

**Musical identity of classical singers:  
Musical labels, stereotypes, and behaviour.**

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## Abstract

The aim of this research was to investigate the nature of singers' musical group identity from the perspective of singers themselves. This examination is the first of its kind to show that singers' behaviour may be influenced by musical in-group identification. Singers do not fit the typical definition of "musician" (*i.e.*, plays an instrument) and have been largely neglected as musicians in the research literature. This thesis examines whether singers label themselves as "musicians" or as "singers". It explores the stereotypes associated with the two labels, how singers themselves respond to group stereotypes, and how and why these stereotypes emerge. An initial qualitative investigation of singers' musical identity found that some singers see themselves as musicians whilst others see themselves as singers. These different self-labels appeared to influence singers' self-perceptions as singers were seen to have poor musicianship when compared with musicians. A closer examination of stereotypes showed that singers themselves believe that musicians engage in musical practice, whilst singers do not. Using social identity theory (Tajfel & Turner, 1979) as a framework, two studies involving 161 singing student participants showed how group identification can cause singers to self-stereotype and influence their attitudes towards stereotyped behaviours. The results suggest that a strong singer identity may result in stronger adherence to singer-stereotyped behaviours such as *individuality*, whilst a strong musician identity may lead to more musical *practice*. A final qualitative interview of professional singers revealed that although some singer stereotypes may be perceived as negative, they may provide an adaptive function, and emerge as a consequence of behaviours which are necessary for achieving a successful singing career. These results, combined with those found in previous research, made it possible to theorise a novel Singer Identity Model based on aspects of singers' personality, motivation, and behaviours arising from these factors.

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## MUSICAL IDENTITY OF CLASSICAL SINGERS:

### MUSICAL LABELS, STEREOTYPES, AND SINGERS' MUSICAL BEHAVIOUR

*This thesis is an original contribution to a growing field in music studies: the social psychology of music. It has been based on several studies conducted over a three-year period and emerges from my deep personal interest in the subject matter. You see, I am a singer. When I left university I lived for many years working as a professional musician, but I noticed that many of my peers in university who were excellent singers had failed to pursue their dreams to achieve professional status. In a casual conversation with a friend who had gone from being a promising coloratura soprano to an accountant, I asked, "Does it bother you that you're not a musician anymore?" Her reply startled me when she said, "I was never a musician. I was always just a singer." This was curious as I had always seen myself as a musician who sings. Her reply led me to wonder, is a singer a musician? I also wondered whether singers' musical self-label might relate to their career development.*

## **Chapter 1 Introduction**

This thesis endeavours to examine musical identity; specifically, that of the classical singer. The aim is to explore a number of topics related to the singer identity. These topics include: how the singer's musical identity develops and evolves; how singers relate to the label of "musician"; how social group expectations (for example, stereotypes and norms) relate to singers' attitudes towards musical behaviours; how these same expectations relate to singers' musical behaviour; and the outcome of identity and stereotyping on the development of singers' self-concept. Research examining singers, particularly regarding issues related to their identity, is thus far

rather limited. This thesis therefore provides a broad and largely descriptive investigation of singers in order to encourage discussion on the matter and most importantly, to inspire further research. This broad examination of the singer identity demands a broad methodological approach.

However, before we discuss methodology, it is important to first explore the subject of identity. The first part of this thesis considers the theoretical and historical underpinnings of the nature of identity from a wide range of perspectives. Some of these perspectives are more immediately applicable to the study of singers than others. There are, of course, many more theoretical perspectives regarding the 'self' that have contributed to the current ideas, but all are not mentioned here. What follows is a brief history and overview which is intended to elucidate the basic assumptions related to the social development of the self, and to begin to relate these assumptions to the study of singers.

## 1.1 Theories of Identity: Introduction

The notion of 'self' or 'identity' has been addressed in the areas of philosophy, sociology, psychology, and beyond, in a wide variety of ways, each reflecting its intellectual and practical origins. William James (1890) is considered to have first introduced the self as a subject worthy of empirical investigation. James' seminal work argued for the self as a major determinant of thought, feeling and behaviour. Generally understood to be a person's perception of him or herself, the self or identity appears not to have a single defining construct, but encompasses numerous theories and phenomena related to these labels. MacDonald, Hargreaves and Miell (2002) summarise well the concepts of self and identity:

We might say that the self-system is made up of a number of self-concepts, or self-images. These self-concepts can be context- or situation-specific (*e.g.*, how I see myself as being able to cope under stress or in an emergency), or domain-related (*e.g.*, how I see myself as a linguist, or a musician). Self-identity is the overall view that we have of ourselves in which these different self-concepts are integrated...(pp. 7 - 8)

Hereafter, this thesis will refer to the self/identity simply as identity.

The identity may be viewed from both personal and social perspectives. The personal perspective views identity as a self-description referring to the individual's biographic experiences which are unique to them (*e.g.*, I am Nicole Jordan. I was born in Trinidad and grew up in Halifax, Nova Scotia). The social perspective of identity (also called 'individual identity' by Thoits & Virshup, 1997, p. 107), refers to self-conceptions in terms of broader social categories (*e.g.*, I am a black Canadian woman of Caribbean descent. I am a musician and a postgraduate music student). However the following sections will show that self-conceptions based on social labels are theorised to be formed through social learning. That is, social labels (such as "music student") are imbued with rules of behaviour, norms, expectations, etc. which the individual learns through socialisation, and may or may not assume depending upon the particular social interaction, environment, and circumstances.

It is this social aspect of identity (*i.e.*, identity formed in relation to others), to be discussed in the following sections, which is the main focus of this thesis. As you will come to see throughout this thesis, identity formed in relation to social influence appears to play a crucial role in singers' personal identity development. Thus, the main theoretical approaches to identity are discussed in the following sections, beginning with a look at the general subject of social philosophy (for a more thorough examination of identity theories, see Ritzer, 2007).

### 1.1.1 Social philosophy

This section begins with a discussion of social philosophy. Social philosophy is, as the name suggests, the philosophical study of social issues and social behaviour. Social philosophy may be considered an umbrella term under which the subjects of sociology, cognitive anthropology, and psychology may be found. Scholars in this field have endeavored to map the basic social aspects of human life, although it must be noted that this field is not limited to the study of humans (*e.g.*, Gadagkar, 1987). Two major themes examined in the area of social philosophy include the self and social entities. Subthemes include human demographics, social contract theory, theories of revolution, individualism, and cultural criticism, to name but a few. Social philosophy shares intimate connections with other disciplines within the social sciences, such as political philosophy and ethics, particularly in regards to the nature of authority, legal systems, and human rights. Examples of research in the area of social philosophy include the ways in which people group together and group dynamics. Group identity, attitudes, trends, fashion, cults, and crowd behaviour are examples of some subjects examined within social philosophy. This thesis will show that group identity is related to the attitudes that singers express towards a variety of specific musical behaviours. Following this brief introduction to the general subject of social philosophy, we will now commence our review of the main theoretical concepts related to identity formation. These include symbolic interactionism, dramaturgy, social representations, reflexivity, social cognition, and finally culminates in a discussion of social identity theory which provides the primary theoretical framework for this thesis.



### 1.1.2 Symbolic interactionism

Said to be one of the founders of social psychology (see Morris, 1934) George Herbert Mead (1863 – 1931) was one of the main proponents of social philosophy. An American *pragmatist*, referring to the “goal-oriented and functional, rather than passive and biologically determined nature of human agency and basic social psychological processes” (Operario & Fiske, 1999, p. 33), Mead’s interests covered a wide range of areas and included such topics as social psychology and behaviour, symbolic meaning, the nature of ‘play’, and how personality functions in social organisation. Importantly, Mead directly addressed the topic of identity. He theorised that the *self* consists of the “I” (“the active, primitive will of the individual”, Giddens, 1991, p. 52), and the “me” (“the reflection of social ties”, Giddens, *ibid*). Mead argued that individuals develop a sense of self in relation to significant social symbols and that the human mind can arise only through social experience.

This *symbolic interactionism* (coined by Blumer, 1969, who worked to clarify Mead’s theories; see also Charon, 1979), is the perspective which states that people act towards objects based upon the meaning that these objects have for them; these meanings are derived from social knowledge and are modified through interpretation. Blumer (1969) cites three basic premises at work in the formation of the self from the perspective of symbolic interactionism:

- 1) Human beings act towards objects on the basis of the meanings they ascribe to those objects;
- 2) Meaning is derived from or arises out of the social interaction that one has with others and with the society at large;

- 3) These meanings are handled in, and modified through an interpretive process and used by the person in dealing with the objects he or she encounters (pp. 52-3).

Thus, symbolic interactionism posits that the self arises out of social experience as a result of socially meaningful gestures and interactions.

Mead (1922) also proposed that a person must “generalize himself in the attitude of the other” (p. 5). This means that through understanding the “generalized other” (Mead, *ibid.*, p. 5), the individual may understand what kind of behaviour is expected, appropriate, and so on in different social settings. Thus, the individual develops his or her sense of self in relation to others. The generalised other can be understood as the *norms* (*i.e.*, the unconscious opinions, patterns of social response, *etc.*) within a *social group* or setting. Herein, the social group is defined as an entity to the extent that the members are proximal, share a common fate, value membership, appear similar and show cohesiveness (see Campbell, 1958). Family, school, and clubs, are examples of social settings and groups through which the child gradually develops an understanding of behavioural norms.

The perspective of symbolic interactionism has been employed to explore various individual and interpersonal topics such as emotion, deviance, sexual behaviour, and collective behaviour. However, the research which emerges from this approach is criticised for being almost entirely qualitative in its scope. Whilst qualitative methods are not inherently negative, providing a means for gathering richly detailed information on identity and human behaviour in general, there is the problem of rigour in analysis. As Myers, (2002) states:

Qualitative studies are tools used in understanding and describing the world of human experience. Since we maintain our humanity throughout the research process, it is largely impossible to escape the subjective experience, even for the most seasoned of researchers. As we proceed through the research process, our humanness informs us and often directs us through such subtleties as intuition or 'aha' moments.

That is, analyses are dependent almost entirely upon observer impression.

Another issue regarding qualitative research is validity; that is, the extent to which a test is successful at measuring what it claims to measure. This refers to both *external* and *internal* validity: External validity is the extent to which the results of a study are generalisable to other groups or individuals, whilst internal validity refers to the rigor with which the study was conducted (*e.g.*, the study's design, the care taken to conduct measurements, etc.), and the extent to which alternative explanations may account for any causal relationships observed. A discussion on validity and the many different methods of establishing validity is extensively described by Lincoln and Guba (1985).

Beyond the principally qualitative focus of the symbolic interactionist perspective, critics also argue that it is based almost entirely on the examination of one-to-one encounters between individuals and is “unable to deal with social structures and macrosocial issues” (Ritzer, 1996, p. 225). Indeed this thesis will show that it is an awareness of the norms of the social group (specifically, singer- and musician-labeled groups) which help to shape individual singers’ understanding of behavioural norms and develop their sense of identity, rather than one-on-one interactions between individuals. Thus, we move from Mead’s symbolic interactionism to Goffman’s *dramaturgy* to continue our overview of identity theories.

### 1.1.3 Dramaturgical perspective

We have just seen that symbolic interactionism argues that self is formed in a social world. This is known as the *social constructionist* perspective (see Berger & Luckmann, 1967; Searle, 1995). This point of view has many proponents and suggests that identity is negotiated within, and determined by social knowledge: that is, our sense of self and how we behave is built upon social interactions and learning (see Wetherell, 1996). Dramaturgy is another such perspective. Developed by sociologist and social theorist Erving Goffman (1922 – 1982; for further discussion, see Brissett & Edgeley, 1990), the dramaturgical perspective uses the theatrical metaphor to describe the ways in which an individual presents him or herself to another person. As with symbolic interactionism, dramaturgy does not examine the *cause* but the *context* of human behaviour. It too argues that the self is developed within and determined by social experience. The learning of cultural norms, values, expectations and roles help the individual to generate his or her sense of self. Goffman (*ibid*) states:

The self is not an organic thing that has a specific location whose fundamental fate is to be born, to mature, and to die; it is a dramatic effect arising diffusely from a scene that is presented, and the characteristic issue, the crucial concern, is whether it will be credited or discredited (p. 245).

From the dramaturgical perspective, before a social interaction, the individual prepares a particular impression that he or she wishes to present. The goal of the presentation is to convince or *manipulate* the other person or *audience* into believing that the identity being offered is that which the presenter wishes to show (see Goffman, 1959).

The dramaturgical perspective presents three settings in which the individual exists:

- 1) Front stage: where the performance takes place where the individual tries to convey a particular impression;
- 2) Back stage: when the individual is alone, (*i.e.*, when no specific audience is present) where he or she can stop playing the role and the impression will not be damaged;
- 3) Off stage: where the individual is no longer involved in the performance at all.

An often-quoted example of this perspective in action is that of the waitress in the restaurant. She may “play her part” and be pleasant in front of difficult customers (*i.e.*, front stage), but then complain about these same customers when out of their presence (*i.e.*, back stage) (see Goffman, 1959, p. 22).

The dramaturgical perspective is both celebrated (Gusfield, 1989; Leeds-Hurwitz, 2008) and disparaged (Combs & Mansfield, 1976). As with symbolic interactionism, some criticism for the dramaturgical perspective arises due to the largely qualitative methodological approaches. These approaches include field research and participant observation. As with symbolic interactionism, critics also argue that Goffman’s work is essentially “microanalytic”, with no value to a larger conception of society (see Schegloff, 1988) and is restricted to the description of minor social events and interactions (see Douglas, 1970). Whilst this thesis will show that singers do indeed demonstrate what might be understood to be distinctive “on-stage” and “off-stage” identities (see Chapter 6 of this thesis), as with symbolic interactionism, it seems that the entirely qualitative focus on one-to-one individual interactions does not take into account the influence of larger societal structures such as group membership and

self-labelling on the development of individual identity. This brings us to the next perspective: that of *social representations*.

#### 1.1.4 Social representations

Social psychologist Serge Moscovici (1925 - ) proposed that our sense of self, and indeed our reality, is based on what he calls *social representations* (see Moscovici, 2000). Paralleling symbolic interactionism and dramaturgy regarding the principle that the self arises from social interaction, the theory of social representations argues that people conventionalise objects, persons, and events they encounter into recognisable groups and categories. Enache (2006) provides the following definition of the theory of social representations:

Social representations are systems of knowledge achieved and constructed through reflection, interpretation and imagination of reality, shared by a social group and elaborated in the act of social communication by its members. In other words, they are ways of structuring, organizing, processing and communicating the social knowledge that contributes to and conditions the definition of social reality and each human subject's access to it.

Enache (2006) also states:

In seeking to grasp the psychological significance of the symbolic order, the theory of social representations recognises the complexity of the social world in which knowledge is never neutral but always saturated with values. This complexity is expressed in the multiplicity of levels of analysis of social phenomena (individual, interpersonal, collective and historical) characteristic of social representations. In

other words, for social representations the significance is social; knowledge is the contribution it makes to the construction of social identities.

Simply, Moscovici (2000) argues that when we encounter new objects, they are categorised according to some previously known convention. Thus, unlike symbolic interactionism and dramaturgy which are based upon the perspective of individual interactions, social representation is purely non-individualistic and focuses on broad social categorisations and the associated norms in the formation of individual identity.

However, it must again be highlighted that there is a similar methodological concern related to the measurement of social representations that is seen with the previously mentioned theoretical perspectives. That is, research in this area has relied almost exclusively on verbal instruments (such as questionnaires or interviews) to the exclusion of other (*i.e.*, quantitative) instruments. Another criticism levied against the theory of social representation relates to the social categories which are under consideration within this perspective: specifically, it is argued that the social categories are typically defined by what are deemed to be *too* broad demographic criteria, such as religious and political affiliation (see Voelklein & Howarth, 2005). This sweeping perspective of social grouping is deemed to be too general, overlooking the more subtle interactions between different components of social representations such as attitudes, images, and behaviour (see Duveen & De Rosa, 1992). Because the main focus of this thesis is on these subtler social interactions (*e.g.*, how the singer's musical identity develops and evolves; how singers musically self-label themselves; singer group stereotypes) it does not appear that the theory of social representations adequately addresses the rich detail that may be found within the subject of singer identity. What may be more appropriate, based on the goal of this thesis to examine how singers relate to various musical group labels and how these labels in turn relate to singers' attitudes

towards musical behaviours, is the concept of *reflexivity* in identity development. The reflexive perspective will be discussed in the following section.

### 1.1.5 Reflexivity

In support of the previous theoretical standpoints regarding the relationship between the social world and the development of the self, sociologist Anthony Giddens (1938 - ), with his focus on modern societal structures, introduced the concept of the *reflexive self*, or rather, the “self as a reflexive project” (Giddens, 1991, p. 3; see also Giddens, 1992; and Bourdieu, 1992). Reflexivity is theorised as a phenomenon characterised by the circular relationship between cause and effect.<sup>1</sup> Giddens argues that in modern society, identity is constituted by the reflexive ordering of self-narratives (Giddens, 1991, p. 244; see also Castells, 1996). Giddens (*ibid.*) states that “we are not what we are, but what we make ourselves... What an individual becomes is dependent on the reconstructive endeavours in which she or he engages” (p. 75). That is, rather than viewing the self as what he calls “Mead’s... generic amorphous phenomenon” (p. 52), Giddens (*ibid*) argues that

... the identity of the self presumes reflexive awareness. It is what the individual is conscious ‘of’ in the term ‘self-consciousness’. Self-identity...is not something that is just given, as a result of the continuities of the individual’s action-system, but something that has to be routinely created and sustained in the reflexive activities of the individual (p. 52).

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<sup>1</sup> The notion of reflexivity is also viewed from a sociological research perspective in which it is argued that researchers themselves can affect changes in behaviour and thereby society simply by observing it (see Flanagan, 1981).



Giddens (*ibid*) states that the “self today is for everyone a reflexive project- a more or less continuous interrogation of past, present and future” (p. 30). In this way society does not only make the individual, but the individual’s awareness of and his or her response to societal norms in turn helps to shape these norms.<sup>2</sup> Giddens (*ibid*) also argues that the self is “not a distinctive trait, or even a collection of traits, possessed by the individual” (p. 53). Rather, he theorises that the self is constantly being reviewed and evolves in reaction to the current cultural knowledge and within shifting contexts. For example, in order to be a “person” in society, it is not enough to merely be a reflexive actor. One must also have a concept of “person” and understand what that means within a given context.

However, criticism for Giddens’s theoretical position is offered by Adams (2003) who states:

One cannot stand aside from cultural origins and use them transparently as a variety of options with which to resource an individualised reflexive self-identity... The concept of a reflexive project... is as much a product of social and cultural interactions as any other; it does not transcend them (p. 234).

Thus, Adams (*ibid*) argues that the notion of reflexivity is a paradox, and itself, merely the product of culture and society. However, this thesis will show that singers’ awareness of *what it means to be a singer* may indeed play a part in their self-perceptions, and not only inform their attitudes towards musical and social behaviour, but also play a part in their observable behaviour. But again, the reflexive perspective

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<sup>2</sup> The idea of the reflexive self is related to the notion of the self-fulfilling prophecy (Merton, 1968; see also Snyder *et al.*, 1977) which states that a person may alter their behaviour depending upon an erroneous belief or expected outcome. The altered behaviour may then result in the expected result, thus rendering the prophecy true. This idea will be discussed further in Chapter 3 of this thesis.

has received criticism for its overall qualitative approach to the study of identity (see Adams, *ibid.*).

Whilst it must again be highlighted that qualitative methods are not innately negative for they provide a system for obtaining detailed information related to human behaviour, as mentioned above, a solely qualitative approach to research may be limiting in terms of validity. Therefore, we shall now briefly consider *social cognition* which provides a quantitative methodological approach to aspects of identity.

#### 1.1.6 Social cognition

Moving away from social constructionism, we shall now look at the social cognitive perspective. Borrowing from cognitive science, social cognitivists use the computer metaphor to provide a “unique and fruitful framework” through which to explore social thinking and behaviour (Operario & Fiske, 1999, p. 29). The social cognitive perspective examines how people think about themselves in the social world; more specifically, how people select, interpret and use social information to make judgments and decisions (see Aronson, Wilson, Akert & Fehr, 2001). This perspective argues that there are *schemas* or cognitive representations of social objects in the brain, that provide a mental framework of the world that people use in order to organise their individual and social knowledge around themes or topics and to interpret information (see Bartlett, 1932; Fiske & Taylor, 1991). Social cognitive research examines how people process social information, particularly related to the rate of encoding, storage, retrieval, and application of this information in social situations. Some examples include the exploration of the cognitive processes underlying stereotyping, the self-concept, and persuasion. This highly quantitative approach to the study of sociological subjects was applauded by social psychological researchers who faced criticism from

the more the traditional sciences who viewed their methodologies as “soft” and based almost entirely upon observation and field study (see Operario & Fiske, 1999).

However, social cognitivism is not without its critics. The mental processes examined in this field were viewed as over-simplified by social theorists (see Operario & Fiske, 1999). Further, critics have argued that social cognition has overemphasised the mental processes of the individual and neglected the social context (*e.g.*, Stroebe & Insko, 1989; Turner & Oakes, 1986). In short, social cognitivists have been accused of forgetting about society at large and have neglected the idea that “societal structure can get inside people’s heads, influencing their mental processes” (Operario & Fiske, 1999, p. 47).

The cognitive perspective has achieved recognition for its use of rigorous methodological approaches to social interaction; however it is not the aim of this thesis to examine purely cognitive mental processes. Operario and Fiske (1999) acknowledge a need for psychological investigations that put into practice rigorous and systematic research techniques, they argue that it is necessary to find a theory that “help[s] to resolve social psychology’s crisis of [methodological] confidence by keeping in mind the unarguably cognitive nature of individual processes and the societal roots of human behaviour” (p. 30). Because this thesis aims to consider the relationships between identity, stereotypes and musical behaviour, it was deemed necessary to draw upon Tajfel and Turner’s (1979) *social identity theory*; a perspective which provides a bridge between cognitive functions and social influence.

### 1.1.7 Social identity theory

This section introduces the theory of social identity, developed by social psychologist Henri Tajfel (1919 - 1982). Tajfel's work provides the primary theoretical framework of this thesis and will be reintroduced and described in greater detail throughout.

In his early work Tajfel began exploring the cognitive aspects of stereotyping and prejudice in order to develop a cognitive theory of stereotyping (*e.g.*, Tajfel, 1979; Tajfel & Turner, 1979; see Abrams & Hogg, 1999, p. 9). Tajfel argued that in order to make distinctions between the familiar and the unfamiliar, it is a basic human tendency to divide people into two groups- *us* and *them* (see Brewer & Brown, 1998). These social divisions provide us with a group identity, which in turn helps us to establish a sense of self, that is, *who we are* and *who we are not*, based upon our particular group membership. These social categorisations and distinctions can be based on ethnicity, religion, nationality, gender, political affiliation, occupation, leisure pursuits, and so on. Such categories can also be made based on musical group identity, *i.e.*, whether one is a "musician" or a "singer". As we shall see in this thesis, singers may be defining themselves by whom they contrast themselves with and this may have long-term repercussions in regards to musical behaviour and development.

Self-concept and behaviour is influenced by in-group memberships. Because group norms and stereotypes express important aspects of an identity and contribute to feelings of self-esteem, group members are motivated to act in accordance with these norms (Turner, 1991). Essentially, people identify with those social groups through which they gain a positive social identity.

Social identity theory is recognised as having played an important role in linking social reality with cognitive aspects of human behavior, *i.e.*, the "socializing of social

cognition” (Abrams & Hogg, 1999, p. 6). As such, the authors (*ibid.*) state that social identity theory:

...is a true social cognitive theory, which specifies cognitive and social processes and structures and their interrelationships (p. 6).

However, social identity theory was not entirely clear in terms of what processes are at work in the formation of identities related to the social group. In response to this theoretical limitation, Turner, Hogg, Oakes, Reicher, and Wetherall (1987) proposed the *self-categorisation theory*.

#### 1.1.8 Self-Categorisation Theory

An extension of social identity theory, self-categorisation theory, was developed by social psychologist John Turner and his colleagues in the 1980s (Turner, 1982, 1984, 1985; Turner *et al*, 1987, 1994; Turner & Oakes, 1989). More than merely describing how group categorisation might function in terms of self-definition, self-categorisation theory provided a comprehensive theoretical rationalisation of the formation of social identities. Abrams and Hogg (1999) state:

The core notion of self categorization theory was that social categorization produces distinct and polarized ingroup-and outgroup-defining prototypes that assimilate relevant group members- this depersonalization process (*i.e.* people as embodiments of group prototypes rather than as distinct biographical entities), when applied to self (*i.e.* self-categorisation), transforms one’s self-representation, perceptions, cognitions, feelings and behaviour so that they are governed by the ingroup prototype (p. 11).

An important facet of self-categorisation is that it is a flexible, context-dependent process: the self is determined by *comparative relations within a given context*. To predict categorisation, “the entire range of stimuli under consideration, rather than isolated stimulus characteristics, must be taken into account” (Oakes, Haslam & Reynolds, 1999, p. 58). These stimuli include for example, the *social identity value* (*i.e.*, the importance of the in-group to the individual group member)<sup>3</sup> (see Brown & Williams, 1984; Tajfel & Turner, 1979), the *level of identification* (*i.e.*, the degree to which an individual feels committed to the group) (see Brown & Williams, 1984; Tajfel & Turner, 1979), and the *meta-contrast principle* (*i.e.*, the particular identity which is active or “salient” in at a given time) (see Turner, 1985; Haslam, *et al.*, 1999). This principle, and further particulars related to self-categorisation theory will be discussed in greater detail in Chapter 4 of this thesis. Suffice it to say that the conceptual advance in thinking related to self-categorisation has been far-reaching and includes examinations of topics such as conformity and group influence (Turner 1991), cohesion and solidarity (Hogg, 1992) and stereotyping (Oakes, Haslam & Turner, 1994), to name but a few.

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<sup>3</sup> Social identity value is tangentially related to the notion of entitativity (Campbell, 1958) which has been defined as the extent to which an individual sees social targets possessing unity, coherence and consistency, that is, having the nature of an entity (see McConel, Sherman & Hamilton, 1997). Entitativity appears to act as a sort of “glue to hold individual members together in perception” (Sherman, Hamilton & Lewis, 1999, p. 104). Measurements of entitativity have shown that groups with perceived high entitativity result in faster processing of judgments about these groups, better recall, primacy in recall, lower degrees of memory-judgment correlations, and reduced evidence of distinctiveness-based judgments amongst the participants (see Hamilton & Sherman, 1996). However, the authors Sherman, Hamilton and Lewis (1999, p. 104) state that:

the entitativity concept is historically grounded in cold cognitive processing, with little attention paid to motivational factors or self-esteem needs and with little attention given to the role of group membership.

Therefore, whilst entitativity and social identity value are generally positively related, (*i.e.*, the greater value of the in-group, the greater is its entitativity), and in-groups generally have greater entitativity than outgroups (see Sherman, Hamilton & Lewis, 1999, p 105), it appears that in terms of self-categorisation theory, the concept of entitativity, which tends to focus on understanding the formation of group stereotypes typically without reference to the perceiver’s own group memberships, is itself largely irrelevant. Instead it is the construct of the social identity value, most often measured in terms of the degree to which an individual feels committed to the group, *i.e.*, their *level of identification*, (see Brown & Williams, 1984; Tajfel & Turner, 1979) which is essential to self-categorisation theory.

It must be noted that the theoretical framework provided by Tajfel and Turner's social identity and self-categorisation perspectives are also gaining in popularity within the field of music psychology. Tarrant, North, and Hargreaves (2002), for example, have argued that there is great potential to theorise a case for social cognition and musical ability. The researchers (*ibid*) speculate that based on previous research which has shown a positive relationship between social identity and task performance, the social identity perspective might explain:

...how musical groups contribute to the development of the self-concept... and how the evaluation of those groups by the members contributes to the work ethic and [musical] performance quality of the group (p. 146).

The theories of social identity and self-categorisation focus attention on the cognitive origins of identity development, whilst maintaining the importance of the social on aspects of the self. Together, these theories provide a means of bringing together social cognitive and social constructionist perspectives. Their established methodologies have been particularly effective in the study of stereotyping (*e.g.* Oakes, Haslam & Turner, 1994; Macrae, Stangor & Hewstone, 1996; Spears, Oakes, Ellemers & Haslam, 1997), self-perception (*e.g.*, Abrams, 1994; Deaux, 1996; Hogg & McGarty, 1990), group motivational processes (Hogg & Abrams, 1998) and norms, attitudes, and influence (Terry & Hogg, 1999; Turner, 1991; Ravis & Sheeran, 2003; and Tarrant & Jordan, 2006). Whilst social cognitive theories have been explored extensively in the sociology and social psychology literature, somewhat surprisingly, these theories have so far had very limited application in music. What empirical research exists into the social identity of adult musicians- and singers in particular- is limited in its scope and tends not to be theorised as rigorously as other areas of music research (*e.g.*, Davidson &

Coimbra, 2001; Davidson, 2002; O'Neill, Ivaldi, & Fox, 2002; MacDonald & Wilson, 2005).

At this point it is important to restate that it is the theories of social identity and self-categorisation which provide the main theoretical framework of this thesis. Due to the general aim of this thesis being to generate a broad overview of the singer's identity and the factors related to their self-labeling and musical behaviour, the topic required a theoretical approach such as self-categorisation theory which could not only be used to elucidate both macro- and microsocial concerns of the singer, but which also comprised rigorous and recognised quantitative methodological approaches. The current research will show that group identity, stereotypes and norms do play a role in the musical development of the singer in terms of their own identity development and group-related behavior. The current section has provided only a brief introduction to the subject of social identity theory. However, it, and the related self-categorisation theory (Turner *et al.*, 1987) will be reintroduced and examined in greater detail throughout this thesis in order to remind the reader of the theoretical framework, to give substantive support for the experimental methodologies employed, and to provide a basis for conclusions drawn in each chapter (see Chapters 2, 4 & 5).

The above section has shown that there is general criticism of theories of identity that allow only for the qualitative examination of narrow, one-on-one, microanalytic interactions (as with symbolic interactionism and dramaturgy), too broad an overview of societal groupings (as with social representations), or indeed too specific a concentration on mental functions (as with social cognition). However, what we have seen is that in general, the perspectives outlined above argue that identity is formed through knowledge of and interactions with social structures and elements. Only by knowing others and/or knowing our place do we know ourselves.



## 1.2 Aims and Objectives

There is a steadily growing interest in the development of musical identity across the lifespan (see MacDonald *et al.*, 2002). Examples of such research include the development of a ‘musician’ identity in childhood (Lamont, 2002), childhood and youth musical identity and self-belief (O’Neill, 1999), the musical identities of jazz musicians (MacDonald & Wilson, 2005), as well as in-depth examinations of musical personalities (Kemp, 1996). Despite this, MacDonald *et al.* (*ibid.*) contend:

a rapidly growing body of research and theory has the potential to illuminate the ways in which musical identities develop across the lifespan, although this issue has not been raised as such... so far (p. 5).

As a result, research into the self-identity of musicians, particularly singers, is very limited indeed, and the direct impact of musical self-labels across the lifespan has not yet been examined in adult expert singers.

Kemp (1996) states, “There is a dearth of research relating to...singers” (p. 166). This thesis therefore contributes to the body of identity research into singers. Gaining insight into the influence of musical identity is essential for enhancing singers’ education, as well as for optimising the conditions for their musical career success. This thesis focuses on how classical singers manage their musical identity over time by examining singers’ musical identity at various stages of their careers from pre-professional (*i.e.*, undergraduate singing students), through the early-career, and finally to established professional singers. This thesis broadly aims to show that musical identity and self-labelling may inform singers and others of their personalities, abilities, and behaviours based on group stereotypes. It examines the self-labels, norms, and stereotypes associated with being a “singer” and contrast them with singers’ perceptions

of what it means to be a “musician”. It considers the impact of these labels on singers’ musical behaviour choices. The specific aims of this thesis are to provide an examination of singer identity related to:

- 1) Whether highly trained singers identify themselves as musicians;
- 2) What singers think are stereotypes about their group;
- 3) How highly trained singers respond to these stereotypes in their attitudes and behaviour;
- 4) A theoretical model of the musical identity of the professional classical singer.

This thesis describes several studies of an empirical nature which employ a variety of qualitative and quantitative methodologies in order to begin to develop an understanding of the singers’ musical identity. In psychology, taking such a holistic approach to the study of identity is still relatively limited and certainly this type of mixed-methods research is even less common from the perspective of *musical* identity.

### 1.3 Methods to be followed in the studies

The main theoretical perspective of this thesis includes constructs and analytical methodologies grounded in social identity. Abrams and Hogg (1999) argue that “social identity theory, which specifies cognitive and social processes and structures and their interrelationships, encourages dialogue between researchers operating at different levels of explanation” (p. 6). In relation to stereotypes and their associated development and potential behavioural influence, Tajfel (1979) himself believed that the social identity

perspective takes into account the “social functions of stereotypes, such as justification, causal attribution, and social differentiation” (see Abrams & Hogg, 1999, pp. 9 - 10). Indeed, the authors (*ibid*) state:

... stereotypes are widely shared images of social groups, therefore any analysis of stereotyping need[s] to conceptualize their shared nature... in order to do this their analysis need[s] to be grounded in a wider analysis of intergroup relations and self definition as a group member (p. 10).

However, this thesis endeavors to provide a broad examination of singers’ self-perceptions and identity self-labeling, including the interrelationships between stereotypes and attitudes, behavioural intentions, and actual behaviour. It was therefore determined that a broader methodological perspective, employing both quantitative methodologies (*e.g.*, the social identity approach), and qualitative methodologies (*e.g.*, the discursive social constructionist approach) would be necessary. It is worthwhile to state at this point that each chapter of this thesis (apart from the current chapter and the conclusion, Chapter 7) is arranged in the form of a research article with an introduction followed by sections outlining the study, methods, results, discussion, and finally a summary of the chapter. This means that although the methodologies employed throughout this thesis will be introduced in this section, they will be readdressed in each successive chapter and described in greater detail.

It is apparent from the review of the literature above that the study and measurement of identity is made difficult by the complex nature of the ‘self’ and its operationalisation as a single concept. Due to this complexity, the research into self and identity normally entails either qualitative or quantitative methods. Rarely is identity examined from a holistic perspective employing mixed methodologies. Instead,

“contemporary researchers have opted for more focused styles, taking piecemeal, phenomenon-focused approaches to scientific inquiry” (Operario & Fiske, 1999, p. 32). This is because of social psychology’s differing metatheoretical perspectives (see Abrams & Hogg, 1999, p. 18). However, this is not to say that these disparate views cannot complement each other (see Aronson *et al.*, 2001; Brewer & Hewstone, 2003). Operario and Fiske (1999) state that “the conflict [between social psychological theoretical approaches] is highly overstated and even unnecessary” (p. 27) and cogently argue that “some remainders of the field’s integrative messages are necessary for maintain disciplinary cohesion and crosstalk” (p. 32). Indeed, Abrams and Hogg (1999) repeatedly argue that combining and articulating social phenomenon at different levels of explanation can be a “powerful force for conceptual advance” (p. 18; see also *ibid*, pp. 1, 12 & 15). Thus, although much of the research and arguments throughout this thesis are framed by social identity concepts and constructs, it endeavours to tackle the “supposed conflict” (Abrams & Hogg, 1999, p. 18) between theoretical positions and employ a mixed methodological approach. This will be achieved by engaging in the *developmental* method (see Greene *et al.*, 1989).

The developmental approach allows for the results of one study to be used to formulate hypotheses and therefore the methodological procedures for the subsequent study. The methodology employed for each of these studies in this thesis will be determined by the aim of the investigation, rather than by any particular theoretical standpoint (although again, the discussion sections within each chapter will be framed by the social identity perspective). This means that the methodologies employed throughout this thesis will include not only the quantitative measures provided by the social identity and self-categorisation approach, but also qualitative accounts of singers’ musical self-labeling, their awareness of group stereotypes, how known stereotypes relate to their self-perceptions, attitudes and musical behaviours, and their overall

identity development. This holistic approach to the examination of the singer identity is achieved through the use of a variety of methods including questionnaires, interviews and surveys. This was the preferred method in order to be able to generate a broad impression of the singers' experience of musical identity from both a robust quantitative perspective to a deeper, personally meaningful qualitative perspective. It was also hoped that this broader view would inspire further research in the area of musical identity, particularly that of the singer identity, which until now has been largely ignored in the literature.

In a number of theories reviewed above, a variety of standard and more novel research methodologies have been used. Likewise, in the studies to be reported below, there will be a range of both quantitative and qualitative methodologies. For example, in at least one of the methodologies, Interpretative Phenomenological Analysis (IPA seen in Chapter 6), is not typically seen in identity literature although having been widely used in recent qualitative social psychology research (*e.g.*, Smith, 1996; Smith, Jarman & Orborn, 1999). Because the studies described in this thesis are each written in the form of a research article (see Chapters 2 – 6), the following sections will provide only a brief summary of the methodologies employed throughout. These methods will be given in more detail study by study with a fuller justification is given in the introduction to each chapter as to its use. Thus, what follows here is merely an outline of the methodologies employed for each of the studies described in this thesis. This outline includes first, the reason why the line of research was undertaken; second, the methods employed; and third, justification for the particular methodological choice. This begins with Chapter 2, in which the first empirical study of the thesis is described. Note that throughout this thesis a significance level of .05 is employed in all statistical analyses.

### 1.3.1 Chapter 2: Preliminary interview study

The study described in Chapter 2 was initially undertaken as preliminary research in which the researcher's primary topic of interest, singer career development, was examined. It is commonly advised to carry out broad, often interview-based explorations in order to generate hypotheses and lines of inquiry in the early stages of research (see Babbie, 2007; Burgess, 1984; Liamputtong & Ezzy, 2005). The aim was to generate many hypotheses regarding singers and inspire further research for use in this thesis. The method therefore was the employment of a broad-reaching interview using only singers as the participants. A qualitative interview schedule for singers was developed based on the seminal work of Manturzevska (1990). Manturzevska's (*ibid.*) interview schedule was deemed to be useful for two reasons: firstly, due to the dearth of research on the area of musical career development (particularly in relation to singers), and secondly because Manturzevska's (*ibid.*) study allowed for a very broad assessment of musical career development based upon early music education, family support, higher education, income, etc. of which many of these factors have been shown to impact musical career development (see Burland & Davidson, 2002). Indeed, the results of the analysis of these preliminary interviews were narrowed and refined. Arising from this data and of particular interest to the researcher were the topics of identity and stereotypes. Because these topics appeared to relate to singers' career development in a way heretofore unseen, they were presented in the main body of the thesis and used as the primary research focus for the remainder of the studies described herein. Further details regarding Manturzevska's (*ibid.*) study and methodology may be found in the introduction to Chapter 2.

### 1.3.2 Chapter 3: Stereotype freelist study

Because this thesis employs a developmental methodological research approach, the study described in Chapter 3 was undertaken to further explore the results related to identity and stereotypes which arose from the results described in Chapter 2. Specifically, it explored the particular stereotypes which singers associate with the two identity labels: Singer and Musician. The aim of this study was to explore the topics of identity and stereotypes from the perspective of singers themselves. In Chapter 3, the methodology of choice was *freelisting* in which participants were randomly assigned to one of two groups and asked to list the terms associated with either the “typical singer” or the “typical musician” (see Smith, Furbee, Maynard, Quick & Ross, 1995; Weller, 1998; Weller & Romney, 1988; Borgatti, 1999, Robbins & Nolan, 1997; and Quinlan, 2005). This method was employed in order to begin to create an inventory of all the stereotyped traits of which singers are aware within the given identity label category. From these lists, it was possible to determine the stereotypes (*i.e.*, the most frequently cited or ‘salient’ terms) within the given domain and to create a preliminary list of the main stereotypes of Musicians and Singers recognised by singers. Further details regarding this methodology may be found in the introduction to Chapter 3.

### 1.3.3 Chapter 4: Group identification and attitudes towards stereotypes

Again, employing the developmental approach which allowed for the examination of questions arising from the previous study, Chapter 4 details the first fully quantitative investigation described in this thesis. Once the lists of stereotypes were gleaned from the freelisting experiment described in Chapter 3, it was possible to begin to examine the relationship between singers’ identity (as a “singer” or as a

“musician”) and their behaviour. Specifically, this chapter aimed to explore how singers’ musical identity relates to engaging in stereotypical behaviours. Because identity is theorised in the self-categorisation theory to develop out of a context in which individuals see themselves as group members and compare and contrast themselves to others based upon group labels, in Chapter 4, the relationships between the dependent variables of musical group (*i.e.* “musician” versus “singer”) and identification (*i.e.*, “high” or “low”) and the independent variable of attitudes towards stereotyped behaviours were assessed. The primary quantitative statistical analysis technique employed in this and the subsequent chapter was the one-way analysis of variance (ANOVA). This methodology arises from previous research into self-categorisation theory (Turner *et al.* 1987; see also Tarrant & Jordan, 2006; Hogg, Cooper-Shaw & Holzworth, 1993; Brown, Condor, Mathews, Wade & Williams, 1986; Hinkle, Taylor, Fox-Cardamone & Crook, 1989). Further details regarding this methodology may be found in the introduction to Chapter 4.

#### 1.3.4 Chapter 5: Group identification and practice behaviour when Theory of Planned Behaviour variables have been controlled

Developing out of Chapter 4 which showed that in line with self-categorisation theory predictions, singers’ musical behaviour may be related to group identification, is the quantitative study described in Chapter 5. Chapter 5 aimed to determine whether singers’ *actual* behaviour (not merely their *attitudes* towards the behaviour) was related to their musical group identification. This examination was conducted by drawing on established methodologies from the fields of social psychology (*e.g.* Yzerbyt *et al* (2005); and Tarrant & Jordan, 2006) and behavioural psychology (*e.g.*, Ajzen’s Theory of Planned Behaviour: Ajzen 1991). The *theory of planned behaviour* (Ajzen, *ibid.*) is



one of the most widely applied models outlining the cognitive determinants of behaviour. The model states that behaviour is determined by behavioural *intention*, which is itself determined by *attitudes*, *normative beliefs* and *perceived control* over the behaviour. However, research has shown that identification may be predictive of behavioural intentions and to subsequent behaviour (see Tarrant & Jordan, *ibid.*). Thus, by taking the theory of planned behaviour variables into account, it was possible to test whether musical group identification could also impact singers' practice behaviour. Further discussion of the theory of planned behaviour and details regarding the methodologies employed may be found in the introduction to Chapter 5.

### 1.3.5 Chapter 6: Interviews of professional singers

Based on the findings from the four previous chapters, it was determined that musical group identification, and the stereotypes and norms associated with the in-group, may have some role to play in the professional development of singers. Chapter 6 endeavoured to examine how the singer identity develops and how stereotypes are perceived and dealt with by professional singers. Due to the exploratory and heretofore unexplored nature of the inquiry, the methodology chosen was the in-depth semi-structured qualitative interview. The semi-structured design allowed the researcher to focus the direction of the questioning, and also offered the researcher the freedom to elaborate on other subjects that arose in the interview (see Robson, 1998). Because this subject was largely uncharted territory, the analysis technique of interpretative phenomenological analysis (Smith, 1996) was employed. Smith (*ibid.*) argues that interpretative phenomenological analysis allows for a flexible assessment of the data by examining the interviewee's own perceptions of his experiences through the interpretive activity of the researcher. This method of analysis is not only suited to the study of

small homogenous groups (see MacLeod, Crauford & Booth, 2002) (in this case, five professional singers), but based on the themes arising from the analysis it also allowed for the development of a graphical theoretical model called the Singer Identity Model which is seen as the first step in depicting the behaviour/stereotype relationship relationships of singers. Further details regarding the interpretative phenomenological analysis methodology may be found in Chapter 6.

#### 1.4 Thesis outline

In a developmental fashion, the structure of the thesis follows the chronology of the studies designed and undertaken. Prior to conducting each study, ethical approval was received from the ethics committee of the Department of Music at the University of Sheffield. Before each experiment, participants completed a consent form which advised them that their participation was entirely voluntary and anonymous, that they were under no obligation to answer all the questions, and they could stop the study at any time they wished. Recall that Chapters 2 – 6 are arranged in the form of a research article. This includes an introduction which explores the previous research literature and/or considers the results arising from the previous chapter(s), followed a methods section, results, discussion, and finally a summary of the chapter. Limitations and future research relating to each chapter and to the thesis as a whole will be discussed in the final chapter, Chapter 7. In addition, throughout the thesis my own personal experiences as a vocal graduate and professional singer will occasionally be called upon to introduce the chapters, and at times employed in a reflexive approach to help clarify the participants' responses and to draw connections between the various theories.

Because this thesis examines the impact of identity labels on individual behaviour, from this point on the words "Singer", "Pianist", and "Musician" (beginning with a capital letter) will specify the group identity, whilst "singer" and "musician"

(beginning with a small letter) will denote the individual identity. For example, “She felt that as a Singer (*group identity*), it was important to drink water”; or, “This participant was a pianist for four years prior to becoming a singer (*individual identity*).”

Picking up on the first aim of this thesis, to investigate how expert classical singers musically identify themselves, Chapter 2 begins the examination into singers’ musical identity. Inspired by the work of Burland and Davidson, (2002), O’Neill (1999), and in particular, Manturzewska (1990), this exploratory study begins by simply asking singers whether they label themselves as Musicians or as Singers. These self-labels are then related to their self-assessments of their musical abilities, and to their success (*i.e.*, employment) in a professional music career. The results of this study suggest that voice graduates who label themselves as Singers have less positive assessments of their musical abilities than those who identify themselves as Musicians. Those who identify as Singers are also shown to be less likely to have achieved a career in music at the time of the interview. Importantly, several negative stereotypes and metastereotypes associated with the Singer identity label were revealed by the participants in this study. It was determined that these stereotypes may have an influence on singers’ self-perceptions. Chapter 2 ends with a deeper examination social identity theory (Tajfel & Turner, 1979) which examines inter- and intra-group behaviour. This theory offers as a means of bringing together the findings within the chapter, and provides a theoretical starting point to begin to frame the examination of the origins and impact of group identity stereotypes on singers.

Chapter 3 builds on the findings of Chapter 2 with a review of the research literature into musical stereotypes. Because negative stereotypes have been shown to have an impact on stereotyped groups (see Green & Gallwey, 1986; Steele & Aronson, 1985), Chapter 3 introduces the concept of the self-fulfilling prophecy and discusses how self-perceptions and group identity may lead to and or impose stereotyped beliefs

and behaviours. It then describes an empirical examination from the singers' perspective of the stereotyped beliefs about the behaviours and attributes of Musicians and Singers. The results reveal that singers do indeed perceive different stereotypes for Musicians than for Singers: Musicians are viewed as being highly committed to music with salient stereotypes including *practice* and *dedication*. Singers, on the other hand, are stereotyped as being highly social, with salient terms including *talkative* and *confident*.

Chapter 4 begins the examination into how stereotypes might influence singers' behaviour based on their musical group identity label. It explores the issue of singers' group identification on their behavioural attitudes. Turner *et al.*'s (1987) self-categorisation theory has been in use for over two decades to help explain the effects of group identification on behaviour based on adherence to group norms and the concept of 'self-stereotyping'. As discussed above, self-categorisation theory is a reworking of Tajfel and Turner's social identity theory (1979). Social identity theory argues that people organise themselves into groups: *in*-groups and *out*-groups, and this can determine behaviour. In self-categorisation theory, Turner *et al.* (*ibid*) go further and suggest that in order for an identity group to have influence, it must be seen as valid or important to us. If this is the case then the identity becomes 'salient' and group-relevant behaviours may follow (both of these theories will be discussed in greater detail in Chapters 2 and 4 of this thesis). Researchers agree that group identity (and the associated stereotypes) "are not the product of individual cognitive activity alone, but are also social and collective products which function ideologically by justifying and legitimizing existing social [structures] within a society" (see Augoustinos, 1998, p. 629) and the self-categorisation theory has been employed to empirically measure the influence of group identity and identification upon behavioural intentions (see Biernat, Vescio & Green, 1996; Hogg & Hains, 1996; Hogg & Reid, 2006; Simon, Hastedt &

Auferheide, 1997; and Tarrant & Jordan, 2006 for examples). It is consequently employed in Chapter 4 as a methodological framework in the exploration of the relationship between behaviour and musical identity amongst university and college singing students.

The study described in Chapter 4 measures singing students' attitudes towards various behaviours (found in Chapter 3 to be typical of Musicians and of Singers) based on the strength of their identification with the Musician or the Singer identity groups. The results of this chapter show that a identification as a Singer is related to positive attitudes towards certain Singer-stereotyped behaviours such as being *individual*, *wearing a scarf*, and being *talkative*. Alternatively, this chapter also shows that singers who are highly identified as Musicians report the greatest intentions to engage in deliberate practice. Many hours of practice, particularly practice which is planned and effortful, have long been recognised as a requirement for improving skills in musical performance and musicianship (see Williamon & Valentine, 2000; Ericsson, Krampe, & Tesch-Romer, 1993). This chapter is the first of its kind to demonstrate that singers' behaviour may be influenced by their musical group identity and the stereotypes associated with that identity. As this finding may have serious implications for music educators, a second study was conducted with a group of instrumental students in order to validate the methods employed with the singers. The second study described in Chapter 4 examines the effect of musical group identification on university and college piano students. The results show an opposite effect of identity for the pianists than that which was observed for the singers: specifically, piano students who were strong Pianist identifiers showed greater intentions to engage in deliberate practice than those who were strong Musician identifiers. These findings indicate that music students are sensitive to musical group identity labels and different musical identities can impact on their behaviour attitudes in different ways. However, these studies raise the question of

whether it is *actual* practice behaviour or if it is only practice *intentions* that are influenced by musical group identification.

Chapter 5 of this thesis continues the work of Chapter 4 by examining the influence of musical group identification on the actual hours of deliberate practice behaviour of university and college-aged singers. The theory of planned behaviour (Ajzen, 1991) has been employed for nearly two decades as a means of predicting behaviour. The theory states that several factors including *attitude*, *subjective norms*, and *intentions* are at work in determining whether or not an individual will engage in a particular behaviour. The study described in Chapter 5 examines the direct influence of musical group identification upon singers' reported hours of deliberate practice when the theory of planned behaviour variables have been taken into account. Whilst the results indicate that a strong Singer identity is related to increased intentions to engage in deliberate practice and positive attitudes towards deliberate practice, it was those who held a high identification with the Musician identity group who reported the greatest number of hours of deliberate practice.

Chapter 6 presents the final study of this thesis which qualitatively investigates the origins of singer stereotypes, and the long-term impact of these stereotypes on the musical identity and career success of professional singers. In it, in-depth interviews with five successful singers were conducted to examine their musical identity development and their methods of coping with negative Singer stereotypes. The results show that musical identity can have an impact not only on singers' short-term musical behaviours, but also on their long-term musical career success. The special role of the singer necessitates certain behaviours in order to achieve the ultimate goal of a shared, expressive musical experience with the audience. The findings suggest that adaptive behaviours such as singers' individuality, social dependency, and musical performance aspirations may work together to help for the singer identity and shape the recognised

stereotypes of singers. It then synthesises previous research examining singers' personality (Kemp, 1996), performance personality (Davidson, 2002), and behavioural norms (Sandgren, 2002), and the results of this thesis to construct a new theoretical model called the Singer Identity Model. This model outlines the possible origins and functions of the behaviours that have come to be associated with the Singer identity.

The singers' role is a complex one requiring a balance between technical musical expertise as well as expressive proficiency in performance. The concluding chapter of this thesis, Chapter 7, discusses the flexibility and adaptive role of singers' musical identity. This thesis ends with a consideration of the applicability of the findings in the educational setting and a view to the future of social identity research and music.

## 1.5 Chapter summary

This chapter has provided a broad introduction to several theoretical approaches to identity development and most importantly, it has offered an introduction to this thesis and to the theoretical and methodological approaches which will be employed throughout. This thesis aims to explore a number of areas related to the singer identity, including its relationship with the Musician identity, its development, in-group stereotype perception, and attitudes towards musical behaviours, to name but a few. This broad and largely descriptive exploration demands an equally broad and innovative methodological approach. Although there has been some controversy regarding the use of mixed-methodological approaches within the study of social psychology, these complaints have largely been accepted as overstated due to the greater potential for creative and theoretical advancement through the employment of a wide variety of perspectives. Thus, what follows is an original contribution to the field of music psychology and social psychology, providing what amounts to the first thorough

examination of the musical identity of the classical singer; a subject which until now has been virtually ignored.

Whilst this thesis is by no means an exhaustive look at the singer's identity, by employing the social identity approach as a theoretical framework it is anticipated that the themes and foci arising from this work will fuel future developments in the articulation of the singer identity and encourage further research into what has been until now a virtually uncharted area. Studying the ways in which singers come to identify themselves as musicians, how this identification influences and is influenced by group stereotypes, and the resultant musical behaviour may help to support singers' long-term musical development. It may also, at the very least, provide educators with greater knowledge regarding singers' musical developmental needs.



## **Chapter 2 Singers' musical identity, definition of 'musician', self-perceived abilities and musical career status**

*I wondered about my friend who had defined herself as "just a singer" rather than as a musician. In my own music career I was busy doing a lot of things besides "just singing": Yes, I sang, but I also taught voice lessons, and directed choirs. It was necessary to occupy myself with a number of activities in order to earn a living. In fact, it seemed that very few of my peers who were trained singers were "just singing". I began to think about the possible impact of self-labelling on my friend. Had her Singer self-label influenced her musical self-image? Was it possible that her musical self-image had in turn influenced her musical behaviours and career choices? I wondered if there were other singers out there like her- and like me- who labelled themselves in different ways- as a Singer or as a Musician.*

### **2.1 Introduction**

In this chapter we will see that the widely recognised definition of a musician is at its most basic level, one who plays an instrument. Dictionaries also indicate that musicians are *employed*, and of course, *skilled* in music. Because singers are often overlooked in these definitions, this may either reflect or create an underlying problem with regard to their musical identity. Namely, because the general definition of musician does not automatically include singers, this may have an effect on how singers musically view themselves. As you will see in this chapter, musical identity is an important factor in musical development (see Lamont, 2002; O'Neill, 1999). In particular, musical identity can impact upon the musical self-perceptions and musical career paths of young musicians (Burland & Davidson, 2002). Considering the importance of musical identity and self-concept to career success, and the scarcity of research into singers thus far, the study described in this chapter describes a qualitative

interview of recent voice graduates, the aim of which was to begin to explore singers' musical career development and explore how singers define a "musician" in order to determine how this definition relates to their own musical self-concepts. The chapter ends by offering a reintroduction to social identity theory (Tajfel & Turner, 1979) as a means of applying an overarching theoretical framework in relation to the results of the study described herein.

## 2.2 Is a singer a musician?

### 2.2.1 Traditional definitions

Are singers musicians? It may seem obvious that, yes, a singer is a type of musician who uses his or her voice to make music. However, in reality, the answer is not so simple. Musicians are understood to use their highly developed technical skills and expressive abilities to create and perform at the highest level possible (see Sandgren, 2002, p. 11). Surely to be able to sing well fits this description as it requires a great deal of musical ability, skill, and expression. In an examination of what makes a good solo singer of Western art music, Davidson and Coimbra (2001) determined that the characteristics include firstly, musical (or vocal) skills such as control, flexibility of timbre, range and intonation; and secondly, a well-defined *performer personality* to communicate with the audience the expressive intent of the music (Davidson, 2002, p. 97). The concept of the performer personality will be addressed in Chapter 6 of this thesis. Musical skills and certain personal qualities such as intrinsic motivation, enthusiasm, and hardiness in the face of criticism are recognised as part of the "package" of the professional musician (see DeNora, 2000). It is reasonable to assume that this package is the same for singers as well as instrumentalists; however, singers are

not automatically viewed as musicians, whilst instrumentalists are. Part of the reason for this may lie in how musician is defined in everyday language.

Anthropologists Burman and Parker (1993) state, ‘psychological phenomena have a public and collective reality, and we are mistaken if we think that they have their origin in the private space of the individual’ (p. 1). They suggest that identity is formed not only by personal experience, but by the language of external labels created in society. Harré (1988) and Burr (1995) also contend that contained within language are culturally-based subtleties of meaning. That is, identity and social status are encoded in language itself. Feminist academics, for example, have shown that language contains sexist allusion (Burr, 1998). Female terms often have a negative connotation in comparison with their male counterparts. For example, the term “bachelor” is associated with a fun-loving single man, whilst a “spinster” is associated with a lonely old-maid beyond marrying age. In particular, the use of broad terminology such as “mankind” rather than “human beings” can result in women being less visible, and presumably, less valued. Such a perspective may be applied to musical labels and is revealed in how popular sources such as dictionaries define “musician” and “singer”.

The Oxford Concise English Dictionary (2006) defines a musician as: “A person who plays a musical instrument or is otherwise musically gifted” (p. 942). Likewise, the Cambridge Dictionary of American English states that a musician is: “Someone who is skilled in playing music, usually as their job” (p. 566). The Collins English Dictionary (2005) likewise states that a musician is: “...a composer, conductor, or performer of music; especially: instrumentalist” (p. 1073). A singer, on the other hand, is defined in these same sources as “One who sings” (Collins English Dictionary, *ibid.*, p. 1505), and “A person who sings” (Cambridge Dictionary of American English, *ibid.*, p. 806; Oxford Concise English Dictionary, *ibid.*, p. 1345). Where does this leave singers in terms of their status as musicians? Firstly, it appears that whilst composers,

conductors and performers in general are included in these dictionary definitions as musicians, it does not appear that singers are included in the same way. Secondly, the general definition of a musician includes references to high levels of musicianship including skill and talent, as well as employment from musical activities. No recognition of the singers' musicianship or professional status is indicated in the given definitions. Thirdly, these definitions suggest that in Western culture a musician is often defined at its most basic level as one who plays an instrument (see also Plummeridge, 1991; Glover, 1993; Lamont, 1998 a,b; O'Neill, *et al.*, 2002). The musician's act of *playing* an instrument implies engaging with an external apparatus which is separate from the body (*e.g.*, a violin or a piano). The singer does not play an instrument: the singer *is* the instrument.

### 2.2.2 Social constructions of a "musician"

The distinction between playing and singing and the lack of reference to singers in terms of musicianship is not simply a matter of semantics. The non-musician status of singers may be instilled very early on in a young singers' life. Lamont (2002) argues that teachers, and the values they transmit within the classroom, play an important role in influencing children's attitudes towards music. This includes outlining and defining musical identity labels. Lamont (*ibid.*) suggests that music teachers may make distinctions between "musical" and "unmusical" children based on whether or not they are able to *play musical instruments*. In addition, although singing has long been a part of music education in Britain (Plummeridge, 1991), the School Curriculum and Assessment Authority (SCAA, 1996) which gives guidance on assessing children's musical activities at school, distinguishes between students who are musicians (Quote 1,

below) and those who are non-musicians (Quote 2, below) based on their engagement with musical instruments:

Quote 1:

Simon plays keyboard, piano, and a range of tuned percussion with confidence and control. He chooses from this a wide range of instruments and is happy to experiment in order to get the exact sound he wants. He is a good ensemble player. He plays with confidence and fits his part with the other parts in a musically sensitive way...(SCAA, 1996, p. 37, *extract from* Lamont, 2002, p. 45).

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Quote 2:

Teresa plays a range of classroom instruments although she prefers the xylophone. She can perform with confidence, especially when she is given help by other members of the group and sufficient time to practise. However, her playing technique is basic... Whilst she has a musical vocabulary she often fails to recognise musical devices when listening to music... (SCAA, 1996, p. 23, *extract from* Lamont, 2002, p. 45).

This demonstrates that from a very early age, children may be taught that an “instrumentalist” equals “musician”, whilst a “singer”, simply by exclusion, does not.<sup>4</sup>

O’Neill (2002) also offers some insight into how the availability and relative simplicity of different instruments can shape and inform the social constructions of musical identity. She gives the example of the recorder which is often played as a first instrument in primary school. Because the instrument is inexpensive, relatively simplistic in design and available to all children in the classroom, it may come to be viewed as a “toy”, rather than as a “real” instrument (p. 92). A similar argument may be

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<sup>4</sup> It should be noted that this is likely a cultural phenomenon. Whilst singers may be implicitly excluded as musicians in Britain and North America, this is not the same situation in countries such as Estonia and Finland in which an ability to sing is considered a highly valuable trait, indicative of high musicianship (Selke, 2009).

presented for singing: good or bad, everyone has a singing voice. Children in primary school often engage in group singing in choirs or in more informal school assemblies. Because singing is accessible to all, the voice may not be viewed as a “real instrument”, and singers, by extension, not as musicians.

Furthermore, and far more telling, is the fact that The British Musician’s Union does not typically include singers as part of its membership:

The British Musicians’ Union’s policy is to...achieve the highest degree of organization in all areas of the musical profession. This is defined as ‘those engaged in performing, teaching or writing music’. Instrumentalists constitute the greater part of its membership, singers usually being members of the British Actors’ Equity Association... (Farmer, 2001, p. 487)

Thus, from the early education setting to professional circles, singers are not viewed as musicians due to their “non-instrumentalist” status. Yet singers of Western art music are not typically taught in theatre schools as actors as the British Musicians’ Union might imply: rather, they typically attend music colleges and university music colleges just as instrumentalists do.

### 2.2.3 Personality differences between singers and instrumentalists

Evidence derived from personality research has shown that singers may indeed be dissimilar to instrumentalists (see Kemp, 1996). Specifically, Kemp’s (*ibid.*) seminal work has demonstrated that whilst instrumentalists display fairly predictable personality traits (specifically, high levels of introversion which he relates to many hours of solitary practice), singers demonstrate a highly unique set of personality characteristics including high extraversion, independence, dominance, suspiciousness, high levels of

pathemia (*i.e.*, sentimentality), and sensitivity. Kemp (*ibid.*) claims that singers display different personality traits from those of instrumentalists because the voice is a personal reflection of the self. Singers cannot ‘hide’ behind an instrument: any “defects of the instrument” may be seen to be “defects of the person” (p. 173). This view is supported by Sangren (2002) who has found that singers experience a constant exposure to others’ evaluations and negative judgements and this criticism is taken very personally. Kemp (*ibid.*) argues that because the vocal instrument is personal and the singer is vulnerable to scrutiny, the singer must be able to stand up to this judgement and therefore demonstrates very different traits from his or her instrumentalist peers. But does a display of differing personality traits from instrumentalists actually mean that singers are not musicians? This is not likely. Personality is by no means the only factor at work in the developing musician. Further, measures of personality invariably result in a debate over nature and nurture: do the differences in personality arise due to the demands of the instrument being played, as Davies (1978) has suggested, or does a particular type of person select the instrument that best fits his or her personality? These questions will not be addressed directly in this thesis, although some of the results herein will show that it is likely that singers’ personalities develop in part due to the demands of the instrument (see Chapter 6).

#### 2.2.4 A broader view limited by implicit exclusion

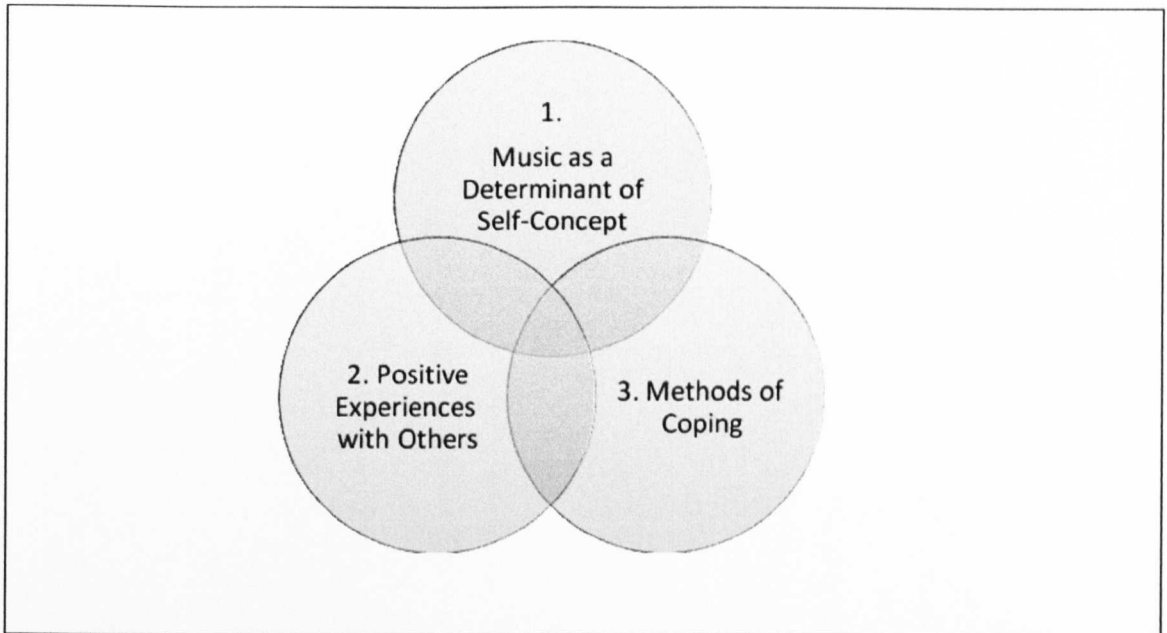
O’Neill (2002) contends that there is a “growing criticism of the narrow conceptualisation (of the musician) in such diverse fields as psychology, sociology and musicology and ethnomusicology, education, music analysis, aesthetics and cultural theory” (p. 79). However, the focus of this debate centres primarily on how to include those people who demonstrate more than just musical *performance* skills within the

musician definition, *i.e.*, composers, arrangers, and producers. The inclusion of singers as musicians in the literature is not automatic, nor is it common. In fact, within the research that claims to examine musicians, singers are repeatedly excluded in favour of instrumentalists (*e.g.*, Sloboda & Howe, 1991; Moore, Burland & Davidson, 2003; Wolpert, 2000; Sloboda, Davidson, Howe & Moore, 1996; O'Neill, 1999; Brandler & Rammsayer, 2003; Bennett & Standberg, 2006; Gillespie & Myors, 2000; Dyce & O'Connor, 1994; Madsen, Geringer & Wagner, 2007; Cramer, Million & Perreault, 2002; see also Plummeridge, 1991; and Glover, 1993, to name but a few). Whilst O'Neill (*ibid.*) criticises the very limited definition of "instrumentalist as musician" found in the literature, her own work examining how young musicians define what it is to be a musician included several young expert instrumentalists as participants, but failed to include any singers. Thus, it appears that because the literature centres on instrumental performers as musicians, singers may again be excluded from the musician definition simply by omission. If singers are excluded from the research examining musicians and are seen as different from instrumentalists (who are typically viewed as musicians), then conceivably there is no dilemma: perhaps singers are not musicians after all. Whilst this conclusion is not satisfactory bearing in mind the variety and range of musical skills that singers display, the following section illustrates that there may be a real problem for singers if their musical identity is in question. This is due to the importance of a strong musical identity when aspiring to long-term musical success.

### 2.3 Musical self-concept and career success

Based on longitudinal interviews conducted with music performance graduates as participants, Burland and Davidson (2002) have developed a tripartite model of success in a music performance career. This model is shown in Figure 2.1.





*Figure 2.1* Tripartite model of success in a music performance career (from Burland and Davidson, 2002, p. 134).

The tripartite model of success touches upon issues of personality, intrinsic and extrinsic motivation, and the social influences at play in the development of adult musicians. This model for a successful music performance career suggests that three factors are common amongst young successful professional musicians: 1) positive social experiences including parental encouragement (*e.g.*, “They were my sort of base on the planet...they were my feet on the ground”, p. 127), and teacher and peer support (see also O’Neill, 1999); 2) methods of coping with the difficulties faced during their musical development and into their music careers (*e.g.*, finding a balanced lifestyle); and 3) music as a determinant or a foundation of the self-concept (*e.g.*, “I know when I haven’t played for a while I start to doubt myself as a person”, p. 133). The researchers conclude that this third factor, the musical self-concept, is “the most important factor in influencing whether the musician...went on to pursue a professional performing career” (p. 135).

Whilst Burland and Davidson’s (2002) study of musicians failed to include singers, it does highlight a potential musical developmental hazard for singers: how

does a singer develop a strong musical self-concept if, as we have seen in the previous section, he or she is not defined as a musician to begin with? The following section will show that this is of particular concern in view of the research which demonstrates that the development of a musical self-concept may be difficult even for those who “play an instrument”, thus fitting the most basic definition of a musician (see Lamont, 2002; O’Neill, 1999).

## 2.4 Musical identity

Lamont (2002) has argued that having an identity as a musician is an essential step on the way to becoming a capable and accomplished musician. She has shown that children with a strong, positive musician identity are those who also engage in more extra-curricular musical activities. In support of this finding, Greenberg (1970) has shown that a poor musical self-concept can lead to underachievement in musical endeavours (*i.e.*, learning to sing in tune). This is because of the relationship between musical identity and musical self-perceptions including self-esteem and self-efficacy.

Self-esteem research has received the greatest amount of interest in recent decades with work by Baumeitser, 1993; Harter’s *real self* theories, 1997; and Dweck’s *self-theories*, 2000. Self-esteem can “involve overall evaluations of ourselves, *e.g.*, as musicians, or of very specific aspects of our self-image such as our aptitude as a piano improviser” (MacDonald *et al.*, 2002, p. 8). It has also been shown to be a factor in personal motivation to engage in musical activities such as practice (Kim, 2001) and performance (Davidson, 2002). For example, high self-esteem as a result of a positive evaluation has been argued by Papageorgi, Hallam, & Welch (2007, see also Green & Gallwey, 1986; Reubart, 1985) to increase motivation and effort to engage in musical performance activities, thus increasing the possibilities for future success. Negative self esteem on the other hand may have lasting negative consequences:

...a negative self-concept, low self-esteem and low self-efficacy beliefs... [can] negatively affect an individual's effort and motivation to succeed (Papageorgi *et al.*, *ibid.*, p. 98).

Self-doubt can be de-motivating and lead to further negative appraisal, resulting in damage to one's *self-efficacy*, which is "the belief in one's ability to carry out specific actions to produce a desired outcome" (Aronson, *et al.*, 2001, p. 648; see also Bandura, 1997). There is a great deal of enquiry into the impact of self-efficacy (for a review see O'Leary, 1985) and the research indicates that high self-efficacy may have beneficial and therapeutic consequences for individuals, whilst the consequences of low self-efficacy (powerlessness) may be maladaptive. It has been shown that a strong sense of personal efficacy is related to better health, higher achievement, and more social integration (Maddux, 1995; Schwarzer, 1992). In particular, self-efficacy has been shown to be the most important predictor of achievement in musical examinations for school-aged musicians (McPherson & McCormick, 2006; O'Neill & Sloboda, 1997); practice habits of students in higher music education (Nielsen, 2004); career motivation (Schmidt, Zdzinski, & Ballard, 2006), perseverance with musical activities (Sichivitsa, 2003), and even tuneful singing (Greenberg, 1970). Consequently, a positive musical identity may have some affect on musical self-efficacy and esteem, thus contributing to the motivation to engage in musical behaviours. The following section demonstrates that it is not only children who struggle with their concept of musical identity, but highly experienced and even professional musicians may also find it difficult to define themselves as a musician.

## 2.5 How instrumentalists define themselves

Despite the growing evidence indicating that a musical identity is important for musical success, Lamont (*ibid.*) has established that even given the narrow definition of a musician as someone who plays a musical instrument, children who are required to play instruments as part of the school music curriculum are still unlikely to label themselves as musicians. This finding is supported by O'Neill (1999) who has shown that there may be personal limiting factors on an individual's ability to adopt a conception of his or her self as a musician.

In an examination of the self-identity of young instrumental students, O'Neill (1999) interviewed four adolescent instrumentalists (aged 17-18 years). Each participant had achieved the highest level on graded music examinations for at least one instrument and was recognised by important people in their lives as being highly talented musicians. She asked them to describe what it meant to them to be a musician. One participant defined a musician according to the norm of someone who performs in public. However, this participant was uncomfortable in social situations and was therefore not willing to label *herself* as a musician. Another participant had experienced a blow to her musical confidence due to an unsuccessful audition for a music college and spoke about being a musician in the past tense. O'Neill (*ibid.*) concluded that for these highly skilled instrumentalists, personal definitions of a musician and their perceived social expectations influenced their own musical self-definitions. Even highly successful professional instrumentalists may find a musical self-concept difficult to define: indeed it appears that when it comes to the musical self-concept, is not a simple matter of either "having it" or "not".

In their exploratory focus group examination of the musical identities of jazz musicians, for example, MacDonald and Wilson (2005, pp. 407-9) showed that musical self-concept can be viewed in terms of group labels such as instrumental parts and

musical genres. The researchers found that participants would spontaneously ask each other whether they saw themselves as musicians, jazz musicians, or specialists in a particular instrument. Even within this highly specialised field the responses from the participants regarding their musical identity were varied:

Trumpeter: I've got a bit of a background in classical music but I would call myself a jazz musician.

Drummer: I see it more as being... a musician

This suggests that labelling oneself as a musician is not a simple matter and begs the question: If there is confusion amongst highly skilled instrumentalists in terms of their musical self-concepts and self-labels, then how do singers (who are typically excluded from the traditional musician definition) cope with these challenges? Do singers, like the instrumentalists in MacDonald and Wilson's (*ibid*) study, make distinctions between themselves as musicians or as singers?

## 2.6 The Study

To this point, largely drawing upon recent research into musical identity labelling, the challenge to singers' musical identity has been introduced. It has shown that the conventional definition of a musician in the literature remains whether or not one can play a musical instrument. Included in this definition is the assumption that to be a musician one must be employed in music and understandably, demonstrate musical skills. It is apparent that the "musician-defining" behaviour of playing a musical instrument overlooks the act of singing. This omission may contribute to a divide between the identity label of "singer" and that of "musician". Musical identity is a topic of increasing importance to social and developmental psychologists, and there is

mounting evidence supporting the importance of a strong musical identity in achieving musical expertise and a music career, yet the research to date largely ignores singers.

In light of the literature presented above, the present study begins the investigation into whether singers identify themselves as musicians. No specific hypotheses were tested. Rather, the aim was to broadly explore the musical career development of trained singers. The result arising from this survey reveal the importance of the phenomenon of musical identity and its impact on self-perceptions and career success from the perspective of the singers themselves. The research questions discussed below investigate the following four areas:

- 1) Do highly trained singers label themselves as Musicians, Singers, or do they combine these labels and see themselves as both a Musician *and* a Singer (hereafter, labelled *Both*)?
- 2) How do singers themselves define a Musician?
- 3) How do the musical self-labels of expert singers relate to their self-perceptions of their musical and vocal abilities and their personal attributes?
- 4) How do the musical self-labels of expert singers relate to how they are earning their living?

## 2.7 Method

### 2.7.1 Participants and design

Twenty-four classically trained singers participated in this study. In order to assure a common level of musical knowledge and experience, the base-line criterion for participation was that they had graduated with an undergraduate degree in music within the past five years. Using the *snowballing* or chain-sampling technique of gathering participants (see Patton, 1990, p. 172), eight singers were invited to participate in the interview who were colleagues or friends of the researcher. These eight initial participants were asked to recommend a friend or colleague who had recently completed a music degree in vocal performance and might be interested in participating in the study. They, in turn, were asked to identify another potential participant. Using this technique, 24 interviews were completed with participants from many different areas across North America. The data from one participant could not be used because, although he had many years of classical singing training and he was at the time completing a music teaching degree, he had not completed an undergraduate degree in music. Of the 23 remaining participants the mean age was 22.3 years ( $SD = 4.92$ ). Eighteen of these participants were female (mean = 28.44,  $SD = 3.13$ ) and five were male (mean = 32.4,  $SD = 8.74$ ). The gender balance is fairly representative of music departments in many countries with approximately 75% of students being female (*e.g.*, Sheffield University Music Department, 1995 - 2008).

The participants as a whole had begun their private instrumental lessons at the mean age of 7.83 ( $SD = 3.5$  years). Private singing lessons had begun at the age of 15.48 years ( $SD = 2.78$ ). The instruments upon which the participants had begun their musical training were piano = 18 (78.3 %), violin = 2 (8.7%), clarinet = 1 (4.3%), guitar = 1 (4.3%), and voice = 1 (4.3%).

This study was intended to be a preliminary examination of singer career development in order to inspire further research within this thesis. The field methodology employed was conducted in order to collect information from participants outside of the laboratory in a *real world* setting (see Burgess, 1984). Although such exploratory research has its limitations because conducting the research and its analysis is time consuming thus leading to limited sample sizes (Burgess, *ibid.*), because of the exploratory nature of the study it was deemed to be an effective method of generating hypotheses. Thus the study described in this chapter was part of a much broader and extensive qualitative interview investigation into singers' musical career development based on Manturzevska (1990). The questions outlined in the part of the interview described in the current chapter primarily employed a closed question design in order to explore areas specifically related to singers' identity. The results of this section were used to inspire the rest of this thesis. The complete interview schedule may be seen in Appendix A.

### 2.7.2 Materials

#### *Interview*

This interview was designed to explore the topic of singers' musical self-identity labels, how they define a musician, their self-perceptions including their musical and vocal abilities and their personal attributes, and the possible impact of musical identity upon their career success. After answering initial demographic questions regarding age and gender, corresponding to O'Neill (1999), the participants were asked whether they



labelled themselves as a Musician, a Singer, or Both (a combination of the two labels).<sup>5</sup> Following this initial question the participants were asked to give their definition of a musician.

Because musical achievement has been found to relate to self-esteem, questions 3 - 8 were constructed specifically for the current investigation. These questions were designed to assess the participants' self-perceptions of their musical and vocal abilities and their personal attributes from both a quantitative and a qualitative perspective. The participants were requested to freelist their self-assessed musical, vocal, and personal strengths and weaknesses to gain an approximate appraisal of their self-evaluation. The method of freelisting allows a comparison of different words in terms of their relative salience of terms within the given domain (see Ryan, Nolan, & Yoder, 2000). Whilst participants were encouraged to list as many terms as they could, cues were given to help them elicit responses (see Thompson & Juan, 2006; Brewer, 2002, for a discussion on freelist prompting). These cues were presented as a list of verbs and adjectives that might help the participants describe themselves within each category. The participants were advised that although particular aspects (*e.g.* expression) might apply to all categories, to try their best to differentiate between the three.

Based on Manturzevska (1990), questions 9 and 10 explored the participants' music careers and asked them to indicate their professional musical status based on musical income. Because there is a large variation in the range of income from musical activities (U.S Department of Labor, Bureau of Labor Statistics, 2007), in order to limit the amount of variability in the responses, the participants were asked to indicate what *percentage* of their yearly income was derived from musical activities. Finally,

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<sup>5</sup> Recall that *Singer* and *Musician* (beginning with a capital letter) specify the group identity, whilst *singer* and *musician* (beginning with a small letter) denote the individual participants.

participants were asked to indicate the types of musical activities in which they were employed. The questions are outlined below, in Table 2.1.

Table 2.1

*Interview questions exploring singers' musical identity, definition of musician, self-assessed abilities, and musical career status.*

**Questions 1 and 2** explore your personal musical definitions. Please be as open and honest as possible when answering these questions. Please feel free to explain your answers in further detail.

- Would you consider yourself a “musician”, a “singer”, or “both”?
- What is your definition of a musician?

**Questions 3 to 8** explore your vocal and musical abilities and personal attributes as a singer. Suggestions are given for aspects to discuss when answering each question but please list as many as you can. It is understood that particular aspects (*e.g.* expression) may apply to all three topics but please try your best to differentiate between the topics. Please be as open and honest as possible when answering these questions.

- Please discuss your musical strengths (*e.g.*, sight singing, theoretical understanding, imagination, expression, sensitivity, *etc.*)?
- Please discuss your musical limitations (*e.g.*, sight singing, theoretical understanding, imagination, expression, sensitivity, *etc.*)?
- Please discuss your vocal strengths (*e.g.*, projection, dynamic range, pitch range, memorization, languages, drama, *etc.*)?
- Please discuss your vocal limitations (*e.g.*, projection, dynamic range, pitch range, memorization, languages, drama, *etc.*)?
- Please discuss your personal strengths (*e.g.*, poise, emotionality, patience, love of singing, acting and character-building, experience, taking criticism, *etc.*)?
- Please discuss your personal limitations (*e.g.*, poise, emotionality, patience, love of singing, acting and character-building, experience, taking criticism, *etc.*)?

**Questions 9 and 10** examine your income from musical activities. Please be as open and honest as possible when answering these questions.

- What percentage of your current yearly income is derived from musical activities?
- What are these activities? (please tick):  
Singing:  
Teaching:  
Conducting:  
Composing:  
Arranging:  
Other (please explain):

### 2.7.3 Procedure

The participants were contacted in person or by email and invited to participate in the study. The interviews were conducted by telephone because they, like face-to-face interviews, have been found to have a high response rate (Robson, 1998). Telephone interviews also have the advantage of a lower tendency for socially desirable responses (Robson, *ibid.*). It was therefore expected that the respondents would be as open and honest as possible with their responses and the researcher encouraged them to be so in the interview instructions. The interviews were not recorded but were transcribed whilst they were taking place onto a laptop computer by the interviewer. Once the interview was completed, the participants were encouraged to ask the interviewer questions regarding the study. Each participant was reminded that his or her responses were anonymous and thanked for responding to the questions.

2.8 Results
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These results are divided into four categories:

- 1) Musical identity: singer stereotypes revealed.
- 2) Self-perceived abilities: a quantitative and qualitative analysis comparing the perceived musical and vocal abilities and personal attributes between the identity groups.
- 3) Definitions: a qualitative analysis of how the two identity groups define a musician.

- 4) Employment and Occupation: employment status of the identity groups based on their self-reported income. Analysis of the different types of occupation in which the musically-employed participants find themselves.

Note that in the qualitative reporting indicative citations are used. There is no attempt to give all instances of a particular theme or issue. In quoting examples from the transcript pseudonyms are used to protect individual identity. Transcripts of these interviews are available upon request.

### 2.8.1 Musical identity: Singer stereotypes revealed

Surveying the data collected, the participants were divided into three groups: those who labelled themselves as Musicians, those who labelled themselves as Singers, and those who labelled themselves as Both. Thirteen respondents (56.5%) identified themselves as Musicians (mean age = 29.08,  $SD = 3.01$ ). Of these, 12 were female (mean age = 29.08,  $SD = 3.00$ ) and one was male (age = 29). Seven participants (30% of the sample) identified themselves as Singers (mean age = 27.67,  $SD = 3.50$ ). Of the Singers, six were female (mean age = 26.8,  $SD = 3.11$ ) and one was male (age = 32). The participants who identified themselves as Musicians started their private instrumental lessons at the mean age of 7.5 years ( $SD = 4.22$ ). Their first instruments were piano = 11 (84.6%) and violin = 2 (15.4%). Private vocal lessons for the Musicians began at the mean age of 15.39 years ( $SD = 2.10$ ). Those who identified themselves as Singers had begun their private instrumental training at the mean age of 7.83 ( $SD = 2.14$ ). Their lessons began on piano = 4 (57.1%), clarinet = 1 (14.3%), and guitar = 1 (14.3%). Private vocal training for the Singer began at the mean age of 15.83 years ( $SD = 4.11$ ). No significant differences were found between the Musician and

Singer group for the ages at which they began their instrumental and vocal training. Only three participants (13%) identified themselves as Both a Musician and a Singer (mean age = 32.5,  $SD = 10.08$ ). Of these, one was female (age = 29) and three were male (mean age = 33.67,  $SD = 12.01$ ). Because so few participants labelled themselves as Both, their responses were not considered in the analysis in order to simplify the results and discussion.

In line with O'Neill (1999), the results show that despite many years of musical education and experience, some individuals may be reluctant to label themselves as Musicians. However, for many participants, the Musician label was the chosen identity. This indicates that singers do not limit their definition of a *musician* only to those who "play": singers can and do view themselves as Musicians. Of the participants who defined themselves as Musicians, five were particularly adamant in their replies. Some examples include Stacey, who said, "I like this question! Very much a musician!"; Grace, who said, "Musician definitely!"; and Victor, who insisted, "Musician, musician, musician, musician!" and added, "I'm so glad you asked that question!" That some participants endeavoured to clearly distinguish themselves as Musicians rather than as Singers was surprising. It hinted that for these participants, there may be something positive about being viewed as a Musician, or in turn, something *negative* about being viewed as a Singer.

Indeed, negative attitudes and beliefs associated with the Singer label were soon revealed by the participants when they were asked to define a *musician*. Joanne, for example, said, "There are musicians who don't sing and singers I would not classify as musicians." An extreme example came from Stacey who said, "(Placido) Domingo is a musician who has been able to expand his career into new areas. (Luciano) Pavarotti is simply a singer." These negative sentiments seemed related to stereotypes pertaining to Singers' musical abilities. Stereotypes are generalisations about a group of people in

which identical characteristics are assigned to virtually all members of the group, regardless of the variation in that group. The contents of many stereotypes are derogatory (such as lazy or unintelligent) and so could be linked to prejudice (see Brigham, 1971). Prejudice is a hostile or negative attitude toward a distinguishable group of people based solely on their membership in that group. Tina, for example, said: “Singers have mediocre musical skills, and little knowledge of music theory, *etc.*”; and Victor said: “I just wish singers could count!” Stereotypes will be discussed in greater detail in Chapter 3 of this thesis.

Participants in the current study also expressed negative *metastereotypes* regarding singers’ musical skills. A metastereotype is a person’s belief about the stereotypes that out-group members hold about their own group (see Vorauer, Main, & O’Connell, 1998; Vorauer, Hunter, Main & Roy, 2000; see also the *stereotype threat* literature: *e.g.* Steele, 1997; Steele & Aronson, 1995; Spencer, Steele & Quinn, 1999; Croizet & Claire, 1998). Comments made by Musician self-labelled participants reveal the existence of metastereotypes: Grace: “I am aware of the stigma of being a singer but I am not ashamed to be one”, and Amy: “I say (I am) a singer... although many people think it has negative connotations.” It must be noted that although both of these participants said that they were not ashamed to be called a Singer, they still chose to define themselves as Musicians.

### 2.8.2 Self-perceived abilities

#### *Quantitative analysis*

Once the participants were divided into their respective identity categories (Musician or Singer), their responses to the self-perceived abilities questions were

analysed. This analysis was conducted to obtain an overall perspective of how positively or negatively singers perceived themselves and their musical abilities based on their musical identity. The quantitative component of this analysis involved compiling the participants' responses into each domain (Musician and Singer; musical, vocal, and personal attributes; positive and negative) and conducting a count of the terms. This count was confirmed by two judges external to the study. Those terms which appeared only once were deleted, whilst those terms which appear with high frequency (two or more times) were deemed domain-salient (Sutrop, 2001). Table 2.2 displays the salient terms in each domain. The complete list of terms may be found in Appendix B.

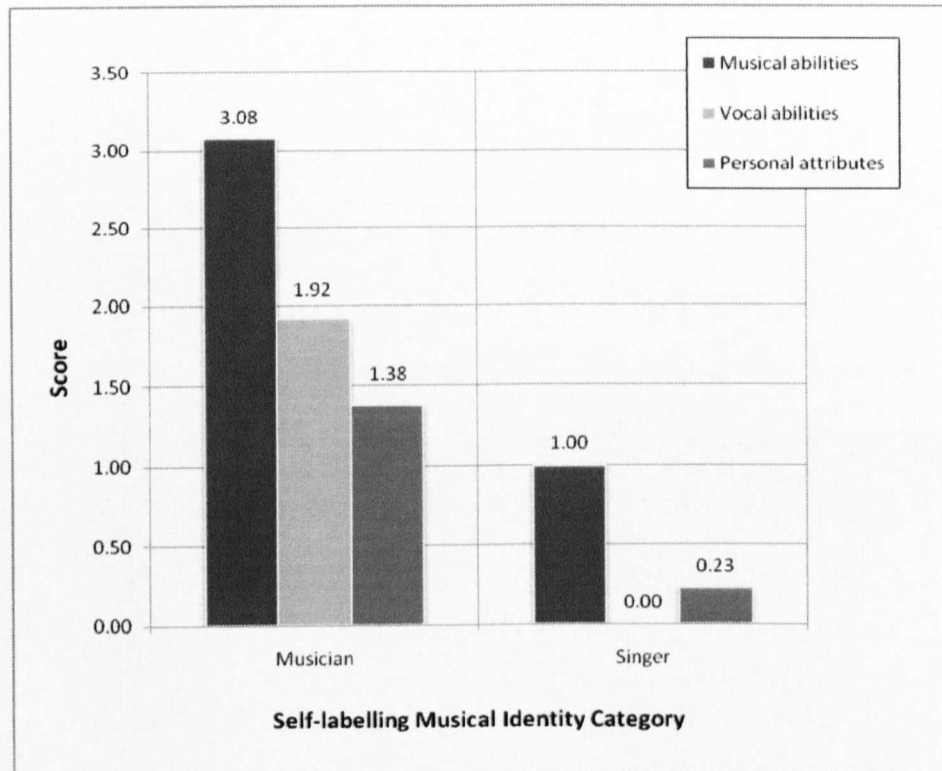
Table 2.2

*Qualitative and quantitative results of salient self-assessed positive and negative self-assessments of musical and vocal abilities personal attributes for Musician and Singer self-labelled participants.*

LABEL	Musical		Vocal		Personal	
	Positive	Negative	Positive	Negative	Positive	Negative
MUSICIANS	Sight-singing x 9	None x 3	Language x 10	Languages x 5	Love to sing x 6	Emotionality x 3
	Theory x 9	Sight-singing x 3	Pitch range x 7	Breath control x 4	Love music x 5	Nervous x 3
	Expression x 8	Expression x 2	Drama x 5	Dynamic range x 4	Poise x 5	Patience x 3
	Imagination x 5		Memory x 5	Vocal stamina x 3	Take criticism x 4	Controlling x 2
	Sensitive x 5		Dynamics x 4	Nerves x 3	Patient x 3	Experience x 2
	Ear x 4		Expression x 4	Memory x 2	Caring x 2	
	Fast learner x 4		Projection x 4	Pitch range x 2	Emotionality x 2	
	History x 2		Tuning x 4		Experience x 2	
	Musical x 2		Vocal tone x 3		Expression x 2	
			Interpretation x 2			
Total pos. & neg. terms.	48	8	48	23	31	13
SINGERS	Expression x 4	Sight-singing x 3	Dynamics x 3	Projection x 5	Love singing x 4	Criticism x 4
	Imagination x 3	Imagination x 2	Language x 3	Languages x 3	Patience x 2	Anxiety x 2
	Sensitivity x 3	Theory x 2	Expression x 2	Drama x 2	Poise x 2	
	Sight singing x 2		Pitch range x 2			
	Theory x 2					
Total pos. & neg. terms	14	7	10	10	8	6



For the analysis, a difference score between the positive and negative variables was calculated. The mean score was then calculated by dividing the difference score by the number of participants in each identity group (e.g., for the Musician group, there were 48 positive and 8 negative musical skills indicated leaving a difference score of 40. This score was then divided by the 13 group members:  $(48-8)/13 = 3.08$ ).



*Figure 2.2* Mean difference in positive and negative scores for self-assessed musical and vocal abilities and personal attributes for Musician ( $n = 13$ ) and Singer ( $n = 7$ ) self-labelled participants.

The results suggest that the participants who identified themselves as Musicians rated their musical, vocal and personal abilities higher than those of the Singers. Figure 2.2 displays the mean scores for each group.

### *Qualitative analysis*

A qualitative analysis of the self-perceived abilities data showed that overall, the Singers were less positive about their musical and vocal abilities and personal attributes than the Musicians. The Musicians were also more likely to list their strengths as specific musical skills such as sight-singing, theory and vocal control than the Singer group. Some examples of these self-appraisals of Musicians include:

Monica: Sight singing has helped me greatly on occasion, but I tell you if you don't use it you lose it. My ear has helped me more than anything. Hearing where the music is going and being able to improvise in the moment has stayed me in good stead. Theoretical understanding has helped me more in the classical and jazz fields, but again, I use my ear mostly. Hearing the progressions [or "changes" in jazz] helps even in the interpretation of a song. Dynamics play a great part as well. It is good to change the feeling within a tune and between tunes. I can soften a feeling or bring out a more comic nature of a tune with dynamic use.

Donna: [I am a] good sight reader and [can] keep in mind the big picture- the whole score and not just my line. [I have an] ability to know how my part fits in the whole scheme of things. [I'm] generally quite musical, naturally expressive... my training, nurture and nature, allows me to innately do this.

The Singers tended to list expression, sensitivity and love of singing as their strengths, whilst they were much more likely to list their weaknesses as "theory", "sight-reading", "languages", and their "musical ear". Other prevalent personal weaknesses of singers were "nerves", "fear of criticism", and "fear of disappointment":

Ellen: I think I have a good pitch range and have the ability to sing very soft. I pick up most languages quickly and have been told that I have a flair for drama when I'm not nervous...I am not good with theory and have always had problems with rhythm [and] have to work hard at it. Sight singing skills are 50/50...I lack in confidence and get very nervous before performances. I am scared to disappoint my fellow singers and colleagues.

Helen: I lack the discipline for ...classical singing... my ear is not very strong... sight-singing is something I've had to try to teach myself.

These results add some support to the stereotyped beliefs mentioned previously by participants, (*e.g.*, Tina: "Many 'singers' have mediocre musical skills, and little knowledge of music theory, *etc.*"). Indeed, the Musicians-labelled participants were the only ones to claim that they had *no* musical weaknesses, for example, Fran, who said: "I honestly don't feel I have any musical limitations."

### 2.8.3 Definitions

Most participants (78.3%) indicated that one of the musician's defining features was income from musical activities. However, a pattern emerged showing that in particular, it was the Musician self-labelled participants defined a musician on the basis of earning an income from musical activities. Self-labelled Musicians were also notably general in their definitions and listed few specific music-related skills. This same pattern was not seen in the responses of the Singer participants who it appeared were more inclined to define a musician based on specific behaviours and/or skills such as performing, composing, teaching, instrumental experience, teaching, and administration and less likely to define a musician based upon income. Table 2.3 shows examples of

the Musician participants' definition of musician and Table 2.4 shows examples of the Singers' definitions. A table showing all of the musician definitions for the two identity groups may be seen in Appendix C.

Table 2.3

*Musician self-labelled participants' definition of a musician.*

<b>Participant name</b>	<b>Definition of musician.</b>
Betty	Someone who can make a living at their chosen instrument.
Monica	Someone who makes their living in music.
Rachel	Self sufficient and financially independent because of music.
Victor	Someone who earns a living making music- that definition is intentionally vague.

Table 2.4

*Singer self-labelled participants' definition of musician.*

<b>Participant name</b>	<b>Definition of musician.</b>
Ellen	Someone who has background in perhaps more than one instrument, but has specialised in one. Has the ability to put musicality into what they do, not just play or sing the notes
Pauline	Someone who earns money by performing music- some would earn their whole living by doing this, but others may dabble in it outside of a regular job.
Kira	Someone that has incredible general knowledge about music, <i>e.g.</i> History, composition, plays more than one instrument, and someone that can perform a piece in the context of the period it was written
Joanne	I think you are a musician if you can do activities that are musical – performing, composing, teaching, <i>etc.</i>

It appears that for these participants, the definition of a musician was not limited to those who play a musical instrument. However, in line with the dictionary definitions discussed in section 2.2.1 of this thesis, being a musician was related to musical occupation and income. This was particularly the case for those participants who identified as Musicians. Indeed, the very general definition of a musician offered by the Musician-labelled participants may be related to the wide variety of musical activities which made up their employment.

#### 2.8.4 Employment and occupation

The current section outlines the results from the participants' musical income analysis. Participants for whom 51% - 100% of their income was derived from musical activities were categorised as *musically employed*: from this point forward this group will be referred to as PC (those in pursuit of a professional career). Participants for whom only 0% - 50% of their income came from musical activities were categorised as *non-musically employed* and will be referred to as NC (not in pursuit of a professional career).<sup>6</sup> Of the 13 Musician and seven Singer self-labelled participants, 10 were categorised as PC (mean age = 29.4, *SD* = 3.17). Of the PC participants, nine were female (mean age = 29.44, *SD* = 3.36) and one was male (age = 29). The PC participants were found to have begun their instrumental training at the mean age of 6.96 (*SD* = 3.69) and their vocal training at the mean age of 15.83 (*SD* = 2.04). The instruments on which they began their musical training were piano = 8 (80%) and violin = 2 (20%).

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<sup>6</sup> These labels are derived from those seen in Burland and Davidson (2002, p.126), however the categorisations are not strictly accurate. Some of the participants who are classified as not pursuing a music career (NC) were in fact making part of their income from musical activities. This amount happened to fall below the 50% mark.

There were 10 NC participants (mean age = 29.9,  $SD = 6.44$ ). Of the NC participants, three were female (mean age = 28.33,  $SD = 2.08$ ) and seven were male (mean age = 30.57,  $SD = 7.68$ ). The NC participants had begun their instrumental music training at the mean age of 8.77 years ( $SD = 3.19$ ) and their vocal training at the mean age of 15.09 years ( $SD = 3.48$ ). Although the difference in starting age of vocal training between the PC and NC participants did not achieve significance, it did *near* significance when comparing the starting age of instrumental training between the two groups ( $t = 2.33$ ,  $df = 19$ ,  $p = .062$ ). These ages are in line with Sloboda and Howe (1991) and Manturzewska (1990) who have shown that the age at which professional musicians begin their training is normally between four and nine. The NC participants had begun their instrumental music training on piano = 7 (70%), clarinet = 1 (10%), guitar = 1 (10%), and voice = 1 (10%).

The PC participants earned a mean of 89.83% ( $SD = 13.36\%$ ) of their income from musical activities. The mean income from music for the NC participants was 17.28% ( $SD = 19.47\%$ ). Two main results arose from the current analysis. First, it is plain from these results that expert singers do not necessarily become professional singers. This finding is in line with Burland and Davidson (2002) who found that only half of their participants in a follow up study on expert student musicians were still pursuing a music career. Of the current sample, only half were receiving more than 50% of their income from musical activities. Second, and key to the current research, when career income category was linked to their identity category it was found that all the respondents who were categorised as PC had identified themselves as Musicians. In contrast, all participants who had identified themselves as a Singer were in the NC category. Figure 2.3 below shows the pattern of identity responses for the participants in their respective career categories.

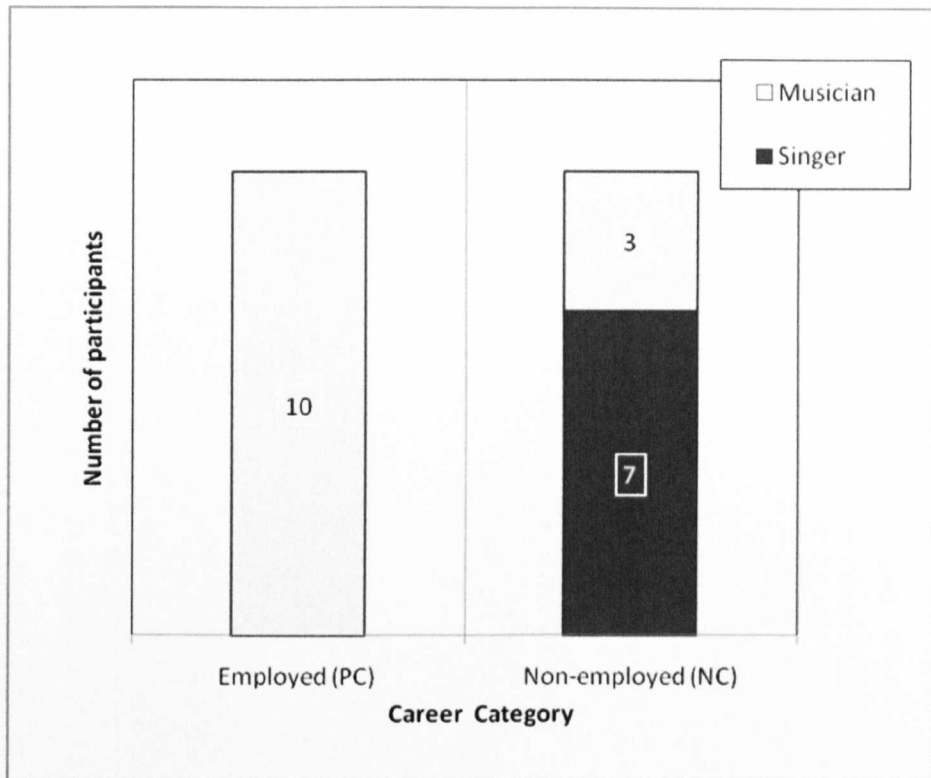


Figure 2.3 Musical self-labels of participants in a professional music career (*i.e.*, 51% - 100% of income from musical activities,  $n = 10$ ) and a non-musical career (*i.e.*, 0% - 50% of income from musical activities,  $n = 10$ ).

Although all of the PC participants made at least part of their income from singing, teaching ( $n = 7$ ) and conducting ( $n = 4$ ) were also mentioned as common occupations. The PC participants also found themselves occupied in a number of other musical endeavours such as accompanying, arranging, and adjudicating. These results support recent research into modern music careers. It has been found that musicians' career activities are very broad and often encompass a number of different musical tasks. In order to earn their income most musicians must engage in what is called a *portfolio career* in which multiple roles are undertaken in order to make a full-time income as a musician (see Mills, 2003; 2005). A Metier music industry study in 2000 found that 81% of musicians held a secondary occupation while 41% held more than two. In line with these findings, the current results show even if an expert singer does

succeed in earning their income through music, it is improbable that singing will be his or her only source of income.

## 2.9 Discussion

The purpose of the present study was to provide an initial investigation into the musical self-identity of singing graduates in order to explore how different labels might impact on their self-perceptions and music career success. Some of these results were surprising indeed. It appears that whilst singers can and do label themselves as Musicians despite their exclusion from many dictionary definitions, there are distinct differences between those singers who label themselves as Musicians and those who label themselves as Singers. These differences relate to how they define a musician, to their musical employment, and to their self-perceptions. In addition, there appear to be negative stereotypes associated with the Singer label. Each topic will be discussed in turn beginning with the first topic; how musical identity relates to how participants define a musician.

### 2.9.1 Identity and definitions

To begin with, the results show that the Singers and Musicians defined a musician in different ways. Specifically, the participants who labelled themselves as Musicians defined a musician in terms of occupation and/or income, and seldom referred to specific musical skills or abilities. Because they were employed in a wide variety of musical activities (*e.g.*, conducting, teaching, accompanying), it follows that their definition of a musician would be very general. The Singer-labelled participants on the other hand were far more specific in their definitions, often listing particular behaviours they attributed to musicians. These results suggest overall that the adult



singers' perception of a musician is based on musical employment: it follows that the Singers may not have labelled themselves as Musicians because they were not making their income from music. This hypothesis is in line with O'Neill (2002) who suggests that there may be personal constraining factors on an individual's ability to view themselves as a musician. For example, one of her participants from a specialist music school did not identify herself as a musician because she did not fit her learned definition of a musician, "I'm not really a musician because I'm shy and my teacher says you can't be a musician if you're shy" (p. 85). In the case of the current study, for adult singers being a musician appears to equate with income from musical activities.

### 2.9.2 Identity and employment

The finding which revealed that none of the Singers were musically employed at the time of the interview was certainly unexpected. Whilst the direction of the relationship is unclear (*i.e.*, do singers who first identify as Singers fail to *become* professional musicians, or do singers come to *accept* the Singer identity if they do not pursue or achieve a music career?), it does add some support to Burland and Davidson's (2002) contention that musical self-concept contributes to one's success in a musical career. It may be that musical identity self-labels also play some part in musical career success. However, one must be careful not to overstate these results relating to long-term career success. The fact that the Singers had not achieved a career in music at the time of the interview does not mean that they would *never* achieve a music career. Nevertheless, in line with self-esteem and self-efficacy research, it may be that Singers' comparatively poor self-perceptions of their musical, vocal and personal attributes may play some role in their musical career development. This topic is discussed below.

### 2.9.3 Identity and self-perceptions

Bandura's (1977, 1981) social cognitive theory states that motivation is determined by self-efficacy. Because self-efficacy has been shown to play a central role in motivation, it may be that the negative self-appraisal reported by the Singers lead them to limit the musical activities with which they engage, thus resulting in reduced musical motivation and further reducing their self-perceived status as a Musician. This hypothesis finds some support in the work of Green and Gallwey (1986), Evans (1994), and Wilson (1997) who confirm that student musicians' negative self-appraisal can easily lead to discouragement and self-doubt, resulting in further negative appraisal and reduced motivation to pursue musical behaviours.

Whilst the possible impact of Singers' self-perceptions (*i.e.*, self-esteem/self-efficacy) on their musical skills acquisition must be noted, another obvious explanation is that the Singers *actually had* poorer musical skills than the Musicians. Poor musical skills may again explain why these participants did not identify as Musicians, *i.e.*, if musicians are defined as being musically skilled, and one has doubt about their musical skills, then it is reasonable that they may not self-identify as a Musician. This hypothesis is in line with Lamont (2002) and O'Neill (1999) who have shown that poor self-perceived musical abilities may reduce one's likelihood to identify as a Musician. Additionally, O'Neill (*ibid.*) contends that children will not necessarily relate their engagement in musical activities with being a musician because of the "differences they observe between themselves and with 'real' musicians in the adult world" (p. 85). A similar phenomenon may be occurring with these adult singers. Because they do not fit their own internal definitions of a musician (*e.g.*, musical skills, income) then they may not self-identify as musicians. This is in line with Giddens' theory of reflexivity discussed in Chapter 1, section 1.1.5 of this thesis, which argues that a person's sense of

self is shaped by his or her awareness of the rules and norms of society. Further to this, O'Neill (*ibid.*) contends that "a musician may be viewed as a socially bestowed identity rather than something which can be defined by a predetermined set of characteristics" (p. 85).

#### 2.9.4 Identity and stereotypes

Taken together, these results paint a rather bleak picture for singers who label themselves as Singers. In line with O'Neill (2002), the finding that stereotyped views and metastereotypes were expressed by the participants about Singers suggests that there may be a social aspect to singers' musical self-labels. Specifically, the stereotype implies a hierarchy of perceived musical ability which is determined by musical group label: those who are Musicians are believed to have "good" musical skills, and those who are Singers are alleged to have poorer musical skills. Support for this belief is offered by the Singer identifiers in the current study who listed more weaknesses on skills related to musicality such as theory and sight reading than did the Musician-labelled group. In addition, famous singers who had had very successful singing careers were not spared judgement if they had not proven themselves in musical areas beyond singing (*e.g.*, Stacey: "Pavarotti is simply a singer"; and, Joanne: "There are some musicians who are not singers and some singers who I would not call musicians"). Indeed what was particularly surprising was that the participants, all trained singers themselves, not only revealed knowledge of negative stereotypes and metastereotypes about singers, but also appeared to endorse them (*e.g.*, Victor: "I just wish singers could count!"). This implies that there is a divide between Musicians and Singers which may be more closely related to social perceptions than to reality. How do we clarify these perplexing results?

Social group labels have been shown to play an important part in self-perceptions, self-esteem and behaviour. Social identity theory (Tajfel & Turner, 1979; see also Tajfel, 1979; Turner, Brown & Tajfel, 1979)) was introduced in Chapter 1 of this thesis and provides a unifying theory which might help to explain some of the findings related to group identity and stereotyping. A great deal of research in the social identity literature has been produced which helps to explain the dynamics of intergroup interaction and impact of stereotypes upon marginalised groups. It appears that a number of the findings from the current study can be explained from this perspective. Recall from sections 1.1.7 and 1.1.8 that the theories of social identity and self-categorisation provide the theoretical basis of this thesis. The following section reintroduces the concept of social identity and provides further details as to its theoretical applications in regards to the results of the current study and its further use in this thesis.

## 2.10 Social Identity Theory: Us and them

Fuelled by a concern over racial and gender divisions, the topic of social identity has received much attention in recent decades (see Kertzer & Arel, 2002; Boyanowsky & Allen, 1973). In an attempt to explain the essence of discrimination and prejudice from a social cognitive perspective, Tajfel and Turner (1979) developed social identity theory. The central position of social identity theory states that individuals categorise themselves according to their membership in groups. As seen in the first chapter of this thesis, the theory asserts that we tend to see people as belonging to our group (the *in-group*) or to a different group (the *out-group*).<sup>7</sup> In order to make distinctions between the familiar and the unfamiliar, it is a basic human tendency to divide people into two

<sup>7</sup> Thoits and Virshup (1997) contend that group-level identities are different from collective-level identities because they are recognised as being more exclusive than collective. Group implies 'a more restrictive concept signifying face-to-face relationships, boundaries, bonds that endure and usually some internal structure' (p. 129).

groups- *us* and *them* (see Brewer & Brown, 1998). The result of this categorisation is the exclusion of out-group members (Tajfel & Turner, 1979; Abrams & Hogg, 1988).

Social identity theory states that an individual derives his or her self-concept from a number of multiple identities relating to his or her perceived membership in different social groups (Tajfel & Turner, 1979). Social identities provide a sense of self based on characteristics associated with the in-group (Turner, *et al.*, 1987; Haslam & Reicher, 2006). As is the case with all systems of natural categories (Rosch, 1975), self-categorisations can exist at different *levels of abstraction* related by *class inclusion*. Self-conception therefore reflects a variable process of self-categorisation, the cognitive grouping of the self as identical to a particular class of stimuli in contrast to some other class of stimuli. Self-categories do not therefore “represent fixed, absolute properties of the perceived but relative, varying, context-dependent properties” (Turner *et al.*, 1994, p 456). Tajfel and Turner (1979) have proposed that each individual is seen as belonging to a number of social categories, large and small. Thus, a person has not one “self”, but rather several selves that correspond to widening circles of group membership organised in hierarchies of inclusiveness. The broader and less specific levels of self are the superordinate identities; whilst the more specific and defined are the subgroup identities (see Stone & Crisp, 2007; Crisp, Stone & Hall, 2006; Hornsey & Hogg, 2000b; Lipponen, Helkama & Juslin, 2003). For example, a woman (superordinate group) may be a student (subgroup). As a student (superordinate group), she may be a member of the music department (subgroup) at her university. The same woman may also be a singer (superordinate group), and more specifically, a Baroque singer (subgroup). Thus, identity groups can be seen to exist in hierarchies with identity category informing the individual of his or her role expectations in society.<sup>8</sup> Identity hierarchies have been

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<sup>8</sup> These identity categories are flexible and may change depending upon the social context (Turner *et al.* 1987). This will be discussed in further detail in Chapter 4.

primarily explored in the subject of race relations and ethnic identity (see Mok, Morris, Benet-Martinez, Karakitapoglu-Aygun, 2007; Persky & Berman, 2005; Van Der Zee, Atsma & Brodbeck, 2004 for examples). Additionally, the topic of identity subgroups has been examined in other areas such as health behaviour (see Tarrant & Jordan, 2006) and professional occupational environments (Scott, 1997).<sup>9</sup>

Individuals obtain an assessment of their in-group's value through social comparison processes. Social identity theory argues that when we categorise ourselves as a group it is rarely an unbiased, passive act. The result of categorisation is the automatic exclusion of other out-group individuals. Tajfel and Turner (1979) contend that it is from social comparison that we develop our self-esteem, and this may be strengthened and supported by our social group affiliations. When people feel lowered or threatened self-esteem, in order to restore it they tend to evaluate and rate their in-group members positively and out-group members negatively (see Abrams & Hogg, 1988; Crocker & Luhtanen, 1990). Kalin and Berry (1996), for example, assessed the attitudes of more than 3000 participants toward 14 different ethnic groups. They found that participants awarded the most positive ratings to their own ethnic in-group, and that out-group members were seen as possessing more *negative* traits. Because we view the in-group as having positive qualities and the out-group as having negative, then being a member of the in-group can make us feel good and raise our self-esteem: it is this need for self-esteem that motivates intergroup behaviour, be it in-group favouritism or out-

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<sup>9</sup> There may be some confusion as to how superordinate and subgroup differentiation might function for the Singer and Musician identity groups. That is, are Singers a subgroup of the Musician superordinate category, or are Singers and Musicians each subgroups of a larger undefined category? Macrae and Bodenhausen (2000, p. 118) note that subgroup beliefs may have unique stereotypic characteristics and may "come to function as autonomous categories in their own right, in that they compete with other possible categorisations...for impressional dominance." In support of this idea, no definition of 'Musician' was ever imposed upon the participants within any of the studies described in this thesis. Therefore, the fact that a very few participants recognised themselves as Both a Musician and a Singer suggests that overall, singers believe that Singers are not automatically a subgroup within a superordinate Musician category but that these identities are in some way distinct from each other. Further support for this position is found in the studies that follow in this thesis. In general, the Musician and Singer identity labels are each found to be psychologically relevant for participants, implying different behavioural expectations and stereotypes associated with each group label.

group hostility. The theory has been used to examine many issues such as peer group categorisation and coping with developmental tasks (Palmonari, Pombeni, & Kirchler, 1990), to measure in-group biases based on nationality (Tarrant, North & Hargreaves, 2001a; Hymans, 2002), gender bias (Swan & Wyer, 1997), and ethnicity (Yee & Brown, 1994; Branscombe, Schmitt & Harvey, 1999), and even music listening choices (Tarrant *et al.*, 2002; Tarrant, North & Hargreaves, 2004). The utility of social identity theory in the study of singers' musical identity comes from two primary results arising from this chapter. The first is the derogation of Singers by singers; and the second is self-perceptions related to group identity. Each topic will be discussed in turn.

### 2.10.1 Discussion related to social identity theory

#### 2.10.1.1 Derogation of in-group members

Support for the application of social identity theory to the study of singers' musical identity is shown in the prejudicial attitudes expressed by the participants towards the singer group members. The current study showed that the singer, whether they labelled themselves as Musician or Singer, expressed prejudiced views about Singers' musical skills. Through the motivation to maintain a positive social identity, Tajfel (1979) argues that group members often hold negative beliefs about other groups. However, even in-group members can be derogated if they threaten the group identity (Marques, Abrams & Serodio, 2001). Marques *et al.* (*ibid.*) have shown that group members will derogate in-group members who do not conform to group norms because non-conformity undermines the in-group's embodiment of that norm. The researchers have shown that in-group members are particularly likely to derogate their own when the in-group norm is in doubt or undermined. This is particularly the case when in-

group members lack consensus in support of the normative position (in this case, strong musical skills), and when the group's image is threatened by a potentially superior out-group (in this case Musicians). Derogation of in-group deviants may help singers to maintain a positive self-concept identity by asserting their endorsement of a valued yet threatened group behaviour (*i.e.*, musical skill) and restoring their sense of a positive group identity.

#### 2.10.1.2 Social mobility

Whilst social identity theory (Tajfel & Turner, 1979) states that having a positive in-group identity contributes to a feeling of self-esteem, Turner (1975) has shown that if a person is unable to achieve positive social identity through membership in a group to which he or she already belongs (*i.e.*, Singer) then they may attempt to become a member of a group in which he or she can achieve a more positive social identity (*i.e.*, Musician), through *social mobility* (see Oyserman, Kimmelmeier, Fryberg, Brosh & Hart-Johnson, 2003; Blanz, *et al.*, 1998). Examples of this behaviour include Stacey, who said, "I like this question! Very much a musician!"; Grace, who indicated that she was definitely a musician; and Victor who also insisted that he was a musician. Negative perceptions of Singers may explain why some of these participants were so keen to distinguish themselves as Musicians rather than as Singers.

These results show that that social group identity may influence singers' musical self-perceptions. Specifically, it appears that it is the prevalent negative musical stereotypes related to Singers which play a role in their self-perceptions. But this perspective begs the question: what exactly are the stereotypes related to Singers and Musicians? The following chapter endeavours to answer this question.



## 2.11 Chapter summary

Are singers musicians? This chapter has revealed that the answer is not straightforward. In line with social identity theory, it may be argued that “singer” is a category or sub-group of “musician”, just as a “biologist” is a sub-group of “scientist” (see Rosch, 1975). Therefore one could say that whilst all singers are musicians, not all musicians are singers. However, this chapter has shown that whilst some singers can and do identify as Musicians, others identify only as Singers. These identity differences seem to relate to how singers musically characterise themselves and perceive their abilities. For example, those who label themselves Singers appear to have poorer musical self-evaluations and are less likely to achieve and/or pursue a career in music than those who identify as Musicians. Further, these self-evaluations may relate to negative stereotypes associated with the Singer identity group.

Because the current study was merely exploratory, one must be careful not to overstate the results. Indeed, that the direction of the relationship between the variables was ambiguous and the different ways of looking at the same data (*i.e.*, participants divided by identity and by employment status) suggests some uncertainty in the analysis. Whilst the reliability of qualitative analysis has been argued at length in the literature (see Denzin, 1978; Denzin & Lincoln, 1994), the current study has revealed some very interesting and important findings regarding singers’ musical identity and how it might relate to their self-perceptions and possible career success.

Lastly, this chapter has introduced the idea that categorisation of people into musical groups may lead to the formation of in-groups and out-groups. These social cognitive processes, outlined by social identity theory (Tajfel & Turner, 1979), are important elements in the creation and maintenance of stereotypes and prejudice. But what are the Singer stereotypes and do they differ from those of Musicians? The next chapter endeavours to establish exactly what singers’ believe are the group stereotypes

for Singers and Musicians in order to continue the investigation into singers' musical identity.

### Chapter 3 Group stereotypes: Musicians and Singers

*It occurred to me during my undergraduate years as a voice major, that singers were perceived negatively. Specifically, we were stereotyped as being weak musicians, lacking in rhythm, deficient in theory skills, and generally wanting in overall musicianship. These stereotypes were pervasive and were spread through the telling of “singer jokes” by my peers. For example: “How do you know there is a singer at the door?: They don’t have the key and they don’t know when to come in.” They were also supported through the automatic exclusion of singers from engaging in typically “instrumentalist-only” behaviours. For example, instead of being an anonymous squeak in a huge sea of voices in the concert choir, I registered to join the concert band. The head of the department of music told me that it was, “Very unusual for a singer to want to join in with the musicians.” I joined anyway and played the drums. When I received firsts in both ear training and harmony, I was told by a surprised musicianship professor that my graduating class had the strongest most musical singers he’d come across in his years of teaching. When I arrived at university I knew nothing of these stereotypes. I didn’t behave like a “typical singer” because I didn’t know that such a thing existed. I learned what being a “singer” meant during my time as an undergraduate.*

#### 3.1 Introduction

The previous investigative chapter showed that whilst many singers do define themselves as Musicians, those who label themselves as Singers may experience some problems in terms of self-perception and career success.<sup>10</sup> Specifically, Musicians had

<sup>10</sup> Note: as with the previous chapter, *Singer* and *Musician* (beginning with a capital letter) specify the group identity, whilst *singer* and *musician* (beginning with a small letter) denote the individual participants.

more positive self-perceptions regarding their musical and vocal abilities and their personal attributes than those who were Singers, and Singers were less likely to have achieved a career in music (at the time of the interview). Interestingly, the participants in Chapter 2 recognised and appeared to endorse negative stereotypes regarding Singers' musical abilities. This might explain why some participants preferred to identify as Musicians rather than as Singers: those participants who identified as Musicians may have been engaging in social mobility (see Oyserman, *et al.*, 2003), altering their self-label from Singer to Musician in order to achieve positive self-esteem. Social identity theory (Tajfel & Turner, 1979) (previously introduced in Chapters 1 and 2 of this thesis (sections 1.1.7, 1.1.8, 2.10) also states that when someone's sense of positive social identity is threatened, they may express discriminatory views about the out-group, or indeed about in-group members who threaten a positive group identity. Singers' derogation of their own in-group members who did not display "good" musical skills may be a means of restoring a positive group, and therefore *self-identity* (*e.g.*, Marques *et al.*, 2001).

Of particular concern is the possibility that negative self-appraisal can lead to reduced motivation in music students (McPherson & McCormick, 2006; Nielsen, 2004; Borgen & Betz, 2008). Specifically, if identifying as a Singer leads to implicit or explicit negative self-appraisal regarding musical skills, then it may result in a reduction of their motivation to engage in particular musical activities. As a means of continuing the investigation into singers' musical identity and stereotypes which began in Chapter 2, the current chapter aims to discover what singers believe the stereotypes actually *are* about Singers and Musicians. The chapter begins with a discussion of the concepts of stereotypes (introduced in Chapter 2, section 2.8.1) and their formation, then provides a review of the literature into musical stereotype research. It then introduces the concept of the *self-fulfilling prophecy*, theorised by Merton (1968; see also Snyder, Tanke &

Berscheid, 1977). It then considers previous literature examining how stereotypes are measured. Finally, it describes an empirical investigation in which singers are simply asked to list terms describing the “typical” Musician and the “typical” Singer.

### 3.2 Stereotypes

The word *stereotype* coined by Lippmann (1922) is defined as a generalisation about a group of people in which identical characteristics are assigned to all members of the group, regardless of actual variation among the members. As for their origin, stereotypes are understood to be acquired to some extent through personal experiences that individuals have with different groups of people. For example, one may independently recognise that business men and women wear suits and therefore apply a stereotype and assume that a person wearing a suit is in business. Stereotypes are also seen as part of society's collective knowledge.

Stereotypes are generally viewed as an adaptive method of dealing with a great deal of information about the social world: we maximise our cognitive effectiveness by forming intricate and accurate beliefs about some topics, whilst relying on more general, sketchy beliefs about others (see Allport, 1954). Social cognitivists theorise that stereotypes arise due to schemas. Recall from Chapter 1 of this thesis (pp. 14 - 15) that schemas are cognitive representations of social objects that provide a mental framework of the world in order to organise knowledge around themes (see Bartlett, 1932). Schemas are theorised as being networked in the brain, with similar schemas being clustered together. When a particular schema is activated, related schemas may be activated as well allowing individuals to take shortcuts in interpreting a vast amount of information. However, these mental frameworks also cause us to exclude pertinent information in favour of information that confirms our pre-existing beliefs and ideas leading to stereotyping. Whilst this perspective may explain how stereotypes develop

due to cognitive processing limitations, it does not consider the relationship between social influences and stereotype development. For this we must look to social identity theory.

From a social identity perspective, stereotypes are formed by in-group members based on the perceived homogeneity of out-group members. That is, out-group members are seen as “all being the same”, *i.e.*, having similar traits, whilst greater diversity is perceived amongst the more familiar in-group members (see Aronson *et al.*, 2001, p. 509). We use stereotypes to identify people by specific group characteristics. Stereotypes can be created based on virtually any social category, such as nationality, *e.g.*, “An American is patriotic”; ethnicity, *e.g.*, “Africans are black”; gender, *e.g.*, “Women are emotional”; age, *e.g.*, “Pensioners are forgetful”; occupation, *e.g.*, “Accountants are dull”, and even physical characteristics, *e.g.*, “Blondes are unintelligent”. People may also be characterised by what car they drive (*e.g.*, “Mustang drivers are male”), what sports teams they support (*e.g.*, “Football supporters are yobs”), and what hobbies they enjoy (*e.g.*, “Train-spotters are eccentric”). Thus, we use stereotypes to differentiate sets of people from others based on generalised characteristics.

The most important feature of the stereotype is that the characteristic is attributed to all members of the group. Thus, *all* Americans might come to be viewed as patriotic, or *all* football supporters as yobs. Whilst stereotypes are seen to merely be the way that we simplify how we look at the world, if the stereotype blinds us to individual differences within a class of people, then these beliefs can result in prejudiced attitudes, possibly discriminatory behaviour. Indeed prejudiced attitudes were expressed by the participants in the previous chapter (*e.g.*, Tina: “Singers have mediocre musical skills, and little knowledge of music theory, *etc.*”). Negative musical

stereotypes about singers may also be evidenced anecdotally by the existence of “musician jokes” (see Bowd, 2003).

Once a particular set of characteristics is attributed to the whole group, on identifying someone as being part of a particular out-group (for example, we discover that someone is a singer), we may then attribute the stereotyped characteristic (*e.g.*, lacking in musicianship) to that person. In other words, much of the information we have about a given person “goes beyond the information given” (Bruner, 1973, p. 64). We may therefore conclude that a singer we encounter, like all Singers, has poor musicianship.

### 3.2.1 Stereotypes of musicians: personality measures

Studies which consider the stereotypes of musicians have generally relied on the measurement of personalities (Cribb & Gregory, 1999; Builione & Lipton, 1983; Lipton, 1987; Kemp, 1996; Davies, 1978; Wills, 1988; Cooper & Wills, 1989; Dyce & O’Connor, 1994; Bell & Crestwell, 1984; Wubbenhorst, 1994). Kemp (*ibid.*) has conducted a comprehensive exploration into the musicians’ personality. His interpretive methods include presenting musicians’ personality traits as explanations and support for musical group stereotypes. For example Kemp (*ibid.*) theorises that string players’ “*strong work ethic* [may be reflected by] their levels of introversion” and “[string players’] levels of introversion may be interpretable...as giving themselves *airs of superiority*” (p. 164). Kemp (*ibid.*) also acknowledges the existence of anecdotal evidence regarding singer stereotypes. He reveals that singers in particular appear to have negative stereotypes associated with their group which seem to be related primarily to their lack of musicianship. He states that “it is often assumed by general musicianship teachers in higher education that singers often display lower levels of

music reading skill in comparison with other musicians” (p. 181). He theorises that because singers display more pathemia, and have a “more body-oriented mode of performance... [that they are] more oriented towards the limbic and less cerebral” (p. 181). Kemp argues that this has “important implications for the ways in which singers are taught and may account for subtle differences in responses to more academic forms of education” (p. 177). Kemp uses singers’ personality-type to explain the stereotype. Such a perspective can lead to a dilemma for victims of stereotyping: the self-fulfilling prophecy (Merton, 1968; Snyder, Tanke & Berscheid, 1977).

### 3.2.2 Self-fulfilling prophecy and everyday behaviour

The self-fulfilling prophecy (Merton, 1968; Snyder *et al.*, 1977) occurs when an erroneous social belief leads to its own fulfilment. Merton (*ibid*) states:

The self-fulfilling prophesy is, in the beginning, a *false* definition of the situation evoking a new behaviour which makes the original false conception come “true”. This specious validity of the self-fulfilling prophesy perpetuates a reign of error. For the prophet will cite the actual course of events as proof that he was right from the very beginning (p. 477).

For example, a person has an expectation about what another person or group member is like and this influences how they act towards that person. This expectation in turn causes the stereotyped person to behave in a way which is consistent with the person’s original expectations (see Aronson *et al.*, 2001, p. 528; see also Yzerbyt, Leyens & Schadron, 1997; Jacobs & Eccles, 1992, Word, Zanna & Cooper, 1974; Darley & Fazio, 1980, to name but a few). The classic example given is that of a teacher who views a child to be less intelligent because they are part of a certain ethnic or social group (see



Hinton, 2000; Aronson *et al.*, *ibid.*). We may use the example of the singer in this case: The musicianship teacher believes the stereotype that singers have poor musicianship skills (because they are feeling-centred and less “cerebral”, Kemp, 1996). The teacher therefore acts differently towards the singer and gives him or her less attention in the belief that nothing can help. The singer in turn loses interest in the work and as a result, their performance may be lower than that of their potential. Thus, the musicianship teacher’s stereotyped perception is confirmed and the stereotype lives on.

A much more pragmatic view, of course, is that in classical Western music, singing students normally begin their vocal training when they are in their late teens when their vocal promise is recognised. This may impede the singers’ development of their musical skills and they may not achieve musically to the same degree as a pianist who may have been studying since the age of four. However, this situation may again lead to a self-fulfilling prophecy. This is because the singer may think, “I started late with my musical training in comparison with my instrumentalist peers. I will never be as good as they are, therefore I won’t try.” This concept will be discussed further in Chapter 6 of this thesis.

McCrae, Strangor and Hewstone (1996) suggest that social group stereotypes and norm expectations do guide people’s behaviour every day. The authors state:

Once a group stereotype exists in a culture, expected patterns of behaviour for those group members follow and these expectations determine both responses to group members and the behaviour of the group members themselves (p. 13).

The authors argue that the social psychological importance of shared group beliefs is demonstrated by examining the power of stereotypes to influence normative behaviours. Group norms are the informal rules that groups adopt to regulate group members’ behaviour (see Aronson *et al.*, 2001). The example given by Jussim, Flemming,

Coleman and Kohlberg (1996) is that of gender roles. Men and women feel pressure to comply with appropriate gender-based norms because they may risk collective disapproval if the norms are violated. When group members willingly act in stereotypical ways (e.g., the man mows the lawn and the woman does the washing-up), their behaviour justifies and perpetuates the stereotype. Indeed, Terry, Hogg, and Duck (1999) suggest that attitudes and behaviours were more closely associated when they are highly normative of an important self-inclusive group which contributes to a particular salient social identity.

It is also possible that musical group norms inform musical behaviour. This socio-behavioural perspective is supported by Cribb and Gregory (1999) in their examination of the personality stereotypes of violin and brass players of differing genres of music (i.e., Salvation Army, folk and orchestral players). The researchers found that the stereotyped personalities between the varying musical genres were different and concluded that they were “probably determined more by the history and traditions of the group than by the instruments they played” (p. 112). This implies that musical group stereotypes are influenced not only by personality, but also by the cultural traditions and behaviours of the group.

### 3.2.3 Measuring stereotypes

Some confusion is apparent for Cribb and Gregory (1999) in the operationalisation of what they called “personality characteristics” in their measure of stereotypes. The questionnaire they produced included not only measures of personality characteristics but also specific *behaviours* such as “drinks too much alcohol”, “practice a lot”, and “unable to play quietly”. The researchers inadvertently touched upon a methodological concern in much of the stereotype-related research. That is, it is often

focussed on what are called “personality traits” although stereotype characteristics do not necessarily denote personality characteristics (see Hinton, 2000, p.7). For example, a Dutch person may be stereotyped as “tall”, or a cheerleader as “blonde”: these are physical characteristics, not personality traits.

It is worth noting that methodological problems also exist in measuring stereotypes which are purely personality based: specifically, assumptions must be made about what the stereotypes *are* in order that they may be measured. Three of these methods which are dependent upon previous assumptions regarding stereotypes include: 1) The *checklist* technique (Katz & Braly, 1933, seen in Stephan, Ageyev, Stehpan & Abalakina, 1993) where participants are asked to select from a list of words those which they feel best describe the target group: the stereotype consists of those traits which are nominated by the greatest number of respondents; 2) the *percentage* technique (Brigham, 1971, seen in Stephan *et al.*, *ibid.*) which asks participants to indicate the percentage of group members who possess each trait; 3) the *diagnostic ratio* technique in which targeted traits that distinguish a given group are measured against other people in general. The stereotype consists of those traits with the highest between-groups ratios (McCauley & Stitt, 1978 in Stephan *et al.*, *ibid.*).

Such a methodological problem is found in the work of Wilson (1984) which examined the personalities of opera singers. Wilson’s study was designed to measure the validity of the stereotypes related to opera singers by asking the 91 participants to rate their own personality characteristics, values, and performance difficulties, and those of other singers. Wilson found that higher-voiced singers presented more “feminine” traits such as emotionality, whilst lower voices display more “masculine” traits such as high sexuality. Higher voices were also found to be more emotional, unreliable, conceited and difficult than lower voices. Overall, singers were found to be more extraverted and conceited, and less intelligent, faithful, and considerate than non-

singing controls. However, many of the questions posed in the questionnaire were based upon acknowledged anecdotal stereotypes of singers. Wilson concedes that “it is difficult to conclude that the results are meaningful because the attributes were chosen in advance as conceptually related to the hypothesis” (p. 197).

A fourth method of measuring stereotypes which is not reliant on providing participants with a list of pre-selected traits from which to choose is called the *prototype* technique. With this method, participants are asked to *freelist* the traits possessed by a typical member of the group (Cantor & Mischel, 1977). The freelisting procedure (also employed in Chapter 2 of this thesis in which participants were asked to list their personal, musical and vocal characteristics) has proven to be of value in psychology for studying semantic fields in anthropology and for revealing the content of cultural domains (Smith, Furbee, Maynard, Quick & Ross, 1995; also see Weller, 1998; Weller & Romney, 1988; Borgatti, 1999, Robbins & Nolan, 1997). Quinlan (2005) explains that in freelists, informants create an inventory of all the items they know within a given category. This method can be used to collect focused data quickly and easily by asking informed participants to list items in a domain such as characteristics of social groups (Stangor & Lange, 1994), nationality (Mlicki & Ellemers, 1996), colour terms (Sutrop, 2001), animals (Henley, 1969), kinship (Romney & D’Andrade, 1964), and musical instruments (Gatewood, 1984), to name but a few. Thus, it is this method which will be used to examine singers’ stereotype beliefs about Musicians and Singers. But how can we be sure that singers will be able to list the stereotypes associated with their own group?

The answer to this question comes from the research of Lipton (1987) who examined over 200 adult instrumentalists from 16 orchestras who played in the brass, woodwind, string, or percussion sections. These participants completed questionnaires on personality traits and stereotypes for their own group and for each of the other

instrument sections represented in the study. It was found that musicians' stereotypes are quite uniform, regardless of whether the stereotypes were of one's own section or of another section (Builione & Lipton, 1983). This suggests that in-group members are just as aware of the stereotypes about their own group as out-group members.

### 3.3 The Study

Based on the preceding discussion and the results of Chapter 2, the aim of the current investigation was to describe, through a freelist task, what singers view to be the group stereotypes for Singers and for Musicians. It was hypothesised that in general, more stereotypes related to musical behaviours, particularly "musicianship" (such as "rhythm" and a "good ear"), would be listed for Musicians than for Singers. This hypothesis is based on the results from the study described in Chapter 2 which showed that: a) Singer-identifiers rated their musical skills lower than those of Musician-identifiers; b) singers denigrated Singers, accusing them of poor musicianship.

### 3.4 Method

#### 3.4.1 Participants and design

A total of 40 participants took part in this study, of which 20 were randomly assigned to the Musician stereotype freelist task and 20 to the Singer stereotype freelist task. The mean age was 36.41 years. There were 23 females (57.5% of the sample) and 17 males (42.5% of the sample). The participants were volunteers who were singers in a university music department chamber choir which was open to students and members of the local community. Singers were deliberately selected as participants so that they could reveal their awareness of Singer stereotypes.

Term-frequency procedure was employed to determine the salient group stereotypes. This involved compiling the participants' responses into each domain (Musician or Singer) and conducting a count of the terms. Those terms which appeared only once were excluded, whilst those terms which appear with high frequency (two or more times) were deemed domain-salient (see Sutrop, 2001). Following this initial analysis, the lists of terms were compiled and sent to an external judge to be categorised into themes.

In order to obtain an overall representation of the types of behaviours perceived to be typical of Singers and Musicians, following the categorisation of the terms into themes, the *theme salience* was calculated using the term frequency salience index in which the salience (S) equals the frequency of terms in the theme (F) divided by the total number of terms for the domain (N) multiplied by 100 (Weller & Romney, 1988; see also Sutrop, 2001; Smith, 1993):

$$S = F/N * 100$$

This equation made it possible to examine the relative “weight” or magnitude of each theme as a percentage.

### 3.4.2 Materials

Data-collection was conducted by means of a questionnaire: one questionnaire asked the participants to “Please list whatever terms that come to mind when you think about singers” and the other asked them to “Please list whatever terms that come to mind when you think about musicians.” Because participants do not often list all of the items they know from a particular domain (Brewer, 2002), a prompt was included to

maximise the number of responses provided: “In doing this task you might find it helpful to think about aspects such as *behaviour*, *characteristics*, and *personality*.” Following this statement participants were given ten blank spaces in which to place their terms. See Appendices D1 and D2 for the questionnaires.

### 3.4.3 Procedure

The participants were contacted via their choir director. The study was completed prior to a choir rehearsal so that a large number of people could participate at once. The participants were randomly assigned to one of the two conditions (Musician or Singer stereotypes). Due to social desirability and self-presentational effects sometimes seen in freelist tasks (Malcolmson & Sinclair, 2007), not only were the participants informed that their identity would remain anonymous, but the researcher also left the room whilst the task was completed. The questionnaire took approximately seven minutes to complete the task although no time limit was given. Demographic information of age and gender was collected at the end. Once completed, the participants received a short verbal debrief of the experiment and following this, were invited to ask any questions regarding the study.

## 3.5 Results

The list of salient term frequencies are shown in Table 3.1. The complete list of terms may be found in Appendix E. Five themes are also listed which arose from the participants responses. These themes include Social; Commitment, Creative, Health, and Technique. The Social theme was divided into two sub themes: Social-extraversion and Social-introversion (see Cattell & Kline, 1977, *adapted by* Kemp, 1996, p. 6). For example, “fun” was a salient term given by participants to describe Musicians, and

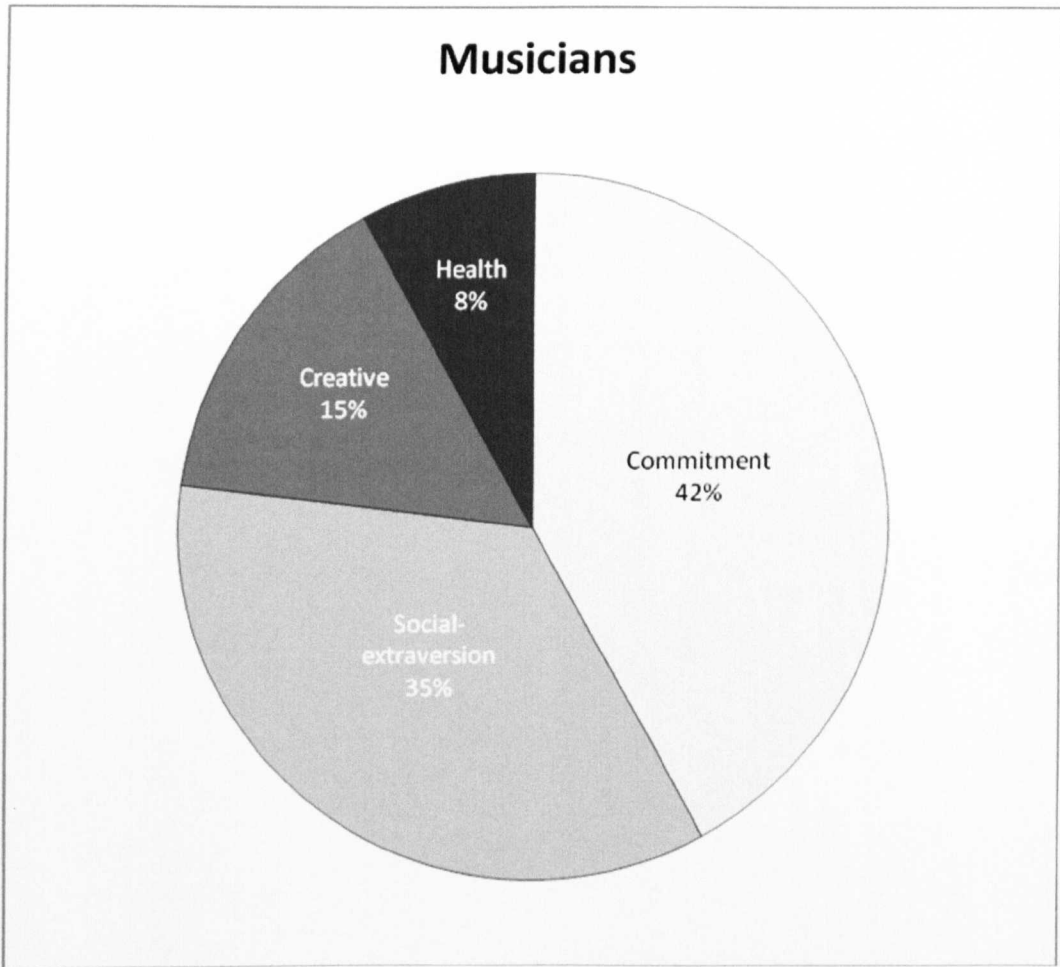
“talkative” was a salient term for Singers. These terms were categorised as Social-extraversion. However, “individual”, a salient term for Singers, is a trait related to introversion (see Cattell & Kline, *ibid.*). Therefore it was labelled Social-introversion. The pie charts shown in Figures 3.1 (Musicians) and 3.2 (Singers) show as a percentage the proportion of terms related to each theme.

Table 3.1

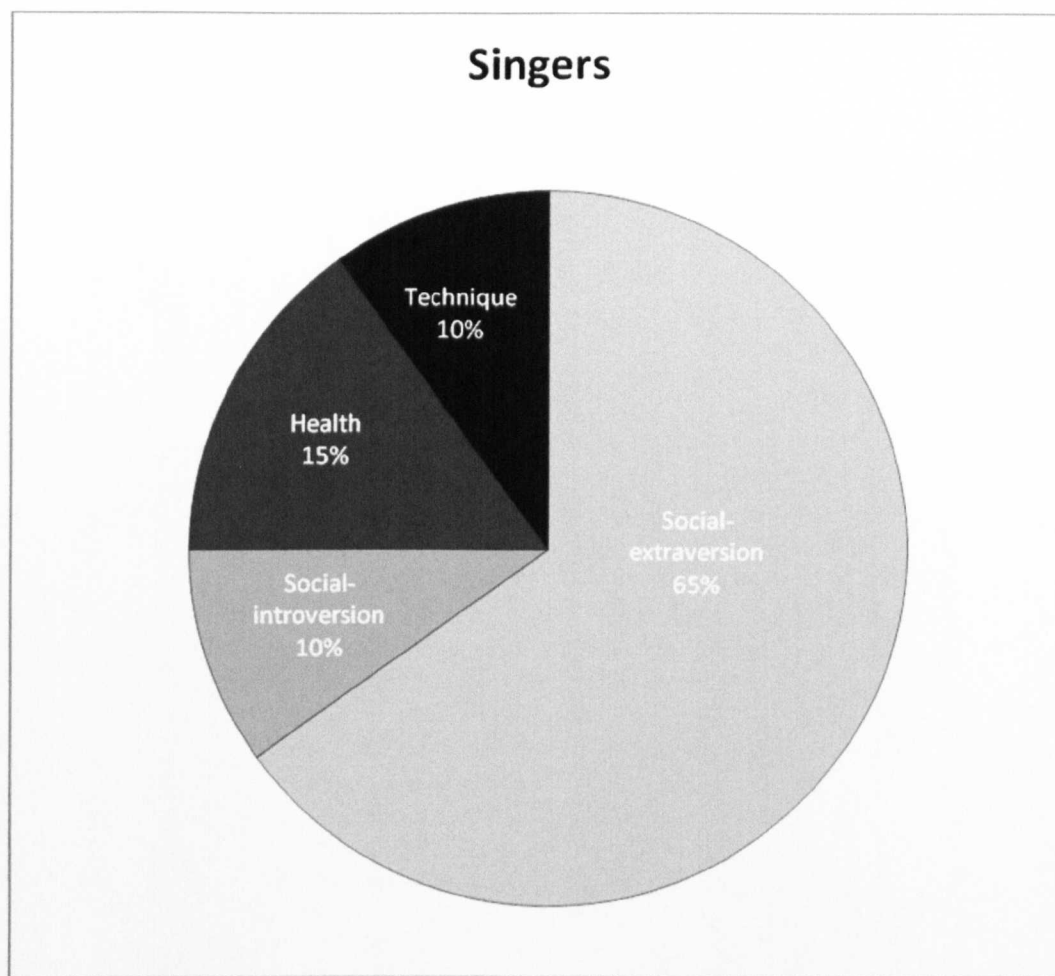
*Themes and salient stereotypes of Musicians and Singers.*

<b>MUSICIAN (total terms = 26)</b>	
<b>Themes</b>	<b>Salient stereotypes</b>
SOCIAL (extraversion)	Passionate x 4 Social x 3 Fun x 2
COMMITMENT (to music)	Practice x 5 Busy x 2 Commitment x 2 Disciplined x 2
CREATIVE	Artistic x 2 Talent x 2
HEALTH	Drinks too much alcohol x 2
<b>SINGER (total terms = 20)</b>	
<b>Themes</b>	<b>Salient stereotypes</b>
SOCIAL (extraversion)	Social x 4 Confident x 4 Talkative x 3 Gossip x 2
SOCIAL (introversion)	Individual x 2
HEALTH	Wears a scarf x 3
TECHNIQUE	Breath-awareness x 2





*Figure 3.1* Musician stereotype themes: Commitment (*i.e.*, practice, busy, commitment, disciplined); Social extraversion (*i.e.*, passionate, social, fun); Creative (*i.e.*, artistic, talented); and Health (*i.e.*, drinks too much alcohol).



*Figure 3.2* Singer stereotype themes: Social extraversion (*i.e.*, social, confident, talkative, gossip); Social introversion (*i.e.*, individual); Health (*i.e.*, wears a scarf); Technique (*i.e.*, breath awareness).

3.6 Discussion
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### 3.6.1 Theme: Music- Commitment, Creativity and Technique

The results of this study were in line with the hypotheses and indicate that the stereotypes related to Musicians appear to be related to musical behaviours, whereas this tends not to be the same for Singers. The stereotypes for Musicians include musical Commitment (*e.g., practice, commitment, and discipline*) and Creativity (*e.g., artistic and talent*). Many other terms related to musical commitment such as *perfectionist, absorbed by music, and dedicated* were also offered by participants as Musician stereotypes, however these terms were not included in the analysis because they were not deemed salient (see Sutrop, 2001). There were no salient terms which related directly to Singers' musical commitment, although *breath-awareness* (related to the theme of musical *Technique*) was reported.<sup>11</sup>

### 3.6.2 Theme: Social- Extraversion and Introversion

A surprisingly high proportion of terms listed for both Musicians and Singers were related to social behaviours. The work of Cattell and Kline (1977, *adapted by Kemp, 1996, p. 6*) suggests that these terms may represent the personality types of Introversion (the inwards direction of energy with a focus on the self) and Extraversion (the outward direction of energy towards other people). Overall, the results suggest that Singers and Musicians both display high levels of extraversion; however the total of salient extravert social terms was higher for Singers (*e.g., social, confident, and talkative*) than for Musicians. It was also found that singers were stereotyped as being

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<sup>11</sup> Sandgren (2002) has found that singers are concerned with 'respiratory tract symptoms that could cause vocal indisposition' (p. 11). Therefore singers' attention to their breathing may be a means of self-monitoring their vocal health to ensure good vocalising.

*individual*, a trait related to introversion. These findings are in line with Kemp's (1996) work which showed that Singers scored high on both extraversion and introversion scores in a measure of their personality traits.

### 3.6.3 Theme: Health

Health-related behaviours appeared for both Musicians (*drinks too much alcohol*) and Singers (*wears a scarf*). The Singers' salient behaviour *wears a scarf* is in line with Kemp (1996) and Sandgren (2002). Sandgren (*ibid.*) has found that opera singers demonstrate a "preoccupation with their vocal health" (p. 11) due to worry about not being able to sing and concern with others' opinion of their performance. This leads to behaviours such as excessive use of vitamins and herbal products, and avoidance of places thought to lead to risk of infections. Kemp (*ibid.*) also relates singers' fixation with self- and body-awareness to their need for good physical health in order for the voice to work properly. Thus, the Singers' stereotyped behaviour of wearing a scarf is presumed to be related to maintaining vocal health.

However, for Musicians, drinking too much alcohol is behaviour generally recognised as being *unhealthy*. Alcohol intake is discussed by Cribb and Gregory (1999) and Kemp (1996) who have found that brass players are stereotyped as being heavy drinkers. Kemp relates this stereotype to the stress that brass players are under to perform perfectly on instruments that can be unpredictable. In contrast, it appears that singers perceive high alcohol intake as a stereotype of Musicians as a whole.

3.7 Chapter summary
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In conclusion, this study has employed a relatively simplistic method to reveal that singers acknowledge different group stereotypes for Singers and for Musicians.

Specifically, Singer stereotypes are related to being highly social, and Musician stereotypes are related to being committed to music. Singers who accept the Musician identity were shown in the previous chapter to be more positive about their musical abilities and were more likely to achieve success in a music career. But what does this mean? If a singer sees him or herself as a Musician, does she or he consequently have better attitudes towards certain musical behaviours such as *practising* than a singer who identifies as a Singer? Alternatively, if a singer sees him or herself as a Singer, does he or she have better attitudes towards *wearing a scarf* or being *confident* than one who identifies as a Musician? Having now established that singers recognise distinct stereotypes associated with the Singer and Musician identities, the following chapter explores singers' attitudes towards these stereotyped behaviours depending on their musical identification as a Musician or as a Singer.

## **Chapter 4 Musical identity strength, behaviour attitudes, and deliberate practice intentions**

*In light of the surprising results which were obtained in the first exploratory interview study described in Chapter 2 of this thesis, I was keen to see if musical identity could actually have an effect on singers' musical behaviours. I was fortunate to find work as a research assistant for social psychologist Dr. Mark Tarrant at Keele University. Dr. Tarrant's speciality is intergroup relations and the relationship between stereotype, norms and intergroup behaviour. The many studies we carried out on non-musician participants motivated me to see if the same methodologies could be applied with singers in musical intergroup contexts.*

### **4.1 Introduction**

This chapter endeavours to determine whether the stereotypes associated with different musical labels can affect singers' musical behaviour attitudes and intentions. To date, such research into musicians is notably absent from the literature. Although the research is beginning to show that there is some influence of social identity on musical behaviour (see Tarrant, North, & Hargreaves, 2002), there has yet to be a detailed examination of the contribution that different musical identity groups make to musical behaviour.

A number of social factors have been shown to affect what students might achieve in their music education and subsequent music careers based on the influence of peers, teachers, conservatoire culture, and personal expectations. For example, children who describe themselves as "playing musicians" (thus showing identification with the Musician group identity) perform at a consistently higher level in musical activities than children who describe themselves as non-musicians (see Lamont, 1998b). Sloboda and

Howe (1991) have also shown that social inclusion and support is important for young music students who report that it is important to be in an environment such as a specialist music school where other children share their musical ideals and values. Finally, Roberts (1993, *from* Olsson, 1997, p. 300) has stated that music education students come to view themselves as musicians by identifying with important normative reference persons and groups. But does musical group identity and the behaviours associated with that identity play a role in singers' musical behavioural attitudes?

Returning to social identity theory (Tajfel & Turner, 1979, introduced in Chapter 1, sections 1.1.7 & 1.1.8 and discussed in greater detail in Chapter 2, section 2.10), the aim of this chapter is to examine whether music students' musical group identity can influence their attitudes towards a variety of musical behaviours considered to be stereotypical of Singers and Musicians in the previous chapter. This chapter details two studies which employ social identity theory (Tajfel & Turner, *ibid.*) and self-categorisation theory (Turner *et al.*, 1987) to frame an examination of the relationship between musical group identification and attitudes towards stereotyped musical behaviours. Given the absence of information on the social influences of musical group belonging on musical attitudes and behaviours, it is first necessary to consider how intergroup processes might affect individuals outside of music. As with the previous chapters, this chapter follows the structure of a research article and begins with a detailed examination of self-categorisation theory and a related theory, the prototype/willingness model. This is followed by a review of the methods used to the relationship between identity and behaviour attitudes drawn from Tarrant and Jordan (2006) and a detailed description of the studies which were carried out.

## 4.2 Self-Categorisation Theory

Social identity theory (Tajfel & Turner, 1979) was introduced in Chapters 1 and 2 of this thesis and it will be readdressed here as a preface to the topic of self-categorisation theory (Turner *et al.*, 1987) which is used as the theoretical framework for the studies described in the current chapter. Recall that social identity theory states that individuals categorise themselves according to their membership in groups. The result of this categorisation is the exclusion of out-group members (Tajfel & Turner, 1979; Abrams & Hogg, 1988). Individuals' self-concept and behaviour is influenced by their in-group memberships. Essentially, people identify with those social groups through which they gain a positive social identity. Because group norms and stereotypes express important aspects of an identity and contribute to feelings of self-esteem, group members are motivated to act in accordance with these norms (Turner, 1991).

A development of social identity theory, and crucial to the current investigation examining singers as Musicians or Singers, is self-categorization theory, developed by Turner *et al.* in 1987. Self-categorisation theory was introduced in Chapter 1, section 1.1.8 of this thesis and this section provides a more detailed description of the theoretical process involved in social identification. This is in order to provide a theoretical basis for the study described within this chapter. Self-categorisation theory takes a closer look at the process of in-group categorisation and theorises *how* people come to regard themselves as members of one group over another.

The degree to which an individual feels committed to the group, *i.e.*, their *identification*, is an important factor in influencing their adherence to in-group norm behaviours (see Brown & Williams, 1984; Tajfel & Turner, 1979). For the group to have influence it must be seen as valid and important, that is, high social identity value (introduced in Chapter 1, section 1.1.8 of this thesis). High in-group identifiers have



been particularly shown to act more in accordance with salient group norms than low identifiers (*e.g.*, Haslam, Oakes, Reynolds & Turner, 1999; Verkuyten & Hagendoorn, 1998; Jetten, Spears & Manstead, 1997; Tarrant & Jordan, 2006). This idea is also supported by Jetten, Postmes, and McAuliffe (2002) who have shown that strong group identifiers adhere more to group norms in order to strengthen group bonds.

The self-categorisation theory also states that it is the social context which can trigger an individual to think, feel, and act on the basis of a personal, family, national, or other “level of self” (Turner *et al.*, *ibid.*). According to the theory, how the self and others are categorised is particularly dependent upon the person’s expectations of the social environment: specifically, the *normative fit* and the *comparative fit* (see Oakes *et al.*, 1991; Stets & Burke, 2000). Normative fit is the extent to which the behaviours of the people in a given context fit their identity categories. For example, we would expect university students and lecturers to do and say things appropriate to their roles in the context of the lecture hall. If the students are sitting, taking notes and asking questions of the lecturer, whilst the lecturer stands up front and speaks, then this is a case of high normative fit. Comparative fit is dependent upon which identity is being contrasted, and is defined by the *meta-contrast* principle (Turner, 1985) mentioned in the introductory chapter to this thesis (Chapter 1, section 1.1.8). This principle states:

A given set of stimuli is more likely to be categorized as a single entity if the intraclass differences between those items are seen to be smaller than the interclass differences between those items and others that are included in a given comparative context (Haslam, *et al.*, 1999, p. 810).

Simply, the larger the difference between groups, the more salient the particular identity category. This principle argues that “categorization is inherently comparative and hence intrinsically variable, fluid, and relative to a frame of reference... it is always context-

dependent” (Turner *et al.*, 1994, p. 456). For example, a lone female university student in a lecture hall full of male students would likely experience a salient female/male group division. However, the gender categorisation may be reduced when the female lecturer arrives, thus making the student/lecturer grouping more salient. When there is a high level of normative and comparative fit, the self may be *depersonalised* (Turner, 1991, p. 94) causing a cognitive redefinition of the self (and others) in terms of a particular relevant social category. When this happens, *self-stereotyping* (Oakes *et al.*, 1991; Biddle, Bank, Anderson, *et al.*, 1985) may occur, leading the individual to accept the subjective behavioural norms and stereotypes associated with the members of the group which is currently salient (see Oakes, Haslam & Reynolds, 1999). The subject of self-stereotyping will be discussed in the following section.

#### 4.2.1 Self-stereotyping

When a particular social category is salient and we evaluate ourselves as a part of that group, we may then accept the behavioural norms and stereotypes associated with members of that group. In short, people behave in line with the group norms which in turn become the stereotypes which are perpetuated because they are motivated to conform to the group, either to boost their self-concept or out of fear of social exclusion. In the case of the singers in Chapter 2 of this thesis, this may mean that those who identified as Singers may have followed the stereotype that Singers do not have good musicianship which reduced their self-perception of their musicianship skills. This theory is touched upon by O’Neill (2002) who describes the impact of identity on a musician:

Once a young person has taken up a position within a discourse, such as “I’m not really a musician”, he or she inevitably will come to experience the world and his or her self from that perspective. This restricts the concepts, images, metaphors, and ways of speaking, self-narratives and so on that are available and used in constructing a sense of self-identity in relation to music (p. 94)

Whilst self-stereotyping can be achieved through associating oneself with the group, it can also occur when imagining the *prototypical* member of a particular identity group. The prototype/willingness model (developed by Gibbons, Gerrard, Ouelette & Burzette, 1998) is described in the following section.

#### 4.3 Prototype/Willingness Model

Related to self-categorisation theory is the Prototype/Willingness Model (Gibbons *et al.*, 1998). Prototypes are the images that individuals have of the types of people who engage in certain behaviours (see Rosch, 1975). For example, a typical smoker might be regarded by some groups of young people as “cool”, or a typical person who jogs might be seen as “healthy”. Festinger (1954) has shown that prototype perceptions are able to influence people’s behaviour through the process of social comparison: the greater one’s perceived similarity to the salient prototype, the greater their tendency to engage in behaviours characteristic of the prototype (see also Ravis & Sheeran, 2003). Two aspects of the influence of prototypes on behavioural decisions are outlined by the prototype/willingness model. These are: 1) the degree of liking one has for the prototype image (*prototype evaluation*); and 2) the closeness of the prototype image to oneself (*prototype similarity*) (see Gibbons *et al.*, *ibid.*). Examples such as people’s attitudes towards health behaviours (Gibbons *et al.*, *ibid.*, Tarrant & Jordan, 2006), occupational choices (Broughton, Trapnell & Boyes, 1991), identity changes

across the lifespan (Cramer, 2003), and cross-cultural evaluation (Forgas, 1983; Deaux, Reid, Mizrahi & Ethier, 1995; Deaux, Reid, Mizrahi & Cotting, 1999; Lickel, Hamilton, Wierzchowska, Lewis, Sherman & Uhles, 2000) have been shown to be influenced by prototype similarity. An example of the prototype/willingness model in action may be seen in the work of Burland and Davidson (2002). The researchers found that amongst 28 young-adult music students, half mentioned being inspired and motivated by professional role-models they admired. It is the two related processes of self-categorisation and prototype/willingness which are key to the current investigation of singers and how they view themselves: either as Musicians or Singers. Tarrant and Jordan (2006) have shown that self-stereotyping and prototype willingness can indeed impact on people's behavioural intentions. It is their methods, described in the following section, which were employed in the current study.

#### 4.4 Identity salience, identification, attitudes and intentions

Tarrant and Jordan (2006) have demonstrated that attitudes towards certain targeted behaviours can be influenced by social identity. However, an identity will have no effect on the targeted behaviour without being salient. Studies have shown that identities can be *made* salient in the laboratory setting by simply encouraging the participant to attend to a specific relevant in-group identity.

Combining methods employed in studies of self-categorisation theory and the prototype/willingness model, Tarrant and Jordan (2006) examined how the salience of a particular group identity, and an individual's level of identification with that salient identity, can influence their attitudes towards group norm-relevant behaviours. The participants were adolescents randomly divided into two groups: *young people* or *healthy people*. For the identity salience manipulation, the participants read a paragraph which encouraged them to focus on one or the other identity group. They were then

asked to answer a series of questions on a Likert-type scale measuring the strength of their identification with, and their prototype perception (*i.e.*, similarity and liking) of the specified identity group. Finally, the participants answered several questions measuring their attitudes towards a number of different behaviours, including health behaviours. The results showed that the degree to which members felt identified with the salient social identity was a key factor in influencing their behavioural attitudes. That is, participants who identified strongly as healthy people reported more positive attitudes towards health-oriented behaviours such as “eating fresh fruit” and “exercise” than those who identified strongly as young people. Whilst Tarrant and Jordan’s (*ibid.*) research focused on adolescence (an age at which peer groups are particularly influential, see Steinberg & Silverberg, 1986; Jackson & Bosman, 1992), research drawing on these same methodologies has also been successful with adults (Branscombe & Wann, 1994; Jetten, Spears & Manstead, 1998a,b). Until now, such studies have not been attempted with singers as participants.

The results of the study described in Chapter 3 of this thesis showed that several behaviours are recognised by singers as salient stereotypes of Singers (*e.g.*, being “individual”, “wearing a scarf”) and Musicians (*e.g.*, “discipline”, “commitment”). In line with self-categorisation theory and prototype/willingness model, it follows that if a singer identifies strongly with the Singer group and/or prototype, then he or she will likely engage in activities that are stereotypical of Singers. Alternatively, Singers who take on the Musician group label (and who identify strongly with that label) may comply with the stereotypes and behaviours associated with the Musician identity.

Whilst the contribution of social identity has had limited application in the study of musical identity, given the ideas above, the aim of the two studies that follow was to assess whether social identity salience combined with the prototype/willingness model and strong in-group identification can lead singing students to self-stereotype and

display attitudes in line with the stereotypes of the group. The first study addressed whether singers' attitudes towards stereotyped behaviours and deliberate practice intentions were linked to the strength of their musical group identification. The second study replicated the methods of the first but was used to examine the deliberate practice intentions of pianists, thus providing both theoretical and methodological validation of the study on singers.

#### 4.5 Study 1: Singers

Drawing on recognised methods in the self-categorisation literature (*e.g.*, Yzerbyt, Dumont, Mathieu & Gordijn, 2005; Haslam *et al.*, 1999) and specifically upon Tarrant and Jordan's (2006) examination of the influence of identity salience and identification on behavioural attitudes, the aim of the current investigation was to establish whether singers' attitudes towards stereotyped behaviours are dependent upon their musical group identification. Specifically, it examined whether singing students' salient musical identity (either Singer or Musician) could lead them to express attitudes and behavioural intentions consistent with the salient stereotypes revealed in Chapter 3. For Singers these stereotypes were: *social, confident, talkative, gossip, individual, and wears a scarf*, and for Musicians these were: *passionate, social, fun, busy, commitment, disciplined, artistic, talent, drinks alcohol responsibly*.<sup>12</sup> Additionally, as *practice* was deemed a salient stereotype for Musicians but not for Singers, the participants' deliberate practice intentions (*i.e.*, hours of intended practice over the following week) were measured. Based on previous research which shows that high group identifiers act

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<sup>12</sup> Although this salient Musician stereotype revealed in Chapter 3 was actually 'drinks too much alcohol', Ravis and Sheeran (2003) and Swann, Griffin, Predmore and Gaines (1987) have argued that because people typically seek actions that associate them with positive images and avoid actions that associate them with negative images, health-promoting images are more likely to be associated with positive (*i.e.*, desirable) attributes than health-risk images. Therefore this variable was changed to 'drinks alcohol responsibly' and it was expected that Musicians would express poorer attitudes towards this variable than Singers.

more in accordance with group norms than low group identifiers (Jetten, Spears & Manstead, 1997), the predicted hypotheses were as follows:

- 1) Participants in the Singer identity salience condition who identified strongly with that identity (labelled “high-identified Singers”) were expected to report stronger attitudes towards Singer stereotypes (*e.g.*, being *confident*, *talkative*, and *wearing a scarf*).
- 2) Participants in the Musician identity salience condition who identified strongly with that identity (labelled “high-identified Musicians”) were expected to report better attitudes towards Musician stereotypes (*e.g.*, being *passionate*, *disciplined*, and *fun*).
- 3) Participants in the Musician identity salience condition who identified strongly with that identity (again, “high-identified Musicians) were expected to report the greatest number of intended hours of deliberate practice over the next week.

4.6 Method
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#### 4.6.1 Participants and design

A total of 97 undergraduate and postgraduate vocal students from universities and music colleges across the United Kingdom volunteered to take part in a questionnaire-based study. The mean age was 22.52 years ( $SD = 3.13$ ). There were 69 females (71.9% of the sample,  $m_{\text{Female age}} = 22.04$ ,  $SD = 3.03$ ) and 27 males (28.1% of the sample,  $m_{\text{Male age}} = 23.70$ ,  $SD = 3.14$ ). One participant did not indicate his or her

gender. Of the 97 participants, 48 were randomly assigned to the Musician identity group (49.48% of the sample,  $m_{\text{Musician age}} = 22.56$ ,  $SD = 3.17$ ) and 49 were randomly assigned to the Singer identity group (50.51% of the sample,  $m_{\text{Singer age}} = 22.47$ ,  $SD = 3.14$ ).

As indicated in the method section in Chapter 1 of this thesis (section 1.3.3), the primary quantitative statistical analysis technique employed throughout this thesis is one-way analysis of variance (ANOVA). ANOVA may be used to test for differences between or among two or more sample means (like the t-test), however, unlike the t-test, which is typically used to test the variance between two-groups, the ANOVA imposes no restrictions on the number of means tested (see Howell, 1997). The ANOVA also asks not only about the individual effects of each separate variable, but it also shows the interaction effects of two or more variables and has been widely used for over five decades as a “standard statistical technique in psychological research” (Howell, *ibid.*, p. 299). It is employed as the analysis technique of choice in the current study because the self-categorisation theory suggests that it is identity group as well as identification which have been shown to relate to attitudes towards group-relevant behaviours. This resulted in four categories: two for the effect of group identity (Musician or Singer) and two for identification (High or Low) with the given identity. Thus, in order to measure the effect of the strength of identification upon behavioural attitudes, the participants were divided into two groups, High and Low identification (a third level, “Medium” was tested but this resulted in insufficient power). This method is in line with Tarrant and Jordan (2006), Gibbons *et al.*, (1998), and Yzerbyt *et al.* (2005), who showed that two groups, High and Low (with the median score being used as the dividing line between the two groups), were sufficient in order to observe the effect of identification upon behavioural intentions.



The study therefore employed a 2(Identity: Musician versus Singer) x 2(Identification: High versus Low) between-subjects design. The independent variables were Identity (Musician or Singer) and Identification (High or Low), with behavioural attitudes and practice intentions being the dependent variables.

Because many results showed interaction effects that were at or very near significance, simple effects tests were conducted (as suggested by Tarrant, private correspondence, October 22, 2007). Whilst ANOVA measure main effects, simple effects analyses (not unlike independent samples t-tests) are used to measure the effect of one variable at a single level of another variable. They measure the differences between particular means within the 2x2 ANOVA design. For example, in a design with age and gender as variable, the effect of age for *females* would be one of the simple effects on the dependent variable. Or, in the case of the current study, with identity group and identification level as the independent variables, the effect of identification level for Musicians would be a simple effect for hours of practice. As Howell (1997) states, the simple effects test allows us to “tease apart” (p. 412) the interactions between the variables that may be missed by the ANOVA.

Although Howell (1997) contends that simple effects are not normally examined unless a significant main effect interaction is present, he states:

...this practice must be governed by common sense. It is not difficult to imagine data for which an analysis of simple effects would be warranted even in the face of a nonsignificant interaction... (p. 415)

This includes data that nears the significance level wherein a Type II error (*i.e.*, failing to reject the null hypothesis) may occur (Howells, 1997, p. 415). Therefore, simple effects analysis is not used for every ANOVA result, but on those which may require some clarification. In addition, although the statistical calculation of simple effects

shows significance scores between the means at the .05 level, the Website of Online Statistics: An Interactive Multimedia Course states:

It is not necessary to know whether the simple effects differ from zero in order to understand an interaction because the question of whether simple effects differ from zero [i.e., the null hypothesis] has nothing to do with interaction except that if they are both zero there is no interaction.

Testing simple effects is “done following an interaction not to help understand the interaction, but rather to see where the effect of the main effect variable is significantly different from zero” (Lane, 2009). Therefore, no significance results are included for the simple effects analyses that follow. For further discussion on simple effects analysis see Howell (1997 pp. 412 – 415) or the Website of Online Statistics: An Interactive Multimedia Course (specific author unknown).

#### 4.6.2 Materials

##### *Experimental manipulation: Identity salience*

The study was introduced as an investigation of “lifestyle habits”. This concealment was necessary in order to disguise the true purpose of the investigation thereby minimising response bias (see Tarrant & Jordan, 2006). Smith and Ortiz (2002) have shown that collective behaviours and attitudes are most strongly related to participants’ responses when the question involves an in-group/out-group comparison. Thus, the participants were also advised that their responses would be “compared to non-singers” or “to non-musicians”. The introductory paragraph at the top of each questionnaire, adapted from Tarrant and Jordan (*ibid.*), was designed to make either the

Singer or the Musician identity salient (the complete questionnaires may be seen in Appendices F1 and F2):

This study is about the lifestyle habits of singers (musicians). Specifically, we want to compare the attitudes of singers (musicians), like you, with the attitudes of people who are not considered singers (musicians).

### *Identification*

Following the salience manipulation statement, participants completed the first part of the questionnaire which contained six items designed to assess participants' level of identification with the targeted identity group. Responses were given on a seven-point bipolar Likert-type scale. The first four items were adapted from those used in earlier tests of the social identity theory (see Hogg, Cooper-Shaw & Holzworth, 1993; Brown, Condor, Mathews, Wade & Williams, 1986; Hinkle, Taylor, Fox-Cardamone & Crook, 1989; Tarrant & Jordan, 2006). The questions included, "How similar do you think you are to the average singer (musician)?" (Not similar at all – Very Similar); "How pleased are you to be described as a singer(musician)?" (Not pleased at all – Very pleased); How much do you identify as a singer(musician)?" (Do not identify at all – Identify very much); "To what extent do the characteristics that you us to singer (musician) also describe you?" (Do not describe me at all – Describe me very much), and the final two questions were adapted from Yzerbyt *et al.*'s (2005) study of the prototype/willingness model: How important is being a singer (musician) to you?" (Not at all important – Very important) and; "What is your overall opinion of singers (musicians)?" (Very low – Very high). Tarrant and Jordan (*ibid.*) have shown that these six questions yield a good reliability ( $\alpha = .68$ ). The current study supports these

findings ( $\alpha = .75$ ). These items were combined to form a measure of group identification.

### *Attitudes*

Following the identification measures, participants responded to questions regarding their attitudes towards a number of behaviours. Forty-seven randomised behaviour variables were included for use in the test phase, of which 15 were the embedded target behaviours found to be salient stereotypes in Chapter 3, section 3.5 of this thesis. For the Singers these included: *social, confident, talkative, gossip, individual, and wears a scarf*, whilst for the Musicians, these were: *passionate, social, fun, busy, commitment, disciplined, artistic, talent, drinks alcohol responsibly*. The additional variables were included as distracters to disguise the targeted stereotype behaviours and were adapted from Tarrant and Jordan (2006) and from some of the responses to the musical, vocal and personal attributes given by participants in Chapter 2, section 2.8.2 of this thesis. These distracter variables were broadly related to the stereotype themes gleaned from Chapter 3 (*i.e., musical skills, commitment, social behaviours, and health-oriented behaviours*). As seen in Tarrant and Jordan (*ibid.*), participants were asked to respond to the stem: “As a musician it is important to...” or “As a singer it is important to...,” followed by the behaviour variables. The responses were measured on a seven-point bi-polar scale (Not important – Very important). All of the behaviour variables are listed in Table 4.1 (the targeted behaviour variables are italicised. The identity group to which the variable belongs is indicated in brackets to the side).

Table 4.1

*Targeted stereotyped behaviour variables and distracter variables.*

<b>MUSICAL SKILLS and COMMITMENT BEHAVIOURS</b>	<b>SOCIAL BEHAVIOURS</b>
be <i>committed</i> (Musician) be <i>disciplined</i> (Musician) have <i>talent</i> (Musician) be <i>artistic</i> (Musician) be <i>passionate</i> (Musician) be <i>busy</i> (Musician) be <i>aware of breathing</i> (Singer) be imaginative have poise be able to understand other languages love music	have <i>fun</i> (Musician) be <i>talkative</i> (Singer) <i>gossip</i> (Singer) be <i>sociable</i> (Musician and Singer) be <i>confident</i> (Singer) be <i>individual</i> (Singer) have close friendships be knowledgeable about trends and fashion have a secure family life be popular with others be positive
be able to take criticism be good at sight-reading have good intonation have an understanding of music theory be able to conduct be expressive write music/compose have a good memory be sensitive be good at rhythm play more than one instrument have good motor co-ordination be a good teacher have good keyboard skills be patient	<b>HEALTH-ORIENTED BEHAVIOURS</b> <i>wear a scarf</i> (Singer) <i>drink alcohol responsibly</i> (Musician) eat a low fat diet exercise maintain a high level of personal hygiene not smoke/ to smoke less eat a low salt diet eat fresh fruit and vegetables every day brush your teeth regularly be able to relax

*Behavioural intentions: Practice*

Whilst accumulated hours of practice has been shown to be a vital constituent of musical expertise (see Sloboda & Howe, 1991), research has also shown that practice must be deliberate in order to lead to improvement and the achievement of exceptional skill. Based on Williamon and Valentine (2000), the following definition of deliberate practice was included:

Deliberate practice is a highly structured activity with the explicit goal of improving some aspect of your musical performance. Deliberate practice should involve the completion of specific tasks to overcome weaknesses and monitor performance so that further improvements can be made (p. 355).

Following this definition, the participants were asked to report to the nearest hour the number of hours they intended to deliberately practice over the next seven days.

#### 4.6.3 Procedure

The participants were contacted via their university or college administration and received at random one of two questionnaires either in a class setting or in their departmental pigeonholes. In the case of the latter, participants were asked to complete the questionnaire and return it to the office administrator. Of the 222 distributed questionnaires, 116 were sent by post (the response rate was 26.7% or 31 questionnaires). The response rate was greatly improved when the questionnaires were distributed in person with the support of the course lecturer. Under these conditions 106 questionnaires were completed with equal numbers of participants in each condition. Of these, only nine had to be discarded due to incomplete responses (a response rate of 91.5%). Although the postal distribution method was not ideal (likely due to inconsistent levels of importance placed on the study and a lack of clear deadlines given to the students) it did allow for the inclusion of participants from further reaches of the United Kingdom who would not otherwise have been represented.

The questionnaire took approximately ten minutes to complete, and on the final page participants completed demographic questions of age and gender. Participants were verbally debriefed (for those questionnaires returned by post, a debrief letter was sent to the administrator to circulate to the students involved in the study. This letter

may be seen in Appendix G). Lastly, the participants were encouraged to ask questions (or contact the researcher via email) should they wish. The results of this questionnaire are available upon request.

## 4.7 Results

### 4.7.1 ANOVA: Identity scores (Musician versus Singer) and Identification level scores (High versus Low)

The mean identification score for the 48 participants in the Musician identity group was  $m_{\text{Musician identification score}} = 5.55$  (Mode = 5.67,  $SD = .76$ ) whilst the mean score for the 49 participants in the Singer identity group was  $m_{\text{Singer identification score}} = 5.29$  (Mode = 5.67,  $SD = .84$ ). No significant results were obtained between the identity scores of the Musician and Singer groups ( $t = 1.55$ ,  $df = 92$ ,  $p = .12$ ). As per Tarrant and Jordan (2006), prior to calculating the results of the attitude scores, the median score (Med = 5.50) was used to divide the whole group of participants into high-identifiers and low-identifiers. This was in order to test the effect of group identification (High or Low) on the participant's attitudes towards the various stereotyped behaviours. This resulted in 46 (47.4% of the sample) high-identifiers ( $m_{\text{High identification}} = 6.04$ ,  $SD = .35$ ) and 51 (52.6% of the sample) low-identifiers ( $m_{\text{Low identification}} = 4.80$ ,  $SD = .64$ ) in all. A significant result was obtained when comparing the scores of the high- and low-identification level groups ( $t = 11.62$ ,  $df = 92$ ,  $p < .01$ ).

The Musician group consisted of 28 high-identifiers ( $m_{\text{High musician}} = 5.98$ ,  $SD = .36$ ) and 20 low-identifiers ( $m_{\text{Low musician}} = 4.79$ ,  $SD = .68$ ). A significant within-group identification level difference was found between the high- and low-identified Musicians ( $t = 7.54$ ,  $df = 42$ ,  $p < .01$ ). In the Singer group there were 18 high-identifiers ( $m_{\text{High singer}} = 6.15$ ,  $SD = .31$ ) and 31 low-identifiers ( $m_{\text{Low singer}} = 4.80$ ,  $SD = .63$ ). A

significant within-group identification level difference was found between the high- and low- identified Singers ( $t = 8.49, df = 48, p < .01$ ).

The following section describes the significant results obtained through ANOVA for the *targeted* Musician- and Singer-stereotype variables. Prior to presenting the results of the ANOVA, a line graph depicting the mean attitude scores for the high- and low-identified Musicians and the high- and low-identified Singers is given. This descriptive analytic technique provides a simple graphic representation of the direction of the relationship between the identification categories for each identity group and offers a starting point from which to consider the qualitative analyses (see Howells, 1997). Following this, the ANOVA are presented as tables in line with the American Psychological Association publication standards (2009). However, additional bar graphs (including the means and standard errors) of the results relating to *practice intentions* for both Study I (singers) and Study II (pianists) are also included. It was deemed necessary to include these more detailed figures related to *practice intentions* because it was these results which led to the study described in Chapter 5 of this thesis.

A list of the complete results for all variables including target variables and distracter variables is available upon request.



4.7.2 ANOVA: Attitude scores for Identity (Musician and Singer) and Identification level (High and Low)

*Individuality*

To begin, Figure 4.1 shows a line graph of the scores for the Singer-stereotyped variable of *individuality* for the two identity groups (Musicians and Singers) at the two identification levels (High and Low). This figure suggests that the participants in the Singer group reported higher *individuality* scores than those in the Musician group.

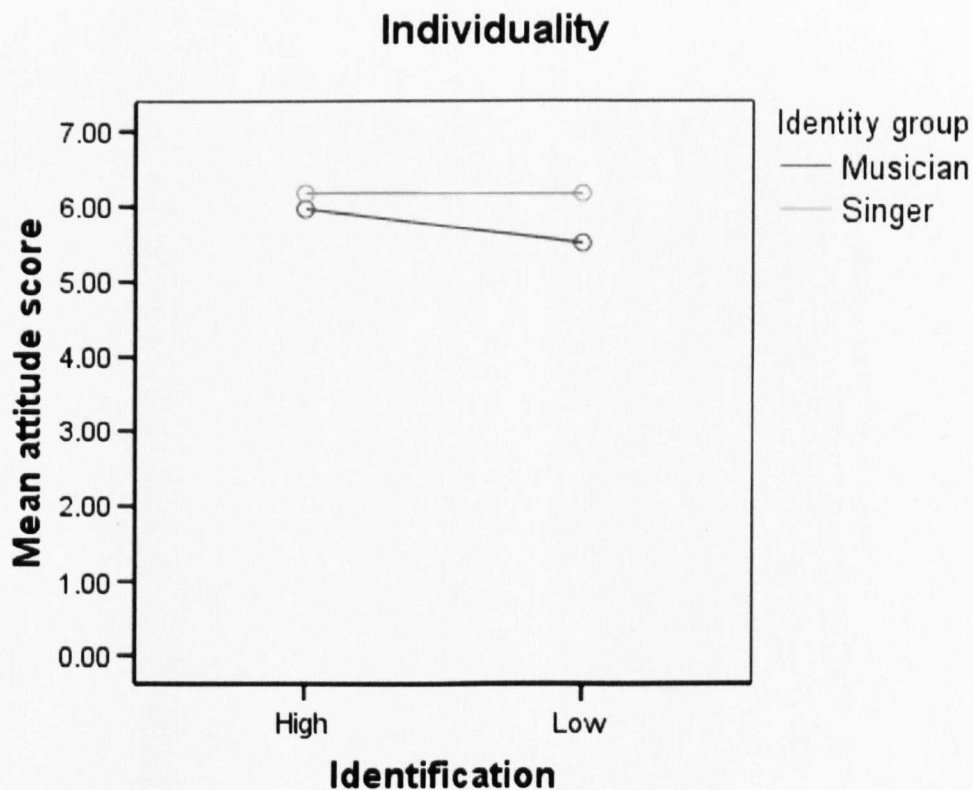


Figure 4.1 Line graph of estimated marginal means of attitudes towards *individuality* for participants in the Singer ( $n_{\text{High identification}} = 18$ , and  $n_{\text{Low identification}} = 31$ ) and Musician ( $n_{\text{High identification}} = 28$ ,  $n_{\text{Low identification}} = 20$ ) identity conditions.

The results of the ANOVA are shown in Table 4.2 and reveal a main effect of Identity on attitudes towards *individuality* ( $F(1, 93) = 4.27, p < .05$ ).

Table 4.2

*Analysis of Variance for individuality*

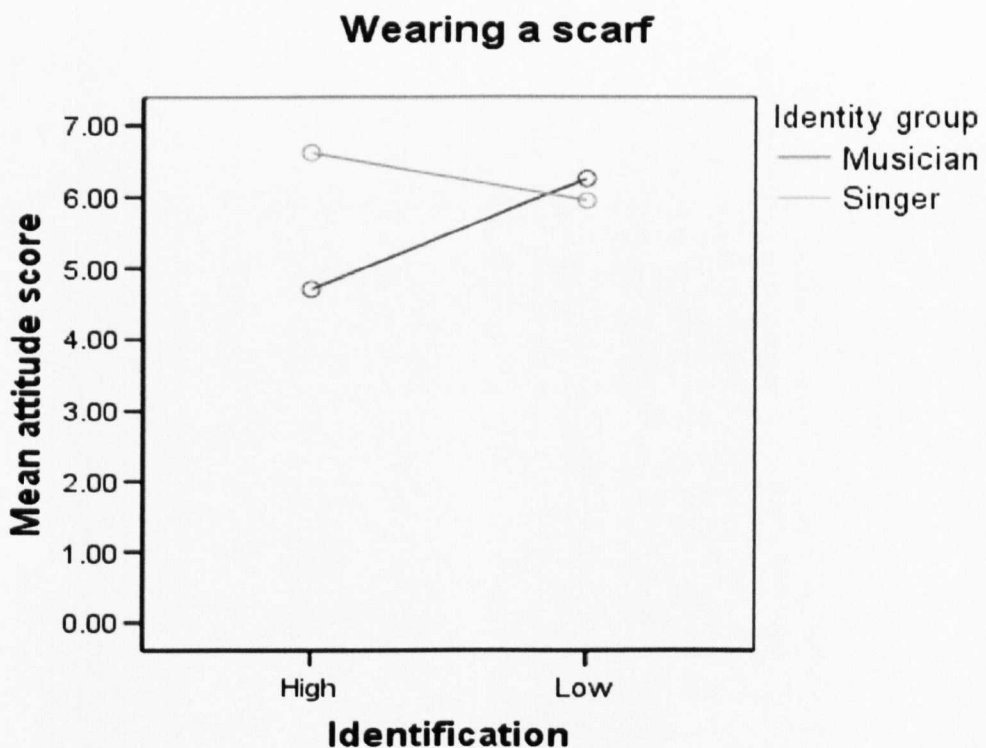
<b>Source</b>	<b><i>df</i></b>	<b><i>F</i></b>	<b>MS</b>	<b><i>p</i></b>
	Between subjects			
Identity	1	4.27*	4.01	.04
Identification	1	1.26	1.19	.26
Identity x Identification	1	1.20	1.13	.28
<i>S</i> within-group error	89			

*S* = subjects. \* $p < .05$ . \*\* $p < .01$ .

These results suggest that for the participants, having a Singer identity ( $m_{\text{Singer}} = 6.16$ ,  $SD = .14$ ), whether it be a high- or low-identification with that identity, relates to more positive attitudes towards the singer stereotype of *individuality* than does having a Musician identity ( $m_{\text{Musician}} = 5.73$ ,  $SD = .15$ ).

### *Wearing a scarf*

Figure 4.2 shows a line graph of the scores for the Singer-stereotyped behaviour variable of *wearing a scarf* for the two identity groups (Musicians and Singers) at the two identification levels (High and Low). This figure not only suggests that the participants in the high-identified Singer group reported more positive attitudes towards *wearing a scarf* than those participants in the high-identified Musician group, but it also indicates that there may be an interaction effect between Identity and Identification.



*Figure 4.2* Line graphs of estimated marginal means of attitudes towards *wearing a scarf* for participants in the Singer ( $n_{\text{High identification}} = 18$ , and  $n_{\text{Low identification}} = 31$ ) and Musician ( $n_{\text{High identification}} = 28$ ,  $n_{\text{Low identification}} = 20$ ) identity conditions.

The results of the ANOVA are shown in Table 4.3 and reveal main effects of Identity ( $F(1, 93) = 25.66$ ,  $p < .01$ ), Identification ( $F(1, 93) = 6.02$ ,  $p < .05$ ), as well as an Identity x Identification ( $F(1, 93) = 52.56$ ,  $p < .01$ ) for participants' attitudes towards *wearing a scarf*.

Table 4.3

*Analysis of Variance for wearing a scarf*

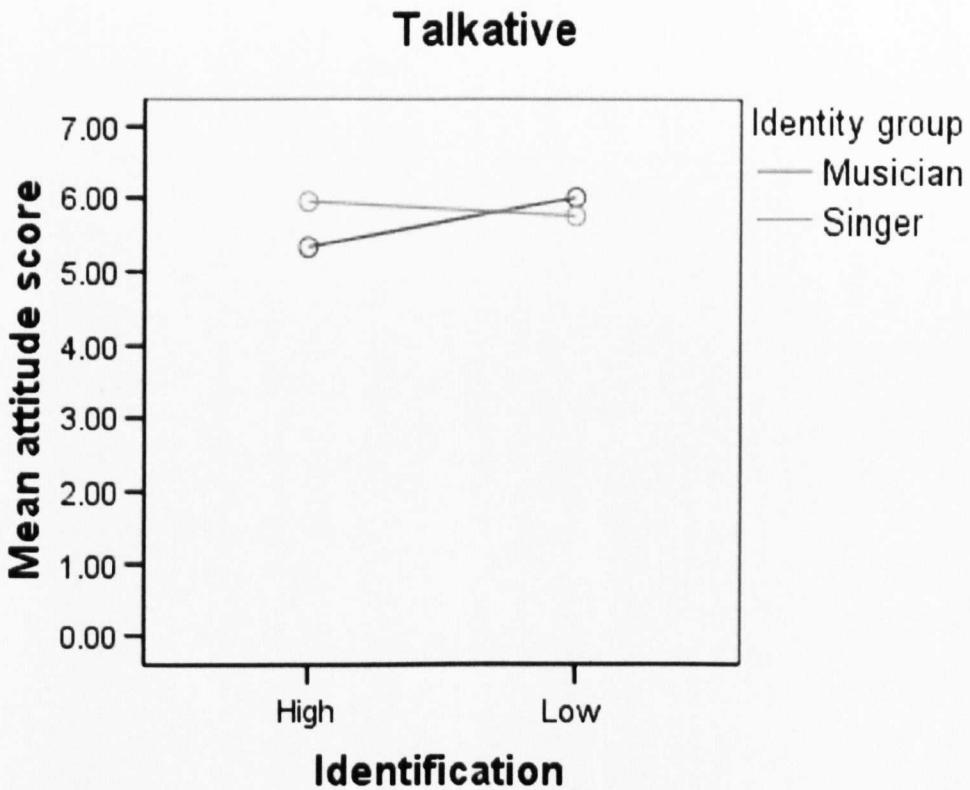
Source	<i>df</i>	<i>F</i>	MS	<i>p</i>
Between subjects				
Identity	1	25.97**	13.65	.01
Identification	1	7.76**	4.09	.01
Identity x Identification	1	50.31**	26.45	.01
<i>S</i> within-group error	89			

*S* = subjects. \**p* < .05. \*\**p* < .01.

Simple effects analysis showed that the participant's attitudes differed depending upon their group identification. The difference in participants' attitudes towards *wearing a scarf* was larger between high-identified Singers and high-identified Musicians (mean difference = 1.91) than between low-identified Singers and low-identified Musicians (mean difference = -.31). In line with the first hypothesis, these results show that overall, high-identified Singers express more positive attitudes towards *wearing a scarf* than high-identified Musicians.

*Talkative*

The line graph shown in Figure 4.3 displays the mean scores for the Singer-stereotyped variable of being *talkative* for the two identity groups (Musicians and Singers) at the two identification levels (High and Low). This figure suggests an interaction between Identity and Identification for this variable.



*Figure 4.3* Line graph of estimated marginal means of attitudes towards being *talkative* for participants in the Singer ( $n_{\text{High identification}} = 18$ , and  $n_{\text{Low identification}} = 31$ ) and Musician ( $n_{\text{High identification}} = 28$ ,  $n_{\text{Low identification}} = 20$ ) identity conditions.

The results of the ANOVA are shown in Table 4.4 and indeed reveal a significant Identity x Identification interaction for being *talkative* ( $F(1, 93) = 3.94, p < .05$ ).

Table 4.4

*Analysis of Variance for talkative*

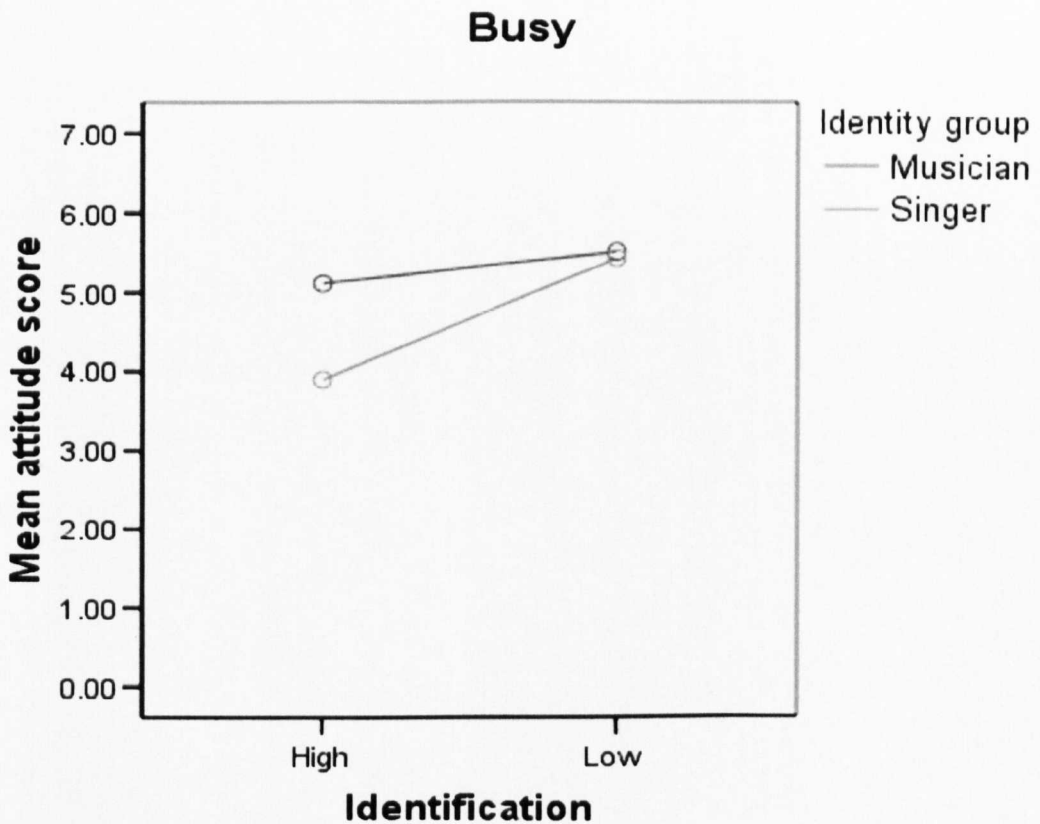
Source	<i>df</i>	<i>F</i>	MS	<i>p</i>
Between subjects				
Identity	1	0.60	0.72	.44
Identification	1	1.01	1.22	.32
Identity x Identification	1	3.94*	4.17	.05
<i>S</i> within-group error	89			

*S* = subjects. \**p* < .05. \*\**p* < .01.

Simple effects analysis showed that the participant's attitudes differed depending upon their group identification. The difference in the participants' attitude towards being *talkative* was larger between the high-identified Singers and high-identified Musicians (mean difference = .62) than between low-identified Singers and low-identified Musicians (mean difference = -.06). These results show that in line with the hypothesis, overall, high-identified Singers express more positive attitudes towards being *talkative* than high-identified Musicians.

*Busy*

The line graph shown in Figure 4.4 displays the mean scores for the Musician-stereotyped variable of being *busy* for each of the two identity groups (Musician and Singer) at the two identification levels (High and Low). This figure suggests that the participants who were identified as Musicians reported more positive attitudes towards being *busy* than the participants who were identified as Singers.



*Figure 4.4* Line graph of estimated marginal means of attitudes towards being *busy* for participants in the Singer ( $n_{\text{High identification}} = 18$ , and  $n_{\text{Low identification}} = 31$ ) and Musician ( $n_{\text{High identification}} = 28$ ,  $n_{\text{Low identification}} = 20$ ) identity conditions.

The results of the ANOVA are shown in Table 4.5 and reveal a main effect of Identification on attitudes towards being *busy* ( $F(1, 93) = 4.52, p < .05$ ).

Table 4.5

*Analysis of Variance for busy*

Source	<i>df</i>	<i>F</i>	MS	<i>p</i>
Between subjects				
Identity	1	3.67	9.07	.06
Identification	1	8.04**	19.89	.01
Identity x Identification	1	2.81	6.96	.10
S within-group error	89			

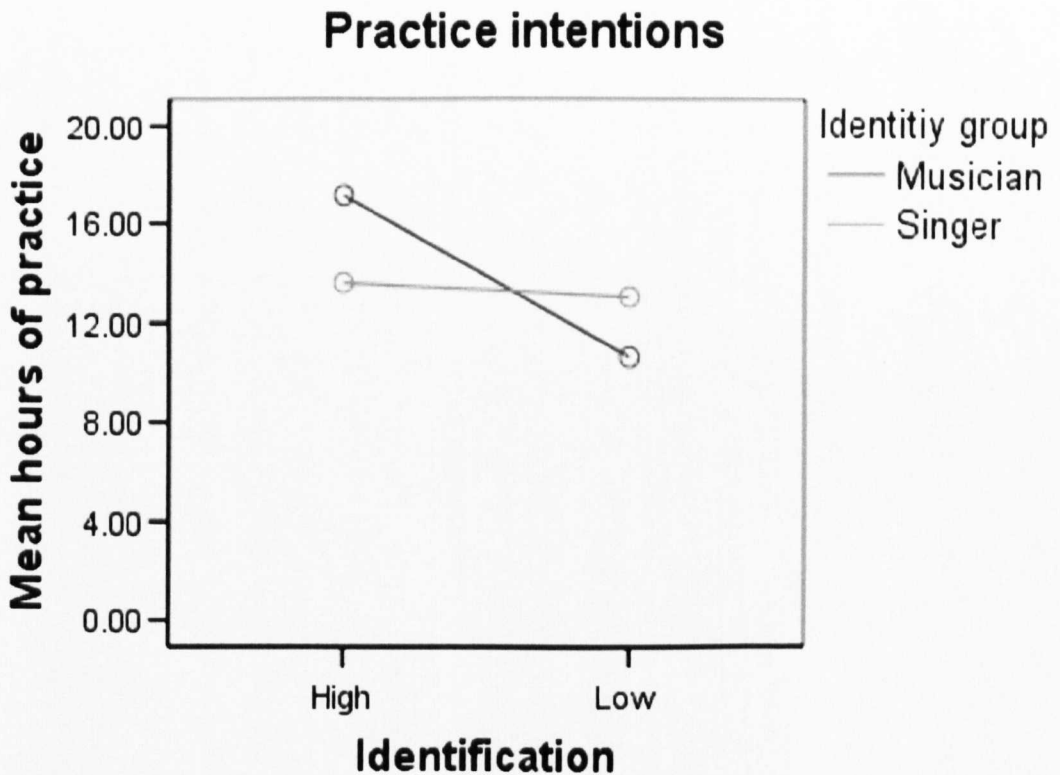
*S* = subjects. \**p* < .05. \*\**p* < .01.

Again, simple effects analysis showed that the participant's attitudes differed depending upon their group identification. The difference in the participants' attitude towards being *busy* was larger between the high-identified Musicians and high-identified Singers (mean difference = 1.22) than between the low-identified Musicians and low-identified Singers (mean difference = .08). In line with the second hypothesis, these results suggest that high-identified Musicians express more positive attitudes towards being *busy* than high-identified Singers.



### 4.7.3 Deliberate practice intentions

The line graph shown in Figure 4.5 displays the mean hours of practice for the two identity groups (Musicians and Singers) at the two identification levels (High and Low). This figure suggests an effect of Identification in that the high-identified Musicians appear to report greater practice intentions than the low-identified Musicians.



*Figure 4.5* Line graph of estimated marginal means of *intended hours of practice* for participants in the Singer ( $n_{\text{High identification}} = 18$ , and  $n_{\text{Low identification}} = 31$ ) and Musician ( $n_{\text{High identification}} = 28$ ,  $n_{\text{Low identification}} = 20$ ) identity conditions.

An ANOVA of deliberate practice intentions shown in Table 4.6 did not yield significant results, however the effect of identification approached significance ( $F(1,93) = 3.00, p = .09$ ).

Table 4.6

*Analysis of Variance for singers' intended hours of practice*

Source	<i>df</i>	<i>F</i>	MS	<i>p</i>
Between subjects				
Identity	1	0.07	6.58	.79
Identification	1	3.00	269.37	.09
Identity x Identification	1	2.10	188.47	.15
S within-group error	89			

*S* = subjects. \**p* < .05. \*\**p* < .01.

A closer inspection of the means, shown in Figure 4.6 shows that the high-identified Musicians reported the most positive attitudes towards practice than any other group. This warranted further examination using simple effects analysis.

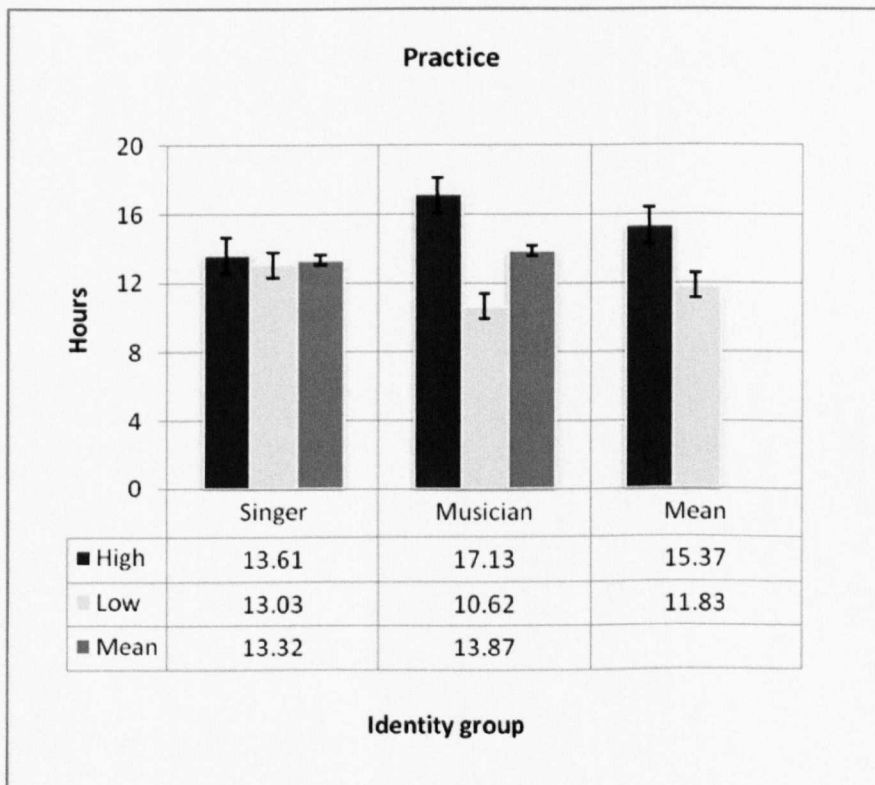


Figure 4.6 Mean hours of intended hours of practice (+SE) for participants in the Singer ( $n_{\text{High identification}} = 18$ , and  $n_{\text{Low identification}} = 31$ ) and Musician ( $n_{\text{High identification}} = 28$ ,  $n_{\text{Low identification}} = 20$ ) identity conditions.

The results of simple effects analysis showed that the effect of the outcome differed depending on the subject's identification level within the Musician group. Specifically, the difference between the intended hours of practice between high-identified Musicians and low-identified Musicians (mean difference = 6.50) was greater than that between high-identified Singers and low-identified Singers (mean difference = 0.58). What this suggests is that in line with the third hypothesis, it is those participants who are high-identified Musicians who report the greatest intentions to practice.

#### 4.8 Discussion: Study 1 Singers

Framed by the self-categorisation theory which states that salient relevant group membership can cause individuals to depersonalise and view themselves in a stereotypical way (Turner, *et al.*, 1987), this study compared the behavioural attitudes of singers in two groups: those for whom the Singer identity was made salient, and those for whom the Musician identity was made salient. The results of this study showed that there is a relationship between Singers' salient musical group identification, and their attitudes towards stereotyped group behaviours.

##### 4.8.1 Hypothesis 1: Singer identity and singer stereotypes

Support was provided for the first hypothesis in that participants for whom a Singer identity was made salient reported more positive attitudes towards Singer-stereotyped behaviours than did those participants for whom the Musician identity was made salient. Specifically, significant results were obtained for the behaviour variables of being *individual*, *wearing a scarf*, and being *talkative*. Furthermore, in line with predictions, attitudes towards wearing a scarf and being talkative were most positive for the high identified Singers, whilst they were least positive for the high-identified

Musicians. These results are supported by the work of Tarrant and Jordan (2006) who showed that positive attitudes towards group norms are based on a combination of in-group membership and prototype evaluation and similarity (see also Jetten *et al.*, 2002). It must also be noted that, although the responses were not significant, in line with the hypothesis the high identified Singers also reported the most positive attitudes towards other Singer stereotyped behaviours such as *gossip* and being *breath-aware*.

That Singers strongly attached to the group have more positive attitudes towards being *individual* seems like a rather paradoxical result. However, Jetten *et al.* (2002) have shown that when there is a group norm of individualism, high identifiers may show more individualist behaviour as a result of conformity to salient group norms. In their research they found that in individualist countries (*i.e.*, North America), those who identified strongly with their national identity were more likely to conform to individualist behaviours than those who identified weakly with their national identity (see also Jetten, *et al.*, 2002). The importance of the singers' individuality has been raised by Davidson (2002) who suggests that "to be a good [singer], one has to be 'public' in presentational style, but also show something of one's individuality..." (p. 108). Thus, the perception that a distinct and individual performing personality is required to be a "good" singer may contribute to Singers' particularly positive attitudes towards individuality.

*Wearing a scarf* appears to be a significant group norm behaviour for Singers. The Singer identified participants reported the best attitudes towards wearing a scarf and the high identified Musician participants reported the poorest attitudes. The delicate nature of the vocal instrument means that maintaining vocal health is an important consideration for singers. Thus, wearing a scarf may be seen to help keep the throat and instrument protected and in good working condition. This finding adds support to the arguments of Sandgren (2002) and Kemp (1996) outlined in Chapter 3.

Specifically, singers are preoccupied with their vocal health, leading to exaggerated protective behaviours such as excessive use of vitamins and avoidance of places thought to lead to risk of infections.

However, health protection may not be the only motivation behind singers' scarf-wearing habits. It has been shown that clothing choice can be used to mark social identity. Studies have shown that dress is important as it can be a construction of gender (Clarke & Turner, 2007), can demonstrate adolescents' group conformity (Kulshreshtha & Kashyap, 2004); and even display patient health status in hospital settings. That is, patients who wear pajamas identify themselves as "sick" whilst those who wear street clothes identify themselves as "leaving the hospital" (Pratt & Rafaeli, 1997). Feinberg, Mataro and Burroughs (1992) have also shown that observers can perceive social information regarding personality and social identity based on the outfits worn by others and these perceptions were highly correlated with the individuals' view of themselves. This may be the case with singers. In the same way that the violin case distinguishes a violinist, the stereotyped behaviour of wearing a scarf may be Singers' means of visually marking themselves as Singers.

Finally, strongly identified Singers reported the most positive attitudes towards being *talkative*. These results are supported by Kemp (1996) who has shown that singers exhibit high levels of extraversion in measures of their personality. This result also supports the findings in Chapter 3 (Table 3.1) which showed that singers are generally stereotyped as being highly socially oriented.

#### 4.8.2 Hypothesis 2: Musician identity and musician stereotypes

Some support was gained for the second hypothesis. Specifically, participants for whom the Musician identity had been made salient reported more positive attitudes

towards being *busy* than the Singer identity salience group. In particular, the high-identified Singers reported the poorest attitudes towards being *busy*. This result suggests that Musicians are seen as being active and/or engaged in a number of tasks. This finding is reminiscent of those seen in Chapter 2 where the musically employed (PC) participants engaged in portfolio employment. Musicians are often required to engage in multiple activities to make an income (Mills, 2003, 2005). Even those participants in Chapter 2 for whom singing made up the majority of their income were still occupied in a variety of other musical activities including teaching, conducting, arranging, and accompanying.

The current results may prefigure the emergence of the self-fulfilling prophecy (Snyder *et al.*, 1977): if Singers believe that they do not need to be “busy like a Musician”, then they may not pursue extra musical activities. Although this is merely conjecture at this point it may be that a lack of motivation to be *busy* may impinge on Singers’ long-term musical career success.

It is worth noting that only one Musician stereotype variable achieved significance amongst the Musician-identified singers. This may be explained by a central principle of self-categorisation theory (Turner *et al.*, 1987). Turner states that in the emergence of any self-categorisation, it is important that the particular category is accessible. The relative accessibility of the identity category is the individual’s readiness to use the category based on “past experience, present expectations and current motives, values, goals and needs” (Turner, Oakes, Haslam & McGarty, 1994, p. 455). It may be that the lack of overall results for the Musician-identifiers was due to the highly accessible Singer identity. The questionnaires were typically carried out in a vocal performance master class or a choir rehearsal; both environments in which the Singer identity would be highly salient. Therefore many participants may have been resisting the enforced Musician identity manipulation condition.

#### 4.8.3 Hypothesis 3: Musician identity and deliberate practice intentions

Despite the relatively weak results relating to musical stereotype attitudes, in line with the predictions of the third hypothesis, the results showed that for singers, deliberate practice intentions were influenced by their identification with the Musician identity. As anticipated, the participants who identified most strongly as Musicians indicated the greatest intentions (*i.e.*, the most hours) to engage in deliberate practice during the week following the study. These results are in line with the findings in Chapter 3 which showed that singers report practice to be a stereotypical behaviour of Musicians. The results provide evidence for the impact of musical identity, self-stereotyping, and group norms upon singing students' musical behaviour intentions. These results are supported by Tarrant and Jordan's (2006) work which showed that identity salience and in-group identification are predictive of norm behavioural intentions. These results also reflect the views of O'Neill (1999) who argued that amongst young music students, it was the extent to which practice was considered *important* that contributed to the prediction of time spent practising. In the case of the current study, the level of importance of deliberate practice appeared to be associated with the musical group identity and identification with the group.

#### 4.8.4 Practice habits and the self-fulfilling prophecy

It is not difficult to see that a lack of deliberate practice for Singer-identified students may have a serious impact on their musical development. It is well documented that a relationship exists between accumulated effortful practice and the acquisition of performance skills (see Sloboda *et al.*, 1996; Ericsson *et al.*, 1993; Williamon & Valentine, 2000). Musical performers have long recognised the benefits

of accumulated hours of practice over several years to make them better performers (Noyle, 1987; Jorgensen, 2002). For singers, reduced practice may indeed result in poor knowledge of repertoire and poor performance. However, the long-term impact of a lack of motivation to engage in deliberate practice may impinge not only singers' improving performance skills, but also on their overall musicality. Williamon and Valentine (*ibid.*) state:

Not all demands of practice are physical. Musicians at all ability levels must respond to intense and multi-faceted requirements on cognitive, perceptual and motor skill during practice and performance. In terms of sheer execution, they must play the appropriate pitches, apply corresponding rhythms and articulations to those pitches and adhere to suitable dynamic levels and tempi. Moreover, they must often acknowledge and communicate important musical structures (*e.g.*, melodic and harmonic components); establish acceptable, or possibly novel, interpretations of the music; consider the environment in which a performance will occur; recognise the abilities and temperaments and ideas of colleagues with whom they perform; and retrieve vast amounts of material from memory (p. 369).

Thus, it can be argued that practice helps increase proficiency in a number of musical skills. Although Williamon and Valentine's (*ibid.*) investigation focused exclusively on piano practice, the above statement is also applicable to singers. Because practice is such an important factor in improving musical performance and musicality skills, the results of this study may have serious implications for singers' music education and possible long-term musical development.

Until now, anecdotal evidence has suggested that singers practice less than their instrumental peers. This has generally been attributed to singers' concern with protecting their voices from damage (see Kemp, 1996; Davidson, 2002). Kemp (*ibid.*)



states: “Certainly, singers tend to be very concerned about protecting their voices from overuse and strain and, as a result, may not spend excessive hours in practice routines” (p. 175). As a singer myself I would concur with this belief. Intensive vocal practice of more than two or three hours per day over long periods can lead to vocal strain and tiredness. Unlike the participants in Ericsson *et al.*'s (1993) study of instrumentalists, I would certainly not be able to maintain the average 26.71 or 29.8 hours of practice per week achieved by pianists and violinists respectively. However, the results of the current study indicate that vocal protection may not be the only explanation for singers' supposed lesser amounts of practice in relation to their instrumental peers. Instead, deliberate practice intentions appear to be related to musical group salience and identification.

Because the outcome of this study may have a significant impact on singers' musical development it was deemed important to confirm that the results were valid. These results would be strengthened if it could be shown that the impact of social identity constructs could be generalised to music students of different instrumental subgroups. Such a result would provide both methodological and theoretical validation for the above conclusions. Thus, a second related study was undertaken with piano students as the participants in order to provide this validation.

#### 4.9 Study 2: Pianists

The purpose of the second study with pianists was twofold: the first was to extend the findings from singers to another domain of expertise, thereby validating the above methodology; the second and most important reason, due to the broad implications for higher music education, was to determine whether social identity constructs (*i.e.*, musical group identification and self-stereotyping) could also apply to instrumental students. The experimental manipulation of musical identities and

measurement of identification was identical to that seen in the first study described in this chapter with one exception: in the current study the participants were divided into Pianists and Musicians. Given that practice was deemed to be a behaviour typical of Musicians (Chapter 3) and pianists fit the broad definition of musician outlined in Chapter 2 (*i.e.*, they play an instrument), it was hypothesised that there would be no difference between intended hours of deliberate practice for participants in either the Pianist or Musician-salience conditions.

## 4.10 Method

### 4.10.1 Participants and design

Participants were 36 volunteer undergraduate and postgraduate pianists from universities and music colleges across the United Kingdom. The mean age of the participants was 21.83 years ( $SD = 3.12$ ). There were 22 female (61.1% of the sample,  $m_{\text{Female age}} = 22.00$ ,  $SD = 3.13$ ) and 13 male participants (36.1% of the sample,  $m_{\text{Male age}} = 21.15$ ,  $SD = 2.91$ ) (one participant did not indicate his or her gender). Of these participants, 17 were randomly assigned to the Musician identity salience condition ( $m_{\text{Musician age}} = 21.88$ ,  $SD = 3.1$ ), and 19 to the Pianist identity salience condition ( $m_{\text{Pianist age}} = 21.79$ ,  $SD = 3.22$ ). The study employed a 2(Identity: Musician versus Pianist) x 2(Identification: high versus low) between-subjects design. The dependent variable was deliberate practice intentions.

### 4.10.2 Materials and procedure

As with the first study described in this chapter, participants were randomly divided into two musical identity groups. The participants responded as Pianists or as

Musicians to questions measuring the strength of their salient group identification ( $\alpha = .84$ ). They then indicated the number of hours they intended to engage in deliberate practice over the next seven days. The complete questionnaires may be seen in Appendices H1 and H2.

The questionnaire took approximately five minutes to complete. On the final page participants completed demographic questions of age and gender. Participants were verbally debriefed (for those questionnaires returned by post, a debrief letter was sent to the administrator to circulate to the students involved in the study. This letter may be seen in Appendix I). Lastly, the participants were encouraged to ask questions (or contact the researcher via email) should they wish.

## 4.11 Results

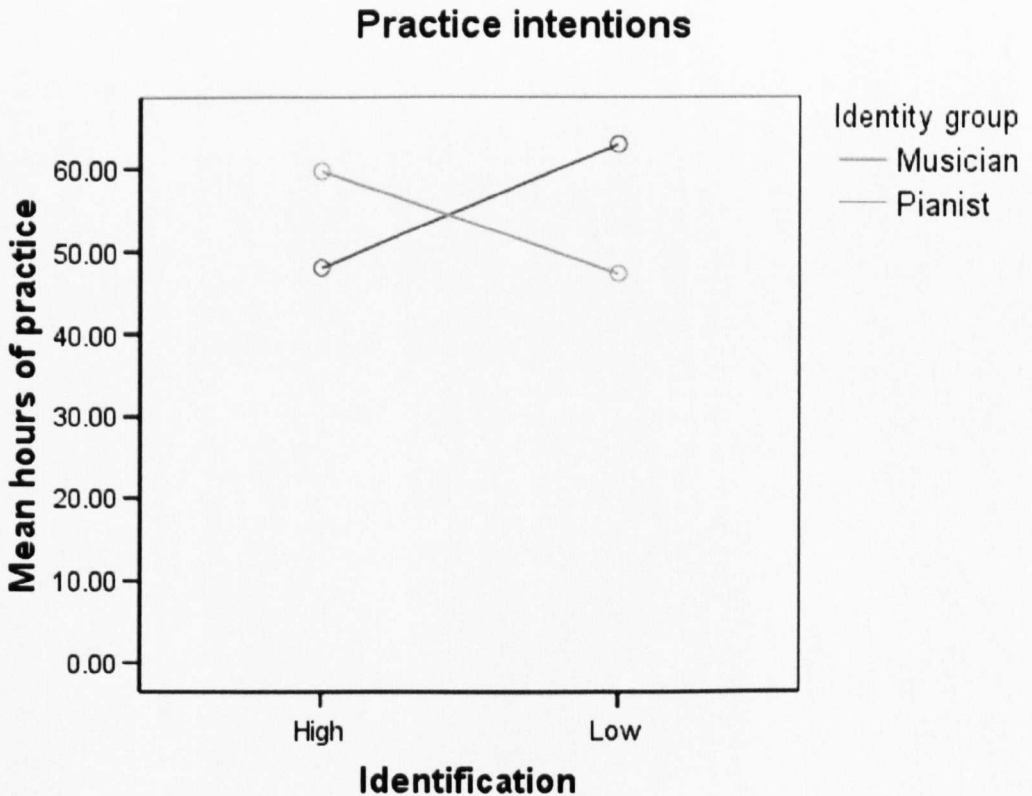
### 4.11.1 Identity scores (Musician versus Pianist) and Identification level scores (High versus Low)

The mean identification score for the 17 participants in the Musician identity group was  $m_{\text{Musician identification score}} = 5.70$  (Mode = 5.67,  $SD = .80$ ) whilst the mean score for the 19 participants in the Pianist identity group was  $m_{\text{Pianist identification score}} = 5.38$  (Mode = 5.67,  $SD = 1.07$ ). These differences were non-significant ( $t = -1.03$ ,  $df = 34$ ,  $p = .31$ ). As with Study 1 (which looked at Musician versus Singer identity), prior to calculating the ANOVA related to practice intentions, the median score (Med = 5.67) was used to divide the pianist participants into high identifiers and low identifiers within each identity category. This resulted in 17 high identifiers ( $m_{\text{High identification score}} = 6.22$ ,  $SD = .30$ ) and 19 low identifiers ( $m_{\text{Low identification}} = 4.98$ ,  $SD = .94$ ) in all. Significant differences were revealed between the high and low identification level groups ( $t = 5.03$ ,  $df = 34$ ,  $p < .01$ ).

In the Musician group which included 10 high identifiers ( $m_{\text{High musician}} = 6.12$ ,  $SD = .24$ ) and seven low identifiers ( $m_{\text{Low musician}} = 5.12$ ,  $SD = .98$ ), a significant within-group identification level difference was observed ( $t = 3.13$ ,  $df = 15$ ,  $p < .01$ ). In the Pianist group which included six high identifiers ( $m_{\text{High pianist}} = 6.39$ ,  $SD = .33$ ) and 13 low identifiers ( $m_{\text{Low pianist}} = 4.91$ ,  $SD = .95$ ). A significant within-group identification level difference was observed ( $t = 3.64$ ,  $df = 17$ ,  $p < .01$ ).

#### 4.11.2 Deliberate practice intentions

The line graph shown in Figure 4.7 displays the mean hours of practice for the two identity groups (Musicians and Pianists) at the identification levels (High and Low). This figure suggests an interaction effect between Identity and Identification. The ANOVA that follows, shown in Table 4.7 and Figure 4.8, examines these results in greater detail.



*Figure 4.7* Line graph of estimated marginal means of *intended hours of practice* for participants in the Pianist ( $n_{\text{High identification}} = 6$ ;  $n_{\text{Low identification}} = 13$ ) and Musician ( $n_{\text{High identification}} = 10$ ;  $n_{\text{Low identification}} = 7$ ) identity conditions.

The results of the ANOVA shown in Table 4.7 reveal a significant interaction between Identity and Identification for deliberate practice intentions ( $F(1, 34) = 5.04, p < .05$ ).

Table 4.7

*Analysis of Variance for pianist intended hours of practice*

Source	<i>df</i>	<i>F</i>	MS	<i>p</i>
Between subjects				
Identity	1	0.12	32.72	.75
Identification	1	0.04	12.35	.84
Identity x Identification	1	5.04*	1534.7	.03
S within-group error	32			

*S* = subjects. \**p* < .05. \*\**p* < .01.

This interaction effect is shown in Figure 4.8 and reveals that the high-identified Pianists and the low-identified Musicians reported the most positive attitudes towards practice.

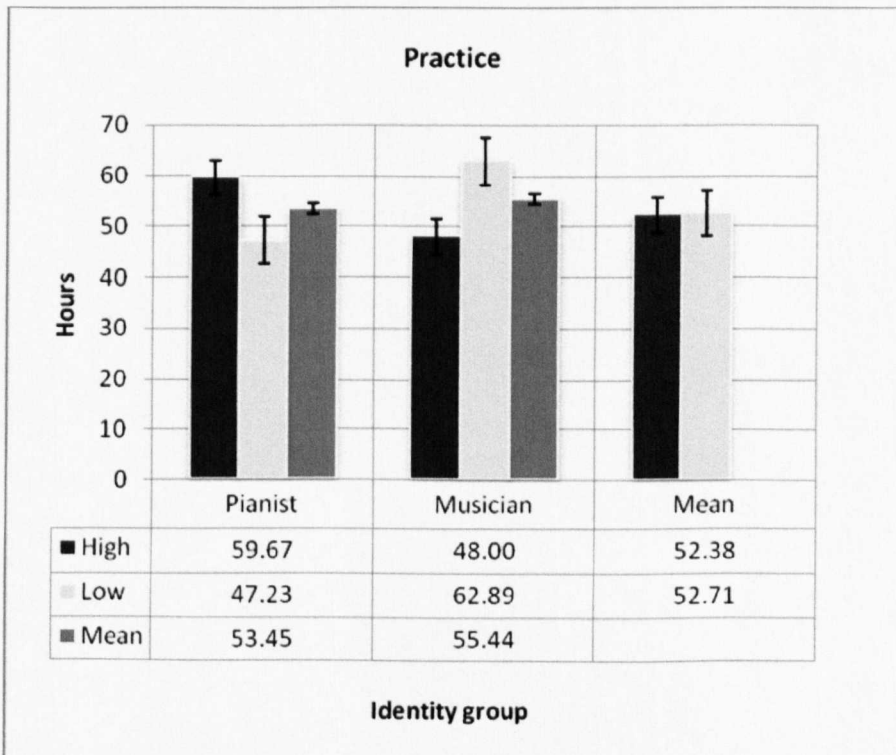


Figure 4.8 Mean hours of intended hours of practice (+SE) for participants in the Pianist ( $n_{\text{High identification}} = 6$ ;  $n_{\text{Low identification}} = 13$ ) and Musician ( $n_{\text{High identification}} = 10$ ;  $n_{\text{Low identification}} = 7$ ) identity conditions.

Simple effects analysis showed that the participant's attitudes differed depending upon their group identification. Surprisingly, the difference in participants' attitudes towards intended practice between high-identified Musicians and low-identified Musicians (mean difference = -14.89) was similar to that between high-identified Musicians and high-identified Pianists (mean difference = -11.67). These results indicate that contrary the hypothesis, high-identified Musicians report lower intentions to practice than either low-identified Musicians or high-identified Pianists.

#### 4.12 Discussion: Study 2 Pianists

Responses to pianists' deliberate practice intentions revealed a strong main effect of Identity x Identification. Specifically, the high-identified Pianist and low-identified Musician groups expressed the greatest intentions to engage in deliberate practice over the week following the study. Given that expert pianists are recognised as spending a great many hours practising per week (see Ericsson *et al.*, 1993; Williamon & Valentine, 2000), the current results provide strong evidence that *practice* may be viewed by piano students as a norm for Pianists.<sup>13</sup> This means that for pianists, a Musician identity is related to low deliberate practice intentions, whilst a strong Pianist identity is related to high deliberate practice intentions. Whilst the current results are opposite to those of the singers they do provide support for the methodology of Study 1 by showing that just as different musical identities are psychologically meaningful for singers, the Pianist and Musician identities and can also form relevant bases for self-definition for pianists. On a broader level, this study has shown that the constructs of

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<sup>13</sup> In studies examining pianists' practice intentions, both Ericsson, *et al.* (1993) and Williamon and Valentine (2000) mention that individual differences may account for the relatively high variability seen between participants' reported hours of practice. Because group identity and identification appears to have a strong influence on pianists' practice intentions, variability in hours of practice may be accountable in these terms.

self-categorisation theory (Turner *et al.*, 1987) and the prototype/willingness model (Gibbons *et al.*, 1998) may be applied to instrumental students as well as to singers.

#### 4.13 General discussion

The purpose of this chapter was to investigate the behavioural attitudinal processes of two different groups of singers, one labelled Singers and the other labelled Musicians. This is the first known investigation into the applicability of self-categorisation theory and the prototype/willingness model to musical identity groups. These results provide support for the self-categorisation theory (Turner *et al. ibid*) and the prototype/willingness model (Gibbons *et al.*, 1998) by showing that group norm adherence is predicted by in-group identification and prototype evaluation. These results also support previous findings which show that self-conception at a group level can influence behavioural attitudes (Tarrant & Jordan, 2006; Yzerbyt *et al.*, 2005; Haslam *et al.*, 1999; Jetten *et al.*, 1997), and the assertion that the greater one's identification with the in-group, the more positive are their attitudes towards engaging in behaviours characteristic of the group (Yzerbyt, *et al. ibid*; Tarrant & Jordan, *ibid*). Most importantly, this study has demonstrated that different musical group labels are psychologically meaningful for music students, and can form a relevant basis for self-definition.

Support was obtained for the initial hypothesis that high identified Singers would report better attitudes towards behaviours that are stereotypical of singers. The behaviours which received the most positive responses from the Singer identified participants were *individuality*, *wearing a scarf*, and *being talkative*. Also, in support of the second hypothesis, Musician-identified participants reported the most positive attitudes towards being *busy*. Significantly, the current study has shown support for the third hypothesis; singers for whom the Musician identity was salient and relevant



reported the most intended hours of deliberate practice. These results may be of particular interest to music educators for two reasons. First, any practice-avoidance behaviour of singers may result in the “closed-loop system” (Korman, 1967, p. 67) of the self-fulfilling prophecy (Snyder *et al.*, 1977) resulting in a confirmation of the stereotype. That is, singers who identify as Singers and exhibit low motivation to practice may be because they self-stereotype and conclude that, “*practice is not a thing we Singers do*” (see Biddle, 1979). This attitude may in turn perpetuate the stereotype regarding Singers’ practice habits. Secondly, those singers who identify strongly as Musicians may adhere to Musicians’ norms and practice *more* their Singer-identified peers and thereby develop better musical skills, possibly leading to improved chances for career success. This suggestion receives some support from the results shown in Chapter 2 where the participants who labelled themselves as Musicians rated their musical skills higher and were more likely to have achieved a career in music than those who labelled themselves as Singers.

These results can have serious implications for music educators, singers, and instrumental music students. Educators who wish to elicit more practice from their singers may encourage them to think of themselves as Musicians. So long as the Musician identity is relevant to them and they identify themselves with it, it may encourage increased practice habits for singers. However, the same approach may not work with Pianists: deliberate practice intentions for this group were linked to a high-Pianist, low-Musician identification, suggesting that piano students perceive practice to be a highly group-relevant behaviour for Pianists, but not for Musicians. If teachers wish to encourage piano students to practice then highlighting the student’s identity as a Pianist may help.

#### 4.14 Chapter summary

In conclusion, this chapter has shown that self-categorisation theory (Turner *et al.*, 1987) can be applied to music-based instrumental group categories. This chapter provided empirical support for the contention that self-conception at a group level relates to singers' attitudes towards group stereotyped behaviours. Study 1 showed that high-identifying Singers express more positive attitudes towards stereotyped Singer behaviours than high-identified Musicians. Most importantly, the singers who were high identified Musician reported the greatest intentions to engage in deliberate practice. Prior to this, singers were believed to practice less than their instrumentalist peers as a means of protecting the voice. Whilst this may indeed be so, the current investigation suggests that singers' deliberate practice intentions are also influenced in part by their musical self-categorisation.

However, the results of the current study merely measured singers' deliberate practice *intentions*, not actual behaviour. Smith and Terry (2003) have shown that exposure to attitudes that match the norms and stereotypes of a salient identity can strengthen the relationship between attitude and behaviour. Tarrant and Jordan (2006) have also shown that self-conception at a group level can influence the engagement in behaviours typical for the group. In addition, according to one of the most widely applied and accepted models outlining the cognitive determinants of behaviour, the Theory of Planned Behaviour (Ajzen, 1985, 1991), the best predictor of behaviour is a person's intention to perform that behaviour (*e.g.*, "I intend to practice therefore I will practice"). Ajzen (1991) contends that the intention construct summarises the individual's motivation to engage in a particular behaviour and indicates "how much effort the person is willing to expend", and how much he or she is willing to try in order to perform that behaviour (p. 199). Thus, singers' practice intentions likely closely relate to their actual practice. Indeed, when Ericsson *et al.*, (1993) asked their violinist

and pianist participants to estimate the number of hours they *intended* to practice over the next week, they found that it was highly correlated with actual calculated practice reported in a practice diary. As intentions are theorised as being predictive of actual behaviour (Ajzen, 1991), the next study moves towards a more detailed examination of the psychological processes underpinning singers' deliberate practice activity. It examines the hypothesis that actual practice behaviour can be influenced by singers' musical group identification.

## Chapter 5 Predicting deliberate practice behaviour: the influence of group identity salience and identification

### 5.1 Introduction

Singers' deliberate practice intentions appear to relate to their musical group identification. Chapter 4 showed that singers who identified strongly as Musicians reported the most intended hours of deliberate practice over the following week. Because deliberate practice is such an important factor for improving musicality and performance skills, encouraging singers to think of themselves as Musicians may have long-term musical developmental benefits, leading to enhanced success in achieving a music career. The current chapter expands on the work carried out in Chapter 4 by measuring the predictive ability of singers' musical group identification on their *actual* practice behaviour. It does this by means of an empirical investigation employing methodology outlined by Ajzen (1991) in his theory of planned behaviour (Ajzen, 1988; Ajzen & Madden, 1986). This theory is one of the most widely applied models describing the cognitive determinants of behaviour. According to the theory of planned behaviour, the best predictors of people's planned, deliberative behaviours are their *attitudes* towards the behaviour, the *subjective norms* associated with the behaviour, and their *perceived behavioural control* of carrying out the behaviour. The current study aims to augment this theory by assessing the ability of *musical group identification* to predict singers' deliberate practice behaviour after variables from the theory of planned behaviour have been taken into account. Because this is the first study of its kind to examine the impact of musical identity upon deliberate practice behaviour, it is based on previous research from within the health psychology literature. The chapter begins by introducing the theory of planned behaviour and its immediate antecedent the theory of reasoned action (Ajzen & Fishbein, 1977).

## 5.2 The Theory of Reasoned Action and the Theory of Planned Behaviour

Ajzen and Fishbein's (1977) theory of reasoned action and later, Ajzen's theory of planned behaviour (Ajzen, 1988; Ajzen & Madden, 1986) have been employed extensively for the prediction of behaviour. Ajzen (2006) defines behaviours as:

... the manifest, observable response in a given situation with respect to a given target.

Single behavioural observations can be aggregated across contexts and times to produce a more broadly representative measure of behaviour.

Together, the theories of reasoned action and planned behaviour, which take into account both personal and social factors influencing behaviour, are the most widely applied models of the cognitive determinants of behaviour. To date, these models have been employed in a number of studies as a predictor of behaviours including exercise (Rivis & Sheeran, 2003); seat-belt use (Budd, North & Spencer, 1984); diet (Conner, Kirk, Cade, & Barrett, 2003) drug use (see Laflin, Moore-Hirschl, Weis & Hayes, 1994), condom use (Bennett & Bozionelos, 2000; Albarracin, Fishbein, Johnson, & Muellierelle, 2001), blood donation (Giles & Cairns, 1995) and academic study (Sideridis *et al.*, 1998), to name but a few. A meta-analytic review of the theory of planned behaviour by Armitage and Conner (2001) has shown the model to be a powerful predictor of human behaviour: thus, it is employed in the current study to predict singers' practice behaviour.

The theory of reasoned action states that behavioural intentions are predicted by two constructs: The first is attitude, defined as an individual's beliefs about the consequences and their evaluation of the behavioural outcomes (see Ajzen & Fishbein, 1977). Specifically, Ajzen (2006) states that an attitude toward a behaviour is:

... the degree to which performance of the behaviour is positively or negatively valued. According to the expectancy-value model, attitude toward a behaviour is determined by the total set of accessible behavioural beliefs linking the behaviour to various outcomes and other attributes. Specifically, the strength of each belief (b) is weighted by the evaluation (e) of the outcome or attribute, and the products are aggregated, as shown in the following equation:

$$A \propto \sum b_i e_i$$

The second variable is the subjective norm or “social pressure”, defined as an individual’s beliefs about how those whom they care about will view the behaviour in question (Ajzen & Fishbein, *ibid*). Ajzen (2006) states that the subjective norm is:

...the perceived social pressure to engage or not to engage in a behaviour. Drawing an analogy to the expectancy-value model of attitude ..., it is assumed that subjective norm is determined by the total set of accessible normative beliefs concerning the expectations of important referents. Specifically, the strength of each normative belief (n) is weighted by motivation to comply (m) with the referent in question, and the products are aggregated, as shown in the following equation:

The theory of reasoned action is the antecedent of the theory of planned behaviour and although the theories are very similar, the latter extends the former by including a measure of perceived direct control on behavioural intentions. Whilst indirect control relates to environmental aspects which may impede carrying out a behaviour (*e.g.*, good/bad weather, a lack of money), direct control is defined as one’s perceived efficacy beliefs in order to perform the behaviour (*i.e.*, “It would be easy/difficult for

me to practice”) (Ajzen, 1991). Ajzen (2006) states that perceived behavioural control refers to:

... people's perceptions of their ability to perform a given behaviour. Drawing an analogy to the expectancy- value model of attitude ..., it is assumed that perceived behavioural control is determined by the total set of accessible control beliefs, *i.e.*, beliefs about the presence of factors that may facilitate or impede performance of the behaviour. Specifically, the strength of each control belief (c) is weighted by the perceived power (p) of the control factor, and the products are aggregated, as shown in the following equation. To the extent that it is an accurate reflection of actual behavioural control, perceived behavioural control can, together with intention, be used to predict behaviour:

Thus, according to the theory of planned behaviour, human behaviour is guided by three considerations: Firstly, *behavioural beliefs*, which are defined people’s attitudes about the likely outcomes of a particular behaviour and the evaluations of these outcomes. Ajzen (2006) defines the behavioural beliefs construct as:

...the subjective probability that the behaviour will produce a given outcome. Although a person may hold many behavioural beliefs with respect to any behaviour, only a relatively small number are readily accessible at a given moment. It is assumed that these accessible beliefs - in combination with the subjective values of the expected outcomes - determine the prevailing attitude toward the behaviour. Specifically, the evaluation of each outcome contributes to the attitude in direct proportion to the person's subjective probability that the behaviour produces the outcome in question.

Secondly, *normative beliefs*, which are the perceived subjective norms about the pressure that people perceive from important others to perform or not to perform a

behaviour and the motivation to comply with these expectations. Ajzen (2006) states that normative beliefs refer to:

... the perceived behavioural expectations of such important referent individuals or groups as the person's spouse, family, friends, and - depending on the population and behaviour studied - teacher, doctor, supervisor, and co-workers. It is assumed that these normative beliefs - in combination with the person's motivation to comply with the different referents - determine the prevailing subjective norm. Specifically, the motivation to comply with each referent contributes to the subjective norm in direct proportion to the person's subjective probability that the referent thinks the person should perform the behaviour in question.

Thirdly are the *control beliefs*, which are the attitudes about the presence of factors that may facilitate or impede performance of the behaviour and the perceived power of these factors (this is conceptually related to self-efficacy, Bandura, 1977, 1997). Ajzen (2006) states that control beliefs:

...have to do with the perceived presence of factors that may facilitate or impede performance of a behaviour. It is assumed that these control beliefs - in combination with the perceived power of each control factor - determine the prevailing perceived behavioural control. Specifically, the perceived power of each control factor to impede or facilitate performance of the behaviour contributes to perceived behavioural control in direct proportion to the person's subjective probability that the control factor is present.

Generally, the more favourable the attitude, the strength of the subjective norm, and the perceived control, the stronger should be a person's intention to perform a specified behaviour. Intention is defined by Ajzen (2006) as:



... an indication of a person's readiness to perform a given behaviour, and it is considered to be the immediate antecedent of behaviour. The intention is based on attitude toward the behaviour, subjective norm, and perceived behavioural control, with each predictor weighted for its importance in relation to the behaviour and population of interest.

Thus, intention is assumed to be the immediate antecedent of behaviour. Figure 5.1 outlines the theory of planned behaviour model.

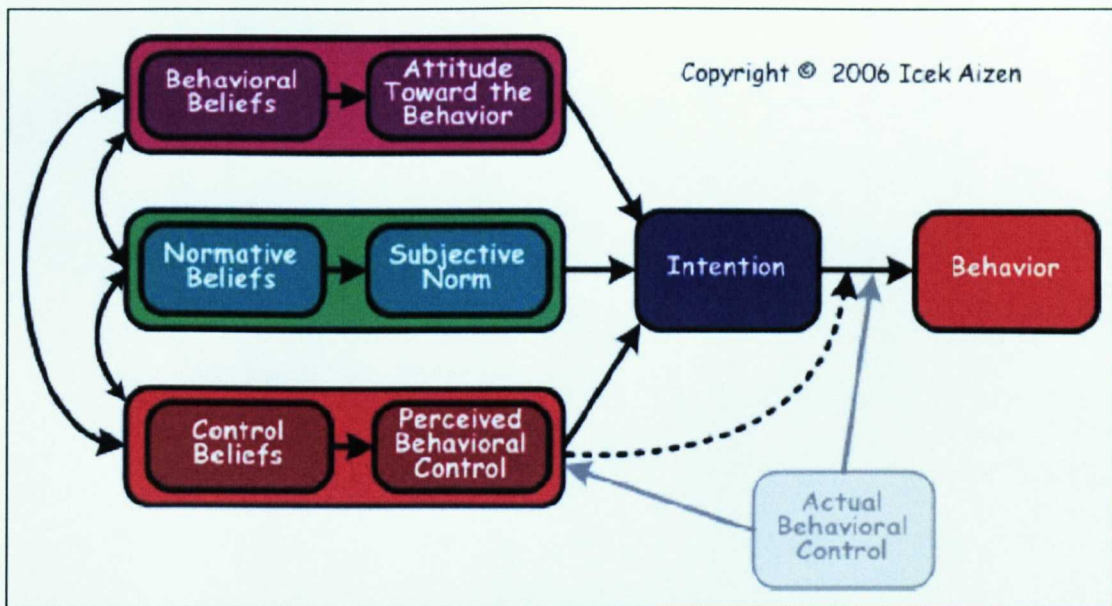


Figure 5.1 Theory of Planned Behaviour model (Ajzen, 2006)

An important feature of the theory of planned behaviour is that it does not assess people's *general* attitudes about a subject, but their *specific* attitudes towards a particular behaviour under consideration. According to the theory, only specific attitudes regarding the behaviour in question can be expected to predict that behaviour. Davidson and Jaccard (1979) demonstrated the importance of specific questions to the theory of planned behaviour constructs of attitude, subjective norm, and perceived behavioural control. A sample of women was asked a series of attitude questions about their use of birth control. The questions ranged from general (e.g., "What is your attitude about birth control?") to specific (e.g., "What is your attitude about using birth

control over the next two years?”). They found that the more specific the question, the better the theory of planned behaviour variables predicted their actual behaviour.

Having said this, Ajzen and Madden (1986) suggest that there are some limits to being able to utilise this theory effectively. These limitations include:

- 1) **Intention/Behaviour specificity:** the specificity of the intention must match the specificity of the behaviour in question. That is, if the behaviour being examined is, for example, smoking 3- 10 cigarettes each day, then it is necessary to ask about intention to smoke 3-10 cigarettes each day. Simply asking about intention to smoke will not predict actual behaviour as accurately as it would when asking a more specific question.
- 2) **Change of intention:** the intention to perform the behaviour must not have changed in the period between measuring the intention and measuring the actual behaviour. Although this may seem obvious, it is an important consideration when designing a study which applies the theory, or in assessing any variables which predict intention. It suggests that the time span between the first and second measurements should be relatively short.
- 3) **Volitional control:** It is necessary for participant to be able to engage in the behaviour. It does not matter how strongly the individual intends to perform the behaviour if it is not under volitional control.

Although there has been general support for the theory of planned behaviour, the sufficiency of the model has been questioned (see Eagly & Chaiken, 1993). Recent studies involving augmented version of the theory have shown that other variables such

as identity and affect (see Hagger & Chatzisarantis, 2005) may impact on behaviour beyond the theory of planned behaviour variables. Ajzen (2006) claims that additional behavioural influences are not neglected but are assumed to influence intentions and behaviour indirectly by affecting the primary theory of planned behaviour constructs of attitude, subjective norm beliefs, and/or behavioural control beliefs. Despite this, Ajzen himself (1991) contends that measures of past and future behaviour are frequently more compatible than measures of intentions and behaviour, often leading to an overestimate of the strength of the relationship. In addition, meta-analytic reviews indicate that while attitudes, subjective norms and perceived behavioural control account for substantial variance in intentions (Ajzen, *ibid.*; Cohen, 1992; Godin & Kok, 1996; Sheeran & Talyor, 1999), the ability of these variables to go on to predict actual behaviour is less impressive. Godin and Kok (*ibid.*) reported that the variables explain on average, 42% and 36% of the variance in intentions and behaviours, respectively. Armitage and Conner's (2001) meta-analytic review showed that the theory of planned behaviour variables accounted for 27% to 39% of the variance in behaviour and intention. Although these effect sizes are significant (Cohen, *ibid.*), they still indicate that around 58% of the variance in intentions and 64% of the variance in behaviour is left unexplained. Previous studies have found that the subjective norm factor is particularly weak in predicting behavioural intentions, relative to perceived behavioural control and attitude (see Gibbons, Gerrard, Ouellette & Burzette, 2000). Specifically, whilst Hausenblas, Carron and Mack (1997) have reported an average attitude-intention correlation of .52 and an average perceived behavioural control – intention correlation of .43, a smaller coefficient of .27 was reported between subjective norms and intentions. An explanation for the lack of predictive power of the subjective norm has been demonstrated through the use of the prototype/willingness model (Rivis &

Sheeran, 2003) and self-categorisation theory (Tarrant & Jordan, 2006; Terry, Hogg & White, 1999; Yzerbyt *et al.*, 2005). Each will be discussed in turn.

### 5.3 Prototype similarity and the Theory of Planned Behaviour

Rivis and Sheeran (2003) argue that the relative predictive weakness of the subjective norm construct lies in the distinction between the *ought* (subjective) and the *is* (descriptive) meanings of social norms. Whilst the subjective component is concerned with the social pressure of whether or not to engage in a behaviour based the possibility of gaining approval or disapproval from significant others for one's intentions and actions (*i.e.*, "What do other people think that I should do?"), the descriptive norm refers to perceptions of other people's behaviour, (*i.e.*, "What are other people doing?"). In testing this theory, the researchers have shown that group prototypes combined with the descriptive statement, "Healthy people whom I admire exercise, so it must be a sensible thing to do," is a more powerful predictor of behaviour than the subjective statement, "Healthy people think it is important for me to exercise so it must be an important thing to do."

In their 2003 study, Rivis and Sheeran measured the utility of the theory of planned behaviour, prototype similarity, and past behaviour in predicting exercise intentions and behaviour in university undergraduates. Ajzen (1991) has stated that it is possible to measure intention and behaviour at the same time. He argues that intention to exercise in the next three months can be measured at the same time as obtaining a measure of exercise behaviour during the previous three months. However, the correlation between these two measures only provides an indication of the extent to which current intentions are consistent with previous behaviour. Therefore, Rivis and Sheeran's (*ibid*) study included a longitudinal measure which asked their participants to complete two questionnaires over two weeks concerning their views about students'

lifestyles. At Time 1, participants completed measures of theory of planned behaviour variables based on Ajzen (*ibid.*). These included measures of *attitudes*: “For me, exercising at least six times in the next two weeks would be wise/foolish”; *intentions*: “I will engage in exercise at least 6 times over the next two weeks”; *perceived behavioural control*: “I feel in complete control of whether or not I exercise at least 6 times in the next two weeks”; and *subjective norms*: “My friends think I should exercise at least six times over the next two weeks”). As a measure of prototype similarity, the researchers asked the participants to rate the “type of person who exercises” by two items: “In general, how similar are you to the type of person who exercises at least 3 times a week?” and “Do the characteristics that describe the type of person who exercises three times a week describe you?” Then they measured past behaviour (*e.g.*, “How many times did you engage in exercise over the past month?”), and two weeks later at Time 2, measured behaviour on a seven point scale: “How often did you engage in exercise over the last two weeks?” (Not at all – Everyday).

Using correlation analyses and hierarchical regression analyses, Ravis and Sheeran (2003) found that, in line with the theory of planned behaviour predictions, intentions were significantly correlated with exercise behaviour ( $r = .57, p < .01$ ) and explained 34% of the variance in exercise behaviour. Past behaviour also produced a significant increment in the behaviour variance ( $R^2$  change = .20,  $F$  change = 92.35,  $p < .01$ ). Importantly, Ravis and Sheeran (*ibid.*) found that prototype similarity and descriptive norms significantly predicted behaviour even after the influence of theory of planned behaviour variables and past behaviour had been taken into account. The researchers also found that prototype similarity produced a significant increment in the behaviour variance ( $\beta = .13, p < .05$ ). They concluded that it is the norms associated with the admired prototype that are vital in people’s behavioural intentions (*i.e.*, “If he

is doing it, and I see myself as similar to him, it must be a sensible thing for me to do.” See also Cialdini, Reno & Kallgren, 1990).

Rivis and Sheeran’s (2003) methods of measuring descriptive norms were incorporated into the research of Tarrant and Jordan (2006) who examined whether social identity salience and identification could predict the intentions and behaviours of adolescents to eat fruit and vegetables after a “healthy” or “young person” identity had been activated (see also Yzerbyt *et al.*, 2005). It is their methodology, described in the following section, which will be used in the current study examining singers.

#### 5.4 Self-categorisation theory and the Theory of Planned Behaviour

As discussed in the introduction to Chapter 4, social identity theory and self-categorisation theory state that group identity is an important component of the self-concept. If a particular social identity is a salient basis for self-conception, the self is assimilated to the perceived in-group prototype, which can be thought of as a set of in-group norms, such that self-perception beliefs, attitudes, feelings and behaviours are defined in terms of the group prototype and stereotypes. According to the social identity approach, beyond simply making an attitude accessible, activating a group identity (and the norms associated with that identity) should influence behaviour (Tajfel & Turner, 1979). This is because behaving in accordance with normative group attitudes validates the person’s status as a group member and allows him or her to gain acceptance from the group (Pettigrew, 1991). In particular, those people who identify strongly with the group will be more likely to engage in group-relevant behaviours (Terry & Hogg, 1996; White, Terry & Hogg, 1994; Tarrant & Jordan, 2006). For example, Terry and Hogg (*ibid.*) showed that in accordance with predictions based on the social identity theory, the perceived stereotypes of a specific and behaviourally

relevant reference group were related to students' intentions to engage in healthy behaviours, but only for students who identified strongly with the group.

Tarrant and Jordan (2006) have also showed that prototypes and self-categorisation can work together to impact behavioural intentions. The researchers found that behavioural intentions can be influenced through the activation of relevant social identities. Employing the same identity salience methods described in Chapter 4 of this thesis (section 4.6) where half of the participants were informed that the research was concerned with “young people’s” attitudes and the other half was told the research was concerning “healthy people’s” attitudes, the researchers tested a group of adolescents aged 14-15.<sup>14</sup> In order to measure the participants' behavioural intentions, the participants then completed the theory of planned behaviour measures (see Ajzen, 1991). These assessed the participants' attitudes, subjective norms, perceived behavioural control, behavioural intentions, and their past behaviour in regards to the specific healthy behaviour of “eating 5 pieces of fruit and vegetables a day” (as per Ravis & Sheeran, *ibid.*). The researchers also incorporated a behavioural measure based on Ravis and Sheeran (*ibid.*): specifically, two weeks following the completion of the first questionnaire, participants were given a second questionnaire and asked to report the extent to which they had actually followed a healthy diet since the first time of testing. Whilst Tarrant and Jordan's results showed a minimal effect of identity on eating behaviour, they did find that those participants who held a healthy identification reported greater intentions to follow a healthy diet ( $F(1, 78) = 9.40, p < .05$ ).

In light of the previous investigations, and the results found in Chapter 4 that showed that singers who were high identified Musicians display the greatest intentions to engage in deliberate practice, the current study examined not only behavioural

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<sup>14</sup> Tarrant and Jordan (2006) established that the reliability of these questions was good at  $\alpha = .68$ . These were the same questions employed in Chapter 4 of this thesis to measure singers' and pianists' group identification levels. Recall in Chapter 4, Studies 1 and 2, when the two prototype/willingness model questions were combined with the four self-categorisation questions the resulting reliability was good at  $\alpha = .75$  and  $\alpha = .84$  respectively.

*intentions*, but also whether the singers' deliberate practice *behaviour* was influenced by social identity after the theory of planned behaviour variables had been taken into consideration. Deliberate practice was chosen as the target behaviour for this study for five reasons: 1) practice is a specific measurable behaviour which is required by the theory of planned behaviour methodology (Ajzen, 1991); 2) The participants in Chapter 3 showed that practice is a common description of behaviour for Musicians but not for Singers. Therefore, there may be different behavioural expectations for each of these identity labels; 3) Chapter 4 showed that intended hours of practice are greater for high-identified Musicians than any other group; 4) the number of hours spent in practice can be reported easily by participants, which allows for comparisons to be made between both groups over time; and 5) deliberate practice is important for singers as there is a relationship between accumulated deliberate practice and the acquisition of musical skills (see Williamon & Valentine, 2000; Sloboda *et al.*, 1996; Ericsson *et al.*, 1993).

## 5.5 The Study

The above discussion provides the basis for the present study. The researcher was unaware of previous investigations that have assessed musical group identification in the context of the theory of planned behaviour in relation to musical behaviours. The central issue of this study was the question of how self-identity and group identification work to influence behavioural decisions when the constructs outlined by the theory of planned behaviour have been considered. Specifically, the aim was to measure the influence of singers' musical group identity (Musician or Singer) and the strength of their identification with each identity (High or Low) on deliberate practice intentions and follow-up practice behaviour. Because the previous chapter showed that the singers who identified strongly as Musicians reported the most hours of intended deliberate practice, that behavioural intentions are predictive of behaviour (Ajzen, 1991), and that



group identification and prototype similarity are predictive of intentions and behaviour (Tarrant & Jordan, 2006; Ravis & Sheeran, 2003), there were grounds for expecting that singers' high identification with the Musician identity would predict their deliberate practice behaviour. Thus, the hypotheses were as follows:

- 1) High identification as a Musician will positively predict singers' intentions to engage in deliberate practice.
- 2) High identification as a Musician will positively predict singers' reported deliberate practice behaviour at Time 2.

## 5.6 Method

### 5.6.1 Participants and design

The study was prospective in that there were two questionnaires; the first at Time 1, and the second at Time 2, two weeks later. This is in accordance with the procedures employed in previous studies (*e.g.*, Tarrant & Jordan, 2006; Ravis & Sheeran, 2003). At Time 1, a total of 72 undergraduate and postgraduate singers from music colleges and universities across the UK volunteered to take part in a questionnaire-based survey concerning their "lifestyle habits" (see Chapter 4 method, section 4.6.2; Tarrant & Jordan, 2006; Ravis & Sheeran, 2003). Nine questionnaires were not completed correctly or were only partially completed and were not included in any further analyses. The mean age of the remaining 63 participants was 23.24 years ( $SD = 3.04$ ). There were 41 females (66% of the sample,  $m_{\text{Female age}} = 23.05$ ,  $SD = 2.94$ ) and 21 males (44% of the sample,  $m_{\text{Male age}} = 23.86$ ,  $SD = 3.46$ ). One participant did not indicate his or her gender. Of these participants, 30 were randomly assigned to

the Musician identity group (47.61% of the sample,  $m_{\text{Musician age}} = 23.52$ ,  $SD = 2.94$ ) and 33 were randomly assigned to the Singer identity group (52.38% of the sample,  $m_{\text{Singer age}} = 23.16$ ,  $SD = 2.58$ ).

In the second part of the two-part study, at Time 2, the questionnaire was completed by 58 participants. The rate of attrition from Time 1 to Time 2 was 9.21%. The mean age of the participants at Time 2 was 22.87 years ( $SD = 4.14$ ). This sample included 38 females (64.9% of the sample,  $m_{\text{Female age}} = 22.92$ ,  $SD = .50$ ), and 20 males (35.1% of the sample,  $m_{\text{Male age}} = 23.85$ ,  $SD = 3.15$ ). Although participants were not assigned to different identity salience conditions at Time 2, it is worth noting that of the participants, 29 had been randomly assigned to the Musician identity group (50% of the sample), and 29 had been randomly assigned to the Singer identity group at Time 1 (50% of the sample). The importance of this data will become clear when examining the results relating to maintain identity salience over time (seen in section 5.7.5 of this chapter).

The design entailed descriptive findings measured with Pearson's correlations, and hierarchical regression analyses to determine how well the study variables predicted behavioural intentions and subsequent behaviour (see Ravis & Sheeran, 2003). Based on Tarrant and Jordan (2006) (and in line with the analysis methodology described in Chapter 4, section 4.6 of this thesis), additional 2(Identity: Musician versus Singer) x 2(Identification: Musician versus Singer) between-groups ANOVA assessed the direct influence of group identification on the dependent variables, deliberate practice intentions and hours of deliberate practice at Time 2. As with Chapter 4, prior to presenting the results of each ANOVA, a line graph depicting the mean attitude scores for the high- and low-identified Musicians and the high- and low-identified Singers is presented. Following the ANOVA, simple effects analyses are conducted to measure

the differences between particular means within the 2x2 ANOVA that are at or near the significance level.

### 5.6.2 Measures: Time 1

#### *Experimental manipulation: Identity salience*

The introductory paragraph at the top of each questionnaire was identical to that used in the study described in Chapter 4 of this thesis (adapted from Tarrant & Jordan, 2006; Smith & Ortiz, 2002) and was designed to make either the Singer or the Musician identity salient. The participants were advised that their responses would be compared to “non-singers” or to “non-musicians”. The complete questionnaires may be seen in Appendices J1 and J2:

This study is about the lifestyle habits of singers (musicians). Specifically, we want to compare the values of singers (musicians), like you, with the values of people who are not considered singers (musicians).

#### *Identification*

Participants were then presented with six questions on a six-point bi-polar scale which measured how they felt about and related to the particular activated identity. These questions are the same identification measure questions employed in the study described in Chapter 4. These six questions measured two constructs on six-point bipolar Likert-type scales: attitude towards singers, *e.g.*, “What is your overall opinion of singers (musicians)?” (Very low – Very high) (see Chapter 4; Tarrant & Jordan, 2006) and prototype similarity, *e.g.*, “How similar do you think you are to the average

singer (musician)?" (Not similar at all – Very Similar) which Tarrant and Jordan (*ibid.*) have found to be reliable. Using Cronbach's alpha, the reliability coefficient was modest at  $\alpha = .67$ .

### *Past behaviour*

Based on Tarrant and Jordan (2006) and Ravis and Sheeran (2003), past behaviour was assessed by asking participants to answer two questions: "In the course of the past two weeks, how often have you undertaken deliberate practice?" (Every day – Almost never); and, "I have undertaken deliberate practice the following number of times per week in the past two weeks" (Every day – Never). The reliability coefficient was high at  $\alpha = .93$ . As per Ravis and Sheeran (*ibid.*) and Tarrant and Jordan (*ibid.*), a quantitative behavioural practice measure was also added: "How many hours to the nearest hour did you spend in deliberate practice in the last week?"

### *Theory of Planned Behaviour*

Corresponding to Ajzen's methods for constructing a theory of planned behaviour questionnaire (see Ajzen, 1991, 2002a, 2006), and in line with previous research (see Tarrant & Jordan, 2006; Norman & Smith, 1995; Terry & O'Leary, 1995; Sheeran & Orbell, 2000; Ravis & Sheeran, 2003) the three theory of planned behaviour variables of attitude, subjective norms and perceived behavioural control were measured with respect to the specific behaviour of "undertaking deliberate practice over the next two weeks". The definition of deliberate practice was the same as that used in Chapter 4, section 4.6.2 of this thesis, adapted from Ericsson, *et al.* (1993) and Williamon and Valentine (2000):

This part of the study will ask you various questions about your attitude towards practice as a singer (musician). Here, practice is defined as a session of preparation in addition to your principal study lesson. Deliberate practice is a highly structured activity with the explicit goal of improving some aspect of your musical performance. Deliberate practice should involve the completion of specific tasks to overcome weaknesses and monitor performance so that further improvements can be made.

Attitudes were measured by responses to the stem, “For me, engaging in deliberate practice over the next week would be...” on eight six-point bipolar scales (Useful – Useless; Important – Unimportant; Worthwhile – Worthless; Beneficial – Harmful; Exciting – Boring; Satisfying – Unsatisfying; Enjoyable – Unenjoyable; Pleasant – Unpleasant) ( $\alpha = .80$ ). Subjective norms for practice behaviour were measured by responses to four questions including “Most people who are important to me would want me to undertake deliberate practice regularly over the next 2 weeks” (Agree very strongly – Disagree very strongly) ( $\alpha = .77$ ). Perceived behavioural control was measured by responses to four questions including “As a singer/musician, how much personal control do you have in undertaking deliberate practice regularly over the next 2 weeks?” (Complete control – No control at all) ( $\alpha = .78$ ). Intention to practice, one of the dependent variables, was measured in two ways: firstly, by four items including “As a singer/musician, I intend to undertake deliberate practice regularly over the next 2 weeks” (Agree very strongly – Disagree very strongly) ( $\alpha = .85$ ); and secondly, by asking participants to indicate how many hours to the nearest hour they expected to engage in deliberate practice over the next two weeks. Following this, participants completed demographic questions of gender and age.

### 5.6.3 Measures: Time 2

#### *Deliberate practice since Time 1*

The questionnaire completed at Time 2 was considerably shorter than the first and was based on that of Tarrant and Jordan (2006) (see Appendix K for the Time 2 questionnaire). Participants were not divided into Musicians or Singers for this part of the study, but were asked to respond to two items on a six-point bipolar scale which assessed the dependent variable of their deliberate practice behaviour at Time 2: “In the course of the past two weeks, how often have you undertaken deliberate practice?” (Never – Everyday) and “I deliberately practised the following number of times in the past two weeks” (Never – Everyday) ( $\alpha = .83$ ). Participants were also asked to indicate the number of hours to the nearest hour in which they had practised in the previous two weeks. Participants were given the same definition of deliberate practice seen at Time 1.

#### *Maintenance of identity salience measure*

At Time 2, the salience of the previously activated identity at Time 1 was measured (see Tarrant & Jordan, 2006). This was done by asking participants to report their memory of the identity that had been previously activated: “In the first study you were asked to give your attitudes towards deliberate practice as: a Musician; a Singer; I don’t recall”.

#### 5.6.4 Procedure

Participants were invited to volunteer for the study via their course administration or course instructor. They were informed that the study was in two-parts over two-weeks. Completion of the Time 1 identity salience and theory of planned behaviour questionnaire took approximately 20 minutes to complete. Once completed, the participants were reminded that their responses were anonymous and thanked for their participation.

Two weeks later, at Time 2, the participants completed the second questionnaire which asked them to report the amount of deliberate practice they had engaged in over the previous two weeks and the identity salience maintenance question. The Time 2 questionnaire took approximately three minutes to complete, after which the participants were verbally debriefed as to the nature of the study, invited to ask questions, and thanked for their participation.

## 5.7 Results

### 5.7.1 Descriptive findings: Correlations

For analysis, all of the questionnaire responses were coded so that a higher score would denote agreement and a lower score would denote disagreement (for example, prior to reverse coding, the question, “In the course of the past two weeks, how often have you undertaken deliberate practice?”, Every day = 1 and Almost never = 6. Following reverse coding, Every day = 6 and Almost never = 1). The results for each set of questions were collapsed into new variables. These were: hours of practice (labelled *hours*), reported behaviour at Times 1 and 2 (labelled *behaviour*), the theory of planned behaviour variables (labelled *intention*, *attitude*, and *perceived behavioural*

*control, subjective norm*), and finally, how strongly the participants related to the activated identity of Musician or Singer (labelled *identification*).

#### *All participants*

Table 5.1 shows the group means, standard deviations, and bivariate correlations for the study variables for all of the participants (63 at Time 1, 58 at Time 2). The variables of Time 2 behaviour, intention, attitude, Time 1 hours and Time 1 behaviour were all highly correlated with hours of practice at Time 2. Intentions to practice were also highly correlated with all variables except subjective norms and identification. Identification was not found to significantly correlate with any other variable.



Table 5.1

*Means, standard deviations and correlations of the study variables for all participants.*

	1	2	3	4	5	6	7	8	9	Mean	SD
1. Time 2 Hours	1.00	.52**	.39**	.28*	-.80	.25	.17	.90**	.56**	17.99	11.60
2. Time 2 Behaviour		1.00	.47**	.19	.04	.37**	.03	.38**	.34**	5.28	0.63
3. Intention			1.00	.46**	.24	.45**	.13	.26*	.59**	5.62	0.47
4. Attitude				1.00	.18	.32*	.23	.34**	.46**	5.25	0.49
5. Subjective Norm					1.00	.14	.00	-.01	.06	5.12	0.66
6. Perceived Behavioural Control						1.00	.12	.16	.25*	4.95	0.61
7. Identification							1.00	.14	.12	5.52	0.69
8. Time 1 Hours								1.00	.43**	20.41	12.78
9. Time 1 Behaviour									1.00	5.04	0.78

\* $p < .05$ , \*\* $p < .01$

*Musician identity group*

Bivariate correlation analyses were also employed to examine the variable relationships within the two identity groups. Table 5.2 shows that for the 30 Musician identified participants (29 Musicians at Time 2), the reported hours of practice at Time 2 was significantly correlated with Time 2 behaviour, intention, attitude, Time 1 hours and Time 1 behaviour. Practice intentions themselves were strongly correlated with Time 2 hours, and behaviour, attitude, perceived behavioural control, and Time 1 behaviour. Musician identification was not found to significantly correlate with any other variable.

Table 5.2

*Means, standard deviation and correlations of the study variables for participants in the Musician identity-salience condition.*

	1	2	3	4	5	6	7	8	9	Mean	SD
1. Time 2 Hours	1.00									19.82	13.56
2. Time 2 Behaviour	.49**	1.00								5.31	0.72
3. Intention	.44*	.56**	1.00							5.52	0.55
4. Attitude	.38*	.29	.49**	1.00						5.21	0.50
5. Subjective Norm	.10	.14	.06	.31	1.00					4.90	0.61
6. Perceived Behavioural Control	.09	.36	.55**	.50**	.28	1.00				4.93	0.57
7. Identification	.15	.07	-.05	-.11	-.20	-.24	1.00			5.71	0.53
8. Time 1 Hours	.90**	.36	.23	.38*	.02	.01	.03	1.00		22.47	15.82
9. Time 1 Behaviour	.55**	.31	.61*	.37*	-.08	.17	-.02	.39*	1.00	4.90	0.98

\* $p < .05$ , \*\* $p < .01$

*Singer identity group*

Amongst the 33 Singer identified participants (29 Singers at Time 2), Table 5.3 reveals that again, hours of practice reported at Time 2 positively and significantly correlated with Time 2 behaviour, intentions, and Time 1 hours and behaviour. Perceived behavioural control was also found to strongly relate to singers' reported hours of practice. Practice intentions were found to positively correlate with all variables. A significant positive relationship was observed between Singer identification and behavioural intentions, attitudes and reported hours of practice at Time 1.

Table 5.3

Means, standard deviation and correlations of the study variables for participants in the Singer identity-salience condition.

	1	2	3	4	5	6	7	8	9	Mean	SD
1. Time 2 Hours	1.00	.58**	.44*	.19	.05	.48**	.14	.90**	.68**	16.28	9.33
2. Time 2 Behaviour		1.00	.38*	.09	-.05	.41*	-.01	.42*	.44*	5.24	0.55
3. Intention			1.00	.40*	.37*	.40*	.38*	.45**	.50**	5.70	0.37
4. Attitude				1.00	.01	.17	.48**	.36*	.66**	5.29	0.48
5. Subjective Norm					1.00	.04	.25	.06	.14	5.30	0.65
6. Perceived Behavioural Control						1.00	.31	.39*	.40	4.97	0.65
7. Identification							1.00	.22	.38*	5.36	0.77
8. Time 1Hours								1.00	.71**	18.55	9.04
9. Time 1Behaviour									1.00	5.17	0.53

\* $p < .05$ , \*\* $p < .01$

### 5.7.2 Predictors of intentions: Regression analyses

Following Ravis and Sheeran's (2003) analysis techniques, in order to determine how well the study variables predicted behavioural intentions and hours of deliberate practice at Time 2, two weeks later, a four-step hierarchical regression was conducted. The theory of planned behaviour variables of attitude, subjective norm, and perceived behavioural control were entered on the first step; past behaviour (Time 1 Hours) was added on the second step; past behaviour report (Time 1 Behaviour) was included on the third step; and identification was added on the fourth step. This analysis was conducted separately for the two dependent variables: behavioural intentions (see Tables 5.4, 5.4 and 5.6); and Time 2 reported hours of deliberate practice (see Tables 5.7, 5.8, and 5.9).

*All participants*

For the full group of 63 participants (58 participants at Time 2), the only theory of planned behaviour variable to have a significant  $\beta$  on behavioural intentions was behavioural control which, combined with attitude and subjective norms, accounted for 27% of the variance. The addition of Time 1 behaviour led to a significant increment in the variance in intentions ( $R^2$  change = .12,  $F = 7.47$ ,  $p < .01$ ). The addition of the second step (Time 1 Hours) and the fourth step (Identification) did not result in a significant variance in intentions. This is shown in Table 5.4.

Table 5.4

*Hierarchical multiple regression of deliberate practice intentions on all study variables for all of the participants.*

Step	Predictor	$R$	$R^2$	$R^2$ Change	$F$	$df$	$\beta$
1	Attitude	.52	.27	.27	6.98	3, 60	.15
	Perceived Behavioural Control						.27*
	Subjective Norm						.13
2	Time 1 Hours	.54	.29	.02	5.63	4, 60	-.01
3	Time 1 Behaviour	.64	.41	.12	7.47	5, 60	.41**
4	Identification	.64	.41	.00	6.11	6, 60	-.01

\* $p < .05$ , \*\* $p < .01$

*Musician identity group*

Seen in Table 5.5, similar results were observed for the Musician identified group (30 Musicians at Time 1, 29 Musicians at Time 2) as were observed for the full group of participants: the only theory of planned behaviour variable to have a significant  $\beta$  on behavioural intentions was behavioural control which, with attitude and subjective norms, accounted for 33% of the variance. The addition of Time 1 behaviour led to a significant increment in the variance in intentions ( $R^2$  change = .15,  $F = 4.54$ ,  $p < .05$ ). The additions of the second step (Time 1 Hours) and the fourth step (Identification) did not result in a significant variance in intentions.

Table 5.5

*Hierarchical multiple regression of deliberate practice intentions on all study variables for participants in the Musician identity-salience condition.*

Step	Predictor	$R$	$R^2$	$R^2$ Change	$F$	$df$	$\beta$
1	Attitude	.57	.33	.33	4.06	3, 28	.13
	Perceived Behavioural Control						.45*
	Subjective Norm						-.07
2	Time 1 Hours	.59	.35	.02	3.24	4, 28	.00
3	Time 1 Behaviour	.71	.50	.15	4.54	5, 28	.45*
4	Identification	.71	.50	.00	3.67	6, 28	.07

\* $p < .05$ , \*\* $p < .01$



*Singer identity group*

None of the variables displayed in the regression analysis shown in Table 5.6 resulted in significant variance in deliberate practice intentions for the Singer identifiers (33 Singers at Time 1, 29 Singers at Time 2), although subjective norms accounted for 32% of the variance and Time 1 hours led to a slight increment of 6% ( $R^2$  change = .06,  $F = 4.15$ ,  $p = .09$ ).

Table 5.6

*Hierarchical multiple regression of deliberate practice intentions on all study variables for participants in the Singer identity-salience condition.*

Step	Predictor	$R$	$R^2$	$R^2$ Change	$F$	$df$	$\beta$
1	Attitude	.57	.32	.32	4.48	3, 31	.20
	Perceived Behavioural Control						.17
	Subjective Norm						.26
2	Time 1 Hours	.62	.38	.06	4.15	4, 31	.23
3	Time 1 Behaviour	.62	.38	.00	3.22	5, 31	.09
4	Identification	.62	.39	.00	2.62	6, 31	.07

\* $p < .05$ , \*\* $p < .01$

### 5.7.3 Predictors of behaviour: Regression analyses

Using the same predictor variables as those seen in the previous analyses, Tables 5.7, 5.8, and 5.9 show the regression analyses of the study variables on the dependent variable of Time 2 hours of practice. As with the previous analyses, this analysis was conducted first on all participants, second on the Musician identity group, and third on the Singer identity group in order to examine the between-groups differences.

#### *All participants*

Table 5.7 shows that for the full group of 63 participants (58 participants at Time 2), the only theory of planned behaviour variable to have a significant  $\beta$  on Time 2 hours of practice was behavioural control which, along with attitude and subjective norms, accounted for 13% of the variance. The addition of Time 1 Hours led to a strong significant increment in the variance in intentions ( $R^2$  change = .70,  $F = 65.36$ ,  $p < .01$ ), as did the Step 3 variable, Time 1 Behaviour ( $R^2$  change = .02,  $F = 59.39$ ,  $p < .05$ ). The addition of the fourth step (Identification) did not result in a significant variance in the hours of practice reported at Time 2.

Table 5.7

*Hierarchical multiple regression of hours of deliberate practice behaviour on all study variables for all of the participants.*

Step	Predictor	<i>R</i>	<i>R</i> <sup>2</sup>	<i>R</i> <sup>2</sup> Change	<i>F</i>	<i>df</i>	$\beta$
1	Attitude	.36	.13	.13	2.67	3, 57	-.10
	Perceived Behavioural Control						.13*
	Subjective Norm						-.04
2	Time 1 Hours	.91	.83	.70	65.36		.83**
3	Time 1 Behaviour	.92	.85	.02	59.39	4, 57	.17*
4	Identification	.92	.85	.00	49.87	5, 57	.06

\* $p < .05$ , \*\* $p < .01$

*Musician group*

For the Musician identified group (30 Musicians at Time 1, 29 Musicians at Time 2), Table 5.8 reveals that whilst the  $\beta$  for control approached significance at  $p = .06$ , the inclusion of Time 1 hours led to a strong significant increment in the variance in intentions ( $R^2$  change = .81,  $F = 33.69$ ,  $p < .01$ ). The addition of the third (Time 1 Behaviour) and fourth (Identification) steps did not result in a significant variance in the hours of practice reported at Time 2.

Table 5.8

*Hierarchical multiple regression of hours of deliberate practice behaviour on all study variables for participants in the Musician identity-salience condition.*

Step	Predictor	<i>R</i>	<i>R</i> <sup>2</sup>	<i>R</i> <sup>2</sup> Change	<i>F</i>	<i>df</i>	$\beta$
1	Attitude	.43	.19	.19	1.83	3, 27	-.00
	Perceived Behavioural Control						.12
	Subjective Norm						-.07
2	Time 1 Hours	.92	.81	.65	29.41		.82**
3	Time 1 Behaviour	.93	.82	.02	26.37	4, 27	.18
4	Identification	.94	.84	.02	24.95	5, 27	.15

\* $p < .05$ , \*\* $p < .01$

*Singer group*

When the Singer identified group (33 Singers at Time 1, 29 Singers at Time 2) was examined, Table 5.9 reveals that only Time 1 Hours of practice appeared to have a significant influence on the Time 2 result, making up 92% of the variance. The variance indicated by Step 3 (Time 1 Behaviour) neared significance ( $R^2$  change = .02,  $F = 26.37$ ,  $p = .06$ ) however Step 4 (Identification) did not result in a significant variance in the hours of practice reported at Time 2.

Table 5.9

*Hierarchical multiple regression of hours of deliberate practice behaviour on all study variables for participants in the Singer identity-salience condition.*

Step	Predictor	$R$	$R^2$	$R^2$ Change	$F$	$df$	$\beta$
1	Attitude	.51	.26	.26	3.02	3, 29	-.24
	Perceived Behavioural Control						.12
	Subjective Norm						.02
2	Time 1 Hours	.92	.84	.59	33.69		.74**
3	Time 1 Behaviour	.93	.86	.02	29.49	4, 29	.27
4	Identification	.93	.86	.00	23.61	5, 29	-.02

\* $p < .05$ , \*\* $p < .01$

#### 5.7.4 Identity scores (Musician versus Singer) and Identification level scores (High versus Low) and practice behaviour: ANOVA

With the aim of examining the influence of group identity and identification on deliberate practice intentions and Time 2 reported behaviour, two ANOVA were conducted (see Tarrant & Jordan, 2006; Chapter 4 of this thesis). The mean identification score for the 30 participants in the Musician identity group at Time 1 was  $m_{\text{Musician identification score}} = 5.67$  (Mode = 5.67,  $SD = .58$ ), whilst the mean score for the 33 participants in the Singer identity group at Time 1 was  $m_{\text{Singer identification score}} = 5.36$  (Mode = 5.33,  $SD = .77$ ). No significant results were observed between the identity scores for the Musician and Singer groups ( $t = 1.80$ ,  $df = 61$ ,  $p < .08$ ).

As per Tarrant and Jordan (2006) and Chapter 4 of this thesis, prior to calculating the ANOVA, the median score (Med = 5.67) was used to divide all of the participants at Time 1 into high-identifiers and low-identifiers within the two (Musician and Singer) identity categories.<sup>15</sup> This resulted in 33 (52.4% of the sample) high-identifiers ( $m_{\text{High identification}} = 6.01$ ,  $SD = .35$ ) and 30 (47.6% of the sample) low-identifiers ( $m_{\text{Low identification}} = 4.93$ ,  $SD = .51$ ) in all. The differences between the scores of the identity groups and the high- and low-identifiers were assessed using independent samples t-tests. Significant differences were found between the scores of the high- and low-identifiers overall ( $t = 9.86$ ,  $df = 61$ ,  $p < .01$ ).

In the Musician group which included 21 high-identifiers ( $m_{\text{High musician}} = 5.96$ ,  $SD = .35$ ) and nine low-identifiers ( $m_{\text{Low musician}} = 4.98$ ,  $SD = .40$ ) at Time 1, a significant within-group difference was observed ( $t = -6.67$ ,  $df = 28$ ,  $p < .01$ ). In the Singer group in which there were 12 high-identifiers ( $m_{\text{High singer}} = 6.14$ ,  $SD = .33$ ) and

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<sup>15</sup> The median response was also the mode at 5.67. Respondents who achieved the median score were placed in the high identification category.

21 low-identifiers ( $m_{\text{Low singer}} = 4.90$ ,  $SD = .56$ ) at Time 1, a significant within-group identification level difference was obtained ( $t = -6.92$ ,  $df = 31$ ,  $p < .01$ ).

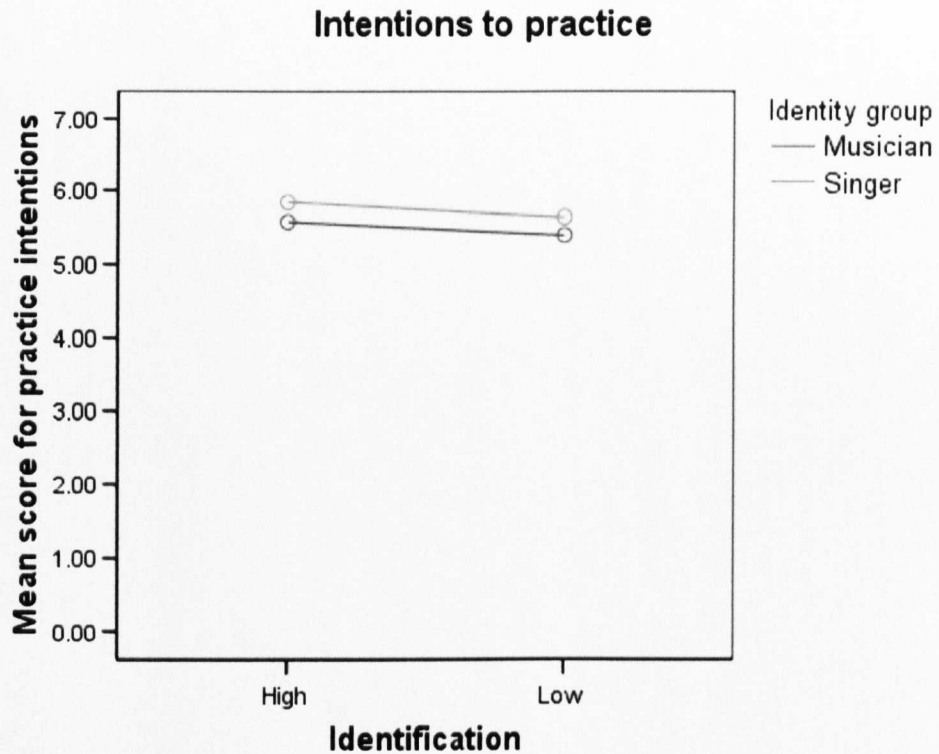
Having established that there were significant differences between the strength of the participants' identification with the activated identities, the influence of identification (High or Low) and group identity (Musician or Singer) were examined in terms of the dependent variables of practice intentions and Time 2 hours of practice.<sup>16</sup>

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<sup>16</sup> In order to present a complete analysis of variables, ANOVA were also conducted to examine the influence of group identity and identification on all of the theory of planned behaviour variables, *i.e.*, is any one group *more* swayed by these variables than any other. The results were non-significant overall, although subjective norm beliefs were found to be significantly higher for Singer identifiers than for the Musician identifiers ( $F(1, 62) = 4.79$ ,  $p < .05$ ). Results of these ANOVA are available upon request.

*Deliberate practice intentions*

To begin, Figure 5.2 shows a line graph of the scores for deliberate practice intentions for the two identity groups (Musicians and Singers) at the two identification levels (High and Low). This figure suggests that the participants in the Singer group reported higher *individuality* scores than those in the Musician group.



*Figure 5.2* Line graph of estimated marginal means of practice intentions for participants in the Singer ( $n_{\text{High identification}} = 12$ ;  $n_{\text{Low identification}} = 21$ ) and Musician ( $n_{\text{High identification}} = 21$ ;  $n_{\text{Low identification}} = 9$ ) identity conditions.

The results of the ANOVA are shown in Table 5.10 and reveal a main effect of Identity on deliberate practice intentions ( $F(1, 60) = 4.05, p < .05$ ).

Table 5.10

*Analysis of Variance for intentions to practice*

<b>Source</b>	<b>df</b>	<b>F</b>	<b>MS</b>	<b>p</b>
Between subjects				
Identity	1	4.05*	0.88	.05
Identification	1	2.36	0.51	.13
Identity x Identification	1	0.01	0.00	.94
S within-group error	59			

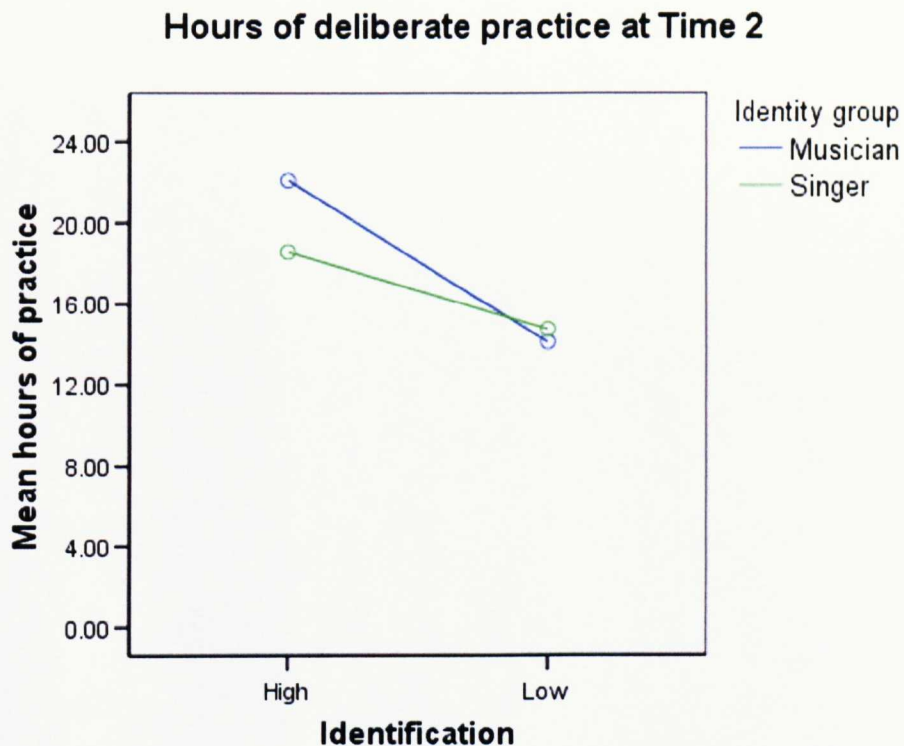
*S* = subjects. \* $p < .05$ . \*\* $p < .01$ .

Contrary to the first hypothesis, these results suggest that for the participants, having a Singer identity ( $m_{\text{Singer}} = 5.73$ ,  $SD = .37$ ) (whether it be a high- or low-identification with that identity) relates to greater practice intentions than does having a Musician identity ( $m_{\text{Musician}} = 5.48$ ,  $SD = .55$ ).



*Deliberate practice behaviour*

The line graph shown in Figure 5.3 displays the mean hours of deliberate practice reported by the two identity groups (Musicians and Singers) at the two identification levels (High and Low). This figure suggests an effect of Identification in that the high-identified Musicians and Singers appear to report more hours of deliberate practice than the low-identified Musicians and Singers.



*Figure 5.3* Line graph of estimated marginal means of hours of deliberate practice for participants in the Singer ( $n_{\text{Singer high identification}} = 11$ ;  $n_{\text{Singer low identification}} = 18$ ) and Musician ( $n_{\text{Musician high identification}} = 21$ ;  $n_{\text{Musician low identification}} = 8$ ) identity conditions.

An ANOVA of hours of deliberate practice at Time 2 shown in Table 5.11 did not yield significant results, however the effect of identification did approach significance ( $F(1, 54) = 3.42, p = .07$ ).

Table 5.11

*Analysis of Variance for reposted hours of practice at Time 2*

Source	<i>df</i>	<i>F</i>	MS	<i>p</i>
Between subjects				
Identity	1	26.64	.21	.65
Identification	1	444.22	3.42	.07
Identity x Identification	1	54.65	.42	.52
S within-group error	54			

A closer inspection of the means, shown in Figure 5.4 shows that the high-identified Musicians reported the most positive attitudes towards practice than any other group. This warranted further examination using simple effects analysis.

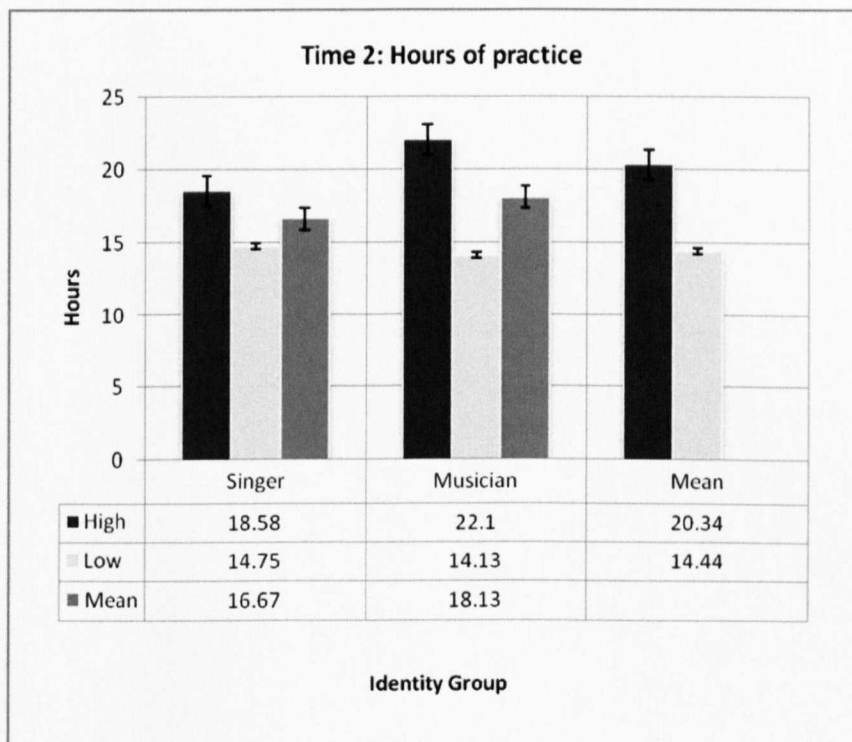


Figure 5.4 Mean hours of deliberate practice behaviour (+SE) for participants in the Singer ( $n_{\text{Singer high identification}} = 11$ ;  $n_{\text{Singer low identification}} = 18$ ) and Musician ( $n_{\text{Musician high identification}} = 21$ ;  $n_{\text{Musician low identification}} = 8$ ) identity conditions.

The results of simple effects analysis showed that the effect of the outcome differed depending on the subject's identification level within the Musician group. Specifically,

the difference between the intended hours of practice between high-identified Musicians and low-identified Musicians (mean difference = 7.97) was greater than that between high-identified Singers and low-identified Singers (mean difference = 3.83). What this suggests is that in line with the second hypothesis, those participants who are high-identified Musicians reported the greatest number of hours of deliberate practice at Time 2.

#### 5.7.5 Maintenance of identity salience

To measure the capability of the identity activation method to make an identity salient over time, at Time 2, participants were asked to recall which identity had been made salient at Time 1. Forty-two out of the 58 participants, or 72%, recalled the identity to which they were assigned suggesting that reinforcing one's musical identity is a sustainable effect over two weeks. Notably, although the number of participants in the Singer identity salience group at Time 1 was 33 and had reduced to 29 at Time 2 due to attrition, 37 (128%) participants at Time 2 recalled being asked to respond to the first questionnaire "as a singer". The number of participants in the Musician identity salience group at Time 1 was 30. This number had reduced by one to 29 at Time 2 due to attrition. However, only 13 (48%) out of the 29 Musician participants at Time 2 recalled that they had been asked to respond to the questionnaire at Time 1 "as a musician". Seven participants (five Musicians and two Singers) could not recall which category had been made salient at the first time of testing.

The aim of this study was to investigate the predictive validity of musical identity in relation to singers' deliberate practice intentions and behaviour. The results arising from the analyses will be discussed in turn.

#### 5.8.1 Identification and the theory of planned behaviour: Regression analyses

As expected, multiple regression analysis revealed that the theory of planned behaviour successfully predicted 33% (Musicians) and 32 % (Singers) of the variance in deliberate practice intentions. It also predicted 19% (Musicians) and 26% (Singers) of reported practice behaviour.<sup>17</sup> These results are in line with those observed in previous studies, including Ravis and Sheeran (2003); Sutton (1998); Conner and Armitage (1999); and Godin and Kok's (1996) meta-analytic review of the theory of planned behaviour. Predictably, past behaviour (including reported behaviour and actual hours) appeared a far more consistent predictor of both intentions and follow up (Time 2 Hours) behaviour. This is in line with Ravis and Sheeran (*ibid.*) and Tarrant and Jordan (2006). Indeed Conner and Armitage (*ibid.*) have also shown that measures of past behaviour but not self-identity consistently contributed to predictions of behaviour over and above the contributions from intentions and control.

Despite these positive results, and in contrast to the first hypothesis (that singers' Musician in-group identification would positively predict their practice intentions and behaviour after variables of the theory of planned behaviour and past behaviour had been taken into account), regression analysis did not reveal a significant contribution of

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<sup>17</sup> Low variance results, such as 19% of the variance in practice behaviour for the Musicians, have been explained by Ajzen (2006) himself. He states, 'there may be little meaningful variance in the criterion if, for example, most participants in the study intend to, and/or actually engage in the behaviour under investigation'. Thus, because practice is an important behaviour for Musicians, it may be expected that all of the participants would value the behaviour, resulting in highly similar responses and little variance.

group identification for either practice intentions or behaviour. These results are in line with recent research examining augmented versions of the theory of planned behaviour (Hagger & Chatzisarantis, 2005; see also Ajzen, 2002a; and Bagozzi, Lee, & van Loos, 2001). Hagger and Chatzisarantis (*ibid.*) have shown through structural equation modelling that whilst distinctions can be made between higher-order variables such as descriptive norms, affect, and self-efficacy and the first-order theory of planned behaviour variables (*i.e.*, attitude, control, and norms), these variables can actually be explained by the variance in first-order variables of the theory of planned behaviour. Ajzen (2006) himself contends that while there are other variables which may impact behavioural intentions that are not directly measured by his theory of planned behaviour (*e.g.*, personality traits, intelligence, demographic variables, *etc.*), these are considered indirect *background factors*, and therefore should not result in a change in intention or behaviour beyond the first-order theory of planned behaviour factors. Indeed Sparks and Shepard (1992) have theorised that self-identity would be subsumed by the attitudes construct of the theory of planned behaviour because self-identity would “reflect and influence” (p. 390) behavioural beliefs relating to “role or moral consideration for engaging in the target behaviour (p. 390). In the case of the current study, it may be that identification is a variable which is subsumed by a broader variable, be it attitude (see Sparks & Shepherd, *ibid.*) or subjective norms (see Ravis & Sheeran, 2003) of the theory of planned behaviour.

### 5.8.2 Identification and deliberate practice intentions and behaviour: ANOVA

The ANOVA revealed only a near-significant effect of identification on deliberate practice behaviour. However, simple effects analyses showed that high identified Musicians reported significantly more hours of deliberate practice at Time 2

than any other group. These results strongly support those seen in Chapter 4 of this thesis where high identified Musicians reported significantly more intended hours of deliberate practice than any other group. This is also supported by previous research indicating that people who strongly identify with a behaviourally relevant reference group are more likely to act in accordance with the norms of that groups compared to people who weakly identified with the group (*e.g.*, Tarrant & Jordan, 2006, Jetten *et al.*, 1997; Terry & Hogg, 1996; Terry *et al.*, 1999). Thus, just as previous studies have shown that social identification can play a moderating role in the prediction of health-related behaviours by increasing the strength of the relationship between behavioural norms and intention; the current results suggest that musical group identification may act as an influence on musical behaviour.

Hallam's (1997a) meta-analysis of research into practice showed that learner characteristics such as expertise, learning style, approaches to practice, motivation and self-esteem all played some part (either direct or indirect) in contributing to the practice process. The current findings suggest that to this list, one might add "social identity". Specifically, these results suggest that a strong identification with the Musician identity can lead singers to practice more than they would if they hold either a Singer identity or a low Musician identity. As was discussed in Chapter 4, these results may have serious implications for singers' short- and long-term musical motivation and development because deliberate practice plays an important part in improving musical performance skills and overall musicality (Ericsson *et al.*, 1993; Williamon & Valentine, 2000). It may also reflect a deeper underlying influence of stereotyped beliefs on singers' personal expectations. That is, if singers "buy into" the stereotypes of their group, their motivation to pursue skills not characteristic of their group may be hindered.

### 5.8.3 Identity salience

This study proposes that specific musical-social identity can be maintained and remain salient over time (for up to two weeks) following initial identity activation and may continue to influence practice behaviours. This suggests that if singers can learn to identify themselves as Musicians, then this may have a positive effect on their motivation to practice, thus helping to improve their musical skills. However, this solution may not be as simple as it appears. Whilst 70% of the participants recalled the correct identity which was made salient at Time 1, 123% recalled that a Singer identity had been activated at Time 2. It appears that the Singer label was a more salient one for the majority of these participants. It may therefore be assumed that the Singer identity is a pervasive one for singers at this stage of their musical development. Not only does this result highlight the possible difficulty of influencing self-categorisation over time, but it also shows that enforced identities can be resisted (see Crisp *et al*, 2006; Crisp, Walsh & Hewstone, 2006).

### 5.8.4 Singer identity and deliberate practice intentions

Contrary to the hypotheses, a main effect of Singer group identity was revealed regarding deliberate practice intentions. The results also showed a significant correlation between Singers' identification and their deliberate practice intentions. In fact, Singers' deliberate practice intentions were significantly positively correlated with *all* other variables. That is, Singers with strong in-group identification reported higher intentions to engage in deliberate practice. This suggests that the Singer identity may be a positive one in terms of motivating singers to practice.

Whilst this result provided a tantalising prospect that having a Singer identity might lead to more practice behaviour, the expected increase in Singers' reported hours of practice at Time 2 did not appear. That intentions did not predict behaviour is in line with Hagger and Chatzisarantis (2006), who also showed a strong prediction of self-identity on intentions, but similarly, no further impact of identity on behaviour (see also Sparks & Guthrie, 1998; Sparks & Shepherd, 1992). The authors argue that this result is still important because it shows that group identity can influence intentions as it is known that intentions predict behaviour (Ajzen, 1985, 1991; Ajzen & Fishbein, 1977).

However, this result may be elucidated by the correlation analysis which revealed a significant positive relationship between Singers' identification and their reported hours of deliberate practice at Time 1. Based on their examination of identity salience and health behaviour, Tarrant and Jordan (2006) have shown that participants in the Healthy identity salience group indicated that they had engaged in *more* healthy behaviour in the past than those in the Youth condition, yet this did not lead to a significant prediction of more exercise behaviour in the 2-week follow up study. Tarrant (private correspondence, February 16, 2008; see also Hagger & Chatzisarantis, 2006) suggests that this could point to a limitation in the identity salience approach: an activated identity may cause someone to change their retrospective memory of their behaviour in order to suit the salient identity. What this implies is that these Singers may perceive practice to be an important and positive part of their group identity; thus, in order to view themselves more positively, those with a strong Singer identity erroneously recall practising more. The work of Manturzewska (1990) supports these results: she suggests that it is at this stage in a musician's life, their practical musical skills are under particular scrutiny: they attend classes, are graded for their work, are evaluated by their teachers, and are compared with their peers. Thus, singers likely



recognise that deliberate practice is an important behaviour in order to advance their musical development.

## 5.9 Chapter summary

In conclusion, the present chapter is among the first to show that the construct of group identity can be applied to the musical domain. It extends the results found in Chapter 4 (*i.e.*, that singers' deliberate practice intentions are driven in part by their musical group identification), and adds support to previous experimental research showing evidence of a link between group perception and behaviour. The findings revealed that although singers' musical group identification did not predict deliberate practice behaviour and intentions beyond the theory of planned behaviour variables, group-related self-concept and identification with a musical reference group is important in motivating behavioural decisions (*i.e.*, deliberate practice intentions for Singers, and deliberate practice behaviour for high identified Musicians). The discovery of a main effect of Singer identity on deliberate practice intentions and a positive correlation between the two suggests that there is a more subtle and complex relationship between identity, intentions, and deliberate practice behaviour for Singers than can be explained either by the current or the previous investigations. In particular, it seems that there is a positive effect of Singer identification upon practice intentions at this stage of musical development. This may be the case for other behaviours as well. Chapter 4 showed that the Singer identity was predictive of attitudes towards being *individual* (an important characteristic of the solo singer, Davidson & Coimbra, 2001); being *talkative* (an indication of their extraversion, Kemp, 1996); and *wearing a scarf* (a health protective and possible in-group distinctiveness behaviour). None of these stereotyped behaviours is inherently negative, and indeed may be essential for their role as singers. Because the Singer identity appears to be particularly salient for these

participants, this raises the question: Is having a strong Singer identity necessarily a bad thing?

Musical ability depends on a complex interaction between many variables, including cognitive, motivational, social and cultural factors, an individual's experience, education, aspirations and attitudes towards music, and musical training (see Hallam, 1997a). Indeed, a number of factors may affect what students achieve in their music education and subsequent music careers based on an interaction of skill, motivation, the influence of peers, teachers, conservatoire culture, and personal expectations, to name but a few (see Burland & Davidson, 2002; Bar-Tal & Saxe, 1979; Lindgren, 1978). This is to say that practice alone will not make or break a professional music career. It is neither feasible, nor practical to attempt to predict singers' musical success by calculating how many hours of deliberate practice they complete per week. Nor is it possible to gain a real sense of the long-term impact of identity and stereotypes on singers' behaviour in a 2-week longitudinal survey. Behind every statistic is an individual and complex story. Any full account of the development of singers' musical ability and musical success must examine singers who have achieved high levels of success in the face of musical identity challenges and stereotypes.

The next chapter details the final empirical study of this thesis. It describes a qualitative investigation of how prominent professional singers musically categorise themselves. It examines how their knowledge of negative musical stereotypes about their Singer in-group has influenced their self-perceptions, behaviours, and their ultimate success in a singing career and suggests a conceptual model outlining the dimensions (and their interrelationships) of the professional singer.

## **Chapter 6 Professional singers: developing an identity and coping with stereotypes**

*From an actual conversation I had with a singer and a piper:*

*Me: I'm writing a thesis on singer identity and stereotypes. I'm researching what the "typical singer" is like.*

*Singer: Well, I'm not a typical singer.*

*Piper: All singers say that.*

6.1 Introduction
------------------

Singers' group identity and the long-term impact of group stereotypes have received little attention to date, although evidence from the previous chapters suggests that these topics may play a role in their attitudes, behaviours, and perhaps even their musical career progress (see Chapters 2, 3, and 4). This chapter aims to expand on the limited research into professional singers' identity development and to put the previous results of this thesis into the context of a long-term singing career by examining the relationships between identity, stereotypes, and behaviour for the professional singer. Specifically, it details a qualitative empirical investigation which examines how renowned professional singers develop their identities, and how the awareness of stereotypes about their group can influence their self-perceptions and behaviours. This investigation consists of in-depth interviews of five renowned professional singers. A novel Singer Identity Model is proposed following the analysis of the interviews. This model is derived from the thematic analysis of the interviews of the participants in this chapter, along with the findings of previous research into singers' musical identity and personality (e.g., Kemp, 1999; Davidson & Coimbra, 2001). This model is conceptual only and is intended to help provide an overall picture of the singer identity by

synthesizing the themes arising from this chapter (such as the singer's independence, highly social nature and their musical performance behaviours) with those found in previous studies of the singer identity and personality (*e.g.*, Kemp, 1996; Davidson, 2002; Davidson & Coimbra, 2001; and Sandgren, 2002). Whilst it is not derived from statistical data, this model attempts to graphically incorporate the internal motivators of the professional singer and to show how these inner drives result in particular behaviours.

This chapter begins with a restatement of Burland and Davidson's (2002) Tripartite Model of Success (introduced in Chapter 2, section 2.3 of this thesis). It is followed by a review of the musical career development research conducted by Manturzevska (1990) as a means of introducing the study detailed in this chapter.

## 6.2 Singer identity and stereotypes

Chapter 2 of this thesis outlined the Tripartite Model of Success (Burland & Davidson, 2002). It will be readdressed here to introduce the study outlined in this chapter. Burland and Davidson (*ibid.*) have shown that musical self-concept is an important factor in whether or not one pursues a music career. Their tripartite model of success suggests that to achieve a successful music performance career, three factors must be present: 1) the performer has had positive experiences with others including strong parental encouragement, and support from teachers and peers; 2) the performer has methods of coping with the challenges faced during musical development; and importantly, 3) music is a determinant of the performer's self-concept. The researchers state that, "music as a major determinant of self-concept is vital if the transition from training to professional life is to be successful" (p. 133). The researchers note that together with musical self-concept, social support plays a vital role in musical success.

Whilst the tripartite model of success research was not singer specific, this thesis has thus far shown that for singers, musical self-concept and social connections may indeed be linked to musical behaviour. However, Burland and Davidson's (2002) idea of the "musical self-concept" appears to be a difficult construct to untangle. This may be because, as demonstrated by the studies employing social identity theory and self-categorisation theory constructs (Chapters 4 & 5 of this thesis), different identity and sub-groups identity labels entail different psychological and behavioural realities. For example, for singers, a Musician identity leads to better attitudes towards being *busy* and greater practice intentions, whilst a Singer identity results in better attitudes towards being *individual* and *wearing a scarf*. Not only might the identity label itself be a factor, but the strength of the group identification may also play a role. Indeed the factors that may play a part in a singer's musical self-concept are many. As mentioned, they include self-labelling (specifically, how they *musically* label themselves), and their level of group identification, the stereotypes and norms associated with the group identity, the salience of the particular identity, and the influence of the social setting.

Self-labelling may be especially relevant for young singers because the social environment may impact on their group identification. Chapter 5 showed that singers in university and college appear to adhere very strongly to the Singer identity. The high salience of the Singer identity may be explained by identity threat (see Jetten *et al.*, 1998 a & b; Tarrant *et al.*, 2004), the result of which may lead singers to endeavour to solidify in-group coherence by self-stereotyping and following the behaviours typical of the group. This threat to the group identity may have an adaptive function for singers by reinforcing positive attitudes towards behaviours such as being social, being independent, wearing a scarf, and practice intentions. However, these tight group bonds may also contribute to the creation (or perpetuation) of negative singer stereotypes, such

as fewer hours of practice and possibly inferior musicality when compared to their Musician-identified and/or their instrumentalist peers.

The stereotype of inferior musicianship was one from which the Musician-identified participants in Chapter 2 appeared to wish to distance themselves. Indeed, Chapter 2 showed us that singers who have recently left university or college to pursue a career in music identify as Musicians, rather than as Singers. It may be that a singer, who finds him or herself employed in a great number of musical activities, tries to distance him or herself from the negative stereotypes associated with the Singer identity label. This implies that the singer's musical group identity is not fixed but may change depending upon the demands of the career. It is this aspect of identity which will be under consideration in the current chapter.

This chapter aims to address how successful accomplished singers cope with negative Singer stereotypes and as they endeavour to achieve success in a singing career. In order to address these questions, the retrospective accounts of singers who have reached the stage of an established professional singing career will be examined. Using the results of these interviews and supported by the findings of previous research in the area of singer personality, identity and behaviour, a tentative model describing the facets (and the relationships between these facets) of the professional singer will be offered.

### 6.3 The stages of a musical career

In her article detailing the musicians' development over the life-span Manturzevska (1990) has outlined six successive stages through which musicians pass on the way to professional musical success. This sequence of developmental stages includes:

Stage I (Age 0-6): Sensory-emotional sensitivity and spontaneous musical expression and activity stage

Stage II (Age 6-14): Intentional, guided musical development

Stage III a) (Age 14-20): Formation and development of artistic personality

b) (Age 20-30): Graduation from higher music academy: seek employment

Stage IV (Age 30-45): Professional stabilisation

Stage V (Age 45-60): Teaching stage

Stage VI (Age 70-75): Retreat/retirement from professional activity

For singers, Manturzevska (1990) states that Stage III is where systematic singing instruction begins along with serious musical study. The singers examined in Chapters 2, 4 and 5 of this thesis (with a mean age of 22.69) might be categorised in Stage III. In this third stage of development musicians attend formal higher music education and work to formulate their artistic personalities in university and then leave to seek out a musical career. A close relationship with the teacher in a *master/student* relationship is vital at this stage where the support of a mentor helps guide and support artistic development. This is in line with Ravis and Sheeran's (2003) prototype/willingness model: singers may aspire to be like their mentors and therefore endeavour to *behave* like them. Stage III reaches its peak between 25 - 30 years of age after which the student graduates and begins to seek a place and form of employment. Manturzevska (*ibid.*) suggests that the successful progress from this phase (Stage III, university or college training) to the next (Stage IV, professional stabilisation) may have multiple determinants such as mentor support, financial resources, high self-efficacy, and extraversion. The research presented in this thesis thus far suggests that *musical group identification* may also be added to this list. This is because musical

identification appears to influence musical self-perceptions which may in turn affect motivation to engage in musical behaviours important for success (*i.e.*, deliberate practice).

It is the singers in Stage IV of development which are the focus of the current study. This is the stage of “professional stabilisation and the time of the greatest performing activity, the widest geographical span of journeys and the highest artistic output” (Mantursewska, 1990, p. 136). The perspective of established, reputable Stage IV singers was deemed to be a valuable one from which to examine the roots of singer stereotypes and identity development for two key reasons: the first is that they could put into context the findings of this thesis by providing a retrospective account of their identity development throughout their musical careers, and; secondly, being a high profile singer would ensure that they were labelled a Singer by their colleagues and peers, therefore making it possible to use their accounts to clarify how singers deal with and/or manage the stereotyped expectations associated with their own group in the long-term.

#### 6.4 The Study

The current investigation was designed to add to the very limited literature on singers’ musical identity development and to support and perhaps expand upon the previous findings of this thesis. It was also designed with the intent of examining professional singers’ perception and reaction to singer stereotypes as well as to develop an overall model of the primary features of the professional singer. No specific hypotheses were tested in relation to singers’ identity and group stereotype perceptions. Rather, the aim was to explore these phenomena from the perspective of the singers themselves. However, the current study was undertaken for four principal reasons:



- 1) Previous research examining musical career development does not distinguish between instrumentalists and singers.
- 2) Previous research highlights the importance of a strong musical self-concept in the achievement of a music career; however in light of the findings in this thesis, musical self-concept may be influenced by musical identity and group stereotype beliefs.
- 3) Previous research does not consider the identity development and the impact of stereotype awareness on established singers in the prime of their careers.
- 4) The current study attempts to synthesize the sometimes contradictory results of previous research into singers' personality and identity into a conceptual graphical model portraying the primary personality, motivational and behavioural elements of a professional singer and their interrelationships.

A qualitative approach was appropriate in the view of the exploratory nature of the study and because little is known about what aspects of musical identity are important and influencing factors on singers' careers. Interpretative phenomenological analysis (Smith, 1996) is a qualitative approach that acknowledges the importance of exploring individuals' perceptions in detail through the interpretive activity of the researcher. This method was chosen for the current study for two reasons; first, it matched the aim of examining the complex issue of singers' perceptions of their identity development; and second, on account of the study's broad, overarching developmental framework looking at the influence of identity and stereotypes on singers' behaviour. This was achieved using in-depth semi-structured interviews with study participants. It

was determined that this approach would complement the existing quantitative studies outlined in this thesis and help to provide some context and perspective for singers' identity development throughout their careers.

## 6.5 Method

### 6.5.1 Participants and design

In general, interpretative phenomenological analysis is suited to detailed study of a small homogenous group (MacLeod, Crauford & Booth, 2002). Therefore, five singers of Western art music were selected to participate in the current study. There were two males ( $m = 40.5$ ,  $SD = 0.71$ ) and three females ( $m = 36.33$ ,  $SD = 5.13$ ). The mean age of all of the participants was 38 years ( $SD = 3.84$ ). The participants were known to the researcher through professional circumstances. They were contacted directly and specifically because they were highly recognised successful international singers. A semi-structured design was employed which allowed the researcher to derive specific information whilst having the freedom to further discuss and elaborate on any interesting topics that arose. Semi-structured interviews also enabled the researcher to modify the order of the questions based on what he or she saw as appropriate to the investigation, and to leave out questions that seemed inappropriate or redundant (Robson, 1998).

### 6.5.2 Materials

The interview schedule was designed to explore the phenomenon of identity development and the possible influence of stereotypes across the professional singers' musical career. The interview schedule was compiled based on questions from Burland

and Davidson (2002, Appendix 2, p.139) as well as questions that were relevant to the current study and were specifically designed to target the issues of identity and stereotypes. The interview schedule was used only as a loose guide, with follow-up questions employed in order to complete descriptions of phenomena if they were not spontaneously addressed. As per Wertz (2005), the interview began with a descriptive explanation of the context of the study to orient participants to the purpose of the study and then began with an open-ended question. The questions are listed in Table 6.1.

The techniques of interpretative phenomenological analysis were employed for the analysis of the interview transcripts. Smith (1996) suggests two possible ways of conducting the analysis. One option is to use a master list created from the first interview to begin the analysis of the second interview: “looking for more examples of the themes identified from interview one but being prepared to identify new themes that emerge” (Smith, Jarman & Orborn, 1999, p. 224). The second approach entails reading each transcript several times over and categorising the findings into broad themes. This approach is typical in cases where there are few participants and it was therefore used for the current analysis. The broad themes arising from the interviews were then refined into more specific, detailed themes. Themes across transcripts were then compared. Resulting consistent responses across participants were then compared and superordinate themes were checked to determine if they were still explanatory for the original interview data. A subset of the themes was selected for further analysis on the basis of being relevant to how singers achieve a positive singer identity and cope with stereotypes. A judge external to the research confirmed the themes arising from the data.

Table 6.1

*Qualitative interview schedule for study of professional singers.*

Name: \_\_\_\_\_

Age: \_\_\_\_\_

Years singing: \_\_\_\_\_

SCRIPT: This interview aims to explore your experiences throughout university as a music student and now as a professional singer. I'm interested in your progress in music and in social settings and how your personal identity (how you see yourself) has evolved throughout your life. The questions are open ended: that is, you are free to elaborate on your answers and there are no right or wrong answers. There is no obligation to answer the questions. If there are any which you do not wish to answer then you don't have to. You may also choose to stop participating in this interview at any time.

- 1- Discuss your history as a singer
    - a. What courses were your best during university?
    - b. What courses were you poorer in?
    - c. What comes easily to you- what are you good at musically?
    - d. What do you find challenging- what do you struggle with musically?
    - e. What do you do to make a living? What percentage of your income comes from each activity?
  - 2- Do you see yourself as a singer?
    - a. How would you define "musician"?
    - b. Has that identity changed over the years?
    - c. Are you aware of any stereotypes of singers?
    - d. (if mentioned), Do you believe these stereotypes?
    - e. Have you ever had an experience where these stereotypes have affected your work?
    - f. Do you know anyone else who has had a positive or negative experience?
    - g. How would you feel to be called a singer/musician?
    - h. Did you feel the same or different from instrumentalists?
    - i. Do you believe the "singer" identity impedes or helps singers' progress?  
Prompt: Example?
    - j. How do you think other singers feel about singers?
    - k. How do you think your peers feel about singers?
    - l. What frustrates you the most about singers?
    - m. What do you like most about singers?
  - 3- What factors do you see in successful singers?
    - a. What do you think was the most important thing you learned at university?
    - b. Is there anything you wish you had done in university?
    - c. If you could go back and change anything about your university music experience/education what would it be?
    - d. What is some advice you would give to young singers starting out?
    - e. What do you think it takes to be a successful singer/musician?
    - f. What have you had to do in planning your music career?
  - 4- What has been your favourite musical experience?
    - a. What has been your worst/most frustrating musical experience?
    - b. What would be your ideal musical experience?
    - c. What do you see yourself doing in 10 years?
-

### 6.5.3 Procedure

Each participant was interviewed in person either at their home or in another quiet setting (e.g., hotel room). In all cases, effort was made to ensure a relaxed environment in which participants felt at ease. The interviews were recorded with an external recording device and later transcribed. The Interviews took approximately one hour to complete. Following the interview the participants were encouraged to ask questions, or contact the researcher via email if they had further questions, if they wished. The consent form may be seen in Appendix L.

## 6.6 Results

This section will begin with some brief information about the participants followed by a list of the themes arising from the results of the interview. Pseudonyms are used to protect the participants' individual identities.

Ryan: 41 year old tenor. Sings oratorio and early music.

Jason: 40 year old tenor. Sings baroque and modern opera.

Sarah: 42 year old soprano. Sings baroque opera and chamber music

Beth: 35 year old mezzo-soprano. Sings solo concerts.

Anne: 32 year old mezzo-soprano. Sings classical opera.

### 6.6.1 Themes

#### 1- Vocal health

- a. Growth as a singer
- b. Have a good teacher

- 2- Independence
  - a. Trust yourself
  - b. Musical self-concept and individuality
- 3- The highly social singer- a sense of belonging
- 4- Musical motivation
  - a. Empathetic creativity (seeking flow)
  - b. New goals
- 5- Stereotypes
  - a. To be avoided
  - b. Cannot be avoided

Each theme will be discussed in the following section which includes both analysis and the theoretical implications based on previous research. There is no attempt to give all instances of a particular theme or issue. Complete transcripts of these interviews are available upon request.

#### 6.6.2 Vocal health

Three of the participants mentioned very early on in their interviews that they had experienced vocal trauma or distress either recently, as with Ryan, or during their early development, as with Anne and Jason. References to poor vocal health were not elicited but occurred spontaneously when participants were invited to discuss their history as a singer. The problems with vocal health were primarily related to poor instruction, an absence of instruction, and/or a personal crisis:

Anne: It was my vocal nodule that taught me to really take it seriously and to value my voice. I got so depressed and felt really rubbish when I couldn't sing.

Jason: I had a crisis when I was in college and I lost my voice for a while. And ever since then I lost my innocence as a singer. You have to figure out how you (sang) in the first place and in some things that comes very easily and in other pieces I think God this is difficult, for whatever reason.

Interviewer: What happened to your voice?

Jason: A hole opened up in it- for various reasons. The teacher tried to push too hard when I was young. And I had things going on in my private life that had some influence as well.

As a result of this damage, Jason recounts, "I felt lost and trying to find my way". Jason states that this feeling lasted "for years" following the event.

For Ryan, who was having a vocal crisis concurrent to the time of the interview, a lack of vocal stamina and self-satisfaction with his technical performance was beginning to undermine his confidence.

Ryan: Having left university I was a natural in lots of things in performing so I never really felt the need to go on to Music College. I could basically sing what I wanted and conduct what I wanted and that kind of gradually went downhill a bit over the last 15 years in that I just can't do it. I've always gotten by on my musicality.

These accounts highlight the importance of vocal health for the singer. This relates to the topic of vocal health which has appeared in Chapters 3 and 4 of this thesis with singers' stereotyped behaviour of "wearing a scarf", and Kemp (1996) and

Sandgren's (2002) suggestion that singers' are "preoccupied" with their health. Sandgren (*ibid*) in particular relates this obsessive health-concern to hypochondriasis. Whilst Sandgren (*ibid*) concurs that vocal dysfunction is associated with feelings of decreased self-esteem, for the singers in the current study, the maintenance of vocal health was a real concern and not a simple preoccupation. The vocal damage they experienced required long-term and extensive recovery time and vocal re-training in order to recuperate. For Anne this meant: "Over a year of speech therapy and almost an operation." For Jason, recovery required: "...a slow rebuilding process." He relates that his new teacher told him, "Come and work for five minutes and do not sing outside of this room."

Whilst Anne and Jason were relatively young when their vocal damage had occurred (19 and 22 respectively), Ryan, whose vocal difficulties had occurred very recently (around age 39) and in the prime of his career, seemed to have experienced the negative component of the fourth stage of musical development outlined by Maturzewska (1990, p. 136). For great talents who are creative and highly sensitive, Maturzewska (*ibid.*) suggests that the demands of a taxing performance career can manifest themselves in what she calls "physical and psychic fatigue" (p. 136). Ryan's recent experiences were in line with Maturzewska's (*ibid.*) assertions. He admits: "[I had] less... confidence in my vocal abilities".

#### 6.6.2.1 Growth as a singer

To cope with the negative effects of vocal damage, each of these singers seemed to view the occurrence as a learning experience; something they had to go through in order to learn and grow as a singer. Although Anne described her vocal nodule as a "difficult experience" she also expressed that she had developed a new respect for her



voice: “I’ve learned to take [my voice] more seriously”. Jason, who had some private issues to cope with, admitted that: “There were some things I had to deal with. You have to just get through it and get on with it.” Ryan, who had recently found support and advice from a new vocal teacher stated: “Now I’m realising more and more that I actually *am* my instrument and I have to be- and it has to be warmed up like an athlete. I’ve reached a turning point now.”

This suggests that whilst a vocal injury is a difficult test for a singer (whether in the early days of the career or in the latter days), it can be seen as a means of solidifying their commitment to singing. Vocal injury did not cause the participants to stop singing, but seemed instead to increase their determination and drive to succeed. This mental fortitude in the face of a set-back is reminiscent of the work of Dweck (2000) and Dweck and Bempechat (1984) which examined the nature of self-belief. Dweck (*ibid.*) suggests that people believe themselves to possess either *entity* capacities (*i.e.*, their ability in a domain is fixed) or *incremental* capacities (*i.e.*, they will improve with effort). It may be that these professional singers held an incremental self-theory and determination which allowed them to navigate through a difficult period and emerge strong and successful at the end (for examples of research into competence beliefs and musical ability, see Wigfield, Eccles, Yoon, Harold, Arbreton, Freedman-Doan & Blumenfeld, 1997; O’Neill & Sloboda, 1997).

#### 6.6.2.2 Have a good teacher

The importance of having a good teacher was mentioned by all of the participants in relation to their vocal health. Ryan, in light of his recent vocal crisis, recounted his experience with a new teacher who was helping him through his vocal difficulties:

Ryan: Just having spent an intensive time with a teacher... and being able to untangle a few things and just clearing up the channels to get the voice working more optimally.

Even Jason, who credited the damage to his voice in part to inappropriate instruction from his teacher, still indicated that he believed that finding a good teacher was critical: “You need to put [yourself] in other people’s hands... You can’t just be your own judge; you need someone to listen to you too.” However, he is careful to advise young singers:

Jason: Build up a relationship with your teacher. Trust your teacher. Work hard but don’t try to go faster than you can, because you can’t. You’re a young singer and you can’t be singing Verdi arias in a year’s time.

Sarah, who also admitted to having a teacher who was not appropriate for her, expressed the importance of finding the right one:

Sarah: I was with the wrong teacher [in college] so towards the end of the course I changed teachers. I found the right teacher and when I finished the course I stayed with that teacher privately.

Manturzewska’s (1990) work discusses at length the importance of “having a master” in the third stage of musical development (p. 135). The master is seen as important for not only technical support, but also as a guide to “steer and supervise decisions on professional contacts” (p. 136). No such master is mentioned by Manturzewska (*ibid.*) in reference to Stage IV. Rather, she argues that it is the musician’s *manager* who controls their activity, instructs them on which engagements to take and when to rest. However, the participants’ responses in the current study

provide evidence that for singers, simply having a manager is not enough: having a good teacher as a set of external eyes and ears in order to maintain good vocalising and vocal health is important throughout the career. This view is supported by Howard (1982) (*from* Kemp, 1996, p. 174): because singers cannot hear themselves as others hear them, they are very dependent upon their teacher to guide them. The singer requires a skilled teacher to identify the desired vocal sound and instruct them on maintaining the appropriate vocal technique so that they can connect that sound with a particular body sensation. The need for a good teacher throughout the career is particularly endorsed by Ryan:

Ryan: It's very rare that someone can carry on singing well without someone there listening to you and guiding you. You can do it in your twenties, but after a while the things you don't notice that are not so good about your singing will deepen.

Thus, singers' need to maintain good vocal health appears to be a vital part of their makeup. The voice is their livelihood and must be cared for and respected. Damage to the voice can have a long-term impact on self-confidence but it can also lead to a new appreciation of the instrument. Protecting the voice through good health and good instruction appears to be feature defining the professional singer, yet it appears to be closely linked to singers' development of independence. This will be discussed in the following section.

### 6.6.3 Independence

Kemp (1996) has shown that singers exhibit a high level of independence (along with dominance and suspiciousness) in their personalities. Whilst he does not have a specific theory as to the origins of singers' independence, he argues that because the

singer's instrument is "personal, invisible and very complex" and "singers cannot project their problems onto troublesome reeds, sticking pads and other technological difficulties" they must take full responsibility for "defects in the instrument" (p. 173). In addition, he suggests that because singers perform solo a great deal of the time, performing such challenging repertoire as oratorio and opera, a great deal of self-assurance is required. The characteristic of independence appears not only in Kemp's personality research, but the responses of the participants in the current study seem to suggest that for vocal protection and career advancement, independence (manifested as self-trust and individuality) is key.

#### 6.6.3.1 Trust yourself

In contrast to Kemp's (1996) ideas, the current results suggest that singers' independence may be related to their need to rely on themselves in order to protect themselves from vocal damage regardless of their personal relationship with trusted advisers. In the discussion related to finding a good teacher, curiously the participants concurrently mentioned the importance of self-trust. Beth, for example, said, "I've always just listened to my heart- followed my bliss." Jason and Anne were particularly adamant on this topic. Their comments suggest that the vocal damage that had happened to them under the instruction of their previous voice teachers had occurred because they hadn't "trusted their own instincts".

Jason: You need also to have your own point where a certain awareness of yourself and an ability to trust yourself. Your own instinct.

Anne: The most important thing is to trust yourself. There will be people out there who will tell you one thing and then someone else will tell you something completely different. Trust yourself. That's so important.

This view was also expressed by Sarah who believed she had “the wrong teacher” (Sarah) during much of her time at college and in her final year sought out a new teacher.

Sarah: College sorted me out in a lot of ways, it made me trust myself.

Kemp (1996) does touch upon the idea of self-trust in his attempt to elucidate a potential source of anxiety in singers. He suggests that singers may experience increased anxiety in trying to find their way through the “wilderness of instructions” (p. 173) from different singing teachers. He states that in the process of learning to sing, students may find themselves “moving from teacher to teacher” (p. 174) to find one with whom they can relate and with whom they find trust. Kemp believes that in the face of a “plethora of contradictory theories” (see Howard, 1982) singers may be “constantly unsure whether they are performing correctly or doing themselves untold damage” (Kemp, *ibid.*, p. 174). However, instead of generating anxiety as Kemp suggests, the current study reveals that this state of uncertainty may lead singers to form a strong sense of independence, self-trust and perhaps the salient stereotype of “confidence” seen in the study described in Chapter 3 of this thesis.

It seems that the singers in the current study identify the need to *develop* sufficient independence in order to recognise when they are not comfortable with a situation (*i.e.*, teacher) and be confident enough to make adaptive decisions to deal with their discontentment. There is ongoing debate as to whether or not it is the effect of a particular instrument that shapes a person's personality, or if it is the personality that

leads one to choose the instrument. Often levied as a criticism of personality research, this finding sheds some light on the nature or nurture argument, by suggesting that this aspect of the singer identity is developed over time in singers who achieve professional success.

#### 6.6.3.2 Musical self-concept and individuality

Singers are often described as having no instrument to “protect” them from the audience’s scrutiny (see Kemp, 1996, p. 173; Davidson, 2002, p. 102). Kemp (*ibid.*) argues that this makes singers vulnerable due to their great deal of exposure in comparison with other instrumentalists who are “protected” by their instruments. This vulnerable position means that they must be confident and secure in the spotlight. In line with this hypothesis, the participants in the current study express a desire to be noticed. It seems that for professional singers, an important factor in their success is being able to be individual and “stand out from the crowd” (Anne):

Anne: Don’t be afraid to stand out from the crowd. There will be people out there who hate your voice and there will be people who absolutely love it. You’ve got to just be yourself and do what you do and if one person doesn’t like it then chances are the next person will.

Beth’s experience of individuality was expressed in her apparent constant desire to learn more and grow musically:

Beth: I was always trying new things... I could never just do what the next person was doing.

For Ryan, individuality was related to his musical self-concept. He stated that: “the most important thing is finding your own voice,” and goes on to say that, “Great musicians are those with something to say... that really comes from the inside.”

Sarah’s sense of individuality came about after many years of straddling the opera and early music worlds:

Sarah: Well, there were singers who were focussed on going into opera and there were singers from rather a choral scholar sort of background who were doing a mixture of solo and chorus work and they seemed to be more interested in baroque music than the ones who were doing opera. I was sort of swimming between them all not belonging to any group.

Sarah eventually realised that early music was where she felt most comfortable and at the time of the interview she expressed a wish to gain more opportunities performing Baroque music with her own ensemble.

Chapters 3 and 4 of this thesis demonstrated that there is a drive for singers to be unique. Individuality appeared as a salient stereotype in Chapter 3, and received the most positive attitude scores from the participants who were high-identified Singers in Chapter 4. The desire to stand out from the crowd seems reasonable from the perspective of the limited employment opportunities available to singers and the likelihood that many will end up auditioning and competing for the same jobs. In support of this, a strong self-concept is also viewed by Burland and Davidson (2002) as a vital component to success in achieving a music performance career. Indeed, for the singers in the current study, it appears that part of their self-concept is being distinguishable from other singers.

From a group perspective this can be viewed in terms of social identity theory (Tajfel & Turner, 1979) and self-categorisation theory (Turner *et al.*, 1987).

Specifically, subgroups of music students (*e.g.*, singers, pianists) existing simultaneously in the same environment seek to differentiate themselves from other groups by highlighting their differences. Roberts (1993, *from* Olsson, 1997, p. 300) discusses this phenomenon from an individualist perspective and has suggested that students in higher music education environments are “banded together into like-instrumental groups” (p. 300) where they must carve out their individual musical identities. In doing so they may denigrate other members of their group in order to stand out. This behaviour is demonstrated by Sarah who perceives herself as a bit of an outsider who is “allergic to groups”:

Sarah: You listened to a hell of a lot of singers and decided what you didn’t want to do, what you didn’t want to sound like, what you didn’t want to be like. I suppose it helped you realise where you fitted into the sea of wanna-bes: I didn’t!

This section has shown that in order to distinguish themselves from the crowd, and most importantly to protect the delicate vocal instrument, singers strive for individuality and self-trust which taken together may contribute to what Kemp (1996) has found to be their overall independent nature.

In light of the possible negative social consequences of their endeavour to be independent and to stand out from the crowd, it is worthwhile to consider the deep importance of interpersonal relationships to the singer. This is explored in the following section.

#### 6.6.4 The highly social singer: a sense of belonging

Burland and Davidson (2002) argue that having support from “key others” (p. 135) such as peers and parents is important for musical career success. The participants



in the current study also expressed a desire to fit in and find support, but this came primarily from their musical colleagues in the rehearsal and performance settings. Their particular social needs appeared to be associated with achieving a common purpose of creating music together:

Anne: Because you're always the soloist you know, they think they're important. But it shouldn't be like that. It all works together like a team and people who get up there and think they're the most important thing in the world should just be shot down- it just doesn't work like that!

Ryan, in contrast, asserts that whilst he dislikes what he calls the “vanity of ‘soloism’” he also states: “I wouldn't sing in a choir anymore unless I have a solo coming out of the choir.” He qualifies this apparent contradiction by explaining that what he seeks is a shared experience amongst highly skilled, like-minded musicians. Whilst he appears to desire the musical freedom of interpretation which comes from singing solo, he also wishes to be making music *with* other people:

Ryan: For instance, in a Passion, my ideal way of doing a Matthew Passion is to sing everything: choruses and arias because that's fun, that's dynamic, that's organic.

This desire to be a part of the group is reflective of the stereotype that singers are highly social. This adds further support to the findings in Chapters 3 and 4, which revealed the stereotype of the singer's social and out-going nature, and that of Kemp (1996) whose research has demonstrated singers' high extraversion. Jason regards singers' high sociability as a requirement due to their need to achieve a common goal, often in a concentrated amount of time (*i.e.* during rehearsals for a performance). However, he also reveals remarkable insight into the singer's self-esteem:

Jason: It's extraordinary. I always find how you can turn up on the first day of production and there's a sort of process of accelerated bonding which goes on between [the singers]. And that's because you have to and everyone needs to sort of feed off each other's strengths and confidence to do the work you have to do... And that can be great and so nice- that sort of instant...companionship you can have with people.

In the statement above, Jason exposes a need within singers to seek the support of others and to build a social network in order to bolster their own self-confidence. Sandgren (2002) supports this view and states that singers exhibit a fear of rejection and often a deep sense of inadequacy when judged by others. This may also relate to Kemp (*ibid.*) who has found singers that singers report high levels of sensitivity. Singers' sensitivity, vulnerability, and the public exposure under which they are placed in the performance setting may result in their motivation to seek out social support from their peers over and above that which is seen in other instrumental groups. The stereotypically large singer personality may be their means of protecting their self-esteem by generating a great deal of social feedback and support in the face of challenging and potentially critical performance circumstances. Thus, in order to maintain their self-esteem, singers may seek out large social networks and may appear to be highly social.

#### 6.6.5 Musical performance

Part of maintaining an interest in music involves staying motivated (see Sloboda & Howe, 1991; Sloboda, *et al.*, 1996). Intrinsic motivation in particular has been shown to keep children learning music at times when many of their peers were giving up. Singers appear to display high intrinsic motivation at the professional level by engaging in behaviours such as seeking empathetic creativity and by pursuing new musical goals.

These themes are discussed in the following section.

#### 6.6.5.1 Empathetic creativity ('peak' and 'flow')

Four of the participants mentioned the goal of achieving a shared musical experience with their musician peers and the audience:

**Ryan:** [It's like] there are doors opening and you go from one room to the next room and it always goes up a level... If you get to the last door at the last level then that's when you've reached the ideal. You might get to [it] once or twice in your life.

**Jason:** There are so many factors which conspire to make it work or not work, but when you actually feel you fulfil everything on every level: musically, dramatically, personally too. It's great when it's all a socially wonderful experience too...The work I've done where you've felt everything come together...you've had a wonderful experience musically with your colleagues, the conductor and the audience, and that's been connected to what you've done as an actor or a performer.

**Beth:** In Spain- I've had some pretty powerful performance experiences there and I'm not sure why. I don't know if it's the audience or the music or what but I'm singing and I'm crying at the same time a wonderful cathartic experience there and it's almost always [that way].

**Sarah:** Making chamber music with a bunch of really good musicians where we can just get out and do our thing. At the moment I'm doing that more and more and it's incredibly fulfilling. Rather than being a part of a bigger thing, you're in something smaller and can really connect.

Ryan recalls his most enjoyable musical experiences are always those which involve a few other musicians, where they are all “in the groove” (Ryan) and have:

Ryan: ...a common purpose in that moment... and you're going for the same thing. There needs to be a shared purpose. You need to make it authentic; to make it real.

It is apparent from the above comments that peak musical experiences, although rare, are the goal of these professional singers. Sloboda and Howe (1991) examined the role of the emotional peak experience in people's motivation to engage with music. The researchers suggest that such an experience in early childhood can develop into a lifelong desire to engage with music. The peak experience for the professional singer may be better illustrated by Seddon's (2005, p. 57) theory of *empathetic creativity* which he describes as:

...a collaborative creative communication occurring while the musicians are in a collective “altered state of mind”, which results in extraordinary technical functioning, enhanced creative communication and creative product

Whilst empathetic communication has been examined in relation to jazz bands (Seddon *ibid.*, see also *flow* theory, Csikszentmihaly, 1990; O'Neill, 1999; and *striking a groove*, Berliner, 1997) it appears to be an important musical goal to which these singers aspire in their musical experiences. This finding is supported by Sandgren (2002) who found with her sample of singers:

It was obvious that these singers had developed a deeper involvement and dedication to the art form and focussed more on means of expressiveness than on only their vocal

ability and achievement. They were more concerned about aesthetic values that were strong motivational factors (p. 14).

This idea is reflected in the responses of the participants in the current study.

#### 6.6.5.2 New goals: sustain love of music

The participants also reported a desire to keep learning and keep finding new musical experiences and achieving new goals. For Ryan that meant traversing the divide between opera and early music and directing a Baroque vocal ensemble:

Ryan: I hope to do more stage work... I have great hopes on my ensemble CD and our launch next February and I hope I will be doing more stuff. I would like an opportunity to be freely creative.

Already mentioned above, Sarah plans to do more of what she loves; performing with her small ensemble:

Sarah: I want to be doing more of what I did back in university which was so fulfilling and I seem to be doing more and more and coming back to it.

For Anne, her goals were related to seeking more challenging roles:

Anne: I'm finally at the point- the age- where I can tackle the roles that were always beyond me.

For Jason while his goals were less specific he spoke of trying to seek out novel and unusual performance opportunities and striving to be a better performer:

Jason: You reach the stage after say about 10 years in the business... [where] you have to keep yourself motivated... A little lacking in desire, lacking in motivation sometimes, you know how it takes it all out of you.

Interviewer: So how do you maintain that drive? How do you keep the fire lit?

Jason: It's easier when you do pieces which interest you, which is why I enjoy doing pieces that are not standard opera projects... I don't think you ever stop learning as a singer- there's still more to learn, there's still more to do and you can always do better.

The participants' motivation to find new challenges and engage in novelty-seeking behaviour is reminiscent of Geen, Beatty and Arkin's (1984) *arousal theory*, which states that people seek novel situations or tasks in order to attain or maintain an optimal level of personal stimulation. People's motivation can change over time, and it appears that these singers recognise the need to keep actively pursuing new musical experiences in order to sustain their interest in music and to shield themselves from boredom.

In their endeavour to maintain or preserve their love of musical performance and to avoid boredom, singers must stay motivated by seeking out shared musical experiences and new musical challenges. By doing this, the professional singer can hope to achieve satisfying musical performances. Thus, musical behaviours such as seeking empathetic creativity, shared musical experiences, and finding new inspiration appear to be key characteristics of the professional singer.

The following section examines the professional singer's view of Singer stereotypes. It shows that whilst successful singers try to avoid being stereotyped, some of these so-called "typical" behaviours are difficult to evade.

#### 6.6.6 Stereotypes

The interviewees found it quite easy to come up with singer stereotypes when asked:

Ryan: That a lot of good vocalists don't – this sounds awful- I don't sense a lot of musical imagination because that's not what they're focussed on... you can become a great vocalist without being musical. Some [opera] houses will just take the loudest. If the voice is loud enough they will take it.

Beth: There's the famous one about rhythm... you know, there are all these stories about vocalists.

These stereotypes were comparable to those listed by the participants in Chapters 2 and 3 of this thesis (*e.g.*, Chapter 2: Tina: "Many 'singers' have mediocre musical skills, and little knowledge of music theory, *etc.*"; Victor: "I just wish singers could count!"). They are also in line with the stereotypes discussed by Wilson (1984) who found, for example, that "tenors miss more [musical] cues", implying a lack of musical awareness (p. 197).

##### 6.6.6.1 Stereotypes are to be avoided

As easy as it was for the interviewees to evoke singer stereotypes, they also endeavoured to disregard and dispute them calling them "clichés" (Jason) and

“generalisations” (Ryan). There was also a particular tendency for all of the participants to make it clear that they did not fit personally the stereotypes:

Ryan: I find singers the most difficult...[especially] those who are completely absorbed by just voice, and prizes and opera... I just find it all a bit vain.

Ryan’s reference to certain singers’ fixation with opera is in line with Wilson (1984) who found that overall; opera singers rated “opera” as more important than “family” and “religion” (see p. 197). Ryan seems to find this feature of singers objectionable and relates it to what he calls singers’ “vanity” or “soloism” (his words). Wilson describes tenors as being stereotypically “arrogant and difficult to work with” (p. 195) and participants within Wilson’s (*ibid.*) study made note that tenors are unlikely to have affairs with their colleagues because “they are too in love with themselves” (p. 199). Ryan, being a tenor, seems to try to distance himself from these stereotypes and recounts a specific performance of an oratorio where:

Ryan: None of us wore concert kit, we just wore our ordinary clothes. None of that outside formal stuff mattered. It was so unvain it was unbelievable.

In this statement, Ryan reveals his desire to attain a shared musical experience with his peers and the audience, and in this way possibly avoid being labelled as a stereotypical tenor.

Sarah, on the other hand, often referred to her high intellect as a means of differentiating herself from her view of the typical Singer:

Sarah: The course I was on was one of the best in the country. Everybody that was on the course was good: academically good.



I got a place at the Royal Academy and they said if you get a place at a university then go to university first...because if you're clever you'd be silly to come here. And they were right, completely right.

She described her peers at Music College as “stupid singers” (her words) and implied that she was not of this sort:

Sarah: There are stereotypes of singers that they have a voice and aren't musically trained often. But actually the best ones are musically trained and are highly intelligent musicians. So actually I think it's a stereotype which is applied to bad singers and not the best...It was the thing that nearly made me give up. I thought Christ, if I have to be like this then I don't want to be a singer.

Anne, a mezzo soprano tried to distance herself from her view of the typical singer by referring to the soprano stereotype:

Anne: Sopranos are very kind of, “Me! Me!” Not in a selfish way but it's more about them and they're worried about themselves and they're not chilled... I went for an opera audition and I was sitting on my own and [the girl that was letting people in] said, “You're a mezzo aren't you?” And I was like, “How can you tell?”... and she said, “It's because you're really laid back”...And the two sopranos in front of me were like, “La la la! I've got to learn my music,” and just not chilled at all. So I guess for other people who sit back and watch that, I guess sopranos are a bit more uptight- you know, “the Diva”. And tenors too are like, “Am I going to get my high notes?” The lower voices seem to be a bit more chilled.

The “chilled” lower voices to which Anne is referring relates to work that has been carried out by Wilson (1984) into the personality of opera singers. Wilson found a

positive correlation between “female clustered” traits such as emotionality, and vocal pitch. Specifically, sopranos revealed the most emotionality and were more “hysterical” than mezzo sopranos and contraltos (see p. 195). Whilst the term Diva was originally used to describe a woman of rare operatic talent, it now is often used across genders and often with negative connotations. The Diva now typically describes someone who is arrogant, high-maintenance, selfish, demanding and is generally inconsiderate of others’ needs. The Diva stereotype is described by Davidson (2002) as “lumpy, loud and extravagant” (p. 108). When asked to elaborate on her definition of a Diva, Anne explained, “You know, self-centred, demanding, kind of like ‘me, me’ all the time”.

The reference to singer stereotypes in the current study invoked a similar response in these participants as it did in the participants in the study described in Chapter 2 of this thesis. Specifically, the participants seemed keen to distance themselves from the stereotype. However, Johnston and Hewstone (1992) have shown that because stereotypes are resistant to change (see Snyder *et al.*, 1977) rather than changing one’s stereotyped views when encountering a few individuals who contradict the stereotype, people are likely to create a subtype of the group. This allows the perceiver to maintain a particular stereotype despite the acquisition of disconfirming information. Some of the participants appeared to be engaging in stereotype subtyping behaviour, or rather, that of *self*-subtyping or self-differentiation.

These responses are in line with the optimal distinctiveness theory (ODT; Brewer, 1991, 1993) which argues that individuals may define themselves as much in terms of their group memberships as in terms of their individual achievements. Brewer (1991) argues that two opposing desires are at work in shaping an individual’s sense of self: the need for belonging or assimilation (group identity) and the need for individuality or differentiation (self-identity) (see Sherman, Halilton & Lewis, 1999, p. 89). Individuals within large overly-inclusive groups will seek to achieve greater

distinctiveness for themselves and/or for their subgroup. This behaviour may lead to increased subgroup bias (see Hornsey & Hogg, 1999). In the tradition of social identity theory, the singers' behaviour allows them to retain their singer identities, yet achieve positive self-esteem by valuing their subtyped in-group above the new out-group (see also *social mobility*, Oyserman *et al.*, 2003; Blanz *et al.*, 1998). Examples of this behaviour include Anne, who identified herself as a “mezzo soprano”, not a “soprano”; Sarah, who included herself as a “smart” singer, and not a “stupid” singer; Ryan, who mentioned that he was a “Baroque singer”, not an “Opera singer”; and Beth, who labelled herself a “vocalist”, not a “singer”. These results also add support to those shown in section 6.6.3.2 of this chapter on musical self-concept and individuality. Here, it again appears that singers are endeavouring to distinguish themselves from other singers in order to differentiate themselves.

#### 6.6.6.2 Stereotypes cannot be avoided

The participants were asked to discuss how the Singer stereotypes related to themselves. Many could recognise certain “stereotypical Singer” behaviours in themselves. The participants' responses provided interesting insight into how stereotypes about singers might be formed or perpetuated based on singers' own conduct:

Interviewer: Do you see any of the singer stereotypes in yourself?

Anne admitted that being “outgoing” (related to the Singer's *social* stereotype, as seen in Chapter 3 of this thesis and in Kemp, 1996) was a key part of her own personality:

Anne: I think it's very often the personalities of singers that come across as... more outgoing for the simple reason that they need to be acting and they need to be socialising. I can fit into any group. I'm kind of like that I adapt to different people.

However, Anne also speaks about the singers' extravert personality as a kind of mask which is necessary to protect a vulnerable "inner-self":

Anne: Singers are kind of fake- but it's because they're- we're so sensitive. We have to be tough and not give it all away because it's so easy to be... crushed... I think you have to be hard-hearted in a sense to be able to take knocks... because it's personal.

This echoes Jason's comments above regarding the singer's need for the support of others in order to maintain their own self-esteem. Anne seems to see this need manifest as a protective mask:

Anne: A lot of me is a performer and there's a lot... a lot of people don't know the real me because a lot of it is performing all the time.

This relates well to Goffman's dramaturgical perspective which was introduced in Chapter 1 of this thesis (section 1.1.3, see Goffman, 1959). Recall that the dramaturgical perspective uses the metaphor of the theatre as a means of describing the ways in which people present themselves in the social world. An individual prepares a particular impression or "role" that he or she wishes to present with the goal of convincing the other person (or the *audience*) into believing that the identity being offered. Part of Goffman's theory argues that people have different identities present, including a "front stage" identity (that which is on show for the public), and a "backstage" identity (when no specific audience is present). In Anne's case, it appears

that her front stage identity is indeed different from her backstage identity. Anne admits to playing the front stage part of the loud, confident singer in order to fool her audience (either the literal audience, *i.e.*, the paying public, or the figurative audience, *i.e.*, her peers) into believing that she was self-assured and brave, in order to protect her backstage (*i.e.*, more vulnerable) identity.

Anne's thoughts also echo the work of Sandgren (2002) who found that participants experienced difficulty in separating private life from professional life because of a strong identification with the performance setting. The idea of the performance personality has received some attention from Davidson (2002), Davidson and Coimbra (2001) and Burland and Davidson (2002). The researchers theorise that different personae are needed to become a successful performer. Burland and Davidson (*ibid.*) also note that participants who had not chosen to pursue music as a career made no mention of a performance personality.

Davidson and Coimbra (2001) have shown that a "performing personality" is a highly important characteristic of a good solo singer. They asked assessors of singers at a music college to evaluate college-aged singers in order to identify the factors important for a "good" solo performance. The authors found that singers require a great deal of acting skills. A good singing performance involves showing something of the inner state but only insofar as it does not impede the performance of the music. The authors also state that a key part of a good performance is that the soloist can "show off" to the audience. However, Davidson and Coimbra (*ibid.*) state that the demand of acting may affect singers' conceptions of themselves. In Anne's case, she recognised that because the stereotypical large singer personality was on display as a protective "tough" exterior, the more vulnerable "real" Anne was less seen.

Ryan, on the other hand, endeavoured to avoid stereotypes related to how singers set themselves apart from other people; what he calls "soloism" (this is in

contrast to Anne's earlier statement that singers must "stand out from the crowd"). This avoidance was particularly related to his own group: tenors. When describing an encounter with what he calls "the typical singer stereotype", Ryan recalled an encounter with a tenor that he found particularly exasperating.

Ryan: Like, one person I worked with recently put a scarf on between his recits all the time—that kind of "Nanciness"... it's a certain vanity you find with singer soloists which I try to keep away from. I'm always looking out for togetherness in music.

However, Ryan admitted that his personal avoidance of the soloist stereotype may have actually impeded his own vocal development and may have contributed to his recent vocal problems:

Ryan: I mean, it's probably held me back from going down the route of proper vocalising you know, because I've always associated [solo singing] with that [vain] style of being.

Interviewer: Do you think it's required to have that certain level of vanity or narcissism to be able to be a good singer?

Ryan: Maybe... it seems to ring true doesn't it when you think about singers... [although] it's not always that extreme. I think perhaps it's habit... I think it's just a common habit amongst a field of activity.

Ryan seems to struggle to come to grips with the divide between his role as a soloist and his internal desire to avoid vanity. This is in line with Sandgren (2002) who found that overall, singers feared the self-centredness that surrounded the "exaggerated focus on vocal condition" (p. 15). This apparent disparity of personalities, the extrovert and the

introvert, may contribute to Ryan's apparent confusion regarding his singer "self". That is, the singer's drive to be different and to "stand out" as a soloist in order to be successful (seen in Davidson & Coimbra, 2001 and Davidson, 2002) may result in social separation and a perception of Diva-like conduct. Something that Ryan apparently wishes to avoid.

Whilst Gelber (1988) contends that when a young musician is given too much praise and recognition by peers and teachers it may cause them to view themselves as special and deserving of "VIP" treatment at all times, thus giving cause for the development of stereotypical Diva behaviour, it appears that this explanation may require greater consideration in regards to singers. Singers' endeavour to attain individuality and distinctiveness may require some overtly public behaviours that are not always perceived as socially agreeable. Indeed, throughout the interview Ryan seemed to move towards an understanding that soloist singers behave the way they do for a reason, but could not quite explain this reason and instead justified the behaviour as simple habit.

Jason, however, had no such uncertainty. He reasoned that "Diva" qualities (described as "vanity" and "soloism" by Ryan) were actually examples of what he describes as singers' "protective" behaviours:

Jason: I think singers can hold themselves in high regard or people perceive that. They are a bit paranoid because they carry their voice inside them the whole time, so to speak. They're a bit protective of themselves and that's where the sort of Diva image can come from... a self-importance...and that does irritate me, but I know that I can be like that too- it happens.

This reflects back to Sandgren's (2002) finding that opera singers are highly health conscious. Health protective behaviour may also be an outcome of Kemp's (1996)

contention that “the singer has to take ownership of everything that occurs [vocally], including defects in the ‘instrument’” (p. 173): behaviours that to an outside viewer (even other singers, *e.g.*, Ryan) may seem gratuitous (*e.g.*, “self-importance”, “vanity”, “Nanciness”) are actually carried out in order to guard the singer’s delicate vocal instrument and perhaps the fragile self-esteem.

Finally, Jason offers a plain explanation for the stereotype that singers lack musicianship by describing the experience that some singers’ have in their musical education:

Jason: It’s the cliché that singers aren’t considered musicians. I don’t think it’s anything to do with what I would consider being a musician which is... being able to communicate something through music through your instrument or your voice, whatever. I think it’s more to do with the practical skills of musicianship. At college... you have instrumentalists who were playing from the age of six who have already had fifteen years of musical training skill behind them and... now they’re there to perfect their technique. Singers- there were singers at college who had never opened a book on music theory in their life, but they have a voice and... they’ve been taken to college. And that’s how it is generally... singers don’t start training their voice until their late teens... so it’s just a perception they may not have great musicianship because they haven’t developed it, but it’s not to say they can’t do.

It is Jason’s contention that singers simply have different music educational histories from their instrumentalist peers, and therefore different levels of musicianship. This view is supported by Kemp (1996) who states that “serious individual singing tuition, apart from that in choir schools, does not tend to start until later” (p. 174). Sloboda and Howe (1991) have also found exceptional music students begin their training between the ages of four and eight. Although such research has not been conducted with singers



as the sole participants, it seems reasonable to assume that a late start for a singer may result in delayed musical learning and poorer skills related to musicianship in comparison with their instrumentalist peers.<sup>18</sup>

Beth, however, had another theory for singers' lack of musicianship: simply, that it's not the singer's objective. She states that the core task of the singer is to emotionally, psychologically, and even physically "touch [people] through sound". Whilst she does not contend that musicianship is unimportant, she does suggest that it's not the singers' primary focus:

Beth: I believe that ...the singer's position is the messenger of emotion. This is more psychological [but] you're on stage and there's all these instrumentalists, why does everybody listen to the singer? Why is the attention there? ...It's the messenger: the mother's voice, and we're all coming from that place. The voice is archetypal [of the mother] and I think that's why [singers] are in a specialised category. It's the psychological implications of the voice- male or female- that's the beautiful part of it. I think that's what makes vocalists so special, so gorgeous and so unique and in a category of themselves. because

Thus, Beth implies that the singer's focus on communication and expression of music may result in outside observers presuming that the singer is less concerned with technical matters and more with expressive. Beth and Jason's responses provide different perspectives from that of Kemp (1996) who theorises that singers' lack of

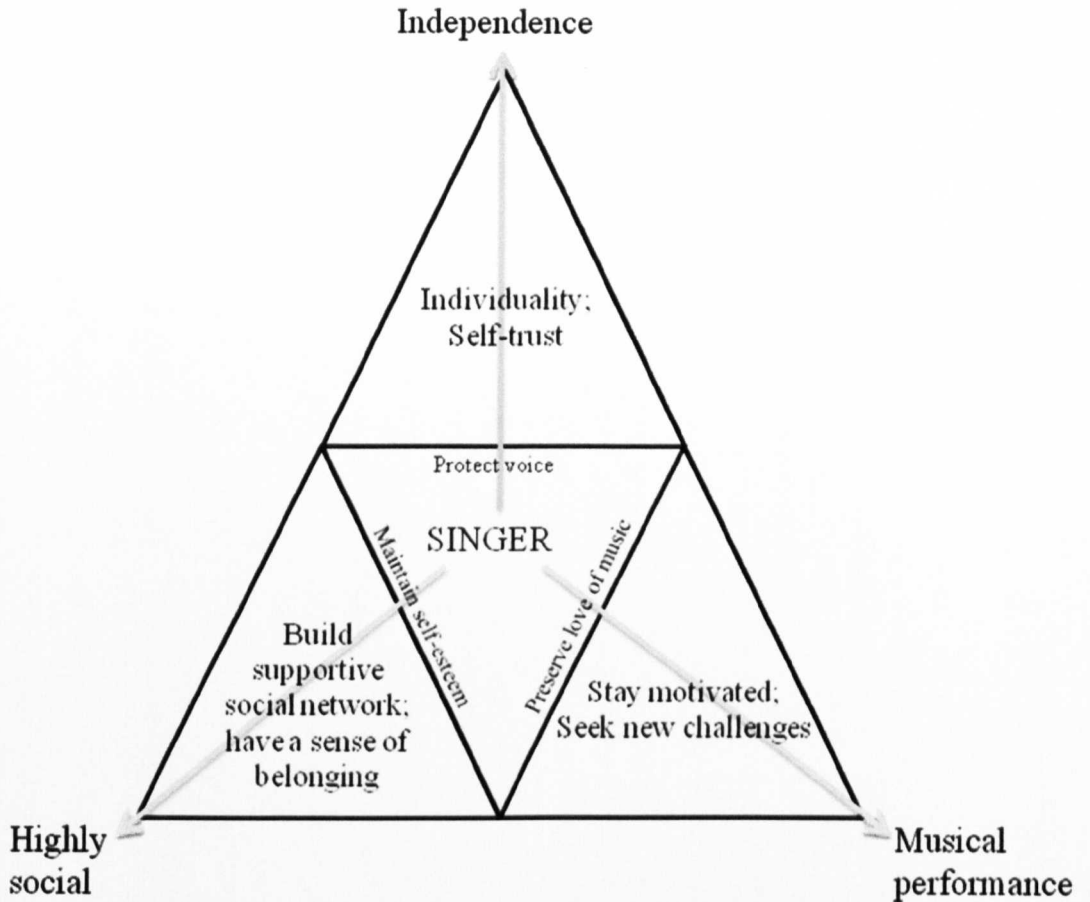
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<sup>18</sup> This view seems in contrast to that of Manturzewska (1990) who has shown that musicians who do not make the "first contact with music until after the age of nine may reach the status of professional musician... but he or she will probably never attain full ease and naturalness of musical performance" (p. 133). The current discussion seems to suggest that unlike instrumentalists, singers may begin their musical training later (*i.e.*, after the age of nine). However, it must be noted that the singers in Chapter 2 of this thesis were asked the age at which they began their first private music lessons and on what instrument. The professional musicians' mean starting age was 6.96 ( $SD = 3.69$ ) and the non-professional musicians began their training at 8.77 ( $SD = 3.19$ ). These ages are in line with Sloboda and Howe (1991) and Manturzewska (*ibid.*). In addition, all of the participants had begun their musical training on an instrument other than the voice, such as piano, violin, flute, and clarinet. Although this requires further examination, it appears that whilst professional singers may begin their vocal training later, their musical training begins at an age in line with their instrumental peers.

musicality is related to their limbic rather than cerebral orientation. Whilst it is entirely possible that singers do not display as high levels of measurable musicianship as their instrumentalist peers (*e.g.*, Jason, “There were singers at college who had never opened a book of music theory in their life, but they have a voice”; see also Kemp, 1996, p. 174), it may be that the singer’s position requires more than just quantifiable musical commitment and skill. To sing well demands a complex combination of several factors including musicality, drama, performance personality, audience interaction, and emotional expressivity (see Davidson & Coimbra, 2001). For the singers in the current study, effective and convincing communication of the emotional intentions of the music seemed to be their primary goal as performers.

#### 6.7 Discussion: Singer Identity Model; Stereotypes

As indicated in the introduction to this chapter, what follows is an overall conceptual model which describes the key elements found in the professional singer derived from the results of the current interviews. The themes arising from this chapter are supported by the previous (yet limited) research into the professional singers’ personality (Kemp, 1996), identity (Davidson & Coimbra, 1999) and behaviour (Sandgren, 2002) and are applied to the model that follows. Whilst the model does not employ a multidimensional scaling procedure such as that seen with perceptual mapping or smallest-space analysis to demonstrate the dimensions and their interrelationships (see Borg & Shye, 1995 for a discussion), the themes arising from this data make it possible to provide an overall picture of the singer identity. The resultant novel graphical theoretical model, called the Singer Identity Model (henceforth, SIM) is outlined below in Figure 6.1.



*Figure 6.1* Singer identity model: intrinsic motivators, leading to sub-theme behaviours, which lead to the primary themes, the externally perceived traits or behaviours.

At the centre of the model stands the subject in question: the Singer. The Singer is surrounded on all three sides by further results of the current study, each of which is seen to reflect the “inner world” of the singer. These are inner world elements are those which may be seen to be the intrinsic motivators of the singer: the singer’s drive to protect the voice (labelled “protect the voice”), to maintain a positive sense of self-esteem (labelled “maintain self-esteem”), and to uphold and protect their love of music (labelled “preserve love of music”).

From here arrows point outward from these internal elements related to sub-themes arising from the results of the study described above. These sub-themes are behaviours with which the singer engages, but rather than being explicitly perceived by outside observers, they act as a link between the inner world of the singer and the

external traits and behaviour(s) perceived by outside observers. Within the top triangle are “trust yourself”, and “individuality” (leading to the theme of “Independence”). Within the bottom left triangle is “build supportive social network” and “achieve a sense of belonging” (leading to the theme of being “Highly social”). And finally, in the bottom right triangle are “stay motivated”, and “seek new challenges” (leading to the theme of “Musical performance”).

From within these triangles, the arrows continue outward to the three primary themes related to the main behaviours or characteristics that singers in the current study displayed. These are: 1) Independence; 2) Highly social; and 3) Musical performance. The SIM triangle incorporates these three primary themes at its points. Each component of the SIM, from the internal motivator to the external/observable behaviour, is seen to contribute more or less to the overall singer identity and will be discussed in turn.

### 6.7.1 SIM components

#### 6.7.1.1 Protect voice → Individuality/ Self-trust → Independence

The primary theme of independence was selected because this trait was shown by Kemp (1996) to be a primary feature of the singers’ personality. Kemp argues that singers’ expression of independence may be related to the requirement of a great deal of self-assurance in order to be able to perform “exposed” without the “protection” of an external instrument (p. 174). However, the subjects of independence and self-trust revealed by the professional singers in Chapter 6 were not related to vulnerability in the performance setting, but instead to the vulnerability of the vocal instrument itself. These participants highlighted the importance of trusting one’s self and one’s “instinct”

in order to protect the voice in the face of ambiguous, possibly damaging vocal instruction from teachers (*e.g.*, Jason who had experienced serious vocal trauma primarily due to poor instruction said, “You need... to have your own point where a certain awareness of yourself and an ability to trust yourself”). Indeed, from personal experience, a similar situation may occur in professional settings where the director is too demanding upon the singer(s). This can happen when rehearsals are allowed to run on too long, or by rehearsing particularly difficult sections repeatedly and adequate time for vocal rest is not granted. With the purpose of protecting the voice from harm Singers may require independence, individuality, and self-confidence (possibly risking the disapproval of others) in order to be able to express their displeasure and discomfort.

6.7.1.2 Maintain self-esteem → Build a supportive social network/  
Have a sense of belonging → Highly social

Singers were often described throughout the thesis as being highly social. This appeared as a theme in Chapter 3, whilst Chapter 4 showed high identified Singers to positively rate being talkative (indicative of extraversion). This is in line with Kemp (1996) who found that singers scored high on social traits related to extraversion such as outgoingness, surgency, adventurousness and group dependency in measures of their personality (p. 174). For the purposes of the current model, the highly social primary theme is seen to relate to singers’ need for social support in order to maintain a sense of belonging so that they may increase (or indeed maintain) their confidence and self-assurance. For example in the current chapter, Anne implied that the singers’ large, outgoing personality is necessary in order to protect the vulnerable self-esteem. This idea was echoed by Jason who commented that singers rely on each other in order to “feed off each other’s strengths and confidence”. In addition to this, one might consider

the high salience of the Singer identity demonstrated in Chapters 4 and 5 (a possible manifestation of their group-dependency) may also be reflective of their outgoingness and extraversion. That is, if singers depend on social contact to maintain their self-esteem, then they may demonstrate high sociability, be outgoing, and conform to the social group so as to ensure this support.

6.7.1.3 Preserve love of music → Stay motivated/Seek new challenges → Musical performance

The singer's desire to perform was not mentioned often in this thesis, however it is clear from the responses of the participants in Chapter 6 that performance is an important behaviour and a primary focus. For the purposes of the current study, "Musical performance" refers to the physical performance setting, the type of music being performed, and the creative colleagues and musicians with whom the singer works. The participants in the current chapter mentioned each of these features at some point. For example, the importance of valuable performance experiences was revealed by Ryan: "I hope to do more stage work... I would like an opportunity to be freely creative"; Sarah: "I want to be doing more of what I did back in university which was so fulfilling and I seem to be doing more and more and coming back to it"; and Jason: "It's easier when you do pieces which interest you which is why I enjoy doing pieces that are not standard opera projects"). If singers do not maintain a love of music by seeking new challenges, then they run the risk of becoming uninspired and find themselves "lacking in motivation" (Jason). The danger of decreased motivation is the loss of interest in music and may lead to leaving music altogether (see Sloboda & Howe, 1991; Davidson *et al.*, 1997). Therefore, it may be that singers are apt to seek out

performance situations in which they feel fulfilled so that they can maintain a love of music and feel enthused to keep performing.

Thus, it has been possible to elaborate a novel model of the typical singer identity based on the empirical work in this thesis. Of course this model is not exhaustive and there are undoubtedly other explanations for singers' behaviours. What follows is a summary of the results of the current study related to how professional singers manage the sometimes negative stereotypes associated with their in-group.

### 6.7.2 Stereotypes

The present study has provided some useful insights into the musical identity development of established professional singers. It has shown that it is highly important for the singer to establish their own unique voice in order to present him or herself as a unique individual. The reason for this is twofold: first, it is in order to distinguish him or herself from other singers, and second, it is to realise a mode of musical expression that is true to themselves and convincing to the audience. Singers therefore strive to be different from each other and seeking to find their own voice in a way that sets them apart from the crowd. However, the singer must balance his or her desire for personal success with achieving a shared musical experience. "Soloism" or behaving like a "Diva" may negatively influence social interactions and therefore interfere with the singers' ability to achieve the sought-after, shared peak emotional musical experience. As a result, accomplished singers may try to distance themselves from the perceived stereotypes again by highlighting their subgroup or indeed individual distinctiveness by implying that they are different from other singers who perhaps have more negative associations with their group labels (*e.g.*, Anne, who identified as a "mezzo soprano", not a "soprano", see section 6.6.6.1 of this chapter); or at the extreme level (as with

Ryan), by jeopardising their vocal health in order to achieve inclusivity (see section 6.6.6.2 of this chapter).

Despite the singers' desire to separate themselves from what might outwardly appear to be negative stereotypes and metastereotypes, it is important to remember that stereotypes are not inherently bad. Although the negative outcome of stereotyping is prejudice and discrimination, and/or self-stereotyping leading to avoidance behaviours and self-fulfilling prophecies, Abrams and Hogg (1999) state that, based on the cognitive view of stereotypes:

...prejudice is not an automatic consequence of stereotyping and stereotyping is not an automatic consequence of categorisation (p. 14).

Reicher (2008) also states:

Stereotypes are neither fixed nor necessarily harmful. Indeed, in our own hands they can be tools of progress.

It may therefore be interesting in future research to consider the behavioural origins from which singer stereotypes might originate and how they contribute to what we might call the typical singer. For example, the results suggest that particular stereotypes may arise from singers' protective behaviours. The singer must be careful to protect his or her instrument (ergo, him or herself) from harm, be it emotional or physical (here, physical harm implies vocal damage). This may result in the singer appearing to be self-absorbed, narcissistic, and/or vain. Behaving in a way that is too avoidant or too defensive can result in social and interpersonal misunderstandings and may contribute to the Diva stereotype.



6.8 Chapter summary
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This study involved the in-depth interviews of five professional solo singers of Western art music. Established soloists were recruited for this investigation because it was believed that their retrospective accounts could put some of the finding of this thesis into the larger context of a successful professional singing career. The transcripts were analysed using interpretive phenomenological analysis, the results of which suggest that professional singers must engage in a continual negotiation between their individual and their social identities.

When considering the origins or development of the singer identity this chapter has shown that it may be manifested out of an adaptive behavioural response to the demands of three things: 1) the vulnerable nature of the vocal instrument; 2) singers' high sensitivity and need of social support, and 3) their own musical aspirations. The broad themes of the *individual*, the *social*, and finally the *behavioural* aspects of singers' musical identity development were seen to work together and were tentatively combined in the SIM.

The singer's musical role is a complex one requiring a combination of many factors including musicality, acting, performance personality, and audience interaction, to name but a few. Attaining a solid musical identity for a singer appears to require a balance between independence, individuality, social aspects, and musical behaviour choices. The results of this chapter provide a context for the earlier findings in this thesis and for previous research: specifically, it suggests that the singer identity may be manifested out of an adaptive behavioural response to the demands of the singers' public role, their sensitive instrument, their high emotionality and expressivity, and their personal musical needs. The results suggest that attaining a shared musical experience is paramount for singers at high levels of career success.

The next and final chapter provides a summary of the thesis as a whole. In it are discussed the theoretical implications of this thesis, related to the apparent flexibility of musical identity; the implication for educators; the methodological implications; suggestions for future study; and finally the concluding comments.

## Chapter 7 Summary, implications, and conclusion

### 7.1 Introduction

The aims of this thesis were to provide an examination of singer identity, specifically related to: whether singers perceive themselves as musicians; what constitutes the singer stereotype; how singers respond to these stereotypes, and more generally, how the singer identity is shaped by musical labels. This chapter provides a summary of the results of the thesis. This is followed by a discussion on the subject of the changing nature of identity and how this might relate to singers' musical behaviour and career success. The implications of these findings for vocal studies educators are then considered, followed by a discussion of the methodological implications of this thesis and suggestions for further research. The chapter and thesis ends with concluding comments.

### 7.2 Summary of results

The first aim of this thesis was to determine whether singers identify as musicians, despite their exclusion from most basic definitions of a musician (*i.e.*, a person who plays an instrument) and from much of the music research literature. An exploratory qualitative survey of singers who had recently graduated with an undergraduate degree in music that was described in Chapter 2 of this thesis established that some singers do indeed identify as Musicians, whilst others identify as Singers. This same chapter also illustrated that these different musical self-labels may lead to different self-perceptions. Specifically, those who identified as Singers rated their musical, vocal, and personal self-perceptions lower than those who identified as Musicians. They were also less likely to have achieved a career in music at the time of

the interview. Most importantly, and central to the studies that followed in the thesis, Chapter 2, section 2.8.1 of this thesis revealed that the behaviours and stereotypes associated with Musicians are different from those of Singers. Specifically, negative attitudes (*i.e.*, Joanne: "...there are musicians who don't sing and singers I would not classify as musicians"), stereotypes (Tina: "'singers' have mediocre musical skills, and little knowledge of music theory, *etc.*"; Victor: "I just wish singers could count!"), and metastereotypes (Amy: "I say [I am] a singer... although many people think it has negative connotations") were seen to exist amongst singers in regards to the singer identity group (see also Kemp, 1996).

In order to begin to explore the impact of singers' musical identity on their behaviour, the study described in Chapter 3 examined the stereotypes that singers perceive to exist regarding Singers and Musicians. Chapter 3 showed through an empirical freelist task that singers are aware of certain stereotypes associated with their identity group, and that these stereotypes are different from those of Musicians. The salient stereotypes of Singers listed by the participants included being *social, confident, talkative, a gossip, individual, wearing a scarf*, and being *breath-aware*. The stereotypes for Musicians, on the other hand, included being *passionate, social, fun, busy, committed, disciplined, artistic, talented, drinking too much alcohol*, and engaging in *practice*. Overall, these results suggested that there is a belief amongst singers themselves that Musicians are committed to musical activities such as practice and dedication, whilst Singers, in turn, are seen to demonstrate comparatively less dedication to musical behaviours. Singers are instead believed to be highly social and out-going.

The study described in Chapter 4 made use of self-identity theory (Turner *et al.*, 1987) as the theoretical framework to examine the relationship between self-stereotyping and singers' attitudes towards a number of stereotyped behaviours and

deliberate practice intentions. Based on research by Tarrant and Jordan (2006), it asked singers to consider themselves from one of two perspectives: as a Musician or as a Singer. Once the particular musical identity was made salient, the participants rated their attitudes to the behaviours deemed to be salient stereotypes in the study described in Chapter 3. The results showed that singers do indeed engage in self-stereotyping: those who identified strongly as Singers showed more positive attitudes towards Singer stereotyped behaviours such as individuality, wearing a scarf, and being social. However, those who identified strongly as Musicians reported better attitudes towards being busy and, most importantly, the greatest intentions to engage in deliberate practice. It was these greater practice intentions for high identified Musicians which were of particular interest. Prior to this study, the anecdotal belief was that singers did not practice as much as their instrumentalist peers (*e.g.* pianists) due to the necessity of protecting their voices from over exertion (see Kemp, 1996). However, this study showed that singers' intended deliberate practice was related to their musical in-group identification: specifically, these results suggest that it is not only vocal protection, but also the norms and stereotypes associated with the musical identity label that contribute to singers' intentions to engage in deliberate practice. These findings have provided the first known evidence for identity and context-dependency on singers' deliberate practice intentions.

Chapter 5 employed a longitudinal measure to assess the influence of group identification (*i.e.*, Musician or Singer) on singers' deliberate practice intentions and behaviour two weeks after the Musician or Singer identity had been made salient. The influence of musical group identification was measured once the variables outlined by Ajzen's (1991) theory of planned behaviour (*i.e.*, subjective norms, attitude, and perceived behavioural control) and past behaviour were taken into account. Although hierarchical regression analyses showed that the results relating to the theory of planned

behaviour and past behaviour variables were inconclusive, in line with Chapter 4, analysis of variance showed that high identified Musicians reported the most hours of actual practice. These results provided a view of the influence of musical group identification and self-stereotyping on singers' actual practice behaviour. Specifically, the results suggest that a self-fulfilling prophecy might be at work in terms of singers' deliberate practice habits. That is, if singers do not see practice as "something Singers do" (and the Singer identity is important and relevant to them), then they may not practice as much as their Musician-identified peers. This attitude may lead not only to the confirmation of the stereotype that singers do not practice, but may also further impact upon singers' achievement in areas related to their stereotyped lack of musicianship (seen in Chapter 2) for which deliberate practice has been shown to be imperative (see Williamon & Valentine, 2000; Sloboda *et al.*, 1996; Ericsson *et al.* 1993). The results of this study also showed that the Singer identity is especially salient for singers during higher education: two weeks after the first questionnaire was completed: although only 30 Singer-identified participants completed the questionnaire at Time 2, a total of 37 participants (or 123%) recalled being asked to respond to the first questionnaire "as a singer".

Despite these notable quantitative empirical findings, the impact of identity and stereotypes on singers could not be fully assessed by merely adding up and comparing the number of hours spent in deliberate practice shown in Chapters 4 and 5. The interviews described in Chapter 6 with established professional singers employed a qualitative methodology in an attempt to provide a real-life context for the findings within this thesis that show that singers are affected by group perceptions. This chapter attempted to describe the singer identity and found that it is a complex combination of personal aspiration, the demands of the vocal instrument, and social needs and perceptions.

Five primary themes emerged from the analyses of these interviews. These were vocal health, independence, the social singer, musical career motivation, and stereotypes. The results suggested that professional singers require a balance between independence and individuality (*i.e.*, finding their “own voice”), social and interpersonal needs (*i.e.*, achieving a sense of belonging), and musical behaviour choices (*i.e.*, seeking empathetic creativity and staying motivated). It is these factors, combined with a desire to maintain vocal health, which seem to work together to form the singers’ musical identity and to help the singer achieve career success. As with the participants in Chapters 2 and 3, these participants were conscious of specific stereotypes related to the Singer identity group. The stereotypes offered by the participants included *a lack of musicality, vanity, stupid, and Diva*. However, because the participants in Chapter 6 were recognised, highly public solo singers, they could not avoid the Singer label. That is not to say that these participants embraced the singer stereotypes. Indeed they, like the participants in Chapter 2, were compelled to distance themselves from what they perceived to be the stereotypical singer. Yet, rather than specifically labelling themselves as Musicians, they instead engaged in subgroup differentiation by subtyping themselves into smaller, more exclusive Singer categories.

Overall, the results of this thesis revealed that musical identity is a complicated issue for singers. This may be due to three primary issues. First, singers do not fit within the standard definition of a musician (Chapter 2); second, both the Singer and Musician identities are psychologically valid for singers, entailing different stereotypes and behavioural expectations for each label (Chapters 2-5); and third, although the singer identity and singer stereotypes may be perceived by some to be negative and to be avoided (Chapters 2 & 6), they may actually have an adaptive function (Chapter 6). Despite these apparent difficulties, professional singers do seem to be able to establish

their own musical identities and achieve musical success. This may be due to the third issue: the adaptive function of singers' musical identity and the singer stereotypes.

The following section will examine the theoretical implications of this thesis by examining the changeable nature of singers' musical identity and how this may relate to their musical development.

### 7.3 Theoretical implications: Singers' musical identity is flexible and adaptive

The nature of singers' musical identification appears to be complicated and difficult to untangle. In terms of self-categorisation theory, the content of self-conception is highly flexible and malleable. Self categorisation theory (Turner *et al.*, 1987) would argue that singers' musical identity is dependent only upon the social environment and the relative salience of the Musician or Singer identities. Indeed Turner *et al.* (1994) state that they "doubt whether the idea of self as a relatively fixed mental structure is meaningful or necessary" (p. 458). The authors argue that self is a "flexible, constructive process of judgement and meaningful inference in which varying self-categories are created to fit the perceiver's relationship to social reality" (*ibid.*). However, to view the individual from the purely contextualist perspective of social identity "leaves the person as an unanchored entity" (Abrams & Hogg, 1999, p. 15), that is, with an identity constantly shifting and changing, subject to the influence of the social context. This is a rather unsatisfactory account of the self. Abrams and Hogg (*ibid.*) argue that it is the "responsibility" of society itself to provide an overall stabilising force for the individual identity:

...the relative stability of social environments and social norms combines within self-categorisation and self-regulation to confer both continuity and flexibility in self-conception and behaviour in terms of social category membership (p. 15).



This position merely serves to obscure the theoretical weakness of the social identity perspective; that is, that certain identities seem to have a more persistent, less context dependent quality depending upon their significance to the individual (see Deaux *et al.*, 1999). In short, some identities remain salient and relevant despite social circumstances.

The results of this thesis indeed seem to suggest that musical identity labels may be influenced by a more stable underlying force related to the particular developmental and/or career stage in which singers find themselves. This hypothesis is in line with Deaux *et al.*, (1999) who note that some identities may have a persistent quality that makes them less context dependent than self-categorisation theory may recognise or allow. Some obvious examples include sociodemographic identity (*e.g.*, male, white), and other identities to which the individual has some emotional attachment which maintain their relevance over time. Examples of such identities include the label of “doctor”, or indeed, of “Singer” or “Musician”. Given that the current thesis studied student singers (Chapters 4 & 5), singers in their early career (Chapter 2), and fully established professional singers (Chapter 6), there is an opportunity to view the emergent sense of self as a Singer and a Musician over the career in order to demonstrate the flexible and adaptive nature of singers’ musical identity found in the results overall.

### 7.3.1 Higher education = Singer

According to the data collected, the Singer identity for students in higher education seems to be particularly salient. This is evidenced by the results emergent from the theory of planned behaviour study described in Chapter 5. At the second time of testing (Time 2) when participants were asked to indicate which identity had been

made salient two weeks earlier in the first questionnaire (Time 1), more participants (128%) recalled the Singer identity being activated than had actually occurred at the first time of testing. A prominent singer identity for participants was also implied in the results of Chapters 4 and 5 of this thesis by the strong positive attitudes towards singer-stereotyped behaviours from the Singer identified participants, and the comparatively weak results from those who were identified as Musicians. That the Singer identity is particularly pervasive at this stage of development is not surprising. When a group is large and highly inclusive (*i.e.*, music students in a music college) the need for differentiation can cause people to align themselves with the minority group within the collective in order to affirm their self-concept (see Brewer, 1991). That is, singers may wish to distinguish themselves as Singers at this stage in order to increase group distinction and cohesion and to distinguish themselves from others.

Despite the possible positive social benefits formed through identification with the Singer identity group, one must also consider the influence of the Musician identity upon practice intentions in singers in higher education. In line with self-categorisation theory (Turner *et al.*, 1987) if practice is perceived as a typical behaviour of Musicians but not of Singers, then if a singer identifies as a Singer then this should dampen his or her engagement in these activities. This is because he or she may self-stereotype and assess that, for example, “practice is not a thing we Singers do” (see Biddle, 1979). Indeed, this result was observed in Chapters 5 and 6 of this thesis. Thus, although the Singer identity may be more salient during higher education, it seems that a Musician identity may be more advantageous for encouraging practice behaviour and perhaps developing longer-term skills related to measurable musicianship.

### 7.3.2 Early music career = Musician

While it is unclear whether those who have a Musician identity before leaving higher education will be *more* successful in a music career than those who leave with a Singer identity, the results from this thesis suggest that “Musician” may be the preferred self-label early on in the music career. Indeed, for singers leaving higher education and starting out in their music careers (seen in the exploratory survey conducted in Chapter 2), it may be that the Musician identity is a more positive self-label than that of Singer. This is evidenced by the modest musical career success at the time of the interview for Singer-identified participants in Chapter 2, and the relatively poor self-perceptions of these same Singers when compared to the career success and self-perceptions of Musicians. It is also shown by the Musician-identifiers’ wish to distance themselves from the Singer identity label (*e.g.*, Victor from Chapter 2, section 2.8.1, who said, “(I’m a) musician, musician, musician, musician! I’m so glad you asked that question!”). The importance of singers identifying as Musicians at this stage may be explained by the employment demands under which they may be placed upon starting a music career. Singers are likely to find themselves engaged in multiple forms of musical employment in order to earn an income (see Mills, 2003, 2005). Mills’ (*ibid*) work is supported by the participants in Chapter 2 in the professional musician category who indicated that their musical occupations included conducting, teaching, accompanying, *etc.* Thus, except for a lucky few, “just singing” may not be enough to ensure a reasonable income at this stage. Therefore, self-definition as a Musician may encourage singers’ engagement in a wide variety of musical behaviours, thus helping to smooth the transition between higher education and musical employment.

### 7.3.3 Established singing career = A specialised Singer

At the fourth stage of musical development when the professional singing career has been established (see Mantursezska, 1990), it would of course be difficult for recognised, highly public solo singers to avoid the Singer label as singing is their full-time occupation. In fact, at this stage of musical development singers do seem to fully accept the Singer identity with less concern for the Musician label. This is evidenced by the great deal of importance which is placed upon fulfilling the highly expressive and communicative role of the singer (*e.g.*, Beth in Chapter 6 who said, “It’s the psychological implications of the voice- male or female- that’s the beautiful part of it. I think that’s what makes vocalists so special, so gorgeous and so unique and in a category of themselves”). On the one hand, at this stage, participants seem to view all musicians as contributing to a shared musical experience (*e.g.*, Anne: “It all works together like a team...”, p. 202). However, these participants seemed intent on differentiating themselves from *other* singers (*e.g.*, Ryan, who viewed himself as a Baroque singer, not an opera singer). A similar behaviour was observed amongst the participants in Chapter 2 who appeared intent on distinguishing themselves as Musicians, rather than as singers. It is possible that delineating themselves from other singers may be expected amongst singers for whom “individuality” appears to be a highly salient characteristic (see Chapters 3 and 4).

This thesis has provided a crucial step in examining singers’ musical identity and it has shown that the Singer and Musician labels may be more or less adaptive at particular stages in the singer’s development. This has particular relevance to young singers as it may help to support their musical development by allowing them to increase their self-knowledge and gain an understanding of the musical and/or behavioural challenges they may face at different stages of the career.

## 7.4 Implications for educators- self-perceptions and behaviour/stereotype creation

This thesis has shown that along with self-identity come prescribed beliefs about what it means to be a Musician and/or a Singer. These beliefs are related to the norms and stereotypes associated with the particular musical identity label and may impact upon how music educators implicitly and explicitly label or group their students. Two primary recommendations are provided for educators related to students' in-group associations and how students respond to stereotypes. These are outlined in the following section.

### 7.4.1 In-group associations may shape students' self-perceptions and behaviour

The results of this thesis may be of particular interest to educators as it suggests that music students' behaviours are directed in part by their in-group associations. Educators must take care to acknowledge that the outwardly innocent act of labelling students in different ways (*i.e.*, "you are a singer" versus "you are a musician") may result in different behavioural outcomes for those students. Olsson (1997) has emphasised the influence of music teachers upon students' self-perceptions. Specifically, students may develop their own codes of behaviour dependent on how teachers and referent others (*e.g.*, peers and family) label them. These labels relate to what the student perceives to be the group prototype (Rivis & Sheera, 2003) or normative reference (Roberts, 1993 *from* Olsson, 1997), and the behaviours the students associate with these prototypes. Indeed, the results of the second study described in Chapter 4 showed that students who identified strongly as Pianists and weakly as Musicians reported greater intentions to engage in deliberate practice than any other experimental group. This result was opposite to that seen amongst the singers, where high identified Musicians expressed the greatest deliberate practice intentions. Not only

do these results suggest that students' self-labels can impact their behavioural attitudes and intentions, but they also show that students' understanding of the same labels may entail *different* behavioural expectations. That is, when it comes to how students define and perceive themselves in terms of musical labels, it should not be assumed that one size fits all. It is the role of music educators to address these issues in order to help their students to recognise how musical labelling can inform their attitudes and behaviours. In line with the discussion above which argues that musical identity may change over time and be more or less valuable, it is also important to help students to recognise the musical identity (or identities) which may assist them throughout their musical development and at different stages of the profession.

#### 7.4.2 Educational environment and the development of group divisions

The close-knit settings of university and college music departments are the perfect environments in which to foster musical in-group unity. Olsson (1997) views these group processes as a positive means of helping students to develop and solidify their identity. He states:

[Because] music education students perceive themselves as being confined to a close-knit community...the students consult their peers and tutors more regularly than do students following other courses and this high level of contact within the group strengthens the identity of individual members as "musicians"... (p. 301).

This may lead educators to conclude that students should be encouraged to see themselves as homogenous in order to encourage identity development. However, the threat to identity caused by membership in a large, overly homogenous group can result in the fracturing of the group and the creation of strong subgroup divisions (Hornsey &

Hogg, 1999). Stereotypes and prejudice are seen to arise in situations such as these. Indeed the danger with prejudicial attitudes and stereotypes is that they can become *strengthened* in overly inclusive (*i.e.*, identity-threatening) environments such as that of a music college (see Jetten *et al.*, 1998a,b; Tarrant *et al.*, 2002; see also Brewer, 1991). This problem may be particularly relevant for singers for whom *individuality* is a key component of their group identity. Singers may strive to separate themselves from others in order to appear individual.

An alternative response by educators might be to believe that a little healthy competition between singers (and other music students) may help to sort the “wheat from the chaff” and ascertain those singers who are destined for greatness. However, for those few students who achieve a successful singing career, there are likely many more that will not. This thesis has shown that there may be long-term negative behavioural impact on singers due to the stereotypes associated with their group.

In short, this thesis contends that educators should recognise that the social setting of the music college is the perfect environment in which to create and perpetuate singer stereotypes. The effects of negative group perceptions and possible prejudiced attitudes towards stereotyped individuals may have long-term effects. Because of their powerful position to influence the development of their students, educators may be able to help shape and improve singers’ self-perceptions for the better. In my own experience as an undergraduate singing student, I was not aware of any negative stereotypes about singers until I reached university and was indirectly taught them by my lecturers and peers. The results of this thesis suggest that educators must be aware that some students may internalise stereotyped expectations of themselves in relation to their in-group and this may lead to lower effort on particular behaviours (*i.e.*, practice) thus increasing the potential for lower performance outcomes. To deal with this problem, educators may wish to encourage singers to pursue a number of different

musical skills as these will help to support them in the transition from higher education into a professional music career. They may also wish to highlight the role that singers play as musicians in the performance setting (*e.g.*, “the messenger”, Beth, Chapter 6) and the satisfaction received from a shared musical experience with their colleagues and the audience.

#### 7.5 Methodological implications: employing mixed methodologies

This thesis has provided a first step into the in-depth examination of the singers’ musical identity, the stereotypes associated with that identity, how they arise, and how singers respond to them. There is little doubt that social influences such as self-labelling can shape us as individuals and this thesis has shown that for musicians, social factors may be particularly significant.

It is often noted in the literature that the study and measurement of identity is made difficult by the unpredictability and the generally private nature of the self. Due to this complexity and to the apparent conflict between the theoretical perspectives, identity is rarely examined the topic from a holistic perspective. The study of identity normally involves either qualitative (*e.g.*, the discursive social constructionist approach) or quantitative methods (*e.g.*, the social-cognitive approach). Abrams and Hogg (1999) have demonstrated that the divergent approaches of social theories have contributed to intradisciplinary tension. But “rather than conceding to speculations of internal conflict” (Abrams & Hogg, 1999, p. 18), it can be argued that the methods support each other.

Because of the methodological limitations in identity research and the very narrow examination of singers thus far, this thesis attempted to examine the topic of singer identity by employing both qualitative and quantitative empirical methodologies. The objective in employing this mixed methods approach was to be able to use the results to generate a broad picture of the singers’ experience of musical identity from



both a robust quantitative perspective to a deeper, personally meaningful perspective. In this way, the results of each study could be used to substantiate and provide theoretical support for the others, providing a more comprehensive understanding of the analysed phenomena (see Greene, Caracelli & Graham, 1989). In the design of this thesis, each chapter was structured in order to address a defined set of questions arising from the previous chapter. Employing this developmental approach, the results of one study were used to shape subsequent methodological steps in the research process (see Greene *et al.*, 1989). Through the employment of differing instruments, the consistency of the results could also be compared through triangulation. Thus, the results of this thesis were achieved using four distinct methods:

- 1) The qualitative method employed in Chapter 2 allowed for the initial investigation of the largely unexplored topic of singer identity. This primarily closed-interview examined the major issues related to singers' musical identity, specifically, whether they self-label as musicians, the impact of identity upon self-perceptions, and their musical career success. This method showed that singers do indeed identify as musicians, however it also exposed a division between career success and the self-perceptions of people who accept the Singer identity label and those that accept the Musician label. In particular, this method revealed negative stereotypes and metastereotypes about Singers. This result led to a deeper exploration of the specific stereotypes that singers perceive about themselves and musicians seen in Chapter 3.
- 2) Chapter 3 employed a qualitative freelist method in order to discover the salient stereotypes related to the singer and musician identities. Freelisting

is commonly used in anthropological research for revealing the content of areas related to cultural knowledge and it proved very useful for assessing those stereotypes which are associated with Singers by singers. Whilst freelisting has been criticised for generating inventories that are not exhaustive enough (compared to methods such as *field interviews* where a researcher observes people in a given domain and notes down all possible relevant items and follows this with an interview of local experts, see Brewer, 2002), the method is quick and simple and the results are easily quantifiable with the term frequency salience index (see Weller & Romney, 1988). Given that the overarching aim of the study outlined in Chapter 3 was to explore the salient stereotypes which exist amongst singers about Singers and Musicians, the freelist method proved successful. As there is considerable overlap between the results which came out of these findings and those from previous studies (see Kemp, 1996; Sandgren, 2002; Chapter 2 of this thesis) the results of Chapter 3 were convincing. Whilst a more detailed examination of singers' group stereotypes may be gleaned from a larger participant sample, for such exploratory research, Weller and Romney (1988) contend that the sample size employed in Chapter 3 (*i.e.*, 30 participants) was suitable. The results revealed that there are differences in the stereotypes of Musicians and Singers and thus inspired a further, more rigorous examination of singer identity in terms of self-stereotyping employing methods found in studies of social identity theory (Tajfel & Turner, 1979).

- 3) One of the primary quantitative methodological positions of this thesis was based on the assumption that identity can inform attitudes towards particular behaviours based on group stereotypes. Chapters 4 and 5 of this

thesis made use of social identity theory (Tajfel & Turner, 1979) and self-identity theory (Turner *et al.*, 1987) along with the theory of planned behaviour (Ajzen, 1988; Ajzen & Madden, 1986) as the theoretical frameworks to test this idea. The studies outlined in these chapters provided a more precise examination of the impact of musical identity on singers' attitudes towards stereotyped behaviours based on the strength of their group identity. The results of these chapters generated a great deal of highly detailed and robust data related to the impact of musical identity upon singers' behavioural attitudes, intentions and subsequent behaviours. Specifically, it showed that singers' musical group identification (as a Musician or as a Singer) is predictive of attitudes towards stereotyped group behaviours, in particular, practice.

It was possible, using the methods in Chapter 4, to conduct a comparison study on a group of piano students. This study not only provided validation for the previous study examining singers' musical identity by showing that the pianists also differentiate between Musicians and Pianists, but it also allowed for comparisons to be made between pianists and singers in terms of their respective musical identities. That this same methodology could be applied to pianists and result in such strong results implies that musical identity may also be an important issue for other instrumental groups such as string players, brass players, *etc.*

- 4) The final examination returned to a qualitative methodology. Using interpretative phenomenological analysis, in-depth interviews were conducted to assess how successful singers managed their identities and coped with the negative stereotypes related to their group. This thorough examination of

singers at a later stage of their careers allowed for the development of the SIM, which made it possible to amalgamate results found in this thesis and within previous research on singer identity and personality.

This thesis has demonstrated that it is possible to gain rigorous theoretical outcomes through a mixed methodological approach to the investigation of identity. Indeed, it has put into practice the requests proposed by Operario and Fiske (1999, p. 48), which “urge(s) social identity researchers to remember the “self” in self-categorization, and suggests that “specific effort should focus on collaborative methodological techniques, refining the translation of conceptual theory into operational tests”. These varied methodologies have provided useful insights into the singers’ identity and the findings as a whole offer a foundation upon which further, more extensive research can be built. Indeed, Operario and Fiske (1999) cogently argue:

Comprehensive integrative themes are fully evident in the works of social psychology’s earlier thinkers, such as James (1890)... More recent research has tended to shy away from the grand styles of explanations reminiscent of our intellectual forbearers (p. 32).

Whilst the author does not claim to have achieved the insights realised by such an esteemed thinker and philosopher as James, it is hoped that the current thesis has provided a broader view of the singer than could be provided by employing just one theoretical or methodological perspective.

## 7.6 Implications for future research

Some implications and suggestions for future research arose from the studies described within this thesis and will be discussed in this section. The studies described in each chapter will be considered in turn, followed by a general overview of the suggestions for future research arising from the thesis as a whole.

### 7.6.1 Chapter 2: Exploratory survey of singer self-identity, self-perceived musical skills, and career success

The qualitative examination of singers who had recently completed a degree in music described in Chapter 2 requested that participants complete a measure of “self-perceived abilities”. Gecas (1989, p. 297) has stated that such measures related to self-efficacy are “rather primitive when compared to other psychological constructs, such as self-esteem, (and) instrument development to measure self-efficacy has not been very extensive”. The self-perceived abilities measure employed in Chapter 2 was no exception. This measure was designed specifically for this study with the aim of providing a general overview of singers’ self-perceptions related to their musical group identity from both a qualitative and a quantitative perspective. Whilst it appeared to be successful in achieving this goal, the reliability of this measure could not be confirmed. Future researchers may wish to clarify the relationship between self-esteem and self-efficacy by employing more rigorously tested measures of these constructs in relation to singers’ musical self-labels.

### 7.6.2 Chapter 3: Freelisting group stereotypes: Musicians and Singers

Builione and Lipton (1983) have shown that orchestral instrumentalists' stereotypes are quite uniform, regardless of section (*i.e.*, violinists list the same stereotypes for violinists as brass players list for violinists). This suggests that group stereotypes are commonly known both within and outside the stereotyped group. Despite this, singers who were asked to freelist the stereotypes of Singers and Musicians in Chapter 3 may have been influenced by their own salient social identity. That is, in line with self-categorisation theory (Turner *et al.*, 1987), the stereotypes listed by the participants may have been influenced by their musical identity. Specifically, if participants self-defined as Musicians then their perceptions of Musicians and Singers may have been influenced by this social identity, *i.e.*, they may have listed more *positive* group stereotypes for Musicians and more *negative* stereotypes for Singers. Future investigators in this field may wish to examine the influence of different salient group identities on reported musical stereotypes.

### 7.6.3 Chapter 4: Self-categorisation questionnaires: Identity strength and behaviour attitudes

Some limitations also arose from the study described in Chapter 4 regarding musical identity label salience and self-stereotyping. The first is the identity activation task. Whilst significant results were obtained in the study described in Chapter 4 despite the utilisation of the indistinct “*not a singer/pianist/musician*” out-group comparison identity, following the meta-contrast principle, Turner (1985) argues that self-stereotypes should increase if an in-group is compared to a distinct out-group member. Future researchers may wish to further explore the induction of group identity

salience by inviting the participants to compare themselves with a distinguishable out-group member. For example, advising *singers* that their responses will be compared to those of *pianists*.

Stets and Burke (2000) state that in identity theory, “scholars have been concerned more about understanding the effect of persons’ positions in the social structure on the likelihood that those persons will activate one identity or another, and less about the impact of the particular situation on that process” (p. 231). Social identity theory (Tajfel & Turner, 1979) is notorious for being difficult to demonstrate outside of the laboratory (see Ashmore & Jussim, 1997; Stryker & Burke, 2000). This is because social categories are generally quite broad and individuals can vary widely on other social characteristics and therefore be influenced by unknown social and environmental cues. It is likely that the lack of results for the singers in the Musician-salience condition was an artefact of the performance class or choir rehearsal environment in which the Singer identity would be highly salient. Although Chapters 4 and 5 attained significant results in the ecologically valid environments of music colleges, future researchers may wish to conduct these experiments in the more controlled laboratory setting where particular musical identities would be less salient.

The results showed that people who were most strongly identified with the given musical identity (*e.g.*, Musician) were more likely to intend to practice (in the case of Chapter 5, the high identified Musicians’ report of more hours of actual practice was near-significant). Whilst this was in line with predictions, it was not possible to test the “medium” identified participants (those who were neither high nor low identifiers but were somewhere in between) using ANOVA due to the low power of the sample. Future researchers may therefore wish to increase the sample size in order to further examine the effect not only of High and Low identification, but also those medium-identified participants.

Finally it must be noted that in an environment such as a specialised music college, where musical stereotypes are ubiquitous, it seems that those who do not relate strongly to their musical identity group may disengage from certain musical behaviours. This is particularly noticeable in the low deliberate practice intentions of the low-identified Pianists. Kemp (1996) states that the “piano is often viewed as the instrument with the highest failure rate” (p. 166). The study described in Chapter 4 gives evidence that low-identified Pianists may be students at risk of disengagement with their music education and possibly their musical career paths. Future researchers may wish to examine longitudinally how strong and weak musical group identification may influence emergent musical careers.

#### 7.6.4 Chapter 5: Theory of planned behaviour: Predicting deliberate practice behaviour and the influence of group identity

The study described in Chapter 5 regarding the influence of musical identification on behaviour when variables related to the theory of planned behaviour have been taken into account, suggests several possible avenues for future research. Some of these have already been considered in regards to Chapter 4 (*i.e.*, a more distinctive out-group comparison identity; a more neutral, “non-Singer salient” testing environment; an examination of the success rates of low in-group identified music students).

Whilst the hierarchical regression analytical model employed in the study described in Chapter 5 is widely employed in studies of the theory of planned behaviour (Rivis & Sheeran, 2003; Tarrant & Jordan, 2006; Hagger & Chatzisarantis, 2005, 2006), Sideridis *et al.*, (1998) argue that hierarchical regressions can “only evaluate the effect of one variable on another at one time” (Sideridis *et al.*, *ibid.*, p. 566). This means that



the relationships between variables cannot be examined. When there are several predictor variables beyond the theory of planned behaviour (*e.g.*, identification, Time 1 hours, Time 1 behaviour), the use of structural equation modelling is an effective analytical method for examining all of the test variables simultaneously. Structural equation modelling allows the researcher to explore all of the hypothesised relationships, direct or indirect, between constructs, and in this way accounts for all of the possible intercorrelations of the observed variables that define that construct (Bollen & Lennox, 1991).

Future researchers may also wish to examine the effect of individual differences in self-identity on behavioural intentions. Hagger and Chatzisarantis (2006) have shown that there are differences between people in terms of their tendency to favour self-identity when forming behaviour intentions. Their analysis found that a third of participants based their intentions on self-identity with the remainder basing their intentions on the theory of planned behaviour components. Thus, the researchers conclude that a minority of people may focus more on *role* and *identity* considerations in planning their behaviour. This may mean that some of the singers in the study described in Chapter 5 were more sensitive to the idea of norm expectations and group identity than others. Future researchers may wish to investigate whether the separation of participants based on their role and identity belief systems would result in an effect of identity on intentions and/or behaviour.

With regard to the impact of singers' musical identification on musical behaviour, a suggestion for future research may be to examine *other* musical behaviours such as playing multiple instruments, composing, and conducting. Each of these behaviours was shown in Chapter 2 to be possible avenues of employment for the Musician-identified singers following their higher education (also see Mills 2003,

2005).<sup>19</sup> Results of such a study may reveal further behavioural effects of in-group identity expectations and self-stereotyping on Singers.

#### 7.6.5 Chapter 6: Interpretative phenomenological analysis: Professional singers

Wertz (2005) states that the purpose of phenomenological analysis is to:

...suspend theoretical assumptions regarding the nature of participants' experiences, and to gain descriptive knowledge of participants' real-life experiences, to reflect upon the underlying psychological processes constituting these experiences and to gain insight into what is essential about these psychological processes (p. 175-6).

Indeed the study described in Chapter 6 of this thesis was successful in each of these objectives. Despite this, a common complaint of the interpretative phenomenological analysis methodology is the lack of generality of the findings. Indeed, the small sample size for this study restricts the generalisability of the results. Whilst there was no claim to the universality of the findings outlined in Chapter 6, future researchers may wish to interview a larger sample of singers in order to expand upon and/or provide validity for the thematic conclusions offered in that chapter. Additionally, the graphic nature of the SIM presented in the chapter may be developed by future researchers who wish to employ structured questionnaires to statistically test the model to see if further dimensions or themes are required.

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<sup>19</sup> Further support for this idea is seen in the results of the Singers' and Musicians' attitudes towards the distracter variables in Chapter 4. Results showed a significant effect of a high identification as a Musician on *composing* ( $F(1, 93) = 4.33, p < .048$ ).

### 7.6.6 The thesis as a whole

Research examining singers has to date received very little attention. In light of the exploratory nature of much of the research described throughout this thesis as a whole, the first step for future researchers would be to seek to replicate the work in order to provide confirmation of the findings herein.

A primary aim of this thesis was to examine the nature of singers' musical identity and this was made possible through the largely cross-sectional examination of singers. This generated an overview of how their musical identity and stereotypes influence singers' attitudes and behaviours at different stages of their careers. A promising direction for further research would be to elaborate on the complexity of the development of and changes in singers' identity over time. This could include in-depth interviews of young singers in higher education regarding their identity self-perceptions, and applying the social identity theory methods to examine singers in the early and established stages of their music careers.

No suggestions have been offered to provide ways in which to counter musical subgroup stereotypes because it is not apparent that the stereotypes themselves are necessarily maladaptive (for a review of stereotype reduction strategies and interventions, see Dovidio & Gaertner, 2000). An examination of the long-term effects of negative group perceptions on self-esteem and self-efficacy (*e.g.*, those participants in Chapter 2 who maintained a Singer identity and expressed relatively poor self-perceptions) would be worthwhile. Further, researchers may consider investigations into the stage at which musical group identification becomes relevant to the singer, when young musicians become aware of musical identity and group-specific stereotypes, and whether stereotype awareness influences their self-perceptions,

attitudes and behaviours. That is, do young singers “play” Singer (*i.e.*, intentionally self-stereotype) in order to help establish their social identities?

An exciting and largely unexplored area of research is the empirical examination of the impact of musical identity on the behaviour of other musical instrumental subgroups and in other musical genres. The results of the second study described in Chapter 4 of this thesis offered insight into the impact of identity on pianists’ deliberate practice intentions and hints that musicians in other musical sub-groups may also be influenced by their group identity in ways heretofore unforeseen.

## 7.7 Concluding comments

This thesis opened in Chapter 1, section 1.2 by outlining its aims and objectives. It stated that the specific aims were to provide an examination of the singer identity related to: 1) whether highly trained singers identify themselves as musicians; 2) what singers think the stereotypes are about their group; 3) how highly trained singers respond to these stereotypes in their attitudes and behaviour; and 4) a theoretical model outlining the musical identity of the professional classical singer. We will begin by considering the first objective: Do singers perceive themselves to be musicians?

The introduction to Chapter 2 suggested that dictionary definitions of musicians and music research generally exclude singers. This implied that singers were in some way separate from musicians. Despite the exclusion of singers from much of the literature and from the basic definition of a musician, Chapter 2 showed that many singers do identify themselves as musicians. Indeed, there was little doubt that having a musician identity is an important subject for singers, as was demonstrated in the passionate responses of the participants in that chapter, such as Grace, who said she was a, “Musician definitely!” As we have seen in Chapter 2, how singers define *themselves* as musicians may be most closely related to how they define the term and what it means

to them. For example, Chapter 2 showed that for singers, having an income from musical activities, and high levels of musical skill were primary indicators of being a musician. In light of this, we may return to O'Neill (2002):

...musicians' constructions of who they are and therefore what is possible or appropriate, and wrong and inappropriate forms of musical engagement all derive from the ideology of lived experience. Only by raising our awareness of the possibilities and constraints afforded by particular ideologies can we hope to transcend the boundaries of what it means to be a musician (p. 94).

This thesis has shown that there remains a gulf in understanding between researchers and singers when considering what it is to be a musician. From the evidence presented throughout this thesis, we may be able to deduce that a singer is defined as a highly independent, yet very social musical performer whose primary goal is the expressive verbal communication of musical ideas and intentions (see in particular, Chapter 3 in which the stereotypes of musicians and singers were outlined, and Chapter 6 in which the singer identity was defined in terms of motivation and behaviour in the Singer Identity Model). However, whether singers accept this definition must be left to the singers themselves. Further, whether this definition is in line with that of a musician, must be left to those theorists who debate the nature of what it means to be a musician. One should anticipate that in the future, due to the mounting evidence that a strong musical identity and self-concept is important for success in a music career, the singers' role and contribution as musicians will gain more attention and consideration.

With regard to the second objective: what singers think are the stereotypes about their group, Chapter 3 has shown that singers are well aware of their in-group stereotypes. These include being *social*, *confident*, *talkative*, a *gossip*, being *individual*,

wearing a scarf, and having an awareness of their *breathing*. Being outwardly social was a particularly prominent singer stereotype which appeared not only in Chapter 3, but also in Chapter 4 in which high-identified Singers expressed more positive attitudes towards being *talkative* than high-identified Musicians, and Chapter 6 which showed that the stereotype of the singer's large, outgoing personality was revealed to be a means of securing a supportive social environment. It must be stressed that until now the stereotypes related to singers have been taken for granted, accepted as fact, and passed on in the form of jokes and unfair presumptions based on anecdotal evidence and a lack of understanding as to their behavioural origins. In short, little or no systematic consideration had previously been made to examine what singers themselves perceive to be the stereotypes about their group. The importance of such research is reflected in a consideration of the third objective of this thesis: to determine how highly trained singers' attitudes and behaviour relate to their perceived in-group stereotypes. In short, how do singers respond to these stereotypes?

It is important to consider what singers believe to be their group stereotypes because of the arguable relationship (outlined within social identity theory) between in-group identification and self-stereotyping. What this means is that singers may align themselves and their behaviour with in-group stereotypes in order to feel a stronger sense of belonging to the group and increase their sense of self-esteem: singers may, in essence, "play the part" of a singer in order to feel that they are a singer (this is demonstrated in Chapter 4 in which those singers who were most strongly identified with the Singer identity group had the most positive attitudes towards singer stereotypes such as being *talkative*, *wearing a scarf* and being *individual*, whilst those singers with strong identification as a Singer had the least intentions to *practice*). The complicated relationship between identity and behaviour is an important one for many reasons, not least of which is due to the risk of the self-fulfilling prophecy.

This thesis has shown that the self-fulfilling prophecy is a possible outcome of musical group self-labelling. Primary examples come from Chapters 4 and 5 that showed that singers who identified strongly as Musicians had greater practice intentions and reported behaviour than those who identified strongly as Singers. As practice is such an important activity for the development of musical skills and expertise, it is possible that this lesser amount of practice amongst those who strongly identify as Singers may result in poorer musical ability than their Musician-identified peers, the long-term affect of which may be poor musical self-assessment and reduced likelihood of achieving a career in music.

This thesis has shown that research in music education and its effect on the development of musical identity has some way to go. Musicians often begin their training (and thus, it could be argued their musical identity formation) at a very young age, unlike people in other professions such as accountancy or plumbing. In light of this, changes in identity such as that which might come about from leaving the music profession may cause more distress in singers and instrumentalists than that which might be seen in other professions. An awareness of the explicit and implicit social and individual factors at work in the formation of a musical identity, and the part that in-group behaviour and self-stereotyping may play in self-perception and identity development can provide additional support for instrumentalists and singers throughout their education and into their careers. Professional singers must recognise their own desires, abilities and limitations, as well as manage those expectations placed upon them, or those that they embrace, due to social labels. In light of this, the final objective of this thesis, to outline a theoretical model of the musical identity of the professional classical singer will be discussed.

A simple singer identity is a difficult construct to posit as being a singer appears to depend upon a number of variables, both individually and socially motivated, not the

least of which include musical performance ability, personal motivation, self-labelling, group stereotype expectations, *etc.* Kemp (1996) writes that “choosing to be a musician in the first place is, in itself, an expression of individuality; it is further encounters with music that allows composers, performers and listeners to develop their individuality and sense of identity” (p. 21). In contrast, this thesis has shown that as a singer and/or a musician, one should not presume to have complete freedom of individuality, but instead must in some part assume the stereotypes, norms, and behaviours outlined by one’s musical group identity.

Each musician, whether he or she is a singer or instrumentalist, has his or her unique role to play in the creation of a musical performance. All performers play their part in sharing the music with the audience and with each other. However, whilst instrumentalists may only visually and musically convey the expressive intentions of the music to the audience, singers also have the added medium of verbal communication. A clear parallel may be drawn between singers and actors in that they both use language to convey a message to their audiences. This similarity between singers and actors provides support for the inclusion of British singers in the British Actors' Equity Association (discussed in Chapter 2, section 2.2.2), however it does not fully explain why singers are not normally included in the British Musicians' Union. The introductory paragraph of this thesis asked if a singer is a musician. It seems possible to posit that singers are a special category and sit somewhere in-between, or indeed, as *both* actor and musician.

No matter how singers choose to define themselves, as musician, singer, actor, or any combination of the above, it is clear from the responses of the participants in Chapter 6 that professional singers feel that their central role is as the emotional messenger of the music. The singers in Chapter 6 have demonstrated that they take this role very seriously, yet their responses suggest that it is vital for young singers to attain



a balance between their internal desires and the external expectations in order to achieve a successful shared musical experience with others. These participants have shown that singers must achieve a balance between autonomy (related to the *individuality* stereotype) and belonging (related to the *high sociability* stereotype) for this communication to be effective.

Whilst the implications of the research presented in this thesis may be targeted at student singers, it is particularly relevant to teachers and educational institutions. In light of the increasing accountability of music education institutions to produce graduates who have the appropriate skills and knowledge to achieve a career in music, educators need to address research such as this in order to help their students recognise and develop the correct attitudes and behaviours which may help them prepare for life as a professional musician. Singers must be able to distinguish and manage the inevitable challenges to their confidence and motivation as they navigate their path to musical success. The investigation of musical identity and the origins of singer stereotypes from the perspective of singers is therefore an area of research which is long overdue. Without research such as this, which acknowledges both the flexible nature of identity and also the relationship between identity labels, stereotypes, norms, and behaviour, singers may struggle to cope with the changing demands of a music career outside of the university and college settings.

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## Appendices

- A. Consent form and complete exploratory interview study examining singers' musical career development from childhood to early career (*from* Manturzevska, 1990).
- B. Complete list of positive and negative self-assessed musical, vocal, and personal attributes for Musician and Singer self-labelled participants.
- C. Definition of 'musician' by Singer and Musician self-labelled participants.
- D1. Consent form and 'Singer' stereotype freelist task questionnaire.
- D2. Consent form and 'Musician' stereotype freelist task questionnaire.
- E. Complete list of stereotypes of Musicians and Singers.
- F1. Consent form and identity salience, identity strength, and behavioural attitude questionnaire: Singers.
- F2. Consent form and identity salience, identity strength, and behavioural attitude questionnaire: Musicians.
- G. Debrief of identity salience, identity strength, and behavioural attitude questionnaire for Musicians and Singers.
- H1. Consent form and identity salience, identity strength, and deliberate practice intentions questionnaire: Pianists.
- H2. Consent form and identity salience, identity strength, and deliberate practice intentions questionnaire: Musicians.
- I. Debrief of identity salience, identity strength, and behavioural attitude questionnaire for Musicians and Pianists.
- J1. Consent form and Time 1 questionnaire: Identity salience, identification, and theory of planned behaviour variables on singers' deliberate practice intentions and behaviour: Singers.
- J2. Consent form and Time 1 questionnaire: Identity salience, identification, and theory of planned behaviour variables on singers' deliberate practice intentions and behaviour: Musicians.
- L. Consent form and Time 2 questionnaire: Two week follow-up report of hours of deliberate practice. Measure of musical identity salience maintenance.
- M. Consent form for interview study of established professional singers.

Appendix A: Consent form and complete exploratory interview study examining singers' musical career development from childhood to early career (from Manturzevska, 1991).\*



The University  
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**Title of Project:** Musical development.

**Name of Researcher:** Nicole Jordan

**Date:** November 2004

This study is about your musical development. Specifically, we want to examine your progress from your first musical experiences to your present musical activities. Your responses will be completely anonymous and you are free to withdraw from this study at any time.

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

**Your initials (please print clearly):** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Name of Researcher:** \_\_\_Nicole Jordan\_\_\_\_\_

**Signature:** \_\_\_\_\_

\* Note that the questions found in this appendix are numbered differently from those in the thesis. This is because the questions discussed in the thesis were part of a much broader study (shown here). The questions shown in the thesis were numbered sequentially in order to make it easier for the reader to follow the analysis and discussion.



**Vocalist Interview Questionnaire**  
**August 2004**

**Name:**

**Gender:**

**Age:**

**Home Address:**

**Undergraduate Degree(s) and Institution(s):**

**Postgraduate Degree(s) and Institution(s):**

**Vocal range and voice type:**

**Questions 1-7** explore your musical and vocal beginnings. Some questions require only a one-word/number answer while others require you to go into some detail about your past. Please be as open and honest as possible when answering these questions.

- 1- What was your first organized singing experience (e.g., home, church, school, etc.)?
- 2- How old were you?
- 3- At what age did you have your first private music lesson and on what instrument?
- 4- At what age did you have your first private vocal lesson?
- 5- Did you choose your first voice teacher? Discuss.
- 6- Did you like your first voice teacher? Discuss.
- 7- How many private voice teachers have you had?

**Questions 8-18** explore your undergraduate university education including your experiences and expectations. Some questions require only a one-word/number answer while others require you to go into some detail about your past. Please be as open and honest as possible when answering these questions.

- 8- At what age did you decide to pursue music at the university level?
- 9- How did you choose your university?
- 10- What style of music did you study in university?
- 11- Approximately how many vocal performance majors were in your graduating class?
- 12- What did you expect from your university education?
- 13- Were those expectations fulfilled? Discuss.
- 14- Did you sing outside of the university setting while you were at school? Discuss.
- 15- What did you like best about your university music education?
- 16- What did you like least about your university music education?
- 17- What did you expect professionally after you graduated?
- 18- Were those expectations fulfilled? Discuss.

**Questions 19-22** explore your vocal education following university. Some questions require only a one-word answer while others require you to go into some detail. Please be as open and honest as possible when answering these questions.

- 19- Do you currently take voice lessons?
- 20- How did you choose your current voice teacher?
- 21- What style of music do you currently sing most often?
- 22- What style of music do you currently listen to most often?

**Questions 23-24** explore your personal musical definitions. Please be as open and honest as possible when answering these questions. Please feel free to explain your answers in further detail.

23- Would you consider yourself a “musician” or a “singer” or “both”?

24- What is your definition of a musician?

**Questions 25 – 27** examine your income from musical activities. Some questions require only a one-word/number answer while others may require you to go into some detail. Please be as open and honest as possible when answering these questions.

25- What percentage of your current yearly income is derived from musical activities?

26- What are these activities? (please tick):

Singing:

Teaching:

Conducting:

Composing:

Arranging:

Other (please explain):

27- What would be your ideal yearly income percentages?

Singing:

Teaching:

Conducting:

Composing:

Arranging:

Other (please explain):

**Questions 28 – 33** explore your vocal, musical and personal attributes as a singer. Suggestions are given for aspects to discuss when answering each question. It is understood that particular aspects (e.g. expression) may apply to all three topics but please try your best to differentiate between the topics. Please be as open and honest as possible when answering these questions.

28- Please discuss your vocal strengths (e.g., projection, dynamic range, pitch range, memorization, languages, drama, etc.)?

29- Please discuss your vocal limitations (e.g., projection, dynamic range, pitch range, memorization, languages, drama, etc.)?

30- Please discuss your musical strengths (e.g., sight singing, theoretical understanding, imagination, expression, sensitivity, etc.)?

31- Please discuss your musical limitations (e.g., sight singing, theoretical understanding, imagination, expression, sensitivity, etc.)?

32- Please discuss your personal strengths (e.g., poise, emotionality, patience, love of singing, acting and character-building, experience, taking criticism, etc.)?

33- Please discuss your personal limitations (e.g., poise, emotionality, patience, love of singing, acting and character-building, experience, taking criticism, etc.)?

**Question 34** explores your expectations as a singer in the future. Please be as open and honest as possible when answering these questions.

34- Where do you see yourself as a singer in 3 years?:

5 years?:

10 years?:

**Appendix B: Complete list of positive and negative self-assessed musical, vocal and personal attributes for Musician and Singer self-labelled participants.**

	Musical		Vocal		Personal	
	Positive	Negative	Positive	Negative	Positive	Negative
MUSICIANS	Sight-singing x 9	None x 3	Language x 10	Languages x 5	Love to sing x 6	Emotionality x 3
	Theory x 9	Sight-singing x 3	Pitch range x 7	Breath control x 4	Love music x 5	Nervous x 3
	Expression x 8	Expression x 2	Drama x 5	Dynamic range x 4	Poise x 5	Patience x 3
	Imagination x 5	Ear	Memory x 5	Vocal stamina x 3	Take criticism x 4	Controlling x 2
	Sensitive x 5	Complex analysis	Dynamics x 4	Nerves x 3	Patient x 3	Experience x 2
	Ear x 4	Drama	Expression x 4	Memory x 2	Caring x 2	Acting
	Fast learner x 4	Language	Projection x 4	Pitch range x 2	Emotionality x 2	Blitzy
	History x 2	Musical creativity	Tuning x 4	Diction	Experience x 2	Competitions
	Musical x 2	Opera repertoire	Vocal tone x 3	Drama	Expression x 2	Commitment to music
	Academic	Perfectionist	Interpretation x 2	Even sound	Acting	Compare self to others
	Adapting	Period performance practice	Acting ability	Flexibility of tone	Better than average singer	Confidence
	Consistency in performance	Physical production of imagined music	Agility	Not big enough voice for opera	Character-building	Don't care about public singing
	Dynamics	Playing scales	Breathing	Projection	Control	Don't seek out public singing
	Good at taking direction	Rhythm	Clarity Fun	Register changes	Curiosity	Easily hurt by reviews
	Good teacher	Steady pulse	Clear upper-register	Solistic qualities	Determined	Fear of failure
	Harmonization	Symphonic themes	Colour	Stage experience	Drive	Feel trapped
	Holistic view of the music	Theory	Coloratura	Technique	Focus	Fiery
	Improvisation	Time periods	Consistent sound	Vocal health	Happy	High expectations
	Interpretation of text		Diction	Warm-up	Humble	Inhibited
	Naturally expressive		Flexibility		Joy in making music	Jaded
	Phrasing		Low register		Learning from others	Judgmental
	Pitch		Pianissimo		Love harmony	Lack of discipline
	Rhythm		Quality		Love to learn	Not good at taking direction
	Transposition		Stage presence		Love to try new things	Perfectionism
			Strong musicality		Motivated	Practicing
			Styles		Organised	Scared to disappoint colleagues
			Unique		Optimistic	Self-critical
					Personal improvement	Self-promotion
					Positive	Strong-willed
					Self-aware	Time



**Appendix C: Definition of 'musician' by Singer and Musician self-labelled participants.**

<b>MUSICIANS</b>	
<b>Participant name</b>	<b>Definition of 'musician'.</b>
Amy	Someone who, when they give a concert, they are paid.
Donna	Someone who earns their living doing music and is dedicated to excellence in their art form.
Fran	One who is paid for their musical abilities or works with very high level ensembles.
Betty	Someone who can make a living at their chosen instrument.
Monica	Someone who makes their living in music.
Rachel	Self sufficient and financially independent because of music.
Stacey	Someone who has great understanding of music and who is able to use it in various ways at a professional level.
Victor	Someone who earns a living making music- that definition is intentionally vague.
Olive	Anyone who makes their primary income through work in the music field (education, performance, research, composing).
Grace	Someone who works primarily as a musician- includes all disciplines, including singing. Within this there are infinite varieties!
Colin	Someone who collects their income or most of their income through musical endeavours.
Ulysses	Someone who uses their musical skills as sources of income for him/herself.

<b>SINGERS</b>	
<b>Participant name</b>	<b>Definition of 'musician'.</b>
Ellen	Someone who has background in perhaps more than one instrument, but has specialized in one. Has the ability to put musicality into what they do, not just play or sing the notes.
Helen	Someone who performs at a certain level of excellence. And someone who can acquire money through singing.
Ian	Someone who can express themselves creatively through music- a maker of music... I am an instrument of the conductor, I have surrendered my ability as a maker and creator.
Joanne	I think you are a professional musician if you can do activities that are musical – performing, composing, teaching, etc.
Kira	Someone that has incredible general knowledge about music, e.g. History, composition, plays more than one instrument, and someone that can perform a piece in the context of the period it was written.
Leah	Someone who gets paid for being a musician and is professional about what they do.
Pauline	Someone who earns money by performing music- some would earn their whole living by doing this, but others may dabble in it outside of a regular job.
Quentin	Someone who makes their living from performing music. I consider myself an art administrator. I work fulltime for the choir I sing with.
Tina	Someone who is extremely proficient musically, and who is capable of playing/singing anything (within reason) on their instrument/voice. Someone who is a master of at least one genre of music.

Appendix D1: Consent form and questionnaire for the 'Singer' stereotype freelist task.



The  
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**Title of Project:** Singers.  
**Name of Researcher:** Nicole Jordan  
**Date:** October 2005

**This study is about how you would describe singers. Specifically, we want to compare the singers with people who are not singers. Your responses will be completely anonymous and you are free to withdraw from this study at any time.**

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

**Your initials (please print clearly):** \_\_\_\_\_ **Date:** \_\_\_\_\_

---

**Name of Researcher:** \_\_\_Nicole Jordan\_\_\_

**Signature:** \_\_\_\_\_

## SINGERS

Please list whatever terms that may come to mind when you think about singers. In doing this you might find it helpful to think about aspects of *behaviour*, *characteristics*, and *personality*.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

### Demographic questions (for analysis purposes only)

How old are you? \_\_\_\_\_ years

What is your gender? Male Female (circle one)

**Thank you for completing this questionnaire**



Appendix D2: Consent form and questionnaire for the 'Musician' stereotype freelist task.



**Title of Project:** Musicians.  
**Name of Researcher:** Nicole Jordan  
**Date:** October 2005

**This study is about how you would describe musicians. Specifically, we want to compare the singers with people who are not musicians. Your responses will be completely anonymous and you are free to withdraw from this study at any time.**

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

**Your initials (please print clearly):** \_\_\_\_\_ **Date:** \_\_\_\_\_

---

**Name of Researcher:** \_\_\_ Nicole Jordan \_\_\_

**Signature:** \_\_\_\_\_

## MUSICIANS

Please list whatever terms that may come to mind when you think about musicians. In doing this you might find it helpful to think about aspects of *behaviour*, *characteristics*, and *personality*.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

### Demographic questions (for analysis purposes only)

How old are you? \_\_\_\_\_ years

What is your gender? Male Female (circle one)

<p><b>Thank you for completing this questionnaire</b></p>
---

Appendix E: Complete list of stereotypes of Musicians and Singers.

THEME	MUSICIAN	SINGER
<u>Commitment</u>	<p>Practice x 5</p> <p>Commitment x 2</p> <p>Disciplined x 2</p> <p>Busy x 2</p> <p>Perfectionist</p> <p>Absorbed by music</p> <p>Focussed</p> <p>Dedicated</p> <p>Self-motivated</p> <p>Drive</p> <p>Ambition</p> <p>Determination</p> <p>Excited by what they do</p> <p>Hard-working</p> <p>Hectic</p> <p>Time-management</p> <p>Organised</p> <p>Nocturnal</p> <p>Keeps unusual hours</p> <p>Untidy</p> <p>Chaotic</p>	<p>Dedicated</p> <p>Reliable</p> <p>Motivated</p> <p>Enthusiastic</p> <p>Teamwork</p>
<u>Social</u>	<p>Passionate x 4</p> <p>Social x 3</p> <p>Fun x 2</p> <p>Friendly</p> <p>Gregarious</p> <p>Extravert</p> <p>Easygoing</p> <p>Relaxed</p> <p>Moody</p> <p>Thoughtful</p> <p>Kind</p> <p>Anti-social</p> <p>Insular</p> <p>Weird</p> <p>Cliquey</p> <p>Vulnerable</p> <p>Attention-seeking</p>	<p>Social x 4</p> <p>Talkative x 3</p> <p>Confident x 4</p> <p>Individual x 2</p> <p>Gossip x 2</p> <p>Lively</p> <p>Snooty</p> <p>Posh</p> <p>Unique</p> <p>Down to earth</p> <p>Open-minded</p> <p>Listens to others</p> <p>Smile</p> <p>Outgoing</p> <p>Bold</p> <p>Stage presence</p> <p>Articulate</p>
<u>Health</u>	<p>Drinks too much alcohol x 2</p> <p>Health oriented</p> <p>Unhealthy</p> <p>Avoid smoky environments</p>	<p>Wears a scarf x 3</p> <p>Non-smoker</p> <p>Bottle of water</p> <p>Always has a medical complaint</p> <p>Active</p> <p>Won't go out before a concert</p>
<u>Creative</u>	<p>Artistic x 2</p> <p>Talent x 2</p> <p>Unconventional</p> <p>Liberal</p> <p>Extravagant</p> <p>Creative</p>	<p>Artistic</p> <p>Talented</p>
<u>Technique</u>		<p>Breath-awareness x 2</p> <p>Phrasing</p> <p>Facial expressions</p> <p>Styles</p> <p>Remember a lot of words</p> <p>Not a real instrument</p>



The  
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Title of Project: Lifestyle questionnaire for singers.

Name of Researcher: Nicole Jordan

Date: February 2006

This study is about your lifestyle choices. Specifically, we want to compare the lifestyle choices of singers with the values of people who are not singers. Your responses will be completely anonymous and you are free to withdraw from this study at any time.

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.

2. I understand that my responses are anonymous.

3. I give permission for members of the research team to have access to my anonymous responses.

4. I agree to take part in the above project.

Your initials (please print clearly): \_\_\_\_\_ Date: \_\_\_\_\_

---

Name of Researcher: \_\_\_Nicole Jordan\_\_\_

Signature: \_\_\_\_\_

## LIFESTYLE QUESTIONNAIRE FOR SINGERS

This study is about singers' lifestyle values. Specifically, we want to compare the lifestyle values of singers such as yourself, with the values of people who are not singers. At the end of the study we will compare your responses as a singer with responses made by a sample of non-singers

Before starting, please answer the following questions:

1. How old are you? \_\_\_\_\_ years

2. What is your gender? (*Please circle one*)      Male                      Female

3. How similar do you think you are to the average singer? (*Please circle one*)

*Not similar at all*                      1            2            3            4            5            6            7            *Very similar*

4. How pleased are you to be described as a singer? (*Please circle one*)

*Not pleased at all*                      1            2            3            4            5            6            7            *Very pleased*

5. How much do you identify yourself as a singer? (*Please circle one*)

*Don't identify at all*    1            2            3            4            5            6            7            *Identify Very Much*

6. To what extent do the characteristics that you use to describe a singer also describe you? (*Please circle one*)

*Not at all*                                      1            2            3            4            5            6            7            *Very Much*

7. How important is being a singer to you? (*Please circle one*)

*Not important at all*    1            2            3            4            5            6            7            *Very Important*

8. What is your overall opinion of singers? (*Please circle one*)

*Low Opinion*                                      1            2            3            4            5            6            7            *High Opinion*

Please turn the page and continue

### LIFESTYLE QUESTIONNAIRE FOR SINGERS

Below is a list of 47 lifestyle values. Please tell us the importance of each value as a feature of your lifestyle as a singer. Do this by circling a number on the scale from 1-7. On this scale, 1 means "This value is *not* an important feature of my lifestyle" and 7 means "This value is a very important feature of my lifestyle". The closer you are to either end of the scale, the stronger your opinion. Remember that at the end of the study we will compare your responses as a singer with a sample of non-singers.

<i>As a singer it is important to...</i>	<i>Not at all important</i>			<i>Very important</i>			
	1	2	3	4	5	6	7
... have close friendships	1	2	3	4	5	6	7
... have fun	1	2	3	4	5	6	7
... be a good teacher	1	2	3	4	5	6	7
... have good keyboard skills	1	2	3	4	5	6	7
... gossip	1	2	3	4	5	6	7
... eat fresh fruit and vegetables every day	1	2	3	4	5	6	7
... be popular with others	1	2	3	4	5	6	7
... be knowledgeable about trends and fashions	1	2	3	4	5	6	7
... wear a scarf	1	2	3	4	5	6	7
... be talkative	1	2	3	4	5	6	7
... be individual	1	2	3	4	5	6	7
... have a secure family life	1	2	3	4	5	6	7
... be expressive	1	2	3	4	5	6	7
... have a high level of personal hygiene	1	2	3	4	5	6	7
... be good at sight-reading	1	2	3	4	5	6	7
... be sociable	1	2	3	4	5	6	7
... be positive	1	2	3	4	5	6	7
... be committed	1	2	3	4	5	6	7
... eat a low fat diet	1	2	3	4	5	6	7
... be sensitive	1	2	3	4	5	6	7
... <i>not</i> smoke/ smoke less	1	2	3	4	5	6	7
... be disciplined	1	2	3	4	5	6	7
... eat a low salt diet	1	2	3	4	5	6	7
... be good at rhythm	1	2	3	4	5	6	7
... brush your teeth regularly	1	2	3	4	5	6	7
... have talent	1	2	3	4	5	6	7
... be able to relax	1	2	3	4	5	6	7
... drink alcohol responsibly	1	2	3	4	5	6	7
... be artistic	1	2	3	4	5	6	7
... be able to take criticism	1	2	3	4	5	6	7
... be passionate	1	2	3	4	5	6	7
... have good motor co-ordination	1	2	3	4	5	6	7
... be imaginative	1	2	3	4	5	6	7
... love music	1	2	3	4	5	6	7
... have a good memory	1	2	3	4	5	6	7
... have poise	1	2	3	4	5	6	7
... be aware of breathing	1	2	3	4	5	6	7
... understand other languages	1	2	3	4	5	6	7
... be busy	1	2	3	4	5	6	7
... be confident	1	2	3	4	5	6	7
... have good intonation	1	2	3	4	5	6	7
... have an understanding of music theory	1	2	3	4	5	6	7
... be able to conduct	1	2	3	4	5	6	7
... be patient	1	2	3	4	5	6	7
... write music/compose	1	2	3	4	5	6	7
... play more than one instrument	1	2	3	4	5	6	7

Deliberate practice is a highly structured activity with the explicit goal of improving some aspect of your musical performance. Deliberate practice should involve the completion of specific tasks to overcome weaknesses and monitor performance so that further improvements can be made.

**9. How many hours (to the nearest hour) do you expect to deliberately practice over the next seven days?**

I expect to practice for \_\_\_\_\_ hours over the next seven days.

Thank you for completing this questionnaire



The  
University  
Of  
Sheffield.

Title of Project: Lifestyle questionnaire for musicians.

Name of Researcher: Nicole Jordan

Date: February 2006

This study is about your lifestyle choices. Specifically, we want to compare the lifestyle choices of musicians with the values of people who are not musicians. Your responses will be completely anonymous and you are free to withdraw from this study at any time.

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>

Your initials (please print clearly): \_\_\_\_\_ Date: \_\_\_\_\_

---

Name of Researcher: \_\_\_ Nicole Jordan \_\_\_\_\_

Signature: \_\_\_\_\_

## LIFESTYLE QUESTIONNAIRE FOR MUSICIANS

This study is about musicians' lifestyle values. Specifically, we want to compare the lifestyle values of musicians such as yourself, with the values of people who are not musicians. At the end of the study we will compare your responses as a musician with responses made by a sample of non-musicians.

**Before starting, please answer the following questions:**

1. How old are you? \_\_\_\_ years

2. What is your gender? (*Please circle one*) Male      Female

3. How similar do you think you are to the average musician? (*Please circle one*)

Not similar at all      1      2      3      4      5      6      7      Very similar

4. How pleased are you to be described as a musician? (*Please circle one*)

Not pleased at all      1      2      3      4      5      6      7      Very pleased

5. How much do you identify yourself as a musician? (*Please circle one*)

Don't identify at all      1      2      3      4      5      6      7      Identify Very Much

6. To what extent do the characteristics that you use to describe a musician also describe you? (*Please circle one*)

Not at all      1      2      3      4      5      6      7      Very Much

7. How important is being a musician to you? (*Please circle one*)

Not important at all      1      2      3      4      5      6      7      Very Important

8. What is your overall opinion of musicians? (*Please circle one*)

Low Opinion      1      2      3      4      5      6      7      High Opinion

**Please turn the page and continue**



## LIFESTYLE QUESTIONNAIRE FOR MUSICIANS

Below is a list of 47 lifestyle values. Please tell us the importance of each value as a feature of your lifestyle as a musician. Do this by circling a number on the scale from 1-7. On this scale, 1 means "This value is *not* an important feature of my lifestyle" and 7 means "This value is a *very* important feature of my lifestyle". The closer you are to either end of the scale, the stronger your opinion. Remember that at the end of the study we will compare your responses as a musician with a sample of non-musicians.

<i>As a musician it is important to...</i>	<i>Not at all important</i>						<i>Very important</i>
... have close friendships	1	2	3	4	5	6	7
... have fun	1	2	3	4	5	6	7
... be a good teacher	1	2	3	4	5	6	7
... have good keyboard skills	1	2	3	4	5	6	7
... gossip	1	2	3	4	5	6	7
... eat fresh fruit and vegetables every day	1	2	3	4	5	6	7
... be popular with others	1	2	3	4	5	6	7
... be knowledgeable about trends and fashions	1	2	3	4	5	6	7
... wear a scarf	1	2	3	4	5	6	7
... be talkative	1	2	3	4	5	6	7
... be individual	1	2	3	4	5	6	7
... have a secure family life	1	2	3	4	5	6	7
... be expressive	1	2	3	4	5	6	7
... have a high level of personal hygiene	1	2	3	4	5	6	7
... be good at sight-reading	1	2	3	4	5	6	7
... be sociable	1	2	3	4	5	6	7
... be positive	1	2	3	4	5	6	7
... be committed	1	2	3	4	5	6	7
... eat a low fat diet	1	2	3	4	5	6	7
... be sensitive	1	2	3	4	5	6	7
... <i>not</i> smoke/ smoke less	1	2	3	4	5	6	7
... be disciplined	1	2	3	4	5	6	7
... eat a low salt diet	1	2	3	4	5	6	7
... be good at rhythm	1	2	3	4	5	6	7
... brush your teeth regularly	1	2	3	4	5	6	7
... have talent	1	2	3	4	5	6	7
... be able to relax	1	2	3	4	5	6	7
... drink alcohol responsibly	1	2	3	4	5	6	7
... be artistic	1	2	3	4	5	6	7
... be able to take criticism	1	2	3	4	5	6	7
... be passionate	1	2	3	4	5	6	7
... have good motor co-ordination	1	2	3	4	5	6	7
... be imaginative	1	2	3	4	5	6	7
... love music	1	2	3	4	5	6	7
... have a good memory	1	2	3	4	5	6	7
... have poise	1	2	3	4	5	6	7
... be aware of breathing	1	2	3	4	5	6	7
... understand other languages	1	2	3	4	5	6	7
... be busy	1	2	3	4	5	6	7
... be confident	1	2	3	4	5	6	7
... have good intonation	1	2	3	4	5	6	7
... have an understanding of music theory	1	2	3	4	5	6	7
... be able to conduct	1	2	3	4	5	6	7
... be patient	1	2	3	4	5	6	7
... write music/compose	1	2	3	4	5	6	7
... play more than one instrument	1	2	3	4	5	6	7

Deliberate practice is a highly structured activity with the explicit goal of improving some aspect of your musical performance. Deliberate practice should involve the completion of specific tasks to overcome weaknesses and monitor performance so that further improvements can be made.

**9. How many hours (to the nearest hour) do you expect to practice over the next seven days?**

*I expect to practice for \_\_\_\_\_ hours over the next seven days.*

**Thank you for completing this questionnaire**

Appendix G: Debrief of identity salience, identity strength and behavioural attitude questionnaire for Musicians and Singers.

To the Vocalists at \_\_\_\_\_ :

**Singer Behaviour / Musician Behaviour Questionnaire Debriefing**

Thank you for participating in the study on social identity and musical behaviour in November 2006. The questionnaire(s) you completed tested the hypothesis that attitudes towards musical behaviours- specifically practice- can be influenced by the activation of different socio-musical identities. This study questioned singers to determine how the 'singer' identity can influence musical behaviour: that is, is being called a 'singer' different from being called a 'musician'? If so, does this influence musical behaviour?

You received one of two randomly distributed questionnaires: either the questionnaire which asked you to think about yourself as a 'singer', or the other, which asked you to think about yourself as a 'musician'. You were told that the researcher was interested in your attitudes towards a variety of lifestyle choices, although the main behaviour under investigation was musical practice.

We found that singers reported a more positive attitude toward practice and greater intentions to practice when their 'musician' identity was activated. These increased practice intentions amongst 'musician-identifiers' persisted over a period of two weeks. A comparison study on pianists was also conducted. Although analysis is ongoing, it is believed that pianists relate more closely to the identity of 'musician' than do singers. It is therefore believed that whether they are called a pianist or a musician will yield no significant differences in their attitudes towards practice.

Thanks again for your participation. If you have any questions, please feel free to contact:

Nicole Jordan, PhD Candidate

The Department of Music, Sheffield University  
38 Taptonville Rd, Sheffield, S10 5BR  
Email: N.Jordan@Sheffield.ac.uk

Appendix H1: Consent form and questionnaire for qualitative examination of identity salience, identity strength, and deliberate practice intentions: Pianists.



The  
University  
Of  
Sheffield.

**Title of Project:** Lifestyle questionnaire for pianists.

**Name of Researcher:** Nicole Jordan

**Date:** February 2006

This study is about your lifestyle choices. Specifically, we want to compare the practice habits of pianists with the values of people who are not pianists. Your responses will be completely anonymous and you are free to withdraw from this study at any time.

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

**Your initials (please print clearly):** \_\_\_\_\_ **Date:** \_\_\_\_\_

---

**Name of Researcher:**     Nicole Jordan    

**Signature:** \_\_\_\_\_

**LIFESTYLE QUESTIONNAIRE FOR PIANISTS**

This study is about the habits of pianists. Specifically, we want to compare the values of pianists, such as yourself, with the values of people who are not considered pianists. Please answer the following questions by putting a tick in the box that most represents your opinion. Please tick only one box per question.

1. How similar do you think you are to the average pianist?

Not similar at all	1	2	3	4	5	6	7	Very similar
-----------------------	---	---	---	---	---	---	---	--------------

2. How pleased are you to be described as a pianist?

Not pleased at all	1	2	3	4	5	6	7	Very pleased
-----------------------	---	---	---	---	---	---	---	--------------

3. How much do you identify yourself as a pianist?

Do not identify at all	1	2	3	4	5	6	7	Identify very much
------------------------------	---	---	---	---	---	---	---	-----------------------

4. To what extent do the characteristics that you use to describe a pianist also describe you?

Do not describe me at all	1	2	3	4	5	6	7	Describe me very much
------------------------------	---	---	---	---	---	---	---	--------------------------

5. How important is being a pianist to you?

Not at all important	1	2	3	4	5	6	7	Very important
-------------------------	---	---	---	---	---	---	---	-------------------

6. What is your overall opinion of pianists?

Very low	1	2	3	4	5	6	7	Very high
----------	---	---	---	---	---	---	---	-----------

Deliberate practice is a highly structured activity with the explicit goal of improving some aspect of your musical performance. Deliberate practice should involve the completion of specific tasks to overcome weaknesses and monitor performance so that further improvements can be made.

7. How many hours (to the nearest hour) do you expect to practice over the next 2 weeks?

*I expect to practice for \_\_\_\_\_ hours over the next 2 weeks.*

8. What is your gender?

Male

Female

9. What is your age?

**Thank you very much for your time and effort**

Appendix H2: Consent form and questionnaire for qualitative examination of identity salience, identity strength, and deliberate practice intentions: Musicians.



The  
University  
Of  
Sheffield.

**Title of Project:** Lifestyle questionnaire for musicians.

**Name of Researcher:** Nicole Jordan

**Date:** February 2006

This study is about your lifestyle choices. Specifically, we want to compare the practice habits of musicians with the values of people who are not musicians. Your responses will be completely anonymous and you are free to withdraw from this study at any time.

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.

2. I understand that my responses are anonymous.

3. I give permission for members of the research team to have access to my anonymous responses.

4. I agree to take part in the above project.

**Your initials (please print clearly):** \_\_\_\_\_ **Date:** \_\_\_\_\_

---

**Name of Researcher:** \_\_\_ Nicole Jordan \_\_\_\_\_

**Signature:** \_\_\_\_\_

**LIFESTYLE QUESTIONNAIRE FOR MUSICIANS**

This study is about the habits of musicians. Specifically, we want to compare the values of musicians, such as yourself, with the values of people who are not considered musicians. Please answer the following questions by putting a tick in the box that most represents your opinion. Please tick only one box per question.

1. How similar do you think you are to the average musician?

Not similar at all	1	2	3	4	5	6	7	Very similar
--------------------	---	---	---	---	---	---	---	--------------

2. How pleased are you to be described as a musician?

Not pleased at all	1	2	3	4	5	6	7	Very pleased
--------------------	---	---	---	---	---	---	---	--------------

3. How much do you identify yourself as a musician?

Do not identify at all	1	2	3	4	5	6	7	Identify very much
------------------------	---	---	---	---	---	---	---	--------------------

4. To what extent do the characteristics that you use to describe a musician also describe you?

Do not describe me at all	1	2	3	4	5	6	7	Describe me very much
---------------------------	---	---	---	---	---	---	---	-----------------------

5. How important is being a musician to you?

Not at all important	1	2	3	4	5	6	7	Very important
----------------------	---	---	---	---	---	---	---	----------------

6. What is your overall opinion of musicians?

Very low	1	2	3	4	5	6	7	Very high
----------	---	---	---	---	---	---	---	-----------

**Please turn the page and continue**

Deliberate practice is a highly structured activity with the explicit goal of improving some aspect of your musical performance. Deliberate practice should involve the completion of specific tasks to overcome weaknesses and monitor performance so that further improvements can be made.

7. How many hours (to the nearest hour) do you expect to practice over the next 2 weeks?

*I expect to practice for \_\_\_\_\_ hours over the next 2 weeks.*

8. What is your gender?

Male

Female

9. What is your age?

**Thank you very much for your time and effort**

**To the Pianists at** :

**Pianist practice behaviour / Musician practice behaviour questionnaire Debriefing**

Thank you for participating in the study on social identity and musical behaviour in November 2006. The questionnaire(s) you completed tested the hypothesis that attitudes towards musical behaviours- specifically practice- can be influenced by the activation of different socio-musical identities. This study questioned pianists to determine how the 'pianist' identity can influence musical behaviour: that is, is being called a 'pianist' different from being called a 'musician'? If so, does this influence musical behaviour?

You received one of two randomly distributed questionnaires: either the questionnaire which asked you to think about yourself as a 'pianist', or the other, which asked you to think about yourself as a 'musician'. You were told that the researcher was interested in your attitudes towards a variety of lifestyle choices, although the main behaviour under investigation was musical practice.

We found that pianists reported a more positive attitude toward practice and greater intentions to practice when they identified strongly with the 'pianist' identity and weakly with the 'musician' identity. Those who identified strongly with the 'musician' identity and weakly with the 'pianist' identity reported significantly lower intentions to practice.

Thanks again for your participation. If you have any questions, please feel free to contact:

Nicole Jordan, PhD Candidate

The Department of Music, Sheffield University  
38 Taptonville Rd, Sheffield, S10 5BR.  
Email: N.Jordan@Sheffield.ac.uk

Appendix J1: Singers: consent form and questionnaire for study on identity salience, identity strength, Theory of Planned Behaviour and deliberate practice intentions questionnaire.



The  
University  
Of  
Sheffield

**Title of Project:** Lifestyle questionnaire for singers.

**Name of Researcher:** Nicole Jordan

**Date:** February 2006

**This study is about your lifestyle choices. Specifically, we want to compare the lifestyle choices of singers with the values of people who are not singers. Your responses will be completely anonymous and you are free to withdraw from this study at any time.**

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

**Your initials (please print clearly):** \_\_\_\_\_ **Date:** \_\_\_\_\_

---

**Name of Researcher:** \_\_\_Nicole Jordan\_\_\_\_\_

**Signature:** \_\_\_\_\_



## LIFESTYLE QUESTIONNAIRE FOR SINGERS

This study is about the habits of singers. Specifically, we want to compare the values of singers, like you, with the values of people who are not considered singers. Please answer the following questions by putting a tick in the box that most represents your opinion. Please tick only one box per question.

1. How similar do you think you are to the average singer?

Not similar at all	1	2	3	4	5	6	7	Very similar
-----------------------	---	---	---	---	---	---	---	--------------

2. How pleased are you to be described as a singer?

Not pleased at all	1	2	3	4	5	6	7	Very pleased
-----------------------	---	---	---	---	---	---	---	--------------

3. How much do you identify yourself as a singer?

Do not identify at all	1	2	3	4	5	6	7	Identify very much
---------------------------	---	---	---	---	---	---	---	-----------------------

4. To what extent do the characteristics that you use to describe a singer also describe you?

Do not describe me at all	1	2	3	4	5	6	7	Describe me very much
------------------------------	---	---	---	---	---	---	---	--------------------------

5. How important is being a singer to you?

Not at all important	1	2	3	4	5	6	7	Very important
-------------------------	---	---	---	---	---	---	---	-------------------

6. What is your overall opinion of singers?

Very low	1	2	3	4	5	6	7	Very high
----------	---	---	---	---	---	---	---	-----------

## A SINGER'S OPINIONS ON PRACTICE

This part of the study will ask you various questions about your attitudes towards deliberate practice as a singer. Here, deliberate practice is defined as a session of preparation in addition to your principal study lesson. Deliberate practice is a highly structured activity with the explicit goal of improving some aspect of your musical performance. Deliberate practice should involve the completion of specific tasks to overcome weaknesses and monitor performance so that further improvements can be made. Do not spend too long on any one statement and give the response that best describes your feelings. All responses are strictly *confidential*. Please answer *all the questions*.

1. In the course of the past two weeks, how often have you undertaken deliberate practice? (Please tick one box)

Every day	Most days	On about half the days	Less than half	A few times	Almost never
1	2	3	4	5	6

2. I have undertaken deliberate practice the following number of times per week in the past two weeks.

Every day	Most days	Some Days	Occasionally	Seldom	Never
1	2	3	4	5	6

3. As a singer, undertaking deliberate practice regularly over the next 2 weeks is...

(Please tick one box on every line below)

	Extremely	Very	Quite	Quite	Very	Extremely	
Useful	1	2	3	4	5	6	Useless
Important	1	2	3	4	5	6	Unimportant
Worthwhile	1	2	3	4	5	6	Worthless
Beneficial	1	2	3	4	5	6	Harmful
Exciting	1	2	3	4	5	6	Boring
Satisfying	1	2	3	4	5	6	Unsatisfying
Enjoyable	1	2	3	4	5	6	Unenjoyable
Pleasant	1	2	3	4	5	6	Unpleasant

11. As a singer, I intend to undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

12. As a singer, how much personal control do you have in undertaking deliberate practice regularly over the next 2 weeks?

Complete control	A lot of control	Some control	A little control	A very little control	No control at all
1	2	3	4	5	6

13. I plan to undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

14. Most people who are important to me would *want* me to undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

15. There is a lot I can do to make sure I undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

16. Most people I know would *approve* of me undertaking deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

17. As a singer, I want to undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

18. Most people who are important to me would...

Very strongly approve	Strongly approve	Moderately approve	Moderately disapprove	Strongly disapprove	Very strongly disapprove
1	2	3	4	5	6

... of me undertaking deliberate practice regularly over the next 2 weeks.

19. I will undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

20. Overall, how much control do you have over undertaking deliberate practice regularly over the next 2 weeks?

	Extremely High	Very High	Quite High	Quite Low	Very Low	Extremely Low	
High control	1	2	3	4	5	6	Low control

21. Most people close to me expect me to undertake deliberate practice regularly over the next 2 weeks.

Extremely likely	Very likely	Quite likely	Quite unlikely	Very unlikely	Extremely unlikely
1	2	3	4	5	6

22. I am in complete control over my undertaking deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

23. How similar do you think your answers on this questionnaire are to the average singer?

Extremely similar	Very similar	Quite similar	Quite dissimilar	Very dissimilar	Extremely dissimilar
1	2	3	4	5	6

24. How many hours (to the nearest hour) do you expect to practice over the next 2 weeks?

I expect to practice for \_\_\_\_\_ hours over the next 2 weeks.

25. What is your gender?

Male

Female

26. What is your age?

Thank you very much for your time and effort

Appendix J2: Musicians: consent form and questionnaire for study on identity salience, identity strength, Theory of Planned Behaviour and deliberate practice intentions questionnaire.



The  
University  
Of  
Sheffield.

**Title of Project:** Lifestyle questionnaire for musicians.

**Name of Researcher:** Nicole Jordan

**Date:** February 2006

**This study is about your lifestyle choices. Specifically, we want to compare the lifestyle choices of musicians with the values of people who are not musicians. Your responses will be completely anonymous and you are free to withdraw from this study at any time.**

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

**Your initials (please print clearly):** \_\_\_\_\_ **Date:** \_\_\_\_\_

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**Name of Researcher:** \_\_\_ Nicole Jordan \_\_\_\_\_

**Signature:** \_\_\_\_\_

**LIFESTYLE QUESTIONNAIRE FOR MUSICIANS**

This study is about the habits of musicians. Specifically, we want to compare the values of musicians, like you, with the values of people who are not considered musicians. Please answer the following questions by putting a tick in the box that most represents your opinion. Please tick only one box per question.

1. How similar do you think you are to the average musician?

Not similar at all	1	2	3	4	5	6	7	Very similar
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2. How pleased are you to be described as a musician?

Not pleased at all	1	2	3	4	5	6	7	Very pleased
-----------------------	---	---	---	---	---	---	---	--------------

3. How much do you identify yourself as a musician?

Do not identify at all	1	2	3	4	5	6	7	Identify very much
---------------------------	---	---	---	---	---	---	---	--------------------

4. To what extent do the characteristics that you use to describe a musician also describe you?

Do not describe me at all	1	2	3	4	5	6	7	Describe me very much
------------------------------	---	---	---	---	---	---	---	--------------------------

5. How important is being a musician to you?

Not at all important	1	2	3	4	5	6	7	Very important
-------------------------	---	---	---	---	---	---	---	----------------

6. What is your overall opinion of musicians?

Very low	1	2	3	4	5	6	7	Very high
----------	---	---	---	---	---	---	---	-----------

Please turn the page and continue

**A MUSICIAN'S OPINIONS ON PRACTICE**

This part of the study will ask you various questions about your attitudes towards deliberate practice as a musician. Here, deliberate practice is defined as a session of preparation in addition to your principal study lesson. Deliberate practice is a highly structured activity with the explicit goal of improving some aspect of your musical performance. Deliberate practice should involve the completion of specific tasks to overcome weaknesses and monitor performance so that further improvements can be made. Do not spend too long on any one statement and give the response that best describes your feelings. All responses are strictly *confidential*. Please answer *all the questions*.

1. In the course of the past two weeks, how often have you undertaken deliberate practice? (Please tick one box)

Every day	Most days	On about half the days	Less than half	A few times	Almost never
1	2	3	4	5	6

2. I have undertaken deliberate practice the following number of times per week in the past two weeks.

Every day	Most days	Some Days	Occasionally	Seldom	Never
1	2	3	4	5	6

3. As a musician, undertaking deliberate practice regularly over the next 2 weeks is...

(Please tick one box on every line below)

	Extremely	Very	Quite	Quite	Very	Extremely	
Useful	1	2	3	4	5	6	Useless
Important	1	2	3	4	5	6	Unimportant
Worthwhile	1	2	3	4	5	6	Worthless
Beneficial	1	2	3	4	5	6	Harmful
Exciting	1	2	3	4	5	6	Boring
Satisfying	1	2	3	4	5	6	Unsatisfying
Enjoyable	1	2	3	4	5	6	Unenjoyable
Pleasant	1	2	3	4	5	6	Unpleasant

11. As a musician, I intend to undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

12. As a musician, how much personal control do you have in undertaking deliberate practice regularly over the next 2 weeks?

Complete control	A lot of control	Some control	A little control	A very little control	No control at all
1	2	3	4	5	6

13. I plan to undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

14. Most people who are important to me would want me to undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly	Agree strongly	Agree moderately	Disagree moderately	Disagree strongly	Disagree very strongly
1	2	3	4	5	6

15. There is a lot I can do to make sure I undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly 1	Agree strongly 2	Agree moderately 3	Disagree moderately 4	Disagree strongly 5	Disagree very strongly 6
--------------------------	---------------------	-----------------------	--------------------------	------------------------	-----------------------------

16. Most people I know would approve of me undertaking deliberate practice regularly over the next 2 weeks.

Agree very strongly 1	Agree strongly 2	Agree moderately 3	Disagree moderately 4	Disagree strongly 5	Disagree very strongly 6
--------------------------	---------------------	-----------------------	--------------------------	------------------------	-----------------------------

17. As a musician, I want to undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly 1	Agree strongly 2	Agree moderately 3	Disagree moderately 4	Disagree strongly 5	Disagree very strongly 6
--------------------------	---------------------	-----------------------	--------------------------	------------------------	-----------------------------

18. Most people who are important to me would...

Very strongly approve 1	Strongly approve 2	Moderately approve 3	Moderately disapprove 4	Strongly disapprove 5	Very strongly disapprove 6
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...of me undertaking deliberate practice regularly over the next 2 weeks.

19. I will undertake deliberate practice regularly over the next 2 weeks.

Agree very strongly 1	Agree strongly 2	Agree moderately 3	Disagree moderately 4	Disagree strongly 5	Disagree very strongly 6
--------------------------	---------------------	-----------------------	--------------------------	------------------------	-----------------------------

20. Overall, how much control do you have over undertaking deliberate practice regularly over the next 2 weeks?

	Extremely High 1	Very High 2	Quite High 3	Quite Low 4	Very Low 5	Extremely Low 6	
High control							Low control

21. Most people close to me expect me to undertake deliberate practice regularly over the next 2 weeks.

Extremely likely 1	Very likely 2	Quite likely 3	Quite unlikely 4	Very unlikely 5	Extremely unlikely 6
-----------------------	------------------	-------------------	---------------------	--------------------	-------------------------

22. I am in complete control over my undertaking deliberate practice regularly over the next 2 weeks.

Agree very strongly 1	Agree strongly 2	Agree moderately 3	Disagree moderately 4	Disagree strongly 5	Disagree very strongly 6
--------------------------	---------------------	-----------------------	--------------------------	------------------------	-----------------------------

23. How similar do you think your answers on this questionnaire are to the average musician?

Extremely similar 1	Very similar 2	Quite similar 3	Quite dissimilar 4	Very dissimilar 5	Extremely dissimilar 6
------------------------	-------------------	--------------------	-----------------------	----------------------	---------------------------

24. How many hours (to the nearest hour) do you expect to practice over the next 2 weeks?

I expect to practice for \_\_\_\_\_ hours over the next 2 weeks.

25. What is your gender?      Male      Female           

26. What is your age?     

Thank you very much for your time and effort

Appendix K: Consent form and Time 2 questionnaire: Two week follow-up report of hours of deliberate practice. Measure of musical identity salience maintenance.



**Title of Project:** Lifestyle questionnaire follow-up.

**Name of Researcher:** Nicole Jordan

**Date:** February 2006

**This study is about your lifestyle choices. Specifically, we want to compare the lifestyle choices of singers with the values of people who are not singers. Your responses will be completely anonymous and you are free to withdraw from this study at any time.**

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

**Your initials (please print clearly):** \_\_\_\_\_ **Date:** \_\_\_\_\_

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**Name of Researcher:** \_\_\_Nicole Jordan\_\_\_\_\_

**Signature:** \_\_\_\_\_



**FOLLOW-UP SURVEY ON PRACTICE BEHAVIOUR**

This survey asks you about your deliberate practice habits in the past two weeks. Here, *deliberate practice* is defined as a session of preparation in addition to your principal study lesson deliberately undertaken in order to show improvement on or to perfect a skill or a piece of music.

Do not spend too long on any one statement and give the response that best describes your feelings. All responses are strictly confidential. Please answer all the questions.

1. In the course of the past two weeks, how often have you undertaken deliberate practice?

Never	A few times	Less than half	On about half the days	Most days	Every day
1	2	3	4	5	6

2. I deliberately practiced the following number of times in the past two weeks.

Never	Seldom	Occasionally	Some Days	Most days	Every day
1	2	3	4	5	6

3. I deliberately practiced for \_\_\_\_\_ hours in the last two weeks.

4. In the first study were you asked to give your attitudes towards practicing as...

- a musician
- a singer
- I don't recall

5. How old are you? \_\_\_\_\_ years

6. What is your gender?    Male                      Female

**Thank you for completing this questionnaire**

Appendix L: Consent form for qualitative examination of established professional singers.



The  
University  
Of  
Sheffield.

Title of Project: Interview: professional singers' musical identity and stereotypes.  
Name of Researcher: Nicole Jordan  
Date: March 2007

This study is about your musical identity development. Specifically, we want to examine your retrospective account of your musical and social identity development. Your responses will be completely anonymous and you are free to withdraw from this study at any time.

Please tick box

1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.
2. I understand that my responses are anonymous.
3. I give permission for members of the research team to have access to my anonymous responses.
4. I agree to take part in the above project.

Your initials (please print clearly): \_\_\_\_\_ Date: \_\_\_\_\_

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Name of Researcher: \_\_\_Nicole Jordan\_\_\_

Signature: \_\_\_\_\_