

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

**Philosophies of Empirical and Habitual Teaching:
Healthy Vocal Methodologies in Higher Education for the Twenty-first Century**

A Thesis Submitted to
the Faculty of the School of Music Education
in Candidacy for the Degree of Doctor of Music Education

by
Katie Osuamkpe

Lynchburg, Virginia
November 2023

ABSTRACT

Despite research done on healthy vocal methodologies, there are continuous changes in how best to prepare collegiate music students, relating to their emotional health through empirical and habitual teachings. This study will show how healthy vocal methodologies can influence higher education vocal students of the twenty-first century. This qualitative study can build a bridge to related topics in an exploratory framework with perspectives on: Dr. William Hettler's Emotional Well-Being and its seven dimensions, Jean Piaget's Cognitive Construction Theory, Peter Salovey and John Mayer's Emotional Intelligence Theory, Daniel Goleman's Social Emotional Learning Methodology, Susan Brookhart's "Classroometrics" Theory, Howard Gardner's Theory of Multiple Intelligences, Imagery-Based Learning Methodology, and Learning-Based Methodology. By applying these theories and methodologies to the study, one can gain a better understanding of the process of higher education music students' vocal background. In addition, music educators can facilitate and address relevant concerns regarding healthy vocal techniques that one's emotional condition may influence. This study highlights gaps in the research on constructive and adverse effects of habitual and empirical vocal technique studies through interviews and facilitated lessons with higher education participants, which is essential because a solid foundation for music students' success begins with vocal health. Based on new and developing perspectives of empirical and habitual teachings, this research will seek to explore findings benefiting music educators, vocal students, and further develop music specialists' knowledge of what may affect higher education music students' vocal health by discovering constructive and adverse habits that arise from empirical and habitual musical experiences.

ACKNOWLEDGEMENTS

I would like to thank my Advisor and Reader Dr. David Hahn and Dr. Rebecca Watson for their guidance and kindness during this process, my amazing husband who supported me every step of the way, and to my kids for their demands of mental breaks and patience.

CONTENTS

ABSTRACT	iii
ACKNOWLEDGEMENTS	iv
LIST OF ABBREVIATIONS	ix
CHAPTER 1:	1
INTRODUCTION.....	1
BACKGROUND OF TOPIC	2
THEORETICAL FRAMEWORK	4
STATEMENT OF THE PROBLEM.....	5
STATEMENT OF THE PURPOSE	6
SIGNIFICANCE OF STUDY.....	7
RESEARCH QUESTIONS	10
HYPOTHESES	10
CORE CONCEPTS.....	11
DEFINITION OF TERMS.....	12
CHAPTER SUMMARY	23
CHAPTER 2: REVIEW OF LITERATURE	24
INTRODUCTION.....	24
EMOTION THEORY	25
EMOTION THEORY IN RELATION TO EMOTION UTILIZATION.....	26
EMOTION THEORY IN RELATION TO MIRROR NEURONS SYSTEM.....	28
EMOTION THEORY IN RELATION TO WELL-BEING AND WELLNESS.....	30
EMOTION THEORY IN RELATION TO COGNITIVE CONSTRUCTION THEORY	34
EMOTION THEORY IN RELATION TO EMOTIONAL INTELLIGENCE	40
EMOTION THEORY IN RELATION TO SOCIAL INTELLIGENCE.....	45
EMOTION THEORY IN RELATION TO SOCIAL-EMOTIONAL LEARNING THEORY.....	47
EMOTION THEORY IN RELATION TO CULTURAL INTELLIGENCE	51
EMOTION THEORY IN RELATION TO SPIRITUAL INTELLIGENCE THEORY	55
EMOTION THEORY IN RELATION TO MULTIPLE INTELLIGENCE THEORY	61
EMOTION THEORY IN TELATION TO “CLASSROOMETRICS” THEORY	65
EMOTION THEORY IN RELATION TO IMAGE-BASED LEARNING METHODOLOGY	68

EMOTION THEORY IN RELATION TO LEARNING-BASED METHODOLOGY	71
EMOTION THEORY IN RELATION TO PHYSIOLOGY AND PSYCHOLOGICAL APPROACHES AND EFFECTS .	76
CHAPTER SUMMARY	81
CHAPTER 3: METHODOLOGY	84
INTRODUCTION.....	84
RESEARCH DESIGN: NARRATIVE AS A RESEARCH METHOD	84
QUESTIONS AND HYPOTHESES	89
PARTICIPANTS.....	91
SETTING: STUDY SITE	91
INSTRUMENTATION: PARTICIPANT INTERVIEWS.....	92
INSTRUMENTATION: PARTICIPANT SURVEY	95
PROCEDURES.....	95
DATA ANALYSIS	95
NARRATIVE ANALYSIS	97
DEFINITIONS OF NARRATIVE	98
NARRATIVE EPISTEMOLOGY.....	100
STUDY OBSERVATIONS	101
RESEARCHER JOURNAL	102
STUDY RELIABILITY	102
ETHICAL GROUNDING	105
CHALLENGES IN THEORETICAL FRAMEWORK, METHODOLOGY, AND RESEARCH	107
Chapter Summary	109
CHAPTER 4: PARTICIPANT INTERVIEWS AND SURVEYS.....	111
INTRODUCTION.....	111
PARTICIPANT #1: CARNAL’S MUSICAL BACKGROUND	111
INTERVIEW QUESTIONS	113
DICTATED PATH.....	116
APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES	116
SURVEY RESULTS	117
PARTICIPANT #2: CAMDEN’S MUSICAL BACKGROUND	118
INTERVIEW QUESTIONS	120
DICTATED PATH.....	124

APPLIED INTELLIEGENCES, THEORIES, AND METHODOLOGIES.....	125
SURVEY RESULTS	125
PARTICIPANT #3: MADELINE’S MUSICAL BACKGROUND.....	127
INTERVIEW QUESTIONS	128
DICTATED PATH.....	132
APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES	132
SURVEY RESULTS	133
PARTICIPANT #4: JD’S MUSICAL BACKGROUND	134
INTERVIEW QUESTIONS	135
DICTATED PATH.....	138
APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES	138
SURVEY RESULTS	139
PARTICIPANT #5: ETTA’S MUSICAL BACKGROUND	140
INTERVIEW QUESTIONS	142
DICTATED PATH.....	144
APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES	145
SURVEY RESULTS	145
PARTICIPANT #6: LINA’S MUSICAL BACKGROUND	146
INTERVIEW QUESTIONS	147
DICTATED PATH.....	152
APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES	153
SURVEY RESULTS	153
CONCLUSION.....	154
Chapter 5: FINDINGS AND CONCLUSIONS.....	156
SUMMARY.....	156
SIGNIFICANCE.....	158
THE IMPACT OF PARTICIPANTS’ CHARACTERISTICS AND BACKGROUNDS UPON THEIR PERCEPTIONS OF VOCAL EMOTIONAL HEALTH.....	158
INFLUENCE OF FAMILY MEMBERS.....	158
PARTICIPANTS MUSICAL BACKGROUND IN CORRELATION WITH THE STUDY	159
CONSTRUCTIVISM AND IT’S IMPORTANCE TO THE STUDY	160
COGNITIVE CONSTRUCTION THEORY APPLIED TO PARTICIPANTS YOUTH	161

PARTICIPANTS HIGHER EDUCATION	162
PARTICIPANTS DECISIONS AND PATHS	165
FURTHER APPLICATION OF RESEARCH METHODOLOGIES	166
MEANING MAKING	166
THEORIES, ANALOGIES, AND INTELLIGENCES	167
LIMITATIONS.....	169
RECOMMENDATIONS	170
IMPLICATIONS FOR MUSIC EDUCATORS.....	170
AREAS FOR ADDITIONAL RESEARCH	171
SUMMARY.....	172
CONCLUSION.....	175
Appendix A: Consent Form	176
Appendix B: Interview Questions.....	179
Appendix C: Survey Questions.....	180
Appendix D: IRB Approval.....	181
Appendix E: IRB Completion Certificate.....	182
Bibliography	183

LIST OF ABBREVIATIONS

(AL) – Asynchronous Learning	(LBM) – Learning-Based Methodology
(BKQ) – Bodily-Kinesthetic Intelligence	(LMI) – Logical-Mathematical Intelligence
(CT) – Classroometrics Theory	(MIT) – Multiple Intelligences
(CCT) – Cognitive Construction Theory	(MI) – Musical Intelligence
(CI) Cultural Intelligence	(MM) – Meaning Making
(EBL) – Experience-Based Learning	(MNS) – Mirror Neurons System
(EI) – Emotional Intelligence	(NI) – Naturalistic Intelligence
(EPT) – Empirical Teaching	(PCSL) – Peer-to-Peer/Crowd-Sourced & Social Learning
(ET) – Emotion Theory	(PD) – Psychogenic Dysphonia
(EU) – Emotional Utilization	(PLBL) – Place-Based Learning
(EWB) – Emotional Well-Being	(PRBL) – Project-Based Learning
(FA) – Formative Approach	(SA) – Summative Approach
(GOC) – Grasp of Consciousness	(SC) – Social Constructivism
(HL) – Habitual Learning	(SEL) – Social Emotional Learning Methodology
(IBL) – Image-Based Learning	(SI) – Spatial Intelligence
(InterI) – Interpersonal Intelligence	(SL) – Synchronous Learning
(IntraI) – Intrapersonal Intelligence	(SMB) – Spirit, Mind and Body
(IQ) – Intelligence Quotient	(SQ) – Spiritual Intelligence
(IRB) Institutional Review Board	
(LI) – Linguistic Intelligence	

CHAPTER 1:

INTRODUCTION

Emotional health is a vital part of a vocal student's musical experience and development when it comes to learning, especially in the higher education setting. Music educators and voice students can impact vocal health through constructive and adverse experiences. To better understand one's emotional health, James and Lange's Emotion Theory (ET) needs to be addressed. ET "proposes that people have a physiological response to environmental stimuli and that their interpretation of that physical response is what leads to an emotional experience."¹ Through this statement, James and Lange's theory reviews how stimulating events trigger a physical reaction. For vocal students, these triggers can cause constructive and adverse reactions.

According to the National Institution of Health, Emotion Utilization (EU), which is the fifth principle of ET, "is the harnessing of an emotion's inherently adaptive emotion motivation/feeling component in constructive affective-cognitive processes and action."² Through this statement, the process and action of emotions can affect vocal health and social interaction between educator and student determining their learning outcomes. ET's research shows how constructive and adverse experiences impact the vocal health and learning capabilities of a student as "emotion information processing can lead to accurate emotion knowledge, which contributes to emotion utilization indexed by appropriate interpersonal

¹ Kendra Cherry, "The James-Lange Theory of Emotion," *Very Well Mind*, Last modified 2023, Accessed March 30, 2023, <https://www.verywellmind.com/what-is-the-james-lange-theory-of-emotion-2795305>.

² Carroll E. Izard, "Emotion Theory and Research: Highlights, Unanswered Questions, and Emerging Issues," *National Institution of Health* Vol. 60 (2010): 25, March 30, 2023, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2723854/>.

interactions, the development of adaptive social behavior, and academic competence.”³ Through the relations of ET, this study will work towards discovering what types of constructive or adverse effects were created in regards to music students vocal health. Additional questions of interest are: do past experiences play a role in current vocal health? How could a facilitator be a constructive or adverse influencer?-Finally, how may a vocal student process constructive and adverse experience?

BACKGROUND OF TOPIC

Through research of the various methods and theories mentioned above, it was evident that catering to students' emotional well-being, relating to students' vocal health, was vital. Not only because educators help mold students' musical paths, but they also impacted the other seven dimensions of wellness that can affect growth and balance. Dr. William Hettler, the co-founder of the National Wellness Institute, developed the seven dimensions of emotional health which are physical, emotional, spiritual, intellectual, environmental, occupational, and social well-being.⁴ Green acknowledges the seven dimensions and how “Each dimension contributes our own sense of wellness or quality of life, and each affects and overlaps the others.”⁵ This chain reaction hinders the growth of vocal students creating inconsistencies not only in their music education but in life as well. Although there have been several research studies in the field of

³ Carroll Izard et al., “Beyond Emotion Regulation: Emotion Utilization and Adaptive Functioning,” *National Institutes of Health*, Vol. 2 no. 3 (2008): 162, March 30, 2023, https://www.researchgate.net/publication/40443863_Beyond_Emotion_Regulation_Emotion_Utilization_and_Adaptive_Functioning.

⁴ Amy Green, “7 Dimensions of Wellness,” *Alive Magazine*, January 2017, 3-8, Accessed March 30, 2023, <https://www.alive.com/health/seven-dimensions-of-wellness/>.

⁵ *Ibid.*, 1.

healthy vocal methodologies, there remains a gap in the study as it relates to incoming higher education students regarding their emotional health through empirical and habitual teachings. These gaps were partly due to the continuous changes in student backgrounds based on globalization trends, which require varied perspectives on how best to prepare higher education music students for the future. Studies such as the Emotion Theory, Emotional Well-Being and its seven dimensions, Jean Piaget's Cognitive Construction Theory, Peter Salovey and John Mayer's Emotional Intelligence Theory, Daniel Goleman's Social Emotional Learning Methodology, Susan Brookhart's "Classroometrics" Theory, Howard Gardner's Theory of Multiple Intelligences, Emotional Utilization Theory, Imagery-Based Learning Methodology, and Learning-Based Methodology are new viewpoints that have been developed to inform music educators on the best way to facilitate learning strategies in the classroom and will be addressed more in depth in chapter two.

Resources touched base on this topic but did not focus on entering higher education students as a whole. Zahid Shafait posits, "There is a lack of studies that investigate the relationship of EI, student trust in teachers, learning orientation, learning outcomes and student academic efficacy."⁶ Furthermore, they did not focus in detail on one's emotional health in the twenty-first century. Teaching standards change over time, vocal techniques are continually evolving, and new scientific discoveries of healthy vocal approaches have been introduced connected to ET. Through this study, these topic points will be addressed.

⁶ Zahid Shafait et al., "An Assessment of Students' Emotional Intelligence, Learning Outcomes, and Academic Efficacy: A Correlational Study in Higher Education," *PLoS ONE* Vol. 16, no. 8 (2021): 1, March 30, 2023, [chrome-xtension://dagcmkpagjllhakfdhnbomgmjdpkdklff/enhanced-reader.html?openApp&pdf=https%3A%2F%2Fjournals.plos.org%2Fplosone%2Farticle%2Ffile%3Fid%3D10.1371%2Fjournal.pone.0255428%26type%3Dprintable](https://doi.org/10.1371/journal.pone.0255428).

THEORETICAL FRAMEWORK

The theoretical framework used in this research is constructivism which focused on the learner creating knowledge through voice lessons. Constructivism is:

founded on the basis that humans generate knowledge and meaning from their experiences, mental structures, and beliefs that are used to interpret objects and events. Constructivism focuses on the importance of the individual knowledge, beliefs, and skills through the experience of learning. It states that the construction of understanding is a combination of prior knowledge and new information. Constructivist learning is a theory about how people learn. It states that learning happens when learners construct meaning by interpreting information in the context of their own experiences. In other words, learners construct their own understanding of the world by reflecting on their experiences. Constructivist learning is related with pedagogic approaches that promote active learning, effective learning, meaningful learning, constructive learning, and learning by doing.⁷

Through private voice lessons, constructivism theory was carefully observed. All participants of this qualitative research had prior musical experiences but at various levels. Therefore, each participant had a lesson that was sculpted to fit their unique learning technique and skill level. In addition, “Constructivist learning claims that learners do not just absorb information. Instead, learners construct information by actively trying to organize and make sense of it in unique ways.”⁸ After a survey and interview, an analysis of the impact of constructive learning theory was completed for each participant.

The second theoretical framework used in this research was social constructivism. Social Constructivism “focuses on the collaborative nature of learning. Knowledge develops from how people interact with each other, their culture, and society at large. Students rely on others to help create their building blocks and learning from others helps them construct their knowledge and

⁷ Aytac Gogus, "Constructivist Learning," in Encyclopedia of the Sciences of Learning, ed. Norbert M. Seel, Springer, Boston, MA. (2012) 783, Accessed March 30, 2023, https://link.springer.com/referenceworkentry/10.1007/978-1-4419-1428-6_142. vol.

⁸ Ibid.

reality.”⁹ Through collaboration, the facilitator guided the student by utilizing a social constructive framework in the classroom setting. This study focused on 1) history and musical background 2) personal goals 3) and the understanding of various musical viewpoints.

Furthermore, social constructivisms,

are formed through interaction with others (hence social constructivism) and through historical and cultural norms that operate in individuals’ lives. Thus, constructivism researchers often address the processes of interaction among individuals. They also focus on the specific contexts in which people live and work in order to understand the historical and cultural settings of the participants. Researchers recognize that their own backgrounds shape their interpretations, and they position themselves in the research to acknowledge how their interpretation flows from their personal, cultural, and historical experiences. ”¹⁰

These approaches were utilized to gain the foundation to adequately address vocal emotional health methodologies.

STATEMENT OF THE PROBLEM

The aim of this qualitative research study was to explore the emotional impact of empirical and habitual teaching in the higher education setting. In this study, the researcher investigated what type of constructive or adverse effects were created in regards to emotional vocal health, students' past experiences and if they played a role in students' current vocal health, how facilitators could be a constructive influencer or produce adverse experiences, and the guidelines facilitators needed establishing to ensure that continued growth in quality vocal health was being met for twenty-first century music students and future generations.

⁹ The Western Governors University Team, “What is Constructivism: Teaching and Education” *Western Governors University*, Last modified 2022, Accessed June 15, 2022, <http://www.wgu.edu/blog/what-constructivism2005.html>.

¹⁰ John W. Creswell and J. David Creswell, *Research Design: Qualitative and Mixed Methods Approach*, (Sage Publication, Inc., 2018), 8.

STATEMENT OF THE PURPOSE

Empirical and habitual vocal teaching in higher education continuously grows with new research, scientific findings, and technology leading the way. Furthermore, with the continued multicultural shift and inclusion of non-traditional musical genres, improved and evolving vocal techniques addressing the effects of one's emotions on vocal health have to be incorporated for incoming higher education students. The National Institution of Health stated that “Emotions play a critical role in the evolution of consciousness and the operations of all mental processes.”¹¹ Seven principles reflect the importance of emotional health. They are 1) how emotions drive development, 2) play a central role in awareness and evolution of consciousness, 3) are motivational, 4) create action in rapid response to challenges of well-being, 5) help cognitive, social, and behavioral skills, 6) the connection of emotional feelings, and 7) interest is continually present influencing other mental processes.¹² According to Izard, “Principles 1-3 apply to all emotions, and 4-6 primarily concern emotion schemas. Principle 7 consists of propositions about the most ubiquitous of all human emotions – interest – excitement”¹³

Additionally, Howard Gardner’s Theory of Multiple Intelligences (MI) is a theory that has been utilized for K-12. These nine intelligence are 1) visual-spatial Intelligence, 2) linguistic-verbal intelligence, 3) logical-mathematical intelligence, 4) bodily-kinesthetic intelligence, 5) musical intelligence, 6) interpersonal intelligence, 7) intrapersonal intelligence, 8) naturalistic intelligence, 9) and existential intelligence.¹⁴ Dr. David Susman states that “Many teachers

¹¹ Izard, “Emotion Theory and Research,” 1.

¹² Ibid., 2.

¹³ Ibid, 3.

¹⁴ Kezar, “Theory of Multiple Intelligences: 142.

utilize multiple intelligences in their teaching philosophies and work to integrate Gardner's theory into the classroom" in regards to K-12 and should be implemented for higher education.¹⁵ The research on MI explores vast learning abilities focusing on the individual as a whole.

The emotional effects of healthy vocal methods are essential in determining ideal structures for music students' further growth and advancement. Examination of the emotional impact on vocal students may highlight the importance of teaching healthy vocal methodologies to incoming students at higher education institutions. This aspect of the qualitative research focused on the exploration of the effects of emotional health and intelligence and the ways it could impact constructive and adverse vocal methodologies in higher education music students in the twenty-first century.

SIGNIFICANCE OF STUDY

As stated by Scott Edgar, "the music classroom is a complex academic and social environment where the music teacher has strong potential for student influence both personally and musically."¹⁶ These experiences may make or break a student's love for music. Additionally, it can mentally and emotionally affect one's passion for music and ultimately deter them from pursuing it further if not fostered with care. Constructive and adverse vocal experiences may contribute to vocal health. Whether on stage or in a rehearsal space, most advice given to vocal students during musical performances is processed as technique-building experiences, which can have constructive or adverse effects. Furthermore, constructive and adverse vocal experiences

¹⁵ Dr. David Susman, "Gardner's Theory of Multiple Intelligences," *Very Well Mind* (2021): 2, Accessed June 15, 2022, <https://www.verywellmind.com/gardners-theory-of-multiple-intelligences-2795161?print>.

¹⁶ Scott Edgar, *Music Education and Social Emotional Learning: The Heart of Teaching Music*, (Chicago: GIA Publications, 2020), Accessed May 16, 2022, 55, <https://www.proquest.com/docview/2409590601/219BD33272CB4CD7PQ/1>.

can make a difference in a music student's musicality and performance because “Education should foster a love for learning.”¹⁷

Finally, empirical and habitual vocal methodologies are everchanging. Susan McAllister-Bee addresses how the demand for singers’ abilities has evolved.

Before the age of microphone technology there was only one way to sing. You needed to be heard at the back of the stadium with only your own head amplification to count on. This led to certain vocal techniques which were the only correct vocal sounds to be produced... Times have changed, and when “popular music” emerged, there came a different voice, the “untrained” voice. Or, shall we say the voice that was trained by the singer, himself. This is much the way it still is today, and the division between the two voice types has never been more apparent. The classically trained singer generally has superb head voice tone, resonance and breath control, while the untrained voice may not. The “untrained” voice may have a superb chest voice register with belt, while the “trained” singer may not.¹⁸

As a result, today’s young adults encounter different challenges and stigmas that can affect musical technique. In current research conducted on higher education students, Anuradha Sharma et al. stated that “The accumulative effect of vocally abusive behaviors in the presence of high ambient noise, poor vocal hygiene, and other environmental factors contribute significantly towards reducing vocal effectiveness in college students.”¹⁹ The gap this research intends to address is the possible constructive and adverse experiences associated with music teachers’, educators, and role models’ involvement in vocal instruction. These challenges impact higher music education students setting off a chain reaction as “Voices are linked immediately to the

¹⁷ Kevin Goddu, “Meeting the Challenge: Teaching Strategies for Adult Learners,” *Kappa Delta Pi Record* Vol. 48, no. 4 (2012): 169, Accessed June 15, 2022, <https://www.tandfonline.com/doi/abs/10.1080/00228958.2012.734004>.

¹⁸ Susan McAllister-Bee, “How Has Singing Changed? Is Technique Keeping Up With Style?” *Bee Music Studios* (2011): 1. Accessed June 15, 2022, <https://www.beemusicstudios.com/singing/how-is-singing-changing-is-technique-keeping-up-with-style/>.

¹⁹ Anuradha Sharma, Himanshi Sharma, Sanjay Munjal, and Naresh Panda, “Acoustic, Perceptual, and Laryngoscopic Changes Post Vocal Abuse at a College Fest,” *Journal of Voice*, Vol 36 no. 5 (2022): 690. Accessed June 15, 2023, <https://www.sciencedirect.com/science/article/pii/S0892199720302794>.

human body and various affective states.”²⁰ This reaction can cause tension in the body, linking to all that is required or applied to daily vocalization, can create bad habits and unhealthy techniques. However, by guiding students from the very beginning, music educators can facilitate learning strategies and help direct students on a constructive path.

Based on current perspectives of emotional health through empirical and habitual teachings, this research will explore discoveries that benefit music educators, vocal students, and further develop music specialists’ knowledge of what may affect higher education music students’ vocal health by the discovery of constructive and adverse habits that arise from empirical and habitual musical experiences. The research was facilitated by the examination of existing literature on the subject while working with six participants, who were selected from the researcher’s own vocal studio. Interviews were conducted, an emotional vocal health survey was taken, and a facilitated one-hour weekly lesson was held during the Fall and Spring semesters of 2022/2023. By researching these gaps in vocal methodologies, this observation explored the relevant effects of vocal emotional health and discovered new avenues to co-learning with higher education students. With this collaboration in co-learning, students can build trust with the facilitator.²¹

²⁰ Martin Pfeiderer, “Vocal Pop Pleasures: Theoretical, Analytical and Empirical Approaches to Voice and Singing in Popular Music,” *IASPM Journal*, Vol. 1 no. 1, (2010): 1, Accessed June 15, 2022, https://iaspmjournal.net/index.php/IASPM_Journal/article/view/301/547.

²¹ ASCD, “The ASCD Whole Child Approach to Education: Connect the Dots to Your Students Success,” *The Association for Supervision and Curriculum Development*, 1, Accessed June 15, 2022, <https://www.ascd.org/whole-child>.

RESEARCH QUESTIONS

The primary research question was:

In what way does emotional health impact constructive and adverse vocal methodologies in higher education music students in the twenty-first century?

Three sub-questions followed the primary research question which were:

- 1) What are the perceived emotional effects of empirical and habitual vocal teaching on higher education students?
- 2) In what ways can healthy vocal techniques impact the perceived emotional state of higher education students?
- 3) How can empirical and habitual vocal methodologies influence higher education students' perception of their physical and mental state?

By answering these questions, this research explored how well music educators facilitate an element of the whole child framework.²²

HYPOTHESES

The primary research question and sub-questions were answered with the following hypothesis.

Hypothesis for Primary Research Question:

Emotional health impacts positive and negative vocal methodologies in higher education perspective of music students' in the twenty-first century due to the lack of preliminary vocal methodologies through the misguidance of a music educator, student's background, and repercussions affecting one's physical and mental state.

Hypothesis for Research Question One:

The emotional effects of empirical and habitual vocal teaching on higher education students' perspectives can create constructive and adverse experiences, affect one's well-being, and influence a student's educational path.

²² ASCD, "The ASCD Whole Child Approach to Education," 4.

Hypothesis for Research Question Two:

Healthy vocal techniques can impact the perceived emotional state of higher education students', musicality, stage performance, and connection in rehearsals.

Hypothesis for Research Question Three:

Empirical and habitual vocal methodologies may influence higher education student's perspective physical and mental state by causing or alleviating tension in the body, influencing one's cognitive functions, and impacting technique skills.

CORE CONCEPTS

Understanding the impact of emotional health in vocal methodology requires the study of empirical and habitual techniques. These core objectives promote emotional knowledge, help regulate emotions, and provide effective behavioral outcomes in both emotion-based and cognitive-behavioral interventions.²³ These core concepts can guide music educators to facilitate the individual needs of a student, fostering knowledge and growth through the music education system. Key concepts in this research include: 1) Emotion Theory Research and its seven principles, 2) Emotional Well-Being and its seven dimensions, 3) the impact of Cognitive Construction Theory, 4) the influence of Emotional Intelligence Theory, 5) learning alternatives of Social-Emotional Methodology, 6) the application of "Classroometrics" Theory, 7) the use of Multiple Intelligences in the classroom, 8) the effects of Emotional Utilization Theory, 9) effects of Imagery and Learning-Based Methodologies, 10) and last, the influences of empirical and habitual vocal techniques.

²³ Izard, "Beyond Emotion Regulation," 1.

DEFINITION OF TERMS

Agentic: Where an individual is able to express agency or control on one's own behalf or on the behalf of another as in goals, actions, and destiny. The sense of agency refers to the ability to recognize oneself as the controller of one's own actions and to distinguish these from actions caused or controlled by other source.²⁴

Asynchronous Learning (AL): is a general term used to describe forms of education, instruction, and learning that do not occur in the same place or at the same time. The term is most commonly applied to various forms of digital and online learning in which students learn from instruction—such as prerecorded video lessons or game-based learning tasks that students complete on their own—that is not being delivered in person or in real time.²⁵

Bodily-Kinesthetic Intelligence (BKQ): means “the potential of using one’s whole body or parts of the body (like the hand or the mouth) to solve problems or to fashion products. People with bodily-kinesthetic intelligence, have an ability to use one’s own body to create products, perform skills, or solve problems through mind–body union.”²⁶

Challenge-Based Learning (CBL): Learning which involves solving real-world challenges. This method is collaborative and requires participants to identify big ideas, ask relevant

²⁴ Tom G. E. Damen et al., “Re-Examining the Agentic Shift: The Sense of Agency Influences the Effectiveness of (Self) Persuasion,” *Plos One* Vol. 10 no. 6 (2015): 1, Accessed August 7, 2023, [chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4460002/pdf/pone.0128635.pdf](https://efaidnbmnnnibpcajpcglclefindmkaj/https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4460002/pdf/pone.0128635.pdf).

²⁵ The Education Reform Team, “Asynchronous Learning,” *The Glossary of Education Reform*, Last modified 2013, Accessed August 7, 2023, <https://www.edglossary.org/asynchronous-learning/>.

²⁶ Michele Marenus, “Gardner's Theory of Multiple Intelligences,” *Simply Psychology* (2020): 3, Accessed August 7, 2023, <https://www.simplypsychology.org/multiple-intelligences.html>.

questions, discover and solve challenges, gain in-depth subject area knowledge, develop 21st-century skills and share thoughts with the world.²⁷

“Classroometric” Theory (CT): is a term coined by Susan Brookhart. Her theory focuses on closing “the gap between a student’s present level of ability and the minimum required level of ability as set forth by district, state, and/or national standards” bringing forward the importance of validity, reliability, and fairness in the classroom.²⁸ “Classroometrics” help educators develop a more meaningful lesson through a summative and formative approach, which caters to the student's ability level through validity, reliability, and fairness.

Cognitive Construction Theory (CCT): addresses how “cognition is related to life experience and is applicable to college students of varying ages who come from varied social, economic, cultural, racial, and gender backgrounds.”²⁹

Constructivism: is a “personal construction of meaning by the learner through experience, and that meaning is influenced by the interaction of prior knowledge and new events.”³⁰

Constructivism is also looked at in three principles 1) Constructivism Theory, 2) Conversation Theory, and 3) Blended Learning Environment.³¹

²⁷ LearnLife Team, “25 Learning Methodologies That Every Education Professional Should Know,” *LearnLife* (2021), 3-4, Last modified 2023, Accessed May 5, 2022, <https://www.learnlife.com/our-approach/learning-terminologies/learning-methodologies>.

²⁸ Brian C. Wesolowski, “‘Classroometrics’ The Validity, Reliability, and Fairness of Classroom Music Assessments,” *National Association for Music Education*, Vol. 106, no. 3 (2020): 30, Accessed May 5, 2022, <https://journals.sagepub.com/doi/abs/10.1177/0027432119894634>.

²⁹ Goddu, “Meeting the Challenge: Teaching Strategies for Adult Learners,” 171.

³⁰ Saul McLeod, “Constructivism as a Theory for Teaching and Learning,” *Simply Psychology* (2019): 1, Accessed May 5, 2022, <https://www.simplypsychology.org/constructivism.html>.

³¹ Ahmad M. Al-Huneidi and Jeanne Schreurs, “Constructivism Based Blended Learning in Higher Education,” *International Journal of Emerging Technologies in Learning* Vol. 7 no. 1 (2012): 5, Accessed May 5, 2022, <http://dx.doi.org/10.3991/ijet.v7i1.1792>.

Conversation Theory (CT): is a transdisciplinary learning theory developed by Gordon Pask in 1975. The fundamental idea of the theory was that learning occurs through conversations about a subject matter which serve to make knowledge explicit.³²

Cultural Intelligence (CI): involve individuals that have the skills to go into new environments with confidence, and to make informed judgments based on observations and evidence. They excel at understanding unfamiliar or ambiguous behavior and recognize shared influences among particular groups which allows them to identify the impact of a particular culture.

Efficacy: is the belief “in one’s capabilities to organize and execute the courses of action required to produce given attainments. Self-efficacy, as a key element of social cognitive theory, appears to be a significant variable in student learning, because it affects students’ motivation and learning.”³³ “Self-efficacy beliefs touch virtually every aspect of people’s lives— whether they think productively or self-debilitatingly; how well they motivate themselves and persevere in the face of adversities; their vulnerability to stress and depression; and the life choices they make.

Emotional Intelligence (EI): is defined as “a generic competence in perceiving emotions (both in oneself and in others), in regulating emotions, and in coping effectively with

³² Richard Culatta, “Conversation Theory (Gordon Pask),” *Instructional Design*, Last modified 2023, Accessed August 7, 2023, <https://www.instructionaldesign.org/theories/conversation-theory/>.

³³ Mart van Dinthera et al., “Factors Affecting Students’ Self-Efficacy in Higher Education,” *Elsevier* Vol 6, no. 2 (2010): 96, Accessed May 5, 2022, <https://www.sciencedirect.com/science/article/pii/S1747938X1000045X>.

emotive situations.”³⁴ It also “highlights the dynamic, reciprocal role that emotions play in shaping the learning environment.”³⁵

Empirical Teaching (EPT): is based on “observed and measured phenomena and derives knowledge

from actual experience rather than from theory or belief.”³⁶ These personal perspectives gave a first-hand account of loosely structured teaching and learning techniques.

Emotion Theory (ET): is referred to as “a phase of neurobiological activity, the key component of emotions and emotion cognition interactions.”³⁷ Through this theory, the seven principles of emotion are derived (fear, anger, joy, sad, contempt, disgust, and surprise).

Emotion Utilization (EU): is “defined as adaptive cognition and action motivated by emotion experience. We see emotions as having an inherently motivational component, emotion feelings as continually influencing cognition and action, and emotion utilization as being the key to adaptive functioning.”³⁸ EU can include natural and intentional constructive actions producing creative endeavors and influencing self-assertion thus

³⁴ Moshe Zeidner, Gerald Matthews, and Richard D. Roberts, *What We Know about Emotional Intelligence : How It Affects Learning, Work, Relationships, and Our Mental Health*, ed. ProQuest Ebook Central (MIT Press, 2022), 33, Accessed May 5, 2022, <https://www.proquest.com/docview/2131154193/60BBCC2AC2124119PQ/1?accountid=12445>.

³⁵ William Armour, “Emotional Intelligence and Learning & Teaching in Higher Education: Implications for Bioscience Education,” *London Met Repository* Vol. 8 (2012): 5, Accessed May 5, 2022, <chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://core.ac.uk/download/pdf/36771816.pdf>.

³⁶ Lasalle Library, “Qualitative and Quantitative Research: What Is ‘Empirical Research’?,” *Lasalle University*, Last modified 2021, Accessed May 31, 2022, <https://library.lasalle.edu/c.php?g=225780&p=3112085#:~:text=Empirical research is based on,than from theory or belief>.

³⁷ Izard, “Emotion Theory and Research: Highlights, Unanswered Questions, and Emerging Issue,” 1.

³⁸ Izard, “Beyond Emotion Regulation: Emotion Utilization and Adaptive Functioning,” 156.

affecting emotions in performance. Emotion Utilization “indicates that emotionality, emotion information processing, emotion knowledge, and discrete emotion experiences may influence and interact with emotion utilization, that is, the effective use of the inherently adaptive and motivational functions of emotions.”³⁹

Emotional Well-Being (EWB) is defined as the “positive balance of pleasant to unpleasant effect and a cognitive appraisal of satisfaction with life in general.”⁴⁰ According to Simply Psychology, “Cognitive constructivism states knowledge is something that is actively constructed by learners based on their existing cognitive structures. Therefore, learning is relative to their stage of cognitive development.”⁴¹

Experience-Based Learning (EBL): are guided on a journey that introduces them to a new cultural and contextual experience which begins with ‘place’ as the starting point. One key feature is that learners analyze their experience by reflecting, evaluating, and reconstructing to draw meaning in light of prior experience.⁴²

Formative Approach (FA): Formative evaluation is conducted during the development/implementation of a program or service and takes place before or during implementation with the aim of improving the design and performance of the technology being implemented.⁴³

³⁹ Izard, “Beyond Emotion Regulation: Emotion Utilization and Adaptive Functioning,” 156.

⁴⁰ Eva Langeland, “Emotional Well-Being,” *Encyclopedia of Quality of Life and Well-Being Research*, 2016, 1, Accessed May 31, 2022, https://www.researchgate.net/publication/263087206_Emotional_Well-Being.

⁴¹ Mcleod, “Constructivism as a Theory for Teaching and Learning,” 2.

⁴² LearnLife Team, “25 Learning Methodologies That Every Education Professional Should Know,” 3.

⁴³ Brian E. Dixon and Caitlin M. Cusack, “Formative Evaluation,” *ScienceDirect*, Last modified 2023, Accessed August 7, 2023, 379, <https://www.sciencedirect.com/topics/social-sciences/formative-evaluation>.

Habitual Learning (HL): is “the process of creating systematic habits designed to facilitate learning.”⁴⁴ This learning and teaching design was the most common form in music education.

The Emotional Theory Research has uncovered many significant factors to why emotion should be fostered in higher education.

Image-Based Learning (IBL): is used to help students connect emotionally to a piece that can utilize personal experiences. The second important element of Imagery-Based Learning was the ability to envision healthy vocal approaches if properly directed. It is an experience that mimics genuine interactive emotions, which is then applied by bringing feeling to a piece, thereby helping entice facial and body movement for musicality connection.

Intelligence: has been described as “the ability to solve problems or fashion products that are of consequence in a particular cultural setting or community.”⁴⁵ It is also defined as “our intellectual potential; something we are born with, something that can be measured, and capacity that is difficult to change.”⁴⁶

Interpersonal Intelligence (InterI): is described as “the capacity to understand the intentions, motivations, and desires of other people and consequently to work effectively with others. People with interpersonal intelligence have an ability to recognize and understand other people’s moods, desires, motivations, and intentions.”⁴⁷

Intrapersonal intelligence (IntraI): describes “the capacity to understand oneself, to have an effective working model of oneself-including own’s desires, fears, and capacities—and to use

⁴⁴ Ryan Bliss, “The Power of Habitual Learning,” *LinkedIn Corporation*, last modified 2019, accessed May 31, 2022, 1, <https://www.linkedin.com/pulse/power-habitual-learning-ryan-bliss/>.

⁴⁵ Kezar, “Theory of Multiple Intelligences: Implications for Higher Education,” 143.

⁴⁶ Susman, “Gardner’s Theory of Multiple Intelligences,” 1.

⁴⁷ Marenus, “Gardner’s Theory of Multiple Intelligences,” 4.

such information effectively in regulating one's own life. People with intrapersonal intelligence have an ability to recognize and understand his or her own moods, desires, motivations, and intentions."⁴⁸

Linguistic Intelligence (LI): is "a part of Howard Gardner's multiple intelligence theory that deals with sensitivity to the spoken and written language, ability to learn languages, and capacity to use language to accomplish certain goals. People with linguistic intelligence have an ability to analyze information and create products involving oral and written language such as speeches, books, and memos."⁴⁹

Learning-Base Methodologies (LBM): is a structure led by educators, mentors, and teachers of practices and procedures that fosters support and strives to enrich the learning process. There are twenty-five new approaches to teaching and learning in higher education regarding the new twentieth-century Learning-Base Methodologies.⁵⁰ All of these elements, in one way or another, affect music students learning capabilities. Through these studies, different aspects of approaching emotional vocal health and questions are being developed.

Logical-Mathematical Intelligence (LMI): describes "the capacity to analyze problems logically, carry out mathematical operations, and investigate issues scientifically. People with logical-mathematical intelligence have an ability to develop equations and proofs, make calculations, and solve abstract problems."⁵¹

⁴⁸ Marenus, "Gardner's Theory of Multiple Intelligences," 4.

⁴⁹ Ibid., 2.

⁵⁰ Design Thinking, "25 Learning Methodologies That Every Education Professional Should Know," *Learnlife*, Last modified 2021, Accessed May 31, 2022, 1, <https://blog.learnlife.com/25-learning-methodologies>.

⁵¹ Marenus, "Gardner's Theory of Multiple Intelligences," 2.

Meta-synthesis - brings together qualitative data to form a new interpretation of the research field. It helps to generate new theories or an explanatory theory of why the intervention works or not.⁵²

Multiple Intelligences Theory (MIT): is pioneered by “Howard Gardner's theory of multiple intelligences proposes that people are not born with all of the intelligence they will ever have. To broaden this notion of intelligence, Gardner introduced eight different types of intelligences consisting of: Linguistic, Logical/Mathematical, Spatial, Bodily-Kinesthetic, Musical, Interpersonal, Intrapersonal, and Naturalist.”⁵³

Musical Intelligence (MI): is “the skill in the performance, composition, and appreciation of musical patterns..”⁵⁴ Musical Intelligence can be deconstructed into three areas – technical aspects of music, emotional power of music, and music as a constructor of logic. People with strong Musical Intelligence are good at thinking in patterns, rhythms and sounds.”⁵⁵

Musicking: is the combination of performing and listening. It “is part of that iconic, gestural process of giving and receiving information about relationships which unites the living world, and it is in fact a ritual means of which the participants not only learn about, but directly experience, their concepts of how they relate, and how they ought to relate, to other human beings and to the rest of the world.”⁵⁶

⁵² S. Atkins, “Systematic Reviews & Other Review Types,” *Touro College of Osteopathic Medicine and College of Pharmacy*, Last modified 2023, Accessed August 17, 2023, <https://touromed.libguides.com/c.php?g=927240&p=6680720#:~:text=A%20meta%20synthesis%20brings%20together,the%20intervention%20works%20or%20not>.

⁵³ Marenus, “Gardner's Theory of Multiple Intelligences,” 1.

⁵⁴ *Ibid*, 3.

⁵⁵ The Content Team, “Musical and Naturalist Intelligences,” *Examination Online*, Last modified 2021, Accessed June 23, 2023, <https://blog.examinationonline.com/musical-and-naturalist-intelligences-vi/>.

⁵⁶ Christopher Small, “Musicking – The Meanings of Performing and Listening. A Lecture,” *Music Education Research* Vol. 1, no. 1 (2006): 9, Accessed May 31, 2022, <http://doi.org/10.1080/1461380990010102>.

Naturalistic Intelligence (NI): requires “expertise in the recognition and classification of the numerous species—the flora and fauna—of his or her environment. People with naturalistic intelligence have an ability to identify and distinguish among different types of plants, animals, and weather formations that are found in the natural world.”⁵⁷

Ontogeny: is the study of the growth phases from youth to adulthood and the process of development of one’s knowledge. This development influences characteristics and affects one’s behavior pattern.⁵⁸

Peer-to-Peer/Crowd-Sourced & Social Learning (PCSL): This involves the gathering and sharing of knowledge and understanding among peers. In varying social contexts, it enables a platform for learners to access information that they may not be otherwise privy to, which creates more authentic, real-life learning experiences and more equitable learning opportunities.⁵⁹

Place-Based Learning (PLBL): is captured through participation in projects for school or in a community. It immerses students in local heritage, cultures, landscapes, opportunities, and experiences, and uses these as a foundation for learning immersion in any subject area.⁶⁰

Project-Based Learning (PRBL): Students gain knowledge and skills by working for an extended period of time investigate and respond to authentic, engaging and complex questions,

⁵⁷ Marenus, “Gardner's Theory of Multiple Intelligences,” 5.

⁵⁸ Patrick Bateson, “Ontogeny of Behaviour,” *British Medical Bulletin* Vol. 37 no. 2, 159, Accessed May 31, 2022, <https://academic.oup.com/bmb/article-abstract/37/2/159/314589?redirectedFrom=PDF>.

⁵⁹ LearnLife Team, “25 Learning Methodologies That Every Education Professional Should Know,” 3.

⁶⁰ *Ibid.*, 4.

problems or challenges. The learning often connects various subject areas using trans-disciplinary or interdisciplinary approaches.⁶¹

Psychogenic Dysphonia (PD): Psychogenic voice disorders have no apparent physical cause. The voice can sound strained, raspy or very soft. Complete loss of the voice is possible. Psychological difficulties usually underlie this category of voice disorders.⁶²

Social Constructivism (SC): is when “all knowledge develops as a result of social interaction and language use, and is therefore a shared, rather than an individual, experience. Knowledge is additionally not a result of observing the world, it results from many social processes and interactions. We therefore find that constructivist learning attaches as much meaning to the process of learning as it does to the acquisition of new knowledge.”⁶³

Social-Emotional Learning (SEL): is the process of developing the self-awareness, self-control, and interpersonal skills that are vital for school, work, and life success.⁶⁴ It addresses the connection between music and health because it is “somewhat less studied to this day.”⁶⁵ SEL explores how behavior could affect healthy musicking “because most often behavior affects health and health affects behavior.”⁶⁶

⁶¹ LearnLife Team, “25 Learning Methodologies That Every Education Professional Should Know,” 4.

⁶² The University of Pittsburgh Team, “Psychogenic voice disorders,” *University of Pittsburgh*, Last modified 2023, Accessed August 7, 2023, <http://www.otolaryngology.pitt.edu/centers-excellence/voice-center/conditions-we-treat/psychogenic-voice-disorders>.

⁶³ Matthew Lynch, “Social Constructivism in Education,” *The Advocate* (2016): 1, Accessed May 31, 2022, <https://www.theedadvocate.org/social-constructivism-in-education/>.

⁶⁴ The Committee for Children Team, “What Is Social-Emotional Learning? Helping Everyone Thrive,” Committee for Children, Last modified 2023, Accessed October 22, 2023, <https://www.cfchildren.org/what-is-social-emotional-learning/>.

⁶⁵ Nune Nikoghosyan, “Music and Wellbeing – A Sociological Perspective,” *Hypotheses Catalogue* (2017): 1, Accessed May 31, 2022, <https://musicalist.hypotheses.org/428>.

⁶⁶ *Ibid.*, 3.

Spatial intelligence (SI): means “the potential to recognize and manipulate the patterns of wide space (those used, for instance, by navigators and pilots) as well as the patterns of more confined area.”⁶⁷ In addition, “Previous research has shown that musicians have enhanced visual-spatial abilities and sensory motor skills. As a result of their long-term musical training and their experience-dependent activities, musicians may learn to associate sensory information with fine motor movements.”⁶⁸

Spiritual Intelligence (SQ): reviews the “higher dimension of intelligence that activates the qualities and capabilities of the authentic self (or the soul), in the form of wisdom, compassion, integrity, joy, love, creativity, and peace.”⁶⁹ In addition, “Music is a spiritual expression of universal nature. Music plays an integral role in spirituality as it communicates emotion, thoughts, religion, and culture.”⁷⁰

Summative Approach (SA): A summative evaluation is used to summarize a student’s achievement status and to measure what a student has learned at the end of a unit. It provides a package of results used to assess whether a program works or not.⁷¹

⁶⁷ Marenus, “Gardner's Theory of Multiple Intelligences,” 5.

⁶⁸ Esperanza M Anaya, David B Pisoni, and William G Kronenberger, “Visual-Spatial Sequence Learning and Memory in Trained Musicians,” *Psychol Music* Vol. 45 no. 1 (2019): 5, Accessed January 30, 2023, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6483398/#:~:text=Previous%20research%20has%20shown%20that,information%20with%20fine%20motor%20movements>.

⁶⁹ Richard Griffiths, “The Definition of Spiritual Intelligence,” *3Q Institute*, Last modified 2023, Accessed January 30, 2023, <https://sqi.co/definition-of-spiritual-intelligence/>.

⁷⁰ Shefali Arora, Abhinav Tyagi, “Music as A Blend of Spirituality, Culture, and Mind Mollifying Drug,” *ScienceDirect* Volume 189 (2022): 2, Accessed January 30, 2023, <https://www.sciencedirect.com/science/article/pii/S0003682X2100709X>.

⁷¹ Magdalena Janus and Sally Brinkman, “Evaluating Early Childhood Education and Care Programs,” *ScienceDirect*, Last modified 2023, Accessed August 7, 2023, 25, <https://www.sciencedirect.com/topics/social-sciences/summative-evaluation>.

Synchronous Learning (SL): is a general term used to describe forms of education, instruction, and learning that occur at the same time, but not in the same place. The term is most commonly applied to various forms of televisual, digital, and online learning in which students learn from instructors, colleagues, or peers in real time, but not in person.⁷²

CHAPTER SUMMARY

Aspects covered in this chapter are as follows: review of topic background, presentation of theoretical framework, introduction to problem statement, review of research questions, swotting of hypotheses, exploration of core concepts, and the itemization of definitions for special terms. In addition, the top three core components addressed in this chapter are Emotion Theory pioneered by James and Lange, Emotional Well-Being and its seven dimensions pioneered by Hettler, and Emotional Intelligence Theory pioneered by Salovey and Mayer. Exploration of these theories were addressed to help further study the gap of students' vocal health relating to possible influences of one's emotions affecting their well-being. Finally, the purpose of this study was to "relay as much information as possible" which has been presented throughout this chapter but will be revealed at the completion of this thesis.⁷³

⁷² The Education Reform Team, "Synchronous Learning," *The Glossary of Education Reform*, Last modified 2013, Accessed August 7, 2023, <https://www.edglossary.org/synchronous-learning/>.

⁷³ Creswell, "*Research Design: Qualitative and Mixed Methods Approach*," 8.

CHAPTER 2: REVIEW OF LITERATURE

INTRODUCTION

This chapter will explore the constructive and adverse effects learning music can take on higher education students' emotional mental health. First, an adequate theoretical framework will be addressed with studies and research through Emotion Theory, Emotional Well-Being, Cognitive Construction Theory, Emotional Intelligence Theory, Social Emotional Learning Methodology, "Classroometrics" Theory, Multiple Intelligence Theory, Emotional Utilization Theory, Spiritual Intelligence Theory, Imagery-Based Learning Methodology, and Learning-Based Methodology. These key variables will bring to light the importance of higher education students' emotional mental health. Second, these theories and methodologies will be used to address current issues regarding musical mental health as it pertains to students in a higher education setting.

As stated by Edgar, "The music classroom is a melting pot of students from different backgrounds, musics of different cultures, varied personalities, and diverse values."⁷⁴ For this reason, not one student is the same and should be evaluated by their music educator on individual bases. In addition, "Children and students learn more, report feeling safer, and develop more authentic trusting relationship with peers and adults if the learning and social environments of the school are positive. Educators should "foster safe and supportive environments by maximizing child and student connections, arranging engaging and successful

⁷⁴ Scott Edgar, *Music Education and Social Emotional Learning: The Heart of Teaching Music*, (Chicago: GIA Publications, 2020), Accessed May 16, 2022, 311, ProQuest Ebook Central.

learning, and being positively constructive in responding to the needs of children and students.”⁷⁵ As educators seek to help students, bonds are created in the music classroom.

EMOTION THEORY

Musical experiences can leave imprints on one’s memories. This means that past and present musical experiences, whether constructive or adverse, can influence a student’s personal choice and direction dictating their musical path and future. Emotion Theory (ET) supports this research in that “Emotions play a central role in the evolution of consciousness, influence the emergence of higher levels of awareness during ontogeny, and largely determine the contents and focus of consciousness throughout the life span.”⁷⁶ Ontogeny for the purpose of this research is the growth and progress in one’s musical abilities through life. In addition, consciousness awareness is affected by external and internal stimuli. Stimuli are “anything that can trigger a physical or behavioral change.”⁷⁷ Triggers are known to bring forth adverse effects and in the case of students’ musical training, this issue can create problems with both physical and emotional predispositions. “Emotion feelings constitute the primary motivational component of mental operations and overt behavior” which is why it is vital for music educators to be cognizant of the Whole Child Approach from Kinder to College.⁷⁸ The Whole Child

⁷⁵ Dr. Miguel A. Cardona and Katherine Neas, Supporting Child and Student Social, Emotional, Behavioral, and Mental Health Needs,” (Washington, DC: U.S. Department of Education, 2021), Accessed May 16, 2022, 19, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www2.ed.gov/documents/students/supporting-child-student-social-emotional-behavioral-mental-health.pdf.

⁷⁶ Izard, “Emotion Theory and Research,” 1.

⁷⁷ Mount Saini Team “Stimulus,” *Mount Saini Today Blog*, (2023), Last modified in 2023, Accessed February 18, 2022, <https://www.mountsinai.org/health-library/special-topic/stimulus#:~:text=A%20stimulus%20is%20anything%20that,a%20change%20in%20the%20body.>

⁷⁸ Izard, “Emotion Theory and Research,” 2.

Approach leads educators to help students become successful through five tenants; healthy, safe, engaged, supported, and challenged learning; not solely on one's academic achievement.⁷⁹ This framework targets students' core academic goals, cognitive skills, social-emotional skills, physical skills, mental skills, and guides students in identity development.⁸⁰

ET goes further in the study of emotion feelings due to "actions that are critical for adaptive responses to immediate challenges to survival or wellbeing."⁸¹ These actions are brought on by past experiences connecting to one's external and internal stimuli and as stated, they could fall under either survival or well-being actions. Whether it tends to survival or well-being, both can still be affected by a constructive or adverse effect. For music students, these emotional feelings can affect the technique and development approach creating either healthy vocal growth or opposing vocal disorders.

EMOTION THEORY IN RELATION TO EMOTION UTILIZATION

Emotion Utilization (EU) is the fifth principle of Carroll E. Izard's Emotion Theory. Izard states that "Emotion utilization, typically dependent on effective emotion-cognition interactions, is adaptive thought or action that stems, in part, directly from the experience of emotion feeling/motivation and in part from learned cognitive, social, and behavioral skills."⁸² This research shows the connection between life experiences and how they can affect one's emotions and choices mentally, which in turn, can influence one physically. Emotional

⁷⁹ Chan Zuckerberg, "Whole Child Approach to Education," *The Chan Zuckerberg Initiative*, Last Modified 2023, Accessed February 18, 2022, <https://chanzuckerberg.com/education/whole-child-approach-to-education/#:~:text=A%20whole%20child%20approach%20to,adults%20to%20engage%20and%20thrive>.

⁸⁰ Zuckerberg, "Whole Child Approach to Education," 1.

⁸¹ Izard, "Emotion Theory and Research," 2.

⁸² Ibid.

experiences can be a critical component of the maintenance and function of one's consciousness both constructively and adversely. In relation to vocal students, if constructive reinforcement is experienced, then healthy growth patterns can emerge. If trauma occurs, it can lead to damage or dysfunction and affect the whole person. These "emotion feelings play a central role in anticipating the effects of future stimulations and in organizing and integrating the associated information for envisioning strategies and entraining impulses for targeted goal-directed cognitive processes and actions."⁸³ With this information, researchers can further study how past and present experiences may dictate future actions and the effects brought on by them. Emotions are known to drive cognition and action and carry on with one's whole self. It does not end when the episode is over. Furthermore, "Evidence suggests that in humans it may not be possible to study cognition and emotion separately."⁸⁴

EU "is formally defined as adaptive cognition and action motivated by emotion experience."⁸⁵ In an article from the National Institutes of Health, a review of the "concepts and techniques that promote emotion knowledge, emotion regulation, and emotion utilization have proved effective in promoting favorable behavioral outcomes in both emotion-based and cognitive-behavioral interventions."⁸⁶ These behavioral outcomes connect to interactions one has encountered in past and present experiences giving scientific evidence that all emotional exchanges should be considered. Due to this reason, background information is vital when working with students in the classroom so that educators can gain a better understanding of each individual and be given the necessary tools to better guide students to success. Emotions can

⁸³ Izard, "Emotion Theory and Research," 10.

⁸⁴ Ibid., 15.

⁸⁵ Izard, "Beyond Emotion Regulation," 1.

⁸⁶ Ibid.

have a motivational component and may influence one's cognition and action. A main goal that educators should foster in the classroom is leading constructive emotional thought and action while interacting with students in any given subject.

EMOTION THEORY IN RELATION TO MIRROR NEURONS SYSTEM

Mirror Neurons System (MNS) is “a variety of visuospatial neurons which indicate fundamentally about human social interaction. Essentially, mirror neurons respond to actions that we observe in others. The interesting part is that mirror neurons fire in the same way when we actually recreate that action ourselves.”⁸⁷ Another study completed by the Neuroscience Research Lab states “Mirror neurons diverge from motor and sensory neurons due to the fact that they become active both with the performance of an action and with the observation of another performing the action.”⁸⁸ This research shows the impact that MNS has on one's emotional state assisting in dictating decisions through sensory and motor information received. Further research on MNS addresses how “auditory mirror activation only occurred when listening to a passage from a song that participants were taught to play on... This did not occur when listening to a passage of an unfamiliar song.”⁸⁹ In addition, MNS activates motor skills or physical activity and cognitive processes or mental connections such as emotions. Sequentially, MNS can have an effect on the idea of ET. Barbara Colombo and her team states that,

⁸⁷ Wolters Kluwer, “Mirror Neurons: Enigma of the Metaphysical Modular Brain,” *National Library for Medicine: Pub Med Central* Vol. 3 no. 2 (2012): 118, Accessed May 16, 2022, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3510904/>.

⁸⁸ Barbara Colombo et al., “The Role of the Mirror System in Influencing Musicians' Evaluation of Musical Creativity: A TDCS Study,” *Frontiers in Neuroscience* Vol 15 (2021): 2, Accessed May 16, 2022, <https://www.frontiersin.org/articles/10.3389/fnins.2021.624653/full#:~:text=Results%20showed%20that%20the%20cathodal,interesting%20the%20piece%20was%20perceived.>

⁸⁹ Ibid.

Evidence from recent studies that focus on the MNS suggests that the MNS may serve as a common neural substrate for processing not only motor information but also emotional and other higher level cognitive information. Researchers explored the possible role of the auditory MNS in engaging different emotional systems as well as helping to discriminate auditory emotions, highlighting how distinct functional subsystems within the auditory-motor mirror network respond preferentially to emotional valence and arousal properties of heard vocalizations.⁹⁰

In addition to this study, its aim was to explore how MNS socially and emotionally affects an individual,

The first relationship starts from the idea that creativity is linked to and supported by social aspects, implying that a creative person will benefit from being connected to other people's minds and feelings, aspects that are also promoted by the activation of the MNS. This view is supported by the empirical evidence showing that creative activity can be used as a tool to directly promote empathy and indirectly promote social emotional skills. The second line of research, starting from the idea that music can be seen as a specific type of creative thinking, suggests that empathy influences the appreciation of performing and creative arts, including music. Following this line of reasoning, empathy emerges as a variable that impacts the mirror system.⁹¹

Empathy is “the ability to emotionally understand what other people feel, see things from their point of view, and imagine yourself in their place.”⁹² Additionally, psychologists Daniel Goleman and Paul Ekman address empathy in three divided components; cognitive, emotional, and compassionate. By “using these three types of empathy, you build stronger relationships and trust.”⁹³ Cognitive empathy is “Simply knowing how the other person feels and what they might be thinking. Sometimes called perspective-taking.”⁹⁴ Emotional empathy is

⁹⁰ Colombo, “The Role of the Mirror System in Influencing Musicians,” 2.

⁹¹ Ibid.

⁹² Kendra Cherry, “What is Empathy?” *VeryWellMind*, Last modified 2023, Accessed March 2022, <https://www.verywellmind.com/what-is-empathy-2795562>.

⁹³ Tina Dou, “What is Empathy? Learn About 3 Types of Empathy,” *Acuity Insights* (2020): 1, Accessed May 16, 2022, <https://acuityinsights.app/2020/06/empathy-1/#:~:text=Renowned%20psychologists%20Daniel%20Goleman%20and,%3A%20Cognitive%2C%20Emotional%20and%20Compassionate.>

⁹⁴ Ibid.

“When you feel physically along with the other person, as though their emotions were contagious.”⁹⁵ Last, compassionate empathy is when “we not only understand a person’s predicament and feel with them, but are spontaneously moved to help, if needed.” Empathy holds a high factor in this research for “Empathy doesn’t just happen naturally for a lot of people. Our fast-paced society does not often encourage us to take a moment to connect with others. It is therefore a conscious choice we have to make, but the more we practice empathy, the more intuitive it becomes.”⁹⁶ ET, MNS, and empathy have a sequential pattern with one another and serve this study on higher education students’ musical emotional well-being.

EMOTION THEORY IN RELATION TO WELL-BEING AND WELLNESS

Emotional well-being (EWB) “includes a positive balance of pleasant to unpleasant effect and a cognitive appraisal of satisfaction with life in general.”⁹⁷ The relation between one’s well-being or wellness and its connections to ET is very topical concerning student music learners. As stated by Eva Langeland,

Well-being and mental health are issues of everyday life. Emotional well-being may be seen as a component of positive mental health. A tripartite positive mental health concept including emotional well-being (EWB), psychological well-being (PWB), and social well-being (SWB) is suggested. The presence of mental health may be defined as “flourishing,” a condition characterized by the presence of high levels of EWB and positive functioning. In addition, emotional well-being also includes a cognitive appraisal of satisfaction with life in general. Life satisfaction may be a sense of contentment, or satisfaction with past or present life overall or in life domains. Positive emotions are one of the pillars in Positive Psychology. Having a positive sense of emotional well-being can be looked at as both the experience of emotions and as the regulations of emotions. Emotional well-being includes positive subjective experience of the past, present, and future. The strengths and virtues of emotional well-being

⁹⁵ Dou, “What is Empathy,” 2.

⁹⁶ Ibid.

⁹⁷ (*Encyclopedia of Quality of Life and Well-Being Research*, s.v. “Emotional Well-Being,” Accessed August 7, 2023, https://www.researchgate.net/publication/263087206_Emotional_Well-Being.)

function as a buffer against misfortune and mental health problems and they may be the key to building resilience.⁹⁸

Music education is one key element in the conceptual framework for music, health and well-being. In this research “A conceptual framework is not merely a collection of concepts but, rather, a construct in which each concept plays an integral role.”⁹⁹ In short, “most social phenomena are complex and linked to multiple bodies of knowledge that belong to different disciplines. For this reason, better understanding of such phenomena requires a multidisciplinary approach.”¹⁰⁰ Other related elements are music medicine, music therapy, community music, and everyday uses of music. For this research, the focus will be on music education.

Music education can affect one’s cognitive development. Benefits may be the “improvement in intelligence, spatial abilities, phonological awareness, verbal memory, processing of prosody, academic achievement, processing of sound, and neurological development.”¹⁰¹ In addition, through engagement, music can create “positive effects of weeks and months of music instruction on general and specific cognitive abilities in children. However, they have provided no information about whether longer music interventions would result in larger cognitive gains or whether the cognitive benefits persist after the discontinuation

⁹⁸ Langeland, “Emotional Well-Being,” 1874-1876.

⁹⁹ Yosef Jabareen, “Building a Conceptual Framework: Philosophy, Definitions, and Procedure,” *International Journal of Qualitative Methods* (2009): 51, Accessed May 16, 2022, file:///C:/Users/katie/OneDrive%20-%20Midland%20College/Liberty/Articles%20for%20Thesis/Building%20a%20conceptual%20framework.pdf.

¹⁰⁰ Ibid., 50.

¹⁰¹ Eugenia Costa-Giomi, “The Long-Term Effects of Childhood Music Instruction on Intelligence and General Cognitive Abilities,” *National Association for Music Education* Vol. 33 no. 2 (2014): 1, Accessed May 16, 2022, file:///C:/Users/katie/OneDrive%20-%20Midland%20College/Liberty/Articles%20for%20Thesis/Music%20and%20cognition%20in%20youth.pdf.

of lessons.”¹⁰² This study will review the presented gap in regard to the long-term effects of constructive and adverse experiences influencing one’s cognitive processes affecting the well-being of higher education music students for one’s well-being can be influenced not only by ET but Intelligence Quotient (IQ). Through music education,

It is apparent that the relationship between music instruction and cognitive abilities becomes more complex as engagement in music continues over time. Factors such as family characteristics, personal traits, and motivation may diffuse the direct impact of music instruction on general cognitive abilities throughout the years. As researchers continue to investigate the effects of music instruction on children’s cognitive abilities, it is important to consider the implication of their findings. Do the short-term cognitive benefits associated with music instruction have an impact on children’s academic endeavors and quality of life? How do the improvements in the processing of sound benefit children’s development? Do these cognitive benefits contribute to their future lives as adults?¹⁰³

The last question in this statement leads to the core of this study addressing a gap in the research in relation to how learning music may change an adult’s emotional perspective as a cognitive benefit in higher education.

In 1976, Dr. William Hettler, co-founder of the National Wellness Institute and retired educator at University of Wisconsin Stevens Point, pioneered the analogy of seven dimensions. Bill graduated from “Mount Union College in 1965 with a B.S. in chemistry, and minors in religion and philosophy. Following graduation from the University of Cincinnati College of Medicine in 1969, Bill completed a rotating internship at The Youngstown Hospital Association. During the next two years Bill served as a General Practitioner in the U.S. Air Force.”¹⁰⁴ In an interview conducted by Adam Rozan, Hettler stated that,

¹⁰² Costa-Giomi, “The Long-Term Effects of Childhood Music Instruction on Intelligence and General Cognitive Abilities,” 2.

¹⁰³ Ibid., 4.

¹⁰⁴ Bill Hettler, “Origin of the Hettler Model of Wellness,” Last modified 2023, Accessed May 25, 2023, <https://hettler.com/Home/autohett.htm>.

The goal is to find things that people would be interested in to see what was needed to heal themselves and improve their lives. The six dimensions are social, occupational, spiritual, physical, intellectual, and emotional. And those were areas of people's lives that they often would spend the most time.

We were trying to develop a program that students would be interested in. We saw that if we got them interested in one of those dimensions, then, we might be able to do some cross-referencing while we have their attention on one dimension, then we could have them consider other dimensions where they may have been neglectful at their development at that point in their lives.¹⁰⁵

The seven dimensions of wellness review how not only emotional, intellectual, and social aspects affect one's well-being but the physical, environmental, occupational, and spiritual elements play a vital role as well. Each dimension continuously fluctuates among the others. He believed that each dimension "contributes to our own sense of wellness or quality of life, and each affects and overlaps the others."¹⁰⁶ When one is emotionally balanced, a holistic credible awareness of oneself can take place and not just with "self" but with others in life. On the Grand Rapids Community College Wellness page, a description of these seven vital dimensions is posted,

Physical Dimension: The physical dimension consists of everything that helps support keeping our physical bodies whole and functioning well. Caring for our physical dimension means moving our bodies regularly, including, but not limited to, an exercise routine that meets people wherever they are at physically and/or mobility-wise, along with staying hydrated, eating a healthy diet, and getting enough sleep. The physical dimension, as with all of the dimensions of wellness, is meant to be adapted to each person, including those with chronic illnesses, mobility issues, and environmental barriers.

Emotional Dimension: Emotional wellness is a dynamic state that fluctuates frequently with your other six dimensions of wellness. Being emotionally well is typically defined as possessing the ability to feel and express human emotions such as happiness, sadness and anger. It means having the ability to love and be loved and achieving a sense of

¹⁰⁵ Adam Rozan, "Q&A with Dr. Bill Hettler, MD, the Father of American Wellness," Last modified 2023, Accessed May 25, 2023, https://www.linkedin.com/pulse/qa-dr-bill-hettler-md-father-american-wellness-adam-rozan/?trk=articles_directory.

¹⁰⁶ Employee Wellness Team, "Seven Dimensions of Wellness," *Grand Rapids Community College*, Last modified 2023, Accessed May 20, 2022, 2, <https://www.grcc.edu/faculty-staff/human-resources/professional-development/employee-wellness/seven-dimensions-wellness>.

fulfillment in life. Emotional wellness encompasses optimism, self-esteem, self-acceptance and the ability to share feelings.

Intellectual Dimension: The intellectual dimension encourages creative, stimulating mental activities. Our minds need to be continually inspired and exercised just as our bodies do. People who possess a high level of intellectual wellness have an active mind and continue to learn. An intellectually well person uses the resources available to expand one's knowledge and improve skills. Keeping up-to-date on current events and participating in activities that arouse our minds are also important.

Social Dimension: Social Wellness refers to our ability to interact successfully in our global community and to live up to the expectations and demands of our personal roles. This means learning good communication skills, developing intimacy with others, and creating a support network of friends and family members. Social Wellness includes showing respect for others and yourself. Contributing to your community and to the world builds a sense of belonging.

Spiritual Dimension: Spiritual wellness involves possessing a set of guiding beliefs, principles, or values that help give direction to one's life. It is willingness to seek meaning and purpose in human existence, to question everything and to appreciate the things which cannot be readily explained or understood. A spiritually well person seeks harmony between what lies within as well as the forces outside.

Environmental Dimension: Environmental wellness is an awareness of the unstable state of the earth and the effects of your daily habits on the physical environment. It consists of maintaining a way of life that maximizes harmony with the earth and minimizes harm to the environment. It includes being involved in socially responsible activities to protect the environment.

Occupational Dimension: Occupational/Vocational wellness involves preparing and making use of your gifts, skills, and talents in order to gain purpose, happiness, and enrichment in your life. The development of occupational satisfaction and wellness is related to your attitude about your work. Achieving optimal occupational wellness allows you to maintain a positive attitude and experience satisfaction/pleasure in your employment. Occupational wellness means successfully integrating a commitment to your occupation into a total lifestyle that is satisfying and rewarding.¹⁰⁷

EMOTION THEORY IN RELATION TO COGNITIVE CONSTRUCTION THEORY

Jean Piaget pioneered Cognitive Construction Theory (CCT). It includes two main analogies; "first, an account of the mechanisms by which cognitive development takes place; and second, an account of the four main stages of cognitive development through which children pass."¹⁰⁸ In addition, "Cognitivist teaching methods aim to assist students in

¹⁰⁷ Employee Wellness Team, "Seven Dimensions of Wellness," 2.

assimilating new information to existing knowledge, as well as enabling them to make the appropriate modifications to their existing intellectual framework to accommodate that information.”¹⁰⁹ The underlying theory of Piaget’s study is the progress of cognitive development both intellectual and developmental; creating complex and stable stages. Adaption is imperative when reviewing cognitive development because of one’s stages, or in the case of this study, experiences. Past information or experiences continue to exist in one’s cognitive structures even if it is not at the forefront of the mind. Accommodation occurs due to a given constructive or adverse experience dictated by cognitive structures. Existing structures, or rather experiences, “modify their existing structures to accommodate the newly acquired information to solve the new type of problem. Thus, learners adapt and develop by assimilating and accommodating new information into existing cognitive structures.”¹¹⁰ Furthermore,

While behaviorists maintain that knowledge is a passively absorbed behavioral repertoire, cognitive constructivists argue instead that knowledge is actively constructed by learners and that any account of knowledge makes essential references to cognitive structures. Knowledge comprises active systems of intentional mental representations derived from past learning experiences. Each learner interprets experiences and information in the light of their extant knowledge, their stage of cognitive development, their cultural background, their personal history, and so forth. Learners use these factors to organize their experiences and to select and transform new information. Knowledge is therefore actively constructed by the learner rather than passively absorbed; it is essentially dependent on the standpoint from which the learner approaches it.¹¹¹

¹⁰⁸ Berkley Graduate Division, “Cognitive Constructivism,” *Graduate Student Instructor: Teaching & Resource Center*, 3, Accessed March 13, 2023, <https://gsi.berkeley.edu/gsi-guide-contents/learning-theory-research/cognitive-constructivism/#:~:text=Jean%20Piaget,-The%20most%20influential&text=Piaget's%20theory%20has%20two%20main,development%20through%20which%20children%20pass.>

¹⁰⁹ Ibid., 1.

¹¹⁰ Ibid.

¹¹¹ Ibid., 2.

In reviewing the second stage of Cognitive Construction Theory, Piaget's four main stages are,

Sensorimotor stage birth to 2 years – When one acquires knowledge through sensory experiences and controls objects. Preoperational stage ages 2 to 7 – The foundation of language development. Concrete operational stage ages 7 to 11 – The beginning of literal and logical thinking with little egocentrism due to the understanding of others' viewpoints and situations. Formal operational stage ages 12 and up – Literal and Logical thinking has increased and deductive reasoning and understanding of abstract ideas take place.¹¹²

These stages show the importance of fostering constructive learning starting at age seven for experiences start to leave an imprint on one's cognitive subconscious possibly dictating the path an individual may choose. Between the ages of seven and twelve is when most progress can be made with literal and logical thinking. Adolescent to adult stages adds to the building blocks of one's cognitive awareness. These blocks can build walls or doors. In addition, Piaget focuses on the relationship between action and thought on the basis that action occurs due to the conceptual form of cognition,

because knowledge is actively constructed, learning is presented as a process of active discovery. The role of the instructor is not to drill knowledge into students through consistent repetition, or to goad them into learning through carefully employed rewards and punishments. Rather, the role of the teacher is to facilitate discovery by providing the necessary resources and by guiding learners as they attempt to assimilate new knowledge to old and to modify the old to accommodate the new. Teachers must thus take into account the knowledge that the learner currently possesses when deciding how to construct the curriculum and how to present, sequence, and structure new material.¹¹³

This statement is vital to this research. It addresses how teachers and educators have an enormous influence on the success of their students through CCT for it "focuses on how

¹¹² Kendra Cherry, "Piaget's 4 Stages of Cognitive Development Explained," *VeryWellMind*, Last modified 2022, Accessed March 13, 2023, <https://www.verywellmind.com/piagets-stages-of-cognitive-development-2795457>.

¹¹³ Berkley, "Cognitive Constructivism," 2.

experience can be embodied and conceptualized in what Piaget would have considered very concrete ways.”¹¹⁴

Grasp of Consciousness (GOC) is a concept of CCT by Piaget that “relates to a psychological process and to psychological functioning and is, therefore, related to the contents towards which it is directed. Grasp of Consciousness, in Piaget, involves above all an epistemological issue dealing with the relationships between technique and science and between action and thought.”¹¹⁵ Piaget’s concept of GOC studies three levels of consciousness; material action without conceptualization, conceptualization and material action on the same level, and conceptualization guiding material action. Material action without conceptualization corresponds with the sensorimotor stage “the process of interiorization enables the construction of a schema logic, proper to language and thought.”¹¹⁶ Conceptualization and material action on the same level correspond with the concrete operational stage characterized as,

a generalized process of grasp of consciousness of one’s own action. Right from the outset, this process is at one of the extremes of two possible types of abstraction: empirical abstraction and reflecting abstraction. Empirical abstraction enables a kind of description of the data of observed material characteristics of an action; whilst reflecting abstraction takes from the coordination of the action that which is essential for building inferential coordination which, on this level of conceptualization, enable the establishment of relationships and the interpretation of observed data, although always interchanging with those of the object.¹¹⁷

The last level of GOC is the conceptualization guiding material action which corresponds with the formal operational stage “and is the level of reflected abstractions, the reflective process of

¹¹⁴ Tania Stoltz, “Consciousness in Piaget: Possibilities of Understanding,” *Psicologia: Reflexão e Crítica* Vol. 31 no. 30 (2018): 2, Accessed May 23, 2022. <https://www.scielo.br/j/prc/a/pfxDNWhhQDGttGp3xXxWzkc/?lang=en#:~:text=Grasp%20of%20consciousness%2C%20for%20Piaget,objects%2C%20people%2C%20and%20oneself.>

¹¹⁵ Ibid.

¹¹⁶ Ibid., 4.

¹¹⁷ Ibid.

thinking about oneself begins.”¹¹⁸ So why is CCT and GOC important for this study? It reviews the meaningful implications of past and future correlations to one’s cognitive process.

Characteristics of the conscious state, beginning at an elementary age and through GOC, give way to meaningful implications which are significantly expressed through these connections.

Hence,

an essential factor of grasps of consciousness are situations of disequilibrium and re-equilibration, which involve the role of conflicts and contradictions in the process of majorant equilibration. Initial disequilibrium in grasp of consciousness is related to the primacy of the positive affirmations or characteristics of the actions to be performed, as well as the primacy of situations, as opposed to denials, diminutions, or negative characteristics. Although positive elements are always countered as a logical necessity by corresponding negative elements, little value is given to negative elements at the initial levels. Positive affirmations or aspects are at the periphery of an individual’s activities, since the positive aspects of that which can be observed are perceived before its negative aspects. Denials refer to the more central regions of action. The omission of negative elements provokes an entire series of disequilibrium and contradiction in the process of grasping consciousness.¹¹⁹

According to Saul Meleod, “Equilibrium occurs when a child’s schemas can deal with most new information through assimilation. However, an unpleasant state of disequilibrium occurs when new information cannot be fitted into existing schemas (assimilation).”¹²⁰ Piaget’s analogy follows this structure; Assimilation > Equilibration > New Situation > Disequilibrium > Accommodation. Applying this method to the classroom either in a group or individual setting,

learning should be student-centered and accomplished through active discovery learning. The role of the teacher is to facilitate learning, rather than direct tuition. Because Piaget’s theory is based upon biological maturation and stages, the notion of “readiness” is important. Readiness concerns when certain information or concepts should be taught. According to Piaget’s theory children should not be taught certain concepts until they have reached the appropriate stage of cognitive development.

¹¹⁸ Stoltz, “Consciousness in Piaget,” 4.

¹¹⁹ Ibid., 6.

¹²⁰ Saul Meleod, “Jean Piaget’s Stages Of Cognitive Development & Theory,” 16.

According to Piaget (1958), assimilation and accommodation require an active learner, not a passive one, because problem-solving skills cannot be taught, they must be discovered. Therefore, teachers should encourage the following within the classroom,

1. Educational programs should be designed to correspond to Piaget's stages of development. Children in the concrete operational stage should be given concrete means to learn new concepts.
2. Devising situations that present useful problems, and create disequilibrium in the child.
3. Focus on the process of learning, rather than the end product of it. Instead of checking if children have the right answer, the teacher should focus on the student's understanding and the processes they used to get to the answer.
4. Child-centered approach. Learning must be active (discovery learning). Children should be encouraged to discover for themselves and to interact with the material instead of being given ready-made knowledge.
5. Accepting that children develop at different rates so arrange activities for individual children or small groups rather than assume that all the children can cope with a particular activity.
6. Using active methods that require rediscovering or reconstructing "truths." Using collaborative, as well as individual activities (so children can learn from each other).¹²¹

It is important to understand the interrelated connection between meaningful implications or cognitive systems and the physical and/or psychological dimensions of one's consciousness. Piaget's concept of consciousness takes into consideration "the relationship between subject and object, which will lead to the development of conceptual knowledge of objects and the relationship between cognitive activity and neural activity, with regard to the relationships between psychological representations and neurobiology."¹²² Overall, one's consciousness becomes more concrete and molding begins starting at age seven creating several dimensions of cognitive relationships by the time adulthood transpires. Cognitive Construction Theory addresses these connections and how one's cognitive systems acquire physical consciousness. In higher education, so many music students enter with preconceptions of theory

¹²¹ Saul Mcleod, "Jean Piaget's Stages Of Cognitive Development & Theory," 16.

¹²² Stoltz, "Consciousness in Piaget," 6.

and musical performance. Further building blocks are added to this stage of study but so much of it also involves patching or elevating past constructive and adverse experiences' assisting in removing cognitive walls or opening doors for future growth.

Piaget's methodology is important to this study because it may help the researcher connect participants past musical experiences to the present. His structure of Assimilation > Equilibration > New Situation > Disequilibrium > Accommodation process was not applied creating a learning roadblock and temporary halt on growth and development leading the students into future bad habits. This could have occurred through being taught incorrect vocal technique approaches due to students mental compacity intake revolving around age and difficulty level or an adverse experience causing one to freeze worried a mistake may be made hindering self and collaborative learning.

EMOTION THEORY IN RELATION TO EMOTIONAL INTELLIGENCE

Emotional Intelligence (EI) is another vital connection to ET. EI "focuses on the recognition and understanding of emotions not only in oneself, but in others as well as an ability to effectively use this emotional information in thought processes and appropriate actions."¹²³ In current studies, EI is "more highly correlated with success than IQ."¹²⁴ According to Cottrell, those who are higher in EI are ones who excel in life, step up to challenges, grow from

¹²³ Karri A. Crowne, "The Relationships Among Social Intelligence, Emotional Intelligence and Cultural Intelligence," *Organization Management Journal* Vol. 6 (2009): 150, Accessed May 16, 2022, <https://scholarship.shu.edu/omj/vol6/iss3/5/>.

¹²⁴ Keith Cottrell, "Emotional Intelligence: Embracing Reality Can Improve Your Chances of Success," *Residential Systems Sci Tech Premium Collection*, Vol. 3 (2008): 32, Accessed May 16, 2022, <https://www.residentialsystems.com/about>.

opportunities, have courage and determination, wisdom, are alert, aware, and conscious of life making them present, gaining a better understanding of the world around them.¹²⁵

EI concentrates on emotional information composed of four components,

Perceiving emotions involves one's ability to accurately decode and perceive emotions in oneself and others. Facilitating thought is one's ability to generate, use and feel emotion in order to communicate feelings or use them in their cognitive processes. Understanding emotions, involves not only one's ability to understand emotional information, but also how emotions 'combine and process through relationship transitions, and to appreciate such emotional meanings.' It entails accurately labeling emotions. Finally, the last component is one's ability to manage emotions, which includes being open to feelings and to regulate them in oneself and others in order to promote personal understanding and growth.¹²⁶

In addition, these four components may develop into four domains and twelve competencies being,

- Self-awareness; emotional self-awareness
- Self-Management; emotional self-control, adaptability, achievement orientation, and positive outlook
- Social Awareness; empathy and organizational awareness
- Relationship Management; influence, coach and mentor, conflict management, teamwork, and inspirational leadership¹²⁷

EI components and competencies are created by people's ability to regulate and manage themselves. Individuals are not born with EI rather it is acquired and improved with practice.¹²⁸

It also does not come naturally but can be easily learned. Studies completed through EI have

¹²⁵ Cottrell, "Emotional Intelligence," 32.

¹²⁶ Crowne, "The Relationships Among Social Intelligence, Emotional Intelligence and Cultural Intelligence," 153.

¹²⁷ Daniel Goleman and Richard E. Boyatzis, "Emotional Intelligence: Emotional Intelligence Has 12 Elements. Which do You Need to Work On?" *Harvard Business Review* (2017): 3, Accessed March 13, 2023, <https://hbr.org/2017/02/emotional-intelligence-has-12-elements-which-do-you-need-to-work-on>.

¹²⁸ Kendra Cherry, "5 Key Emotional Intelligence Skills." *VeryWellMind*, Last modified 2022, Accessed March 13, 2023, <https://www.verywellmind.com/components-of-emotional-intelligence-2795438#:~:text=Emotional%20intelligence%20skills%20are%20abilities,and%20overall%20success%20in%20lif>.

found a strong association between one's drive and visionary leadership.¹²⁹ These skills are important to higher education music students because it facilitates an idealistic path and leads to personal determination. EI, if not addressed, can have adverse effects. For instance, "We may be blind to our own emotional reactions. Or we may fail to control our emotional outbursts. Worse still, we may act foolishly under pressure."¹³⁰ These actions can be seen in both students and educators. Understanding EI through "Training emotional intelligence in schools, workplaces, and psychiatric clinics then offers a viable, and valuable, solution to perceived individual, community, national, and global needs. It is the quick fix panacea for manifest problems in personal relations, at work, and during the educational process."¹³¹

The concept of EI "currently being discussed implies a strict structure that interlinks emotional abilities with other aptitudes, including conventional mental ability."¹³² Being cognizant of students' emotional connections in relation to their mental capabilities helps create a safe space generating an enjoyable experience and producing a positive collaboration. In addition, "Emotional intelligence also has close links to the positive psychology movement, which has placed increasing emphasis on the importance of happiness and well-being."¹³³ Being cognizant of EI can "improve the student experience, increase academic achievement and develop well-rounded graduates with the skills desired by employers."¹³⁴ Another aspect music

¹²⁹ Goleman and Boyatzis, "Emotional Intelligence," 4.

¹³⁰ Moshe Zeidner et al. *What we Know about Emotional Intelligence: How it Affects Learning, Work, Relationships, and Our Mental Health* (MIT Press: ProQuest Ebook Central, 2009), 3, Accessed May 21, 2022, <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID=3339008>.

¹³¹ Ibid.

¹³² Ibid., 5.

¹³³ Ibid., 33.

¹³⁴ Armour, "Emotional Intelligence and Learning & Teaching in Higher Education," 4.

educators should understand is how EI may affect one-on-one and group lessons. For instance, it can create a “transformative journey where the student gains knowledge and learns practical and reasoning skills which help them function better.”¹³⁵ EI plays a significant role when it comes to shaping one’s understanding and actions. Furthermore, “Teachers need to be sensitive to their students’ and their own emotions and how these impinge on the educational process. Reflection-in-action is part of an educator’s skill set and should include being responsive to students’ emotional reactions.”¹³⁶

For the purpose of this research, unless in a quote, Social/Cultural/Emotional Intelligence will be abbreviated with an ‘I’ instead of a ‘Q’. Intelligence “refers to the practical problem-solving ability, verbal ability, social competence, and effective adaptation to one’s environment.”¹³⁷ EI is the focus of many intelligence model examples. Next to follow are Social Intelligence (SI), Cultural Intelligence (CI), Spiritual Intelligence (SQ), and Multiple Intelligence (MI) which will all be reviewed more in-depth as the study progresses. All intelligence layers interact with one another, influencing one’s chosen path meaning they are not isolated. EI relates to SI in that social interaction is required for EI aspects to take place for “it is believed by some that one aspect of SI is empathy, which involves an ability to connect with others” also known as people skills.¹³⁸ Both of these skills are also known to have

¹³⁵ Armour, “Emotional Intelligence and Learning & Teaching in Higher Education,” 6.

¹³⁶ Ibid., 8.

¹³⁷ Matthew N. O. Sadiku, Shumon Alam, and Sarhan M. Musa, “Social Intelligence: A Primer,” *International Journal of Research Granthaalayah* Vol. 7 no. 9 (2019): 213, Accessed March 13, 2023, https://www.granthaalayahpublication.org/journals/granthaalayah/article/view/IJRG19_A06_2365/493.

¹³⁸ Crowne, “The Relationships Among Social Intelligence, Emotional Intelligence and Cultural Intelligence,” 150.

interpersonal and intrapersonal skills. Interpersonal skills are “the ability to read other people’s moods, motives and other mental states.”¹³⁹ Intrapersonal skills are “the ability to access one’s own feelings and to draw on them to guide behavior.”¹⁴⁰ Furthermore, they both function on the right frontal lobe of the brain showing that SI and EI “process on the same side of the brain, adding to the evidence that there is a relationship between the constructs.”¹⁴¹ Social interaction is a high priority for students on a music pathway from one on one private lessons, to choir, or band, leading to performances on stage. These connections may leave a gap if EI was not taken into consideration and applied.

In regard to CI and EI, there is an overlap in correlation similar to SI. Empathy and understanding are components that are applied to CI as well for,

accurate perception and understanding of emotions in others requires some knowledge of the others’ background, including cultural background. Also, these skills involve questioning one’s own assumptions about the other’s emotional expression, which may be similar to the concept of ‘thinking about thinking’ associated with this facet of CQ. Therefore, being mindful of cultures is related to the ability to perceive and understand emotions because the recognition of emotion involves accurately reading emotional cues. Additionally, many cross-cultural interactions involve emotions, and many emotional situations involve understanding the cultural context.¹⁴²

Moreover, “because culture influences thoughts, feelings, actions and social judgment, someone high in both CI and EI in a cross-cultural situation would need an understanding of how culture influences emotion.”¹⁴³ These aspects reflect on gained cultural experiences and

¹³⁹ Sadiku, Alam, Musa, “Social Intelligencer,” 149.

¹⁴⁰ Ibid.

¹⁴¹ Ibid., 152.

¹⁴² Ibid., 156.

¹⁴³ Crowne, “The Relationships Among Social Intelligence, Emotional Intelligence and Cultural Intelligence,” 157.

learning about the emotional norms and behavior of others. Furthermore, it allows one to gain the needed knowledge to help interpret these emotions and increases abilities to distinguish and understand different cultures' emotions allowing for positive interactions. In working with students from a variety of different cultures, it is pertinent to understand one's cultural and musical background under this concept. Additional research will develop as this study commences on SI and CI.

EMOTION THEORY IN RELATION TO SOCIAL INTELLIGENCE

Social Intelligence or SI, as mentioned above, links to Emotional Intelligence or EI connecting to Emotion Theory or ET. In review, SI,

refers to the ability to build relationships successfully and navigates social environments. It is about figuring out the best way to get along with others. It is the ability to adequately understand and evaluate one's own behavior and the behavior of others. It is the ability to get along well with others and win their cooperation. It is the key to life and career success.¹⁴⁴

All relationships require EI to make interactions receivable and allow individuals to be cognizant of each other such as a student/educator collaboration. EI is known to guide SI through strengthening these relationships, creating understanding, and assisting in defusing any conflict. SI aids in "adaptation for dealing with highly complex social situations, such as politics, romance, family relationships, quarrels, and collaboration."¹⁴⁵ It gives individuals street smarts and is learned through experience. It is not a skill an individual is born with. EI and SI "provide a valuable understanding of why some people behave more intelligently than others."¹⁴⁶ Edward Thorndike pioneered SI believing that individuals could read each other

¹⁴⁴ Sadiku, "Social Intelligence," 213.

¹⁴⁵ Ibid., 214.

¹⁴⁶ Ibid.

through nonverbal cues and make accurate social inferences.¹⁴⁷ SI is an interpersonal connection that helps individuals navigate relationships. Individuals that utilize SI “can sense how others feel and intuitively know what to say in social settings.”¹⁴⁸

There are three various skill contexts for SI; Social Awareness, Social Understanding, and Social Interactions. To successfully navigate these skills, six elements are addressed,

1. Verbal fluency and conversational skills
2. Knowledge of social roles, rules, and scripts
3. Effective listening skills
4. Understanding what makes other people tick
5. Role-playing and social self-efficacy
6. Impression management skills¹⁴⁹

In addition to these six elements, more characteristics may take place,

1. They do not try to elicit a strong emotional response from anyone they are holding a conversation with.
2. They do not speak in definitive about people, politics, or ideas.
3. They don't immediately deny criticism or have such a strong emotional reaction to it that they become unapproachable or unchangeable.
4. They do not confuse their opinion of someone for being a fact about them.
5. They never overgeneralize other people through their behaviors. They rarely use absolutes. They don't use “you always” or “you never” to illustrate a point.
6. They speak with precision and choose their words carefully.
7. They know how to practice healthy disassociation.
8. They validate other people's feelings.
9. They recognize that their “shadow selves” are the traits, behaviors, and patterns that aggravate them about others.
10. They do not argue with people who only want to win, not learn.
11. They listen to hear, not respond.
12. They do not post anything online they would be embarrassed to show to a parent, explain to a child, or have an employer find.
13. They don't “poison the well,” or fall for ad hominem fallacy to disprove a point.
14. Their primary relationship is to themselves, and they work on it tirelessly.
15. They recognize mistakes and are ready to accept apologies and forgive.
16. They don't immediately deny criticism.

¹⁴⁷ Sadiku, “Social Intelligence,” 214.

¹⁴⁸ Ibid., 215.

¹⁴⁹ Ibid.

17. They value compassion over empathy.
18. They see problems as growth opportunities, not finalities.¹⁵⁰

Educators should follow these elements and characteristics of SI for it may guide constructive learning in classrooms. Additionally, it can assist the process of professional development both for the student and the educator. It can also “pave the way for cultural intelligence, social reform, and social activities that are intended to improve human well-being.”¹⁵¹ The well-being of all music students within the private voice lesson environment stands to be the main focus of this research.

EMOTION THEORY IN RELATION TO SOCIAL-EMOTIONAL LEARNING THEORY

Social and Emotional Intelligence, being about one’s ability to communicate and understand others on a deeper level through unconscious assimilation of ideas, self-learning and formal education, relating to Social- Emotional Learning (SEL) which is “the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions.”¹⁵² Kelly-McHale reviews Alan P. Merriam’s ten functions addressed in his book *The Anthropology of Music* when it comes to youth learning music in a social setting. They are: emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation, physical response, enforcement of conformity to social norms, validation of

¹⁵⁰ Sadiku, “Social Intelligence,” 215.

¹⁵¹ Ibid.

¹⁵² Casel Team, “Fundamentals of SEL,” *Casel*, Last modified 2023, Accessed March 16, 2023, <https://casel.org/fundamentals-of-sel/#:~:text=SEL%20is%20the%20process%20through,and%20make%20responsible%20and%20caring.>

social norms, contributions to the continuity and stability of culture, and contribution to the integration of society.¹⁵³ These functions help students express their feeling, create artistic enjoyment, produce diverse amusement, convey feelings and text through culture, engage in physical activity, follow instructions, connect to both secular and sacred music, express cultural values, and bring people together through music. Further, “Through these ten functions we can examine our interactions with music from the perspective of societal norms, cultural preservation, enforcement of mores, and the pure aesthetic experience.”¹⁵⁴

SEL creates role models in society through constructive influences, however, role models (not focused on SEL) can have adverse impacts that can create behavioral issues. These elements of constructive and adverse effects bring either reward or consequences, hence the reason SI and SEL are a learned process. Reinforcement, in this situation, can be external or internal; both constructive and adverse. There must be a desired goal at the end of a given challenge or inspiration and motivation from a specific role model to identify with for “Identification occurs with another person (the model) and involves taking on (or adopting) observed behaviors, values, beliefs and attitudes of the person with whom you are identifying.”¹⁵⁵ These observations would not take place if the cognitive process was not active. SEL can be a bridge connecting traditional learning to a cognitive approach due to how mental factors are incorporated into the learning process. Students observing educators are gaining

¹⁵³ Jacqueline Kelly-McHale, “Socialization in the Music Classroom,” in *Music Education and Social Emotional Learning: The Heart of Teaching Music*, ed. Scott Edgar (GIA Publications: ProQuest Ebook Central, 2020): 27, Accessed March 13, 2023, <https://www.proquest.com/docview/2409590601/bookReader?accountid=12085&ppg=68>.

¹⁵⁴ Kelly-McHale, “Socialization in the Music Classroom,” 28.

¹⁵⁵ Saul McLeod, “Albert Bandura’s Social Learning Theory,” *Simply Psychology* (2016): 2, Last Modified 2023, Accessed May 25, 2022, <https://simplypsychology.org/bandura.html>.

learned behaviors both constructive and adverse. Students may not automatically act on observed behavior and imitate it. Thought processes and more observation occur between multiple interactions.

Bandura has created two models of observation and considerations for gaining perspective of cognitive approaches. The first is a Behaviorist Model that studies an observer who acts with external behaviors and the second is a Cognitive Model that is scientifically studied through internal behavior actions.¹⁵⁶ When thought prior to imitation occurs, a mediational process follows. This mediational process has four proposed elements; Attention (one notices the behavior), Retention (remembered behavior), Reproduction (perform the behavior), and Motivation (reward and punishment of behavior).¹⁵⁷ SEL relates to mirror neurons, discussed previously in this study, involving biological manners. Through mediational processes, “The social learning approach takes thought processes into account and acknowledges the role that they play in deciding if a behavior is to be imitated or not.”¹⁵⁸

Paul Woodford studied further regarding socialization and how it influences identity. In his research, Woodford found three related forms to SEL; Primary Socialization which refers to the experiences of childhood that shape perception and influence identity through observation and interpersonal interactions, Secondary Socialization is known for the process of experiences in a workplace or preparation for a career such as attending a college, and Ascriptive Recruitment which is the third form of socialization dealing with issues like socioeconomic status, gender, ethnicity, and beliefs.¹⁵⁹ Kelly-McHale stated that “primary socialization has the

¹⁵⁶ McLeod, “Albert Bandura’s Social Learning Theory,” 3.

¹⁵⁷ Ibid., 4.

¹⁵⁸ Ibid

¹⁵⁹ Ibid., 30.

strongest impact overall on the creation of identity” and following close behind would be Secondary Socialization.¹⁶⁰ Further,

These theories contribute to a better understanding of socialization within the music classroom. Understanding how student needs and social interaction have a direct connection to the process of making meaning contributes to the development of positive socialization. Throughout the daily experiences of schooling, the social structure impacts the process of education and identity. Students adopt and adapt the qualities they see in their friends and role models. Teachers not only influence students, but also continually adjust their own views of who they are and how they identify themselves. The primary goal of music education is not to replicate ourselves through our students; though, this is often the unintended case in ensemble-based school music programs. Though often it may seem to the outsider that the goal is simply to produce yet another college music major. There are students who will excel and pursue music as a career, but instruction should be designed to provide all students with musical experiences that enrich their lives. It is not, or should not be, a class where teachers seek to identify the most talented or gifted music students in order to move them into more advanced musical settings. The goal should be to provide students with opportunities and experiences that enrich a child’s understanding of music, to provide space for children to explore musical genres and ways of expression, and to help children begin to learn how to articulate musical preferences.¹⁶¹

Through the classroom, educators can create constructive unique experiences with all students. Sadly, that is not always the case. Some students may feel a sense of isolation and resentment in return denying the opportunity to participate in a musical experience due to a past adverse interaction. It is vital that music educators are aware of the impacts that can be created in a classroom for experiences can either shape, articulate, and define an individual’s experiences in a constructive light or simply the latter which is why “we must learn to understand the importance of interaction within our classrooms.”¹⁶²

¹⁶⁰ McLeod, “Albert Bandura’s Social Learning Theory,” 29.

¹⁶¹ Ibid., 30.

¹⁶² Ibid., 42.

EMOTION THEORY IN RELATION TO CULTURAL INTELLIGENCE

Emotional and Cultural Intelligence (EI) (CI) share critical elements where one must think before one acts. According to the *Harvard Business Review*,

Cultural intelligence is related to emotional intelligence, but it picks up where emotional intelligence leaves off. A person with high emotional intelligence grasps what makes us human and at the same time what makes each of us different from one another. A person with high cultural intelligence can somehow tease out of a person's or group's behavior those features that would be true of all people and all groups, those peculiar to this person or this group, and those that are neither universal nor idiosyncratic. The vast realm that lies between those two poles is culture.¹⁶³

Culture can be defined through symbols, language, beliefs, values, rituals, and artifacts that are part of any society bringing to light basic components of culture which are: ideas, symbols, and artifacts. The first is called nonmaterial culture which “includes the values, beliefs, symbols, and language that define a society. The second type, called material culture, includes all the society's physical objects, such as its tools and technology, clothing, eating utensils, and means of transportation.”¹⁶⁴ Furthermore, these norms can be divided into two types such as formal and informal. Formal norms and laws refer to the standards of behavior considered the most important in any society and informal norms refer to standards of behavior that are considered less important but still influence how we behave.¹⁶⁵

¹⁶³ P. Christopher Earley and Elaine Mosakowski, “Cultural Intelligence,” *Harvard Business Review Magazine* (2004): 2, Accessed March 2023, <https://hbr.org/2004/10/cultural-intelligence>.

¹⁶⁴ “The Elements of Culture,” from *Sociology: Understanding and Changing the Social World*, (University of Minnesota Libraries Publishing: Sociology: Creative Commons License, 2010), Accessed March 13, 2023, <https://open.lib.umn.edu/sociology/chapter/3-2-the-elements-of-culture/#:~:text=The%20first%20type%2C%20called%20nonmaterial,utensils%2C%20and%20means%20of%20transportation.>

¹⁶⁵ Ibid.

To further the idea of identifying culture, human gestures, speech, and action, patterns emerge, and a variety of interpretations may take place such as misunderstandings. CI is not only important when it comes to understanding other ethnicities. For example, are one's workforce, community, and school setting where each has its own cultural code. The ability to register the different personalities one encounters in a cultural code begins with being observant and willing to adjust to the given surroundings and acting in a correct manner to not cause hazards and be free of stereotyping.

There are three components to CI; cognitive (head), physical (body), and emotional or motivational (heart).¹⁶⁶ These three components don't always function together but should if one wants to have a shared cultural understanding. The constructive effect can be,

- Head: Willingness to Rote learn about the beliefs, customs, and taboos of foreign cultures.
- Body: Showing one understands a given culture through action, demeanor, and adopting habits or mannerisms.
- Heart: Overcome obstacles through self-efficacy and take on challenges with confidence.¹⁶⁷

While the adverse effects may be:

- Head: Hard time grasping change or difference in a given culture code.
- Body: No desire to alter gestures or appearance in a given culture code.
- Heart: Lack of motivation or desire to try or understand a given culture code.¹⁶⁸

Furthermore, there are six types of CI profiles. Number one is the provincial that "can be quite effective when working with people of similar background but runs into trouble when venturing farther afield."¹⁶⁹ Second is the analyst who "methodically deciphers a foreign

¹⁶⁶ Earley and Mosakowski, "Cultural Intelligence," 5.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid., 10.

¹⁶⁹ Ibid., 12.

culture's rules and expectations by resorting to a variety of elaborate learning strategies."¹⁷⁰ The naturalist is third and they rely "entirely on his intuition rather than on a systematic learning style. He is rarely steered wrong by first impressions."¹⁷¹ Fourth is the ambassador who "may not know much about the culture he has just entered, but he convincingly communicates his certainty that he belongs there."¹⁷² Next is the mimic that "has a high degree of control over his actions and behavior, if not a great deal of insight into the significance of the cultural cues he picks up."¹⁷³ Last is the chameleon, this individual "possesses high levels of all three CQ components and is a very uncommon managerial type. He or she even may be mistaken for a native of the country."¹⁷⁴ By these examples alone, one can see all the variations of people that one may encounter, hence the reason why it is important to have a clear understanding of where each individual stems from. This includes music educators' understanding of the background and cultural influences of each music student. Yucatán addressed the importance of diversity and multicultural awareness in education; "Culture can also influence education through the way that teachers interact with students. In some cultures, teachers are very authoritarian. In others, they take a more collaborative approach. This can affect how many students learn and how they view their educators.

¹⁷⁰ Earley and Mosakowski, "Cultural Intelligence," 12.

¹⁷¹ Ibid.

¹⁷² Ibid., 13.

¹⁷³ Ibid.

¹⁷⁴ Ibid.

Ultimately, culture plays a significant role in shaping the learning process. By understanding how culture influences education, we can create classrooms and curricula that are more inclusive and responsive to the needs of all students.”¹⁷⁵

Three additional key components to CI are knowledge, mindfulness, and behavioral skills.¹⁷⁶ When these components are utilized, it gives one the capability to “act appropriately across a wide range of cultures. It is thought to be a “culture-free construct” meaning that it applies across cultures rather than being culture specific; thus, it involves one’s capability to adjust and effectively adapt to diverse cultural situations.”¹⁷⁷ Some studies link CI to four composed parts such as meta-cognition, cognition, motivation, and behavior.¹⁷⁸ This idea is similar to the three components head, body, and heart. To better understand these four composed parts,

Meta-cognition is one’s knowledge or control over cognitions and involves the ability to process information and the knowledge of processing it. Cognition is using knowledge of self, the social environment, and information processing and with regard to CQ, general knowledge about the structures of a culture. The motivational aspect of CQ involves one’s interest in learning and functioning in cross-cultural situations. The final facet of CQ is behavioral, or the action aspect of the construct. It includes one’s ability to exhibit the appropriate verbal and non-verbal behaviors when interacting with others of a different cultural background and, in general, competently interact with individuals from diverse backgrounds.¹⁷⁹

¹⁷⁵ The Yucatán Team, “How do Society and Culture Influence Education?” *Yucatán Magazine*, September 19, 2022, Accessed June 25, 2023, <https://yucatanmagazine.com/how-do-society-and-culture-influence-education/>.

¹⁷⁶ Crowne, “The Relationships Among Social Intelligence, Emotional Intelligence and Cultural Intelligence,” 150.

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.

Through CI, healthy development psychologically and professionally can occur due to diversity and inclusion. As stated by *EW Group*, individuals with CI are “more likely to accomplish their goals in today’s globalized world. Big problems can no longer be solved by just one individual, one culture, or even one continent.”¹⁸⁰ By gaining a multitude of experiences, one can develop new ideas, understand multiple viewpoints, and shape the world around them. Utilizing CI in the classroom leads to a stronger learning environment and can make students interested and willing to take part in discussions and activities because their ideas matter.

EMOTION THEORY IN RELATION TO SPIRITUAL INTELLIGENCE THEORY

Spiritual Intelligence (SQ) “connects one’s mental and spiritual life to his/her performance and functioning.”¹⁸¹ It does not focus on religion but rather on one’s ability to connect inner life, mind, and spirit to the external world.¹⁸² SQ focuses on problem-solving in a macro-level approach relating to meaning and value by looking past one’s mental ability, different learner skills through cognitive and social capacities, and relates to one’s EI. According to Ma and Wang, SQ “can establish a learning atmosphere in which students can reach their full potential as it capitalizes on their ability to make personal meanings out of life experience, consciousness, and critical thinking.”¹⁸³ SQ, in turn, can give students more

¹⁸⁰ Jane Farrell, “What is Cultural Intelligence?” *EW Group* (2023): Last modified 2023, Accessed March 17, 2023, <https://theewgroup.com/us/blog/what-is-cultural-intelligence/>.

¹⁸¹ Qiangpiang Ma and Fujun Wang, “The Role of Students’ Spiritual Intelligence in Enhancing Their Academic Engagement: A Theoretical Review,” *Frontiers in Psychology* Vol. 13 (2022): 1, Accessed March 13, 2023, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC9121828/>.

¹⁸² *Ibid.*

¹⁸³ *Ibid.*, 2.

confidence, agency, context-sensitivity, and gain in academic achievement due to its unique learning approach. In addition, SQ can provide students the ability to adjust daily goals and problem-solve through “the capacity to employ and represent spiritual resources to boost everyday performance and wellbeing.”¹⁸⁴

Through SQ, one can find motivation, be creative in exploration, show cooperation, exhibit self/situational mastery, and be of service to those around them for SQ “pertains to one’s capability to behave and perform judiciously and empathetically, while maintaining inner and outer harmony, regardless of the surroundings.”¹⁸⁵ Overall, SQ allows one to learn from various spiritual resources and then apply received insights as it pertains to a given individual, subject, and/or idea. There are twelve key points to SQ; self-awareness, spontaneity, vision and value-led, holism (an integrated system with connected and interwoven parts), compassion, a celebration of diversity, field independence (having one’s own convictions), humility, the tendency to ask fundamental questions, ability to reframe (see the bigger picture), positive use of adversity (learn from mistakes), and sense of vocation (goal benefits humanity).¹⁸⁶ These principles can lead to four elements such as “critical existential thinking, personal meaning-production, transcendental awareness, and conscious-state expansion.”¹⁸⁷

SQ engages students to study constructively through positive emotions and inner teachings giving a multi-faceted learning quality that students can utilize in the classroom while participating in tasks and activities. Through the meta-construct of SQ, students are emotionally

¹⁸⁴ Ma and Wang, “The Role of Students’ Spiritual Intelligence in Enhancing Their Academic Engagement,” 3.

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

¹⁸⁷ Ibid.

engaged in a cognitive process allowing agentic experiences. In addition, SQ can “promote teachers’ pedagogical success, self-regulation, job satisfaction, burnout, professional commitment, and critical thinking ability.”¹⁸⁸ Students with a heightened sense of SQ can “cause diverse positive academic outcomes and is correlated with achievement, motivation, interpersonal skills, psychosocial adjustment, psychological safety, effective learning, success and classroom culture.”¹⁸⁹ SQ can play a pivotal role in both students and educators. It expands one’s diverse circle of intelligence correlating with EI, SI, and CI leading to Multiple Intelligence (MI).

Another aspect of SQ is the psychological demand of one’s mental health. Scalora, Anderson, Crete, Drapkin, Portnoff, Ahan, and Miller completed a four-year pilot study on higher education students and their spiritual well-being. This study assessed participants’ Spirit, Mind and Body (SMB) through different workshops. In these workshops, participants explored their purpose in life by better understanding their intra and interpersonal skills of spiritual wellness. An on-campus SMB group was created to “foster personal connection while developing and strengthening introspection and awareness.”¹⁹⁰ Participants in this study “demonstrated significant reductions in mild to moderate levels of symptoms of depression and post-traumatic stress, and increases in personal spirituality, mindfulness and psychological flexibility.”¹⁹¹ Some of the classes consisted of elements of introspective movement and

¹⁸⁸ Ma and Wang, “The Role of Students’ Spiritual Intelligence in Enhancing Their Academic Engagement,” 4.

¹⁸⁹ Ibid.

¹⁹⁰ Suza Scalora et al., “A Spirituality Mind-Body Wellness Center in a University Setting; A Pilot Service Assessment Study,” *Religions* Vol. 11 no. 9 (2020): 2, Accessed May 28, 2022, <https://www.proquest.com/docview/2442738244/DE6508023BFB425FPQ/1?accountid=12085>.

¹⁹¹ Ibid., 9.

physiologically based practices for the mind and body, meditation for contemplative practice, creative arts for self-expression, and exploration to cultivate self-reflection.¹⁹² The purpose of the study was to try and reduce higher education students' stress, anxiety, and evaluate psychological wellness to reduce dropout rates and suicide. SQ in SMB workshops can help guide students through supportive programs to improve students' health and well-being. One's inner awareness or intrapersonal ability is key in SQ along with interpersonal connections such as social support groups. Choir and band have been and should be considered as a form of SMB wellness for it allows one to reach intrapersonal wellness due to self-expression creating self-reflections further enhancing spiritual awareness. Another vital point is the social connection one gains through group work, which is the interpersonal wellness of SQ.

Presence is a vital element of SQ, and this presence is heightened when Intelligence Quotient (IQ) and Emotional Intelligence (EI) have merged. In other words "spiritual intelligence results when intellectual and emotional intelligence are exercised in the state of presence."¹⁹³ Presence reflects the "object-pole of attention to the subject-pole of attention, which results in the corresponding shift from ego to soul."¹⁹⁴ Studies have shown that neuroscience reveals "that the experience of spiritual intelligence is correlated with hemispheric synchronization and whole brain activation. This distinct sense of self coincides with the experience of being identified with consciousness itself, in contrast to being identified with the body and mind."¹⁹⁵ Overall, through research of SMB, clarity can enter an individual's

¹⁹² Scalora, "A Spirituality Mind-Body Wellness Center in a University Setting," 10.

¹⁹³ Richard Griffiths, "The Definition of Spiritual Intelligence," *3Q Institute*, Last modified 2023, Accessed January 30, 2023, 2, <https://sqi.co/definition-of-spiritual-intelligence/>.

¹⁹⁴ *Ibid.*, 3.

¹⁹⁵ *Ibid.*, 2.

consciousness and shift ego to soul. One's ego or self-importance likes to block the path to self-presence, but once one overcomes ego then wisdom, compassion, integrity, joy, love, creativity, and peace can enter and engage soul. This shift to soul is expressed in Philippians 4:5-8 which says "The Lord is near. Do not be anxious about anything, but in everything, by prayer and petition, with thanksgiving, present your requests to God. And the peace of God, which transcends all understanding, will guard your hearts and your minds in Christ Jesus. Finally, brothers, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable--if anything is excellent or praiseworthy--think about such things."¹⁹⁶ Thus, if an individual's cognitive consciousness is centered on self-presence through attention placement on SQ, then one achieves the shift from ego to soul.

The element of presence activates the mechanism of attention through cognitive psychology in mindfulness, psychoanalysis where personal identity is established, transpersonal psychology or unmodified consciousness, and neuroscience where the hemispheric synchronization and whole brain are active.¹⁹⁷ In other words, through mediation and contemplation, stability can occur with the right and left brain creating whole balance. The whole balance of the brain and the Whole Child Approach says it all in their titles. Educators should not be focused on one given intelligence because the Whole Student is what should be addressed in the classroom no matter the given subject. As mentioned before, all intelligence's overlap and lead to one unique individual.

¹⁹⁶ Unless Otherwise Noted, All Biblical Passages References Are in the New International Version.

¹⁹⁷ Griffiths, "The Psychology of Spiritual Intelligence," 3.

SQ, like any other skill, must be practiced or the benefits of it will not apply. It should be the most valued resource an individual works on gaining. However, spirituality is not physical or a processed thought. For example,

Spirituality refers to an aspect of reality that is more than physical, emotional or intellectual. This spiritual essence connects all things so as human beings we are actually participating in something greater than our individual selves. Human beings experience spiritual reality as benevolent and as the source of our higher ideals such as love and compassion. If you have a high spiritual IQ you understand that yours and others lives do make a difference, so it's worthwhile being the best person you can be.¹⁹⁸

There are five additional spiritual principles that can assist in experiencing the benefits of SQ; stillness, intention, connection, being touched, and wisdom. Stillness is the first step towards spiritual intelligence, but it requires giving time for the aspect of being.¹⁹⁹ The second principle is intention, which is about one's attitude. Furthermore, "some people can get caught up in doing good works while underneath they can be selfish or even abusive. Yet they feel good about themselves because they look good on the outside. Inside, however, their soul knows that all is not well. You can fool your intellect and you can fool others but your soul will know."²⁰⁰ Number three is connection, or in other words; karma, yin and yang, or good and evil. What this means is that,

what you do in the outside world you are actually doing to yourself. So if you are behaving in a mean, selfish or impatient manner this energy affects yourself as well as the people outside of you. You might as well be cheating yourself or insulting yourself. Similarly, when you treat another with love, tolerance or respect then your own being is nourished by this attitude. There is therefore no escaping the impact of your actions; you are intimately connected. The second implication is that the world outside is a reflection of yourself. If you are violent you will see a violent world, if compassionate a compassionate world. The result of this is that, to change the world you have to change

¹⁹⁸ The Wellbeing Team, "How to Achieve Spiritual Intelligence," *WellBeing Magazine*, 2009, 1, Accessed March 13, 2023, <https://www.wellbeing.com.au/mind-spirit/spirituality/Spiritual-intelligence.html>.

¹⁹⁹ *Ibid.*, 3.

²⁰⁰ *Ibid.*, 4.

yourself. Any effort you make at self-improvement therefore impacts on the world and gives cause for hope. You make a difference to the whole.²⁰¹

Being touched or being open-minded follows in fourth. Spiritual knowledge is an intuitive process, it is not physical. It requires a certain “manner of understanding something where you are actually touched by that understanding.”²⁰² This understanding can come from a walk in the mountains surrounded by trees. Excursions give a form of recharge to one’s life and soul. Last is wisdom. Wisdom is intelligence but on a deeper meaning “Wisdom understands paradoxes like this that the intellect cannot fathom. Wisdom reveals that in the minds of suffering there can be something ‘right’ about it all. Wisdom knows you spend all your time and effort trying to get somewhere only to find you arrive at a place you never left; at your own center, your own spirit self.”²⁰³

In conclusion, one must look inside themselves to create balance in life which in turn will help lead a path to success in future goals. Students’ future goals can be met through lessons and experiences learned while attending a higher education institution, however, this does include working with their past. So, it is just as vital for educators to pave the same path of SQ for they hold the key to inspiration and guidance.

EMOTION THEORY IN RELATION TO MULTIPLE INTELLIGENCE THEORY

Multiple Intelligence Theory (MI) addresses the idea further of how each intelligence overlaps and each individual person has their own unique pattern. Education philosopher, Howard Gardner pioneered MI to help transform “fundamental beliefs about teaching and

²⁰¹ The Wellbeing Team, “How to Achieve Spiritual Intelligence,” 5.

²⁰² Ibid., 6.

²⁰³ Ibid., 7.

learning.”²⁰⁴ He viewed intelligence to be the defining ability to solve problems in particular cultural and community settings and finds it critical for “intelligence will not evolve to its potential without development.”²⁰⁵ Gardner’s theory uses a pluralistic view with eight specific intelligences. They are,

Musical Intelligence: the ability to be sensitive to pitch, melody, rhythm, and tone through skills in performance, composition, and appreciation of musical patterns.

Bodily-Kinesthetic Intelligence: relates to the ability to use the body skillfully and handle objects adroitly.

Logical-Mathematical Intelligence: the ability to handle chains of reasoning and to recognize patterns and order by analyzing problems logically, carrying out mathematical operations, and investigating issues scientifically.

Linguistic Intelligence: the intelligence that provides the basis for I.Q. exams and the understanding of sensitivity in the spoken and written language, ability to learn languages, and capacity to use language to accomplish certain goals.

Visual-Spatial Intelligence: the ability to perceive the world accurately and to create or transform aspects of the world while recognizing patterns of wide space as well as the patterns of more confined areas.

Naturalist Intelligence: the ability to recognize and classify phenomena through being observant and seeing patterns in one’s environment.

Interpersonal Intelligence: the ability to understand people and relationships while understanding the intentions, motivations, and desires of other people and consequently to work effectively with others.

Intrapersonal Intelligence: accessing one’s emotional life as a means to understand oneself, to have an effective working model of oneself-including own’s desires, fears, and capacities-and to use such information effectively in regulating one’s own life.²⁰⁶

MI’s pluralistic view (not one consistent means of approaching) does review three biases,

Westist: the tendency of Western societies to herald one or a few qualities or characteristics over others.

Bestist: the belief that the answer to any solution is in one approach.

Testist: focusing on the human abilities or intelligences that are most easily testable.²⁰⁷

²⁰⁴ Adrianna Kezar, “Theory of Multiple Intelligences: Implications for Higher Education,” *Innovative Higher Education* Vol. 26 no. 2 (2001): 141, Accessed March 13, 2023, <https://link.springer.com/article/10.1023/A:1012292522528>.

²⁰⁵ *Ibid.*, 143.

²⁰⁶ Kezar, “Theory of Multiple Intelligences,” 143.

²⁰⁷ *Ibid.*, 144.

Gardner's goal is to help clear these biases from the teaching and learning atmosphere. Understanding students through MI will help create a better well-rounded classroom and guide educators away from bias.

In addition, "The most important educational implications from the theory of multiple intelligences can be summed up through individuation and pluralization. Individuation posits that because each person differs from one another there is no logical reason to teach and assess students identically."²⁰⁸ MI has been incorporated into the school system and is mostly focused on higher education settings due to students' ability to choose their own specialized classes for their degrees. First and secondary schools are in a structured curriculum making it more challenging to implement MI, however, "Many schools are moving from being teacher and curriculum centered to being individual learner centered since there is an appreciation of each student's unique combination of intelligences. Classrooms are now focused on two different types of material: intelligence centered and curriculum centered."²⁰⁹ MI can help guide teachers in diverse learning, accessibility, and accountability in the classroom setting. Access is a core element that is important in a classroom setting because it allows MI to "build the intelligence of all members of society" because "all individuals have natural talents that could be refined in higher education."²¹⁰ MI gives each individual the ability to contribute to the class, the community, and humanity. Music educators should want to be able to share these tools with their students and in turn teach their students to pass it on. This idea of MI falls into the desire of having a diverse learning strategy in the classroom. In addition,

²⁰⁸ Marenus, "Gardner's Theory of Multiple Intelligences," 6.

²⁰⁹ Kezar, "Theory of Multiple Intelligences," 145.

²¹⁰ *Ibid.*, 147.

MI reinforces the value of faculty members' desire to experiment with new approaches such as cooperative, collaborative, or community service learning. These teaching and learning methods appear to develop intelligences formerly not addressed through conventional techniques such as lecturing. Collaborative learning, work-development interpersonal and intrapersonal intelligences. Community service learning, where students work in the community to examine an issue that is discussed in the classroom – such as poverty – can also enhance students' interpersonal and intrapersonal intelligences. Experiential learning often involves working with business and outside groups in internships and apprenticeships; it can help develop spatial, naturalistic and personal intelligences.²¹¹

MI can reinforce forms of pedagogy and give students the ability to apply their knowledge in a real work setting. The implementation of MI may require more from the educator because time is vital when collaborating; “If students are to receive meaningful feedback, the instructor needs to understand their complex intellectual makeup.”²¹² Along with access, accountability is a key element in MI. Accountability requires the educator to follow through with student and class educational goals. Gardner’s theory “reinforces the notion that learning goals, curriculum, instruction, and related assessment should be that are integrated, into the assessment and accountability movements.”²¹³ These key elements produce one’s performance in higher education.

MI theory creates an idea of the whole child through the work of teaching and learning. Students can learn in comfortable styles when approached with MI giving a range of tasks and materials from each intelligence. It provides “a mechanism for developing multiple intelligences through new pedagogical approaches. This theory also reinforces current movements in higher education such as student and academic affairs collaboration; the

²¹¹ Kezar, “Theory of Multiple Intelligences,” 148.

²¹² Ibid., 149.

²¹³ Ibid., 151.

connection of mission, goals, processes, and outcomes in assessment; the need for more technology in college classrooms; and the relationship between affective and cognitive learning outcomes.”²¹⁴ MI theory “provides one framework for faculty and administrators to absorb. Furthermore, it is a philosophy, not just a single educational technique or approach.”²¹⁵ It creates biological support for the various intelligences mentioned and should help “develop people to meet their potential.”²¹⁶ MI can guide students, faculty, and administration to work collaboratively and help bring change to the education process.

EMOTION THEORY IN RELATION TO “CLASSROOMETRICS” THEORY

Classroometrics was a term coined by Susan Brookhart and utilizes MI Theory which is an analogy that can enhance one’s emotional learning state. The idea of classroometrics is to supply the students with validity, reliability, and fairness to evaluate the quality of assessment processes. For educators, this may include “collection, analysis, interpretation, and application of information about student-learning outcomes in order to make educational decisions about students, curricula, programs, schools, and/or educational policies.”²¹⁷ Classroom assessment can be pieced together by the educator to help guide students of all learning styles, creating a constructive outcome through a variety of instructions. Classroometrics can close the gap in standardized learning guiding students to present material at a level of their ability while creating personal growth reaching the needed capability of the present grade level. Educators

²¹⁴ Kezar, “Theory of Multiple Intelligences,” 152.

²¹⁵ Ibid., 153.

²¹⁶ Ibid., 154.

²¹⁷ Brian C. Wesolowski, “Classroometrics,” *Music Education Journal* Vol. 106 no. 3 (2020): 32, Last modified 2020, Accessed May 25, 2022, <https://journals.sagepub.com/doi/full/10.1177/0027432119894634>.

light the path to success for their students and “it is important that teachers consider the overall quality of their assessment processes or, more specifically, the quality of inferences they make about the outcomes of their instruction to make the most reasonable and appropriate educational decisions possible.”²¹⁸

The summative approach of classroometrics is the assessment of the learning process while the formative approach creates the foundation and assessment for learning. Applying these forms of assessments validity refers to “How strong of an argument can be made that the inferences drawn from the testing scores are truly representative of the student taking the test.”²¹⁹ Reliability “is defined in terms of consistency over replications of the testing procedure. Reliability/precision is high if the testing scores for each person are consistent over replications of the testing procedure and is low if the testing scores are not consistent over replications.”²²⁰ Lastly fairness “is often associated with considerations related to opportunity to learn, inclusion, and social justice” relating to cultural and social intelligence.²²¹ Validity, reliability, and fairness are used “to ensure the adequacy of the testing instrumentation, data gathering procedures, and the interpretation of student achievement data.

Additionally, the concepts of validity, reliability, and fairness in large-scale assessment contexts are strongly connected to the concept of measuring student achievement.”²²²

Brookhart also highlights three important elements to improve classroom assessment

²¹⁸ Wesolowski, “Classroometrics,” 32.

²¹⁹ Ibid.

²²⁰ Ibid.

²²¹ Ibid.

²²² Kezar, “Theory of Multiple Intelligences,” 30.

processes. They are “highlighting the role of the classroom teacher in developing quality assessments for classroom use, elevating the value of classroom assessments via a unique conceptual approach appropriate for evaluating their quality, and using the conceptual approach to clearly delineate the evaluation of the quality of assessments in classroom contexts from the quality of assessments in large-scale assessment contexts.”²²³ Validity also refers to relevance, the thinking process, and congruency of a student’s learning process. Wesolowski states that,

Relevance refers to the alignment between the national and/or state standards relevant to the instructional cycle, the learning objectives, the content taught, and the content of the assessment. The level of thinking processes refers to the considerations of the cognitive rigor of the assessment in relation to the cognitive rigor of the assessment in relation to the cognitive rigor of the class content. Congruency refers to the relationship of the outcome of an assessment with the previous patterns of student performance.²²⁴

Reliability incorporates consistency,

in the context of classroom assessment, refers to the dependability of assessments to adequately support inferences made about student-learning outcomes. Consistency, in the case of classroom assessments, refers to the uniformity between what a student demonstrates on a day-to-day basis in the classroom and what a student demonstrates during an assessment. By providing students with varied opportunities to demonstrate their abilities through the differentiation of assessment types, a more thorough and consistent picture of student-learning outcomes can be obtained.²²⁵

Fairness also involves being transparent, offering student opportunities, and focusing on teachers’ critical reflection,

Transparency refers to the communication between teacher and student regarding the assessment context, content, and use. Student opportunities refer to the ability for students to adequately demonstrate accurate student-learning outcomes in varied ways. Just as teaching should be differentiated to accommodate students’ learning processes in a classroom, assessment should be differentiated to provide the best opportunity for a

²²³ Kezar, “Theory of Multiple Intelligences,” 30.

²²⁴ Ibid.

²²⁵ Wesolowski, “Classroometrics,” 35.

student to demonstrate his or her ability. Teacher's critical reflection refers to the consideration of the teacher's knowledge and perceptions of his or her students. In particular, teachers should be considerate of any personal biases or stereotypes that may affect the outcomes of the assessment process.²²⁶

Classroometrics looks beyond measuring a student's ability and evaluates their learning process and advancements over a given learning period. Applying new concepts to the music classroom like classroometrics can provide a clearer classroom assessment providing accurate student-learning outcomes. Quality assessments can be improved with classroometrics creating a strong foundation in one's education further enhancing the characteristics of emotional health.

EMOTION THEORY IN RELATION TO IMAGE-BASED LEARNING METHODOLOGY

When teaching music, emotion plays a vast role in the deliverance of a performance. Through Image-Based Learning Methodologies (IBL), educators can help students reach those constructive desired connections with the audience making the performance transcending. However, in contrast, an adverse effect may also take place. Robert Woody states that "Music teachers hope that their instruction is the stimulus that leads to positive changes in the musical behavior of their students. While it is good practice to ultimately judge the efficacy of teaching by the exhibition of learning, it is also important to consider the internal cognitive skills that mediate behavioral manifestations of musicianship."²²⁷ On the other hand, some educators drive competition or a specific mold desired into the mind and build their vocal students at high-stress levels causing adverse effects. These experiences bleed through when working on

²²⁶ Wesolowski, "Classroometrics," 35.

²²⁷ Robert H. Woody, "Musicians' Cognitive Processing of Imagery-Based Instructions for Expressive Performance," *Journal of Research in Music Education* Vol. 54 no. 2 (2006): 125, Accessed May 25, 2022, <https://journals.sagepub.com/doi/10.1177/002242940605400204>.

IBL. Performing music involves “cognitive skills of goal imaging, which is creating a representation of what the music should sound like, and motor production, which is generating the physical movements and fine motor skills required to produce the music on one’s instrument.”²²⁸

IBL requires explicit planning and conscious attention to detail. Over time, educators can lose the basic terminology of explaining IBL which brings confusion to students. Educators then disregard the confusion for students as just needing the personal time to work with the idea or example given. This brings to light the need for alternative learning strategies that correspond with a given student to better help them understand IBL. Woody claimed that “musicians should create personal expressive renditions based on felt emotions” but constructive guidance can be vital for such growth.²²⁹ IBL context can be taught through verbal and aural modeling. The power of imitation, especially with a role model, can be very impactful. Sharing thoughts, techniques, and stories creates the needed emotional connection to help a vocal student succeed in IBL.

IBL connects to one’s cognitive process by creating pictures that can then be mentally placed creating a strategic connection between performer and audience; “In other words, the expressive performance details related to timing, dynamics, and articulation, which otherwise would be too memory intensive, are made more manageable by using extramusical analogies” and “musicians undergo a ‘cognitive translation process’ whereby they convert imagery and metaphors into more explicit plans for changing the expressive musical properties of their

²²⁸ Woody, “Musicians’ Cognitive Processing of Imagery-Based Instructions for Expressive Performance,” 126.

²²⁹ Ibid.

performance.”²³⁰ It is vital that students receive constructive tools to IBL so that individual practice sessions are successful. If a vocal student receives adverse training in IBL, it can affect one’s emotional connection causing further technique discrepancies that they will carry through life. In addition, the vocal student may not feel like they ever reach the potential desired by their instructor and have hit a wall in their educational growth because “musicians recognize that the ultimate success of their expressive performance hinges on their emotional intentions being manifested as perceptible sound properties.”²³¹ IBL can create certain feelings and emotions that focus on a vocal student’s mental energy evoking imagery. This imagery translates into an explicit plan of how to perform a given piece. Vocal students may draw on a past memory to assist in reaching the desired emotion but in doing so could possibly uncover both constructive and adverse experiences affecting the execution of the exercise.

IBL does form in two strategic cognitive ways. The first being cognitive specific and the second is cognitive general. Cognitive specific views one’s ability to execute a specific skill or idea and cognitive general is when an idea develops. In either case “a teacher’s imagery must be meaningful to the student” to be able to properly apply it at their level of learning.²³² In addition, “the vocabulary used by instructors must be age-appropriate for their students, and match their experience base. More generally, however, it seems important that students not only understand the meanings of words used in their teachers’ verbal descriptions, but also be fairly familiar with the broader point of the entire image. This point also emphasizes that a

²³⁰ Woody, “Musicians’ Cognitive Processing of Imagery-Based Instructions for Expressive Performance,” 127.

²³¹ Ibid.

²³² Ibid., 134.

teacher's influence – for good or for bad – can extend well beyond the classroom or studio.”²³³

IBL can help vocal students to “aspiring musicians acquire and refine a metaphorical vocabulary or imagery repertoire as applied to music.”²³⁴

EMOTION THEORY IN RELATION TO LEARNING-BASED METHODOLOGY

Learning-Based Methodologies (LBM) have infiltrated the education system due to teacher-led instruction restricting learning opportunities for students. There are two basic educational approaches that schools have addressed; liberal and vocational. Liberal education learners can “study particular forms of knowledge: mathematics, physical science, human science, history, religion, fine arts and philosophy” and values “self-development relying on mathematics, science, social, political, moral and aesthetic disciplines.”²³⁵ Liberal learners have the opportunity to analyze deeply and broadly being very critical in their studies and are usually book smart. It gives students the opportunity to “solve problems, communicate and analyze, rather than just providing a single store of knowledge.”²³⁶ Second is a vocational learner and these are students that have a “more theoretical knowledge” shaping their career pathway²³⁷ Vocational learners are worker-centered and are educated about their rights as workers and citizens with the drive to improve and advance practices.²³⁸ Understanding one's students in the

²³³ Woody, “Musicians’ Cognitive Processing of Imagery-Based Instructions for Expressive Performance,” 134.

²³⁴ Ibid.

²³⁵ Caroline J. Burns and Samuel M. Natale, “Liberal and Vocational Education: The Gordian Encounter,” *Education & Training* Vol 62. no. 9 (2020): 1088, Accessed May 25, 2022, <https://www.emerald.com/insight/content/doi/10.1108/ET-03-2020-0064/full/html?skipTracking=true>.

²³⁶ Burns and Natale, “Liberal and Vocational Education,” 1089.

²³⁷ Ibid.

²³⁸ Ibid.

realm of vocational or literal learners is the first step in comprehending how to address teaching strategies in a given class. In addition, it is important that both abilities be taught because even though a student may be strong in one learner type and weak in the other, it does not mean that they both cannot complement each other. It will strengthen the whole child approach.

There are several different methodologies when it comes to learning strategies in the classroom. The top five learning strategies, according to Dr. Stephen Harris, are place-based learning, experience-based learning, peer-to-peer/crowd-sourced & social learning, project-based learning, and challenge-based learning.²³⁹ These five learning strategies help the education process not seem dry and dull but rather generate a creative and stimulating environment placing “the learner at the heart of the learning experience, combining a multitude of different learning methodologies to deliver a truly personal learning experience.”²⁴⁰ Harris addressed further the top five learning strategies,

1. Place-Based Learning
2. Experience-Based Learning
3. Peer-to-Peer/Crowd-Sourced & Social Learning
4. Project-Based Learning
5. Challenge-Based Learning²⁴¹

The benefits of applying these learning strategies are,

1. Nurturing a strong love of learning through a variety of methodologies.
2. Brain growth synaptogenesis through varied learning experiences.
3. Altered experiences that increase learner agency and support skills encouraging self-determined learning.²⁴²

²³⁹ LearnLife Team, “25 Learning Methodologies That Every Education Professional Should Know,” 3.

²⁴⁰ *Ibid.*, 2.

²⁴¹ *Ibid.*, 3.

²⁴² *Ibid.*, 2.

In addition, there are four elements that can be applied specifically to a music learning environment for the twenty-first century. They are to incorporate technology, create an inclusive classroom, focus on engagement, and embrace the artist-teacher within.²⁴³ Technology has become a huge part of all education platforms. To stay current, it is vital to incorporate technology into the classroom, especially all the new programs that have come out to assist the many different learning paths. In today's classrooms, the most important aspect would be to create inclusivity which means "engaging students of all learning styles, backgrounds, and ability levels. As an educator, inclusivity and versatility go hand in hand. A contemporary music teacher should be able to pivot from leading a jazz ensemble in the morning to teaching a world music lesson in the afternoon, to directing an after-school rock band."²⁴⁴ Contemporary music, in this quote, regards popular twenty-first century music including rock, pop, country, jazz, hip hop, dance music, and anything else that is not classical or folk music. Teachers would need training in each of these areas. Where they are not equipped, they would need to incorporate guest teachers or arrange for visits with those capable of teaching these various areas. Keeping students engaged is key when an educator wants students to come excitedly to their class. Students who attend music classes usually participate because they love music. It is a music educator's job to keep that love and inspiration alive for "Many music teachers have the extraordinary opportunity to have a meaningful impact on their students' musical journeys and keep their minds in healthy shape."²⁴⁵ Finally, embrace the artist-teacher within. It is important

²⁴³ USC Team, "Four Effective Music Teaching Strategies for Today's Diverse Classrooms," USC Thornton School of Music Newsletter (2019): 1, Last Modified 2021, Accessed April 2023, <https://music.usc.edu/four-effective-music-teaching-strategies-for-todays-diverse-classrooms/>.

²⁴⁴ Ibid., 2.

²⁴⁵ Ibid., 3.

that the music educator stays healthy both physically and mentally so that continuous constructive growth can occur in the classroom. In addition, there are four ways educators can keep students engaged. The first is to teach basic improvisational skills, teach music students to love music, learn what they are listening to, and embrace individual interests.²⁴⁶ This also means staying current on new teaching methods and learning how to apply them through professional development. Furthermore, don't stop performing "As a music teacher, one of the biggest strengths you can draw on in the classroom is your personal experience as a musician."²⁴⁷

Blended learning is another strategy used in the classroom. It incorporates face-to-face learning in a social interaction environment.²⁴⁸ Constructivism theory uses synchronous and asynchronous learning technologies to guide students to learn through previous knowledge and build personal experience skills. Additionally,

In order to scrutinize the impacts of synchronous and asynchronous online teaching and learning on student variables, it is necessary to consider the role of specific teaching methods and the underlying pedagogy of the online courses. Synchronous and asynchronous settings differ in the choice of tools used and their pedagogical objectives. The researchers find that while students are more satisfied with asynchronous communication tools (such as discussion forums or email communication), they also appreciate the possibility of direct instructor feedback in synchronous settings. Also, both the quality of learner-content interaction (i.e., reading interactive texts, watching videos, and completing assignments), and learner-teacher interaction (i.e., providing feedback, providing summative and formative assessments, and documenting students' progress) have a strong effect on satisfaction with learning and perceived learning, especially in asynchronous formats. Activities, such as online discussions, are perceived as more individualistic and less cooperative by students in asynchronous compared to synchronous settings and are also associated with greater negative effects and a decreased sense of belonging. Engaging students in online learning is considered a pivotal prerequisite for their success. Also, learners' motivational characteristics, such as technology acceptance, are often considered factors that can influence achievement or learning satisfaction in synchronous versus asynchronous online courses. The self-

²⁴⁶ USC Team, "Four Effective Music Teaching Strategies for Today's Diverse Classrooms," 4.

²⁴⁷ Ibid., 5.

²⁴⁸ Al-Huneidi, "Constructivism Based Blended Learning in Higher Education," 4.

confidence in utilizing technologies used in the online course or communicating with a teacher or peers via tools is strongly linked to perceived learning and satisfaction. In general, the facets of technology acceptance – perceived ease of use and perceived usefulness – are considered significant factors for adopting online teaching and learning environments, irrespective to the type of online resource (e-learning system or single e-learning tool/technology).²⁴⁹

Constructivism, like Piaget’s theory on cognitive development, addresses “the premise that thoughts, memory, past experience, problem solving and processing information all influence the learner.”²⁵⁰ In addition it creates “collaboration, interaction, communication, and knowledge construction and sharing among the students” and “has the characteristics to adapt, support, and facilitate applying Constructivism and Conversation theories in learning process.”²⁵¹ It fosters knowledge construction and sharing in an explanatory framework, extends and increases the flexibility of pedagogical richness, contains reusable patterns to optimize development, and engages social interactions.²⁵² Conversation theory is when “learning occurs through conversations about a subject matter which serves to make knowledge explicit.”²⁵³ As stated by Al-Huneidi, “By applying conversation theory beside constructivism theory in Blended Learning environment, the students have the opportunity to interact with the teacher; in addition, the teacher has the opportunity to guide and assess students’ learning and knowledge

²⁴⁹ Sabine Fabriz, Julia Mendzheritskaya, and Sebastian Stehle, “Impact of Synchronous and Asynchronous Settings of Online Teaching and Learning in Higher Education on Students’ Learning Experience During COVID-19,” *Frontiers in Psychology* Vol. 12 (2021): 2-3, Accessed June 25, 2023, file:///C:/Users/katie/OneDrive/Liberty/fpsyg-12-733554.pdf.

²⁵⁰ Paul Ross, “Piaget: Constructivism & Cognitivist Perspective,” *Nursing Education Network*, 2016, Accessed June 25, 2023, [https://nursingeducationnetwork.net/2016/10/26/constructivism-cognitivist-perspective-piaget/#:~:text=Considered%20one%20of%20the%20most,Doolittle%20and%20Hicks%2C%202012\).](https://nursingeducationnetwork.net/2016/10/26/constructivism-cognitivist-perspective-piaget/#:~:text=Considered%20one%20of%20the%20most,Doolittle%20and%20Hicks%2C%202012).)

²⁵¹ Ross, “Piaget: Constructivism & Cognitivist Perspective,” 4.

²⁵² *Ibid.*, 8.

²⁵³ Gordon Pask, “Conversation Theory - Gordon Pask,” *Suny Cortland*, Accessed June 20, 2023, “<https://web.cortland.edu/andersmd/learning/pask.htm#:~:text=Conversation%20Theory%20as%20developed%20by,serves%20to%20make%20knowledge%20explicit.>”

construction at an early stage and take any needed corrective action if there is any misconception.”²⁵⁴

EMOTION THEORY IN RELATION TO PHYSIOLOGY AND PSYCHOLOGICAL APPROACHES AND EFFECTS

The physiology of vocal training is important when it comes to learning music in the classroom. Body movement, in addition to emotional connection, plays a key role in performance presentation and is a learned skill. Physiology is the “study of the human body functions” and “the cause and effect associated with specific mechanisms.”²⁵⁵ Vocal performance is a great example of physiological activity. There are complex interactions between a variety of vocal muscles that need to be properly trained. By studying the anatomy of the vocal mechanism and body, one can better understand the importance of exercises and not just with the body but with vocal technique practice. In addition, “specific and individualized muscle training may result in better overall sound quality, greater range, and sustainable phrases, as well as improve the general fitness level of the performer and increase his or her resistance to injury and disease.”²⁵⁶ By working vital muscles to strengthen the vocal mechanism, one can increase their performance capacity “particularly as it pertains to the cardiorespiratory and skeletal muscle systems.”²⁵⁷ Vocal training will increase one’s heart and lung capacity

²⁵⁴ Al-Huneidi and Schreurs. “Constructivism Based Blended Learning in Higher Education.” 8.

²⁵⁵ Carole M. Schneider and Keith G. Saxon, *Exercise Physiology: Perspective for Vocal Training*, from *Vocal Health and Pedagogy: Advanced Assessment and Treatment*, edited by Robert Sataloff (Plural Publishing Inc, 2006) 301, Accessed March 13, 2023, <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID-2055698>.

²⁵⁶ Schneider and Saxon, *Exercise Physiology: Perspective for Vocal Training*, 301.

²⁵⁷ *Ibid.*, 302.

increasing vocal endurance performance quality and will keep the vocal instrument in pristine shape. Music educators focus on healthy vocal techniques but if they are not properly educated on correct strengthening techniques, it can hinder the student's vocal ability and cause future damage. To guide a student to a healthy path of vocal technique, one must address the general principles of training or practicing. Schneider suggests five principles of training a vocal student; the overload principle, the specificity principle, the individuality principle, the reversibility principle, and the use it or lose it principle.²⁵⁸ The overload principle is not to overexert vocal training but rather put one a step closer to their personal goal. For example, if a vocal student is working on a breath release exercise and would like to reach a peak number, the student should shoot for three numbers higher than their previous exhale. This will generate growth in breathing capacity helping create beautiful vocal lines. The specificity principle allows vocal students to focus on a weak point and create a goal to help strengthen the desired activity. As mentioned before, each student is unique and has their own physiological response to training. This idea incorporates the individuality principle. It implies a "level of sensitivity, assessment and creativity on the part the trainer. Only through understanding an individual's skill set, level of training, innate talent, and even optimal method of learning will the most productive training occur."²⁵⁹ Reversibility principle is having the capability to recover and gain back damaged or lost technique abilities. This may be needed after an injury or surgery causing special exercise circumstances to gain back agility and flexibility to gain one's vocal health. On an adverse note, physiological effects inflicted by poor training and misguidance can occur causing irreversible damage both physically and mentally. The use it or lose it principle is as stated. If a music

²⁵⁸ Schneider and Saxon, *Exercise Physiology: Perspective for Vocal Training*, 303.

²⁵⁹ Ibid.

student does not practice technique to strengthen the vocal mechanism, then loss of vocal ability is highly possible.

A psychological approach to vocal student training is a critical subject for the twenty-first century. Many times, students come into the classroom for a private lesson and at each of those lessons work needs to be done to resolve past adverse experiences and trauma. Dr. Michael Kinsey has studied the effects mental damage has contributed to higher education vocal students. She states that “Trauma can be described as a particularly emotionally distressing event that happens to a person with potentially long-term effects on one’s wellbeing. Perhaps the most up-to-date conceptualization of trauma is that trauma is not necessarily the event itself, but trauma is how the nervous system responds to the event.”²⁶⁰ The nervous system can create tension, stress, and anxiety in a vocal student causing technique practice to be more difficult than a vocal student who has no adverse experiences. All experiences count whether constructive or adverse and all impact no matter how bad or minor they may be. Dr. Kinsey shared an experience she had and why the connection between psychology and vocal training piqued her interest,

I remember watching peers sing songs beautifully and flawlessly until they were in a particularly triggering situation, a personal rough patch or difficulties with specific professors around whom they felt insecure or vulnerable. Suddenly their voices were unable to do what they would normally do.

I remember being stunned by those instances, especially because no one seemed interested in discussing these potential connections. The “fix” was always technical, there was never an acknowledgment of the emotional mechanisms underlying elements in a voice changing suddenly.²⁶¹

Sadly, this is more common than we know and is a key element in this research. Dr.

Kinsey continues,

²⁶⁰ Dr. Michael Kinsey, “Can Trauma Affect Your Voice? An Interview with Elisa Monti, PhD,” *MindSplain* (2021) 2, Last Modified 2021, Accessed March 2023, <https://mindsplain.com/trauma-and-the-voice/>.

²⁶¹ Kinsey, “Can Trauma Affect Your Voice,” 3.

One possible connection can exist in how trauma impacts physiology and therefore potentially the physiological systems of the vocal apparatus. The voice is incredibly complex, and because saying what we need to say comes so naturally, we often take this complexity for granted.

When we speak, several steps occur, beginning with respiration, then to phonation (vocal folds vibrating) to resonance (oral tract cavities change shape when we speak) to articulation (e.g. lips moving).

Also, the brain is involved in all of these mechanisms at various levels. One could argue that any of these elements could be physiologically indirectly influenced by trauma which can then impact the voice.

Dr. Kinsey's research can pave the way for further study on the psychological effects of vocal health and as addressed, traumatic experiences can affect one both physically and emotionally impacting one's technique training, performance, and overall vocal health. In addition, these traumatic experiences may cause not only mild cases of tension and disconnect with one's vocal mechanism but led to a form of psychogenic dysphonia (PD).

Janet Baker completed a study on psychogenic voice disorders specifically on traumatic stress experiences and has found direct links between these experiences and vocal disorders.²⁶² PD is when the "loss of voice where there is insufficient structural or neurological pathology to account for the nature and severity of the dysphonia, and where loss of volitional control over phonation seems to be related to psychological processes such as anxiety, depression, conversion reaction, or personality disorder."²⁶³ PD can be innocuous but over time can cause long-term effects on one's vocal mechanism and "it refers to a voice disorder which is broadly synonymous with a functional one but has the advantage of stating positively, based on an exploration of its causes, that the voice disorder is a manifestation of psychological disequilibrium."²⁶⁴ Baker goes

²⁶² Janet Baker, "Psychogenic Voice Disorders and Traumatic Stress Experience: A Discussion Paper with Two Case Reports," *PubMed* Vol. 3 (2003): 308, Accessed April 5, 2023, <https://pubmed.ncbi.nlm.nih.gov/14513954/>.

²⁶³ *Ibid.*

²⁶⁴ *Ibid.*, 309.

further in how PD affects the vocal mechanism: “the extrinsic and intrinsic laryngeal muscles are exquisitely sensitive to emotional stress, and their hyper-contraction is the common denominator in virtually all psychogenic voice disorders” and “resolution of the dysphonia predisposing, precipitating and perpetuating psycho-emotional or psychosocial issues will need to be explored and addressed.”²⁶⁵ This goes to say that as a music educator, understanding one’s background and personality traits is vital to helping future vocal students expand on their self-awareness so that if any possible adverse experiences can or need to be addressed, they can be facilitated appropriately. It will give educators the opportunity to thoroughly comprehend and apply constructive steps to strengthening one’s musical desires without further dysphonia issues.

PD usually occurs when one tries to avoid or bury a traumatic experience so that conflict or failure does not occur. These experiences are seen as emotionally unbearable and are difficult to face directly; “the onset of the disorder can be comfortably linked with stressful events or interpersonal conflicts.”²⁶⁶ In addition, “therapeutic approaches that seek to integrate reinstatement of the voice with an understanding of the sensitive relationship between the stressful events, relationship difficulties, and patterns of reticence in expressing negative emotions, generally lead to successful resolution of the psychogenic dysphonia” disabling the influence.²⁶⁷ Music educators willing to take the time to understand these traumatic patterns can understand the vocal mechanism and student on a deeper level. Building a relationship of trust and creating a safe space for learning is critical not only in a one-on-one lesson but in a group setting as well. A safe space may give one with PD the recollection of past experiences that once were so deeply

²⁶⁵ Baker, “Psychogenic Voice Disorders and Traumatic Stress Experience,” 309.

²⁶⁶ *Ibid.*, 311.

²⁶⁷ *Ibid.*

embedded they were almost forgotten while the side effects remained. This recollection is a method known as unconscious processes or unconscious conflicts which account for patterns of onset stressful life experiences that caused traumatic impacts either recent or past that come to light and trigger adverse and constructive memories.²⁶⁸

Pierre Janet developed the “earliest ideas on the nature of dissociation and traumatic memories.”²⁶⁹ He “considered self-awareness the central issue in psychological health, and that being in touch with one’s personal past, while also having accurate perceptions of current situations, was a determining factor in whether or not the person was able to respond appropriately to stress.”²⁷⁰ Janet’s model on the sub-conscious was to comprehend the nature of the traumatic event that occurred, to better understand the symptoms, “and the psychological processes that may have accounted for the apparent dissociation of painful or traumatic memories from their conscious minds.”²⁷¹ He believed that triggering such memories to surface would help bring resolution to the individual through personal narrative. Janet’s method has proven successful among therapists today. Although music educators may not be therapists, they are able to draw from Janet’s ideas in relating to their student’s psychological state when meeting face to face.

CHAPTER SUMMARY

This chapter presents the core concepts, main points of the study, and how they can influence one’s vocal health. In review, ET can address why effects are brought on by past

²⁶⁸ Baker, “Psychogenic Voice Disorders and Traumatic Stress Experience,” 315.

²⁶⁹ *Ibid.*, 316.

²⁷⁰ *Ibid.*

²⁷¹ *Ibid.*, 317.

experiences connecting to one's external and internal actions concerning students' constructive and adverse vocal habits. Emotion Utilization furthers the study by explaining how past and present experiences can influence behavior outcomes, and why emotional exchanges should be considered for vocal students to have a successful and healthy future in music. Emotional exchanges can be learned through MNS due to its ability to process motor and emotional information by observing others. This discovery of engagement and response is what can affect emotional outcomes and connect to one's well-being. The importance of vocal students' well-being was also addressed in this chapter. It included Hettler's seven dimensions of well-being and how they can create a balanced learning experience. In conjunction with the specific intelligences and learning methodologies addressed, the discovery of multiple bodies of knowledge from different disciplines and principle allow for a multidisciplinary approach to learning and teaching. This approach allows for more learning opportunities in the classroom. MI addresses the idea further of how each intelligence overlaps one another, creating a unique pattern for any given music student. If implemented, MI can guide individuals to work collaboratively, whether in a class or individual setting, bringing constructive change to the education process. Additionally, by applying multidisciplinary approaches to Brookhart's Classroometrics Theory, structures through summative and formative approaches can open the possibilities of expanding and enhancing all learning methods. This will help fill the gap of teaching and learning structures in the classroom.

Another fundamental theory discussed in this chapter was the building blocks of Piaget's CCT. It assists in assimilating new information to existing knowledge which involves repairing or inspiring past knowledge through constructive experiences while allowing the removal of cognitive walls, creating growth and opening doors for future possibilities. A cognitive wall is "an entrenched or habitual belief, memory, stereotypical mental image, or emotion that acts as an

effective screen against reality and truth.”²⁷² This description of cognitive wall is most critical to this research and connects to the physiology and psychological approach to vocal health.

Finally, this chapter reviewed the possible physiological and psychological affects musical experiences can generate through constructive and adverse experiences. A vocal student’s physiological structure is important because it incorporates not only their presence on stage, but how they approach healthy vocal techniques. Physiological encounters can result in either a constructive or adverse light, for it is associated with cause and effect. These causes and effects are what can impact one psychologically. For example, constructive musical experiences can drive vocal students to continue their desired musical path and open the doors for growth, but adverse experiences can create cognitive walls that hinder growth which may result in a music students’ discontinuation of vocal education.

In studying these core concepts, this chapter has shown how a deeper understanding of a vocal student’s skill, background, and knowledge can light the path for optimal learning and teaching, creating a productive and successful music classroom. The most important part is finding a way to incorporate the core concepts that will most benefit both student and teacher. Collaboration, willingness to expand learning possibilities, and time are key factors in creating a well-rounded musical experience and classroom.

²⁷² Michelle Maiese and Robert Hanna, “Conclusion: Cognitive Walls, Cognitive-Affective Revolution, and Real-World Utopias,” in *The Mind-Body Politic*, ed. Palgrave Macmillan, (Springer Link, 2019), 297, Accessed March 13, 2023, https://link.springer.com/chapter/10.1007/978-3-030-19546-5_8#citeas.

CHAPTER 3: METHODOLOGY

INTRODUCTION

This chapter introduces the research design approach employed to study the vocal health of music students which includes: steps involved in the research study design highlighting detailed processes vocal instructors may use with participant interactions, review of the questions and hypothesis, information on the participants, a review on the chosen location and setting of research, procedures of the study, instrumentation of the research, and a layout of data analysis explored for the thesis. Finally, an in-depth description of the data collection and analysis process will be presented. Steps taken to explore the research questions were through scholarly articles, books, websites, and the component of participant involvement through voice lessons, an interview, and a survey that conclude the study.

RESEARCH DESIGN: NARRATIVE AS A RESEARCH METHOD

The research method of this theoretical framework is through participant narrative. Each shared musical experience was different and benefited the researcher's goal of the study. A narrative method can bring up sensitive conversations depending on the given experience. In this case, both constructive and adverse narratives were presented. The importance of the narrative approach was crucial for this research, because it allowed participants to be vulnerable in sharing their musical experiences due to a familiar and safe space. It engages one's mirror neurons, because when in the presence of someone else, emotions and movements reflect off each other. Without connection, communication, and understanding, deeper collaboration with the participants may not have been as genuine.

Through interviews, each participant was able to answer ten questions relating to their musical experiences. A survey at the end of the research consisted of five questions pertaining to each participant's experience during the study. Interviews, voice lessons that promoted vocal health, and a survey was completed and the data from those observations were collected via researcher journal log. Whether constructive or adverse, the participants' stories unveiled many themes that interweaved. The most common point of interest seemed to be the influencer and the choice each participant made after that specific musical event was experienced.

To provide background information on narrative, it reflects the way people see the world, which can be studied through analyzing how they form ideas and create stories. As stated by Ruthellen Josselson,

Narrative research aims to explore and conceptualize human experience as it is represented in textual form. Aiming for an in-depth exploration of the meanings people assign to their experiences, narrative researchers work with small samples of participants to obtain rich and free-ranging discourse.”²⁷³

The narrative method can contain interviews, surveys, journals, small or individual activities, and field notes. Explorative questions can be presented pertaining to a conceptual inquiry derived from existing knowledge. With the narrative research goal and outcome in mind, this research focused on the experiences of the participants and the meanings derived from their various encounters pertaining to music studies. For this research study, the Narrative research method was expanded to contain interviews, surveys, journals, small or individual activities, and field notes. Along with narrative methodology, ethnographic and constructivist research methodology were also applied in this research. Ethnography is a “qualitative method for collecting data often

²⁷³ Ruthellen Josselson, *Narrative Research: Encyclopedia of Research Design* (Thousand Oaks: CA, SAGE Publications, Inc., 2010). 2, Accessed May 14, 2023. <https://doi.org/10.4135/9781412961288>.

used in the social and behavioral sciences.”²⁷⁴ Data is collected through observations, interviews, field notes, document analysis, and surveys which are then used to draw conclusions on a given research topic. Constructivist research methodology “is a research method that focuses on generating new theories through inductive analysis of the data gathered from participants rather than from pre-existing theoretical frameworks.”²⁷⁵

Procedures for implementing narrative research “consist of focusing on studying one or two individuals, gathering data through the collection of their stories, reporting individual experiences, and chronologically ordering the meaning of those experiences.”²⁷⁶ In addition, Pinnegar and Daynes believe that narrative research is both a method and a phenomenon of study.²⁷⁷ Narrative research can be emphasized in a variety of forms. Two used in this research are biographical study and oral history. Biographical study is “a form of narrative study in which the researcher writes and records the experiences of another person’s life” and oral history “consists of gathering personal reflections of events and their causes and effects from one individual or several individuals.”²⁷⁸

Creswell discusses the procedures for conducting narrative research which are,

²⁷⁴ The University of Virginia Team, “Ethnographic Research,” *University of Virginia*, Last modified 2023, Accessed June 25, 2023, <https://research.virginia.edu/irb-sbs/ethnographic-research#:~:text=Ethnography%20is%20a%20qualitative%20method,how%20societies%20and%20individuals%20function.>

²⁷⁵ The Delve Team, “Constructivist Grounded Theory,” Last modified 2023, Accessed June 25, 2023, [https://delvetool.com/blog/constructivist-gt#:~:text=Constructivist%20Grounded%20Theory%20\(CGT\)%20is,from%20pre%2Dexisting%20theoretical%20frameworks.](https://delvetool.com/blog/constructivist-gt#:~:text=Constructivist%20Grounded%20Theory%20(CGT)%20is,from%20pre%2Dexisting%20theoretical%20frameworks.)

²⁷⁶ John Creswell, “Five Qualitative Approaches to Inquiry,” in *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, (Thousand Oaks: Sage Publications, 2017), 54.

²⁷⁷ Ibid.

²⁷⁸ Ibid., 55.

- 1) Determine if the research problem or question best fits narrative research. Narrative research is best for capturing the detailed stories or life experiences of a single life or the lives of a small number of individuals.
- 2) Select one or more individuals who have stories or life experiences to tell and spend considerable time with them gathering their stories through multiple types of information.
- 3) Collect information about the content of these stories. Narrative researchers situate individual stories within participants' personal experiences, their culture, and their historical contexts.
- 4) Analyze the participants' stories, and then "restory" them into a framework that makes sense. This framework may consist of gathering stories, analyzing them for key elements of the story, and then rewriting the stories to place them within a chronological sequence, and the researcher provides a causal link among ideas. Thus, the qualitative data analysis may be a description of both the story and themes that emerge from it.
- 5) A key theme has been the turn towards the relationship between the researcher and the participant in which both parties will learn and change in the encounter. Within the participant's story may also be an interwoven story of the researcher gaining insight into her or his own life.²⁷⁹

The narrative research method allowed participants to reveal their stories. Details of the participant experiences in music were shared in specific narration, while I, the interviewer took "an empathic stance toward the interviewees, trying to understand their experience of self and

²⁷⁹ Creswell, "Five Qualitative Approaches to Inquiry," 58.

world from their point of view.”²⁸⁰ Due to these detailed stories, confidentiality is vital for respect of the participants and must be assured. Furthermore,

Narrative researchers focus first on the voices within each narrative, attending to the layering of voices (subject positions) and their interaction, as well as the continuities, ambiguities, and disjunctions expressed. The researcher pays attention to both the content of the narration (“the told”) and the structure of the narration (“the telling”). After each participant’s story is understood as well as possible, cross-case analysis might be performed to discover patterns across individual narrative interview texts or to explore what might create differences between people in their narrated experiences. In some cases, researchers aim to depict the layers of experience detailed in the narratives, preserving the point of view, or voice, of the interviewee.²⁸¹

With Ethnographic Methodology “the researcher is able to better understand the beliefs, motivations, and behaviors of the participants.”²⁸² This form of study requires the researcher to “observe, note, record, describe, analyze, and interpret people and their interactions, and related events, with the objective of obtaining a systematic account of behavior and idea systems of a given community, organization or institution.”²⁸³ Through interviews and interactions with vocal lessons, this perspective was gained giving the research foundation, background and understanding of the participants beliefs, meaning, and value. Information such as this sheds light on possible answers as to why a given music student may have vocal health issues. Ethnographic research can be compared to “a journalist researching a story and looking for promising lines of enquiry” for “The objective of the theory is not to predict, but to explain, to look for contextual structures and to provide a context for events, conversations and

²⁸⁰ Josselson, *Narrative Research*, 5.

²⁸¹ *Ibid.*, 6.

²⁸² David M. Hahn, “An Investigation of the Creative Process in Songwriting Survey Class,” (PhD diss. Boston University 2015), 67.

²⁸³ Stuart Hannabuss, “Being There: Ethnographic Research and Autobiography,” *Emerald Publishing* Vol. 21 no. 2, Accessed May 19, 2023, 3, <https://www.emeraldgrouppublishing.com/how-to/observation/use-ethnographic-methods-participant-observation>.

descriptions.”²⁸⁴ Lastly, “Ethnographic research allows us to regard and represent the actors as creators as well as executants of their own meanings. The very way in which they tell us about what they do tells the researcher a great deal about what is meaningful for and in the research.”²⁸⁵

Constructivism is “the theory that says learners construct knowledge rather than just passively take in information. As people experience the world and reflect upon those experiences, they build their own representations and incorporate new information into their pre-existing knowledge (schemas).”²⁸⁶ Hence, constructivism is created through the process of self-individualization. An important fact about constructivism methodology is that there are multiple realities. Some being individuality, diversity, and differences can be acknowledged. Constructivism gives recognition to human intelligence and the interaction of real-world experiences.

QUESTIONS AND HYPOTHESES

This qualitative study explored how constructive and adverse musical experiences may or may not affect a student’s vocal health in the higher education setting. Participant narratives were analyzed to explore the process of how musical experiences may influence higher education music students’ past, present, and future vocal health through being attentive to students' emotional musical experiences.

²⁸⁴ Hannabuss, “Being There,” 8.

²⁸⁵ Ibid. 9.

²⁸⁶ Curriculum, Assessment and Teaching Transformation Team, “Constructivism,” University of Buffalo, Last Modified 2023, Accessed May 14, 2023, [https://www.buffalo.edu/catt/develop/theory/constructivism.html#:~:text=Constructivist%20Classroom%20Activities-,What%20is%20constructivism%3F,%2Dexisting%20knowledge%20\(schemas\).](https://www.buffalo.edu/catt/develop/theory/constructivism.html#:~:text=Constructivist%20Classroom%20Activities-,What%20is%20constructivism%3F,%2Dexisting%20knowledge%20(schemas).)

In review, the primary research question was,

In what way does emotional health impact constructive and adverse vocal methodologies in higher education music students in the twenty-first century?

The three sub-research questions are:

- 6) What are the perceived emotional effects of empirical and habitual vocal teaching on higher education students?
- 7) In what ways can healthy vocal techniques impact the perceived emotional state of higher education students?
- 8) How can empirical and habitual vocal methodologies influence higher education students' perception of their physical and mental state?

The primary research question and sub-questions were answered with the following hypothesis.

Hypothesis for Primary Research Question:

Emotional health impacts positive and negative vocal methodologies in higher education perspective of music students' in the twenty-first century due to the lack of preliminary vocal methodologies through the misguidance of a music educator, student's background, and repercussions affecting one's physical and mental state.

Hypothesis for Research Question One:

The emotional effects of empirical and habitual vocal teaching on higher education students' perspectives can create constructive and adverse experiences, affect one's well-being, and influence a student's educational path.

Hypothesis for Research Question Two:

Healthy vocal techniques can impact the perceived emotional state of higher education students', musicality, stage performance, and connection in rehearsals.

Hypothesis for Research Question Three:

Empirical and habitual vocal methodologies may influence higher education student's perspective physical and mental state by causing or alleviating tension in the body, influencing one's cognitive functions, and impacting technique skills.

PARTICIPANTS

The participants were selected from a group of current vocal students from Midway College. Each participant was selected personally by the researcher at random. The reason for this approach was to not be pre-selective, for it could have imbalanced the outcome of the research. The researcher wanted an impartial selection of participants so that the balance of constructive and adverse musical experiences would not be artificial by any possible prior based knowledge of a participant's musical background. Out of twenty-five students, seven were selected to participate in this study; accepting a lower number of participants benefited the researcher due to a reduced time of study relating to the Institutional Review Board (IRB), process. One declined to participate while six gladly accepted. Permission for this study was requested and granted from Midway College administration where the research was carried out. IRB training was completed, and a certificate of passage was given October 15, 2022 with this research project being approved March 30, 2023. In accordance with the regulations of the IRB each participant was required to sign and complete a consent form prior to their inclusion in the study. Participants completed an interview, detailed voice lessons that contributed to the research, and a survey at the end of the study. The commonalities between participants observed during the study helped in the determination of common themes, while the variations gave dimension to the narratives pertaining to meaning, value, and strategies. The pseudonyms of these participants were Carnal, Camden, Madeline, JD, Etta, and Lina.

SETTING: STUDY SITE

The location for this research study was Midway College, a pseudonym for a small local community college in southern United States. Each participant was familiar with the location and

room were voice lessons, and the interview took place, which enhanced a safe space method. Each participants' lesson was held on different days and times to keep identity private. Additionally, the participants are addresses by pseudonyms and were mixed with non-participating vocal students to help conceal identities and uphold IRB regulations.

INSTRUMENTATION: PARTICIPANT INTERVIEWS

Participant interviews occurred on Friday April 7, 2023, lasting roughly fifteen minutes with plenty of space between interviews to keep participant identity concealed and to complete the process of detailed notes about each individual interview. Over the next several days, participant interviews were translated into Microsoft Word, on an IRB approved work computer, then saved in a concealed folder only the researcher could access. The ten questions presented to the participants were,

- 1) Do you believe that a vocal teacher, coach, or musical role model can dictate the path students take in their music careers? Why or why not? Do you have an example?
- 2) Have you ever had any experiences in your musical encounters that affected you positively? If so, can you please share any of those experiences?
- 3) Have you ever had any experiences in your musical encounters that affected you negatively? If yes, can you please share any of those experiences?
- 4) Did these experiences have a long-term impact on you? Why or why not?
- 5) Were there long-term physical and mental effects from these experiences? Why or why not?
- 6) Were these experiences influenced by a teacher or musical role model?
- 7) What types of positive or negative effects were created regarding your emotional vocal health?
- 8) Did these emotions affect your desire to continue music, result in vocal health issues, or cause disinterest in social interactions with other teachers and performers? Why or why not?
- 9) Do you feel as though past negative or positive experiences have played a role in your current vocal health? Why or why not?
- 10) What suggestions or guidelines would you recommend that could ensure continued growth and vocal emotional health for all music students of today and for future generations?

Through interviews, “the telling of self-stories produces meaning through intersubjective sense-making.”²⁸⁷ The interviewee’s composed this knowledge, making the participants ideal candidates in meaning-making. According to Anna De Fina, “Narratives told in interview have become a central tool of data collection and analysis in a variety of disciplines within the social sciences.”²⁸⁸ Participant interviews are central to narrative research for it can create “opportunities to pause and reflect with participants about what they remembered, valued, liked, and disliked about their involvement” in a given subject.²⁸⁹ Linguistics, in relation to the interviews and questions, can be emphasized in narrative research through both thought and experience. The importance of linguistics is not only to better understand the intricacies of world languages but also to improve communication between individuals creating a strong foundation of collaboration necessary for the music educator and music student.

Narrative research is generally produced by interviewing individuals or a group of people along with an analysis through written documentation. In these interviews, I will ask participants to share life stories in detail regarding how events and experiences have impacted their life, or an outcome rendered of personal aspects both constructive and adverse. These stories will disclose “wishes, conflicts, goals, opinions, emotions, worldviews, and morals.”²⁹⁰ Interviews open possibilities for deeper conversation on any given question. They tend to,

“focus on individual, developmental, and social processes that reflect how experience is constructed both internally and externally. Addressing questions that cannot be answered

²⁸⁷ Alexander Belser, “Narrative Epistemology: Intersubjective Questions of Identity and Meaning,” M.Phil., University of Cambridge Institute of Criminology, 2004, 6.

²⁸⁸ Anna De Fina, “Narratives in Interview — The Case of Accounts: For An Interactional Approach to Narrative Genres,” *John Benjamins Publishing Company* Vol. 19 no. 2 (2009): 233, Accessed March 13 2023, <https://benjamins.com/catalog/ni.19.2.03def>.

²⁸⁹ Bell, “A Narrative Approach to Research,” 102.

²⁹⁰ Josselson, *Narrative Research*, 3.

definitively, narrative research embraces multiple interpretations rather than aiming to develop a single truth.”²⁹¹

The narrative structure of participant interviews and questions was built on story, narrative, storyline, narrative thread, and narrative field terminology. Story was used in relation to the participants spoken word, while the narrative refers to the participants personal experience. With storyline, it is the relation between participant experiences, while narrative thread was an element that gave perspective and explanation of the participants shared stories. Narrative field describes the education setting that the interviews, questions, and field notes took place. A literary concept of this analogy can be reviewed as so,

- 1) Setting
- 2) Storyline
- 3) Perspective
- 4) Diction
- 5) Motif
- 6) Theme²⁹²

According to Anne Bell, “Each of these terms reflect a different way of thinking about and handling the comments of participants.”²⁹³ The setting of a story contextually gives information, purpose, and shared endeavors of the participants background shaping their subject and storyline. Participant perspectives are viewed as an accurate representation and involvement of their experiences. Diction is how the participants were engaged in the subject matter and motif is the knowledge gained from that involvement. Finally, the theme highlights pedagogical ideas and beliefs in one’s expressions or comments.

²⁹¹ Josselson, *Narrative Research*, 5.

²⁹² Bell, “A Narrative Approach to Research,” 105.

²⁹³ *Ibid.*

INSTRUMENTATION: PARTICIPANT SURVEY

Participants were given a survey at the end of the study to conclude their story-teller narratives. The survey addressed individual viewpoints of participants and what ways emotional health can impact constructive and adverse vocal methodologies in higher education music students in the twenty-first century. Questions addressed on the survey were,

- 1) Compared to your past experiences, were your lessons during this research positive or negative? How and Why? Can you share a comparison story?
- 2) Through this research, has your vocal emotional health been impacted? How and Why?
- 3) Did this research change your perspective on your personal vocal emotional techniques? How and Why?
- 4) Did this research change your vocal and physical performance outcome overall? Why or Why not?
- 5) Do you agree that a healthy musical background can dictate the avenue music students will choose and if so, how does such an experience affect vocal emotional health?

PROCEDURES

The tools used to collect data for the qualitative narrative framework were researched scholarly articles/books/webpages, existing vocal lessons, an interview, and a survey. Results were analyzed by reviewing survey questions, comparing data collected in interviews, applying knowledge gained in each voice lesson to enhance vocal health in the next session, and combining all procedures together to draw a conclusion on the thesis question. Methods, theories, and intelligences were at the fore front of the researcher's study, helping guide and support the research.

DATA ANALYSIS

Data was gathered from the beginning of April to the end of May. Participants are currently enrolled at Midway College and have studied there for one to four semesters with past

musical experiences that contribute to the study. Qualitative data collection techniques consisting of participant observations, interviews, participant vocal lessons, a survey, and a researcher's journal with notes written throughout the semester in reflection of observations obtained by each participant's lesson. Hannabuss states that, "Observations should be recorded as far as is possible on the day of the fieldwork, in diary form, and should comprise the following" information,

- 1) Primary Observations including
 - a. Date
 - b. Time of Day
 - c. Location
 - d. Actors Present
 - e. Sequence of events, and any interruptions.
- 2) Secondary observations in the form of any statements by others about what you observe.
- 3) Experiential data as relating to your own state of mind, emotions and any reflections.
- 4) Circumstantial and background data about the organization, their roles etc.²⁹⁴

The data analysis process chosen for this study was a thematic investigative approach of the participants' stories through narrative research. Parcell and Baker stated that "Analyzing the content of a story helps researchers determine what moments of personal experience the narrator has determined are noteworthy and meaningful. In this way, researchers can begin developing themes from the substance of narratives to look for other stories and/or across cultures describing similar life events. Conversely, researchers may discover a theme's absence in other stories, confirming its uniqueness to a single narrator or culture."²⁹⁵ This qualitative research focused on specific questions that brought to light themes the participant created through storytelling. A thematic investigation linked the participants' narratives. The main commonplace was the constructive and adverse effects of one's music education throughout their life. Data was

²⁹⁴ Hannabuss, "Being There: Ethnographic Research and Autobiography," 6.

²⁹⁵ Erin Sahlstein Parcell & Benjamin M. A. Baker, "Narrative Analysis," from *The Sage Encyclopedia of Communication Research Methods* Vol. 4 (Thousand Oaks, CA: SAGE Publications, Inc, 2017), Accessed June 15, 2022, <https://methods.sagepub.com/reference/the-sage-encyclopedia-of-communication-research-methods/i9374.xml>.

gathered from an interview, vocal lessons, and researcher journals were collected and scholarly reading materials emerged to expand the research. Interview questions were analyzed from participant statements based on the study research questions and narrative themes were used to create data summaries.

The research questions guided the identification of these themes regarding the impact music has had on the participants' lives. Through vocal lessons, old habits were addressed, stage performance was constructed, and new techniques and strategies were utilized to help guide healthy vocal approaches. At the end of the study, a survey was completed by the participants regarding their overall experience. Finally, after the narratives were written, each participant was sent their narration to cross check the data collected.

NARRATIVE ANALYSIS

Narrative analysis was used in this research to convey the importance of constructive experiences in the music classroom whether it is a group or individual experience. It allows the researcher to "collect descriptions of events or happenings and then configure them into a story using a plot line."²⁹⁶ Narrative analysis "is primarily aimed at inductively understanding the meaning of the participant and organizing them at some more conceptual level of understanding. The process of analysis is one of piecing together data, making the invisible apparent, deciding what is significant and what is insignificant, and linking seemingly unrelated facets of experience together."²⁹⁷ In addition, combining inductive and deductive qualitative analysis methods help with building the story structure framework. Inductive methodology for narrative analysis is the

²⁹⁶ Creswell, "Five Qualitative Approaches to Inquiry," 54.

²⁹⁷ Josselson, *Narrative Research*, 6.

research of individual personal narratives like interviews and deductive methodology of narrative analysis is the compilation of a story from beginning, middle, to end.²⁹⁸ Narrative analysis is used in this study as the method of examination and reporting. According to Delve, a story structure for narrative analysis is preferred. Its structure may be addressed as,

- 1) You – A character is in a zone of comfort.
- 2) Need – But they want something.
- 3) Go – They enter an unfamiliar situation.
- 4) Search – Adapt to it.
- 5) Find – Get what they wanted.
- 6) Take/Pay – Pay a heavy price for it.
- 7) Return – Then return to their familiar situation.
- 8) Change – Having changed.²⁹⁹

Furthermore, “Researchers use narrative analysis to understand how research participants construct story and narrative from their own personal experience. That means there is dual layer of interpretation in narrative analysis. First the research participants interpret their own lives through narrative. Then the researcher interprets the construction of that narrative.”³⁰⁰ The analysis involved for this study was compiled from data, field notes, interviews, surveys, and conversations of each participant.

DEFINITIONS OF NARRATIVE

As stated by Creswell, “Narrative research has many forms, uses a variety of analytic practices, and is rooted in different social and humanities disciplines.”³⁰¹ The narrative method

²⁹⁸ LaiYee Ho and Alex Limpaecher, “What is Narrative Analysis?” *Essential Guide to Coding Qualitative Data*, Last modified 2023, Accessed May 4, 2023, <https://delvetool.com/blog/narrativeanalysis#:~:text=Researchers%20use%20narrative%20analysis%20to,of%20interpretation%20in%20narrative%20analysis.>

²⁹⁹ Ho and Limpaecher, “What is Narrative Analysis?”

³⁰⁰ Ibid.

³⁰¹ Creswell, “Five Qualitative Approaches to Inquiry,” 53.

research shares story-telling and story-living accounts where, “we create stories of ourselves to connect our actions, mark our identity, and distinguish ourselves from others. Questions about how people construct themselves and others in various contexts, under various conditions, are the focus of narrative research.”³⁰² Narrative research receives a myriad of viewpoints through experience and the sharing of reality and self-realizations because, “People use narrative as a form of constructing their views of the world; time itself is constructed narratively. Important events are represented as taking place through time, having roots in the past, and extending in their implications into the future.”³⁰³ These roots are what can fuel one’s narrative on a given topic.

An additional definition of narrative research that conveys the narrator’s shared experiences is that,

“narrative can be defined as a story of a sequence of events. Narratives are organized so as to place meanings retrospectively on events, with events described in such a way as to express the meanings the narrator wishes to convey. Narrative is a way of understanding one’s own (and others’) action. Of organizing personal experience, both internal and external, into a meaningful whole.”³⁰⁴

Narratives can be developed from musical experiences when shared through storytelling, and can develop narratives and when shared through storytelling, can bring insight to a given circumstance whether constructive or adverse. Presenting research questions to participants builds the foundation of a narrative approach, further developing theory and reflection. In addition to interviews, surveys, and field notes, the interviewer can explore the telling of lived experiences.

³⁰² Josselson, *Narrative Research*, 2.

³⁰³ *Ibid.*, 3.

³⁰⁴ *Ibid.*, 4.

NARRATIVE EPISTEMOLOGY

Narrative epistemology is the grounding of narrative research. In this point of view, “humans lead storied lives.”³⁰⁵ Participants in this study became story tellers where they constructed realities with their words. These realities or experiences are valuable to the study. Through this process, participants can also find reason or sense of their experience. Alexander Belser states that “Narrative methodology takes up this challenge by developing an epistemological framework that focuses on knowledge creation, and a methodology that is intersubjectively negotiated in order to gain access to the difficult questions of identity, transformation and meaning.”³⁰⁶

Narrative epistemology allows participants to give an individual perspective through storytelling, giving unique construction of a novel of events in time and space instead of combining a group of people that are viewed through generalization. This research methodology also incorporates an empirical approach, examining cognitive mediators between “environmental influences and individual behavior.”³⁰⁷ Narrative epistemology helps one make sense of an experience when sharing a life story and shaping the identity process. “This constructed identity exists in its own right” because lives are narrative leading us to our identities.³⁰⁸ Furthermore, “Knowledge is generated through the interaction of storyteller.”³⁰⁹

³⁰⁵ Anne Bell, “A Narrative Approach to Research,” *Canadian Journal of Environmental Education* Vol. 8 (2003): 105, Accessed June 15, 2022, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://files.eric.ed.gov/fulltext/EJ881749.pdf.

³⁰⁶ Belser, “Narrative Epistemology,” 2.

³⁰⁷ Ibid.

³⁰⁸ Ibid.

³⁰⁹ Ibid., 5.

Narrative gives participants the ability to tell their stories within the context of individual interviews and vocal sessions. As stated by Hahn, “Their stories are built from life experience centered in their sense of reality and the ways in which they assemble meaning.”³¹⁰ Participants of this study are vital in that their views and knowledge about musical experiences shed light on the importance of constructive music lessons in one’s life experiences. Music Students will gain a better understanding with this study on the importance of constructive musical experiences and the impact adverse experience can make, by opening-up through story-telling and sharing these experiences with the reader and others alike.

STUDY OBSERVATIONS

Participant data was collected during the study in which the researcher interviewed each participant separately, recorded shared stories and vocal health growth participants displayed in voice lessons, and finished the study with a survey on the participants personal experience about the research. Participant voice lesson sessions were not recorded, but rather, noted in a journal. Bell stated that “One of the long-standing conventions of social science writing is that the researcher conducts her/his study and then “writes up” the “findings.”³¹¹ The interview was recorded on a Samsung A53 device, as it was part of the analysis of the data. The app used to record the interview was Voice Recorder and transcribed on Microsoft Word. The transcribed audio recording was transferred to the researcher’s computer locked with encryption software and protected by Duo login credentials.

³¹⁰ Hahn, “An Investigation of the Creative Process in Songwriting Survey Class.” 73.

³¹¹ Bell, “A Narrative Approach to Research,” 104.

Additional study observations the researcher detected were physical and emotional ties each participant displayed. This consisted of tension in the body and throat, possibly connecting to lack of experience on healthy vocal techniques, past or present events that cause adverse musical experiences, or a personal bad habit that has been difficult to break. Some participants had amazing stage presence, while others were timid and shy. The most important observation was the desire each participant had to strengthen their skills and love for music.

RESEARCHER JOURNAL

During the study, a researcher journal was employed, which was used in the entry of weekly notes for each participant after a vocal lesson. The field journal notes were then typed and saved on an encrypted research computer. Julia Phillippi stated that, “Field notes are widely recommended in qualitative research as a means of documenting needed contextual information. With growing use of data sharing, secondary analysis, and metasynthesis, field notes ensure rich context persists beyond the original research team.”³¹² The field journal notes reflected general ideas, observations, and informal analyses of on-going data collection. This aspect of qualitative research proved effective in collecting the relevant information required between data and reflection.

STUDY RELIABILITY

Narrative research is the study of storytelling and “is scientific because it is based on observations, employs a set of concepts with which to understand what is observed, and strives

³¹² Julia Phillippi and Jana Lauderdale, “A Guide to Field Notes for Qualitative Research: Context and Conversation,” *Sage Journals* Vol. 28 no. 3 (2017): 339, Accessed June 15, 2022, <https://journals.sagepub.com/doi/abs/10.1177/1049732317697102?journalCode=qhra>.

to develop or illustrate theoretical concepts in ways that have significance beyond the initial observations.”³¹³ The reliability or validity of narrative research lies within the investigator’s interpretations. When considering validity in a qualitative study, there is ever evolving stages to the research, however, “an account is valid if it represents the features of the phenomenon it is intended to describe, explain, or theorize.”³¹⁴ In addition, if the research is “relevant to a community of scholars if the study’s topic is important and the study’s findings make a significant contribution to knowledge” it is considered a reliable source of information.³¹⁵ In light, if the study assessment matches the evidence and central claims, the framework of the research is reliable.

According to Wells, the criteria for validity assessment can be viewed in six steps,

- 1) Conditions of Narrative Production
 - a. In narrative research, it is important to specify the circumstances under which study data were obtained because the conditions of narrative production may suppress, encourage, or limit what the narrator says or contributes to gaps between what the narrator says and what the narrator means. Validity assessments are aided by a discussion of the extent to which the interviewees feel safe in the interview, explore reflectively their experiences, handle aspects of experience that might be considered socially undesirable, and respond to the interviewer’s person and conduct and/or talk in the interview.
- 2) Inclusion of Narrative Text
 - a. It is important to audio – record interviews to obtain the exact words of the interviewee and interviewer. Irrespective of the amount of text displayed, it is important to describe where in the transcription the excerpted material falls and to include a summary of the material that preceded and follows the portion of the text that is displayed. In this way. The reader will be able to understand the context for the narrative and consider its implications for the adequacy of the analysis.
- 3) Analysis of Text

³¹³ Kathleen Wells, “8 Validations of Narrative Research,” in *Narrative Inquiry* (Oxford University Press, 2011), 113, Accessed May 25, 2023, <https://academic.oup.com/book/12396>.

³¹⁴ *Ibid.*, 114.

³¹⁵ *Ibid.*

- a. Narrative methods depend on careful attention to language/pairing the verbatim text of a narrative with an analysis of its language is central to a reader's ability to evaluate the investigator's claims against the evidence at hand.
- 4) Claims and Counter-Claims
 - a. When presented with analyses of such interviews, some feel "objectified" as a result of the re-presentation of their spoken stories as written text. Short of engaging research participants as co-researchers, and approach linked to participatory action research, the utility of member checking might best be considered on a case-by-case basis.
- 5) The Relevance Standard
 - a. The relevance of research, the second standard against which social scientific research should be judged, is a function of the collective judgment of scholars over time. Establishing relevance in all of these cases, however, may hinge on the investigator's ability to help the reader to understand the nonobvious meanings of the narratives studied and how an individual study fits within a larger body of work.
- 6) Reflexivity
 - a. Reflexivity is central to an assessment of the extent to which a narrative study is trustworthy – that is, whether others can depend on the claims the investigator makes. Reflexivity generally refers to the ways in which an investigator's experience and commitments shape his or her engagement in each element of the research process. Reflexivity is central because it allows one to "defamiliarize" oneself with prevailing assumptions and routines in order to examine them anew.
 - b. There are five types of reflexivity;
 - i. Reflexivity as Introspection – may be considered in relation to the investigator's position and perspective.
 - ii. Reflexivity as Intersubjective – is considered in relation to conscious or nonconscious aspects of the relationship between the investigator and research participant of the process of research
 - iii. Reflexivity as a mutual collaboration – may be considered in relation to the examination by the investigator and research participant of the process of research.
 - iv. Reflexivity as social critique – may be considered in relation to the difference in power between an investigator and research participant.
 - v. Reflexivity as discursive deconstruction – may be considered in relation to the ambiguous nature of words and language. Here, the interest is in how language is used by both the investigator and the research participant to persuade.³¹⁶

³¹⁶ Wells, "8 Validations of Narrative Research," 120.

This study applied Well's six steps of narrative research. For conditions of narrative production, a safe space was created. This was accomplished by creating a supportive educational environment through trusting relationships with the participants, a judgment-free zone in voice lessons and conversations, giving reassurance and guidance through each step of the study, respecting unique difference of opinions, acknowledging personal space, and treating each of the participants point of views fairly. Interview questions were presented ahead of time to the participants so when it came time for the interview, each participant was able to explore and reflect on past and present musical experiences. With inclusion of narrative text, transcriptions were made of each audio recorded interview for adequacy of analysis. In analysis of text, verbatim evaluation to support the interviewer's claims against the evidence at hand were addressed. Participants correspondence, which was documented during the interview process, was shared with each individual interviewee to ensure the transcription was adequate. Lastly, reflexivity of personal perspective, participant perspective, collaborative experience in the research project, one-on-one critique in voice lessons, understanding of musical terminology and its application were applied in this study.

ETHICAL GROUNDING

Ethical attitude in narrative research involves thinking through the matters addressed by Wells and "deciding how best to honor and protect those who participate in one's studies while still maintaining standards for responsible scholarship."³¹⁷ In additions, Josselson stated that

³¹⁷ Ruthellen Josselson, "The Ethical Attitude in Narrative Research," from *Handbook of Narrative Inquiry* (Thousand Oaks: California, Sage Publications, 2007), 538, Accessed June 15, 2022, <file:///C:/Users/katie/OneDrive%20-%20Midland%20College/Liberty/Articles%20for%20Thesis/EthicschapterasConvertedPDF.pdf>.

there is an explicit and implicit contract between the researcher and participant.³¹⁸ The explicit contract “states the role relationships between researcher and participant (e.g., “This is who I am. This is the purpose of my study.)” and an implicit contract is “The development of the individual, personal, intimate relationship between researcher and participant.”³¹⁹ Furthermore,

narrative research is founded in an encounter embedded in a relationship, the nature of the material disclosed is influenced not by the explicit contract but by the trust and rapport the researcher/interviewer is able to build with the participant. Thus, the participant is reading, not what has been made explicit, but rather the subtle interpersonal cues that reflect the researchers’ capacity to be empathic, nonjudgmental, concerned, tolerant, and emotionally responsive as well as her/his ability to contain affect-laden material. The “data” that result reflect the degree of openness and self-disclosure the participant felt was warranted and appropriate under the relational circumstances she/he experienced. Researchers try to build a research relationship in which personal memories and experiences may be recounted in full, rich, emotional detail and their significance elaborated. The greater the degree of rapport and trust, the greater the degree of self-revealing and, with this, the greater degree of trust that the researcher will treat the material thus obtained with respect and compassion.³²⁰

For this study, the principal assessment steps of Wells and research criteria of Josselson were applied to all participants and perspectives were carefully addressed to not cause any opposition during collaborative study. Aspects such as creating a safe space through familiarity, trust, report, respect, and compassion for the participants and their vocal experiences and narrations’ were how Josselson concept of narrative research were applied to this study. Wells six steps in narrative research was addressed in the last paragraph of study reliability. A final word from Josselson was “Above all, an ethical attitude requires that we consider the dilemmas and contingencies rampant in this work. We can never be smug about our ethics since the ice is

³¹⁸ Josselson, “The Ethical Attitude in Narrative Research,” 539.

³¹⁹ Ibid.

³²⁰ Ibid.

always thin, and there is no ethically unassailable position. We must interact with our participants humbly, trying to learn from them.”³²¹

CHALLENGES IN THEORETICAL FRAMEWORK, METHODOLOGY, AND RESEARCH

After reviewing literature on vocal emotional health, the focus of the theoretical frame and methodology aligned with the effects it took on participants through vocal techniques and performance. Physical, mental, and emotional aspects all played a part in this framework. The main focus of this thesis was to address constructive and adverse effects in one’s musical experiences. This was a challenge because many articles articulated the mental aspect of constructive and adverse musical experiences. It was vital to touch base on the mental and physical aspects of musical experiences, but not have it be the main focus for it would pull away from the goal of this thesis.

An interesting aspect of this study was in highlighting an intersection of intelligences, methodologies, and theories that linked to constructivism and narration. Constructivism gave an informative teacher approach to this study, while narration addressed the storytelling and methodology of the participant. Social, emotional, cultural, spiritual, and multiple intelligences were carefully explored to focus on participant backgrounds, experience, and knowledge. The challenge in applying these aspects of the various intelligences, methods, and theories was in navigating how each one applied to a given participant. Cognitive construction theory was another method of study employed. It is the process of working to analyze and comprehend an experience. Classrometrics, being an assessment of validity/reliability/fairness in a classroom, can help create a safe space for students to learn by presenting a variety of strategies and

³²¹ Josselson, “The Ethical Attitude in Narrative Research,” 538.

concepts that can be applied during the learning and testing process helping each student feel successful in their approaching for both vernacular and literal learners. For this study, these various theories, concepts, and aspects played a role in each participant's musical experience.

Gaining a deep understanding of each participant's personal musical experience and applying it to a theoretical framework is valuable to many researchers, because it can help streamline data collection. Through IRB approval, interviews with participants, a survey and lessons once a week from April to May 2023 assisted in collecting data for this research. This process can take anywhere from several weeks to a few months and many updates are needed, which elongates the processing time of approval. Once it is approved, one's data collection window could be drastically reduced. As stated by Creswell, "The researcher needs to collect extensive information about the participant, and needs to have a clear understanding of the context of the individuals life" and "Active collaboration with the participant is necessary, and researchers need to discuss the participant's stories as well as be reflective about their own personal and political background, which shapes how they "restory" the account."³²² In essence, if a timeline is shortened, adequate information may be hindered and a thorough study may fall short of its research. In addition, another hinderance could be the cultural and social concepts of each participant. In that light "participants in the study need to be carefully chosen to be individuals who have all experienced the phenomenon in question, so that the researcher, in the end, can forge a common understanding."³²³ However, in this study, even though each participant had similar experiences, the emotional outcome of those experiences was varied. It made some participants stronger and more driven while it made others weaker and more intimidated to

³²² Creswell, "Five Qualitative Approaches to Inquiry," 57.

³²³ Ibid., 62.

proceed. Lastly, further challenges encountered were not having enough time to address the presentation of performance, character analysis, and additional interviews to strengthen the foundation and framework of this research.

Chapter Summary

Narration, as a research method purpose, is to “produce a deep understanding of dynamic processes.”³²⁴ It allows the researcher to be exploratory “and make discoveries free of the regimentation of prefabricated hypotheses, contrived variables, control groups, and statistics.”³²⁵ Narrative research “knowledge is viewed to be localized in the analysis of the particular people studied and generalization about processes that might apply to other populations is left to the reader.”³²⁶ It is vital that the narrative research stays respectful of all participants and represent them, constructively. In addition, “Narrative researchers recognize that many interpretations of their observations are possible, and they argue their interpretive framework through careful description of what they have observed.”³²⁷ Furthermore, “Narrative research is not generalizable to populations but rather highlights the particularities of experience. Many narrative researchers, however, endeavor to place the individual narratives they present in a broader frame, comparing and contrasting their conclusions with the work of others with related concerns.”³²⁸

This chapter reflects on the research hypothesis, approach, design, use of methods, data collection and processing. The focus of this study was how emotional effects of empirical and

³²⁴ Josselson, *Narrative Review*, 7.

³²⁵ *Ibid.*, 8.

³²⁶ *Ibid.*, 7.

³²⁷ *Ibid.*, 8.

³²⁸ *Ibid.*

habitual vocal teaching on higher education students can create constructive and adverse experiences, how it can affect one's well-being, and how it may influence a student's educational path. Knowledge was shared on the importance of the theoretical framework through a narrative approach and why its method was vital for this qualitative research. As mentioned, The narrative approach to this study can create an empathic and genuine connections between the researcher and participants. Details on the research design were accomplished through voice lessons, an interview process, and a survey. Hypotheses were reviewed on empirical and habitual vocal methodologies and how they may influence higher education students emotionally, thus impacting one physically and mentally in either a constructive or adverse light. Research information was addressed on the process of data collection by scholarly articles, each participant's interview, a journal log that was created for the researcher to compile notes on participants approach to vocal technique and health, and a closing survey was completed to end the participants' study.

The method of Wells six narratives for research assisted in collect the data of each participant's musical experiences contributing to this study. Narrative structures were addressed and explored to account for the importance of the theoretical framework and connection in aiding to express vocal health and the emotional effect one may accrue by constructive or adverse musical experience affecting one's musicality, stage performance, and collaborative work. In reflection, the research plan and design of this study has addressed the importance of a narrative method and its capabilities to gain a deeper understanding of each participants' musical background creating discoveries of constructive and adverse musical experiences in each participants shared story.

CHAPTER 4: PARTICIPANT INTERVIEWS AND SURVEYS

INTRODUCTION

In reading through each participant's narration, their musical background information was extracted and will be shared, answers to interview questions examined, dictated path analysis addressed, applied intelligences, theories, and methodologies reviewed, and survey results presented. As mentioned before, in narrative research, interviews and surveys are two ways to collect data on a qualitative study. This approach allows genuine narrations to occur and true emotions to transpire. The importance of the dictated path analysis is to address the thesis main question on how constructive and adverse musical experience may or may not influence a music student's educational path. Additional information contributing to the thesis questions is provided when addressing each participant's strengths and weaknesses regarding intelligence and the applications of theories and methodologies. Through this chapter, a better understanding of why participants choose their specific paths will come to light.

PARTICIPANT #1: CARNAL'S MUSICAL BACKGROUND

When Carnal was in junior high, Carnal's teacher chose him to sing "I'm a Plain Old Country Boy" for the school's talent show. When he was older in early high school, Carnal was singing quietly in class and a girl said to him, "You're off key." He asked, "What's 'key'?" She answered, but Carnal didn't understand what she meant. He only knew that she was telling him that he couldn't sing. In junior college, he auditioned for and was cast in the musical, *South Pacific* as Luther Billis. Carnal was able to fake it through "Nothing Like a Dame" and "Honey Bun" but when he had to sing the reprise of "Bali Hai," the musical director kept telling him that he was not in the right key. Finally, Carnal asked if he could just sing it *a cappella*. The musical

director reluctantly did. While in the last years of college, Carnal only auditioned for one musical, *The Boy Friend* playing the character of Lord Brockhurst. He sings “It’s Never Too Late” which was an easier piece for Carnal because it is arranged in a sprechstimme style which means speak-sing. He did not have to worry about it being a specific key.

After college, Carnal began getting help from choir teachers. There, he studied the role of Pseudolus in *A Funny Thing Happened on the Way to the Forum*. However, when he sang the role of Matt in *The Fantasticks*, the director recorded a rehearsal and at the next rehearsal, played the recording. Carnal finally understood what people were saying when he was randomly off key. However, no one told him how to fix it. When he moved to a different city, Carnal repeated that role. However, now he was afraid to audition for singing parts in other shows. When a local community group decided to do “Ragtime,” Carnal just had to try. A wonderful woman was the music director for the show who was also the Executive Director and conductor for the local Symphony and Chorale. When Carnal started his singing audition, she stopped him. She told him to open his mouth wider and how to let the air spin as he sang. Suddenly, Carnal sounded amazing. He had no idea he could make such sounds! After that audition, he was cast as Father in the show. Carnal was proud of what he had done except for being unable to sing the harmony with Mother in the song, “New Music.” Carnal ended up singing the melody and Mother sang the harmony part. The next show he did was *Man of La Mancha* at the Dome of the Great Southwest and once again, that same musical director was present. Luckily, Carnal was cast as Don Quixote/Cervantes—a dream role for him—and she made him feel confident in his singing.

Carnal did more musicals in the next few years but was never cast in the roles he wanted. He began to doubt his abilities as a singer. To conquer this, he started taking voice lessons. First, from a couple of church choir directors. Carnal started to feel better, but not quite comfortable,

so he started taking lessons at Midway College. With his first teacher, he learned how to hear when he was in the wrong key, but confidence still eluded him. When Carnal's first vocal teacher retired, he was uncertain of what to do. He went to hear a concert of opera songs put on by a local organization where the new choir teacher at Midway College was singing. He said, to his ears, the new teacher was clearly the outstanding performer of the night. Carnal decided there and then that he was going back to Midway College to continue his voice lessons, which was probably his best decision. Carnal stated that his new teacher's method and style are one of employing the imagination of his students and gently guiding them to produce the sounds that both teacher and student are after. Carnal has been working on building his confidence in singing. That really showed itself to him when he sang "Believe" from the film *The Polar Express*.

INTERVIEW QUESTIONS³²⁹

- 1) Do you believe that a vocal teacher, coach, or musical role model can dictate the path students take in their music careers? Why or why not? Do you have an example?
 - a. "Yes, I do believe that a vocal teacher, coach, or music role model can dictate the path students take in their music careers, not in the point of giving them like you need to go do this but helping them find where they need to go through their guidance. And I think that's the thing. Why do I believe that? Because it happened to me. And because I've had different music teachers in my life. They all had strong influences on where I went and with what. Do I have an example? Yeah, I think so. When I heard Russell Watson singing "Core in Grato" I went, ohh, I'd like to learn that. I mentioned that to a previous music teacher, and she said ok, we'll try and we played around with it. She was much more focused on whether or not I was pronouncing things correctly because it is Italian and not my vocal technique. It never went far; however, I brought it up again with my most recent vocal teacher who was about technique and me treating the notes with grace and respect then we went to the words and got those pronunciations right."

³²⁹ Carnal, Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, April 7, 2023.

- 2) Have you ever had any experiences in your musical encounters that affected you positively? If so, can you please share any of those experiences?
- a. “Yeah, I think the most recent one was when I sang “Believe” from *Polar Express*, a song that Josh Groban made popular. And when I sang that at the Christmas concert, it did affect me. I got lots of very positive compliments from people. I even had someone whose music abilities I respect very much send me an e-mail because he wanted to share how great he thought it was and so that made me feel, you know, very, very, very good and that was a nice thing.”
- 3) Have you ever had any experiences in your musical encounters that affected you negatively? If yes, can you please share any of those experiences?
- a. “I did, I was playing Monsieur Thénardier in *Les Misérables* and the music director at that time had gone and worked with all the soloists individually. We were working on “Master of the House” and getting it to flow. When we got together with the whole cast, he started yelling “sing” and I kept on going because I didn’t know that he was talking to me. Then he yells “sing” again and one more time after that. Stopping I said, excuse me, are you talking to me? And he said “yes” and I said, well then I think we need to have another private session because in my mind I’m doing exactly what I did in that private session. If I’m not, then we need to do it again. Well, we didn’t! He didn’t want to go back and do it again. I was angry that he was bellowing the word sing, yelling it at me instead of saying ok, we’re not quite there. I mean everybody prefers a gentler hand. I didn’t like being smacked across the head with a mallet with his voice. After that show we did *Cats* and I played Gus, the theater cat. He wanted me to take it and almost rewrite the notes or melody line, so we did. When I sang it for the producer, he asked why I changed the melody line “Why aren’t you going up to those notes? You can hit those notes.” I said because that is what I was asked to do. I sang it again in its original form and he said “yes, that’s what I want.” In this experience I learned that sometimes the music director may not be right.”
- 4) Did these experiences have a long-term impact on you? Why or why not?
- a. “Well, the fact that I’ve never forgotten it, I think that’s a good long-term thing and it made me remember that I don’t need to treat other people that way. So that was a good thing that came out of it.”
- 5) Were there long-term physical and mental effects from these experiences? Why or why not?

- a. “Yes, because I still remember them to this day. I make sure not to treat anyone I work with in a negative way and utilize tactics that created positive learning experiences.”
- 6) Were these experiences influenced by a teacher or musical role model?
- a. “Yeah, I've mentioned the music director that I had a problem with. He was a very good musician. There's no denying that he got the best choral sound I think we've ever gotten in musicals, but I disagree with his approach. I think one of my favorites was when I went to audition for *Ragtime* and the lady who was the music director began to shake my mouth and all these kinds of things to get me to relax. Afterwards, she said “ok, do it now” and all of a sudden, I was making sounds I did not know that I had. They ended up casting me as father and I was really excited about that.”
- 7) What types of positive or negative effects were created regarding your emotional vocal health?
- a. “I've had lots of positives, like the *Polar Express* and the song “Believe.” You know when I sing, I always know that I'm not as good of a singer as I want to be. I'm always worried that other people are thinking that I'm not as good as they'd like me to be.”
- 8) Did these emotions affect your desire to continue music, result in vocal health issues, or cause disinterest in social interactions with other teachers and performers? Why or why not?
- a. “I would say if you had it in your mind that something isn't going good or how it should be, then it could affect you vocally in your performance. It is important to have the ability to keep pushing forward. So, my music role models did affect my desire to continue music in a positive way and it didn't cause disinterest in social interactions with other teachers and performers. I'm always gregarious, and so I always enjoy social interactions. Why, because that's who I am.”
- 9) Do you feel as though past negative or positive experiences have played a role in your current vocal health? Why or why not?
- a. “Just positive, I'm always trying to think about doing better. I don't always do what I need to do to get better, but I'm always thinking about it and I don't see there's any negativity. I don't feel that one of the things that's important is that you need to be aware of your limitations. You need to know where your vocal range is. You need to know what notes you're comfortable with and what notes you

need to work on. So, it's all about work, but the positive experiences have already played a really good role. That's because I am able to turn any experience into a positive.”

10) What suggestions or guidelines would you recommend that could ensure continued growth and vocal emotional health for all music students of today and for future generations?

- a. “It's the old honey vinegar analogy, you know you are going to get more out of your students if you are guiding them in the way that you want them to go. Rather than downplaying what they're doing wrong, just say ok, that's getting there but here's what you can do to make it better. Here's the sound you want to go for. Don't say, Oh honey you're just so off today. That really can crush someone's spirit and you have got to be careful of that.”

DICTATED PATH

Carnal mentioned past vocal teachers, someone with musical capabilities, musical directors, producers, and peers as influencers of his musical experiences. However, he did not let past musical experiences dictate his path in music and theater. He kept growing in a constructive light by learning from each experience which helped him make it to where he is today. Even if he didn't agree with all his past teachings, Carnal viewed each lesson with the glass half full continuing his growth and journey in the musical theater world.

APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES

In discovery, Carnal displays efficacy when working on difficult musical tasks and challenges and trying to master specific techniques. He is motivated by emotional experiences linked to Emotion Utilization, displays Social Constructivism and Intelligence due to his ability to understand actions and interaction with others; gaining knowledge through social processes, and his connection with social interactions give him strength in Interpersonal Intelligence,

allowing him to recognize and understand not just himself but others. Carnal utilizes Bodily-Kinesthetic intelligence when he performs on stage creating a beautiful moment between him and the audience. Carnal's background in directing also gives him a Cultural Intelligence in the theater world. Lastly, he displays Logical-mathematical Intelligence due to his ability to analyze and solve problems that may occur in his lessons.

SURVEY RESULTS³³⁰

- 1) Compared to your past experiences, were your lessons during this research positive or negative? How and Why? Can you share a comparison story?
 - a. "My lessons were very positive. The researcher has a great technique of building confidence. She stretches our voices beyond our perceived abilities and keeps encouraging us to go farther. I was never comfortable going into my falsetto, but she encouraged me to take on that challenge and helped me to discover that I could go farther!"
- 2) Through this research, has your vocal emotional health been impacted? How and Why?
 - a. "I must say that it has. I am a confident actor, but I have always been timid about singing. The researcher challenged me to sing in situations where I would usually not have. I did and I felt confident and garnered praise."
- 3) Did this research change your perspective on your personal vocal emotional techniques? How and Why?
 - a. "I'm sure it has. I feel comfortable entering performance situations holding on to my self-esteem."
- 4) Did this research change your vocal and physical performance outcome overall? Why or Why not?
 - a. "Yes, by using the researcher's techniques, I am better equipped to sing in most situations. I am comfortable having my abilities called upon."

³³⁰ Carnal, Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, May 26, 2023.

- 5) Do you agree that a healthy musical background can dictate the avenue music students will choose and if so, how does such an experience affect vocal emotional health?
- a. “I think so. I can see how the researcher’s style of teaching and coaching could shape the choices of her students. She is all about her students. We feel that and allow ourselves to be stretched and challenged.”

PARTICIPANT #2: CAMDEN’S MUSICAL BACKGROUND

Camden’s music and vocal training history began at age ten. She started voice lessons with a local music teacher who trained her to be a classical soprano. Camden sang several times in church and school programs growing up, and participated in local singing competitions and talent shows. A lot of her experiences were singing in the church choir, traveling with a local group who would sing at nursing homes, and participating in local plays and musicals, thanks to her mother’s connection as a local actress. By age twelve, Camden began singing with a teacher at her local church who influenced her to be freer with her voice and helped her understand riffs and harmonies. She gave Camden the opportunity to sing with people she didn’t necessarily fit in with. This allowed her to grow musically outside of the classical training that she had previously received. Sadly, lessons ended when she left the church.

For a long time, Camden did not sing with a teacher because she became heavily focused on training in dance. In high school, she was told she didn’t fit in with the choir sound and was not accepted in the class. She auditioned for several musicals in high school and was never cast. She still worked hard and auditioned for multiple events her senior year, leaving with over fifteen personal audition requests for programs across the country. In high school, her goal was to be on Broadway, so Camden immersed herself wholly in theater. While she did not have many options to sing with a teacher, Camden sang every moment she could.

Things did not turn out as planned and her high school dreams were soon put aside to raise children. Occasionally Camden would participate in local musicals and talent shows but did not really return to vocal training until her late twenties, so she made the decision to return to school and attended a conservatory. There, Camden began a program that required her to attend at least five music classes a week including voice, piano, choir, and theory. During her time there, she had two voice teachers. One of them focused largely on Camden's soprano voice with little regard for her desire to sing musical theater. The teacher was a positive influence in that she really worked on music theory, but she was not kind and liked to pigeonhole Camden into songs or types that she could not do and was not as enthusiastic about. Her second vocal coach really listened by helping find her true voice and its unique capabilities. They worked together on everything from classical voice to musical theater, and even touched on a bit of opera. His help in teaching Camden how to find audition cuts has been instrumental in her success while working in bigger music areas. When she left, Camden didn't really have access to a vocal coach for many years until she attended classes at Midway College. From there, Camden trained with two teachers. One worked with her through the pandemic, who helped her grow as a soprano but later retired, so she transferred to her current teacher.

In total, Camden has had six voice teachers and the experiences have been about 50/50 in terms of positive and negative influence. She does feel like each of them taught her skills that are still of use. She believes the biggest changes came from the teachers that listened to her. Half of them tried to teach Camden how they were taught. The other half taught her how she learns the best.

INTERVIEW QUESTIONS³³¹

- 1) Do you believe that a vocal teacher, coach, or musical role model can dictate the path students take in their music careers? Why or why not? Do you have an example?
 - a. “I think they absolutely can dictate the path that we choose to take in our musical careers depending on how we view ourselves versus how the teacher views us. It can absolutely create guidelines or boundaries of what we think we are capable of based on somebody else's expertise compared to our not knowing. I do have examples! My consistent example was that I'm an Ethel Merman. I don't know how to be quiet. I don't know how to be soft. It hurt my confidence a lot to believe that I would never be an ingenue or play a love interest role just because that is usually a soft character and a soft voice. I was always told that I would not be able to sing classical music such as opera. I had a teacher actually tell me that and that I would be limited to musical theater because of my sound. And it really put a block on what I thought I was capable of. I was very limited with voice teachers in terms of what they would help me with. They would just place me in one specific category.”

- 2) Have you ever had any experiences in your musical encounters that affected you positively? If so, can you please share any of those experiences?
 - a. “My new vocal teacher is absolutely one of those experiences. She is only the second teacher, as I mentioned, that believed that I was capable of more. My teacher has helped me find my classical soprano voice again and a sound that I truly never thought I was capable of. It was really hard to think that I could be anything other than what I had been told my whole life and she have given me music and challenges and songs and lessons that have really helped me grow and made me believe that if I had these skills a long time ago, I might have had a broader view of things that I could do in terms of my resume and what I have done. I might have given myself a better chance and I think that it is really important to do that for people and she has done that for me.”

- 3) Have you ever had any experiences in your musical encounters that affected you negatively? If yes, can you please share any of those experiences?
 - a. “I think the most negative things that I had ever had musically was in high school. I was never cast in a musical because they did not think that I sang well enough even though I was taking voice lessons. I knew that I could sing, but there was always a reason that I wasn't cast. I didn't understand whether it was because I

³³¹ Camden, Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, April 7, 2023.

wasn't good enough or whether I was not what they wanted. I think that has to do with how I was influenced and taught about my own ability. I have had the label of brassy. I've had the label of screlter and I hate the word it really, really hurts. Now whenever I do use my belt, I very often feel like that word is just in the back of my head creating a block. It made it hard to vocally grow. Other musical experiences I've had involve me being removed from things because I was too good, or too loud, or they felt I couldn't conform. I worked on an ensemble sound where people blend. I wanted to be in choir in high school and I was pushed out of it after the first week. So rather than giving me a chance to work on my sound, I was just removed from it. I was either top dog or I was nothing."

- 4) Did these experiences have a long-term impact on you? Why or why not?
 - a. "I would say yes because a lot of my negative experiences began in seventh grade, and they still affect me to this day. There were lots of times that I wanted to be like the other girls in high school. By the time I was a senior and started auditioning for things, I was even more categorized through conferences, group auditions, and things like that."

- 5) Were there long-term physical and mental effects from these experiences? Why or why not?
 - a. "Absolutely! They affected my psyche. I am a pretty confident person, but there are things that eat at me, and those things have eaten at me from the get-go. I had one teacher in church who was the only person that ever believed that I could riff, and she really fostered my thinking in terms of how I could be different as a blonde, white girl singing in church. As I progressed and went on in life, I dropped those ideas because I was put into specific categories. Long term, I mean I'm a bit older now, and it's only been the past five years that I felt like I could reach out of that category. It makes me feel like I missed out on so many opportunities where I could have chosen to audition for this role or audition for that role. Even in my twenties when I was young enough to play some of these roles I never auditioned for them. I didn't even give myself a chance because of those things said to me."

- 6) Were these experiences influenced by a teacher or musical role model?
 - a. "Yeah, both of them were teachers, musical role models, fellow performers, and fellow singers."

- 7) What types of positive or negative effects were created regarding your emotional vocal health?

- a. “In terms of experiences helping me, I think as I've gotten older, they have helped me see that not everything is concrete. That a voice teacher putting someone in a specific category may be subjective. That there's no this or that, and I think it's helped me positively in terms of how I approach a student. I don't teach voice, but in terms of dance and acting, not putting people into a category. Let them explore all kinds of things. So, for me, instead of me just saying this is who you are to me, I give them opportunities. One individual interpretation is not their whole life and I think it's been beneficial for me, of course, to go my whole life with different voice teachers and learn those things. I think the negative effects were that I missed out on a lot of things. I wish I had people like my vocal teacher earlier so that I wouldn't have stopped myself from trying for other things. Yeah, I think both the positive and the negative could have altered way more positive experiences to talk about instead of the things that I've shared with you today, but those negative things have made a big impact. It's only taken me into my late thirties to find that they can change the narrative instead of having them in a negative category. I can see them as an opportunity to grow and to be that kind of supportive teacher.”
- 8) Did these emotions affect your desire to continue music, result in vocal health issues, or cause disinterest in social interactions with other teachers and performers? Why or why not?
- a. “Let's go with the first one, affect your desire to continue music resulting in vocal health. The vocal health issues absolutely affected how I wanted to do things for a good long while. I stopped doing voice lessons because I didn't find joy in it anymore. If I did not know where my place was, if I felt like I was never going to fit, then I just did not want to do it. I would listen to musical theater and be affected by that, but emotionally, I just couldn't go to a voice lesson. I didn't want to go and sit with a teacher and do things that were never going to be utilized. I can work scales in my soprano notes all day long, but if you're never going to let me sing it, what is the point. If you're going to tell me that I will never sing it, then what's the point?”
- b. Yes, there was disinterest in social interactions with other teachers and performers. In college, we had cabaret nights on Mondays and there were groups of people that I just wouldn't go and sing with. I just wouldn't because they feel like I didn't fit in with them. I know it sounds horrible but I was very good in certain categories and so it was often intimidating. I was never taught how to take what I really had and use it humbly. Instead, I was just angry that they didn't accept me.
- c. Social interactions, yeah. I had been excluded from simple things like group gatherings, cast parties, and other things I knew were happening. However, it was made very clear that I wasn't wanted around because I didn't fit. A specific area I lived in for many years was intense in terms of competition. Just to get cast in shows, you really had to make friends with people. Then of course it helped if you

had this voice teacher or that voice teacher. I couldn't afford this or that teacher. I was left a lot on my own and with certain teachers that will just let me work off my lessons because I was already an adult by the time I went into college. I was twenty-eight. I had kids first and then my husband and I moved to go finish a theater music program.”

- d. “Vocal health issues, it is so hard this part for me to talk about. I was a smoker from the time that I was fourteen until 2022. I feel like that had to do with my very first voice teacher. She was a classical soprano. Her claim to fame is that she was Neil Patrick Harris's first voice teacher in New Mexico. The issue was she smoked heavily. I can remember being in our voice lessons and her smoking right next to me and telling me things like, “well, Paul McCartney still smokes, and he sounds great.” My father was a smoker my whole life, and so by the time I got to about ninth grade I thought, it's fine I can do it too and I'll still be able to sing. I think that hugely impacted my vocal ability and also my health in general, but I wasted a lot of my voice smoking. There are things that I think that I could totally be capable of now and even back then. I didn't give myself a chance because I was smoking. I think it was a direct influence from that voice teacher. Even when I was a smoker, when people would tell me about smoking and my vocal health, I was aware of it and my response was well, Paul McCartney still smokes. Since I quit smoking, my ability to breathe and smell and taste has made a difference. I do hear it totally in videos where I can go back two to three years ago and listen to vocal recitals versus now. I always knew what I was doing, I was completely aware, but it had a direct impact on me in terms of thinking that it was acceptable. Also, social disinterest in social interactions; being a smoker, I wasn't hanging around with all these other vocalists because I smelled like smoke, they didn't want to be around me.”
- 9) Do you feel as though past negative or positive experiences have played a role in your current vocal health? Why or why not?
- a. Yes, as I mentioned in the last few questions. Also, I was never taught how to breathe properly or never taught how to use my vocal cords as rubber bands instead of just going full force every time. That's where I do think there is some validity in people saying or using the word screlter because I wasn't taught properly how to breath or use those things. It's unfortunate that I had three or four voice teachers before I met the one that guided me as a vocal student. He taught me how to breath properly and how to use my voice without blowing it every single time. I mean, there was no way that I could have made it through certain things that I've done now in the past few years when I was in my early twenties. I would never have made it through an entire musical without feeling like, oh, I have to have a throat coat or, I have to have a hall. He started the process of helping me understand global health. It really didn't solidify until my current teacher came into my life realizing that I don't have to have a cough drop in my mouth. All I need is just water and our technique training.”

10) What suggestions or guidelines would you recommend that could ensure continued growth and vocal emotional health for all music students of today and for future generations?

- a. "One person's opinion is not everything. It is subjective to find the things that you like as well as find things that you would like to challenge yourself with. I think it's important for people not to be put into a box but to help them grow with their changing voice as they get older and to help them find not only things that they are really good at, but also to grow on things that they would like to be good at. Categorizing people, I think, is the hindrance to people's growth. I'm a prime example of it. I think it's important to constantly revisit, not even just singing specifically, but to constantly revisit the scale of your voice and how it changes. I think it's important for younger singers to learn that as time goes on, their voice is going to change and mature and grow. I think it's important for people to know that where they are right now is not where they're going to be forever and ever."
- b. "Teachers have the biggest influence because we're coming to you with the desire to learn. So, when a teacher is uncompromising in terms of what works for that student, I think that's the biggest problem. Teachers should have the ability to recognize students' likes and dislikes and help them grow through those. Don't push that boundary as in, we're going to do it no matter whether you like it or not. Don't hammer things into people's heads. Take it moment by moment and say ok, today we're not going to work on this, we're going to focus on something else because I can tell you're tired or frustrated. Teachers need to be able to work with each individual student and see each individual student's needs."

DICTATED PATH

As Camden has stated, many of her past musical experiences, she feels, have dictated her path in music. These influences came from elementary and high school music teachers, college music professors, and fellow singers and performers. Many vocal teachers have taught her what they know or think to be right instead of what may have worked best for Camden. Being told to study under one style restricted her ability to venture into other genres and styles of music. Camden has learned that there are certain areas where one's vocals fit better, but that doesn't mean that you cannot work in other areas. To venture into those areas is the only way to get stronger, creating the possibility of a well-rounded voice. It can give vocal students the

possibility to strengthen weak spots in a given genre, while continuing growth in one's ideal fach, which is the classification of a singer's range, weight, and color. Camden's new viewpoint on vocal health has opened her world to all sorts of performance possibilities.

APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES

With Camden's connection to dance, she has a Bodily-kinesthetic Intelligence about herself on stage and Culture Intelligence in the dance world. She has interpersonal Intelligence skills due to her effectiveness in group settings. Camden does care about those around her and will put others first, giving her a nurturing side, which connects to Naturalistic Intelligence. Since Camden does read music, her Spatial Intelligence skills are enhanced connecting to her sensory motor skills. Cognitive Construction Theory and Emotion Theory play a big role in Camden's life, because her musical experiences have influenced her drastically in both constructive and adverse ways. Finally, Camden has also been influenced by Social Emotional Learning where behavior has affected her health, and her health is affected by behavior.

SURVEY RESULTS³³²

- 1) Compared to your past experiences, were your lessons during this research positive or negative? How and Why? Can you share a comparison story?
 - a. "I found this to be very interesting and positive. Through this study, I have found a new version of my voice and its completely without judgment or an attempt to change me. The researcher listened and adjusted to my needs based on the day and moment. She listened to my ideas and used them to help me grow rather than choosing things that only she wanted to do. I've had teachers in the past try to force me into things that just weren't for me, it ultimately crippled my confidence and ability to move forward.."

³³² Camden, Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, May 26, 2023.

2) Through this research, has your vocal emotional health been impacted? How and Why?

- a. "I think this is the healthiest my emotional vocal health has ever been. I have become more consistent and confident in what I'm working on in the moment, as well as how I feel when I leave the room and throughout my week. I don't feel pressured to always be perfect and don't carry that burden with me all week. The change and growth have me excited to attend lessons instead of just going because I signed up for it."

3) Did this research change your perspective on your personal vocal emotional techniques?

How and Why?

- a. "I think it really did change my perspective. The researcher has shown me over and over again her compassion and care for each student, with myself as well as my child. I had gone through enough voice coaches that simply gave me material and that was it and I honestly didn't think anyone existed, that wasn't that way. The researcher was like a breath of fresh air and a much needed human in my life, both vocally and emotionally. I was told lots of things about my voice, and I've been taking voice since I was eleven. Lots of ideas that I couldn't (or shouldn't) sing this or that. She proved that all wrong by helping me reach a new level in my soprano voice as well as my more comfortable sound. She taught me new ways to work through my challenges in voice and in general. She listens! She wants you to succeed and that means everything."

4) Did this research change your vocal and physical performance outcome overall? Why or

Why not?

- a. "I felt really proud to be a part of this research. The researcher is truly one of a kind when it comes to reaching the uniqueness of each student. Physically, she has taught me how to breathe more effectively and that in itself is a huge thing for me, as a former smoker. She doesn't just teach voice, she coaches everything from simple standing still to all the ethics and principles of performance and recitals. She helps you find what works and what doesn't. She has an eye for details and helped me grow as an actress through my voice."

5) Do you agree that a healthy musical background can dictate the avenue music students will choose and if so, how does such an experience affect vocal emotional health?

- a. "I absolutely agree that these are foundations for vocal emotional health! If students are evaluated based on individual strengths, then the student will be able to find confidence in what they do well, as well as learning how to work on other things. I've known so many singers, myself included, that have been stymied by teachers whose only goal was to teach the material and not the student. If students

are given the same opportunity to learn about themselves then I believe their entire perspective can change. Instead of deconstructing bad things they might have learned, they get to be on the same page from day one with a teacher who really cares about identifying individual traits in the student. We need more teachers like the researcher in every classroom. She sets us up for success and even when we might not meet a goal, she is quick to remind us of the successes we have already achieved. Having a support system in place that emphasizes growth and emotional support through a strong music foundation is key to the student experience and then finding success in their field.”

PARTICIPANT #3: MADELINE’S MUSICAL BACKGROUND

Madeline’s musical career started at a young age as she was introduced to the piano since her mother was a piano teacher. She never taught Madeline how to play, but the instruction books were always around for her to look at. In elementary school, Madeline had a music teacher from kindergarten to third grade that she adored. He taught her the basics of notes and instruments, including the autoharp. Madeline went to a different school in fourth and fifth grade and was introduced to the choir and was in a small Christmas musical number. Once she got to middle school, Madeline wanted to join the band because she eventually wanted to be a part of the marching band, much like her father and older sister. When she auditioned for an instrument to start playing in sixth grade, Madeline failed all the instruments she really wanted to play. However, she was convinced to play the horn, which she was less than thrilled about. Madeline played for about four months before giving up on the instrument and band altogether, but she did not want to stop playing music.

Seventh grade is when Madeline joined the choir again. She was in the regular choir for a year and then she joined the a cappella choir in eighth grade. In addition to that, Madeline was encouraged to do an audition for a solo and ensemble competition. The night before the competition, she slept with a fan on, and apparently with her mouth opened. Due to this she had no voice the next day. Madeline, however, did the performance with little to no voice and was so

nervous and worried that she ended up forgetting the words to her solo. After that performance, Madeline decided that she no longer wanted anything to do with music or singing in school that involved being in front of people, because it was too embarrassing.

Madeline's music career was halted but was soon revived when she joined a sorority during her sophomore year of college. In the sorority, there were songs that were sung during formal recruitment, skits that are made up that include singing and dancing and she fell in love. The songs were very emotional and made her think of the relationships she developed with her sorority sisters. Madeline became the song chair for her sorority chapter. She taught the songs and made sure that the girls were singing the right pitches.

Then Madeline moved and decided to step into the theater world. For the first time, she auditioned for a musical, something that she had never done before, and it terrified her. Madeline ended up getting cast in the show, and from there, fell in love all over again. After learning about a friend who was in the show with her taking voice lessons at the community college, she was intrigued by the idea as well. Madeline realized that singing and music had not been a part of her life for so long and she missed it. So, she started taking voice lessons which helped her get cast into other musicals. Music is something that Madeline will always love, and she knows that she can always improve on it.

INTERVIEW QUESTIONS³³³

- 1) Do you believe that a vocal teacher, coach, or musical role model can dictate the path students take in their music careers? Why or why not? Do you have an example?
 - a. "Yeah, I do believe that they can dictate, your path of musical career. So, my mom was a piano teacher and opera singer when I was younger. That really

³³³ Madeline, Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, April 7, 2023.

influenced me and my sisters. We took lessons, not necessarily from her, but others. My sister surely became more and more musically inclined. I remember watching her do piano lessons, but I didn't have any lessons because by that time some turmoil happened within my family. My parents ended up separating. My mom became an alcoholic and so music kind of was on a back burner for me for quite some time because of that. I didn't have such a close connection with my mom at that point. Slowly but surely, we started to create a new relationship separated from my father. She wasn't necessarily the greatest, but I still wanted to do music and she encouraged me.

- b. A school experience I had was when I was in middle school in acapella choir. I did solo and ensemble for a competition. I had a one-on-one with my choir teacher and she pulled me aside with a vocal coach for a couple of sessions. The night before, I ended up getting a cough and I lost my voice the night before. I did my performance but had no voice and then of course I forgot the words halfway through. I kind of was traumatized and decided I wasn't going to pursue music in high school. However, I've always loved musicals. I've always been into theater, and so I kind of got back into music as I got older. What turned me off from school music functions was the experience. The judge kind of scolded me. I thought music was my thing, but I was so nervous because of not having a voice and I forgot my music because of that. The scolding I think really got to me because I'm the type of person that's like, let me please anyone and everyone. I'm a people pleaser. So, after that, it just got to me and made me think, are you really built for this? Should you be doing this at all? I have always been compared to my older sister, had always been compared to my mother. I think being constantly compared and then having that. You know that too. There was not necessarily good for my self-confidence. I thought everyone was probably better than me. So that's why I didn't want to continue.
- c. Once I got into college, because of my sorority, I started singing a lot again. It's kind of silly when you think about it, but I ended up becoming the song selector for my sorority. I had a good sisterhood. I finally had some good solid friends that I could rely on. After that experience, I decided to try voice lessons again. In fact, since I have started voice lessons with you, I've got friends reaching out telling me they can hear a difference in my voice and comment on how I have better control. I have always been able to project and everything, but I've never been able to really, really control it. Apparently, I can now."

2) Have you ever had any experiences in your musical encounters that affected you

positively? If so, can you please share any of those experiences?

- a. "So, I would say the positive stuff is watching my sisters and mom in quite a few different things and it was just amazing to see them up there. I had a love for my mom's music when she wasn't this alcoholic outrage, you know, ridiculous person. I would be mesmerized by her, I absolutely loved it. That was like my awe moment as a kid. I would just sit there and watch her. It would just inspire me because she had such a demand on the stage. I wanted to have that kind of

presence in the room. I saw that with my sister too. I would also say that the sorority, in allowing me to select music, really connected us through song lyrics. Being able to connect with each other through the songs while singing them, you're obviously thinking about your sisters and what was going on at that moment in time and how they've helped. I've gained a lot of my best friends through musical experiences especially these last few years.”

3) Have you ever had any experiences in your musical encounters that affected you negatively? If yes, can you please share any of those experiences?

- a. “Yeah, I didn't really pursue music when I think I probably should have after that competition in grade school. If I had continued in choir, maybe I'd be a lot better at reading music and be able to hear harmonies better. Things like that I didn't think would have affected me in the future. I didn't think that I would have gone into musical theatre as a career or anything, but I should have continued because it makes me so happy and that's why I like it. Music makes me happy; I can express my emotions.

4) Did these experiences have a long-term impact on you? Why or why not?

- a. “In the back of my mind, I am always thinking about being in the shadows of my mom and sister and not having the same experience in music like they did. So those did have a mental impact on me along with my competitive experiences in school. Again, if I continued choir, then I would read music better and be able to tune in more parts. That doesn't help me physically because then I hold myself back because I am scared. Then I carry tension and it makes it hard to hit higher notes and restricts my breathing.”

5) Were there long-term physical and mental effects from these experiences? Why or why not?

- a. I do believe my experiences have. My mom wrote a letter to one of my sisters saying that she she's going to have to make the same decision. To choose music or her family. Why should she make that same decision? How is she going to make that same decision? Choosing that over the family has created long-term effects on me.”

6) Were these experiences influenced by a teacher or musical role model?

- a. “My experiences have been influenced mainly by my mom and sisters. I also had an inspirational choir teacher that I adored as well.”

- 7) What types of positive or negative effects were created regarding your emotional vocal health?
- a. “Some negative things are the tension in my body and the holding back because of the confidence. Not belting like I probably could if I really tried or getting up to those higher notes. Some positives are the friendships I have created. My best friend is completely honest with me. I can ask her anytime about my voice, I know she will tell me the truth. I really respect her for that. I can't do the same thing with my sister because all she sees is her little sister. She practically raised me because my mom was not there.”
- 8) Did these emotions affect your desire to continue music, result in vocal health issues, or cause disinterest in social interactions with other teachers and performers? Why or why not?
- a. “I did have disinterest in social interactions with other teachers and performers because of intimidation and living in other shadows. As I have gotten older, I have chosen to continue because I love music.”
- 9) Do you feel as though past negative or positive experiences have played a role in your current vocal health? Why or why not?
- a. “Yeah, definitely. The positive experiences are leading me up to wanting to continue with my voice. I know how big an impact music has on people, especially as they get older and especially with their memory. I want to continue doing music. I think it also makes my brain work and do things that it needs to be doing. I want my kids to be able to read music. I want them in music classes as soon as they can because I want them to have a better experience than I ever had. I don't want that just for my first child, I want that for every kid that I have.”
- 10) What suggestions or guidelines would you recommend that could ensure continued growth and vocal emotional health for all music students of today and for future generations?
- a. “Just continue working and continue getting better and practicing and reading your music. Like I said, I want my kids to enjoy music. I also know how music is connected to intelligence as well and how music can be used as a learning tool. I study for hours with music playing in the background if there's no lyrics, I remember things so much better that way. It's just amazing to me what music can

do for all generations, but the most important thing is to continue practicing and continue working on your craft.”

Dictated Path

Madeline’s musical experiences seem to have influenced her choices in learning music. Even though she has a deep desire to sing as a youth, many obstacles hindered Madeline and her ability to fully experience her love for music. This could have contributed to Madeline fluctuating in and out of musical experiences. Not only was she influenced by being in family members’ shadows, but other music educators also assisted in those constructive and adverse effects. Some examples shared were when her mom was asked to come and hold music days at her elementary school, which created a constructive inspirational event for Madeline. However, when future teachers would compare her to her sister and mom causing adverse reactions, Madeline would find herself back at not wanting to participate in musical events. Madeline is working on breaking those walls down because she has a true passion for music.

Applied Intelligences, Theories, and Methodologies

Madeline displays great Bodily-kinesthetic Intelligence on stage due to the observations she has made watching her mother and sister. In addition, the passion she exudes in performing music creates a natural connection to audience members. In Madeline’s musical theater background, Interpersonal Intelligence has developed because she works beautifully with others on stage. Furthermore, Madeline has a Naturalistic Intelligence about her. She cares about others’ feelings and wishes the best for those around her. As she mentioned above, she is a people pleaser. Madeline was highly influenced by Social Constructivism not only through her sorority club but choir and theater experiences. An interesting aspect that Madeline mentioned in her

interview was the importance of Learning Based Methods. She displays the importance and understanding of what it entails to teach students from different angles.

SURVEY RESULTS³³⁴

- 1) Compared to your past experiences, were your lessons during this research positive or negative? How and Why? Can you share a comparison story?
 - a. “I believe that my lessons during this research were extremely positive. I felt that I grew as a performer and better understood my voice and how to train it. I have had past experiences where my voice has given out during a solo and ensemble competition, and I did not want to continue singing after that because of my level of embarrassment. However, with taking voice lessons now, fifteen years later, I understand it’s okay to have a bad vocal day because you are always learning.”
- 2) Through this research, has your vocal emotional health been impacted? How and Why?
 - a. “My vocal emotional health has been impacted because I have a newfound acceptance for my vocal abilities. I was always very ashamed of my voice because of my past experiences and because I have family members who are great vocalists that I get compared to. By doing these lessons, I have learned to stop comparing my voice to my family members and making it my own.”
- 3) Did this research change your perspective on your personal vocal emotional techniques? How and Why?
 - a. “Yes, this research did change my perspective on my personal vocal emotional techniques. I started to approach music/musicals and auditions much differently. I don’t compare myself to everyone because I’m still learning and still growing just like everyone else.”
- 4) Did this research change your vocal and physical performance outcome overall? Why or Why not?
 - a. “Yes, I believe it has changed my vocal and physical performance. I was doing a musical during this research, and I could feel myself getting stronger and learning more. I could pull things from my lessons into rehearsals to make myself better.”

³³⁴ Madeline, Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, May 26, 2023.

- 5) Do you agree that a healthy musical background can dictate the avenue music students will choose and if so, how does such an experience affect vocal emotional health?
- a. “Yes, I do believe having a healthy musical background can dictate the avenue of music students. As a child I had a healthy musical background, I took music class, my mother was a piano teacher and opera singer, so music was always around me. When I got older, and my mother left to try and be a big name in opera, that is when music stopped being important to me, because I associated it with my mother who left her children behind. I stopped doing choir soon after my father divorced my mother, and that was the end of my music career until recently.”

PARTICIPANT #4: JD’S MUSICAL BACKGROUND

JD started her musical career at the very young age of three. She was caught playing “Twinkle Twinkle Little Star” by ear on the little electric organ her grandmother had at her house. All the adults were elsewhere in the house and could hear music coming from somewhere, and when they discovered that it was JD playing the tune, they were all shocked. “Get her into piano lessons, right away!” was the prompting of the family. That’s where it all began.

Piano lessons continued throughout elementary and middle school, but by high school, JD was no longer in piano lessons. JD was beginning to test her ability in vocal performance. She performed many times in piano recitals, school plays, and at church, both in playing piano and singing. It was around eighth grade when her talent as a vocalist began to appear.

Her first voice teacher was a fellow student. He saw her talent and untapped ability and was excited to get the ball rolling. About halfway through her freshman year of high school, she auditioned for an open space in the local high school show choir and made it! From there, it was multiple choir festivals, state solo, state choir and All-Northwest Choir accolades. She was given multiple opportunities to perform solos and sing with small groups.

JD received a small scholarship for a local singing competition and began her college music career, which only lasted about one semester. The college was not a good fit at the time.

She then began a new Music-Vocal Performance program at her local university. JD worked and worked at obtaining her goal of a bachelor's degree in music-vocal performance. Unfortunately, it wasn't to be as she decided to choose family over music.

After that, JD's musical skills were mainly witnessed in Karaoke Bars and random community performances for friends and family. She still loves to play the piano and sing when she gets the chance. It is something that is a part of her and always will be.

INTERVIEW QUESTIONS³³⁵

- 1) Do you believe that a vocal teacher, coach, or musical role model can dictate the path students take in their music careers? Why or why not? Do you have an example?
 - a. "Absolutely! The best teachers, coaches and musical role models can influence a student to pursue music in whatever form they choose. The ones that are not so great, well, it can cause a student to rapidly lose interest and eventually resent something they once loved. My peers/friends throughout my life have been my musical role models, whether they were directly involved with music or not. They were a huge positive influence throughout my life and my ability as a musician. When I got into college, that is when I ran into negative experiences with teachers. In my opinion, my college professor dictated my choices. That story is in my negative experiences question. Another example though was when my mom wanted me to do impromptu things. I had to perform and just look at the music once or twice because she thought I could get it. That was very traumatizing for me. I have nightmares about it. I have nightmares about being handed pieces of music and told you can do this on the stage and they're expecting me to be perfect at this performance. It was just too much."

- 2) Have you ever had any experiences in your musical encounters that affected you positively? If so, can you please share any of those experiences?
 - a. "Well, I always just think of the most recent one when my co-worker caught me singing at work. It affected him in such a positive way that he stopped me in the middle of singing a chart and suddenly behind me I hear "that's extraordinary." Then I got to work the next morning and he has a card sitting on my keyboard that just said one word. It just said extraordinary. Now he's always walking back

³³⁵ JD, Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, April 7, 2023.

trying to hear me sing and when he does not, he says “you're not singing.” When he heard me singing, he said, “you need to record like really record that.” I tell him no but thank you.”

- b. “One of the most memorable was auditions for Chamber Singers my senior year of high school. I was not chosen initially, much to my surprise. I had been a member for the previous two years, what happened or changed in that audition? The only thing I could think of was the difference in personality between myself and the new choreographer that had been recently hired by the school. My amazing friends and director went to bat for me and overrode the decision. I was able to finish all three years in Chamber Singers. They were my family. My musical family.”
 - c. “Another example would be my adventures in the land of karaoke. This was in my late 20’s-early 30’s. During nursing school, the students in my nursing class would always get together and sing karaoke as a way to release the pressures of nursing school. I became somewhat of a local celebrity on the karaoke scene. When we would all go out and sing, the DJ would have a list of requests that people had submitted, on my behalf, that they wanted to hear me sing/perform. I even won a couple of local karaoke contests. They are another example of my musical family.”
- 3) Have you ever had any experiences in your musical encounters that affected you negatively? If yes, can you please share any of those experiences?
- a. “My first experience with my college teacher was when my child was eighteen months old. I mean, first of all, it was humiliating because she took me in front of the whole choir and chastised me in front of everybody. She asked me why I missed class the other day. I told her what happened. I said, I have a little eighteen-month-old. He was very sick. He was vomiting and had diarrhea. He needed his mom. I needed to miss class and work to tend to my child. That's when she said, “well, you need to decide what's more important; family or music. A few months later when she looked at me at vocal juries, she noticed I was starting to show. I had just found out I was pregnant with my second child. She told me “you look like you put on a little bit of weight.” I told her I was due in October. She said “oh, so I take it you won't be back.” I said nope this is my last vocal jury because again, she said I had to choose between family or music. I was just a young mom so family won. You can't put that in front of somebody. So I quit.”
- 4) Did these experiences have a long-term impact on you? Why or why not?
- a. Yeah, because it made me change my whole career choice. I went from being a music major or a vocal performance major to being a nurse. After working so long and so hard on trying to get my music degree and never quite getting there, it was upsetting.”

- 5) Were there long-term physical and mental effects from these experiences? Why or why not?
- a. “I have in my higher range a little flip that's not the best and it's really hard for me to shift from one space to another. I was supposed to go and have, my vocal cords looked at to see if I had nodes due to damage done to my vocal cords or to see if there was something that could be done to help with my upper range. It just was not something that I could overcome easily. I am not sure if it is a physicality type of thing, or it was a training thing or simply a skilled thing. I have never got it checked. I definitely have trauma related to performing and expectations of performing. I just always am hearing those people that would always say not quite good enough, always coming in second place. I still have that in the back of my mind that not quite good enough, second place worthy. It was such a challenge for me to have to change my course. I loved (and still love) music so much. My college professor made it not fun anymore. I dreaded going to lessons. Thankfully, I didn't allow her or the choreographer from the previous story to destroy my love of both music and dance.”
- 6) Were these experiences influenced by a teacher or musical role model?
- a. “Absolutely, I would say the biggest influence was my college professor.”
- 7) What types of positive or negative effects were created regarding your emotional vocal health?
- a. “It made me question my ability to perform or even have confidence in my skills. The positive is the support I received from my music families and the support and reassurance that I was talented and able to entertain.”
- 8) Did these emotions affect your desire to continue music, result in vocal health issues, or cause disinterest in social interactions with other teachers and performers? Why or why not?
- a. “Yes and no. I changed my degree, but I still love music. I still have not scoped my vocal cords and I prefer to sing when no one is watching. If anything, it has encouraged me to speak my story in hopes that music teachers would learn how not to treat students in the future.”
- 9) Do you feel as though past negative or positive experiences have played a role in your current vocal health? Why or why not?

- a. “Now I sing more for fun and to entertain others. It plays a huge role in my life still. Singing raises my spiritual and energetic vibration level. Listening to performances helps alleviate stress and helps me connect to myself, Mother Earth and the collective as a whole. The music sends chills and goosebumps all of that is very real and healing.”

10) What suggestions or guidelines would you recommend that could ensure continued growth and vocal emotional health for all music students of today and for future generations?

- a. “Probably the opposite of what I did. Don't let a teacher or somebody like that dictate what you can and cannot do. If it's something that you like to sing, sing it. Music teachers will give you things that are supposed to challenge you and that's ok. Just accept that with grace and learning. Just realize that they're doing that ultimately to help you. However, do not idly stand by and let them dictate what you can and can't do. Remember, there's other people out there that will stand up for you, because I was just going to accept things. Empathy is huge. Never make a student choose between two of their greatest loves. It is possible to have it all.”

DICTATED PATH

In JD's experience, her path was possibly dictated by her college professor. There were other minor influences such as family members always putting her in an uncomfortable performing position that may have contributed to her decision to change careers, but having to make a choice between family and music was the last straw. This point of view is now seen as old fashioned, and many successful women have families while working. Even though JD is a nurse, she has found her way back to music and the joy of learning.

APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES

JD is the first participant to display Spiritual Intelligence as mentioned in question nine. As JD stated, singing raises her spiritual and energetic vibration level. Listening to performances helps alleviate her stress and helps her connect to herself, Mother Earth and the collective as a

whole. All of that is very real and healing to JD. This viewpoint also indicates a Naturalistic Intelligence. With JD's background in dance and music, she portrays beautiful Bodily-kinesthetic Intelligence, Musical Intelligence, and Spatial Intelligence. She does portray an Intrapersonal Intelligence because through these experiences, JD understands her capacity limit, allowing her to self-regulate. Much of JD's musical experience revolved around Social Constructivism, especially with her shared learning experiences and knowledge development through high school chamber years.

SURVEY RESULTS³³⁶

- 1) Compared to your past experiences, were your lessons during this research positive or negative? How and Why? Can you share a comparison story?
 - b. "All lessons I have experienced with the researcher have been positive. I love watching her work with others because that is how lessons should go. You work with students to help them feel comfortable and understand in their own way how best to advance their vocal abilities."
- 2) Through this research, has your vocal emotional health been impacted? How and Why?
 - b. "Just more confident. I've been talking to my therapist about it and it's all about finding my voice again, whether it's me talking about things that have bothered me or traumatized me. To be authentic and true, you know, to myself and to my talent."
- 3) Did this research change your perspective on your personal vocal emotional techniques? How and Why?
 - b. "Yes, because it has helped my find my love for music again."
- 4) Did this research change your vocal and physical performance outcome overall? Why or Why not?

³³⁶ JD, Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, May 26, 2023.

- b. “It has helped me open up in front of audience members whether in a classroom setting or hanging out with my friends on karaoke night. I try to remember it is for me and not anybody else.”
- 5) Do you agree that a healthy musical background can dictate the avenue music students will choose and if so, how does such an experience affect vocal emotional health?
- a. “Well, yeah, because such an experience affected my vocal emotional health. I stopped singing for a long time and that affected my vocal health because I was not practicing my technique anymore. However, these experiences could open up to other avenues. They could open them up to other talents and gifts that they didn't know that they had. Maybe their gifts were for piano and not singing or even drums. One's strength might be in something else and just to be able to have the positive support behind that is important.”

PARTICIPANT #5: ETTA'S MUSICAL BACKGROUND

Etta started taking voice lessons at Midway College two years ago. Her music background is limited to listening to family and friends singing because of the fear of not reaching others' expectations. To elaborate, Etta Grew up in Eurasia where studying and learning music is taken very seriously. In addition to the culture's strict views of music, there was also Etta's family who were not musicians, but very well acquainted with music. Etta's family critiqued the local singers. Her grandmother could sing well. She had a loud clear voice, perfect control over her vocals and breathing. Etta felt that every attempt at singing fell short in comparison to her grandmother's voice and abilities. Even though her family did not ask her to stop singing whenever she was off key, it was easy to see on their faces what they thought. Etta knew this by watching their faces while they watch TV, listening to the radio, or watching someone sing live. It is that same musical ear and disapproving face that gave Etta the ability to hear off key notes, and the hesitation to try and guarantee a perfectly pitched note. However, growing up, Etta had a keyboard that she used to create lyrics and compose songs on. Her high school aspirations were to be part of the music and theater program but again, they were wishes

and she never pursued them. Studying music is taken so seriously that it is frowned upon to sing off key, which leaves very little room for error.

In addition to all that, there is the aspect of the type of music itself. Arabic music is difficult to sing. The rhythms and notes are complicated in terms of arrangement and shifting. In addition to shifts between chest and head voice, the most appraised singing is chest voice. Higher notes are looked at as unpleasant. Etta grew up listening to her dad's vinyl records, ABBA, Shirley Bassey, Dolly Parton, Julio Iglesias, John Denver, and other artists. She also listened to the Backstreet Boys, N'Sync, among others. Etta felt she had a sweet tone and a calm way of singing that allowed her to easily follow and memorize songs in English even though she did not understand all the words. However, she would ask her dad for guidance and help with lyrics. Etta felt as though she could never master singing any Arabic song as well as she sang in English. That was another reason her willingness and readiness to sing in her own culture was hindered. The result of all that is that Etta shies away from singing in any language. She felt that she could never measure up. This is her stage fright.

When Etta first started learning music, she had just moved to the U.S. It was most difficult for her to try and sing higher notes because they sounded "off-key" to her as mentioned above. With much pleasure, I happened to be her first vocal teacher. Etta has grown so much since our first lesson. After better understanding her background and why certain walls were in place, it made sense why Etta approached music the way she did. I found it important for Etta to start participating in our recital hour performances so she could work on her stage fright and see what talent she holds. Etta stated that "the first opportunity to do a recital came up, and you asked me if I was interested in performing, my natural response was yes, so I can get over these feelings, but at the same time, I had wished we had a tornado touch down that day so that I did

not have to sing in public. You taught me that it is okay not to be perfect, and through my lessons with you, I have got to accept my level and where I'm at on my learning journey in a more realistic way. If I was perfect, then why take voice lessons? Why train? Why learn?" Since then, Etta has been a part of a few musicals as well such as *Music Man*, *A Funny Thing Happened On The Way To The Forum*, and *Bright Star*. In addition, Etta stated that "It's very strange how something like this can affect a person, who is merely an amateur. It is not my career path, yet it affects me so much."

INTERVIEW QUESTIONS³³⁷

- 1) Do you believe that a vocal teacher, coach, or musical role model can dictate the path students take in their music careers? Why or why not? Do you have an example?
 - a. "I want to say yes because of my experience with my current professor. Mine has been in a positive way because she has helped inspire me to pursue my voice. I never thought that I would sing anything, let alone musical theater. Studying music in Eurasia, one must understand respect and reverence to music. Almost to the science of music because it is a serious thing. It's not going to be on karaoke or part of a competition and if a person is off key just don't sing. Don't sing at all. It's shamed upon. This is my musical experience."

- 2) Have you ever had any experiences in your musical encounters that affected you positively? If so, can you please share any of those experiences?
 - a. "One of my examples is related to a recent lesson. There was a song that I used for auditions that I had to create a video for because I was going to be out of town. I thought the video was off, but I decided to submit it anyway. In the end, I did get cast. We had started voice lessons very shortly before I sent in that video. At the end of the semester, I went back to the recording just out of curiosity. It was very difficult for me to watch but I did it and noticed that I could hit the high notes. Before, there was no way I could get to those high notes. Performing in recitals was interesting but they have helped me. I see that in each of the videos I watch even though I hate watching myself."

³³⁷ Etta, Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, April 7, 2023.

- 3) Have you ever had any experiences in your musical encounters that affected you negatively? If yes, can you please share any of those experiences?
- a. "I don't think so, but also when I was a kid, I used to cry a lot. I still cry a lot, but I used to cry even more. And I used to get told that I'm oversensitive because I cried. It was a coping mechanism. One of the ways that I figured out how to manage it was to make sure that I am being logical. So, if somebody says something bad to me, I don't take it personal right away and I analyze it first."
- 4) Did these experiences have a long-term impact on you? Why or why not?
- a. "I have not had anything directed at me, but somebody would say something and as a child, you'd listen to that. That is why I have always struggled to sing loud or have hesitation."
- 5) Were there long-term physical and mental effects from these experiences? Why or why not?
- a. "Right before recitals, everybody's talking about how they're scared they will forget the words. I don't care about the words. I mean, I care about the words, but that is not my fear. My fear is that I will hit the wrong notes and that my higher register will be screaming. These thoughts have been ingrained in me from my childhood."
- 6) Were these experiences influenced by a teacher or musical role model?
- a. "My family has been my main musical influence and again not positive or negative or directed to me. As for my musical teachers, they have given me many positive experiences."
- 7) What types of positive or negative effects were created regarding your emotional vocal health?
- a. "I was just going to say I struggle with the high notes. I'm more comfortable now singing higher notes now due to lessons. I could sing them humming or singing in my car, but not necessarily with people listening or in auditions. Now I can. These are notes that I didn't even try to sing before. Now I tell myself to just try. What is the worst thing that can happen. Singing a flat note is not a bad thing. At least I know that I tried. And the other thing is all the new technique skills I have learned. It has taught me about how to hit higher notes. What I need to do with my diaphragm and my throat. In the past, I would just not even try, whereas now I would give it a shot, try to do it all."

- 8) Did these emotions affect your desire to continue music, result in vocal health issues, or cause disinterest in social interactions with other teachers and performers? Why or why not?
- a. “Again, that kind of goes back to my youth. The emotions of knowing if I sang a wrong note, I’d be frowned upon. It restricted me from singing. I don’t want to sing if I am going to be criticized for how I sound. When I came to the U.S., off key notes were not a big deal especially if it was karaoke. The worse the singer the bigger applause they got.”
- 9) Do you feel as though past negative or positive experiences have played a role in your current vocal health? Why or why not?
- a. “Yes, and we’ve kind of elaborated on that too, like the idea of singing wrong pitches. For my vocal health, the ideas I have shared I guess have hindered my abilities to be able to allow myself to just let go. So, in that instance, I guess you could say I have tightness in my throat and then the air support for the breath is restricted. Warmups have helped me, but I still am tense about the idea of approaching high notes.”
- 10) What suggestions or guidelines would you recommend that could ensure continued growth and vocal emotional health for all music students of today and for future generations?
- a. “Back to the logic thing, if a person or a vocal teacher gives an objective opinion on sounding good or any other compliment, believe them. What you may think and what others may think are two different things. Accept the compliments and the critiques. If your teacher tells you to work on your breathing, do it or if you sang a part that sounded good to them, accept it. It’s easier to encourage people and not oneself. I’m trying to personally work on this.”

DICTATED PATH

For Etta, she is still growing in her vocal abilities due to personal restrictions in her youth. Even though music ran in her family, Etta was more worried about how her elders would view her as a singer. Due to this, she preferred to keep her musical desires hidden. In this viewpoint, Etta’s direction may have taken a different path if she was not personally worried

about her vocal outcomes and her cultural opinions on perfect sound. Overall, she has chosen to pursue voice lessons and work on her vocal abilities despite her lack of musical experience.

APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES

Etta utilizes both Interpersonal Intelligence skills and Intrapersonal Intelligence skills in her voice lessons. She grows from any critique given to her and makes any adjustments needed in group activities. Due to growing up in Eurasia, Etta has a more worldly view in Cultural Intelligence with emphasis on Arabic music. With her desire to write lyrics and compose music, Etta displays Musical Intelligence in a different light than the rest of the participants. All participants are Musically Intelligent due to their appreciation and passion for music. Etta can adapt due to her emotional experiences from her youth relating to Emotion Utilization.

SURVEY RESULTS³³⁸

- 1) Compared to your past experiences, were your lessons during this research positive or negative? How and Why? Can you share a comparison story?
 - a. “Having grown up in Eurasia, music is viewed differently. One could not approach learning to sing unless one was already good. This left me hesitant to sing in public. My experience learning with the researcher was positive. She encourages me to sing by helping me recognize my weaker notes while redefining them and myself in the process. I understand that they are lazy notes, and I am not off key as bad as I think I am. Even when I am bad, it is okay because I am still learning. Another thing I learned growing up was head voice is not considered “good voice”, therefore, anything less strong than a chest voice is not good enough. Additionally, my tone of voice does not suit a lot of Arabic songs, which left me with some English songs that I knew as I was growing up.”
- 2) Through this research, has your vocal emotional health been impacted? How and Why?

³³⁸ Etta, Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, May 26, 2023.

- a. “It has, I am more comfortable trying and failing, I am okay when the notes do not sound perfect, I am able to reach higher notes than before, and it makes me feel more confident. And I am more accepting of the fact that I am still learning. My family is into music and even though none of them studied music, they have very musically tuned ears and can spot off key and lazy notes right away, which is another factor that makes me hesitate to sing in front of people. I listened to family members assess and judge performances of artists and took that all personally even though it was not directed at me.”

3) Did this research change your perspective on your personal vocal emotional techniques?

How and Why?

- a. “Yes, very similar to the answer to the question above. I also learned techniques for how to sing louder and higher notes, and even lower notes.”

4) Did this research change your vocal and physical performance outcome overall? Why or

Why not?

- a. “It has. It helped me have a different perspective on my musical talent. I am more comfortable being onstage. I have stage fright as it is, and feeling inadequate when singing does not help, learning that it is okay to mess up words and notes because I am still learning has helped me.”

5) Do you agree that a healthy musical background can dictate the avenue music students will choose and if so, how does such an experience affect vocal emotional health?

- a. “It can help. If the person has a healthy relationship with music, then that will leave them more open to discovering and learning new music genres. They will feel more confident that they can learn and will be more open to failing as they learn.”

PARTICIPANT #6: LINA’S MUSICAL BACKGROUND

Lina loved music from a young age. She was always singing and trying to play songs on random pianos she came across. Her musical journey started in earnest after finding her cousin's unwanted violin. In fifth grade, Lina began a string class with her newfound violin. She learned quickly and was often at the top of the class. Lina earned top scores in Solo and Ensemble participation, and she was part of the All-City Orchestra. She received a full-sized keyboard for

Christmas not long after and started teaching herself piano. When Lina moved to high school, she switched to viola so she could learn another instrument and clef. She loved playing in the full orchestra and took violin lessons outside of school. During Lina's senior year, she added oboe to the mix, but it didn't stick around after graduation. In college she studied music, majoring on violin, playing viola in the orchestra, and taking piano and guitar lessons.

After college graduation, life and family halted music playing, but not the love of music. Lina found her way to the theater and started to sing and dance on the stage. Being back in the arts rekindled her desire to make music. She had the opportunity to play the fiddle in *Fiddler on the Roof* and soon after decided to go for the instrument that had always been intimidating, the one that she tried but believed she would never learn well, voice. Lina found her way back to a college music hall where she dove into singing. It took time, but she gained confidence back in her ability to make music. She is now back to playing violin, dabbling on piano with her kids, attempting to pick up more than three cords on guitar, and working on her skills for landing larger roles in musicals.

INTERVIEW QUESTIONS³³⁹

- 1) Do you believe that a vocal teacher, coach, or musical role model can dictate the path students take in their music careers? Why or why not? Do you have an example?
 - a. "I think it depends on the person if they want to be influenced? I know some people are very strong-minded and strong willed. The closest example I would have is when people try to go professional in the music industry. Good teachers and coaches will tell them you have to audition every day for a year or two before you even start getting calls. You can't let others deter you, and I think to have a good coach or leader who can remind you that you're going to hear negative feedback that's normal and that's good. It's not to be discouraging and it's not saying no to you, it is just no at this moment for this opportunity. If people are

³³⁹ Lina, Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, April 7, 2023.

going to have a musical career, then that's something to keep in mind. A lot of us are doing things we love and there is not a whole bunch of spaces. So, we just keep trying. When you come from a small town where everyone's like, oh my God, you're so amazing and then you get to the big city and you're so fragile that the first time you hear no you're just shattered. But I think that's important for you to be realistic about what there is out there.”

- b. “I think in elementary school we tend to praise kids for being smart and getting things right on the first try, or we praise them for things that are effortless to them. It's easy usually in trying to encourage them and tell them yes, you have a knack for this. So, you should pursue this path and this goal and go in this direction. I think that it's very important to encourage children for their efforts. And say you don't have to be a terrific artist to want to go be an artist. You should keep practicing and keep going for it and reward the effort they made regardless of the outcome. It's easier to have bad outcomes because then you focus on the input, but really, I think it's important to encourage the training and that they do the practice. Let them know, this is why you got a good result. Your effort can get you to where you need to be, not because you're just naturally smart and gifted. If you can't put in the work, then you're not going to get far. I'm very grateful for that because I was not super gifted, but I learned how to work. I think it's important to know and to learn and to teach them that. It's about working and applying yourself and putting forth an effort and things aren't always going to be easy. Make it a goal to learn how to focus your concentration on homework for twenty minutes or one focused task. That will move the bar a lot and to learn that concept at a young age inflects that learning muscle earlier than everybody else.”
- c. “I think in high school. Just with a little bit of time to go, it's easier to look at people because those natural abilities and talents are really shining and with a little bit of polish to them. You're finding superstars around this age. So, I think at that time, you are having these groups of people that are already naturally gifted who work a little bit and they are taking off. It can be really discouraging to those that work hard and see that and feel like they don't have it. They feel like they can't do it and they never will be able to but if you have the effort and the knowledge, those tiny steps every day will keep building and keep growing. That's what it takes. Remember that everything that someone's good at, it's not one thing, it's a bunch of micro skills and all those other little micro skills are very important to. Singing is not just opening your throat, learning music, being able to breathe, holding yourself right, being able to do your face the way you're supposed to do it, to be punctual, and to get your stuff together. But it's all these things. They advance an individual and music group. I think sometimes we lose that especially in high school.”

2) Have you ever had any experiences in your musical encounters that affected you

positively? If so, can you please share any of those experiences?

- a. “I mean, I'm doing it. And I keep going back to it. I have more of an internal guidance. I listen to my gut instinct not what others are saying. Which is great

when everyone wants to boo you. It's my life. Take my performance or leave it like you're not the one living for me. But there are times I get told I did great and I'm like, I could have done better. I have my own opinion and it's nice to hear. This made music for me. My music's always been about me and how I feel and what I practice and do and less about achieving goals or anything like that. Again, for me, it's just a bunch of things that I've done to say ok well you did that, and you didn't die. So, if you want to do it again, you can do it again. If you sing poorly in front of people, they're not going to throw rocks and they're going to clap for you. Give you an awkward smile and you just go about your day. It's ok because they want you to be successful. They want you to be good. They want you to know that you just did your best.”

3) Have you ever had any experiences in your musical encounters that affected you negatively? If yes, can you please share any of those experiences?

- a. “In high school and college, I got sad. I mean that's basically one of the reasons why I just stopped playing. My mom had encouraged me to audition for the symphony, and I knew I wasn't good enough. I just wasn't confident, and I knew I couldn't do it. I knew I couldn't play, and I was getting sad. I didn't want to play 20th century violin music. I wanted to play classical or romantic music. I never had a problem with working with one piece that long because all the parts were intriguing and when we finally got it all put together it was incredible. So, it's like I lost what I liked to do, and I lost my enjoyment of doing it. I started being pushed into these realms that I was uncomfortable with. Then I started being told no a lot, which I was fine with because it was time for me to get a job and work. I couldn't play where I had to work. That really affected a because I just stopped for a long time. It was due to their choice of music, and I just never landed back in the spot where I enjoyed it and had fun and wanted to continue to pursue it.”

4) Did these experiences have a long-term impact on you? Why or why not?

- a. “Experiences have made an impact on me. You know, studying orchestra and learning how to play with an ensemble and people, I liked it, it was a good experience. My mom would always say it's fascinating to me that twelve of you are moving your fingers and your bows exactly at the same time, you're perfectly in sync. She was fascinated that I wanted to do that. So that's sort of thing where it's you're doing the same thing as twelve other people, but you also have eight other groups that are doing something different than you. I am much more of an introvert, so it was a good experience to have. In college it was not fun, and I had to decide if I wanted to finish my degree and work on it for this long when I'm not having fun. It was hard to dedicate myself and achieve goals. Coming back to music for well over a decade and to come back this late and know it's fine good. I can get a lot done by just working at it and just a desire to do it, you know. I was part of a theatre group at a conservatory and our director would use the analogy; there's these big fish in this little pond and they're so talented and it's all natural

but I guarantee, everybody who wasn't talented but worked hard will outpace anybody with talent who doesn't work because we're just at that age. At some point, those things outpace each other. All those things add up to now. I can come back and be like, ok, I'm going to sing because I've always wanted to sing. And I'm not great, but I know how to work, and I can apply myself. I'm improving. I'm doing what I like. I'm creating music, art, and beautiful things in the world that I want to do regardless of whether someone says yes or no or you're good or bad. It doesn't matter anymore. I think that helps me a lot to keep going. I can sing higher notes that I've never been able to sing before.”

- 5) Were there long-term physical and mental effects from these experiences? Why or why not?
 - a. “I talked a lot about my own personal mental state of where I was and I don't know if that came from music, but singing uses my body as an instrument. I am a mentally internal person and I always feel weird saying it but when I'm trying to do something I visualize it and feel it. I just observe all these things, so to have a passion that comes from what feels like your heart is a physical connection to the body and music. I can use the body as an instrument to really express all of that I find incredibly fascinating. I can't say that I have had bad experiences in the past that have affected me physically. My journey out of that is really hand in hand with seeing and making what I choose to focus on but breathing and relaxing has really helped me especially when I combine it with acting and dancing. It's about just being present. I currently can tell it has affected me greatly in a good way physically.”

- 6) Were these experiences influenced by a teacher or musical role model?
 - a. “I mean my experiences have been greatly influenced by my teachers. My first vocal teacher was great, she was always behind the piano. It was a good place to start because I hadn't done a lot of singing. I tried to take voice in college and the teachers would sing with me, but I just physically couldn't make myself sing. I was so nervous and so closed. So, coming back and starting with voice lessons was scary. To start singing, breathing, and moving was a good experience though. Then working with you has been nice because you are more technical, and you do answer the questions in the way that I think about which is sometimes more analytical. It's like you listen and hear me and try to tell me in ways that I am asking the question. That's been helpful. You try to tailor it to what people think and how they process things.”

- 7) What types of positive or negative effects were created regarding your emotional vocal health?

- a. “Yeah, I mean I tell people when they ask me why I stopped my musical career the first time and I tell them it is because I got sad. That’s a real generic broad easy term that is acceptable to most people, but I got sad, and I had to stop. When it ended, it was just downhill the whole time. I just thought it was bad and it kept getting worse, so I just stopped. This time around, I’m much more intentional and I’ve got most of my stuff figured out. I can say this is for me because I want it and because it’s fun and it’s something I do desire. It just comes from a much healthier place. It’s letting go of how people may or may not perceive it or take it. So, these are all good things.”
- 8) Did these emotions affect your desire to continue music, result in vocal health issues, or cause disinterest in social interactions with other teachers and performers? Why or why not?
- a. “It did because as I have shared, I needed to take a break from music for a while. Was that because of my state of mind due to my age, what I had to study, or any specific teacher I am not sure. It was probably all those things combined.”
- 9) Do you feel as though past negative or positive experiences have played a role in your current vocal health? Why or why not?
- a. “Not really because singing is rather new to me, but it makes me incredibly uncomfortable to do something in front of someone who can do it better. I don’t like doing it but I’m trying to learn for my own mental health. The only people that are going to give you a hard time are insecure people. Anybody who’s more advanced and in a place further on their journey than you will want you to succeed. Being around a lot of performers strangely I get into situations where others feel like they need to prove that they are still the “it” girl and show off. So instead, I like to sing fun songs and do silly dances. I don’t have a need to compare myself with other people and compete with them at all. In college, we all just compared ourselves to each other and I didn’t like that.”
- 10) What suggestions or guidelines would you recommend that could ensure continued growth and vocal emotional health for all music students of today and for future generations?
- a. “Do it because you love it. Find your passion and find things that connect with you and resonate with you. Don’t push things past the point of no return. Be gentle with yourself. You need to keep yourself to a high standard, but don’t be overbearing. Don’t torture yourself because you messed something up. At the same time, apply yourself. Make good grades, you can find a balance in that.”

Leave yourself a lot of room for growth and grace. If you're sad, sing sad songs. If you're happy, sing happy songs. Don't stop, don't quit, and don't give up on yourself just because things aren't great or you're not as good as somebody else. You know, it's not healthy to compare yourself to them. You're on your own journey. It's easy for me to say because I am on my own journey. If you look at me compared to the first time, I got on the recital stage. There is a huge difference and that's kind of a big deal. It's not fair to compare what you have or do with other people. It's about what you can do and what you're naturally attuned to. You should find out what you can do and what you're good at and where your passion and your skill intersect are. Then really apply yourself and know that growth is you. Kids have growth spurts and just because they didn't grow a whole inch this month doesn't mean they can't grow three next month. Every lesson you're going to be able to do better. If that's your one goal you're working on great. Overall, you're going to go through a lot. If you're going to have a musical career, whether professional or not, you're just having fun like I am. Sometimes you'll feel on top and sometimes you feel on bottom, give yourself grace for that.”

DICTATED PATH

Lina's first musical experience was with the violin. She has many constructive experiences in grade school with lessons and being a part of the symphony. It wasn't till she got into college that adverse experiences happened. Due to repetition in technique and not being able to apply them, Lina started to get bored. In addition, the music she was studying was not inspirational in her eyes. A sequence of events turned Lina away from the music program, but not because of any given teacher, it seemed to be more about her personal interest. This is an issue all music educators should be aware of. This doesn't mean not teaching a given style because a student doesn't like it, but maybe start with something they do like and then find things that relate to other styles that the student otherwise may not listen to. Finding something relatable can help change the perspective of a given music student. Then as they continue their studies, other genres or styles may grow on them.

APPLIED INTELLIGENCES, THEORIES, AND METHODOLOGIES

Lina shows Emotional Intelligence in her adult experiences; however, she has had to learn and experience them through her youth. She has discovered how to regulate and cope with any given emotion once they are perceived. Lina also has an Intrapersonal Intelligence about her due to being able to process and regulate her emotions, but again, it has been a learned experience. Lina also displays Musical Intelligence and Spatial Intelligence due to her background in playing the violin, which has enhanced her visual and sensory motor skills. In addition, she addresses the importance of Cognitive Constructivism and Learning Based Methods through studying and growing at the relative stage best fit for each individual student. These methods have guided Lina to where she is today.

SURVEY RESULTS³⁴⁰

- 1) Compared to your past experiences, were your lessons during this research positive or negative? How and Why? Can you share a comparison story?
 - a. “My lessons during this research were very positive. My past experiences range from fun to flat boring, to discouraging. These lessons were always a positive experience that often left me feeling encouraged to see my progress. The lessons were collaborative which felt more engaging and fun, I was able to suggest and choose music and could pace the lessons and performances to fit into the broader picture of my life.”
- 2) Through this research, has your vocal emotional health been impacted? How and Why?
 - a. “Through this research my vocal health has been impacted in a positive way. I went into this process with very little knowledge of how to protect my voice and how much the environment and stress levels impacted my voice. I have learned more about the nuance of using my voice as an instrument and that there are things I can do to care for my instrument and some things are out of my control, and how to work with both of those influences.”

³⁴⁰ Lina, Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century, Katie Osuamkpe, May 26, 2023.

3) Did this research change your perspective on your personal vocal emotional techniques?
How and Why?

- a. “This research changed my perspective on my personal vocal emotional techniques by incorporating it into the larger picture of vocal use and overall performance. My view of “my voice is in my throat and mouth” was changed to incorporate full body awareness of being grounded with a solid foundation, using my full torso to move air, relaxing my shoulders, neck, and face to allow a full resonance, and how the emotion and character of a piece can give color to tone.”

4) Did this research change your vocal and physical performance outcome overall? Why or Why not?

- a. “This experience changed by vocal and physical performance to a more full, grounded, and rich performance. Filling a large space without pushing my vocals was something I was able to bring over from spoken theater voice to my singing voice. I have learned breath work that has given me the ability to sing pieces that I was not physically able to sing before.”

5) Do you agree that a healthy musical background can dictate the avenue music students will choose and if so, how does such an experience affect vocal emotional health?

- a. I think the background good or bad can affect the avenue students take. It’s difficult to have a long career in music if you ruin your voice with poor habits. It’s easier to keep trying and push through blocks when you have someone who encourages you and believes in your talent. I think it also affects future music students. When you speak with someone who gives you nothing but bad stories about how awful the musical path is, it’s very discouraging. If you are struggling with what musical avenue to pursue, having someone who had a terrific experience can encourage you to a path you will enjoy and benefit from.

CONCLUSION

Each participant has, in one way or another, been influenced either constructively or adversely from past vocal teachers, music role models, directors, producers, peers, college professors, elementary and high school music teachers, family members, and fellow singers.

Three participants put a hold on their musical careers due to having a family which created a life change. Three participants were affected adversely by family members, but three had constructive experiences with family members. Many participants had more than one vocal

teacher but had an equal amount of constructive and adverse experiences. Some participants' narrations addressed how music teachers did not listen to a given musical desire, but rather taught what was comfortable for the teacher and not what worked for the music students, thus creating a learning gap of musical knowledge. All participants shared constructive musical experiences that contributed to their drive to continue music, however, one adverse experience resulted in four of the six participants discontinuing music for a certain period of time. Due to each participant's love for music, the desire stayed strong, and music returned to their life. Only one participant continued their musical journey with no pauses despite adverse experiences.

In review, each participants' musical experience boiled down to personal choices, either to continue their music education or take another life path. Does a vocal student need to change career paths because of an adverse experience? No, but if one loses the love and drive of music, one may wonder... what is the point. Why continue to do something that was once loved but is now dreaded and feared before walking into the practice room. By understanding students musical background, methods of learning, and intelligence skills, better choices can be made by the music educators' and role models to ensure that constructive learning techniques are applied to the whole student and not a fabrication of an ideal student.

Chapter 5: FINDINGS AND CONCLUSIONS

SUMMARY

This chapter will analyze the findings of the research question and sub-questions. In review, the research question and sub questions are:

In what way does emotional health impact constructive and adverse vocal methodologies in higher education music students in the twenty-first century?

Three sub-questions followed the primary research question which were:

- b. What are the perceived emotional effects of empirical and habitual vocal teaching on higher education students?
- c. In what ways can healthy vocal techniques impact the perceived emotional state of higher education students?
- d. How can empirical and habitual vocal methodologies influence higher education students' perception of their physical and mental state?

The participant perspectives documented through this research highlighted various individual viewpoints which were insightful and provided data through narrative testimonies for the research purpose. Data collected and subsequent findings of this study in terms of the research purpose and questions presented are further examined. First, a review of constructive and adverse musical influences and how they affected the participants' vocal emotional health. Second, how methods and theories addressed in chapter two applied to this research. Lastly, the findings of the study will then be summarized followed by limitations, recommendations, and a conclusion regarding the importance of vocal emotional health for students of the twenty-first century.

Analysis findings explored the perspectives in each participants' musical experiences and how they may or may not have affected their vocal emotional health. After data was collected, the participants constructive and adverse musical experiences were categorized. The data in this study revealed that these dictated paths were by choice. The free will to choose is what ultimately directed students on their given path. However, music role models, teachers, professors, family, and culture also highly influenced these choices.

As reviewed in chapter two, ET, EWB, CCT, the overlap of each individual intelligence, and the variety of methodologies all contributed to the molding and decision making of each participants' outcome. ET is the leading applied research of this study with all other theories and methodologies branching from it. The research shows that each participant made decisions based on how they personally processed musical experiences. Decisions are made when specific factors are at play such as past experiences, cognitive biases, commitments and outcomes, individual differences, and personal relevance.³⁴¹ Hence, the reason and application of various research aspects in portraying the notion that every individual is unique and should be evaluated as such. This same analogy can be applied by music educators when creating lessons for each vocal student.

³⁴¹ Akiba A. Cohen, Decision Making in VCR Rental Libraries Information Use and Behavior Patterns: The Setting Factors Influencing the Decision-Making Process Method Findings Discussion Notes References," *The American Behavioral Scientist* Vol. 30 no. 5 (1987): 1, Accessed August 16, 2023, Last modified 2023, <https://www.proquest.com/docview/194854809/CF76CA384798485EPQ/1?accountid=12445>.

SIGNIFICANCE

THE IMPACT OF PARTICIPANTS' CHARACTERISTICS AND BACKGROUNDS UPON THEIR PERCEPTIONS OF VOCAL EMOTIONAL HEALTH

Each of the participants had different musical backgrounds but had similar and diverse goals, wants, needs, and outcomes. Some participants wanted to learn how to have better breath support, while others wanted to strengthen stage presence. No matter the goal, each participant yearned for a healthy vocal outcome and experience. These different goals resulted from characteristics learned or being improperly instructed during past occurrences.

INFLUENCE OF FAMILY MEMBERS

As participants storied their lives through an interview and a survey, there was indication of constructive and adverse experiences through family members music role models, and/or music teachers. Each participant indicated that music, in some shape or form, had been a part of their life from childhood. This varied from personal observation, to learning music in church, to choir and/or band in school, to private vocal and/or instrumental lessons. Not one of the participants was raised in a non-musical environment. All of them had experienced vocal lessons before this research. Participants spoke of family members pushing them into musical experiences, while others were encouraged in their musical journey.

On certain occasions, participants mentioned members of their family who had pursued music as a career, either at the academic, performance, or professional level. These participants had a different approach to the idea of music that brought additional stress and anxiety about any future musical experiences. Some participants shared that same positive drive as their family member role model while others became disinterested about the idea of even performing because

they felt there was too much pressure with such a high bar already put in place that they would be compared to. Overall, there was not one participant that had a family member tell them not to pursue music.

PARTICIPANTS MUSICAL BACKGROUND IN CORRELATION WITH THE STUDY

Carnal and Lina, the two participants who took each musical event whether constructive or adverse and turned them into learning experiences due to Logical-mathematical Intellegenc, giving them a strong mindset on music and their future endeavors. This viewpoint has helped them get to where they are today. Both love the musical theatre world, yet both are not strong in their vocal techniques, hence the reason they are taking voice lessons. They continuously work on healthy vocal training and have improved greatly in each of their lessons. Madeline and Etta are newer to the music world but were influenced by musical family members. Madeline never received the music lessons her sister did but would always be asked to participate in events because of who her mother and sister were. Then those specific individuals would be shocked to find out that Madeline was not as polished as her other family members. Etta grew up in Eurasia where if one was to pursue music, they must be outstanding. Both Etta and Madeline did not receive the musical experiences they wished for in their youth but were excited to be able to get musical experiences as adults. Camden and Madeline have similar youth experiences as well because they both watched their professional mothers perform on stage, but each participant choose a different path. Camden had the driven desire to pursue music no matter the pressure while Madeline stepped out of the spot light until she was an adult. Camden and JD have the most musical experience from their youth to the present. Both come from very musical families where expectations were high. JD's parents tended to push her into musical experiences which caused much stress, luckily, she loved music so much that she would do what was asked of her.

Due to this influence, JD was a part of many performance groups starting at a young age going into high school. Camden had a balanced experience with her parents; however, high school music teachers and musical directors did not feel that she fit in with their choral sound. Camden and JD chose their families rather than pursuing a college degree. Their musical experiences either halted or changed paths as they chose to raise their children first. Different choices were made due to their growing families. The difference between Camden and JD's college experience is that Camden was not given an ultimatum by her college professor to choose family or music like JD was. However, Camden feared rejection which filled her with self doubt. JD's college professor told her that she had to choose family or her music. This professor believed both were not achievable. Once Camden attended college, her professor seemed to be inspired by actors and actresses that engaged in the use of cigarettes and still sang, so she did as well. Her professor was stern but inspirational, so she emulated her smoking habit which led to vocal health damage that created a raspy tone. In addition to Camden's professor smoking, her father also smoked. Due to her affection for her professor and her father, she chose their model which had bad effects on her voice physiological. While following her feelings she chose a destructive path.

CONSTRUCTIVISM AND IT'S IMPORTANCE TO THE STUDY

Constructivism, in this research, addresses the framing and analysis of this study focusing on value, meaning, and importance for one's vocal emotional health. It spotlights the participants' learning experience and the knowledge gained from a given musical event. Musical events in this research implied anything that may involve learning and observing music. Were these events or musical experiences taught at a healthy stage of cognitive development? In addition, were these events or musical experiences followed with constructive or adverse experiences? If so, did they create constructive or adverse vocal emotional health for the

participants? Having concluded research observations, many participants understood the importance of this study, because they all have Musical Intelligence and stories to share that will help guide future music students into the music world.

COGNITIVE CONSTRUCTION THEORY APPLIED TO PARTICIPANTS YOUTH

According to Jean Piaget's Cognitive Construction Theory, the concrete operational stage begins at age seven when one begins dealing with logical thought. As mentioned, Piaget believed that the concrete stage was a major turning point in a child's cognitive development marking the beginning of logical or operational thought ³⁴² Piaget's theory applies to this study in that all participants processed their musical experiences at a young age through logical and operational thought. By being exposed to music at a young age, the participants were able to learn from their music teachers and role models observing the process of problem solving, reasoning, and potential solutions to a given task. With operational thoughts, children usually see adults as inspirational leaders and may yearn to follow in their footsteps. Through this research, choices were made by each participant during their youth due to musical experiences. All participants had constructive musical experiences through elementary school. In high school, the participants divided in experiences. Carnal, JD, and Lina continued with healthy musical experiences while Camden, Etta and Madeline diverted due to adverse experiences. Since their musical practices were changed, their vocal growth became limited due to lack of experience. Camden did not get to participate in group vocal work because she did not vocally fit in, Etta steered clear of any

³⁴² Saul McLeod, "Piaget's Concrete Operational Stage of Cognitive Development," *Simply Psychology*, Last Modified 2023, Accessed July 23, 2023, <https://www.simplypsychology.org/concrete-operational.html>.

public singing due to cultural reasonings, and Madeline was tired of being in someone else's spotlight, so she chose a different path.

Piaget's fourth step to Cognitive Construction Theory, formal operational, applies to this section of the study. This stage begins from adolescence to adulthood and involves scientific reasoning. In the formal operational stage, "children tend to reason more abstractly, systematically, and reflectively. They are more likely to use logic to reason out the possible consequences of each action before carrying it out."³⁴³ Etta and Madeline used their logical reasoning to make their decisions but for Camden, the decision was made for her by her choir teacher. As previously mentioned, logical reasoning allows students to transition "from a focus on narrowly defined academic achievement to one that promotes the long-term development and success of all children."³⁴⁴ Camden was not treated through the Whole Child Approach and was, in her eyes, rejected to what should have been a very inviting space in which she could share her creativity and love for music.

PARTICIPANTS HIGHER EDUCATION

Regardless of their experiences in grade school, each participant found themselves continuing their music education in the college setting. However, yet again, paths were changed due to influences by peers, musical teachers, directors, music role models influencing personal decisions. Carnal continued his musical theater education with constructive experiences, but he did focus more on theater and less on his voice, which put a pause on his vocal development till he rejoined a few years later at Midway College. During this study, through observation, Carnal

³⁴³ Saul McLeod, "Piaget's Formal Operational Stage: Definition & Examples," *Simply Psychology*, Last Modified 2023, Accessed July 23, 2023, <https://www.simplypsychology.org/formal-operational.html>.

³⁴⁴ *Ibid.*, 1.

has grown in his vocal capabilities in technique training, breath control and performance opportunities.

Throughout college, Camden still ran into issues with being put into specific categories. Ultimately, depending on who she worked with, her path was both guided and dictated for her. Camden learned music from her professors either through what they felt comfortable teaching or believed she could accomplish due to her vocal type and style. This limited her ability to grow as a vocalist because of the reduced possibilities and repertoire she was allowed to study. As she mentioned in her interview, out of the seven vocal teachers she has had in her life, only two guided her to all possible opportunities in her musical training. During this study, Camden continued to grow in many genres. She focused on when and where to utilize her belt and how to properly activate her core and breath for a healthier vocal approach to singing.

For Madeline, after joining her college's fraternity, she was able to access her love for music again through choosing and creating inspirational music pieces. She was able to be her own person with an amazing group of what became close friends. After that experience, Madeline decided to start voice lessons again and join her local community theater. She did have some adverse experiences in her last show because the director was displaying a variety of negative emotions towards the cast but thankfully, with constructive guidance, she felt comfortable and successful in the delivery of her performances. Madeline seemed excited to continue her lessons and began to apply a better understanding of how to manage her vocal emotional health by focusing on her and not what others expect her to sound like.

JD's high school experience was full of constructive experiences that she went straight to college excited for the adventures ahead. That changed after having her first child. JD's music professor made her choose between having a family or continuing her music education. The first

time the ultimatum came up, JD pushed the comment to the side and continued her education while raising a small family. After her second child, the question arose again from this same professor but with more angst. The difference this time was JD chose family over music because her teacher treated her as less important since, in her professor's eyes, she would not be able to make it anywhere with a family. Her path changed, and JD became a nurse instead of a vocal performer. Even though she is now a nurse, music will always be close to JD's heart. In addition, JD is in a healthy place and is ready to jump back into the music scene to continue growing her musical talents.

Etta, having a restricted musical outlet, was excited to move to the US and take part in Midway College's vocal program. Throughout her college career, Etta has begun composing music with her guitar, while also getting recognized by other online composers that have collaborated with her based-on her style and talent. Since her lessons, Etta is developing healthy vocal techniques and working on breaking down restrictive walls that she adhered to from her childhood. In addition, her performances have involved music from all genres, but the most memorable ones are those where she infuses her cultural heritage of Arabic folk music. Etta's musical endeavors are on a constructive path because she has a great ear for music, composing, and can captivate an audience with her jazzy tones.

When Lina started college, she was excited to continue her education with the violin. She quickly learned that her instructor wanted her to focus purely on technique and did not let her apply it to anything in the few semesters she took which created lack of interest to pursue music. Lina's love for music and the theatre brought her back to the music field a few years later where she is now working on healthy vocal techniques so she can prepare for singing roles in her

community theater. Since she has had positive experiences at Midway College, Lina is also looking into starting to play her violin again.

PARTICIPANTS DECISIONS AND PATHS

Each of the participants showed examples of Piaget's formal operational process of Cognitive Construction Theory.³⁴⁵ They all made personal decisions to either continue or discontinue their musical careers once the college experiences began. All participants choose musical paths because of their youth experiences, whether constructive or adverse. These decisions were made by the participants but were influenced by their music teachers and role models. Two out of six participants had musical paths dictated for them. In addition, two of the six participants finally got to experience music with no restrictions or contradictions. Lastly, two of the six participants changed careers due to their musical experiences.

An important factor Carnal brought up was that what one musical director thinks, another musical director may not agree, or in Camden's case music professor to music professor. It all boils down to one's personal point of view; not just the music teachers, but the student's as well. If all students looked at music lessons as a learning opportunity, minimal adverse experience would take place. On the other hand, if music teachers, role models, family members, and peers looked at it in the same light, maybe no judgment or deterrents would take place. It is all about how one looks at the learning opportunity.

³⁴⁵ McLeod "Piaget's Formal Operational Stage: Definition & Examples."

FURTHER APPLICATION OF RESEARCH METHODOLOGIES

As mentioned, Susan Brookhart's "Classroometrics" Theory is about validity, reliability, and fairness in the classroom and assessment processes. Brookhart's viewpoint of how students should be taught works in both a class and individual setting. It engages Cognitive Constructivism guiding students to learn at their stage of cognitive development. This will put students on a healthy learning path where constructive experiences may take place in turn creating a space for habitual learning and empirical teaching. If these theories were applied in the participants' classrooms, different paths would have been taken and maybe in the case of Lina and JD, they would have completed their music degrees.

MEANING MAKING

Meaning Making (MM) can be received and supplied through families and cultural surroundings, sought by looking outside of oneself, or created through personal meaning.³⁴⁶ Through narrative, each of the participants made meaning of their musical life experiences. MM can also be viewed as constructivist thinking. Participants drew from their past experiences and musical background giving context to their personal choice to either pursue or discontinue their music education degrees. Music can create meaning and connection. Hahn stated that meaning making was not only about the elements of music learned but also a connected personal meaning to each participant.³⁴⁷ Carnal and Lina's MM was that all musical experiences were a great lesson learned whether constructive or adverse. Etta and Madeline's MM was hopefulness of

³⁴⁶ The Springtide Team, "Meaning Making: Music as the Means to Connection," *Springtide Research Institute*, Last modified 2020, Accessed July 23, 2023, <https://www.springtideresearch.org/post/miscellaneous/being-meaningful>.

³⁴⁷ Hahn, "An Investigation of the Creative Process in Songwriting in an Undergraduate Songwriting Survey Class," 321.

second chances in having the ability to return and learn music for themselves. JD and Camden's MM was coming back to pursue music after raising a small family and other life challenges. Through participant narratives, their meaning making connects to their vocal emotional health as it gives the music educator pertinent background information. This information can help guide teachers to better assist their music students' vocal health needs.

THEORIES, ANALOGIES, AND INTELLIGENCES

The participants' narratives connect to the various theories, analogies and intelligence methodologies addressed in this thesis. Emotion Theory was the foundation of this research. It reviews Emotion Utilization and how it is known to harness and adapt emotion creating motivation through cognitive process and action. Emotion Theory addresses the process and action of emotions. As mentioned in chapter one of this thesis and what has been documented during this research, musical experiences can affect vocal health and social interaction between educator and student, thus determining their learning outcomes. Through Emotion Theory, constructive and adverse experiences can impact the health and learning capabilities of a student.

Salovey and Mayer's Emotional Intelligence can combine Inter and Intrapersonal Intelligences to form social intelligence. It gives individuals the ability to monitor not only their own feelings and emotions but the ability to read others as well. This theory can guide one's thinking and action. Goleman's Social Emotional Learning Methodology correlates with Salovey and Mayer's theory. Goleman's methodology goes further into the importance of social emotional learning. He believes that a specific set of skills and competencies create a set of capabilities such as self-awareness, relationship management, and social awareness. Both claims review the importance of self-regulation and collaboration. In this research, each participant weighed more to one side than the other, splitting Inter and Intrapersonal Intelligences. Deeper

research can be conducted on how educators may contribute to a more balanced approach to these theories and methodologies, but regarding this study, it shows that the whole child approach may not have been conducted with these participants.

Emotional Well-Being and its seven dimensions; mental, physical, social, financial, spiritual, environmental, and vocational were all affected in different ways in each participant. To give minor examples, Carnal and Lina display great mental and financial well-being because of their Intrapersonal Intelligence and sense of efficacy. Camden has been affected in an adverse manner when it comes to social well-being because she has had a difficult time fitting the mold which in return has affected her mental psyche in private lessons. JD has spiritual and vocational well-being because she has found inner peace with past musical experiences and learning outcomes. Etta displays environmental well-being since she has moved from the Eurasia and feels comfortable pursuing music but also shows vocal physical restrictions due to her upbringing. Madeline, in relation to Etta, displays physical restrictions due to not having the same access to vocal training as her siblings growing up but has been uplifted by her social connections through recent musical experiences.

Gardner's Theory of Multiple Intelligences was found in all participants. However, each had a different set of skills that contributed to their musical development. All participants displayed Emotional and Musical Intelligence but only Carnal, Camden, JD, and Madeline exhibited Bodily-kinesthetic and Spatial Intelligence. Participants with Intrapersonal Intelligence like Carnal, Lina, Madeline and Etta seemed to be vernacular learners who also had Linguistic and logical math intelligence skills while Interpersonal Intelligence participants like JD and Camden appeared more like literal learners with Naturalistic and Spiritual Intelligence. Finally, all participants appreciated the Imagery and Learning-Based Methodology applied in each lesson

during this research because it allowed them to try vocal technique in a variety of ways until the participants found an analogy that best worked for them.

LIMITATIONS

This research exists in the field of music education and to further affirm the conclusions would require a collaboration with a professional researcher in the field of psychology to qualify the assessments. Some limitations of the study were the smaller number of participants and the short time span for this specific study. This research would benefit from a longer more in-depth exploration for it only has scratched the surface. Elements of hinderance may have been the cultural and social concepts of each participant. In that light “participants in the study need to be carefully chosen to be individuals who have all experienced the phenomenon in question, so that the researcher, in the end, can forge a common understanding.”³⁴⁸ However, in this study, even though each participant had similar experiences, the emotional outcome of those experiences was varied. It made some participants stronger and more driven while it made others weaker and intimidated to proceed. Lastly, further challenges that were encountered was not having enough time to address the presentation of performance, character analysis, and additional interviews to strengthen the foundation and framework of the study. This study does have adequate data to complete the thesis questions addressed, but the desire to continue the study and evolve its importance past this dissertation and research is fundamental to sharing the importance of vocal emotional health.

In addition, this thesis brought up the question about the Hawthorne Effect. The phenomenon of the Hawthorne Effect implies that “when people become aware that they are

³⁴⁸ Josselson, Narrative Review, 62.

subjects in an experiment, the attention they receive from the experimenters may cause them to change their conduct.”³⁴⁹ These participants did not receive special attention in lessons or grades for this research. They were addressed to speak in detail and with truth on their experiences during the study.

RECOMMENDATIONS

IMPLICATIONS FOR MUSIC EDUCATORS

This study suggests an increased focus on music educators’ delivery in the classroom, through the importance of applying learning strategies for the whole child, thereby creating a safe space with habitual learning through empirical teaching. One tactic addressed was Susan Brookhart’s Classroometrics, which focuses on students’ assessment and helping them learn at a level that best fits them, allowing each student to grow at their cognitive development rate. Tactic two was Image Based Learning, which connects students to a given task utilizing personal experiences. The last tactic was Social Constructivism, where shared learning is achieved through experience and knowledge development. By applying these methods and theories, music teachers and role models can create a more inviting space for all students who wish to pursue music from preschool to higher education. Focusing on students’ vocal emotional health consists of strengthening one’s technique, allowing experience in all music genres, guiding healthy vocal habits, giving performance opportunities, helping look at all experiences through a constructive lens, and finding the perfect strategies to help each student grow.

³⁴⁹ Ayesh Perera, “Hawthorne Effect: Definition, How It Works, And How To Avoid It,” *Simply Psychology*, Last modified 2023, Accessed July 23, 2023, <https://www.simplypsychology.org/hawthorne-effect.html>.

In addition, through a constructive framework, music teachers, instructors, educators from the same school district, college, or external function can work together and develop a curriculum helping guide students through the whole child approach to music education. Through this constructive framework, there may be hope that a stronger curriculum could be created and implemented. Here is where music role models, teachers, educators, and professors can develop a better foundation for all students to receive musical experience, but the desire in leadership must be present.

Furthermore, with all the new strategies, theories, and methodologies developing, they should be applied to current curriculum programs and certification processes for those who wish to receive a music education degree. It is important to educate all teachers so that they are better prepared and more well-rounded to enter the teaching field. By experiencing such courses, greater knowledge and musical enlightenment can develop, thus creating a more welcoming classroom space which in turn fills one with the necessary knowledge and tools to become a successful music educator.

AREAS FOR ADDITIONAL RESEARCH

Additional studies that would be of pressing matter to further this research are; a prolonged study with a larger number of participants, further research on each individual concept with a foundation of Emotion Theory, Emotion Theory concerning vocal disorders, addressing Emotion Theory in relation to technology, documented vocal health changes influenced by Emotion Theory, and Emotion Theory in relation to rehearsals, musicality, and stage performance.

SUMMARY

This thesis is based off a narrative study revealing emotional content of the participants which formed stronger relationships that guided and maintained this research. Each participant during this research expressed the importance of the researcher becoming personally invested in their narratives on vocal emotional health. Interviews created a form of transparency which allowed the participants to share their aspirations, goals, and failures along with their feelings regarding each experience. While constructing the participants' stories in chapter four, a deep responsibility to portray each one honestly and respectfully was an additional research goal. The participants' viewpoints can give a fresh new perspective on one's vocal teaching skills and inspire readers to create the recommended updates for their classes, whether that is in a group, individual, private, or public setting.

Having each participant share their narratives has allowed new perspectives to develop on how students may think and how words may affect them on a personal level. By getting to know each participant, a stronger collaboration developed between the researcher and participant on a constructive level can occur.

By better understanding the participants in this study, the reader can work towards a constructive approach for each student situation they may come across. Carnal and Lina's drive to continue their higher education career no matter the musical outcome because all experiences are growing lessons, Camden's emotional acceptance and yearning for vocal guidance by a music role model, Madeline and Etta's desire to retain and learn all that they can since they missed out in their childhood, or JD's newfound light in life allowing her to find her way back to music are all stepping stones and great examples that can help the reader better understand where each music student may be coming from. By exploring the participants' narratives in vocal

emotional health, this study reinforced the value of constructive musical experiences. This study answered each question through interviews, vocal lessons, and a survey given bringing validity and value to the study. Regarding the research question, (In what way does emotional health impact constructive and adverse vocal methodologies in higher education music students in the twenty-first century) the study has shown that the question could be restructured to; In what ways may constructive and adverse vocal experiences affect vocal emotional health and what methodologies should be applied to address higher education music students of the twenty-first century. This question, however, only addressed the general topic of the subject matter. The following three sub-questions examine further the importance of the primary research question.

- 1) What are the perceived emotional effects of empirical and habitual vocal teaching on higher education students?
- 2) In what ways can healthy vocal techniques impact the perceived emotional state of higher education students?
- 3) How can empirical and habitual vocal methodologies influence higher education students' perception of their physical and mental state?

Sub-question one was addressed through an interview completed by each participant's perceived musical experiences. Sub-question two was answered through both constructive and adverse musical experiences presented by each participant during the interview process and weekly voice lessons. Sub-question three represents the core concepts presented and how one can apply them to a given learning or observed musical experience.

According to the interviews, participants agreed that their experience during this research was constructive. They felt guided, that their questions and goals had been addressed, giving the participants a better understanding of steps to take for personal vocal health. This does include

vocal emotional health. By observing each participant in their voice lessons and received a better understanding of their backgrounds in music, discoveries were made with the participants on why possible tension, shortness of breath, body posture, presentation and overall appearance may have been affected. These observations were addressed and worked on during this research. Each participant gained new knowledge and a stronger foundation helping them reach personal goals in their vocal lessons. In addition, participants discovered ways to self-express through their music and song selections. The value of constructive musical experiences could have directed each participant to their desired aspirations in music. Many participants are happy with where their career resides, half are just starting their musical path but with lost time, and all have changed due to their past musical experiences, both constructive and adverse.

During this research, participant background and musical knowledge created a window of diversity benefiting the research, for not one participant had the same exact experience and upbringing. Participants valued this study because it allowed them to process and apply the knowledge gained in lessons, allowed participants to refine their skills, and increased their awareness and understanding with their personal vocal health. By reflecting on knowledge gained in each lesson, participants observed new learning strategies building their self-confidence while discovering their own abilities and raw musical talent along the way. They found both meaning and value during each lesson, giving reassurance to their inner desire to continue to pursue music.

Participants made meaning, through narrative, by drawing from their unique life experiences, background, and connecting those experiences to constructive and adverse vocal health habits. In addition, participants found meaning in communication through our collaboration in vocal lesson. By sharing their truths, the participants felt comfortable addressing

any concerns and goals that they deemed necessary during this study. Being able to craft their technique and creating healthy vocal habits inspired each participant to continue working on given strategies discussed in vocal lessons. Participants implemented these strategies at each lesson and continued to grow in their technique training and vocal health.

CONCLUSION

Students' vocal emotional health is a unique combination of words. Emotions hold great value in everything we do in life. It drives motivation, helps us adapt, guides decision making, and generates compassion and understanding. All these emotions can constructively or adversely affect one physically and mentally regarding the music student's vocal skills. By addressing the emotional aspect of vocal health, constructive vocal growth can be the outcome of one's musical experience. There is value in advancing music education through the whole child approach for it can reach each unique student at a cognitive level best fit for them. Implementation of music class curriculum fit for all levels of learning can be offered in both grade school and higher education. This process may take time, but with the expansion of knowledge for music educators, groundwork for the new incoming twenty-first century students can pave the way and be a constructive vehicle for future music educators. In conclusion, the ten components stimulate and trigger reactions of a student's learning process influencing each other through empathy by understanding their own and others thoughts and emotions to support the learning outcome of each individual while building the necessary skills to encourage their senses and enrich their learning abilities through prior and current constructive musical experiences relating to one's unique self.

Appendix A: Consent Form

Title of the Project: Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century
Principal Investigator: Katie Osuamkpe, Doctoral Candidate, School of Music, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be 18 years of age or older, taking voice lessons from Katie Osuamkpe and be open to an interview and survey on past musical experiences and their emotional impacts. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of the study is to see how positive and negative musical experiences can impact a music student's emotional vocal health.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

1. Private voice lessons will be scheduled for one hour a week starting January 16 to April 30, 2023.
2. An interview to gather musical historical background will be held in the second lesson of this research project. This information will be audio recorded by cell phone and could be utilized in the research dissertation. This will take approximately 15 minutes to complete.
3. After interviews are complete a transcript review procedure will take place to make sure all information is accurate. This will take place two weeks after the interview.
4. There will be a survey consisting of five questions given at the last lesson of the study. This information could be utilized in the research dissertation This will take approximately 15 minutes.

How could you or others benefit from this study?

The direct benefits participants should expect to receive from taking part in this study include growth in singing performance due to the voice lessons, great emotional, learning, and physical benefits due to its nature. By creating positive and healthy approaches to vocal technique and performance, a welcoming space for growth will be created. However, based on the untold perspectives of emotional health through empirical and habitual teachings, this research will seek to explore findings benefiting music educators, vocal students, and further develop music therapists' knowledge of what may affect higher education music students' emotional intelligence, by discovering positive and negative habits that arise from empirical and habitual musical experiences.

The benefits to society would be a better understanding of how positive and negative musical experiences can dictate a community member's path and outcome in society.

What risks might you experience from being in this study?

The expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life. The risks involved in this study include bringing up past negative musical experiences. To reduce risk, I will monitor participants, discontinue the interview if needed, and provide referral information for counseling services.

I am a mandatory reporter. During this study, if I receive information about child abuse, child neglect, elder abuse, or intent to harm self or others, I will be required to report it to the appropriate authorities.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher and doctoral committee will have access to the records.

- Participant responses will be kept confidential.
- Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data collected from you may be used in future research studies and shared with other researchers. If data collected from you is reused or shared, any information that could identify you, if applicable, will be removed beforehand.
- Data will be stored on a password-locked computer and in a locked drawer. After three years, all electronic records will be deleted, and all hardcopy records will be shredded.
- Recordings will be stored on a password-locked computer for three years and then deleted. The researcher and members of her doctoral committee will have access to these recordings.

Is the researcher in a position of authority over participants, or does the researcher have a financial conflict of interest?

The researcher serves as your vocal teacher. To limit potential or perceived conflicts, I will monitor participants, discontinue the interview if required, and provide referral information for counseling services. If participants are in any way directly related to the individual conducting the research, a conflict-of-interest clause has been further addressed in the agreed-upon consent form between the participant and researcher. This will keep the research professional and create transparency in pre-existing relationships alleviating possible conflict in the research. This disclosure is made so that you can decide if this relationship will affect your willingness to participate in this study. No action will be taken against an individual based on his or her decision to participate or not participate in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any questions or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Katie Osuamkpe. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. David Hahn, at [REDACTED].

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

The researcher has my permission to audio-record me as part of my participation in this study.

Printed Subject Name

Signature & Date

Appendix B: Interview Questions

1. Do you believe that a vocal teacher, coach, or musical role model can dictate the path students take in their music careers? Why or why not? Do you have an example?
2. Have you ever had any experiences in your musical encounters that affected you positively? If so, can you please share any of those experiences?
3. Have you ever had any experiences in your musical encounters that affected you negatively? If yes, can you please share any of those experiences?
4. Did these experiences have a long-term impact on you? Why or why not?
5. Were there long-term physical and mental effects from these experiences? Why or why not?
6. Were these experiences influenced by a teacher or musical role model?
7. What types of positive or negative effects were created regarding your emotional vocal health?
8. Did these emotions affect your desire to continue music, result in vocal health issues, or cause disinterest in social interactions with other teachers and performers? Why or why not?
9. Do you feel as though past negative or positive experiences have played a role in your current vocal health? Why or why not?
10. What suggestions or guidelines would you recommend that could ensure continued growth and vocal emotional health for all music students of today and for future generations?

Appendix C: Survey Questions

1. Compared to your past experiences, were your lessons during this research positive or negative? How and Why? Can you share a comparison story?
2. Through this research, has your vocal emotional health been impacted? How and Why?
3. Did this research change your perspective on your personal vocal emotional techniques? How and Why?
4. Did this research change your vocal and physical performance outcome overall? Why or Why not?
5. Do you agree that a healthy musical background can dictate the avenue music students will choose and if so, how does such an experience affect vocal emotional health?

Appendix D: IRB Approval

Date: 3-30-2023

IRB #: IRB-FY22-23-778

Title: Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century

Creation Date: 12-23-2022

End Date:

Status: **Approved**

Principal Investigator: Katie Osuamkpe

Review Board: Research Ethics Office

Sponsor:

Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt
-----------------	---------	-------------	--------	----------	--------

Key Study Contacts

Member	Katie Osuamkpe	Role	Principal Investigator
--------	----------------	------	------------------------

Member	Katie Osuamkpe	Role	Primary Contact
--------	----------------	------	-----------------

Member	David Hahn	Role	Co-Principal Investigator
--------	------------	------	---------------------------

Appendix E: IRB Completion Certificate

		Completion Date 15-Oct-2022 Expiration Date 14-Oct-2025 Record ID 49015778
This is to certify that:		
Katie Osuamkpe		
Has completed the following CITI Program course:		Not valid for renewal of certification through CME.
Social & Behavioral Research - Basic/Refresher (Curriculum Group) Social & Behavioral Researchers (Course Learner Group) 1 - Basic Course (Stage)		
Under requirements set by:		
Liberty University		
		
Verify at www.citiprogram.org/verify/?wcc40214f-5134-4ca9-812e-cf317dfac46f-49015778		

Bibliography

- Al-Huneidi, Ahmad M. and Jeanne Schreurs. "Constructivism Based Blended Learning in Higher Education." *International Journal of Emerging Technologies in Learning*. Vol. 7 no. 1 (2012): 1-5. Accessed May 5, 2022. <http://dx.doi.org/10.3991/ijet.v7i1.1792>.
- Anaya, Esperanza M., David B Pisoni, and William G. Kronenberger. "Visual-Spatial Sequence Learning and Memory in Trained Musicians." *Psychol Music* Vol. 45 no. 1 (2019). 5-21. Accessed January 30, 2023. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6483398/#:~:text=Previous%20research%20has%20shown%20that,information%20with%20fine%20motor%20movements>.
- Anderson, Neil. "Meaningful Professional Learning and Mentorship and Its Impact on the Efficacy of Secondary Music Educators." DE diss., Concordia University, 2021. <https://www.proquest.com/docview/2563815468/372875FA999E4636PQ/1?accountid=12445>.
- Armour, William. "Emotional Intelligence and Learning & Teaching in Higher Education: Implications for Bioscience Education." *London Met Repository* 8 (2012): 4–10. Accessed May 5, 2022. <chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://core.ac.uk/download/pdf/36771816.pdf>.
- Arora, Shefali, Abhinav Tyagi. "Music As A Blend of Spirituality, Culture, and Mind Mollifying Drug." *ScienceDirect* Vol. 189 (2022): 2-5. Accessed January 30, 2023. <https://www.sciencedirect.com/science/article/pii/S0003682X2100709X>.
- ASCD. "The ASCD Whole Child Approach to Education: Connect the Dots to Your Students Success." The Association for Supervision and Curriculum Development. Accessed June 15, 2022. <https://www.ascd.org/whoe-child>.
- Atkins, S. "Systematic Reviews & Other Review Types." *Touro College of Osteopathic Medicine and College of Pharmacy*. Last modified 2023. Accessed August 17, 2023. <https://touromed.libguides.com/c.php?g=927240&p=6680720#:~:text=A%20meta%20synthesis%20brings%20together,the%20intervention%20works%20or%20not>.
- Baker, Janet. "Psychogenic Voice Disorders and Traumatic Stress Experience: A Discussion Paper with Two Case Reports." *PubMed* Vol. 3 (2003): 308-318. Accessed April 5, 2023. <https://pubmed.ncbi.nlm.nih.gov/14513954/>.
- Bateson, Patrick. "Ontogeny of Behaviour." *British Medical Bulletin* Vol. 37 no. 2. 159-164. Accessed May 31, 2022. <https://academic.oup.com/bmb/article-abstract/37/2/159/314589?redirectedFrom=PDF>.

- Bautista, Alfredo, Xenia Yau, and Joanne Wong. "High-Quality Music Teacher Professional Development: A Review of the Literature." *Music Education Research* 19, no. 4 (2017): 455–469. <https://doi.org/10.1080/14613808.2016.1249357>.
- Bell, Anne. "A Narrative Approach to Research." *Canadian Journal of Environmental Education* Vol. 8 (2003): 95-109. Accessed June 15, 2022. <chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://files.eric.ed.gov/fulltext/EJ881749.pdf>.
- Belser, Alexander. "Narrative Epistemology: Intersubjective Questions of Identity and Meaning." M.Phil., University of Cambridge Institute of Criminology, 2004. 1-11.
- Benham, Stephen J. "Celebrating All Learners, Part 1: Expanding Our Vision to Reach Students with Disabilities and Special Needs." *American String Teacher* Vol. 70 no. 3. <https://journals.sagepub.com/doi/abs/10.1177/0003131320932571>.
- Belser, Alexander. "Narrative Epistemology: Intersubjective Questions of Identity and Meaning." (M.Phil., University of Cambridge Institute of Criminology, 2004) 1-11. Accessed June 25, 2023. <chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://alexbelser.com/documents/belser-narrative.pdf>.
- Berkley Graduate Division. "Cognitive Constructivism." Graduate Student Instructor: Teaching & Resource Center. 1-4. Accessed March 13, 2023. <https://gsi.berkeley.edu/gsi-guide-contents/learning-theory-research/cognitive-constructivism/#:~:text=Jean%20Piaget,-The%20most%20influential&text=Piaget's%20theory%20has%20two%20main,development%20through%20which%20children%20pass>.
- Blackhurst, Lindsey Elizabeth. "Exploring the Whole Singing Self with Technique, Contemplative Education, and Mindfulness." Columbia University, 2021. <https://www.proquest.com/docview/2543734848/F3803B9D0B8D488APQ/6?accountid=12445>.
- Bliss, Ryan. "The Power of Habitual Learning." *LinkedIn Corporation*. Last modified 2019. Accessed May 31, 2022. <https://www.linkedin.com/pulse/power-habitual-learning-ryan-bliss/>.
- Burns, Caroline J. and Samuel M. Natale. "Liberal and Vocational Education: The Gordian Encounter." *Education & Training* Vol 62. no. 9 (2020): 1086-1099. Accessed May 25, 2022. <https://www.emerald.com/insight/content/doi/10.1108/ET-03-2020-0064/full/html?skipTracking=true>.
- Camden. Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. May 26, 2023.

- Camden. Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. April 7, 2023.
- Cardona, Dr. Miguel A, and Katherine Neas, *Supporting Child and Student Social, Emotional, Behavioral, and Mental Health Needs*, (Washington, DC: U.S. Department of Education, 2021). Accessed May 16, 2022. <chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://www2.ed.gov/documents/students/supporting-child-student-social-emotional-behavioral-mental-health.pdf>.
- Carnol. Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. May 26, 2023.
- Carnol. Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. April 7, 2023.
- Chen, Ting-Yu. "Free Your Body Free Your Singing: The Effect of Body Awareness Training on Singers' Vocal Function and Performance." Shenandoah University, 2019. <https://www.proquest.com/docview/2382994173?accountid=12085&parentSessionId=b0bneyRdCv2KoKWBELHuNhtF%2F0ZsEeldqIaoTNQcwbA%3D>.
- Cherry, Kendra. "The James-Lange Theory of Emotion." *Very Well Mind*. Last modified 2023. Accessed March 30, 2023. <https://www.verywellmind.com/what-is-the-james-lange-theory-of-emotion-2795305>.
- Cherry, Kendra. "What is Empathy?" *VeryWellMind*. Last modified 2023. Accessed March 2022. <https://www.verywellmind.com/what-is-empathy-2795562>.
- Cherry, Kendra. "Piaget's 4 Stages of Cognitive Development Explained." *VeryWellMind*. Last modified 2022, Accessed March 13, 2023, <https://www.verywellmind.com/piagets-stages-of-cognitive-development-2795457>.
- Cherry, Kendra. "5 Key Emotional Intelligence Skills." *VeryWellMind*. Last modified 2022. Accessed March 13, 2023. <https://www.verywellmind.com/components-of-emotional-intelligence-2795438#:~:text=Emotional%20intelligence%20skills%20are%20abilities,and%20overall%20success%20in%20life>.
- Clayton, Ben, Colin Beard, Barbara Humberstone, Claire Wolstenholme, Ben Clayton, Colin Beard, Barbara Humberstone, and Claire Wolstenholme. "Teaching in Higher Education The Jouissance of Learning : Evolutionary Musings on the Pleasures of Learning in Higher Education." *Teaching in Higher Education* Vol. 14, no. 4 (2009). <chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://www.tandfonline.com/doi/pdf/10.1080/13562510903050129?needAccess=true>.

- Cohen, Akiba A. Decision Making in VCR Rental Libraries Information Use and Behavior Patterns: The Setting Factors Influencing the Decision-Making Process Method Findings Discussion Notes References.” *The American Behavioral Scientist* Vol. 30 no. 5 (1987): 1-14. Accessed August 16, 2023. Last modified 2023.
<https://www.proquest.com/docview/194854809/CF76CA384798485EPQ/1?accountid=12445>.
- Colombo, Barbara, Reid Anctil, Stefania Balzarotti, Federica Biassoni, and Alessandro Antonietti. “The Role of the Mirror System in Influencing Musicians’ Evaluation of Musical Creativity: ATDCS Study.” *Frontiers in Neuroscience* Vol 15 (2021): Accessed May 16, 2022.
<https://www.frontiersin.org/articles/10.3389/fnins.2021.624653/full#:~:text=Results%20showed%20that%20the%20cathodal,interesting%20the%20piece%20was%20perceived.>
- Conway, Colleen M. *Teaching Music in Higher Education*. Second Edi. New York: Oxford University Press, 2020.
- Cottrell, Keith. “Emotional Intelligence: Embracing Reality Can Improve Your Chances of Success.” *SciTech Premium Collection*, 2008. Accessed May 16, 2022.
<https://www.proquest.com/docview/200736567/357D1FEE95954BC9PQ/1?accountid=12445>.
- Costa-Giomi, Eugenia. “The Long-Term Effects of Childhood Music Instruction on Intelligence and General Cognitive Abilities.” *National Association for Music Education* Vol. 33 no. 2 (2014): Accessed May 16, 2022. file:///C:/Users/katie/OneDrive%20-%20Midland%20College/Liberty/Articles%20for%20Thesis/Music%20and%20cognition%20in%20youth.pdf.
- Creswell, John W. and J. David Creswell. *Research Design: Qualitative and Mixed Methods Approach*. (Sage Publication, Inc., 2018). 1-275.
- Creswell, John. “Five Qualitative Approaches to Inquiry.” in *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. (Thousand Oaks: Sage Publications, 20017). 53-84.
- Creswell, John W. “Qualitative Inquiry and Research Design.” *Granola, Grad School and Goffman* (2015): 1-14. Accessed May 16, 2022.
<https://granolagradschoolandgoffman.wordpress.com/2015/09/29/creswell-j-w-2013-qualitative-inquiry-and-research-design/>.
- Crowne, Karri A. “The Relationships Among Social Intelligence, Emotional Intelligence and Cultural Intelligence.” *Organization Management Journal* Vol. 6 (2009): Accessed May 16, 2022. <https://scholarship.shu.edu/omj/vol6/iss3/5/>.

- Curriculum, Assessment and Teaching Transformation Team. "Constructivism." *University of Buffalo*. Last Modified 2023. Accessed May 14, 2023.
[https://www.buffalo.edu/catt/develop/theory/constructivism.html#:~:text=Constructivist%20Classroom%20Activities-,What%20is%20constructivism%3F,%2Dexisting%20knowledge%20\(schemas\).](https://www.buffalo.edu/catt/develop/theory/constructivism.html#:~:text=Constructivist%20Classroom%20Activities-,What%20is%20constructivism%3F,%2Dexisting%20knowledge%20(schemas).)
- Damen, Tom G.E., Barbara Muller, Rich Van Baaren, and AP Dijksterhuia. "Re-Examining the Agentic Shift: The Sense of Agency Influences the Effectiveness of (Self) Persuasion," *Plos One* Vol. 10 no. 6 (2015): 1, Accessed August 7, 2023, chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4460002/pdf/pone.0128635.pdf>.
- Dinthera, Mart Van, Filip Dochy, Mien Segers. "Factors Affecting Students' Self-Efficacy in Higher Education." *Elsevier* Vol 6, no. 2 (2010): 95-108. Accessed May 5, 2022.
<https://www.sciencedirect.com/science/article/pii/S1747938X1000045X>.
- Dou, Tina. "What is Empathy? Learn About 3 Types of Empathy." *Acuity Insights* (2020): 1-4, Accessed May 16, 2022. <https://acuityinsights.app/2020/06/empathy-1/#:~:text=Renowned%20psychologists%20Daniel%20Goleman%20and,%3A%20Cognitive%2C%20Emotional%20and%20Compassionate.>
- Earley, P. Christopher and Elaine Mosakowski. "Cultural Intelligence." *Harvard Business Review Magazine* (2004): <https://hbr.org/2004/10/cultural-intelligence>.
- Edgar, Scott. *Music Education and Social Emotional Learning: The Heart of Teaching Music*. (Chicago: GIA Publications, 2020). Accessed May 16, 2022. ProQuest Ebook Central.
- Edgar, Scott N. "Introducing Social Emotional Learning to Music Education Professional Development." *National Association for Music Education* 31, no. 2 (2013): 28–36. chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/<https://journals.sagepub.com/doi/pdf/10.1177/8755123313480508>.
- Employee Wellness Team. "Seven Dimensions of Wellness." *Grand Rapids Community College*. Last modified 2023, Accessed May 20, 2022, <https://www.grcc.edu/faculty-staff/human-resources/professional-development/employee-wellness/seven-dimensions-wellness>.
- (*Encyclopedia of Quality of Life and Well-Being Research*, s.v. "Emotional Well-Being," Accessed August 7, 2023, https://www.researchgate.net/publication/263087206_Emotional_Well-Being.)
- Etta. Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. May 26, 2023.

- Etta. Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. April 7, 2023.
- Fabriz, Sabine, Julia Mendzheritskaya, and Sebastian Stehle. "Impact of Synchronous and Asynchronous Settings of Online Teaching and Learning in Higher Education on Students' Learning Experience During COVID-19." *Frontiers in Psychology* Vol. 12 (2021): 1-16. Accessed June 25, 2023, file:///C:/Users/katie/OneDrive/Liberty/fpsyg-12-733554.pdf.
- Fina, Anna De. "Narratives in Interview — The Case of Accounts: For An Interactional Approach to Narrative Genres." *John Benjamins Publishing Company* Vol. 19 no. 2 (2009): 233-258. Accessed March 13, 2023. <https://benjamins.com/catalog/ni.19.2.03def>.
- Garg, Nikhil. "MySchool : Celebrating Childhood and Learning." *Digital Learning*, 2018. <https://digitalllearning.eletsonline.com/2018/09/myschool-celebrating-childhood-and-learning/>.
- Goddu, Kevin. "Meeting the Challenge: Teaching Strategies for Adult Learners." *Kappa Delta Pi Record* 48, no. 4 (2012): 169–173. Access June 15, 2022. <https://www.tandfonline.com/doi/abs/10.1080/00228958.2012.734004>.
- Gogus, Aytac. "Constructivist Learning." In *Encyclopedia of the Sciences of Learning*. ed. Norbert M. Seel. Springer, Boston, MA. (2012) 783-786. Accessed March 30, 2023. https://link.springer.com/referenceworkentry/10.1007/978-1-4419-1428-6_142. vol.
- Goleman, Daniel. "Emotional Intelligence Reader's Guide." *Penguin Random House*, n.d. Accessed March 13, 2023. <https://www.penguinrandomhouse.com/books/69105/emotional-intelligence-by-daniel-goleman/9780553804911/readers-guide/#>.
- Green, Amy. "7 Dimensions of Wellness." *Alive Magazine*, 2017. Accessed March 30, 2023. <https://www.alive.com/health/seven-dimensions-of-wellness/>.
- Griffiths, Richard. "The Definition of Spiritual Intelligence." *3Q Institute*. Last modified 2023. Accessed January 30, 2023. <https://sqi.co/definition-of-spiritual-intelligence/>.
- Griffiths, Richard. "The Psychology of Spiritual Intelligence." *3Q Institute*. Last modified 2023. Accessed January 30, 2023. 1-8. <https://sqi.co/the-psychology-of-spiritual-intelligence/>.
- Hahn, David M. "An Investigation of the Creative Process in Songwriting Survey Class." (PhD diss. Boston University 2015).
- Hannabuss, Stuart. "Being There: Ethnographic Research and Autobiography." *Emerald Publishing* Vol. 21 no. 2. Accessed May 19, 2023. 1-9. <https://www.emeraldgrouppublishing.com/how-to/observation/use-ethnographic-methods-participant-observation>.

- Hart, Tobin, Linda Lantieri, Daniel Rechtschaffen, Gretchen Garvey, Jody Smith, Carol Wheeler, Lisa Desmond, Nell Ishee, Kim Nolan, and Peter Perkins. "Bringing Mindfulness to Schools." *Youth Catalytics*, 2016. chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://static1.squarespace.com/static/5f9c42e8052a590fe690aec4/t/603ff91476f12512ad2d2c37/1614805288279/TalkAboutWellnessFinalReport.pdf.
- Hettler, Bill. "Origin of the Hettler Model of Wellness." Last modified 2023. Accessed May 25, 2023. <https://hettler.com//Home/autohett.htm>.
- Ho, LaiYee and Alex Limpaecher. "What is Narrative Analysis?." *Essential Guide to Coding Qualitative Data*. Last modified 2023. Accessed May 4, 2023. <https://delvetool.com/blog/narrativeanalysis#:~:text=Researchers%20use%20narrative%20analysis%20to,of%20interpretation%20in%20narrative%20analysis>.
- Hourigan, Ryan. "The Use of the Case Method to Promote Reflective Thinking in Music Teacher Education." *Applications of Research in Music Education*, 24, no. 2 (2006): 33–44. chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://journals.sagepub.com/doi/pdf/10.1177/87551233060240020104.
- Izard, Carroll E. "Emotion Theory and Research: Highlights, Unanswered Questions, and Emerging Issues." *National Institution of Health* 60 (2010): 1–25. Accessed March 30, 2023. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2723854/>.
- Izard, Carroll, Kevin Stark, Christopher Trentacosta, David Schults. "Beyond Emotion Regulation: Emotion Utilization and Adaptive Functioning." *National Institutes of Health*. Vol. 2 no. 3 (2008): 156-178. Accessed March 30, 2023. https://www.researchgate.net/publication/40443863_Beyond_Emotion_Regulation_Emotion_Utilization_and_Adaptive_Functioning.
- Jabareen, Yosef. "Building a Conceptual Framework: Philosophy, Definitions, and Procedure." *International Journal of Qualitative Methods* (2009): Accessed May 16, 2022. file:///C:/Users/katie/OneDrive%20-%20Midland%20College/Liberty/Articles%20for%20Thesis/Building%20a%20conceptual%20framework.pdf.
- JD. Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. April 7, 2023.
- JD. Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. April 7, 2023.

- Josselson, Ruthellen. *Narrative Research: Encyclopedia of Research Design* (Thousand Oaks: CA, Sage Publications, Inc., 2010). 1-10. Accessed May 14, 2023. <https://doi.org/10.4135/9781412961288>.
- Josselson, Ruthellen. "The Ethical Attitude in Narrative Research." from *Handbook of Narrative Inquiry* (Thousand Oaks: California, Sage Publications, 2007). 537-566. (Accessed May 14, 2023. file:///C:/Users/katie/OneDrive%20-%20Midland%20College/Liberty/Articles%20for%20Thesis/EthicschapterasConvertedPDF.pdf.
- Kelly-McHale, Jacqueline. "Socialization in the Music Classroom." in *Music Education and Social Emotional Learning: The Heart of Teaching Music*. ed. Scott Edgar (GIA Publications: ProQuest Ebook Central. 2020): 27-43.
- Kezar, Adrianna. "Theory of Multiple Intelligences: Implications for Higher Education." *Innovative Higher Education* Vol. 26 no. 2 (2001): 141-153. Accessed March 13, 2023. <https://link.springer.com/article/10.1023/A:1012292522528>.
- Kinsey, Dr. Michael. "Can Trauma Affect Your Voice? An Interview with Elisa Monti, PhD." *MindSplain* (2021). Last Modified 2021. Accessed March 2023. <https://mindsplain.com/trauma-and-the-voice/>.
- Kluwer, Wolters. "Mirror Neurons: Enigma of the Metaphysical Modular Brain." *National Library for Medicine: Pub Med Central* Vol. 3 no. 2 (2012): Accessed May 16, 2022. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3510904/>.
- Langeland, Eva. "Emotional Well-Being." *Encyclopedia of Quality of Life and Well-Being Research*, 2016, 1, Accessed May 31, 2022, https://www.researchgate.net/publication/263087206_Emotional_Well-Being.
- Lasalle Library. "Qualitative and Quantitative Research: What Is 'Empirical Research'?" *Lasalle University*. Last modified 2021. Accessed May 31, 2022. <https://library.lasalle.edu/c.php?g=225780&p=3112085#:~:text=Empirical research is based on,than from theory or belief>.
- Learning, Digital. "Social Emotional Learning." *Athena Information Solutions Pvt. Ltd.* Noida, December 2018. <https://www.proquest.com/docview/2160435719/D4DF293A9A248D3PQ/1?accountid=12445>.
- LearnLife Team. "25 Learning Methodologies That Every Education Professional Should Know." LearnLife (2021). 1-6. Last modified 2023. Accessed May 5, 2022. <https://www.learnlife.com/our-approach/learning-terminologies/learning-methodologies>.
- Lina. Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. May 26, 2023.

- Lina. Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. April 7, 2023.
- Lombardi, Paula. *Understanding and Supporting Learners with Disabilities*, Pressbook eBook (2019), <https://granite.pressbooks.pub/understanding-and-supporting-learners-with-disabilities/chapter/emotional-disturbance/>.
- Lynch, Matthew. "Social Constructivism in Education." *The Edvocate* (2016): Accessed May 31, 2022. <https://www.theedadvocate.org/social-constructivism-in-education/>.
- Ma , Qiangpiang, and Fujun Wang. "The Role of Students' Spiritual Intelligence in Enhancing Their Academic Engagement: A Theoretical Review." *Frontiers in Psychology* Vol. 13 (2022): 1-6. Accessed March 13, 2023. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC9121828/>.
- Madeline. Survey for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. May 26, 2023.
- Madeline. Questions for Philosophies of Empirical and Habitual Teaching: Healthy Vocal Methodologies in Higher Education for the Twenty-first Century. Katie Osuamkpe. April 7, 2023.
- Maiese, Michelle, and Robert Hanna. "Conclusion: Cognitive Walls, Cognitive-Affective Revolution, and Real-World Utopias." in *The Mind-Body Politic*. ed. Palgrave Macmillan. (Springer Link, 2019). 297-312. Accessed March 13, 2023. https://link.springer.com/chapter/10.1007/978-3-030-19546-5_8#citeas.
- Marens, Michele. "Gardner's Theory of Multiple Intelligences." *Simply Psychology* (2020): 2-5. Last modified 2023. Accessed August 7, 2023. <https://simplypsychology.org/multiple-intelligences.html>.
- McAllister-Bee, Susan. "How Has Singing Changed? Is Technique Keeping Up With Style?." *Bee Music Studios* (2011): Last modified 2011. Accessed June 15, 2022. <https://www.beemusicstudios.com/singing/how-is-singing-changing-is-technique-keeping-up-with-style/>.
- McLeod, Saul. "Constructivism as a Theory for Teaching and Learning." *Simply Psychology* (2019): 1-7. Accessed May 5, 2022. [https://www.simplypsychology.org/constructivism.html#:~:text=Cognitive constructivism states knowledge is,their stage of cognitive development](https://www.simplypsychology.org/constructivism.html#:~:text=Cognitive%20constructivism%20states%20knowledge%20is,their%20stage%20of%20cognitive%20development).
- McLeod, Saul. "Albert Bandura's Social Learning Theory." *Simply Psychology* (2016): Last Modified 2023. Accessed May 25, 2022. 1-5. <https://simplypsychology.org/bandura.html>.

- McLeod, Saul. "Jean Piaget's Stages of Cognitive Development & Theory." *Simply Psychology*. Last Modified 2023. Accessed July 23, 2023. <https://www.simplypsychology.org/piaget.html#:~:text=To%20Piaget%2C%20cognitive%20development%20was,they%20discover%20in%20their%20environment>.
- McLeod, Saul. "Piaget's Concrete Operational Stage of Cognitive Development." *Simply Psychology*. Last Modified 2023. Accessed July 23, 2023. <https://www.simplypsychology.org/concrete-operational.html>.
- McLeod, Saul. "Piaget's Formal Operational Stage: Definition & Examples." *Simply Psychology*. Last Modified 2023. Accessed July 23, 2023. <https://www.simplypsychology.org/formal-operational.html>.
- Mettälä, Matilda. "When Researchers Embrace an Artistic Lens : A Review of Patricia Leavy's Method Meets Art." *The Qualitative Report 21* Vol. 21, no. 5 (2016): 993–995. turnitin.com/t_inbox.asp?aid=112147595&lang=en_us&session-id=acc11078d91d4e5b8b96542ac5ca66ba.
- Miller, Lisa. "A Spirituality Mind-Body Wellness Center in a University Setting; A Pilot Service Assessment Study." *Basel* Vol. 11, no. 9 (2020): 1–20. <https://www.proquest.com/docview/2442738244/801CEBFDC79C4495PQ/15?accountid=12445>.
- Nikoghosyan, Nune. "Music and Wellbeing – A Sociological Perspective." *Hypotheses Catalogue*, 2017. Accessed May 31, 2022. <https://musicalist.hypotheses.org/428>.
- Odena, Oscar, and Graham Welch. *Musical Creativity: Insights from Music Education Research: Insights from Music Education Research*. Edited by Oscar Odena. Taylor & Francis Group, 2022. <https://ebookcentral.proquest.com/lib/liberty/detail.action?docID=823580&query=musical+creativity%3A+insights+from+music+education+research>.
- Pask, Gordon. "Conversation Theory - Gordon Pask." *Suny Cortland*. Accessed June 20, 2023. <https://web.cortland.edu/andersmd/learning/pask.htm#:~:text=Conversation%20Theory%20as%20developed%20by,serves%20to%20make%20knowledge%20explicit>.
- Parcell, Erin Sahlstein and Benjamin M. A. Baker. "Narrative Analysis." from *The Sage Encyclopedia of Communication Research Methods Vol. 4* (Thousand Oaks, CA: SAGE Publications, Inc, 2017). Accessed June 15, 2022. <https://methods.sagepub.com/reference/the-sage-encyclopedia-of-communication-research-methods/i9374.xml>.
- Perera, Ayesh. "Hawthorne Effect: Definition, How It Works, And How To Avoid It." *Simply Psychology*. Last modified 2023. Accessed July 23, 2023. <https://www.simplypsychology.org/hawthorne-effect.html>.

- Pfleiderer, Martin. "Vocal Pop Pleasures: Theoretical, Analytical and Empirical Approaches to Voice and Singing in Popular Music." *IASPM Journal* Vol. 1 no. 1, (2010): 1-16. Accessed June 15, 2022. https://iaspmjournal.net/index.php/IASPM_Journal/article/view/301/547.
- Phillippi, Julia and Jana Lauderdale. "A Guide to Field Notes for Qualitative Research: Context and Conversation." *Sage Journals* Vol. 28 no. 3 (2017): 339-507. Accessed June 15, 2022. <https://journals.sagepub.com/doi/abs/10.1177/1049732317697102?journalCode=qhra>.
- Positivity Project Team. "Social Intelligence." *The Positivity Project*. Last Modified 2022. Accessed January 30, 2023. chrome-extension://efaidnbmnnnibpcajpcgiclfefindmkaj/https://www.wcpss.net/cms/lib/NC01911451/Centricity/Domain/1069/Social%20Intelligence%20Character%20Card.pdf.
- Rozan, Adam. "Q&A with Dr. Bill Hettler, MD, the Father of American Wellness." Last modified 2023. Accessed May 25, 2023. https://www.linkedin.com/pulse/qa-dr-bill-hettler-md-father-american-wellness-adam-rozan/?trk=articles_directory.
- Rydell, Roland, and Viveka Lyberg Ahlander. "How Do Teachers With Self-Reported Voice Problems Differ From Their Peers With Self-Reported Voice Health?" *Journal of Voice* 26 (2011): 149–161. https://www.researchgate.net/publication/51616594_How_Do_Teachers_With_Self-Reported_Voice_Problems_Differ_From_Their_Peers_With_Self-Reported_Voice_Health/figures?lo=1.
- Sadiku, Matthew N. O., Shumon Alam, and Sarhan M. Musa. "Social Intelligence: A Primer." *International Journal of Research Granthaalayah* Vol. 7 no. 9 (2019): 213-217. Accessed March 13, 2023. https://www.granthaalayahpublication.org/journals/granthaalayah/article/view/IJRG19_A06_2365/493.
- Scalora, Suza, Micheline Anderson, Abigail Crete Jennifer Drapkin, Larissa Portnoff, Qurelie Ahan, and Lisa Miller. "A Spirituality Mind-Body Wellness Center in a University Setting; A Pilot Service Assessment Study." *Religions* Vol. 11 no. 9 (2020): 1-19. Accessed May 28, 2022. <https://www.proquest.com/docview/2442738244/DE6508023BFB425FPQ/1?accountid=12085>.
- Scherer, Klaus R, Johan Sundberg, and Bernardino Fantini. "The Expression of Emotion in the Singing Voice : Acoustic Patterns in Vocal Performance." *Acoustical Society of America* 40 (2019): 1–12. chrome-extension://efaidnbmnnnibpcajpcgiclfefindmkaj/https://asa.scitation.org/doi/pdf/10.1121/1.5002886.

- Schneider, Carole M. and Keith G. Saxon. *Exercise Physiology: Perspective for Vocal Training*. from *Vocal Health and Pedagogy: Advanced Assessment and Treatment*, edited by Robert. Sataloff (Plural Publishing Inc, 2006) 301-306. Accessed March 13, 2023. <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID-2055698>.
- "Self-Efficacy." International Encyclopedia of the Social Sciences. Encyclopedia.com. (June 22, 2022). <https://www.encyclopedia.com/social-sciences/applied-and-social-sciences-magazines/self-efficacy>.
- Shafait, Zahid, Muhammad Asif Khan, Umar Farooq Sahibzada, Zdzisław Dacko-Pikiewicz, and József Popp. "An Assessment of Students' Emotional Intelligence, Learning Outcomes, and Academic Efficacy: A Correlational Study in Higher Education." *PLoS ONE* 16, no. 8 (2021): 1–21. Accessed March 30, 2023. chrome-extension://dagcmkpagilhakfdhnbomgmjdpkdklff/enhanced-reader.html?openApp&pdf=https%3A%2F%2Fjournals.plos.org%2Fplosone%2Farticle%2Ffile%3Fid%3D10.1371%2Fjournal.pone.0255428%26type%3Dprintable.
- Sharan, B, and S Rosemary. *Learning in Adulthood : A Comprehensive Guide*. John Wiley & Sons, Incorporated, 2022. file:///C:/Users/katie/OneDrive - Midland College/Liberty/Articles for Thesis/Learning_in_Adulthood_A_Comprehensive_Guide_----_(Part_Four_Learning_and_Development).pdf.
- Sharma, Anuradha, Himanshi Sharma, Sanjay Munjal, Naresh Panda. "Acoustic, Perceptual, and Laryngoscopic Changes Post Vocal Abuse at a College Fest." *Journal of Voice*, Vol. 36 no. 5 (2022): 690-694. Accessed June 15, 2022. <https://www.sciencedirect.com/science/article/pii/S0892199720302794>.
- Sherer, Klaus R. *Introduction to Social Psychology: A European Perspective: Emotion*. 3rd ed. Oxford: Blackwell, 2001. chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://www.focusonemotions.nl/files/Emotion, Scherer.pdf.
- Small, Christopher. "Musicking – The Meanings of Performing and Listening. A Lecture," *Music Education Research* Vol. 1 no. 1. (2006): 9-22. Accessed May 31, 2022. <http://doi.org/10.1080/1461380990010102>.
- Stephenson, Kimberly Jean. "Teacher Views On Teacher Voice: Elementary Music Teacher Perceptions of Voice Use in the Work Place." Columbia University, 2018. <https://www.proquest.com/docview/2138201045/70B972629AE3426EPQ/1?accountid=12445>.
- Stoltz, Tania. "Consciousness in Piaget: Possibilities of Understanding." *Psicologia: Reflexão e Crítica* Vol. 31 no. 30 (2018): Accessed May 23, 2022. <https://www.scielo.br/j/prc/a/pfxDNWhhQDGttGp3xXxWzkc/?lang=en#:~:text=Grasp%20of%20consciousness%2C%20for%20Piaget,objects%2C%20people%2C%20and%20nself>.

- Susman, Dr. David. "Gardner's Theory of Multiple Intelligences." *Very Well Mind* (2021): 1-10. Accessed June 15, 2022. <https://www.verywellmind.com/gardners-theory-of-multiple-intelligences-2795161?print>.
- "The Elements of Culture." from *Sociology: Understanding and Changing the Social World*. (University of Minnesota Libraries Publishing: Sociology: Creative Commons License, 2010). <https://open.lib.umn.edu/sociology/chapter/3-2-the-elements-of-culture/#:~:text=The%20first%20type%2C%20called%20nonmaterial,utensils%2C%20and%20means%20of%20transportation>.
- The Classroom Team. "Students with Emotional and Behavioral Disorders in the Classroom." *Classful* (2023). Last modified 2023. Accessed March 13, 2023. <https://classful.com/students-with-emotional-and-behavioral-disorders-in-the-classroom/>.
- The Committee for Children Team. "What Is Social-Emotional Learning? Helping Everyone Thrive." Committee for Children. Last modified 2023. Accessed October 22, 2023. <https://www.cfchildren.org/what-is-social-emotional-learning/>.
- The Content Team. "Musical and Naturalist Intelligences." *Examination Online*. Last modified 2021. Accessed June 23, 2023. <https://blog.examinationonline.com/musical-and-naturalist-intelligences-vi/>.
- The Delve Team. "Constructivist Grounded Theory." Last modified 2023. Accessed June 25, 2023. [https://delvetool.com/blog/constructivist-gt#:~:text=Constructivist%20Grounded%20Theory%20\(CGT\)%20is,from%20pre%2Dexisting%20theoretical%20frameworks](https://delvetool.com/blog/constructivist-gt#:~:text=Constructivist%20Grounded%20Theory%20(CGT)%20is,from%20pre%2Dexisting%20theoretical%20frameworks).
- The Design Thinking Team. "25 Learning Methodologies That Every Education Professional Should Know." *Learnlife*. Last modified 2021. Accessed May 31, 2022. <https://blog.learnlife.com/25-learning-methodologies>.
- The Mind Tools Content Team. "Cultural Intelligence." *MindTools*. 2023. Accessed June 25, 2023. <https://www.mindtools.com/aisl5uv/cultural-intelligence>.
- The Springtide Team. "Meaning Making: Music as the Means to Connection." *Springtide Research Institute*. Last modified 2020. Accessed July 23, 2023. <https://www.springtideresearch.org/post/miscellaneous/being-meaningful>.
- The University of Virginia Team. "Ethnographic Research." *University of Virginia*. Last modified 2023. Accessed June 25, 2023. <https://research.virginia.edu/irb-sbs/ethnographic-research#:~:text=Ethnography%20is%20a%20qualitative%20method,how%20societies%20and%20individuals%20function>.

- The Wellbeing Team. "How to Achieve Spiritual Intelligence." *WellBeing Magazine*. 2009. Accessed March 13, 2023. <https://www.wellbeing.com.au/mind-spirit/spirituality/Spiritual-intelligence.html>.
- The Western Governors University Team. "What is Constructivism: Teaching and Education." *Western Governors University*. Accessed June 15, 2022. 1-2. <http://www.wgu.edu/blog/what-constructivism2005.html>.
- The Yucatán Team. "How do Society and Culture Influence Education?." *Yucatán Magazine*. September 19, 2022. Accessed June 25, 2023. <https://yucatanmagazine.com/how-do-society-and-culture-influence-education/>.
- Unless Otherwise Noted, All Biblical Passages References Are in the New International Version.
- USC Team. "Four Effective Music Teaching Strategies for Today's Diverse Classrooms." *USC Thornton School of Music Newsletter* (2019): 1-5. Last Modified 2021. Accessed April 2023. <https://music.usc.edu/four-effective-music-teaching-strategies-for-todays-diverse-classrooms/>.
- Varadi, Judit. "A Review of the Literature on the Relationship of Music Education to the Development of Socio-Emotional Learning." *Sagepub* (2022): 1–11. <chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://journals.sagepub.com/doi/pdf/10.1177/21582440211068501>.
- Wells, Kathleen. "8 Validations of Narrative Research." in *Narrative Inquiry* (Oxford University Press, 2011). Accessed May 25, 2023. <https://academic.oup.com/book/12396>.
- Wesolowski, Brian C. "Classroometrics' The Validity, Reliability, and Fairness of Classroom Music Assessments." *National Association for Music Education* 106, no. 3 (2020): 29-37. <https://journals.sagepub.com/doi/abs/10.1177/0027432119894634>.
- Woody, Robert H. "Musicians' Cognitive Processing of Imagery-Based Instructions for Expressive Performance." *Journal of Research in Music Education* Vol. 54 no. 2 (2006): 125. Accessed May 5, 2022. <https://journals.sagepub.com/doi/10.1177/002242940605400204>.
- Zeidner, Moshe, Gerald Matthews, and Richard D. Roberts. *What We Know about Emotional Intelligence : How It Affects Learning, Work, Relationships, and Our Mental Health*. Edited by ProQuest Ebook Central. MIT Press, 2022. Accessed May 5, 2022. <https://www.proquest.com/docview/2131154193/60BBCC2AC2124119PQ/1?accountid=12445>.

Zuckerberg, Chan. "Whole Child Approach to Education." *The Chan Zuckerberg Initiative*. Last Modified 2023. Accessed February 18, 2022.

<https://chanzuckerberg.com/education/whole-child-approach-to-education/#:~:text=A%20whole%20child%20approach%20to,adults%20to%20engage%20and%20thrive.>