
Title	Developing the inner musician: Practical strategies for large ensembles
Author(s)	Wilson Goh, Leonard Tan and Hui Xing Sin

Copyright © 2021 SAGE Publications

This is the author's accepted manuscript (post-print) and the final, definitive version of this paper has been published in *Music Educators Journal*, Volume 107, Issue 3, 2021. <https://doi.org/10.1177/0027432121998481> by SAGE publishing. All rights reserved.

Developing the Inner Musician: Practical Strategies for Large Ensembles

Wilson Goh, Leonard Tan, and Hui Xing Sin

Abstract: Nearly fifty years ago, Timothy Gallwey published *The Inner Game of Tennis*, which left an indelible mark on sports psychology; subsequently, Barry Green used similar principles to author *The Inner Game of Music*. As far as can be determined, there lacks a concise guide that translates key insights from sports and music psychology into practical strategies for large ensembles. To address this gap in the professional literature, we draw on the sports and music psychology literature, as well as our own professional applied experience, to discuss the benefits of psychological skills for musicians and present ten practical strategies to aid the development of psychological skills for large-ensemble musicians. We conclude with some final thoughts on developing the inner musician.

Keywords: large ensembles, music education, music psychology, psychological skills, sport psychology

“Every game is composed of two parts, an outer game and an inner game.”¹

In 1974, Harvard University tennis team captain Timothy Gallwey published *The Inner Game of Tennis*, which left an indelible mark on sports psychology. Gallwey explained that while the “outer game” is what is played against opponents in the physical world, an “inner game” is what takes place at the same time within the player’s mind, and it is this inner game that is often ignored.²

The Inner Musician

It would take over a decade after the publication of *The Inner Game of Tennis* for the ideas to formally cross over to music when Barry Green used similar principles to write *The Inner Game of Music*.³ Though outwardly different, the similarities in training for peak performance for both sports and music were clearly articulated by Gallwey in his introduction to Green’s book:

People “play” sports and “play” music, yet both involve hard work and discipline ... The primary discovery of the Inner Game is that, especially in our culture of achievement-oriented activities, human beings significantly get in their own way. The point of the Inner Game of sports or music is always the same—to reduce mental interferences that inhibit the full expression of human potential.⁴

More recently, ideas from sports psychology seem to be gaining traction with musicians. In 2020, Don Greene, a peak performance psychologist whose work with athletes resulted in five Olympic gold medals, collaborated with musician Annie Bosler in a TED-Ed video titled “How to Practice Effectively for Just about Anything.”⁵ In this video, Greene explained how the brain is influenced through practice of any skill in sports or the arts, and how that results in improved performance. Greene’s online courses, alongside those by Noa Kageyama, Diana Allan, and Patrick Cohn, aim to help performing artists improve their performance using psychological skills.⁶

Benefits of Psychological Skills

The benefits of psychological skills training in music have been articulated in several studies. Researchers Terry Clark and Aaron Williamson investigated the effects of a nine-week psychological skills training program on music students at a conservatory of music in the United Kingdom. Findings indicated that in comparison with music students in the control group, participants in the experimental group demonstrated an increase in self-efficacy for imagery vividness and performing. Furthermore, there were significant improvements in their practice behaviors, views towards practice, confidence, self-awareness, and control over anxiety.⁷ Margaret Osborne and colleagues examined the effects of a short psychological skills training program developed from the occupational and sports performance domains on Australian music majors, and found significantly lower self-reported performance anxiety, improved confidence, performance preparation, focus, courage, and performance resilience.⁸ In Norway, Johannes Hatfield and Pierre-Nicolas Lemyre found that a two-month psychological skills intervention was useful for the musical learning of music majors. In particular, the intervention helped the participants assess their own capabilities, set relevant and specific goals for their learning, adopt effective practice strategies and techniques, and evaluate their progress regularly, which in turn positively affected their practice engagement, commitment, and motivation.⁹

Notwithstanding the benefits that psychological skills training confer, Diana Allan and Patrick Cohn's study "Mental Skills Necessary for Performing at Peak Levels" found that the majority of respondents could not perform at peak levels (78%) and lacked the awareness of mental skills to improve performances (71%).¹⁰ In response to the question "What are your (or your students') top mental challenges?" respondents indicated (1) "worry too much about what others think," (2) "performance anxiety or fear that affects performance," (3) "lack of confidence or self-doubt," (4) "fear of failure," (5) "lack of trust in learned skills," and (6) "perfectionism or obsession with technical details." In a related study published in the same paper, 98% of students who were seeking entry as university music majors expressed interest to improve their psychological skills, while 67 percent indicated a clear desire to learn more about these skills. The authors thus concluded that the data indicated a need for musicians across various levels to acquire psychological skills for performance.

Psychological Skills to Develop the Inner Musician

Researchers have found that issues preventing peak performance, such as performance anxiety, are often reported among large-ensemble musicians.¹¹ As far as can be determined, there lacks a concise guide that translates key insights from sports and music psychology into practical strategies for large ensembles. To address this gap in the professional literature, we draw on the sports and music psychology literature, as well as our own professional applied experience, in proposing ten practical strategies to aid the development of psychological skills for large ensemble musicians.

1. ***Develop Self-Awareness.*** Self-awareness refers to knowing one's strengths and weaknesses. Author Dan Millman posits that awareness is "the beginning of all growth" and "trying to learn or improve a skill without specific awareness is like trying to apply a postage stamp without adhesive—it won't stick."¹² For example, at a middle school choral rehearsal, the tenor section constantly under-pitches the third in a G major chord. The director instructs the choir to repeatedly sing the tenor line without diagnosing if the under-pitching is caused by poor vowel formation, inadequate breath support, insufficient aural awareness, or unmotivated singers (i.e.,

no attempts were made to foster self-awareness). After several tries, the tenors finally get it right, but without knowing how they did it; the under-pitching occurs again and is never really fixed. That is the reason why *The Inner Game of Music* begins with self-awareness exercises.¹³ Ensemble directors can facilitate self-awareness with their students through questions such as “Where is the ensemble now as a musical group?” “What are the ensemble’s strengths and weaknesses?” “What does the ensemble have to do to perform better?” and “What is preventing the ensemble from performing at its best?”¹⁴ In our own applied experience, this usually uncovers a surprising number of insights from the students. Furthermore, the articulation of what the ensemble can collectively work on often revitalizes the rehearsal, especially when there is an upcoming concert to anchor these efforts. Each section can also carry out the exercise to address issues that are specific to the section, and is also useful for individual students to discover obstacles to their own improvement.

2. **Set Goals.** Another useful strategy is to set goals together with the ensemble. Goal setting for individuals and groups has been shown to increase overall motivation, which in turn lead to improved levels of performance.¹⁵ To render effective goals, the S.M.A.R.T. framework, that is, setting goals that are specific, measurable, achievable, realistic, and time-based, may be particularly valuable.¹⁶ For example, after discussions with students, the director and ensemble agree on a target for the high school concert band to be able to play through measures 23 to 40 of Frank Erickson’s *Air for Band* in a week’s time. Goals may also be divided into short-term (e.g., the example that we just provided), mid-term, and long-term goals.¹⁷ While short-term goals are those that target improvement fairly quickly, such as over a few days or weeks, mid-term goals seek to achieve targets over a longer time period (e.g., by the end of a school year or concert season). Long-term goals can span years and even encompass goals well beyond the school years. Goals may also be categorized according to individual, section, and ensemble goals.¹⁸ For instance, while the goal of the ensemble might be to play through a passage accurately, the goal of the flute section might be to breathe together as a section. At the same time, the individual goal of an ensemble member might be to overcome her or his personal anxieties while performing. In our own experience, frequently revisiting the goals and checking whether they require updating allowed us to reap the full benefits of goal setting.
3. **Relax.** Directors often remind students to relax during rehearsals and performances. Because anxiety and overly tensed muscles are known to adversely affect performance, relaxation is also emphasized in sports psychology and is often considered indispensable for peak performances.¹⁹ Researchers have found that slow breathing not only enhances relaxation, but also reduces stress and increases mindfulness.²⁰ The breathing should be diaphragmatic (i.e., the abdomen expands while breathing in and contracts while breathing out) and controlled. A director who wishes to encourage relaxation before a rehearsal or performance can lead the entire ensemble through a few cycles of breathing exercises using calm and steady verbal cues, such as “Close your eyes, and slowly breathe in through your nose ... In, two, three, four ... now, slowly breathe out through your mouth ... Out, two, three, four ...”²¹ Additionally, the director may further encourage relaxation in different areas of the body using verbal cues, such as, “As you breathe in, clench your fists (or tense up another part of the body), and as you exhale, relax and slowly let all the tension release.”²² This relaxation exercise helped a young trumpet player in our ensemble

who reported greater finger dexterity and is now eager to explore faster sections in the music she plays.

4. **Focus.** As the rehearsal or performance progresses, a constant saboteur to an ensemble's focus is distraction.²³ Without knowing what it is and where it comes from, it is impossible to regain the ensemble's focus. Directors of school orchestras can help by crafting a list of usual distractions the ensemble commonly experience. These can be external (e.g., sounds from the audience) or internal (e.g., sudden self-doubt, anxiety, or random unrelated thought). With more awareness, the students can better "catch themselves" whenever their minds wander. Other than refocusing by concentrating on the breath, students can also be guided to use cue words or phrases to help them refocus, such as "It's okay—just look ahead." It is important that these mental cue words are practiced often so that the ensemble is familiar and comfortable using them.²⁴ Directors may sometimes realize that the ensemble begins losing focus even before the students become aware of it themselves. In such situations, the director may help students regain focus by verbalizing or mouthing preassigned cue words, or by establishing a set of gestures to signify them.²⁵ For example, a choral director realizing that the basses have zoned out while singing the pedal point of the music and are disregarding their dynamic markings can signal a call to attention by raising an index finger to the forehead to remind them to focus.
5. **Practice Mentally.** Researchers have found significant benefits from the use of mental practice,²⁶ which involves thinking about the actions of a task without actually doing it physically. It has been shown to have positive effects on performance,²⁷ and advances skills equivalent to extended physical practice.²⁸ It is also an excellent way to practice when students do not have access to instruments or a suitable practice area (e.g., on the bus), or if a physical injury prevents actual physical practice. Mental practice can also be used during rehearsals. For example, when the director of a middle school band notices the clarinet section having difficulty with a challenging phrase, she can first provide a positive model of how it is to be played, either by demonstrating on the instrument or playing a recording. Subsequently, she might ask the students to put their instruments down and position their hands as though they are still holding them. The director then proceeds to ask the students to imagine the modeled sound as they go through the motions of playing on their "imaginary instrument." This is done starting at a slower tempo, gradually increasing with each repetition until the required speed is attained. The students then immediately proceed to play the phrase on their actual instruments with the director conducting.²⁹
6. **Visualize Performance.** Another useful strategy is to have ensembles visualize their performances. This may be particularly effective after the ensembles have already rehearsed the music adequately. In the visualization, the students should include as many aspects of the scene as they can, from the color of the stage lights to the audience in the hall, and even the temperature, smells, and textures of everything around them, including the weight and feel of the instruments in their hands. With an imaginary cue, the playing begins and the students are asked to mentally "hear" the sounds the ensemble is creating. In particular, they are encouraged to hear every note perfectly played from the beginning to the end with all the necessary phrasing and details.³⁰ Rolf Godøy and Harald Jørgensen described this inner hearing as "images of musical sound in our mind,"³¹ which has been shown to improve overall performance and performance experience.³² After the last note is mentally "sounded," the students

open their eyes, pick up their instruments, and immediately attempt to recreate the imagined sounds in real life. In our applied experience, the resulting performance is usually more focused, together, in tune, and musically vivid.

7. ***Imagine Success.*** Self-confidence can be understood as a personal conviction of knowing how to do something and believing that one has the ability to make that happen.³³ In other words, it is the belief that one will be successful in a task. Researchers have found that self-confidence significantly contributes to the success of athletes,³⁴ and is also important in predicting performance achievement in music.³⁵ Furthermore, having mental images of success has been found to improve performance and motivation to achieve success.³⁶ Accordingly, ensemble directors may wish to guide their students to create images of success for their performances. For example, when preparing a piece for a festival, a high school choir's faltering confidence is affecting the rehearsals. To boost their self-confidence, the students are asked to remember the feeling of a recent success they felt proud of. Comparing that memory to how they are feeling now, they begin to identify what is preventing them from attaining the same sense of achievement in their current rehearsal. With their eyes closed, they are then guided to imagine overcoming each obstacle in turn. Finally, the students visualize themselves having transcended the difficulties and performing exceptionally well.³⁷ Keeping that image of success in mind, the ensemble resumes working on the piece. In our experience, with just a few minutes of imagining success, students are able to perform with renewed energy, engagement, and confidence.
8. ***Think Positively.*** Another important aspect of building confidence is being aware of our self-talk.³⁸ Most of us are conscious of an inner voice that can either be encouraging or disparaging. Choosing to maintain positive self-talk is a deliberate attempt at positive thinking, a strategy which researchers have found to bolster confidence and improve performance.³⁹ To help students tap into these benefits, directors can encourage them to keep track of their self-talk, perhaps in a journal, and regularly review the journal to help them replace negative statements with positive ones.⁴⁰ For example, a trombonist who is playing wrong notes begins to think, "I can never do this"; the director can advise the student to instead say, "I can do it!" Such positive statements can then be shortened into single words that are repeated to help trigger a student's positive mindset before a task. This has been shown to significantly improve musical performance.⁴¹ Such cue words can also be used to trigger the collective mindset of a section and the entire ensemble just before a rehearsal or performance.
9. ***Manage Anxiety.*** Cue words and phrases can also be useful in addressing music performance anxiety that adversely affects the quality of performances.⁴² Using similar strategies already presented above, the ensemble director can help students manage their anxieties through using a combination of breathing, repeating trigger words, and imageries of success. For example, just before entering the stage, the director of a middle school orchestra can lead the ensemble in repeating the phrase, "We can do this!" Just before playing, the director can lead a short-controlled breathing exercise to help the ensemble relax and focus. Should there be an episode of anxiety in the middle of a performance, a trigger word that has been already been practiced during rehearsals can quickly remind the student to return to the desired mental state. For example, when a trumpet student mis-pitches a note, she or he can

mentally say “let it go” and remain present for the rest of the music instead of being caught up with the error.⁴³

10. **Establish Routines.** Finally, adopting routines can be of great help in reducing anxiety.⁴⁴ For example, in preparation for a concert or festival, the student leaders in our ensembles are usually tasked to communicate a certain expectation of helpful behaviors that, through the years, have now become routine. There is a standard checklist that the students have come to expect, which helps to reduce worry about forgetting to do or bring something. For example, on the day before a performance, students are reminded to drink enough water, prepare their attire and music, go through their imageries of success, do mental practice, and sleep early. On the day of the performance, there is a list of items to bring before they leave home, and a set of routines on reaching the rehearsal room, such as going over their warm-up exercises. Students also have a list of actions to do upon arriving at the venue and just before performing, such as repeating their trigger words and taking breaths to focus.⁴⁵ These routines help the students bring a sense of control over their performance anxieties, leading to better performance experiences.

Developing the Inner Musician

In this article, we have proposed ten strategies to develop the inner musician in large ensembles, in particular presenting ways in which directors may help their students develop self-awareness, set goals, relax, focus, practice mentally, visualize performance, imagine success, think positively, manage anxiety, and establish routines. While fine directors may already be using some or all of these approaches, we hope that our work has been valuable in consolidating them into a concise guide. Given that trying out all ten strategies at once may be overwhelming, directors might consider investing just a couple of minutes trying out one strategy per rehearsal. In so doing, music educators may gradually develop not just the outer musician who sings or plays the instrument, but also the inner one who is imaginative, confident, and contributes to the magic and beauty of successful ensemble performances.

Notes

¹ Timothy W. Gallwey, *The Inner Game of Tennis* (1974; reprint, New York: Random House, 2008), xvii.

² Subsequently, other sports psychology authors expanded on Gallwey’s ideas. See Dan Millman, *The Inner Athlete: Realizing Your Fullest Potential* (Walpole, New Hampshire: Stillpoint, 1994); Stephen J. Bull, John G. Albinson, and Christopher J. Shambrook, *The Mental Game Plan: Getting Psyched for Sport* (London, UK: Sports Dynamics, 1996); David R. Kauss, *Mastering Your Inner Game* (Champaign, Illinois: Human Kinetics, 2001).

³ Barry Green and Timothy W. Gallwey, *The Inner Game of Music* (London, UK: Pan Books, 1987).

⁴ *Ibid.*, 7.

⁵ Annie Bosler and Don Greene, “How to Practice Effectively ... for Just About Anything—Annie Bosler and Don Greene,” TED-Ed video, 04:49, posted February 27, 2017, <https://youtu.be/f2O6mQkFiiw>.

⁶ Lists of relevant programs for music educators include “Online Courses,” *Winning on Stage*, accessed May 18, 2020, <https://www.winningonstage.com/products/#online-courses>; “The Psychological Skills of Top Performers,” *Bulletproof Musician*, accessed May 18, 2020, <https://members.bulletproofmusician.com/edu/beyond-practicing-2>; “Workshops,” *Peak Performance for Musicians*, accessed May 18, 2020, <http://www.musicpeakperformance.com/workshops/>.

⁷ Terry Clark and Aaron Williamon, “Evaluation of a Mental Skills Training Program for Musicians,” *Journal of Applied Sport Psychology* 23, no. 3 (2011): 342–59.

-
- ⁸ Margaret S. Osborne, Don J. Greene, and Don T. Immel, "Managing Performance Anxiety and Improving Mental Skills in Conservatoire Students through Performance Psychology Training: A Pilot Study," *Psychology of Well-Being* 4, no. 1 (2014): 1–18.
- ⁹ Johannes L. Hatfield and Pierre-Nicolas Lemyre, "Foundations of Intervention Research in Instrumental Practice," *Frontiers in Psychology* 6 (2016): 1–11.
- ¹⁰ Diana Allan, "Mental Skills Training for Musicians," *International Journal of Music and Performing Arts* 4, no. 1 (2016): 10.
- ¹¹ Jane Southcott and Janette Simmonds, "Performance Anxiety and the Inner Critic: A Case Study," *Australian Journal of Music Education* 1 (2008): 32–37. See also, Johannes van Kemenade, Maarten van Son, and Nicolette van Heesch, "Performance Anxiety Among Professional Musicians in Symphonic Orchestras: A Self-Report Study," *Psychological Reports* 77, no. 2 (1995): 555–62; Andrew Steptoe and Helen Fidler, "Stage Fright in Orchestral Musicians: A Study of Cognitive and Behavioural Strategies in Performance Anxiety," *British Journal of Psychology* 78, no. 2 (1987): 241–49.
- ¹² Millman, *The Inner Athlete*, 19–20.
- ¹³ The self-awareness exercises included recollections of one's best and worst musical moments, performance anxieties, and what musicians can learn from them. See Green and Gallwey, *Inner Game*, 23–36.
- ¹⁴ Adapted from Green and Gallwey, *Inner Game*, 23–36.
- ¹⁵ Edwin Locke and Gary Latham, "Building a Practically Useful Theory of Goal Setting and Task Motivation," *American Psychologist* 57, no. 9 (2002): 705–717; Fred C. Lunenburg, "Goal-Setting Theory of Motivation," *International Journal of Management, Business and Administration* 15, no. 1 (2011): 1–6.
- ¹⁶ John Lawler and Andy Bilson, *Social Work Management and Leadership: Managing Complexity with Creativity* (New York: Routledge, 2009), 85. On S.M.A.R.T. goals, see also Bull, Albinson, and Shambrook, *The Mental Game Plan*, 32–40; Derick T. Wade, "Goal Setting in Rehabilitation: An Overview of What, Why and How," *Clinical Rehabilitation* 23, no. 4 (2009): 291–295; George T. Doran, "There's a SMART Way to Write Management's Goals and Objectives," *Management Review* 70, no. 11 (1981): 35–36.
- ¹⁷ Wade, "Goal Setting in Rehabilitation," 293. See also Kauss, *Mastering Your Inner Game*, 203; Bull, Albinson, and Shambrook, *The Mental Game Plan*, 36–47.
- ¹⁸ On group versus individual goal setting, see for example, Scott Johnson et al., "The Effects of Group versus Individual Goal Setting on Bowling Performance," *The Sport Psychologist* 11, no. 2 (1997): 190–200. See also, Wendy Matthews and Anastasia Kitsantas, "Group Cohesion, Collective Efficacy, and Motivational Climate as Predictors of Conductor Support in Music Ensembles," *Journal of Research in Music Education* 55, no. 1 (2007): 6–17; Locke and Latham, "The Application of Goal Setting to Sports," *Journal of Sport Psychology* 7, no. 3 (1985): 212; Thomas George and Deborah Feltz, "Motivation in Sport from a Collective Efficacy Perspective," *International Journal of Sport Psychology* 26, no. 1 (1995): 101; Lunenburg, "Goal-Setting Theory of Motivation," 4.
- ¹⁹ Guilherme Pineschi and Andréa Di Pietro, "Anxiety Management Through Psychophysiological Techniques: Relaxation and Psyching-Up in Sport," *Journal of Sport Psychology in Action* 4, no. 3 (2013): 181–190; Gail Kendall et al., "The Effects of an Imagery Rehearsal, Relaxation and Self-Talk Package on Basketball Game Performance," *Journal of Sport and Exercise Psychology* 12, no. 2 (1990): 157–66.
- ²⁰ See for example, Ilse Van Dies et al., "Inhalation/Exhalation Ratio Modulates the Effect of Slow Breathing on Heart Rate Variability and Relaxation," *Applied Psychophysiology and Biofeedback* 39, no. 3–4 (2014): 171–80.
- ²¹ Adapted from Bull, Albinson, and Shambrook, *The Mental Game Plan*, 117.
- ²² Adapted from Douglas Bernstein, Thomas Borkovec, and Holly Hazlett-Stevens, *New Directions in Progressive Relaxation Training: A Guidebook for Helping Professions* (Connecticut: Praeger Publishers, 2000), 153–164. For additional relaxation exercises, see Green and Gallwey, *Inner Game*, 235–40.
- ²³ Natasha Georgiou, "Attention Span Crisis in Our Schools," *Synergy* 13, no. 1 (2015): 1–6; Clifford Madsen and John Geringer, "The Effect of a Distraction Index on Improving Practice Attentiveness

and Musical Performance,” *Bulletin of the Council for Research in Music Education* 66 (1981): 46–52.

²⁴ Bull, Albinson, and Shambrook, *The Mental Game Plan*, 123; Dennis Landin, “The Role of Verbal Cues in Skill Learning,” *Quest* 46, no. 3 (1994): 299–313.

²⁵ Ideas adapted from Bull, Albinson, and Shambrook, *The Mental Game Plan*, 91.

²⁶ Elizabeth Haddon, “What Does Mental Imagery Mean to University Music Students and their Professors?” in *Proceedings of the International Symposium on Performance Science*, eds. Aaron Williamon and Danielle Coimbra (The Netherlands: Association Europeenne des Conservatoires, Academies de Musique et Musikhochschulen, 2007), 301–306.

²⁷ James E. Driskell, Carolyn Copper, and Aidan Moran, “Does Mental Practice Enhance Performance?” *Journal of Applied Psychology* 79, no. 4 (1994): 481.

²⁸ Stewart L. Ross, “The Effectiveness of Mental Practice in Improving the Performance of College Trombonists,” *Journal of Research in Music Education* 33, no. 4 (1985): 221–30; Anne M. Theiler and Louis G. Lippman, “Effects of Mental Practice and Modeling on Guitar and Vocal Performance,” *The Journal of General Psychology* 122, no. 4 (1995): 329–43; Nicolò Francesco Bernardi et al., “Mental Practice in Music Memorization: An Ecological-Empirical Study,” *Music Perception: An Interdisciplinary Journal* 30, no. 3 (2013): 275–90.

²⁹ Adapted from Bernardi et al., “Mental Practice Promotes Motor Anticipation: Evidence from Skilled Music Performance,” *Frontiers in Human Neuroscience* 7 (2013): 1–14.

³⁰ Adapted from Kauss, *Mastering Your Inner Game*, 190–194.

³¹ Rolf Godøy and Harald Jørgensen, *Musical Imagery* (New York: Taylor and Francis, 2001), 4.

³² Haddon, “What Does Mental Imagery Mean,” 301–306; Peter E. Keller, “Mental Imagery in Music Performance: Underlying Mechanisms and Potential Benefits,” *Annals of the New York Academy of Sciences* 1252 (2012): 206–13.

³³ Feltz, “Self-Confidence and Sports Performance,” *Exercise and Sport Sciences Reviews* 16, no. 1 (1988): 423.

³⁴ *Ibid.*

³⁵ Gary McPherson and John McCormick, “Self-Efficacy and Music Performance,” *Psychology of Music* 34, no. 3 (2006): 321–36.

³⁶ See for example, Vincent Parnabas, Julinamary Parnabas, and Antoinette Parnabas, “The Influence of Mental Imagery Techniques on Sport Performances Among Taekwondo Athletes,” *European Academic Research* 2, no. 11 (2015): 14729–34; Noelia A. Vasquez and Roger Buehler, “Seeing Future Success: Does Imagery Perspective Influence Achievement Motivation?” *Personality and Social Psychology Bulletin* 33 (2007): 1392–1405. See also, Mark R. Beauchamp, Steven R. Bray, and John G. Albinson, “Pre-Competition Imagery, Self-Efficacy and Performance in Collegiate Golfers,” *Journal of Sports Sciences* 20 (2002): 697–705.

³⁷ Adapted from Kauss, *Mastering Your Inner Game*, 176–180.

³⁸ Antonis Hatzigeorgiadis et al., “Self-Talk and Sport Performance: A Meta-Analysis,” *Perspectives on Psychological Science* 6, no. 4 (2011): 354–62.

³⁹ Hatzigeorgiadis et al., “Self-Talk and Competitive Sport Performance,” *Journal of Applied Sport Psychology* 26, no. 1 (2014): 82–95; Hatzigeorgiadis et al., “Investigating the Functions of Self-Talk: The Effects of Motivational Self-Talk on Self-Efficacy and Performance in Young Tennis Players,” *The Sport Psychologist* 22 (2008): 458–471.

⁴⁰ Bull, Albinson, and Shambrook, *The Mental Game Plan*, 49–50.

⁴¹ Paul Broomhead et al., “The Effects of a Positive Mindset Trigger Word Pre-Performance Routine on the Expressive Performance of Junior High Age Singers,” *Journal of Research in Music Education* 60, no.1 (2012): 62–80; Broomhead, Jon Skidmore, and Dennis Eggett, “The Effect of Positive Mindset Trigger Words on the Performance Expression of Non-Expert Adult Singers,” *Contributions to Music Education* 37, no. 2 (2010): 65–86.

⁴² Gladys Acevedo Sweeney and John J. Horan, “Separate and Combined Effects of Cue-Controlled Relaxation and Cognitive Restructuring in the Treatment of Musical Performance Anxiety,” *Journal of Counseling Psychology* 29, no. 5 (1982): 486–97; Kim Robson and Dianna Kenny, “Music Performance Anxiety in Ensemble Rehearsals and Concerts: A Comparison of Music and Non-Music Major Undergraduate Musicians,” *Psychology of Music* 45, no. 6 (2017): 868–85; Dianna Kenny, *The Psychology of Music Performance Anxiety* (Oxford, UK: Oxford University Press, 2011).

⁴³ Adapted from Kaus, *Mastering Your Inner Game*, 215; Patrick Cohn and Diana Allan, *The Relaxed Musician: Mental Preparation for Confident Performances* (Orlando, Florida: Peak Performance Sports, 2012).

⁴⁴ Alison Wood Brooks et al., “Don’t Stop Believing: Rituals Improve Performance by Decreasing Anxiety,” *Organizational Behavior and Human Decision Processes* 137 (2016): 71–85.

⁴⁵ Adapted from Bull, Albinson, and Shambrook, *The Mental Game Plan*, 93–98.