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Development in Singers with Perfectionism

An Honors Thesis submitted in partial fulfillment of the requirements for Honors in
Music Education

By

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Under the mentorship of *Dr. David Langley*

Abstract

According to Stoeber and Childs (2011), perfectionism is “a personality disposition characterized by striving for flawlessness and setting excessively high standards for performance accompanied by tendencies for overly critical evaluations” (p.2) Dispositions such as perfectionism may be prominent in individuals in the performing arts, as it may help or hinder their development. This study explores development in singers with perfectionism and ways of coping. Studies have shown that there are both positive and negative aspects of perfectionism. Positive aspects include goal progress, agreeableness, and higher functioning. Negative aspects include depression, anxiety, stress maladjustment. These negative aspects manifest in musicians through music performance anxiety (MPA), musical self-efficacy, and self-esteem. There are two primary forms of perfectionism. Socially Prescribed perfectionism is “the need to attain standards or expectations prescribed by significant others” (Flett, 1991). Self-

Oriented perfectionism is “setting high standards and stringently evaluating oneself” (Flett, 1991). In the current study, participating undergraduate and graduate vocal music students completed a diagnostic tool which identified the type of perfectionism they lean more towards. This led to individual interviews that explored the initial development of perfectionism, particularly in adolescence, as well as how it affects them during their current studies. The interviews led to themes such as the role of parental influence, strong influences from music teachers through adolescence, and possible implications on informant’s view of their future selves within the music profession. These findings may lead to a better understanding of how to help future music students to develop coping skills for their perfectionism.

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April 2021

Music Education

Honors College

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Introduction

Perfectionism, according to Flett and Hewitt (2002), is characterized by striving for flawlessness and setting of excessively high standards for performance accompanied by tendencies for overly critical evaluations of one's behavior. The development of perfectionism in adolescents is not fully understood, but there are three commonly held theories/hypotheses that are all centered around the influence of parents. These theories according to Stoeber & Childs (2011), are the parents' perfectionism theory, the parental pressure hypothesis, and the parenting style hypothesis.

The parents' perfectionism theory (Bandura, 1977) "proposes the idea that children and adolescents develop perfectionism because they 'model' their parents' perfectionism" (Stoeber & Childs, 2011, p. 5). The parental pressure hypothesis was mainly proposed by Flett (2002) and was focused on the parental pressure to be perfect. This can be from parental expectations that the child should be perfect and parental criticism if the child does not live up to those expectations (Stoeber and Childs, 2011). The parenting style hypothesis is based on research from Baumrind (1971, 1991). This theory states that if a parenting style is harsh and controlling, their children are more likely to develop perfectionism. However, this perfectionism that is developed would be associated with negative effects and versions of perfectionism according to this theory.

Perfectionism can often be found in musicians and music students. Within perfectionism in music students, there can be different types of perfectionism like socially prescribed, self-oriented and other oriented perfectionism. The purpose of this study is to explore how music students experience their perfectionism. The study also

explores how it may have originated, how it was influenced and how it affects the student's daily lives as musicians and students.

Review of Literature

The body of existing literature will be explored under the categories of types of perfectionism, music performance anxiety, and practical applications. Understanding the types of perfectionism will help understand the effects of each type on the participants. Existing literature suggests that negative effects like music performance anxiety can affect musicians significantly. Understanding how perfectionism develops and affects someone can help use practical applications to help with the effects of perfectionism.

Types of Perfectionism

There are two developed scales on how to measure an individual's type or dimension of perfectionism. Research from Hewitt & Flett (1991) claim that there are three main types of Perfectionism: socially prescribed perfectionism, self-oriented perfectionism, and other-oriented perfectionism. For the purposes of being consistent, this study will use the definitions of the types of perfectionism provided by the Multidimensional Perfectionism Scale (MPS) made by Hewitt & Flett (1991). This is because this study uses the MPS in the study.

Socially prescribed perfectionism is "the belief that significant others expect oneself to be perfect" (Hewitt & Flett, 1991, p. 464). This dimension of perfectionism is externally motivated. Flett & Hewitt (2011) state that socially prescribed perfectionism is associated significantly with negative social feedback and rumination following interpersonal events like being hurt, humiliated, and mistreated.

Self-oriented perfectionism, which is commonly considered being the more positive version, is “unrealistic standards and perfectionistic motivation for the self” (Hewitt & Flett, 1991, p. 464). This type is internally motivated and more commonly associated with positive effects like goal progression, better coping, and more (Powers & Koestner, 2011; Stoeber & Stoeber, 2008). However, this type of perfectionism can also lead to self-blame, self-criticism and even anxiety.

The last described type of perfectionism is other-oriented perfectionism which is the “unrealistic standards and perfectionist motivations for others” (Hewitt and Flett, 1991, p.464). This type is unique in that the perfectionism is not in yourself but is projected onto others. Hewitt & Flett (1991) suggest that while this could lead to a person being able to motivate other people better or show leadership ability, it can also create problems in personal relationships and cause loneliness.

While each type of perfectionism can be associated with certain kinds of effects, that does not negate the possibility that each type will experience both positive and negative effects of perfectionism. Perfectionism is complex and is multi-layered. There are multiple studies that state that there are positive and negative effects of perfectionism (Hewitt & Flett, 1991; Flett & Hewitt, 2011; Powers & Koestner, 2011; Stoeber & Otto, 2006). Some positive effects of perfectionism are goal progress, agreeableness, higher functioning, and motivation. Negative effects of perfectionism can include depression, anxiety, stress maladjustment and self-criticism. (Powers & Koestner, 2011; Stoeber & Otto, 2006).

The negative and positive effects can also be described as perfectionistic strivings and perfectionistic concerns (Powers & Koestner, 2011). Perfectionistic strivings are

positive effects whereas perfectionistic concerns are negative effects. These effects can also influence smaller subtypes of perfectionism like maladaptive and adaptive perfectionism (Grzegorek & Slaney, 2004) or healthy and unhealthy perfectionists (Stoeber & Otto, 2006). This study will be mainly focusing on the general negative and positive effects of perfectionism.

Music Performance Anxiety

Perfectionism can affect many different areas in someone's life, including their career. For musicians, it can affect them in many different ways. From this, musicians could experience positive effects like motivation and self-achievement (Stoeber & Eismann, 2007). However, perfectionism can significantly affect a musician through self-criticism and music performance anxiety (Dempsey, 2015; Dobos & Piko, 2019; Ryan & Andrews, 2009; Sniden, 1999). Regular performance anxiety can be associated with taking a test, giving a speech or, in this case, performing music (Dobos & Piko, 2019). This can be found in many professions, but in this particular study we will be focusing on music performance anxiety (MPA). Music performance anxiety is most often associated with performing music recitals, but it can impact low-risk activities such as singing in front of someone. In some instances, MPA could also affect the teaching style of teachers who have to sing in front of their students frequently.

Even without perfectionism, MPA is a common problem in musicians, but in some cases can actually be helpful in smaller doses of MPA (Barefield, 2012). Kobori & Yoshie (2011) also state this by saying perfectionist traits can provoke a mild level of anxiety before a performance that could possibly increase the quality of that performance whereas higher levels of anxiety and focusing on mistakes and failure from perfectionist

traits could actually decrease the quality of the performance. Fear and MPA can limit a singer's ability to regulate their body and vocal mechanism when performing, but with perfectionism it can heighten everything. Perfectionists “tend to be highly self-critical and often develop the habit of over analyzing each and every sound that comes out of their mouths” (Barefield, 2012, p. 61).

There can be ways to combat MPA and control negative effects of perfectionism as a vocalist; However, a study by Cupido (2018) focused on MPA in college professors with perfectionism and how it affects them. Those teachers expressed that their perfectionism affected them and their MPA because of their fear of displaying vocal insecurities in front of colleagues and students, pursuit of tenure, and being a role-model for students. While the Ryan & Andrews (2009) study showed that MPA happens less frequently in musicians who have college training compared to those without, the Cupido (2018) study suggests that if those musicians have perfectionism, their MPA can carry on into their professional lives when they become older. Perfectionism just takes on different forms no matter what stage of a career someone is in. If a college student has perfectionism, what challenges do they face with perfectionism and what impacts their MPA?

This study was designed to gauge how the participants' perfectionism affects their musicianship and if there is any correlation between the type of perfectionism they have and how their perfectionism developed in adolescence.

Practical Application

There are methods to combat perfectionism. Studies like Kobori & Yoshi (2011) found that perfectionists often used task-oriented, emotion-oriented, and avoidance-

oriented copings. A study by Cupido (2018) stated that trusting the process of growing as a vocal performer can also diminish your MPA and help your perfectionism. While there is research in this area for what one can do to combat perfectionism, there could still be more research to fill the gaps.

Seeking out psychological treatments, especially if you have anxiety along with your perfectionism, may be the best option for people who are worried their perfectionism is holding them back as a performer or anyone who is struggling with negative effects or perfectionism.

Closing

This study will determine if the participants describe their parents being an important figure in their musical development and perfectionism but will not go into depth about what type of parental hypothesis they align with. The study also hopes to confirm ways for practical application that work for students or anyone with perfectionism.

Methodology

The population of the study is college music majors with voice as their primary instrument. This specific group was chosen to get a better understanding of how perfectionism developed and impacts vocalists who are in college. The informants were found by sampling of convenience. We recruited from within the choral area of a large university in the southeastern United States. Through this recruiting, four informants volunteered to participate in this study by contacting the Primary Investigator (PI). Once contact was initiated, the PI and informants determined the best time to carry on with the study.

This study is a mixed method study, but it is primarily qualitative. Before the interview, informants were given a short, online questionnaire to complete. This questionnaire is a short form version of the Multidimensional Perfectionism Scale (MPS) designed by Flett and Hewitt (1991). The main scale has been used by countless studies and was published in the *Journal of Social Behavior and Personality* and the website (“Multidimensional Perfectionism Test,” n.d.) that was used provided us a shorter form of this scale for this study. The questionnaire reveals if participants have higher levels of different types of perfectionism than normal averages. The types that were measured were self-oriented perfectionism, other-oriented perfectionism, and socially imposed perfectionism. Once participants finished taking the questionnaire, I determined if they were fit for this study if they have an abnormal level of any type of perfectionism compared to the average listed on the questionnaire. If I determined they did not have a high enough score to be considered “abnormal,” I did not carry on to the interview part of the study.

The qualitative part of this study is an interview. The structure of this interview was based around the concept of phenomenology and was inspired by Sweet & Parker (2019). Phenomenology, as described by the Stanford Encyclopedia of Philosophy, is the “study of structures of consciousness as experienced from the first-person point of view” (Stanford Encyclopedia of Philosophy, 2013, Phenomenology, para. 3). These interviews were conducted on a one-on-one basis through Zoom™. The interviews were recorded through Zoom™ and lasted anywhere from 15 minutes to 30 minutes depending on how much the informants wanted to share. The audio recordings from Zoom™ were

transcribed by using otter.ai™ software. I then went back over the transcript and recording to double check for any errors.

The interview consisted of seven questions. The following interview questions were approved by the institutional review board:

Introductory Questions

1. What did your experience in music look like growing up?

Transitional Questions

2. Tell me about the people in your life that impacted your musicianship. How so?

Key Questions

3. Tell me about when you first identified as a perfectionist.
4. How do you currently view yourself as a musician?
5. In college, how has your perfectionism affected your schooling?
6. What tools do you use to counteract your perfectionism?

Concluding Questions

7. What else would you like for me to know about your perfectionism and musical study?

Following these interviews, I used deductive coding meaning I created the codes based off of audio transcriptions instead of having a set of codes beforehand. These codes were validated by another qualitative researcher and placed into theme codes. These codes allowed me to come up with multiple main themes. These themes were: Past Experiences, Influences, Participants – Expectations and Instances of Perfectionism and Outcomes of Perfectionism.

Findings

The participants who took part in this study were Josh, Beth, Michael, and Sasha. They came from different backgrounds, different majors, and different years. These participants showed a mix of results between different levels of self-oriented perfectionism and socially prescribed perfectionism. High personal expectations are what you would find in a person with self-oriented perfectionism, but it is evident from looking at the results that even people with other types of perfectionism will have instances when they hold high expectations for themselves.

Josh, a junior music composition major, and Sasha, a freshman music performance major, displayed the highest levels of perfectionism with both of their type of perfectionism being self-oriented perfectionism. On the results provided from the questionnaire, Josh scored the highest with Sasha slightly below Josh. I would say that these results show that they portray extreme signs of self-oriented perfectionism which lines up with some of the instances they mentioned in the interview.

Beth is a music performance graduate student who scored above average for self-oriented perfectionism. While she scored slightly below Sasha for self-oriented perfectionism, she still described showing extreme signs of perfectionism. For example, she described this instance when she was in elementary school:

I had a complete mental breakdown in our kitchen like my dad had to, I'm sitting in his lap, and he was like, telling me to breathe in and out. Because second grade me... it was like freaking out about getting a satisfactory in math. And my mom was like, I don't know what's wrong with her. I told her she did a good job. And

she's freaking out. My dad is like, I get it. I'll go. So yeah, when I was a kid, I think that's when it came out.

Her lower score could be because she has been making strides to help her perfectionism which could be the same with our last participant, Michael.

Michael is a senior music education major. After taking the questionnaire, it was clear that Michael showed lower levels of perfectionism; however, the levels were still above average enough to be considered for the study. He scored slightly above average for socially prescribed perfectionism and that was clear that he had that type of perfectionism after he described throughout the interview being affected by the people in his life. He described not letting his perfectionism bother him that much anymore so his low, but still above average, levels of perfectionism make sense.

While each participant initially reflected the type of perfectionism they have, the expectations they have in their life reinforced the results of the questionnaire as well.

Table 1

Informants and demographic information

Participant Name	Year In School	Major	Perfectionism Type
Josh	Junior	Music Composition	Self-Oriented
Michael	Senior	Music Education	Socially Prescribed
Sasha	Freshman	Vocal Performance	Self-Oriented
Beth	Graduate Student	Vocal Performance	Self-Oriented

Past Experiences

Outside Music Experience

Almost all participants spoke about having outside music experience, as in not specifically choir, at one point in their life. Josh spoke about how he had piano experience from a very young age, Kindergarten to be exact, and he stated that it was his first introduction to music. To start him this young, his parents must have wanted him to have at least some experience in music and as he grew older, he kept his love for it. Starting an instrument this early can be greatly beneficial for a developing musician. Beth described being involved in music at her church when she was young. She said:

All of my older siblings were involved in music in some way. Most of us were involved in music at our church, my oldest brother, my sister was in theater, so they did a lot of music, and theater and then dance. And so, we were just very involved in the arts.

When Beth got to middle school, she had to choose between band or choir. She joined choir, but she must have had other outside musical experiences with instruments to be comfortable with thinking about joining band over choir. Sasha had a wide range of outside music experience since she was homeschooled and played violin since she was seven. At the age of 14, she joined a show choir, but she was also doing orchestra as well. For a time, she described doing both orchestra and show choir, but she could not keep up with all of that and the voice lessons she was doing, so she left orchestra. Michael did not mention any specific outside music experience, but he mentioned that even before he joined choir, he loved singing, so that must have come from somewhere. All participants

with self-oriented perfectionism had an extensive background of outside music experience which I found interesting.

Past Choir Experience

All of the participants, understandably, had an extensive amount of choir experience. Sasha joined show choir when she was 14, so that is around the beginning of high school. As mentioned, before this she already had musical experience, but this is when she started to devote time to vocal activities. Josh described starting choir in 3rd grade and after that, he just never stopped being in choir. Michael joined choir in middle school. He said:

So, when I went to middle school, I joined choir, just because I like to sing.... I felt like a safer environment, I guess, to where I could actually sing and honestly learn how to do it and the teacher was just amazing.

He previously knew that he liked to sing, and the opportunity of being in choir would start a lifelong passion for singing as he carried on being in choir until college. Beth had a similar experience to this. She already enjoyed singing before she got to middle school, but when she got into choir, she felt comfortable there. She stated that music was something she was successful at and it made her stand out in a good way. She proceeded to say that she felt safe in choir and continued her love for music and choir into college. Their involvement in choir through their formative years was a crucial step leading to their current musical achievement.

Influences

Musical Family

While the participants were musical and all started at different ages, what influenced them to do so? All participants besides Josh spoke about having a musical family. Beth's whole family is musical with all of her siblings being involved with some form of art. Her parents were also music educators, so they encouraged their children to participate in music in some way. This could have greatly influenced the development of her perfectionism and influenced her to excel in whatever form of music she chose. Sasha talked about how she started playing an instrument, violin, at 7 years old. She said, "My mom wanted me and all of our all my siblings to be able to play an instrument. So, she had me choose between piano and violin. And I chose violin." While Michael's parents were not musicians themselves, his brother and other extended family members were involved in music in some way. Having a musical family can be a big influence in wanting to excel in your music development and performance and could even influence perfectionism in someone because you want to match the level of musicality of your family members. This could have been a big influence in the development of Beth and Sasha's self-oriented perfectionism.

Parental Influence

While some of their parents were involved with music, there are other parental influences that occurred. Parental influence can be very influential to the development of a perfectionist. Michael described having his mother encourage him to sing in church, but he never decided to do so. He went on to say that his mother would make fun of the people who sang really loudly or not well at church, which could explain

why he said he has never felt comfortable singing around her. This could be the root of his socially prescribed perfectionism when it comes to singing. Sasha, as mentioned, talked about how she started playing an instrument, violin, at 7 years old. Since her mother wanted her and her siblings to all play instruments, she had to choose between piano or violin. Sasha's mother started her at a very young age which could have greatly influenced her drive to do music and her perfectionism within music, especially since her mother made her choose between two instruments. Beth recognized that she got her perfectionism from her father and that she is a lot like him. Whereas her father is very practical, she describes her mother as a dreamer. This reinforces the theories stated in Stoeber & Childs, (2011) that mentions how parents can cause perfectionism in their children.

Josh said that his parents supported his decision to go into music; "my parents, on the other hand are like, if music is what makes me happy, I should go ahead and do it. Just be good at it. You know, I'm not like starving on the street." Actions and words from parents can sometimes seem small but turn into more impactful influences as a child grows up. Josh's parents telling him to "Just be good at it" could have influenced him to expect perfection out of everything he does for his career. Parental influence could be one of the most important influences in a child especially with perfectionism. As already mentioned, Stoeber & Childs (2011) states theories about how perfectionism develop in a child that involve parent influence. There is not enough information from their interviews to say that any of the participants fully fit into any of those theories. Josh also stated this:

At first, it [chores] was part of the household. But now that like I'm in college, it's definitely more of a me thing. Like if my room is not clean, I can't focus. Yeah,

like if the dishes are dirty, I can't do my homework until the dishes are clean. And all the dishes must be clean. I can't like think properly.

Josh's parents required him to exhibit a certain level of perfection when doing chores when he was growing up and that carried on into his every day, personal life when he got older.

Childhood Upbringing

Nonmusical parental influences in a child's upbringing are still important in development. Josh spoke about when he was younger and had to do chores. He said that he was expected to do them correctly or otherwise he would have to go back and do it all over. He said that is how he was raised so he continued to carry that mindset with him throughout everything. This is a blatant example of something deriving from a childhood upbringing that was influenced by the parents and clearly influenced his perfectionism. Instead of turning into socially prescribed perfectionism influenced by his parents, these influences turned into self-oriented perfectionism where he expected the same level of perfectionism from himself that his parents expected out of him when he was younger. Beth and Sasha spoke about how they were both the youngest out of their siblings. They both spoke about how this put an unspoken pressure on them. Beth said that being the youngest can make you a more competitive person. She said:

I just was always really, you know, like, really smart. And my family was so encouraging about like, Oh Beth, you're so smart. Like, you're so fast. You can do so many things so well, that like, internally that turned into like, I have to be the smartest I have to do everything the best.

Sasha said that because she was homeschooled with her siblings, she had the same standard of schooling they were having, and they were very smart, so she wanted to hold herself to that same level. Both of these instances definitely contributed to the development of their self-oriented perfectionism. While their childhood upbringings were supportive, the support they had turned inward and made them want to keep being perfect because that is all they knew.

Past Choir Teachers

Past choir teachers are essential to the development of future voice students and that was apparent from what the participants discussed. Michael discussed many of his past choir teachers, including the teachers he observed when attending his placements at schools in the area. He also discussed middle school being very influential since it was a safe environment where he was actually able to sing and really learn how to do so, all thanks to his choir teacher. Josh discussed all his past choir teachers as a whole:

My chorus teachers throughout the years... they're just always positive influences on my life. And just really, like, taught me to be like, the best person I could. And so, their expectations were pretty high. I was just expected to just be better than the rest of the people in my choir.

Beth went as far to say that her middle school teacher is the one who made her want to pursue music as a career. Beth spoke about how her teacher invested in her and allowed her to shine throughout middle school and that she went on to continue taking voice lessons with her throughout high school which eventually led to her getting into GHP (Governor's Honors Program). Since Sasha was homeschooled, she did not discuss any

public-school choir teachers being influential in her life. However, she did discuss how important her personal voice teacher and show choir director was to her.

While talking about their past choir directors, all informants, besides Sasha since she was homeschooled, discussed how influential their middle school choir teachers were. This stood out since the same phenomenon did not happen with high school choir teachers. Since middle school is an essential time in a child's development, it is interesting to see the correlation of how they talked about their vocal development and perfectionism and related it back to times in middle school. This might tell us that a crucial time in the development of one's perfectionism is around that same time. The influences of a person shape their perfectionist development and can show us, even without a questionnaire, which type of perfectionism that someone has.

Participants – Expectations and Instances of Perfectionism

Themes of expectations, both personal and social, and instances of perfectionism, musical and schooling, were prevalent in each of the four participants. How these themes mix together in their lives will be explored as a narrative of each individual participant is presented. In this form, one can easily see the role that each theme played in participants' experience of perfectionism.

Josh

As a self-oriented perfectionist, this would mean Josh is more affected with personal expectations. Josh stated that while he believes his teachers want him to be his best, they also expect him to make mistakes. However, he said that when he makes mistakes, he does not like it. Josh even goes as far to say that he feels like when that happens, he breaks expectations because he was not doing his best and he feels

incompetent. Sometimes he feels like he is letting his teachers down, but he also recognizes that they are okay with if he makes mistakes. So, when he makes mistakes, he is actually letting himself down because of the expectations he has with himself. Even though he is affected by his expectations more, he is still susceptible to the expectations of others.

Josh spoke about the multiple choir teachers throughout his life and said that they saw that he cared about choir a little bit more than his peers did. He then went on to say that when you care more, you are expected to do more. Later on, he again said that his choir teachers had high expectations for him and that he was just expected to be better than the rest of the people in choir. It is unclear, however, if his teachers actually expected him to be the best compared to everyone else in his choir. Josh said:

I think it's very hard to balance, what are my own expectations, and what everybody else's expectations of me are. Because then everybody else's expectations kind of become kind of increased my own level of expectation. And so it's like, I have to try really hard. Because my teachers expected me to try really hard. But I don't know what that looks like.

Josh described instances of when he displayed vocal perfectionism. He stated that there were times where he was practicing or doing warmups and he was constantly getting things wrong, and that he would get stuck on these things because of his perfectionism. This relates to what Barefield (2012) mentioned could happen to perfectionists when it came to vocal accuracy. His vocal perfectionism caused him to focus on their vocal accuracy and as they mentioned, they got stuck on that. He displayed his perfectionism in other areas as well, specifically schooling. Josh described different

ways of getting through school and his assignments. He can either “B.S.” the assignment and stress about that, always try really hard on the assignments, or also overthink the assignments more than he should. He says that this just makes him tired all the time.

Beth

Beth had a lot to say about the expectations that she puts on herself and the expectations that someone holds for themselves can directly tie in with the type of perfectionism they have. Whether it was with singing or during school, she always expected herself to do the best. When she would not get solos or good grades, she would be extremely disappointed in herself. She said that she enjoys challenges because they can be even more rewarding. That as a perfectionist, you want to take on more challenges so you can be good at those harder activities as well. She went on to say, “But we beat ourselves up for not getting hard things as quickly as we get easy things.” With the amount of personal expectations Beth has had throughout her life, it is clear that she has had self-oriented perfectionism for a while, and it seems like she knows that. She has done a lot of self-reflection and knows how it has shaped her. She spoke more about how the pressure of others and the pressure she put on herself differed:

We put enough pressure on ourselves to get things done, that I had to learn to not let other people put pressure on me. And to trust that the pressure I was putting on myself was enough, which is something that most people can't say like most people need professors to pressure them into doing their work. Perfectionists don't need that. So that yeah, I would say that was the biggest thing is it made me realize how much pressure I put on myself to be perfect.

Beth has had a long journey regarding her vocal development. Yet, she described that her perfectionism was actually beneficial for her vocal development before college:

And see my freshman year of high school, I didn't make all state because of sight reading. And that's when I started taking private lessons more regularly, because I was like, this is not acceptable. I'm making it from here on out. So, we need to do something about this. But yeah, I mean, I definitely had instances where I felt like I could do better.

Her perfectionism still caused her trouble, but it also pushed her to do her best when it came to vocal development. As a graduate student with perfectionism, she still has to deal with it and work through it. Beth was also very strict on herself when it came to school.

She stated:

I made one B in middle school. And I complained about it for years, because I wanted to be on the all-A honor roll, and I got one B my sophomore year. And then same in high school. I made one B my sophomore year in math was both I don't understand why that was so hard for me.

She went on to say that if she got B's she would feel bad about herself. Later in the interview she spoke about how when she first got to college, the workload was a lot. Beth felt like every class expected her to make it her number one priority and it stressed her out. She said that each class wanted her to work harder, but it was actually her therapist that pointed out that her teachers probably were not talking to her. Her therapist said they were probably talking to the students who had not turned in their assignments for weeks. Her self-oriented perfectionism was clearly in play here.

Michael

Since Michael has socially prescribed perfection, he is more susceptible to the expectations of others, but that does not mean he does not still have high expectations for himself. He described understanding how much singing and music mattered to him because of how much he cared about it and about wanting to excel. After “constantly and consistently” striving for what he wants, he said that is when the realization hits and that maybe should not have these high expectations that he holds himself to.

While he was not sure if he would even consider himself a perfectionist, he led on to the fact that he knows he highly values the expectations of others. He said:

For me, it's [the perfectionism] mostly been when it comes to like, music, cleaning, school, a lot of the time for me, it comes when other people are asking things of me, like, I'll try to do my best for other people, but not necessarily for myself.

From the interview with Michael, it was obvious that he showed signs of socially prescribed perfectionism, but it was interesting that he was not sure if he would even be considered a perfectionist. Out of all participants, he seemed to be the most affected by the expectations of others. Perfectionism can happen in many different areas of life, but not all areas. The areas of where it happens usually depends on the person and how they developed, and this is the case with Michael.

When it came to vocal perfectionism, all participants besides Michael specifically spoke about constantly striving to do well even just in the practice rooms where they are by themselves. He described having vocal perfectionism when he got to college and how it is hard to not hold yourself to a high standard especially because of the competition. He

stated that he does not want to call it competition, but that is how it feels sometimes.

Because of his perfectionism type, it certainly might feel more like competition to him compared to other people.

When it came to having perfectionism during school, Michael described never feeling pressure to do well during school. He said this:

I'll be okay if I get like low B's, low A's. Like I don't need a 100. I don't care if I lost a couple points for like something. So, when it comes to like absolute perfection, I, sorry, but I feel like when I become a choir director, I'm going to be expecting that from my students. Which isn't fair, because I feel like I've never been expected of that myself. But I don't know. I don't know, maybe I won't expect that.

This is very interesting for a couple of reasons. He never strived for the utmost perfection because it was never expected of him. He then goes on to saying he might expect perfection from his future students, but maybe that is not fair. This is a clear sign of other-oriented perfectionism which he scored slightly above average for, but he did not have the highest score for this type out of all participants. He is the only participant that mentioned expecting perfection from their future students or any other peers which is interesting since he did not have the highest score in that category.

Sasha

As previously mentioned, Sasha was homeschooled with her siblings and from this she put expectations on herself so she could hold herself to the same standard as her siblings. She recognized that she had high expectations and also said, "And so I kind of felt like I needed to hold myself to that level. And so therefore, if I got anything under A

I'd be very disappointed, I guess.” She said that this pressure was never explicitly put on her by her family, but she expected it from herself. Sasha never described having expectations of others placed on her. This lines up with the fact that she has higher levels of self-oriented perfectionism compared to the average.

Sasha described a couple of instances of when she displayed vocal perfectionism. She described when she was learning a song or that she is performing, she focuses a lot on just the notes. She said:

Especially in the songs with lots of runs, even if they're like fast runs, I want to make sure that I have every single note, right. And if I hear a wrong note that I kind of stop, like, I can't go on, I have to go back and fix this. Yeah. And then after that I've focused on like, the words and the context and everything else that comes with it.

This can also be related to what Barefield (2012) mentioned could happen to vocal perfectionists when it came to vocal accuracy. She also mentioned times when her expectations for herself and her vocal perfectionism came into play: “Yeah, I was listening to myself in the vocal arts gala. And there were a couple points where I was like, oh, that was not what it could have been.” Her perfectionism seems to really influence the vocal area of her life.

When it came to school, Sasha described only striving for getting A's in school and if she got anything lower, she would be very disappointed. Of course, this derived from her being homeschooled with her older siblings. Eventually, she went on to say that she was actually appreciative of her perfectionism when it came to schooling because it pushed her and helped her get scholarships because of her good grades.

Outcomes of Perfectionism

One of the biggest outcomes or effects of perfectionism for musicians is, music performance anxiety or MPA. MPA is very common in musicians, but studies like Dempsey, (2015); Dobos & Piko, (2019); Ryan & Andrews, (2009); Sniden, (1999) say that MPA can be heightened and also cause musicians to be overly critical, but it can also be beneficial (Stoeber & Eismann, 2007). Only a few participants discussed experiencing severe MPA. It was already mentioned that Sasha and Josh get stuck on focusing on their vocal accuracy too much. Being overly critical, especially during a performance can be caused by MPA. Sasha described that when she gets a note wrong in the performance, it echoes in her mind for the rest of the day. Michael mentioned one time where he was performing in front of his peers and colleagues, and he messed up a couple of words but played it off. "I was so embarrassed..." he said. He said that people probably did not notice, but afterwards he went into the bathroom and was trying not to break down. I think many musicians have stories like that. Beth, from what she spoke about, seemed to have the worst MPA out of the participants, which is interesting since she is studying music performance. She described getting sick before performances during undergrad because she never gave herself a break and being over critical of her performances. She even went on to say:

Just as like a fun fact. I feel like people would not expect this of me. My legs used to shake uncontrollably when I performed in front of people. Like I felt like there was an earthquake happening under me, because I would just get so nervous. And yeah, because I wanted to be perfect. So, but my legs don't shake anymore.

She mentioned that now, in the graduate program, she has learned to actually enjoy her performances and not be overly critical of them. Her MPA has greatly decreased the more she dealt with her perfectionism.

Besides increasing music performance anxiety, perfectionism can have other negative effects. Participants described having stress, frustration and even burn out from their perfectionism and studies whether it was school or vocally. When practicing, Sasha described getting overly frustrated and having to just leave it and come back another day. She says that her perfectionism can be bad when she beats herself down about certain things. Other than this, she never described that her perfectionism would get out of hand. Josh stated that sometimes his mind will get stuck on instances that were not perfect and that after an hour or two he has to get himself to move on. He also described times when his compositions were critiqued:

I go get it critiqued. And then the critiques aren't what I was expecting. It like, I kind of get in this like, like, a pit of like, self-loathing, and I'm like, I didn't do it, right, it's time for me to like, quit and do something else, you know. So I've got to like reprocess everything. And it's really like, what happened so much you can get like, it bogged down a lot. But it's like, Am I overreacting? Or do I have something to be bogged down about, you know?

While it is normal to feel upset about not doing well, Josh's perfectionism makes him focus on the negative. He recognizes that he might be overreacting, but also feels his emotions are justified, which they are. Perfectionism can cause this reaction if the person does not reach their expectations as is what happened here.

Beth and Michael somewhat described having a handle of their perfectionism. In Beth's case, she explicitly described using therapy to help with her perfectionism. This was obvious because she mentioned during the interview a couple times of what her therapist would say to her for certain situations. She will mostly likely continue to portray signs of being a perfectionist, but she is learning to deal with the negative consequences. She described that perfectionists struggle with feeling like a failure and that the higher you climb, the harder you will fall. She said that was hard for her because the better she did things, the more she was afraid to fail. While perfectionists try to meet their expectations, it as though they are always waiting and scared for the next time, they make a mistake as if they are anticipating it. She went on to say this:

And I think that it's hard because... I think people think that perfectionists think they're perfect, which is, you know... people are not perfect, sir. They're like "I don't understand why you feel bad about yourself; you do everything perfectly."

I'm like, No, I don't, that's not how this works.

She described that to the outside eye, perfectionism is not what it may seem to be. In Michael's case, he described it as if he just stopped caring, or it seems as if he does not have a reason anymore. He is not having to perform vocally this semester, so no one is expecting anything of him vocally. So naturally, his perfectionism levels would be down right now because of the type of perfectionism he has.

While perfectionism can cause negative effects and cause burnout and frustration, some participants describe having a positive outlook on their perfectionism. As previously mentioned, Sasha and Beth have, in some cases, been appreciate of their perfectionism and admitted that his been a positive at sometimes. Sasha has stated that

she attributes some of her success and getting scholarships to her perfectionism. Beth, as previously described, has stated that she feels like she has a handle on her perfectionism and that she can fully enjoy her performances now and watching them back. When asked about how he counteracts his perfectionism, Josh stated that he never really saw his perfectionism as a giant thing that wrecks his lifestyle. Even though he has these negative effects from his perfectionism, he has learned to incorporate it into his life and just live with those effects.

Conclusion

The questionnaire and interview of this study revealed multiple themes: Past Experiences, Influences, Participants – Expectations and Instances of Perfectionism and Outcomes of Perfectionism. From the results of this study, it is obvious that perfectionism manifests in different ways from different causes and influences. Past experiences and influences can shape and develop someone's perfectionism and who they are as a person whether they are family, parental influence, or outside music experience. Perfectionists are also shaped by the expectations they place on themselves and the expectations of others. No matter what type of perfectionism someone has, everyone feels the pressure of expectations from others. The expectations of others can be from parental figures, peers and even teachers. The results of the questionnaire showed that the participants displayed different levels and types of perfectionism, in future studies it would be interesting to see the contrast of participants doing the full Multidimensional Perfectionism Scale by Hewitt & Flett (1991).

While there can be positive effects of perfectionism, there can also be negative effects that might need to be counteracted. These can be increased frustration, stress, burn

out, and MPA. I expected the participants to talk more about their music performance anxiety, but that was not a big topic that was discussed. Because of the amount of research done on MPA and perfectionism, it was surprising to see the lack of discussion on it. In the future, I would maybe want to have a specific question in the interview to address MPA.

Perfectionism can be a complicated part of someone to try and understand. For musicians, it can cause negative effects like music performance anxiety, hyper focus vocal accuracy and more. Understanding that these can occur can help students and teachers in counteracting that. Even just understanding how perfectionism can affect one's life can help lessen the negative effects. In extreme cases of perfectionism, it might be best to talk to a therapist, like Beth mentioned, if there are overwhelming negative effects. However, it is encouraging that perfectionism can be seen as a positive and provide an extra push for a musician or student to do their best.

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Sweet, B., & Parker, E. C. (2019). Female Vocal Identity Development: A Phenomenology. *Journal of Research in Music Education*, 67(1), 62–82.

Appendix A



Institutional Review Board (IRB)

Application for Research Approval – Expedited/Full Board

For Office Use Only: Protocol ID _____

Please submit this protocol to IRB@georgiasouthern.edu in a single email; scanned signatures and official Adobe electronic signatures are accepted. Applications may also be submitted via mail to the Research Integrity office, PO Box 8005.

Principal Investigator	
PI's Name: Melody White	Phone: (678)510-9424
Email: mw24876@georgiasouthern.edu <small>(Note: Georgia Southern email addresses will be used for all correspondence.)</small>	Department: Music Education College: COE
Primary Campus: <input checked="" type="checkbox"/> Statesboro Campus <input type="checkbox"/> Armstrong Campus <input type="checkbox"/> Liberty Campus	
<input type="checkbox"/> Faculty <input type="checkbox"/> Doctoral <input type="checkbox"/> Specialist <input type="checkbox"/> Masters <input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Other: _____	
Georgia Southern Co-Investigator(s)	
Co-I's Name(s): David Langley, D <small>(By each name indicate: F(Faculty), D(Doctoral), S(Specialist), M(Masters), U(Undergraduate), O(Other))</small>	Email: dlangley@georgiasouthern.edu <small>(Note: Georgia Southern email addresses will be used for all correspondence.)</small>
Personnel and/or Institutions Outside of Georgia Southern University involved in this research:	
_____	<input type="checkbox"/> Training Attached <input type="checkbox"/> IRB Approval Attached <input type="checkbox"/> intent to rely on GS
_____	<input type="checkbox"/> Training Attached <input type="checkbox"/> IRB Approval Attached <input type="checkbox"/> intent to rely on GS

Project Information	
Title: Development in Singers with Perfectionism	
Number of Subjects (Maximum) 5	
Will you be using monetary incentives (cash and/or gift cards)? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
<input checked="" type="checkbox"/> Self-funded/non-funded	<input type="checkbox"/> External Funding <i>(You are responsible for duplicate or additional approval submissions required by funders.)</i>
<input type="checkbox"/> Internal Georgia Southern Internal Source:	Funding Source: <input type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> Private <input type="checkbox"/> Contract
	Funding Agency: _____
	Grant Number: 39G _____
	Grant Title: <input type="checkbox"/> Same as above Enter here: _____
	<input type="checkbox"/> Funding application scope of work attached
Compliance Information	
Do you or any investigator on this project have a financial interest in the subjects, study outcome, or project sponsor? (A disclosed conflict of interest will not preclude approval. An undisclosed conflict of interest will result in disciplinary action.). <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (If yes attach disclosure form)	

Certifications

I certify that the statements made in this request are accurate and complete, and if I receive IRB approval for this project, I agree to inform the IRB in writing of any emergent problems or proposed procedural changes. I agree not to proceed with the project until the problems have been resolved or the IRB has reviewed and approved the changes. It is the explicit responsibility of the researchers and supervising faculty/staff to ensure the well-being of human participants. At the conclusion of the project I will submit a report. A report must be submitted no later than 12 months after project initiation.

Signature of Primary Investigator Date

Signature of Co-Investigator(s) Date

By signing this cover page I acknowledge that I have reviewed and approved this protocol for scientific merit, rational and significance. I further acknowledge that I approve the ethical basis for the study.

If faculty project, please have department chair sign; if student project, please have research advisor sign:

David Langley _____

Typed/Printed Name Signature Date

Compliance Information	
Please indicate which of the following will be used in your research: (applications may be submitted simultaneously)	
<input checked="" type="checkbox"/> Human Subjects <input type="checkbox"/> Care and Use of Vertebrate Animals (Submit IACUC Application) <input type="checkbox"/> Biohazards (Submit IBC Application)	
Please indicate if the following are included in the study (Check all that apply):	
<input checked="" type="checkbox"/> Recruitment delivered to georgiasouthern.edu email addresses <input type="checkbox"/> Deception <input type="checkbox"/> Prisoners <input type="checkbox"/> Children <input type="checkbox"/> Individuals with impaired decision making capacity, or economically or educationally disadvantaged persons	<input checked="" type="checkbox"/> Video or Audio Recordings <input type="checkbox"/> Human Subjects Incentives <input type="checkbox"/> Medical Procedures, including exercise, administering drugs/dietary supplements, and other procedures, or ingestion of any substance
Is your project a research study in which one or more human subjects are <u>prospectively</u> assigned to one or more <u>interventions</u> (which may include placebo or other control) to evaluate the effects of those interventions on <u>health-related biomedical</u> or <u>behavioral outcomes</u> . See the IRB FAQ for help with the definition above.	
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, attach Good Clinical Practice (GCP) CITI training appropriate to the project.	

Instructions: Please respond to the following as clearly as possible. The application should include a step by step plan of how you will obtain your subjects, conduct the research, and analyze the data. Make sure the application clearly explains aspects of the methodology that provide protections for your human subjects. Your application should be written to be read and understood by a general audience who does

not have prior knowledge of your research and by committee members who may not be expert in your specific field of research. Your reviewers will only have the information you provide in your application. Explain any technical terms, jargon or acronyms.

DO NOT REMOVE THE QUESTIONS/PROMPTS.

1. Personnel
<i>Please list any individuals who will be conducting research on this study. This includes the principal investigator, co-investigators, and any additional personnel. Also, please detail the experience, level of involvement in the process, and the access to information that each may have.</i>
PI and Co-I will be collaborating on all parts of the study. This includes the study design, interview protocol, recruitment email, consent forms, reporting of data, and analysis. Co-I serves as the PI's faculty advisor for this honors project. The PI is an honors student in the Department of Music. She has taken courses in research design as part of her honors work. All steps of this study (including data collection and analysis) will be completed in conjunction with the Co-I, who is music education faculty and has authored national and international publications and presentations in qualitative research.

2. Purpose
<i>A. Briefly describe in one or two sentences the purpose of your research.</i>
Knowing how perfectionism can affect daily activities, the purpose of this study is to research the relationship and development of perfectionism and how it affects the daily lives of vocalists. Readers may be able to take these findings and apply them to themselves or their teachings for their students.
<i>B. What questions are you trying to answer in this project? Please include your research question in this section. The jurisdiction of the IRB requires that we ensure the appropriateness of research. It is unethical to put participants at risk without the possibility of sound scientific result. For this reason, you should be very clear about how participants and others will benefit from knowledge gained in this project.</i>
The overall research question of this study is "What is the perceived impact of perfectionism on vocal Music majors?" Some other research questions include "What are best practices for minimizing the negative impact of perfectionism in vocal music majors?" and "Are there any similarities in types of perfectionists in vocal music majors?"
While Participants may not benefit specifically from this research, it may cause them to reflect on their past experiences in depth. This could allow the participants to realize how their perfectionism has shaped them. The benefit from this study will come from presentation and/or publications of findings in professional journals geared towards music educators.
<i>C. Provide a brief description of how this study fits into the current literature. Have the research procedures been used before? How were similar risks controlled for and documented in the literature? Have your instruments been validated with this audience? Include citations in the description. Do not include dissertation or thesis chapters.</i>

There are a couple studies on perfectionism and how it relates to musicians, adolescents and more, (Stoeber & Eismann, 2007), (Stoeber & Stoeber, 2009), but there were no studies following how perfectionism developed in young musicians and what that would look like in college. This study would fill that gap and provide extra commentary on perfectionism in that realm. Other studies (Hewitt & Flett, 1991) have also shown there are multiple forms of perfectionist and this study will explore if there is a type of perfectionism that is more common in vocalists.

The research procedures have been used in many studies. The interview procedure was used in the Sweet & Parker study, 2019 and the MPS short test is based off the longer MPS created by Hewitt & Flett, 1991. There is no greater risk than those encountered in daily life which is similar to the research procedures we are following in the Sweet & Parker study, 2019.

Hewitt, P. L., & Flett, G. L. (1991). Perfectionism in the self and social contexts: conceptualization, assessment, and association with psychopathology. *Journal of personality and social psychology*, 60(3), 456.

Hewitt, P. L., Flett, G. L., Turnbull-Donovan, W., & Mikail, S. F. (1991). The Multidimensional Perfectionism Scale: Reliability, validity, and psychometric properties in psychiatric samples. *Psychological Assessment: A Journal of Consulting and Clinical Psychology*, 3(3), 464.

Stoeber, J. & Eismann, U. (2007). Perfectionism in young musicians: Relations with motivation, effort, achievement, and distress. *Personality and Individual Differences*, 43(8), 2182-2192.

Stoeber, J., & Stoeber, F. S. (2009). Domains of perfectionism: Prevalence and relationships with perfectionism, gender, age, and satisfaction with life. *Personality and individual differences*, 46(4),530-535.

Sweet, B., & Parker, E. C. (2019). Female Vocal Identity Development: A Phenomenology. *Journal of Research in Music Education*, 67(1), 62–82.

3. Outcome
<i>Please state what results you expect to achieve. Who will benefit from this study? How will the participants benefit (if at all)? Remember that the participants do not necessarily have to benefit directly. The results of your study may have broadly stated outcomes for a large number of people or society in general.</i>
In this study, we expect to find a relationship between adolescent development in choir and perfectionism. We also expect to find a parental role in development in perfectionism and how perfectionism affects them as musicians in college. Choral teachers, K-12 students and college students can benefit from this study. The participants can benefit by learning more about their perfectionism and possibly learning ways to cope with them.

4. Describe Your Subjects
<i>A. Maximum number of participants</i>
5
<i>B. Briefly describe the study population.</i>
Subjects are music majors with an emphasis in voice at Georgia Southern University.
<i>C. Applicable inclusion or exclusion requirements (ages, gender requirements, allergies, etc.)</i>
Self-Identified Perfectionist who are music majors with the primary instrument of voice. All participants are 18 years old or older.
<i>D. How long will each subject be involved in the project? (Number of occasions and duration)</i>
45 Minute time block on one occasion. This leaves 15 minutes to complete the MPS questionnaire and 30 minutes for interview.

5. Recruitment
<i>Describe how subjects will be recruited. (Attach a copy of recruitment emails, flyers, social media posts, etc.) DO NOT state that subjects will not be recruited.</i>
Participants will be recruited through flyers. Flyers will be placed in choral rehearsal locations in the Performing Arts Center. Potential participants will be asked to contact the PI through email, as listed on the flyer (attached below). The flyer will state that there is no compensation for participation and will list the level of time commitment. Flyers will be removed after the necessary number of participants is met (5).

6. Incentives
A. <i>Are you compensating your subjects with money, course credit, extra credit, or other incentives?</i> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
B. <i>If yes, indicate how much and how they will be distributed.</i> N/A
C. <i>Describe if and how you will compensate subjects who withdraw from the project before it ends and any exclusion criteria from compensation.</i> N/A

7. Research Procedures and Timeline
A. <i>Which statement best describes the procedures in this protocol (including recruitment, consent, interventions, etc.)?</i> <input checked="" type="checkbox"/> This data is being collected without ANY in person interactions with participants (ie. online surveys, virtual interviews, etc.) <input type="checkbox"/> This data is being collected in person with participants but without any direct physical contact (ie. in person interviews, in person focus groups, etc.). <u>Safety Plan REQUIRED</u> <input type="checkbox"/> This data requires direct physical contact with participants (ie. placing sensors on a participant, etc.) <u>Safety Plan REQUIRED</u>
B. <i>Outline step-by-step what will happen to participants in this study (including what kind of experimental manipulations you will use, what kinds of questions or recording of behavior you will use, the location of these interactions). Focus on the interactions you will have with the human subjects. Specify tasks given as attachments to this document.</i> <p>The questionnaire used in this study is a short form of the Multidimensional Perfectionism Scale (MPS) originally developed by Hewitt & Flett (1991). The original MPS is cited by countless peer-reviewed articles like Stoeber & Stoeber (2009), Stoeber & Otto (2006) and more which I have cited for my research. To account for time, we chose to pick a version of the MPS that had less questions. This version has a total of 27 questions.</p> <p>Interview will be recorded using Zoom. Recordings will be stored in a password-protected file on the PI's computer.</p> <ul style="list-style-type: none"> • In week one, I will send out the recruitment letter. For those who reply that they would like to take part, I will send them the consent form. • In week two, for those who have not replied I will send a reminder recruitment email. I will also schedule times for individuals who have agreed to take part and returned the consent form. • In week three and week four, I will give the MPS and conduct interviews with participants via Zoom. • In week five and week six, I will transcribe interviews and analyze all data.
C. <i>Identify any activity included in the research description that will occur without modification regardless of the research effort. (E.g., A class exercise that is part of the normal course activities that is not altered for the research about which you will collect data or a team warm-up exercise session that is not altered for the study about which you will collect data.) Answer "N/A" if this does not apply.</i>

N/A
D. Describe how legally effective informed consent will be obtained. (Also, attach a copy of the consent form(s).)
I will send the participants the consent form via email and have them return it to me via email before scheduling a time with them.
E. If minors are to be used describe procedures used to gain consent of their parent (s), guardian (s), or legal representative (s), and gain assent of the minor.
<input checked="" type="checkbox"/> N/A or Explain:
F. Describe all study instruments and whether they are validated. Attach copies of questionnaires, surveys, and/or interview questions used, labeled accordingly.
Interview questions were formed from existing research like Sweet & Parker, 2019, Stoeber & Eismann, 2007 and more. The MPT, or a short form of the MPS designed by Hewitt & Flett, is based on a 5-point Likert scale. This questionnaire will be administered on a computer. The MPS has been validated and utilized in several peer-reviewed articles that are used as sources in this research like Stoeber & Stoeber (2009), Stoeber & Otto (2006). The interview questions have been validated by experts in qualitative research.
G. Describe how you will protect the privacy of study participants.
Participants will be provided with a different name so that their words can not be related back to their identity.

8. Data Analysis

A. Briefly describe how you will analyze and report the collected data.
After interviewing, recordings will be transcribed. Transcriptions will then be coded using a 2-step process (Bogdan & Biklen, 2007). This will help to develop codes and eventually themes of findings. Codes will help put the findings into themes so that they can be compared and refined into results.
The results of this analysis will show whether there is a specific type of perfectionism that is prevalent among vocalists. The analysis will also show if there are common topics among participants when recalling on their development in adolescence regarding their perfectionism. These results can help show how to guide these vocalists, so they have better experiences and better control over the negative sides of perfectionism.
B. What will you do with the results of your study (e.g. contributing to generalizable knowledge, publishing sharing at a conference, etc.)?
I hope to contribute to the generalizable knowledge of how perfectionism directly affects musicians. If possible, I would like to present my research at the GMEA conference.
C. Include an explanation of how will the data be maintained after the study is complete. Specify where and how it will be stored (room number, password protected file, etc.)
All data will be stored on the PI's personal computer in a password protected file. Consent forms will be stored in Co-I's office in a locked file cabinet for 3 years until they are destroyed.
D. If this research is externally funded (funded by non-Georgia Southern funds), student researchers must specify which faculty or staff member will be responsible for records after you have left the university. The person listed below must be included in the personnel section of this application.
Responsible Party:
<input checked="" type="checkbox"/> N/A
E. Anticipated destruction date or method used to render data anonymous for future use. Please make sure this is consistent with your informed consent.
<input checked="" type="checkbox"/> Destroyed 3 Years after conclusion of research (minimum required for all PIs)
<input type="checkbox"/> Other timeframe (min 3 years):
<input type="checkbox"/> Maintained for future use in a de-identified fashion. Method used to render it anonymous for future use:
Note: Your data may be subject to other retention regulations (i.e. American Psychology Association, etc.)

Special Conditions

9. Risk	
Even minor discomfort in answering questions on a survey may pose some risk to subjects. Carefully consider how the subjects will react and address ANY potential risks.	
A. <i>Is there greater than minimal risk from physical, mental, or social discomfort?</i>	
<input checked="" type="checkbox"/> No <i>If no, <u>Do not simply state that no risk exists.</u> If risk is no greater than risk associated with daily life experiences, state risk in these terms.</i> There is no greater risk than those encountered in daily life.	
<input type="checkbox"/> Yes <i>If yes, describe the risks and the steps taken to minimize them. Justify the risk undertaken by outlining any benefits that might result from the study, both on a participant and societal level.</i> _____	
B. Will you be carrying out procedures or asking questions that might disturb your subjects emotionally or produce stress or anxiety? If yes, describe your plans for providing appropriate resources for subjects.	
No	

10. Research Involving Minors	
A. <i>Will minors be involved in your research?</i>	
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
B. <i>If yes, describe how the details of your study will be communicated to parents/guardians. Please provide both parental consent letters and child assent letters (or processes for children too young to read).</i>	

C. <i>Will the research take part in a school (elementary, middle, or high school)?</i>	
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
D. <i>If yes, describe how permission will be obtained from school officials/teachers, and indicate whether the study will be a part of the normal curriculum/school process.</i>	
<input type="checkbox"/> Part of the normal curriculum/school process <input checked="" type="checkbox"/> Not part of the normal curriculum/school process _____	

11. Deception	
A. <i>Will you use deception in your research?</i>	
<input checked="" type="checkbox"/> No Deception <input type="checkbox"/> Passive Deception <input type="checkbox"/> Active Deception	
B. <i>If yes, describe the deception and how the subject will be debriefed. Include a copy of any debriefing materials. Make sure the debriefing process is listed in your timeline in the Procedures section.</i>	
N/A	
C. <i>Address the rationale for using deception.</i>	
N/A	
Be sure to review the deception disclaimer language required in the informed consent. Note: All research in which active deception will be used is required to be reviewed by the full Institutional Review Board. Passive deception may receive expedited review.	

12. Medical Procedures	
A.	<p>Does your research procedures involve any of the following procedures:</p> <p><input type="checkbox"/> Low expenditures of physical effort unlikely to lead to physical injury</p> <p><input type="checkbox"/> High expenditures of physical effort that could lead to physical injury</p> <p><input type="checkbox"/> Ingesting, injecting, or absorbing any substances into the body or through the skin</p> <p><input type="checkbox"/> Inserting any objects into bodies through orifices or otherwise</p> <p><input type="checkbox"/> Handling of blood or other bodily fluids</p> <p><input type="checkbox"/> Other Medical Procedures</p> <p><input checked="" type="checkbox"/> No Medical Procedures Involved</p>
B.	<p><i>Describe your procedures, including safeguards. If appropriate, briefly describe the necessity for employing a medical procedure in this study. Be sure to review the <u>medical disclaimer</u> language required in the informed consent.</i></p>
	N/A
C.	<p><i>Describe a medical emergency plan if the research involves any physical risk beyond the most minimal kind. The medical research plan should include, but not necessarily be limited to: emergency equipment appropriate for the risks involved, first rescuer actions to address the most likely physical risk of the protocol, further actions necessary for the likely risks.</i></p>
	N/A

Reminder: No research can be undertaken until your proposal has been approved by the IRB.

CERTIFICATION OF INVESTIGATOR RESPONSIBILITIES

By signing the cover page, I agree/certify that:

1. I have reviewed this protocol submission in its entirety and I state that I am fully cognizant of, and in agreement with, all submitted statements and that all statements are truthful.
2. This application, if funded by an extramural source, accurately reflects all procedures involving human participants described in the proposal to the funding agency previously noted.
3. I will conduct this research study in strict accordance with all submitted statements except where a change may be necessary to eliminate an apparent immediate hazard to a given research subject.
 - a. I will notify the IRB promptly of any change in the research procedures necessitated in the interest of the safety of a given research subject.
 - b. I will request and obtain IRB approval of any proposed modification to the research protocol or informed consent document(s) prior to implementing such modifications.
4. I will ensure that all co-investigators, and other personnel assisting in the conduct of this research study have been provided a copy of the entire current version of the research protocol and are fully informed of the current (a) study procedures (including procedure modifications); (b) informed consent requirements and process; (c) anonymity and/or confidentiality assurances promised when securing informed consent (d) potential risks associated with the study participation and the steps to be taken to prevent or minimize these potential risks; (e) adverse event reporting requirements; (f) data and record-keeping requirements; and (g) the current IRB approval status of the research study.
5. I will not enroll any individual into this research study: (a) until such time that the conduct of the study has been approved in writing by the IRB; (b) during any period wherein IRB renewal approval of this research study has lapsed; (c) during any period wherein IRB approval of the research study or research study enrollment has been suspended, or wherein the sponsor has suspended research study enrollment; or (d) following termination of IRB approval of the research study or following sponsor/principal investigator termination of research study enrollment.
6. I will respond promptly to all requests for information or materials solicited by the IRB or IRB Office.
7. I will submit the research study in a timely manner for IRB renewal approval.
8. I will not enroll any individual into this research study until such time that I obtain his/her written informed consent, or, if applicable, the written informed consent of his/her authorized representative (i.e., unless the IRB has granted a waiver of the requirement to obtain written informed consent).
9. I will employ and oversee an informed consent process that ensures that potential research subjects understand fully the purpose of the research study, the nature of the research procedures they are being asked to undergo, the potential risks of these research procedures, and their rights as a research study volunteer.
10. I will ensure that research subjects are kept fully informed of any new information that may affect their

willingness to continue to participate in the research study.

11. I will maintain adequate, current, and accurate records of research data, outcomes, and adverse events to permit an ongoing assessment of the risks/benefit ratio of research study participation.
12. I am cognizant of, and will comply with, current federal regulations and IRB requirements governing human subject research including adverse event reporting requirements.
13. I will notify the IRB within 24 hours regarding any unexpected study results or adverse events that injure or cause harm to human participants.
14. I will make a reasonable effort to ensure that subjects who have suffered an adverse event associated with research participation receive adequate care to correct or alleviate the consequences of the adverse event to the extent possible.
15. I will notify the IRB prior to any change made to this protocol or consent form (if applicable).
16. I will notify the IRB office within 30 days of a change in the PI or the closure of the study.

*Faculty signature on the first page indicates that he/she has reviewed the application and attests to its completeness and accuracy

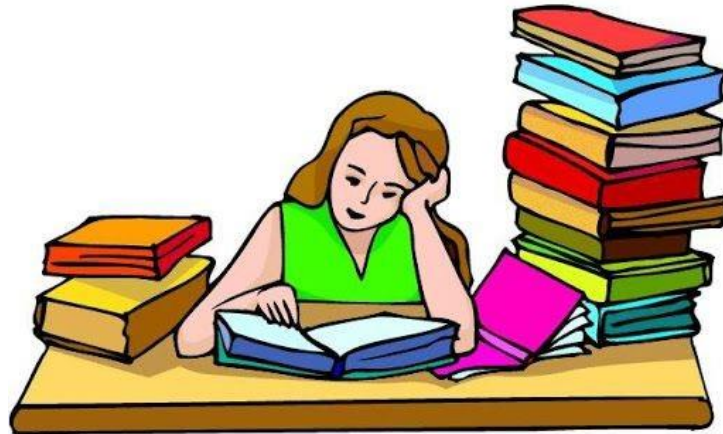
Appendix B

Department of Music
College of Arts and Humanities

***Do You Identify as a
Perfectionist?***

Help out with a research study by contacting
Melody White at...

mw24876@georgiasouthern.edu



There is no compensation for your participation. Completion of the study will take approximately 45 minutes.

Appendix C

Georgia Southern University
Department of Music - College of Arts and Humanities
Informed Consent Form

This consent form is produced and distributed by Melody White, Undergraduate Student of Music Education at Georgia Southern University. I am the Principal Investigator (P.I) on a research study involving the development of Voice Music Majors with perfectionism. This project is for partial completion of the Honors Program and is overseen by Dr. David W. Langley. The following form provides evidence that you consent to become a part of a research study conducted by Melody White, entitled "Development in Singers with Perfectionism". Please read the following information below before you consider providing your signature at the bottom to indicate consent.

1. Purpose of the Study: The purpose of this study is to research the relationship and development of perfectionism and how it affects the daily lives of vocalists.
2. Procedures to be followed: Participation in this research will include individual interviews.
Participants will be interviewed by the P.I. on one occasion. Each interview will last for 30-45 minutes or less.
3. Discomforts and Risks: Participants may deal with minor issues of discomfort if they feel that a memory of their childhood is a sensitive issue to discuss. Risks involved in participating in this study are not beyond what a participant might experience in everyday life. If any participant feels any discomfort in talking about this topic, they can contact the Georgia Southern Counseling Center at (912) 478-5541.
4. Benefits:
 - a. While participants may not benefit specifically from this research, it may cause them to reflect on their past experiences in depth.
 - b. The benefit from this study will come from presentation and/or publications of findings in professional journals geared toward music educators.
5. Duration/Time required from the participant: Each participant will take part in one interview, conducted via Zoom so as to maintain social distancing, lasting approximately 45 minutes.

6. **Statement of Confidentiality:** Only the P.I. will have access to your information. All transcriptions and recordings of interviews will be maintained in a secure location for a minimum of three years. Deidentified or coded data from this study may be placed in a publicly available repository for study validation and further research. You will not be identified by name in the data set or any reports using information obtained from this study, and your confidentiality as a participant in this study will remain secure. Subsequent uses of records and data will be subject to standard data use politics which protect the anonymity of individuals and institutions.`
7. **Right to Ask Questions:** Participants have the right to ask questions and have those questions answered. If you have questions about this study, please contact the P.I. (Melody White) whose contact information is located at the end of the informed consent. For questions concerning your rights as a research participant, contact Georgia Southern University Office of Research Services and Sponsored Programs at 912-478-5465.
8. **Compensation:** No Compensation will be disbursed for your participation.
9. **Voluntary Participation:** Participation in this research is strictly voluntary. You may end your participation at any time by telling the P.I., not or simply not returning for scheduled interviews. During the process of the study, you are not required to answer any questions that you do not want to answer.
10. **Penalty:** There is no penalty for deciding not to participate or for ending participation before the completion of the study. Participants may decide to withdraw at any time without penalty or retribution. Additionally, the decision to participate or continue with the study will not affect the working relationship between the participant and the P.I.
11. You must be 18 years of age or older to consent to participate in this research study. If you consent to participate in this research study and to the terms above, please sign your name and indicate the date.
12. We are careful to ensure that the information you voluntarily provide to us is as secure as possible; however, you must be aware that transmissions over the Internet cannot be guaranteed to be completely secure. Your confidentiality will be maintained to the degree permitted by the technology being used. You will be subject to the privacy policy of Zoom.

You will be given a copy of this consent form to keep for your records. This project has been reviewed and approved by the GSU Institutional Review Board under tracking number H21253.

Title of Project: Development in Singers with Perfectionism

Principal Investigator: Melody White - Undergraduate Student (678)510-9424
Georgia Southern University mw24876@georgiasouthern.edu

Co-Investigator: David W. Langley (912)478-2322
Department of Music dlangley@georgiasouthern.edu
P.O. Box 8052
Foy Building, 3069
Statesboro, GA 30460

Participant Signature

Date

I, the undersigned, verify that the above informed consent procedure has been followed.

Investigator Signature

Date

Appendix D
GEORGIA SOUTHERN UNIVERSITY
INTERVIEW PROTOCOL
MELODY WHITE
DEPARTMENT OF MUSIC

Research Study Title: Development in Singers with Perfectionism

Introduction

Good afternoon and thank you for meeting with me. I appreciate you taking part in this study regarding your vocal development throughout school while dealing with your perfectionism.

You were invited to take part in this study because you are a self-identified perfectionist and a music major with the primary instrument of voice, and I am interested in hearing your experiences and opinions. In our discussion, there are no right or wrong answers. When you share today, please understand that your comments will be completely confidential. I won't share your name with anyone and you will be given a different name in the study. After our conversation, please don't share the details about this interview with others who might be taking part in the study.

Our conversation is recorded today because I do not want to miss any of the comments that you share. Please be aware that the recordings will only be seen and heard by me, and that you will be completely anonymous. I won't use your real name in my study, and no one will know what comments belong to you.

Introductory Questions

1. What did your experience in music look like growing up?

Transitional Questions

2. Tell me about the people in your life that impacted your musicianship. How so?

Key Questions

3. Tell me about when you first identified as a perfectionist.
4. How do you currently view yourself as a musician?
5. In college, how has your perfectionism affected your schooling?
6. What tools do you use to counteract your perfectionism?

Concluding Questions

7. What else would you like for me to know about your perfectionism and musical study?

List of the MPT Questions

<https://www.idrlabs.com/multidimensional-perfectionism/test.php>

Based on the 5-point Likert Scale

1. Those around me readily accept that I can make mistakes.
2. I do not have very high goals for myself.
3. The people around me expect me to succeed at everything I do.
4. I am perfectionistic in my goals.
5. If I ask someone to do something, I expect it to be done flawlessly.
6. I feel that people are too demanding of me.
7. I do not have to be the best.
8. I strive to be the best at everything I do.
9. It makes me uneasy to see an error in my work.
10. I cannot stand to see people who are close to me making mistakes.
11. Others think I am still competent even if I make a mistake.
12. I never aim for perfection in my work.
13. I am not likely to criticize someone for giving up too easily.
14. I do not have very high standards for the people around me.
15. The better I do, the better I am expected to do.
16. Others should never fall short of my expectations.
17. People expect nothing less than perfection from me.

18. Others get upset with me when I slip up.
19. It is not important that people I am close to are successful.
20. Others will like me even if I don't excel at everything.
21. Everything those who are close to me do must be of top-notch quality.
22. I cannot be bothered with people who won't strive to better themselves.
23. People expect more from me than I can give.
24. When I am working on something, I cannot relax until it is perfect.
25. I have high expectations for the people around me.
26. I set very high standards for myself.
27. I must always be successful at school or work.