don't actually do it)	Don't grow up Don't make it Don't feel

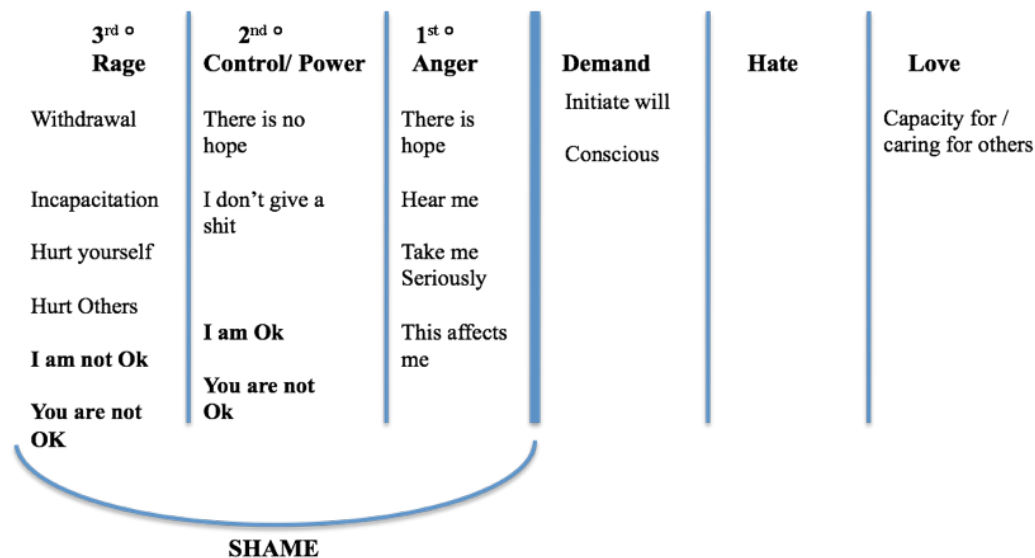|				
Resister)	Overly dependent	Loyal		Don't enjoy
	Determined to think for themselves	Energetic		Don't be close
		Playful		
	Weighs both sides of an issue	Tenacious		
Antisocial **(Charming Manipulator)**	Conflict (with rules of society)	Selfish	Be strong	Don't be close
		Callous (tough)	Please us	Don't feel (scare and sadness)
	Low frustration tolerance	Irresponsible		
	Seek excitement and drama	Charming		Don't make it
		Charismatic		Don't think
	High energy	Aggressive		
	Goal orientated	Articulate		
	Think well on their feet	Promoting		
		Manipulating		

(Joines and Stewart 2002)

10.14 Appendix: Holistic frame of reference diagram - Scheme of Study (Sell 2005)

1. The acquisition of an efficient, healthy, freely functioning singing voice based on sound technique.
2. The history of vocal pedagogy which reveals the fact that a scientific approach to the voice is not a late twentieth century novelty and which includes the several vocal techniques and their tonal ideals.
3. The ethics of professional practice.
4. General psychology and those branches of the discipline, which directly apply to vocal techniques and their tonal ideals.
5. The anatomy and physiology of voice.
6. Vocal science, including acoustical science as it elates to the voice, and the acquisition of familiarity with scientific equipment related to voice.
7. Vocal health and hygiene, including attendance at relevant courses in medical schools and observation at multi-disciplinary voice clinics.
8. The study of voice techniques for all ages.
9. The preparation for performance, including: interpretation inspired by general musical appreciation, knowledge of skills, styles and other distinctive attributes of the various composers; the subtleties and sensibilities of poetry; rhythm; languages; IPA; performance practice (the authenticity debate); diction; aural skills; theory; composition; communication skills; working with a conductor and an accompanist.
10. Business and management skills for performing: performance venues; advertising; auditioning; working with an agent; recording; radio and television performance.
11. Dealing with performance anxiety.
12. Training in Alexander Technique.
13. Attendance at concerts, recitals, opera, listening to recorded music, visits to multi-disciplinary voice conferences and courses, master classes and voice workshops.
14. Immersion in philosophical aesthetics and musical aesthetics as a basis for well-grounded evaluation of performance, for example by critics, adjudicators, examiners and teachers.
15. Student recitals during the course of study, the performance accompanied by pedagogical/programme notes. In this way the student would see how the several contributions of many of the disciplines are brought to bear on performance pedagogy.

A scheme of study for singers and voice teachers (Sell 2005, pp 181-2)

10.15 Appendix: Rage Model (Cornell 2007b)

3rd ⚬ Rage	2nd ⚬ Control/ Power	1st ⚬ Anger	Demand	Hate	Love
			Initiate will		Capacity for / caring for others
Withdrawal	There is no hope	There is hope	Conscious		
Incapacitation	I don't give a shit	Hear me			
Hurt yourself		Take me Seriously			
Hurt Others					
	I am Ok	**This affects me**			
I am not Ok					
	You are not Ok				
You are not OK					

SHAME

Tolerating not getting what you want

10.16 Appendix: Small Scenario Illustrations

<u>Bertha - boundaries and being the bad object - letting go of narcissism and awareness of counter transference</u>

Bertha was a family orientated student. During the term Bertha loved and idolised Amanda, the singing teacher. Near the end of term she would come late to class or skip classes. Generally she would do everything she was told, however, a cyclical pattern emerged.

At times, sometimes for weeks on end, she would then be seen talking about Amanda during and after the class. At the beginning of term Bertha often paid late and did not want to pay for the classes she missed (which was the rule). She asked a lot about the personal life of the teacher. At times like this Amanda felt bad and useless, often considering stopping her teaching practice completely. Amanda was committed, passionate, ambitious and enjoyed

facilitating people, so this sense of uselessness impacted her great deal. This affected Amanda in a number of ways. She would go to bed early, have a cigarette or over eat, putting on weight especially nearing the end of term.

As part of the Association of Teachers of Singing Code of Ethics (AoToS 2009) Amanda knew she was to provide a service that 'put the welfare of a student above his/her own ambition' and that she should 'treat every student with respect…and extend this respect to confidences'. Amanda felt resentful and 'like a door mat' exhausted by her commitment to her students, especially Bertha.

Analysis

Theme - The theme is how students can first idolise the teacher and then 'act out' when the teacher does not behave in the way that the student fantasises they would like them to. And closely related to this theme is the impact of this on the teacher.

Initial conceptualisation - Initially, the issue seemed to be to do with the teacher's inability to teach well, especially nearing the end of term, with further investigation the term length and teaching methods came under scrutiny.

Developing understanding - When a situation such as described in this scenario occurs it can lead to the student wanting preferential treatment (to feel special) rather than the reality of the relationship on offer from the teacher. The resulting relationship tension becomes apparent in many ways e.g. the student may be upset by the holidays, jealous of other student/teacher relationships, does not want to pay, wants special treatment etc. The resulting behaviour to this upset is to persecute the teacher, encourage others to 'gang up on' the

teacher, not come and leave the teacher before she leaves them, e.g. missing classes near the end of term. They may also punish the teacher by returning late from the holidays and paying late/bouncing cheques etc. The teacher as a result may feel inefficient, ineffective and imposed upon. The teacher's response will be to engage in one or more self-soothing behaviours. These behaviours will take different forms for different teachers, but common self-soothing behaviours are 'comfort eating' and 'anesthetising' the self with cigarettes or alcohol.

The author's understanding of narcissistic process (DSMIV 2000:294, Masterson 1981) (this does not insinuate or presume disorder) enhanced her resilience within the teaching practice.

The understanding of transference and counter transference lead to more acceptance and containing of acting out behaviours, including introducing clear boundary and contract setting. Within the student/teacher relationship it became important to keep 'one foot out' of the relationship (Eusden 2009). Eusden's 'One foot out' offers a reflective process and promotes holding on to mind, thinking and self whilst being present for the student. This Adult (Berne 1962) and reflective aspect was helped by the use of peers and supervisors, additionally it limited the burden on the teacher of the students' issues ('…respect for student confidences' AoToS 2009).

The 'one foot out' model promotes, facilitator's self-care (Rothschild with Rand 2006) and availability of the teacher then to facilitate the student with due attention to the ethical 'duty of care' (Jenkins 2007) role they are taking. It further promotes mutuality, despite the reality of power differentiation within the

roles of student and teacher. From this place of mutuality there is a heightened possibility that neither teacher nor student are abused.

Being entirely in the enactment leads to 'acting out' on both sides. Not understanding keeps the teacher in an exhausted, reactionary and less effective place.

Ethinia - erotic transference

Ethinia was a bright girl. Her mother abandoned her when she was a baby and her adopted mother was on anti-depressants and not fully available to her. She entertained her family with her singing and smiles. She oozed sex appeal and seduced people, primarily so they wouldn't leave her, often having sex with people to please them and to stay in a relationship. She didn't like herself much and hated to be alone, secretly self-harming, always where nobody could see. Ethinia was bisexual. She took risks, and in her performance, this looked exciting and got a lot of attention. She slept with her teachers, and they carried the guilt and shame of knowing they had betrayed terribly the power position they held. No one spoke of what happened to anyone. One of the teachers developed anxiety and another split from their partner.

Analysis

Theme - A fear of being left alone, coupled with a need to seduce and please people.

Initial conceptualisation - Initially, the issue seemed to be with sexuality and self-harm. When the author first became aware of a repeating pattern of

incidences such as this, the initial thinking was around teacher and student safety and bringing these potentially shaming experiences into the open.

Developing understanding - Erotic transference (Hargaden and Sills 2002) was discussed within Relational psychotherapeutic training. This became of specific interest and offered understanding and meaning for the phenomenon. The psychotherapeutic framework (frame of reference) discussed openly the possibilities, by either party, that they may wish to seduce and on occasion have sexual contact with the other for a number of reasons. The reasons include a desire to please, a desire to stay in a relationship, a desire for control or a need to prevent the abandonment of the other (Borderline process DSMIV 2000:292).

Within Borderline process there is also the possibility of self-harm. The author considered and included the discussion on self-harm with students of the Singer's Psyche psycho-education programme. Furthermore the appeal of seduction in some performances towards an audience was discussed and the risks involved in not shutting that seduction down before going home. This was a response to the therapeutic training where supervisors and therapists encourage open discussion and dialogue.

Frank – Contract and boundaries

Frank was 12. He had lessons for 5 years. His mother often said how happy she was that the singing teacher was 'a positive influence'. The teacher sometimes kept Frank after class as Frank's mother was a working lone parent and was often late.

Over a period of time the relationship between the teacher and Frank's mother became more strained. Cheques bounced, she arrived late, withheld Frank from class as a punishment when he misbehaved and appeared angry with the teacher. The teacher began to sense jealousy was at the root of the behaviour. The jealousy that the mother ended up feeling toward the teacher led her to finally remove the child and the teacher was left sad, feeling she had lost both a friend and student.

Analysis

Theme - Mixed boundaries and unclear contract. Mixing business and pleasure.

Initial conceptualisation - Initially, the issue seemed to be teacher versus parental control. When the author first began to notice a pattern of incidences such as this, the initial thinking was around jealousy.

Developing understanding - The explicit boundaries offered by a psychotherapeutic framework experience**,** encouraged clarity of contract and framework. It is a lack of knowing which boundaries are important and why, that dupes some teachers. It seems innocuous enough in an informal teaching practice situation to keep a child after hours to help a mother out. Boundaries need to be clear from the start. A curiosity of when you break your boundaries is the learning edge and holds the information. The behaviours (Passive behaviours, Schiff and Schiff 1971) were a sign of the mother not being happy with the boundary change on a subconscious level.

This is a mild form of the difficulties singing teachers encounter at the 'coalface' of singing teaching. If music and voice work are self-expression; for

some, it is also the only outlet. As such a connection to the singing and music teacher is a very important place to express and be understood. I have heard and experienced deeply moving and difficult situations of students confiding in their teachers. For this reason there is a pull to support the students in other ways other than their music. Like the case of Frank this can cause a rupture with the parent, this can also cause a rupture with the student who feel they have exposed too much, or are disappointed ultimately with the confines of the relationships limitations. Within psychotherapy these dilemmas of how much to get involved outside of the therapy room are opening discussed with supervisors and supported by peer groups and therapy there are clear boundaries and training. The singing teachers however hold the burden, worry and personal difficulties of others with no direct support, deeply troubled students may benefit from increase contact to more than one lesson a week as music and singing can be affect management in itself, and may de-escalate the troubles. The Singer's Psyche wishes to promote peer groups and supervision for those that find themselves with a deeply troubled, or student in crisis and suggest they have a network of support for them but also to refer the student onto regarding some aspects of the training. Also to including personal therapy and crisis help lines, in line with Safety hatches (SP key concepts, p 50) a list of five other numbers to call when things are bad including a 24 hour help line hence not leaving all the owness on the teacher.

Gwyneth - vocal crash

Gwyneth talked, a lot. She was diagnosed with nodules (vocal fold blisters usually caused by constricted speech). This often occurs when there is a

tension/conflict between the inner and external representation of the client/student, or poor vocal technique.

She presented for rehabilitation work. She worked in a caring profession. She didn't find it easy to talk badly of other people or express sad and angry emotions. She supported many people emotionally, with people phoning her in the night and early morning for support and wisdom. She talked all the time. Her shoulders were high and close to her ears. She was very concerned to have lost her voice, as she loved singing. Her boyfriend had been scary and abusive when they had split up six months earlier. Her mother had died one year previously. She very rarely stopped and described herself as 'very, very busy'. As the teacher started to work on the emotions of all of this, Gwyneth began to gag. She could not find her voice or words and often got to the stage of nearly being sick. She would blink and seemed to momentarily disappear and come back again in her eyes.

Analysis

Theme - Defences, over talking, over working, over facilitation: who cares for the carer? (Rothschild with Rand 2006)

Initial conceptualisation - Initially, the issue seemed to be to do with vocal technique i.e. a physical issue. When the author first began to notice a pattern of incidences such as this, the initial thinking was around the manifestation of psychological difficulties, but without any clear idea of what they were or how best to respond to them.

Developing understanding - A curiosity of what was behind the behaviours and defences was developed, encouraging free expression and 'saying the

unsayable' (Formosa 2007). Attention was paid to muscle tension awareness development. Awareness also of affects and affect management and lifestyle issues were addressed and congruence between the internal and external world. As the intrapsychic (Berne 1961) and interpersonal (Berne 1961) issues were addressed and the incongruence reduced, vocal stability returned, mirroring her mental stability. This took time. Explaining 'helping the helper' (Rothschild with Rand 2006) helped the student understand in order to be effective with her 'flock' she herself had to model being healthy and talk less.

Harry - not enough functioning Adult ego state (Berne 1961) to pursue a career in music

Harry was a really great singer, however he had personal issues. He was abusing drugs and alcohol. Although a talented performer, Harry was unable to finish his songs or record an album. This was because he was unable to function within the structure required to write, perform and record music (see Adshead 2005 in Philips 2005, see Creativity, pp 43-4).

Analysis

Theme - Resilience and lifestyle intrusion.

Initial conceptualisation - Initially, the issue seemed to be to do with capacity for self-care and adult strengthening.

Developing understanding - The author developed a psycho-education programme, which talks about addiction and building resilience and offering self-development. However, awareness that some would not be able to change was important to the author and the author's development of the limitations of her work. There are some people no matter how talented, who refuse to

develop themselves to a place of Adult reflection. Without a strong framework of external support, perhaps affordable by record companies with a large infrastructure, there are some people whose music, however great, may never be heard.

June – group dynamics and letting go of students

June, a singing teacher, taught very successful group classes. However every couple of years, just as they were at their biggest and most progressive. June's classes would all but collapse. All the tight group of friends would suddenly vanish. She would need to build all over again.

Analysis

Theme - Group dynamics and letting go.

Initial conceptualisation - Initially the teacher felt a cyclical sense of failure; 'just as they were all getting good'.

Developing understanding - The psychological understanding of group dynamics (Berne 1964, 1966) opened up the possibility of further awareness building in the class. This enabled the teacher to become positive about the class disruptions. Further understanding that successful development of a student would be to develop them to a point where they felt ready to manage there voice, singing and creativity themselves as Adults (Berne 1961). This is a huge success.

Kenneth - autonomy and assertiveness

Kenneth had a very clear picture of right and wrong within a cosseted close-knit family. Kenneth repeatedly asked the teacher to 'push him' on to a new level. During acting and performance exercises, Kenneth was instructed to do things he did not want to do or feel comfortable doing. He did them anyway because he wanted to be 'pushed to a new level'. The teacher pushed him through it 'for his own good'. Finally Kenneth displayed rebellious behaviour, blaming the teacher for his distress. Saying 'poor me' that this has happened and acting in a 'huffy manner'. Kenneth left the classes and was disturbed and upset by it. The teacher was disturbed and upset too and resolved to get to the bottom of what had happened. He was 'only trying to get Kenneth out of his comfort zone and stretch him'.

Analysis

Theme - No 'Brakes' (Rothschild 2000), games (Berne 1964) and drama triangle (Karpman 1968).

Initial conceptualisation - Initially, the issue seemed to be related to spoiltness and 'bitchiness'. When the author first began to notice a pattern of incidences such as this, the initial thinking was that there was no understanding of what was going on.

Developing understanding – Trying autonomous and assertive techniques, the author looked to posttraumatic stress work to develop skills in order to allow stopping/braking before the work started. Games awareness, in particular the drama triangle, driver behaviours (Kahler and Capers 1974), Passive behaviours (Schiff et al. 1975) and Rebellious Child response to overadaptation, all offered thinking which made meaning of Kenneth's

experience. People don't always know what they really want or how to express themselves, however eloquently they may present. This offered the author invaluable learning. Singers, in particular, are prone to over-adapting and pleasing others and saying yes when they mean no.

Lorraine - body trauma and narcissistic teaching

Lorraine was nervous outside her first singing lesson with a new teacher, her first as a professional singer. She had moved to a big city with the hope of getting work. Her anxiety levels were high. She experienced a shortness of breath as she waited for her session. She had been sitting in her car for over half an hour waiting for her lesson time. She waited another half hour for her lesson because the teacher had 'an important student, very well known celebrity student, can't tell you who'. Lorraine felt intimidated and undervalued, 'not important'. Her teacher touched her without warning; she was explaining breathing, which muscles to release in her abdomen etc. Lorraine's anxiety levels soared. The teacher commented her breathing was 'not good'. Lorraine knew it wasn't usually this bad but couldn't control it. The teacher often approached Lorraine from behind and came close to her when talking. She asked her to look in the mirror. Compared to the teacher she felt ugly and unglamorous, she always hated looking in mirrors.

The teacher asked her many questions 'is it OK if I talk about your appearance?' and went on to talk about her clothes as being 'inappropriate'. 'Is it OK if I mention about your weight, you really will need to loose a stone in order to get work.' Lorraine hardly got a chance to answer, sometime she

answered yes, (and meant no) and other times she didn't get a chance to say anything at all. After the lesson she noticed a red rash up her neck, she remembered very little of what had gone on.

<u>Analysis</u>

Theme – Body trauma and narcissistic teaching,

Initial conceptualisation - Lorraine was not suited to the demands of the industry.

Developing understanding - Lorraine's anxiety levels were greatly reduced on implementation of strategies for adding boundaries and resources. Additionally anchoring and an awareness of 'body armouring' (Childs-Gowell and Kinnaman 1978) and psychophysiology improved Lorraine's singing experience. On further investigation, Lorraine realised she had a need to 'Please Others' (Kahler and Capers 1974) and overadapt. Lorraine became aware through working within a psychological framework that her London teacher was a narcissist. If this teacher was to be of use to her in her career, she would need to be the one to get 'one foot out' (Eusden 2009). In doing so she could protect herself from the wounding she experienced, whilst benefiting from the knowledge and contacts the teacher could offer. This was valuable learning that her performance and singing need not be a reflection of all of her self. It is an industry and job at this level. In adding in personal protection and 'one foot out' model, Lorraine found it easier to function in the industry and be less troubled by the games (Berne 1964) people played within it.