



A Self-Leadership Model to Enhance Vocal Music Students' Self-Efficacy at University in Hunan Province, China

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Abstract

Background and Aims: Vocal music performance is the expression of talent and ability through public exhibition and focuses on the human voice as the major component. It requires training and development of self-efficacy to achieve the best results. Self-leadership and self-efficacy are related concepts that both play important roles in personal and professional development. Self-leadership can enhance self-efficacy in vocal music students by assisting in the setting of goals and maintaining motivation to overcome obstacles. This study aimed to develop a model of self-leadership to enhance the self-efficacy of vocal music students.

Material and Methods: The research design was a sequential exploratory mixed-methods design that combined both qualitative and quantitative methods to develop an instrument that was used to collect data from the target population. The population for this study was vocal music students from four universities in Hunan. The sample size was 1,009 students.

Results: Findings showed that the students' levels of self-leadership and self-efficacy were overall, at a low level. A multiple regression analysis was conducted to find the significant self-leadership strategies. Predictor variables of self-efficacy were *successful foresight* ($r=.31, p<.001$), *self-goal setting* ($r=.24, p<.001$), *belief hypothesis evaluation* ($r=.25, p<.001$), *self-punishment* ($r=.27, p<.001$), *self-observation* ($r=.24, p<.001$), and *natural reward* ($r=.23, p<.001$). A theoretical model was developed from the findings and validated by experts.

Conclusions: Increasing self-leadership in vocal music students can help them to take charge of their musical development and help them to become more confident, motivated, and independent.

Keywords: Self-leadership; Self-efficacy; Vocal Music Students

Introduction

Music performance involves the expression of a person's ability. It is an expression of talent and ability through public exhibition. As such, many variables can affect the quality of the performance, such as the performer's training, performance anxiety, social support, and self-efficacy. Vocal music or vocal performance is a type of singing, either individually or as a group. Vocal performance focuses on the human voice as the major component in a piece of music and oftentimes, singers sing unaccompanied by any musical instruments. Vocal performance focus and singing talent require that the vocalist be well-trained and experienced. As such, the importance of self-efficacy among vocal music students is crucial to achieving the best results. Achieving mastery in a musical performance setting is complicated because many skills must be mastered (Zarza-Alzugaray et al., 2020). Training preparation and practice are necessary to achieve mastery. Performance anxiety is one aspect that affects vocal music students. Research related to musical performance anxiety has shown that it affects all types of musicians and in every genre, including both instrumentalists and vocalists. The anxiety that they feel deprives them of the joy of their performance. This anxiety has manifestations physically, cognitively, and behaviorally (Kenny, 2011).

As applied to musical performance, self-efficacy can be defined as a person's awareness of their musical ability and it can exert a strong influence on how a person thinks, behaves, and feels (Cohen & Bodner, 2019). According to Bandura (1997), a person's judgment about their self-efficacy about how well they will be able to perform is one of the most powerful beliefs that a person can have and this in turn, influences what they can do.





Music education in university is the basis that provides students with professional skills. Effective teaching of vocal music students enables them to better express themselves, promotes innovation in vocal music students, and improves the efficiency of teaching. One aspect of the development of vocal performance is promoting vocal music students' self-efficacy (Zheng, 2022).

According to Manz (1992), self-leadership is related to how people influence themselves by becoming more motivated and self-directed. This, in turn, causes them to behave in desirable ways. Research has shown that self-leadership behaviors influence a person's self-efficacy which in turn influences their performance. Of the studies that have been done in leadership and organizational contexts, research has shown that when individuals utilize effective self-leadership behaviors, it positively influences self-efficacy expectations (Prussia, et al. 1998).

Chinese parents and Chinese culture as a whole value the creative arts such as music and singing as careers for their children. China's rapid development in the past two decades has led to an increased number of college student enrollments and the necessity of education reform. While there has been a notable increase in enrollment of students in science and technology, there has also been increased enrolment of students in other areas such as vocal music programs (Shan, 2018). These increased enrollments have increased challenges in the areas of teaching. According to Shan (2018), in vocal music teaching, there is still room for improvement. In many colleges, vocal music teaching does not have clear goals, certain aspects of vocal music teaching are neglected such as the artistic and aesthetic aspects. There are also problems with the quality of teaching and curriculum, with less attention paid to students' basic knowledge of vocal music, training, and actual singing. The fragmented curriculum means that there is a lack of consistency in the teaching requirements of the various aspects of vocal music performance (Zhou, 2019). Additionally, teachers of vocal music have not kept up with new developments in teaching and pedagogy.

Research Objectives

The objective of this study is to develop a self-leadership model that will help increase vocal music students' self-efficacy, which in turn is hoped to increase their vocal performance and enhance their overall vocal music education outcomes. This study was conducted based on the following research objectives: 1. To explore the self-leadership strategies that enhance vocal music students' self-efficacy. 2. To determine the dimensions of vocal music students' self-efficacy. 3. To identify the current levels of vocal music students' self-leadership and self-efficacy in universities in Hunan Province, China. 4. To determine the relationships between vocal music students' self-leadership and levels of self-efficacy at universities in Hunan Province, China, and 5. To develop a self-leadership model to enhance vocal music students' self-efficacy in universities in Hunan Province, China. Figure 1 below depicts the conceptual framework of the study.

Literature Review

Theoretical Framework

The theoretical framework for this study is based on two theories, the Self-leadership Theory by Manz (1986) and the Self-efficacy Theory (Bandura, 1977). Self-leadership, as proposed by Manz (1986) is a psychological theory that proposes how individuals can empower themselves and take charge of their actions and development. It emphasizes the role



of personal responsibility and individuals are encouraged to hold themselves accountable for their own decisions and outcomes. Through various behavioral strategies, individuals can manage their behavior and achieve their goals. Three categories of self-leadership affect the outcomes: behavior-focused strategies; natural reward strategies; and constructive thought-pattern strategies. Behavior-focused strategies are specific behaviors that are related to self-assessment, self-reward, and self-discipline. They include identifying specific behaviors, conducting self-analysis to determine long-term goals, identifying, and applying motivational rewards, the reduction of habitual patterns of self-punishment, and practicing the desired behaviors. Natural reward strategies are the perceptions and experiences that are related to the task to be done. Commitment, belief, and enjoyment of the value of the work itself are considered natural reward strategies (Manz, 1992). Individuals can develop natural reward strategies by changing their perceptions that are associated with task performance, and therefore increase perception, self-control, or task responsibility. Constructive thought patterns strategies focus on changing mindsets to be more constructive. Some strategies that can be used to change thought patterns include self-analysis and improvement of belief systems; mental imagery of positive performance; positive self-talk to promote performance; and the use of positive scripts in place of ineffective scripts. In conclusion, the use of self-leadership strategies promotes perceptions of control and responsibility, which positively influence performance outcomes. This research uses the development of self-leadership to increase vocal music students' positive mindset that will lead them to personal success and fulfillment.

Self-efficacy, as posited by Bandura (1977), is a concept that is related to social cognitive theory, also by Bandura, which refers to an individual's belief in their capabilities to accomplish specific tasks to achieve desired outcomes. According to Bandura, self-efficacy is crucial in shaping behavior, motivation, and achievement. Individuals with high self-efficacy approach challenges with optimism and persistence, viewing failures as opportunities to learn and improve. People with low self-efficacy will avoid new tasks or give up easily when faced with problems. The following are some of the main concepts related to self-efficacy.

Performance Outcomes: The most influential sources are the interpretive results of one's previous performance or mastery experience. When it comes to experience mastery, this refers to the experience a person has when taking on a new challenge and completing it. "Having experience is the most influential source of efficacy information because it provides the most real evidence of whether a person can do everything in their power to be successful. Success builds a strong belief in one's efficacy. Failure can destroy it, especially if failure occurs before sensation and the role of efficacy is firmly established" (Bandura, 1997).

Vicarious Experiences: Another source of self-efficacy is the surrogate experience attained through social models. Bandura (1977) argues that "Seeing people similar to themselves succeed through sustained effort leads observers to believe that they too are capable of mastering similar activities to achieve success." Alternative experiences include observing others successfully completing tasks. When a person has a positive role model to follow, they are more likely to internalize some positive beliefs about themselves. Examples of role models include siblings, friends, parents and other relatives, teachers, coaches, and employers.

Social persuasion: This involves receiving positive verbal feedback while completing a difficult task. It supports the person and lets them know that they have the skills and abilities to succeed. Self-efficacy is influenced by encouragement and frustration related to personal performance or ability to perform (Agholor, 2019). For example, if a person tells elementary school students that they can achieve, they should set out to achieve whatever goals they desire



– this is verbal persuasion in Appearance in action. Verbal persuasion works at any age, but the earlier it is implemented, the more likely it is to encourage the building of self-efficacy.

Emotional and Physiological States: An individual's emotional, physical, and mental health affects their perception of abilities in each situation. For example, if the person has issues related to depression or anxiety, they may find it difficult to have a healthy sense of well-being. Improving self-efficacy is easier when a person feels healthy. However, it is not the absolute intensity of emotional and physical responses that is more important but rather how individuals perceive and interpret it. Individuals with high efficacy tend to see their state of emotional arousal as something that positively motivates performance. It is the opposite for those who have those who have self-doubt and see things as a self-weakness. Therefore, by learning how to manage anxiety and enhance emotions when confronted with challenging situations, individuals can increase their self-efficacy. Self-efficacy is used in this research to provide the basis for activities that can enhance vocal music students' self-efficacy.

Vocal Music Training in Universities in China

University-level vocal music education should emphasize singing techniques as a core part of the curriculum and guide students toward a deeper understanding of relevant vocal music pieces (Lu, 2005). Understanding the emotions and creative context behind songs, and learning how to convey these through performance, significantly enhances the quality of vocal music education (Deng, 2013). Adjusting the content of vocal music education is instrumental in improving its quality and represents a crucial aspect of curriculum reform.

Vocal music, being an art form, allows for emotional resonance and sensual appreciation. Teachers should concentrate on developing students' singing, pronunciation, and breathing skills while progressively cultivating their aesthetic awareness. This approach enhances students' understanding of vocal music. Notably, the melody and content of exceptional vocal music reflect life authentically, allowing for the effective expression of thoughts and emotions. The truthful and accurate interpretation of a song's meaning requires singers to profoundly comprehend the song's content and effectively convey its emotional essence. This also represents a form of respect towards the song's creation. Therefore, universities and teachers should emphasize helping students understand the emotional, artistic, and cultural aspects of songs while fostering their aesthetic abilities. Additionally, they should encourage students to explore the cultural depth of vocal music pieces and appreciate their artistic beauty.

Strengthening the foundation of vocal music theory is essential in university-level vocal music education. The theoretical underpinnings of Chinese vocal music education are rooted in Chinese traditional music culture and philosophy. This theoretical system considers the ideas, language features, and interests associated with Chinese vocal music, reflecting its unique thought patterns, cultural traditions, psychological structures, and linguistic characteristics (Xia, 2014). Preserving the cultural genes of national vocal music is vital for creating a favorable environment for vocal music culture. National culture plays a crucial role in developing Chinese vocal music, and the diversity and richness of Chinese national vocal music are its distinctive traits. Maintaining these characteristics is fundamental to the development of vocal music and the issue of diversified development.

Given the current state of vocal music education in China, educators should first establish the correct concept of vocal music examination and recognize the need for the diversified development of vocal music education. This approach will further the inheritance and development of national vocal music education. The focus of vocal music education should be the teaching of national culture from a multicultural perspective, based on artistic foundations,





and tailored to students' abilities. In real-world teaching, the unique attributes of vocal music from different ethnic regions should be respected, and sound and technical practices should be adapted accordingly to achieve the goal of diversified teaching (Pu, 2013).

Problems with Vocal Music Training and Performance

Since the close of the previous century, China has experienced a notable rise in its cultural arts and soft power, positively influencing the overall development of university-level vocal music education. Nevertheless, various elements have led to persistent shortcomings in this area, which in turn, have hindered the enhancement of teaching quality and educational growth (Li, 2013). The teaching curriculum is a critical factor that directly influences the quality of education and offers guidance. Current vocal music curricula at universities lack variety and diversity. While they cover areas such as piano, harmony, composition analysis, music theory, and vocal techniques, they still leave a significant gap. Furthermore, many institutions have a severe lack of explanation within the vocal music theory system. This deficiency, coupled with the absence of a systematic theoretical framework, has led to vocal music classes becoming a mere exercise in rote singing imitation. The lack of diversity in teaching methods makes it challenging to ensure high-quality vocal music education, and the intended teaching goals become difficult to achieve. For students, such imitation-based teaching limits their professional knowledge and prevents significant progress (Huang Hanhua, 2004).

An in-depth analysis of the state of vocal music education at universities reveals that most institutions lack a clear objective for this field. This lack of direction leads to an excessive focus on performance skills, often overlooking the aesthetic, emotional, and artistic aspects of vocal music education during practical teaching and specialized training sessions. As a result, students often lack cultural awareness, leading to an imbalance between the theoretical and practical aspects of education (Li Shan 2018). The absence of clear goals for vocal music teaching results in a somewhat random and blind approach, which in turn, degrades the quality of education and hinders the development of students' overall abilities and professional skills (Deng Fali, 2013).

The narrow curriculum creates a significant discrepancy between university-level vocal education and real-world needs. The content of teaching significantly affects its quality, often leading to a lower standard of vocal music education. Some instructors, disregarding students' basic knowledge in vocal music and music art training, emphasize arranging music and preparing students for singing. This approach fails to improve the quality of vocal music education and leaves students lacking in aesthetic and emotional artistry. Moreover, they struggle to express their singing styles accurately (Liu Xin, 2015).

Traditional mindsets have impeded the advancement of music in education, and the lack of robust rules and regulations hinders the long-term development of music education. Schools, while not bound by strict educational system restrictions when formulating the syllabus and regulations, should focus on enhancing curriculum development and progressing the teaching plan methodically. Due to the specialized nature of vocal music teaching, some universities exhibit a certain degree of randomness and blindness in their actual teaching process. These institutions fail to consider real social needs when developing vocal music teaching plans, such as the need to innovate musical traditions, audience preferences, and societal demands (Liu Ting, 2016). Past neglect of vocal music education has resulted in a severe shortage of professional talent in China. The demand for vocal music teachers at universities remains unmet. Additionally, the uneven quality and teaching levels among vocal



music teachers contribute to substandard education, making it difficult to nurture high-quality professionals. This situation creates a vicious cycle that negatively impacts vocal music education as a whole (Zhang, 2019).

Research Conceptual Framework

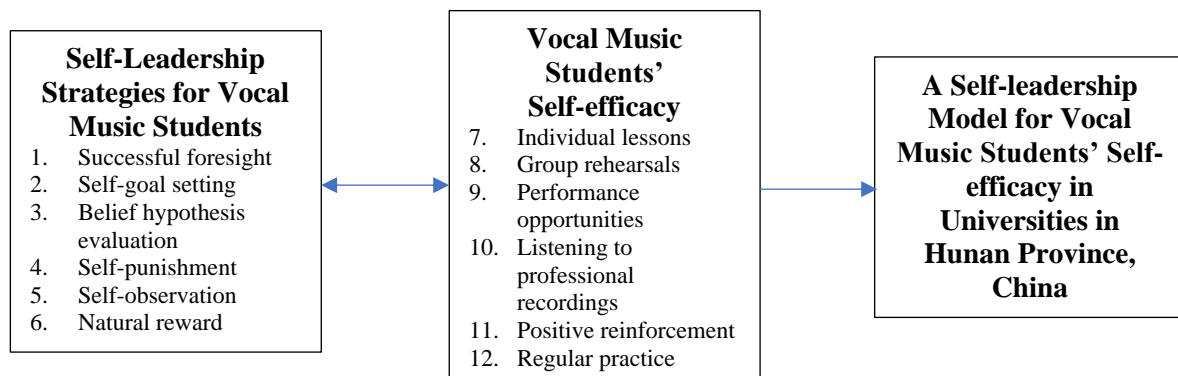


Figure 1. *Conceptual Framework of the Study*

Research Methodology

A mixed-methods study design was used in this study. An exploratory sequential mixed methods design whereby qualitative data collection in the form of a literature synthesis was carried out. A subsequent instrument was developed which was used for the quantitative data collection aspect of the study.

Qualitative Analysis

To find the self-leadership strategies and dimensions of vocal music students' self-efficacy, literature synthesis, and content analysis were used. The self-leadership strategies found in the literature included: successful foresight, self-goal setting, belief hypothesis evaluation, self-punishment, self-observation, and natural reward. These strategies are defined as Successful foresight: the ability to foresee success in vocal music performance in the future; Self-goal setting: the ability to set goals for future development in vocal music; Belief hypothesis evaluation: the individual's assumptions about the task content difficulty, planning, and other factors as well as the psychological process of inner construction before, after, and during the completion of a vocal music performance; Self-punishment: the process in which individuals punish themselves when they perceive their vocal music performance as being imperfect or not up to standard. Self-observation: self-perception of one's thoughts and intentions about vocal music performance. Natural reward: strategies and actions that allow individuals to find enjoyment in vocal music performance that leads to increased feelings of competence, self-control, and sense of purpose.

The dimensions of self-efficacy for vocal music students that were determined from the literature include One-on-one lessons with a vocal instructor: and private lessons to enhance vocal music performance with a private or personal tutor. Group rehearsals with other vocal music students: opportunities to practice with other vocal music students. Performance opportunities: opportunities to perform in front of actual audiences. Listening to recordings: regular listening to recordings of professional vocal music performers. Positive reinforcement:



the use of a positive stimulus or reward, such as praise from instructors after a performance. Regular practice: regular practice sessions involving singing and performance.

From these self-leadership strategies and self-efficacy dimensions, question items were developed, and an instrument was drafted. The instrument underwent content validity and reliability confirmation. The validated instrument was then used to collect data from the target population which consisted of vocal music students from four universities in Hunan Province, China. Table 1 shows the population and sample of this study.

Table 1. Population and Sample Size of the Study

University	Population	Sample size
Hunan International Economics University	1,800	317
Hunan Normal University	810	265
Changsha Normal University	410	201
Hunan University of Information Technology	549	226
Total	3,569	1,009

Findings and Analysis

The instrument was distributed both online and in person to the sample. Levels of self-leadership were determined to be low. Table 2 shows the findings for the levels of self-leadership.

Table 2. Levels of Self-leadership of Vocal Music Students in Sample

Items	Mean	SD	Interpretation
Successful foresight	2.33	.94	Low
Self-goal setting	2.97	.97	Moderate
Belief hypothesis evaluation	2.08	1.02	Low
Self-punishment	1.61	1.71	Low
Self-observation	2.13	.89	Low
Natural reward	1.95	.79	Low
Overall	2.16	1.54	Low

The levels of self-efficacy for the vocal music student in the sample were also found to be low. Table 3 shows the findings for the levels of self-efficacy.



Table 3. Levels of Self-efficacy for Vocal Music Students in Sample

Items	Mean	SD	Interpretation
One-on-one lessons with a vocal instructor	2.03	1.21	Low
Group rehearsals with other vocal music students	1.97	1.04	Low
Performance opportunities	2.33	1.12	Low
Listening to recordings of professional vocal performers	1.71	1.02	Low
Positive reinforcement	2.17	1.14	Low
Regular practice	2.05	1.32	Low
Overall	2.06	1.17	Low

To find the significant self-leadership strategies that influence the levels of self-efficacy, bivariate correlations, and multiple regression analyses were carried out. Table 4 shows the results of the bivariate correlations and Table 5 shows the results of the multiple regression analysis.

Table 4. Bivariate Correlations

Variables	1	2	3	4	5	6	7
1. Successful foresight	—						
2. Self-goal setting	.057* (<.00						
3. Belief hypothesis evaluation	.044* (<	.046* (<					
4. Self-punishment	.055* (<	.51* (<	.52* (<				
5. Self-observation	.53* (<	.55* (<	.71* (<	.74* (<			
6. Natural Reward	.54* (<	.53* (<	.56* (<	.61* (<	.55* (<		
7. Overall level of Self-efficacy	.31* (<	.24* (<	.25* (<	.27* (<	.24* (<	.23* (<	-

Note. *Denotes a statistically significant relationship (statistical significance level set at $p=.05$, two tails). p- values appear within parentheses below the correlation coefficients.



Table 5. Multiple Linear Regression Results for Self-leadership Strategies Impact on Overall Level of Self-efficacy

Model (constant)	Coefficients		t	Sig.
	Unstandardized B	Standardized Coefficients Beta		
	3.217		44.201	.000
Successful foresight	.069	.076	1.316	.000
Self-goal setting	.044	.105	2.474	.000
Belief hypothesis evaluation	.052	.73	1.360	.000
Self-punishment	.049	.121	2.183	.000
Self-observation	.051	.67	2.174	.000
Natural Reward	.064	.104	2.166	.000

a. Dependent Variable: vocal music students' self-efficacy

b. Predictors: Successful foresight; Self-goal setting; Belief hypothesis evaluation; Self-punishment; Self-observation; Natural Reward

Developed a Self-leadership Model to Enhance Vocal Music Students' Self-efficacy

Findings from all research objectives were combined to develop a theoretical model which was subsequently validated by experts as empirical validation of the model could not be carried out. Figure 2 below shows the developed model.



Figure 2. *Developed Model*





Recommended Implementation of the Model

As the model was developed to focus on self-leadership as a method to increase vocal music students' self-efficacy in vocal music performance, implementation of the model can be beneficial in two ways: improving self-leadership in vocal music students and improving self-efficacy of vocal music students. This model is intended for those administrators or directors of vocal music programs in Hunan Province. If the objective is to increase self-leadership, vocal music programs should cultivate the development of self-leadership through systematic methods that can apply to all students in the vocal music program. This could be done by:

1. Incorporating self-leadership skills into vocal music courses and focus on encouraging students to envision their future success, set personal goals, and avoid overly critical thoughts.
2. Provide some personal development resources such as books, articles, and other resources that students can access themselves to foster personal growth.
3. Training and workshops: offer some training or workshops to teach students the self-leadership strategies found in the model.
4. Create a supportive learning environment where all vocal music instructors realize the value of self-leadership and encourage students to develop them or they act as mentors or coaches and work with students to support their personal growth.

As this research also found some dimensions that comprise self-efficacy in music students, these individual dimensions can also be encouraged by the program to support the self-efficacy of vocal music students. Some examples are:

1. Providing sources or information where students can find personal or individualized lessons. The program could create a database of vocal music instructors for students to access.
2. In the curriculum, emphasis can be placed on making sure that students have performance opportunities and that they are required to rehearse with other vocal music students. This could be something that all the instructors in the program include in their course content regularly. Instructors in the program can also be aware of the benefits and importance of positive reinforcement like praise or recognition for good performances or abilities and make sure students feel their effort is recognized.
3. The program can provide a library of professional performances that the students can access and listen to. The library could be rented out to students to listen on their own or the program can provide a specific audio room where students can listen to the recordings. In addition, these professional recordings should also be available in formats that are compatible with students' devices or the way they listen to audio recordings.

Discussion

Self-leadership and its usefulness in the academic context have been studied and confirmed in other research studies. The results of this study are consistent with previous research that has demonstrated the importance of self-leadership in academic and professional settings. A study by Houghton, Neck, and Manz (2016) found that self-leadership is positively related to job performance. A study by Wang and Chen (2018) found that self-leadership positively predicts academic performance among university students. Similarly, self-leadership is a valuable skill for vocal music students as it can empower students to take control of their learning, improve personal development, and enhance their vocal music performance journey. The use of one's voice as a primary instrument to perform involves much skill, technique, and





confidence in addition to creative expression and artistic interpretation. Self-leadership can help vocal music students achieve personal competencies and skills, encourage motivation and discipline, self-reflection, and the achievement of personal goals.

The low levels of self-efficacy observed in the student population align with findings from past studies that suggest a need for targeted interventions to improve self-efficacy (Bandura, 1997; Schunk & Pajares, 2009). Similarly, the students' low self-leadership capabilities echo previous research, indicating that self-leadership development is an area of concern in educational settings (Houghton, Wu, Godwin, Neck, & Manz, 2012; Neck, Manz, & Houghton, 2017). As stated previously, the use of one's voice as a primary instrument in performance requires much skill and technique. According to Sweet and Parker (2019), there is not a lot of research that explicitly deals with vocal performance and self-efficacy. Self-efficacy in vocal music performance is affected by many factors that complicate the understanding and affect students' perceptions and experiences as well as student's physical and emotional differences (Lewis & Hendricks, 2022). Thus, it is not surprising that the students' levels of self-efficacy in this study are low. Students may perceive themselves as having low levels because they feel that they have not attained the experiences or practice needed enough to qualify them to think they are capable. Additionally, as this study surveyed students at different levels, their exposure to the program, the training, and the courses, may have been different and students may not feel they are qualified enough to deem themselves capable of performing effectively.

Self-leadership and self-efficacy are related concepts that influence personal development, goal attainment, and overall success. They influence and interact with each other by reinforcing each other, influencing the setting of goals and motivation to work towards goals, and by enhancing personal perseverance and resilience in students. The significant relationship between students' self-leadership and self-efficacy found in this study supports the notion that self-leadership is a critical factor in promoting self-efficacy (Houghton et al., 2012; Neck et al., 2017). By enhancing students' self-leadership skills through the implementation of targeted activities, educators can potentially improve students' self-efficacy, an outcome that has been linked to various positive academic and personal outcomes (Bandura, 1997; Schunk & Pajares, 2009).

The model developed in this research was developed to focus on self-leadership as a method to increase vocal music students' self-efficacy in vocal music performance. This model is intended for those administrators or directors of vocal music programs in Hunan Province. According to Zheng (2022), vocal music education is an area that merits concern in colleges and universities. Although vocal music education has been developed to improve vocal performance, the effectiveness and impact of these programs have not been adequately measured or evaluated and various instructional issues may affect the self-efficacy of vocal music students in general (Sudu, 2022). Therefore, the development of this model can contribute to the further development and improvement of vocal music education.

Conclusion and Recommendations

Increasing self-leadership in vocal music students can help them to take charge of their musical development and help them to become more confident, motivated, and independent. Some recommendations as to how to do this include:

Integrate self-leadership strategies into the curriculum: Educators should incorporate the six identified self-leadership strategies (Successful Foresight, Self-Goal Setting, Belief



Hypothesis Evaluation, Self-Punishment, Self-Observation, and Natural Reward) into the vocal music curriculum. This can be achieved by providing students with explicit instruction, practice opportunities, and guidance on applying these strategies to their learning process.

Facilitate corresponding activities: In addition to teaching self-leadership strategies, educators should ensure that students have access to the six corresponding activities (One-on-one lessons with a vocal instructor, Group rehearsals with other vocal music students, Performance opportunities, Listening to recordings of professional vocal performers, Positive reinforcement, Regular practice). These activities have been found to support the development of self-leadership skills and should be integrated into the learning experience.

Monitor progress and provide feedback: Regular assessments and feedback should be conducted to monitor students' progress in developing self-leadership skills and self-efficacy. This will enable educators to identify areas that need improvement and provide targeted support to help students overcome their challenges.

Promote a supportive learning environment: A supportive learning environment is essential for nurturing self-leadership and self-efficacy. Educators should foster a sense of community among students, encourage collaboration, and provide constructive feedback on students' performances and progress.

Provide professional development for educators: To effectively implement these recommendations, educators should receive training on the principles of self-leadership and self-efficacy, as well as how to incorporate these concepts into their teaching practices. Professional development opportunities should be made available to ensure that educators are well-equipped to support students' development in these areas.

Further research and evaluation: Future research should continue to explore the effectiveness of self-leadership strategies and corresponding activities in improving students' self-efficacy and performance in vocal music education. This will help to refine and expand the current understanding of these concepts and contribute to the development of evidence-based practices in this domain.

It is important to note that the self-leadership strategies and dimensions of vocal music efficacy identified in this study may not apply to all students or all educational settings. Future research should aim to replicate these findings in different contexts and populations to determine the generalizability of these results. Additionally, further research is needed to investigate the effectiveness of interventions aimed at enhancing self-leadership and self-efficacy among students in vocal music education.

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