How does participation in a hybrid, multimodal learning pathway incorporating mind-body practices and Acceptance and Commitment Training influence voice students' (ages 18-35) experiences of performance anxiety and performing?

Arisa Kusumi Sullivan, UWTSD/VSC #2320830

Module 6 BMPF7329D

## Table of Contents


***PROJECT PROPOSAL*** ..... ***4***

**CONTEXT AND JUSTIFICATION** ..... **4**

**INTENDED IMPACT AND OUTLINED INTENTION** ..... **5**

Aims ..... 5
Methodology ..... 5
Objectives/ Project Design and Methods ..... 5
**ANALYSIS** ..... 6
**GANTT CHART** ..... 6

**EXPECTED LEARNING OUTCOMES** ..... **7**

**ETHICS AND INSIDER RESEARCH CONSIDERATIONS** ..... **7**

***PROJECT REPORT*** ..... ***8***

**INTRODUCTION** ..... **8**

**LITERATURE REVIEW (1820)** ..... **8**

Music Performance Anxiety and the K-MPAI (Kenny, 2009, 2011) ..... 8
Musicians' Acceptance and Action Questionnaire (Juncos et al., 2022) ..... 9
Yoga and Qigong ..... 10
Acceptance and Commitment Training for Musicians (ACT) ..... 10
Multimodal Music Performance Anxiety Studies ..... 11
The Learning Pathway: A Practical Work-Based Tool ..... 12
Ethics and Insider Research Considerations ..... 12

**METHODOLOGY AND METHODS** ..... **13**

Research Design ..... 13
Methodology ..... 18
Practice as Research ..... 20
Qualitative Analysis Method: Reflexive Thematic Analysis ..... 21
Quantitative Analysis Method: Descriptive Statistics ..... 22

**FINDINGS AND RESULTS (5800)** ..... **22**

Qualitative Analysis ..... 22
Post-Intervention Interview and Findings ..... 27
Quantitative Analysis ..... 35

**CONCLUSION** ..... **40**

**REFERENCES** ..... **42**

**APPENDIX** ..... **50**

Appendix 1: Table of Abbreviations ..... 50
Appendix 2: GANTT Chart for Module 6 ..... 51
Appendix 3: Ethical Approval from UWTSD ..... 52
Appendix 4: Participant Rights Form Template and Signed Forms ..... 64
Appendix 5: Participant K-MPAI Scores and Subscores (Kenny, 2011) ..... 72
*Appendix 6: Researcher's Personal Reflective Journal* ..... 73
Appendix 7:RTA Developmental Step 3 of Generating Codes and Themes ..... 81
Appendix 8::Table - Developmental RTA Step 2 to generate Codes, Constructs, & Themes ..... 90

Appendix 9:Samples of RTA Developmental Step 1 – Categorising with Highlighter Colors ..... 90
Appendix 10: ACT WorkshopPowerPoint (Juncos & De Paiva e Pona, 2022 ..... 108
Appendix 11: The Learning Pathway Link (with Yoga/Qigong Video Links) ..... 138
Appendix 12: Transcripts from Participant Pre-Intervention Interviews ..... 138
Appendix 13: Post-Intervention Interview Transcripts ..... 171

# PROJECT PROPOSAL

## CONTEXT AND JUSTIFICATION

Music performance anxiety (MPA), a condition that can negatively impact the cognitive, behavioural, and somatic capabilities of performers on stage (Kenny, 2011), affects training and professional musicians in large numbers. Research indicates that up to 60–80% of professional musicians experience significant and debilitating MPA (Dalia, 2014 as cited in Gómez-López & Sánchez-Cabrero, 2023). Singers are among the most vulnerable groups, often reporting anxiety levels equal to or higher than instrumentalists (Kenny, 2011). Given the high numbers affected, little has been done to ameliorate MPA in tertiary professional music training, and the evidence base remains in its infancy, beleaguered by methodological weaknesses (Kinney et al., 2025). Very few music institutions have designated programs to address MPA within the structured curriculum (Kenny, 2011). Research suggests that students specializing in vocal performance are especially susceptible to the adverse effects of MPA (Ye, 2025).

To address this issue and identify practical solutions for alleviating MPA in voice students and pre-professionals, this study will include voice students aged 18 to 35 from the University of North Carolina at Chapel Hill (UNC-CH) Department of Music, as well as participants recruited through the researcher's own singing network.

In existing research on MPA treatments, modalities such as yoga (Khalsa et al., 2009; Stern et al., 2012), meditation (Paese et al., 2025), and Acceptance and Commitment Training for Musicians (ACT) (Juncos et al., 2017) have become more common. Eastern mind-body practices (EMBPs) are becoming increasingly popular in Western cultures, and with the introduction of Kabat-Zinn's Mindfulness-Based Stress Reduction (MBSR) method, based on Eastern traditions (Kabat-Zinn, 1992), mindfulness has gained legitimacy as an anxiety treatment in the medical world. Based on promising data from these past studies on MPA, this study proposes to ascertain the effects of a 4-week hybrid multi-modal learning pathway intervention, including yoga, qigong, mindfulness, and ACT (Juncos and de Paiva e Pona, 2022) on voice students aged 18–35 with MPA.

While yoga and mindfulness have gained momentum in MPA research (Stern et al., 2012; Paese & Schiavio, 2025), qigong remains relatively new in the West, and peer-reviewed literature on its effects on MPA is virtually nonexistent. However, this modality has shown promise in helping healthy adults, as well as psychiatric patients, manage anxiety symptoms

(Yeung et al., 2013; Wang et al., 2014; Oh et al., 2024), and the researcher has found it to be a useful tool for relaxation and anxiety relief in the teaching studio. Given its accessibility to subjects with varying physical abilities (Chang et al., 2018) and its effectiveness in treating anxiety (Yeung et al., 2013), it appears to be a potentially effective modality for treating MPA.

## INTENDED IMPACT AND OUTLINED INTENTION

### Aims

The study aims to evaluate how a hybrid, EMBP- and ACT-based LP affects the voice students' relationship with MPA with the objective of eventually designing a practical and effective MPA work-based tool that could be easily integrated into the curricula of music institutions for singers. If this study shows a positive result in voice students' relationship with MPA, it could be tested more widely as a potentially effective music performance training tool at other institutions and/or tested for effectiveness with other singer demographics.

### Methodology

In order to test the effect of the LP artefact, this study will use an embedded, mixed methods approach (Creswell & Plano Clark, 2018) within a Practice as Research (PaR) framework (Nelson, 2013), partnering the pragmatist approach (Creswell & Creswell, 2018) of identifying a potentially useful work-based tool to reduce MPA symptoms in singers aged 18-35, combined with an interpretivist approach (Crotty, 1998) to gain a deeper understanding of the subjects' experience through completing the LP.

### Objectives/ Project Design and Methods

Participants will be recruited from the voice student population at UNC-CH and from the researcher's direct singing network. After a vetting process identifies a minimum of n = 3 participants and a maximum of n = 10 participants with elevated K-MPAI scores of 104.5+ (Kenny, 2011), the approximately four-week study will be conducted during the spring semester of 2026. The small sample size is determined based on early-stage psychosocial intervention studies frequently employing small-n pilot samples to test feasibility and methodological robustness prior to conducting larger trials (Winger et al., 2022), as was also the researcher's experience in Sullivan's (2024) past ACT study in which a small group size enabled meaningful discussion in group classes. This study will not have a control group, because each participant acts as their own control with pre- and post-intervention data collected (Campbell & Stanley, 1963). The typology of the study can be categorised into three phases, plus a data analysis/conclusion phase consisting of:

PHASE 1

- **Pre-intervention K-MPAI** (Kenny, 2011): virtual pre-intervention assessment to determine MPA levels and eligibility to participate in the study.
- **One-on-one virtual meeting** with the researcher to review participant rights before signing an agreement to participate, followed by a verbal MAAQ assessment (Juncos, 2022) and debriefing of participants' K-MPAI and MAAQ scores.
- **Pre-intervention Performance Class**: Subjects perform live with a pianist for each other and record their experiences with MPA during their performance in journals.

PHASE 2

- **Group Meeting #1:** A virtual group meeting to review instructions on LP, followed by the first ACT group session.
- **Autonomous Learning:** Independent weekly EMBP video classes (once a week for four weeks) with journaling after each session.
- **ACT Virtual Group Sessions #2-#6** (Juncos & de Paiva e Pona, 2022): interactive group sessions online once a week for synchronous learning and peer interaction.

PHASE 3

- **Post-intervention Performance Class:** post-intervention performance in face-to-face group class. Participants take notes on the experience.
- **Post-intervention K-MPAI (Kenny, 2011):** Participants retake the K-MPAI after completing LP.
- **Final One-on-One Meeting:** The researcher collects qualitative feedback from participants, administers the MAAQ post-intervention, and debriefs participants on their final K-MPAI and MAAQ scores compared with their initial scores.

## ANALYSIS

- **Data Analysis:** Once the data has been collected, a descriptive statistical analysis will be conducted, including a paired t-test to analyse the before-and-after effects of the intervention and a p-value against the null hypothesis; qualitative data will undergo reflexive thematic analysis.

## GANTT CHART

The GANTT chart will guide the project timeline and is a living document that can change as needed. Please see Appendix 2.

## EXPECTED LEARNING OUTCOMES

The desired learning outcomes from executing this study will be to:

1. Identify which components of the LP and the ACT sessions (Juncos & de Paiva e Pona, 2022) resonate with participants in this age group.
2. Learn to analyse and identify patterns in qualitative data from participants' journals, interviews, and questionnaires, and to relate it to the paired t-tests in the K-MPAI (Kenny, 2009) and MAAQs scores (Juncos & de Paiva e Pona, 2022).
3. Learn to present findings for each modality in a multimodal intervention effectively and efficiently, legitimising findings for heretofore under-researched and dismissed EMBPs (e.g. yoga, mindfulness, qigong).

## ETHICS AND INSIDER RESEARCH CONSIDERATIONS

Research subjects will receive and sign a document stating their rights as participants before the study commences. Emphasis will be placed on their right to quit the study at any time, for any reason, without penalty. As an insider researcher with influence in the classical singer network, the researcher must acknowledge to participants that they are under no obligation to continue against their will and clarify participants' rights. Participant anonymity and confidentiality will be a priority, and pseudonyms (e.g., Singer 1) will be used to identify participants. Counselling and psychotherapeutic hotline telephone numbers and websites will be provided for those who find the emotional subject matter particularly troubling.

# PROJECT REPORT

## INTRODUCTION

Music performance anxiety (MPA) is a debilitating condition marked by persistent behavioural, physical, cognitive, and/or anxious apprehension reactions related to musical performance, (Kenny, 2010; 2011). It is specifically prevalent among music students and professionals and can negatively impact the quality of musical performance, auditions, practice, and the musician's life in general (Gómez-López & Sánchez-Cabrero, 2023). Recent systematic reviews indicate MPA affects the music community at epidemic proportions, ranging from 16% to 83.1% among undergraduate music students (Barros et al., 2022) and from 16.5% to 60% among professional musicians (Fernholz et al., 2019). A study of professional opera choristers found that 5o% scored in the highly anxious range on the K-MPAI, a prevalence rate roughly three times higher (50%) than that norm (Kenny, 2004). Despite this prevalence, music institutions still lack training and support, contributing to the pervasiveness and perpetuation of high MPA levels in higher education and professional settings (Barros et al., 2024). Treatments to fill this gap are still in their nascent stages and have included studies on cognitive behavioural therapy, yoga, mindfulness, biofeedback, Acceptance and Commitment Therapy (ACT), and multiple modalities, among others, to treat MPA (Kinney et al., 2025). So far, multimodal treatment has shown promising results in reducing MPA symptoms, due to the multi-dimensional characteristics of MPA itself, including somatic (e.g. physical reactions hindering optimal performance), cognitive (e.g. negative self-talk, fear of scrutiny), and behavioural (e.g. avoidance, procrastination) responses, shame/perfectionism, present moment awareness, as well as genetic predisposition (Spahn et. al, 2016). While one intervention may not address the multifaceted nature of issues stemming from MPA, a multimodal approach is more likely to affect a broader range of short- and long-term responses and counter what hinders musicians from positive performance experiences (Spahn et al., 2016; Kinney *et al*., 2025).

## LITERATURE REVIEW (1820)

### Music Performance Anxiety and the K-MPAI (Kenny, 2009, 2011)

Despite MPA's widespread prevalence among professional and student musicians, most music institutions' curricula still largely lack the support and education needed to relieve MPA symptoms (Barros et al., 2024). Salmon, who is widely credited for defining MPA and the use of "musical performance anxiety" as a more accurate term than "stage fright," stated that "the prevalence of MPA could be related to the fact that aspiring and professional musicians pursue a highly sophisticated craft under extreme stress associated with the

physical and psychological demands of performing, as well as with the tenuous nature of music as a profession." (Salmon, 1990, p.2). Australian psychologist Kenny further researched and developed the definition of MPA as a multidimensional condition affecting musicians, involving combinations of cognitive, behavioural, and somatic manifestations that has become widely known today (Kenny, 2010; 2011). After Kenny's 2004 study of professional opera chorus singers at Opera Australia, of which 50% scored in the highly anxious range, she began developing the K-MPAI because of the need for an inventory that examined not only the immediate performance symptoms musicians experienced, but also why some musicians became particularly vulnerable to severe or persistent MPA (Kenny, 2004). She also wanted to understand which symptoms occurred around performances, and which broader psychological and developmental factors could predispose musicians to MPA (Kenny, 2009). This led to the creation of the K-MPAI, which in the most recent format consists of 40 questions and measures:

- anxious apprehension before and during performance;
- somatic symptoms;
- worry and rumination;
- fear of negative evaluation;
- concerns about self and others' scrutiny;
- loss of confidence;
- memory and concentration difficulties;
- avoidance;
- depression and hopelessness;
- perceptions of parental empathy;
- controllability;
- biological or temperamental vulnerability.(Kenny, 2009).

The questions are on a 7-point scale from 0 to 6, with higher total scores (usually over 104.5 points) indicating *above-average* or higher MPA (Kenny, 2023). The K-MPAI, widely validated and tested in over 400 studies worldwide, is useful for comparing anxiety before and after interventions, severity of MPA, and patterns across symptom domains, among other things, but it is not used for a psychiatric diagnosis and has had only two studies testing its temporal stability reporting test-retest reliability (Kenny, 2023). Scores should thus be interpreted with caution, particularly in a small, pre-post intervention study (Kenny, 2011; 2023). For this study, the inventory is useful because it can reveal a participant's MPA level, identify which MPA symptom categories most affect the participant, and compare MPA levels before and after the intervention.

### Musicians' Acceptance and Action Questionnaire (Juncos et al., 2022)

The MAAQ is a 7-item, psychometrically validated measure for musicians designed by Juncos et al., and addresses psychological flexibility across performance and practice

contexts (Juncos et al., 2022). The premise of the design is not to measure reduced MPA levels, since in ACT, the objective is not to eliminate anxiety, uncomfortable thoughts, and difficult emotions, but rather to measure psychological flexibility and the ability to experience the MPA while still engaging in a performance that is consistent with one's values and goals. It is based on the Acceptance & Action Questionnaire-II (Bond et al., 2011), which serves as a general measure of psychological flexibility/experiential avoidance, applicable across contexts, while the MAAQ, conceived by Juncos and colleagues, addresses the experiences of musicians specifically in the performance and practice contexts (Juncos et al., 2022).

### Yoga and Qigong

Yoga/mindfulness is one of the many treatments tested in studies on musicians to relieve MPA (Khalsa et al., 2013, 2009; Stern et al., 2012). Mindfulness is defined as “paying attention in a particular way: on purpose, in the present moment, and nonjudgmentally” (Kabat-Zinn, 1994, p. 4). Many mindfulness practices include movement, and yoga can be conceptualised as an embodied, movement-based mindfulness practice. (Butzer et al., 2016). Since yoga and qigong were introduced to the West in the latter half of the twentieth century, the historical tension between Western medicine’s Cartesian mind–body dualism and evidence-based approach and the holistic philosophies underpinning Eastern medicine may have contributed to the initially reluctant uptake of Eastern mind–body practices within Western medical communities (Winiger, 2017; Chen et al., 2019; Khalsa, 2013; Fung et al., 2015; Blyskal, 2022). However, this distinction has gradually become less rigid, as reflected in the increasing number and acceptance of peer-reviewed Western studies investigating yoga and mindfulness as means of strengthening the mind–body connection and alleviating symptoms of music performance anxiety (MPA) among musicians (Khalsa et al., 2009, 2013; Stern et al., 2012; Gómez-López and Sánchez-Cabrero, 2023; Paese and Schiavio, 2025). However, qigong treatment for MPA remains underexplored, and the literature is sparse, limiting the overall pool of data supporting qigong as a useful therapy for musicians (Khalsa, 2013; Fung et al., 2015; Blyskal, 2022). Evidence in medical circles increasingly supports qigong as an effective treatment for mental and physical health (Li et al., 2022; Oh et al., 2024). The few studies that exist on EMBP for MPA and anxiety are gaining recognition and should be explored further as a potential treatment for MPA in singers (Lin et al., 2007; Wang et al., 2017; Czajkowski et al., 2021; Blyskal, 2022; Paese and Egerman, 2024). These studies have reported positive results.

### Acceptance and Commitment Training for Musicians (ACT)

One MPA treatment that includes mindfulness in its multi-faceted approach to addressing Music Performance Anxiety is ACT. Since 2016, Juncos, co-author of *ACT for Musicians* (Juncos & de Paiva e Pona, 2022), has been studying the effects of the third-wave

psychological approach, Acceptance and Commitment Therapy (Hayes et al., 2006), used to treat disorders such as anxiety and depression, as a potential treatment for musicians with MPA (Juncos, 2017, 2016). ACT focuses on increasing psychological flexibility by learning about and practising exercises around the Hexaflex (Juncos, 2022; Hayes, 2006). This learning journey, which helps musicians better cope with the discomfort of MPA rather than trying to eliminate symptoms, consists of five steps, including:

- **Acceptance** of the discomfort of anxiety
- **Defusion** from negative thoughts
- **Self as Context** - understanding that the self is separate from negative thoughts rather than being defined by negative thoughts
- **Values –** identifying one's values regarding performance
- **Commitment** to these values (Juncos & de Paiva e Pona, 2022)

### Multimodal Music Performance Anxiety Studies

Existing studies provide preliminary support for ACT-based (Juncos, 2017, 2016; Clarke et al., 2020; Shaw et al., 2020; Mahony et al., 2022; Paul et al., 2024) and yoga and mindfulness-based interventions (Khalsa et al., 2009, 2013; Stern et al., 2012) for MPA, but there is limited qualitative evidence concerning how singers experience a short, hybrid pathway combining embodied practices with ACT, and almost no MPA-specific research examining qigong (Yeung, 2013; Wang, 2014).

In a study on young musicians participating in a Kripalu yoga and meditation intervention, participants found that yogic breathing helped them manage anxiety more effectively immediately before performing (Khalsa, 2009). In Stern et al.'s nine-week qualitative study of a yoga intervention for conservatory students, feedback was also generally positive (2012). Similarly, all ACT studies on musicians with MPA have shown promising improvement, including acceptance, increased psychological flexibility, and cognitive defusion. Several of the small, pilot studies have shown statistically significant improvement in K-MPAI scores (Kenny, 2011; Juncos et al., 2017; Clarke et al., 2020; Mahony et al., 2022), but evidence remains limited due to small case designs, lack of control groups, and inconsistent types of data analyses.

A few studies have been conducted on musicians using multimodal (more than one) intervention methods with positive results (Kinney, 2025), including:

1. Stern et al.'s intervention of breathing meditation combined with yoga poses (2012).
2. Spahn et al.'s study of multimodal body awareness exercises, cognitive strategies, and performance simulation and feedback (2016).

3. Flock's intervention using Fitzmaurice Voice Work, Ziva Meditation, Bioenergetics, and yoga (2021).
4. Irie et al.'s study of combining mental rehearsal, deep breathing and positive thinking methods (2023).
5. Gómez-López and Sánchez-Cabrero's intervention combining Cognitive Behavioural Therapy, ACT, and mindfulness techniques (2023).

Although limited by its small sample size, lack of a control group, and four-week duration, this exploratory PaR inquiry (Nelson, 2013) aimed to generate situated knowledge about how singers responded to a learning pathway (Williams & Rosenbaum, 2004) combining ACT (Juncos, 2022) with embodied Eastern mind–body practices (EMBPs), including yoga, qigong, and mindfulness. By examining this underexplored combination of modalities, the study offers preliminary, practice-informed findings that may support further research.

### The Learning Pathway: A Practical Work-Based Tool

LPs are frequently used as a corporate employee training tool with a clear, defined sequence of learning activities; they help employees gain proficiency more quickly and are often attributed to Williams & Rosenbaum (2004). They have gained popularity as a cost-effective, convenient way to train multiple employees in large, corporate settings (Ambrose & Ogilvie, 2010). The basis for using an LP was due to several key characteristics that pointed toward it being a potentially effective and easy-to-use tool for voice students, e.g. 1) its hybrid, online design that allows for some autonomous learning by the user 2) clear, concise steps that are easy to follow and repeatable at the user's convenience, for reiterative learning 3) a portable design that one can take anywhere 4) the likely transferability of its design to a music education context for semi-autonomous e-learning (Williams & Rosenbaum, 2004; Ambrose & Ogilvie, 2010; Sullivan 2026). Following her previous study on ACT (Sullivan, 2024) and an extended practice-based research project in which the researcher designed an EMBP-/ACT-based LP (Sullivan, 2026), this study tested the LP on participants with higher-than-normal MPA. Although LPs can be advantageous for young professionals and students who need time flexibility and accessibility, LPs' reliance on the user's proficiency in self-motivation and time management, often associated with online higher education, is not necessarily a skill that is guaranteed by online delivery itself (Broadbent & Poon, 2015).

### Ethics and Insider Research Considerations

Research participants received and signed a document outlining their rights before the study began. The researcher emphasised their right to withdraw from the study at any time, for any reason, without penalty. As an insider researcher with influence in the classical singer

network, the researcher acknowledged and ensured participants understood their rights and clearly communicated that they had no obligation to continue. The researcher prioritised participant anonymity and confidentiality, using pseudonyms (e.g., Singer 1) to identify participants.

Because of the sensitive nature of the research content, the researcher stored data and files on a password-protected Google Shared Drive. For potential mental health issues, the researcher provided contact information for multiple counselling services and hotlines to all participants, in case they needed support for unexpected reactions to the study. The researcher was prepared to immediately contact one of the UWTSD/The Voice Study Centre supervisors listed in the ethics approval application for guidance if any difficult situations arose beyond their capabilities.

## METHODOLOGY AND METHODS

### Research Design

This approximately four-week study investigated how a hybrid online, multi-modal, work-based LP intervention influenced the performing experience of three voice students (18-35) with MPA.

*Figure 1: Participant Information*

| Participant Identity | Age | Gender | Status |
|---|---|---|---|
| Singer 1 | 19 | Male | University student |
| Singer 2 | 32 | Female | Pre-professional |
| Singer 3 | 35 | Female | Pre-professional |

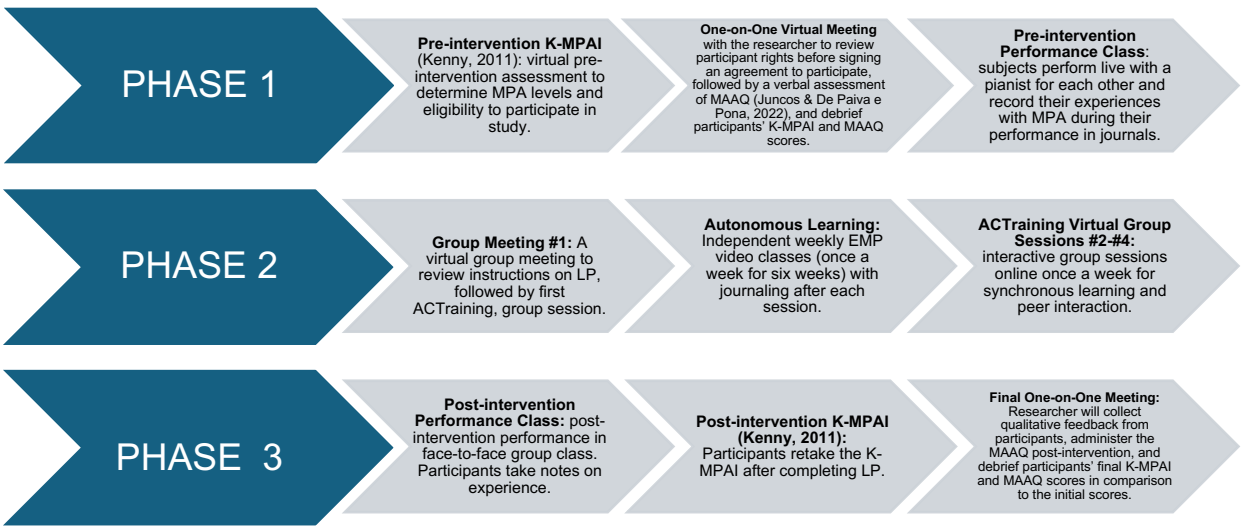
The study was a small-scale, mixed-methods design with modules divided into three distinct phases: 1) pre-intervention, 2) the intervention itself 3) post-intervention. A GANTT chart guided the project timeline and was a living document updated as needed. Please see Appendix 2.

This LP included independent study modules to learn and practice yoga, mindfulness, and qigong skills, as well as a link to enter four synchronous group ACT workshops on Zoom. The content of the multi-modal intervention was based on positive results and content from past studies involving yoga, meditation, ACT, multimodal MPA treatment in musicians, and the researcher's own positive results with relieving MPA personally through qigong practice (Yeung et al., 2013; Wang et al., 2014; Spahn et al., 2016; Flock, 2021; Irie et al., 2023; Gómez-López & Sánchez-Cabrero, 2023). The researcher also received feedback from participants in her 2024 ACT study with young singers aged 18 to 30, who found staying

focused and benefiting from stillness-oriented meditation very challenging (Sullivan, 2024). For this reason, the researcher tested a multimodal intervention involving ACT and active, movement-oriented meditations like qigong and yoga.

The researcher recruited voice students via a flyer emailed to all voice students at the University of North Carolina at Chapel Hill, as well as through the researcher's network. Recruitment was based on the criteria of 1) being between the ages of 18 and 35 years old; 2) pre-professional singing students or voice students at a music institution; and 3) scoring 104.5 or higher on the K-MPAI, the minimum score for elevated MPA (Kenny, 2023). The age criteria for this study were based on a past study that found age was a significant negative predictor of MPA among higher-education music students, and that anxiety levels decreased as age and performance experience increased (Barros et al., 2024). Five students expressed interest, but one dropped out before the study began, and another dropped out mid-study. Three participants completed the study and provided complete feedback. The researcher emailed participants who met these criteria a copy of the participant rights form and asked them to sign and return it. Once the researcher received the signed form, the researcher made the LP accessible to study participants through a weblink.

*Figure 2: Three Phases of the LP Intervention*




After the initial vetting stage, the researcher met one-on-one on Zoom with participants for 30 minutes to debrief their K-MPAI scores (Kenny, 2009), address any questions about the participant rights forms, and conduct initial interviews about participants' previous MPA experiences. All interviews and group classes/performances were recorded for reference

during the analysis stage and stored in a password-protected Google Shared Drive to comply with the study's ethical considerations. The researcher designed the website housing the LP and its content to incorporate all of the key learning steps:

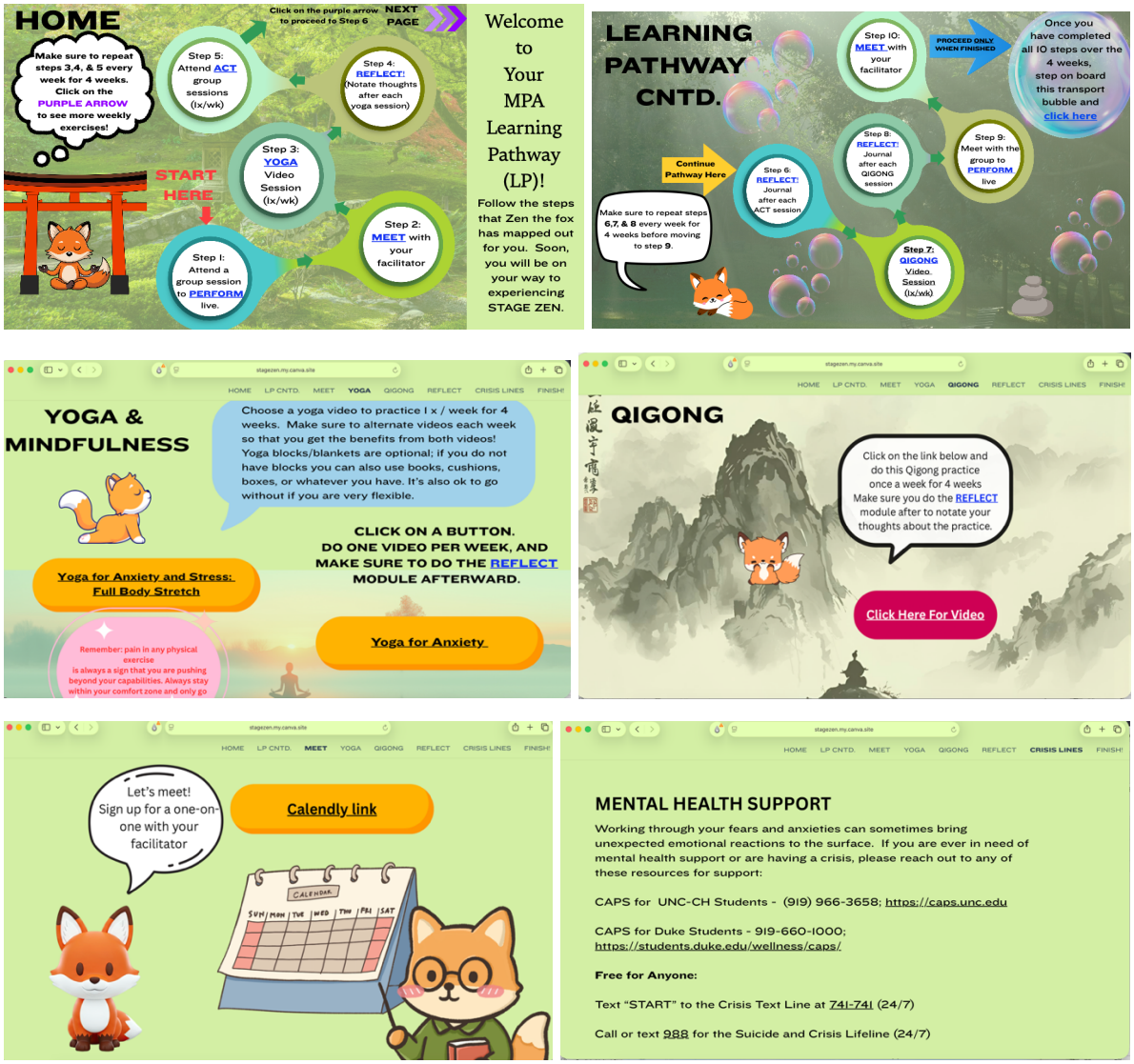
- pre- and post-intervention interviews (plus Calendly links to schedule those meetings)
- pre- and post-intervention group performance classes scheduled through a Doodle.com poll (duration 1 hour/class)
- autonomous yoga/qigong/mindfulness videos
- three live ACT group Zoom sessions (4 x 1.5-hour sessions)

In line with the participant rights agreement, all participants could remove their names from their Zoom windows during the group sessions and were reminded to keep all topics discussed completely confidential to build trust and foster authentic discussion.

The Learning Pathway

The LP interface was designed to be concise, easy to navigate, and to convey a fun, video game-type feel that would resonate with its young users. From an interpretivist/constructivist viewpoint (Kolb, 1984), where learning is cyclical and recursive, the structured nature of LPs draws criticism for being overly instrumental or linear and lacking complex learning processes (Schön, 1983; Biesta, 2010). Similarly, in arts contexts, LP structures must be balanced with fostering embodiment and emergent knowledge through reflexive experience (Nelson, 2013). Additionally, because most LPs are partially or fully online, facilitator–participant interaction is reduced, risking the loss of insights that may arise from face-to-face engagement. The researcher drew on years of experience designing and facilitating global leadership LPs for Fortune 500 companies, combined with insider knowledge of what voice students need and what resonates with them in the design concept. To avoid those potential pitfalls, the researcher built reflexivity into the LP design by including iterative learning in yoga, qigong, and mindfulness, along with reflective journaling after both independent and group sessions. By including the movement-based modules, the participants could practice embodying the mind-body concepts.

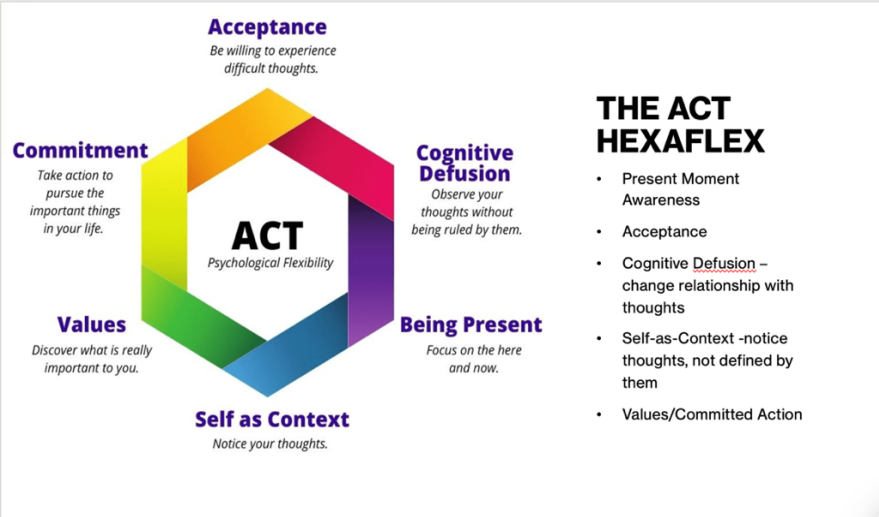
*Figure 3: The Learning Pathway Interface*

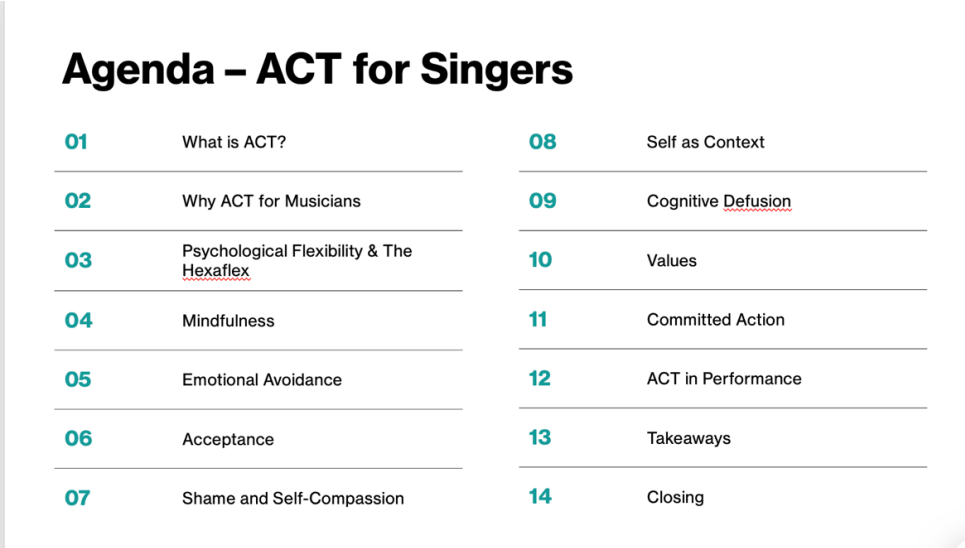



## ACT Group Workshops

The researcher conducted four virtual group ACT sessions online via Zoom. All participants were required to complete all four one-hour workshops. When participants could not meet during group time, the researcher held make-up sessions to ensure everyone completed all workshops. Workshop content reflected the ACT for Musicians program outlined in Juncos and de Paiva e Pona's book (2022). The six facets of the Hexaflex were covered, along with representative exercises and discussions outlined in the book (See Figure 4 and Appendix 9).

*Figure 4: ACT Hexaflex (Hayes, 2006) and Workshop Outline*




Each of the four sessions covered approximately three to four areas of the topics listed in the agenda above. The researcher included a walking meditation exercise to enhance the program in a way that would better resonate with participants in this age group, as found in Sullivan's study of ACT with singers aged 18 to 30 (2024). See Appendix 9 for full workshop content.

Independent Mind-Body Practice

As part of the LP, participants engaged in autonomous learning by completing one of two 20-minute yoga videos (alternating) and one 20-minute qigong video per week for four weeks.

The videos, available on YouTube.com (Yoga with Adriene, 2016; Yoqi Yoga and Qigong, 2017; Yoga with Tim, 2022), were selected by the researcher for their beginner-friendliness,

inclusion of mindfulness concepts, and embodiment of mind-body connection in the exercises.

Post-Intervention Performance Class and Interview

After participants notified the researcher that they had completed all mind-body and ACT LP modules, they met for a one-hour post-intervention Zoom performance class to simulate a live performance. They noted their experiences with MPA in their personal journal afterward, and then they were asked to retake the K-MPAI (Kenny, 2011) schedule a one-hour final interview with the researcher on Calendly to give feedback, retake the MAAQ (Juncos, 2022) verbally, and discuss whether their relationship with MPA had changed over the course of the intervention.

## Methodology

### Pragmatism and a Mixed Methods Approach

This study was conducted from an overarching pragmatist perspective (Dewey, 1938; Morgan, 2016) and with focus on identifying which forms of knowledge and inquiry would increase the researcher's understanding of how a mind-body and ACT-based LP (Williams & Rosenbaum, 2004) would influence a singer's relationship with MPA and performing while simultaneously creating meaningful change, through the interpretivist lens of participants' experiences and to understand those meanings from the participants' perspectives through qualitative analysis (Dewey, 1938). Because the researcher aimed to design a work-based tool relevant to a voice studio or music institution, Dewey's view that educators should create growth opportunities and encourage continued growth (1938) was influential in designing the LP tool (Williams & Rosenbaum, 2004). The LP's modular design allowed the researcher to make informed decisions about which components would best shape experiences that leverage participants' surroundings and physical and social conditions, and therefore foster continuity of learning (Dewey, 1938).

In the 1980s, tensions between post-positivist and interpretivist approaches became particularly prominent during the 'Paradigm Wars' (Gage, 1989 as cited in Kivunja & Kuyini, 2017). Some researchers argued that quantitative and qualitative methods rested on incompatible philosophical assumptions, making coherent integration within a single study difficult. This position drew upon the concept of 'paradigm incommensurability' and the idea that research communities operate according to differing practices and beliefs (Kuhn, 1962; Morgan, 2014). Mixed-methods scholars subsequently challenged the need for a mono-paradigmatic approach and proposed more pluralistic relationships among epistemology, ontology, and methodology (Biesta, 2010 as cited in Kivunja & Kuyini, 2017; Alise and Teddlie, 2010 as cited in Kivunja & Kuyini, 2017). Rather than presenting pragmatism as

another rigid paradigm, Morgan (2014) developed a contemporary 'pragmatic approach' that focuses on the research problem, the process, and consequences of inquiry, and the contribution that different methods can make to answering the research question. Methodological decisions are therefore not arbitrary but justified by their relevance and practical value. In this study, pragmatism supported integrating quantitative and qualitative evidence to generate useful knowledge about how participation in the LP influenced singers' relationships with MPA and performing. Quantitative measures described changes in K-MPAI scores (Kenny, 2011) and psychological flexibility measured using the MAAQ (Juncos, 2022), while qualitative accounts illuminated how participants experienced and interpreted changes in their relationships with MPA and performing. The two forms of evidence therefore made complementary contributions without requiring exclusive allegiance to either a quantitative or qualitative tradition.

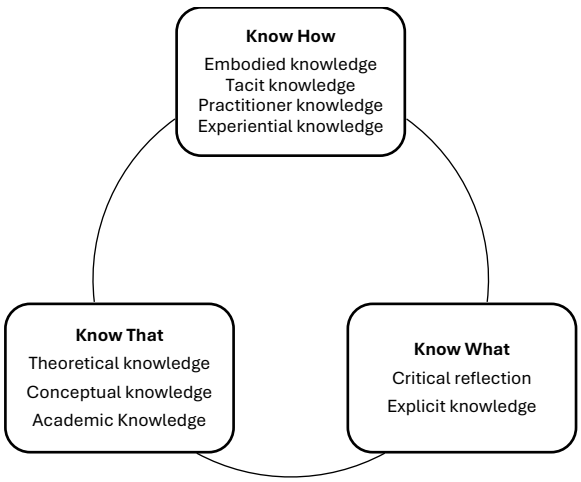
### Interpretivism

The qualitative portion of this study is situated within an interpretivist, theoretical perspective, acknowledging that individuals construct their realities through experiences and interactions with the world around them (Crotty, 1998). From both the researcher's and the participants' perspectives, meaning is shaped contextually rather than from an entirely objective reality (Crotty, 1998). It is safer to assume that the insider researcher brings their own unique history, opinions, biases, experiences, and education, which can influence and shape an informed interpretation of participant data (Gadamer, 2004). In Gadamer's *Truth and Method*, it is assumed that a researcher arrives at hermeneutical exploration with some prejudice, and that the goal is not to follow the rule of Cartesian doubt by excluding and eliminating any beliefs that contain prejudice (2004). Instead, a researcher can achieve *hermeneutic consciousness* by accepting and acknowledging this truth, remaining sensitive to one's own bias, and recognising that there is no such thing as neutrality. Instead, there is a "foregrounding and appropriation of one's own foremeanings and prejudices,"(Gadamer, 2004 p. 281) which hopefully has an opportunity to present its own truth against the foremeanings existing from the researcher's point of view (Gadamer, 2004). This concept came into play during the analysis phase, when the researcher considered which type of analysis would best suit this study. As an insider researcher with preexisting knowledge of the criteria for diagnosing MPA from Kenny (2011) and categorisation of types of psychological inflexibility in ACT (Juncos, 2022), every effort was made initially while analysing qualitative data to avoid *a priori* thematic analysis (Bingham & Witkowsky, 2022) . However, this informed perspective in analysing the participants' lived meanings ultimately led to a richer deductive thematic analysis (Braun & Clarke, 2006).

## Practice as Research

In order to gain a deeper understanding of the participants' experience in addition to their quantitative scores, a mixed methods study (Creswell & Plano Clark, 2018 ) was conducted from the Practice as Research (PaR) methodology to describe the non-linear movement and interrelationship in a Hermeneutic Circle between *Know How, Know That,* and *Know What* (Nelson, 2013). The study's overarching structure was designed to understand how the LP, quantitative scores, and participants' qualitative experiences answer the research question and clarify how this intervention can change participants' experiences with performance and MPA. To yield the most significant findings, it is important to explore each layer of understanding. The first layer comprises the dynamic model of PaR, a hermeneutic circle illustrating the acquisition of embodied knowledge (Nelson, 2013).

*Figure 5: Dynamic Model for Practice as Research (Nelson, 2013)*




**Know That** - the theoretical knowledge from literature giving background about ACT (Juncos, 2022), MPA and the Kenny Music Performance Anxiety Inventory (K-MPAI) (Kenny, 2009), and the Musician's Acceptance and Action Questionnaire (MAAQ) (Juncos, 2022).

**Know-How** – the embodied and experiential learning developed through the practice of the skill: responding flexibly to MPA while remaining engaged in values-centered performance.

**Know What** –deepening knowledge of practice made more explicit through critical reflection: investigating what happened to participants from engaging in the LP, gaining insight into their experience, and what kind of change it brought about.

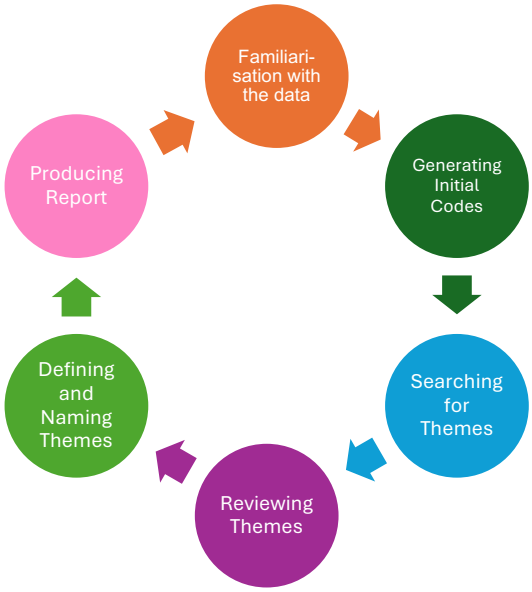
The iterative, hermeneutic process and interaction and relationship between all three steps arising through embodied practice, experiential learning, and reflection produced "knowing," and gave direction for subsequent steps (Nelson, 2013). In terms of this study,

- Researching the literature and theory behind the components of the LP: MPA and K-MPAI (Kenny 2006), Yoga (Khalsa, 2009), MBSR (Kabat-Zinn et al., 1992), qigong (Yeung et al., 2013; Wang et al., 2014), ACT for Musicians and the MAAQ (Juncos, 2022), and LPs (Williams & Rosenbaum, 2004) was a crucial first step (Know That)
- Using knowledge as an experienced singer, teacher, insider researcher, and performance coach in conjunction with the knowledge gained about the learning components helped guide the design of the LP (Know-How)
- Employing critical reflection in making decisions about how to conduct the study, how to make improvisational shifts in the design, notating learnings in a research journal, responding to the unexpected, and recording what was effective and ineffective (Know What)
- Taking the findings from the study and processing the data to gain new knowledge and perspective to contribute to improve the researcher's pedagogical practices, as well as the greater scope of literature. Additionally, the insights gained from the study contribute to future adaptations of the LP design. (Know What)
- Repeating the process to make new findings led to embodied and reflective knowledge (Know That, Know How, Know What)

### Qualitative Analysis Method: Reflexive Thematic Analysis

To fully process the meaning in the study's data, a Reflexive Thematic Analysis (RTA) method was employed using deductive coding (Braun & Clarke, 2006). Deductive coding, a top-down qualitative analysis method that starts with the researcher's preset list of codes drawn from existing research questions, theories, or literature, was used to examine the data. This method seemed particularly appropriate because of the pre-existing criteria for traits classified as MPA and the theory-driven choices made in selecting interview questions to provide pertinent answers to the research question. The deductive coding process followed these six steps:

*Figure 6: Reflexive Thematic Analysis - 6 Steps (Braun & Clarke,2006)*




### Quantitative Analysis Method: Descriptive Statistics

The study also included a quantitative component using K-MPAI scores (Kenny, 2010) and MAAQ scores (Juncos et al., 2022), which provided a numerical pre- and post-intervention comparison to support the qualitative data from participant interviews. Given the project's scope, the researcher limited the quantitative analysis to descriptive statistics to support the qualitative data and research question. A future study could include a more thorough statistical analysis.

## FINDINGS AND RESULTS (5800)

The quantitative and qualitative results after the LP intervention showed that all participants experienced some relief from MPA symptoms and a change in their relationship with performing/MPA. This was evident in their verbal feedback and further supported by improvements in their K-MPAI scores (Kenny, 2011) and/or increases in psychological flexibility on the MAAQ (Juncos et al., 2022). Due to the scope of this study, it was impossible to process all of the vast amount of data collected from participants. Therefore, the researcher selected specific themes that best addressed the research question.

### Qualitative Analysis

Participants met one-on-one with the researcher for 30 minutes after completing the pre-intervention K-MPAI (Kenny, 2011). After reviewing participant rights and answering questions, the researcher debriefed the K-MPAI (Kenny, 2011) scores and asked the participant about their experience with MPA thus far. The broad areas of inquiry remained

consistent across participants, but flexibility in phrasing supported a more authentic conversational flow, enabling exploration of contextual meanings from the participant's perspective, consistent with an interpretivist approach to research (Crotty, 1998). The interview framework centred around these general topics.

### *Participant Pre-Intervention Interview General Topics*

1. Age of observed onset of MPA and the circumstances and symptoms surrounding the observed MPA when they first began having symptoms.
2. Did you ever feel dread before performing?
3. Do you feel shame after performing?
4. Do you do anything to avoid performing or auditioning in high-pressure situations?
5. What kind of performing/auditioning experiences have you had before the study?
6. What are your most recent MPA symptoms?
7. Do you currently experience rumination or shame before, during, or after a performance?
8. Do you notice any of these negative thoughts affecting your singing performance?
9. Have you done anything to relieve these symptoms?
10. Do you judge yourself during singing?
11. Are there any situations where MPA is worse for you? Describe.
12. What have you heard others say about MPA?
13. Have you taken any medications or received therapy for this condition?

After the interview portion of the study, the researcher administered the Pre-Intervention MAAQ (Juncos et al., 2022) verbally to each participant, scored the results, and debriefed the participant.

### *Key Findings in the Pre-Intervention Interview*

#### MPA Onset

- All three singers stated that they had begun experiencing MPA symptoms in their **youth**, ranging in age from five to teenage years.

#### Performing in Childhood

- All three singers began performing and/or competing in childhood/teenage years.

#### Avoidant Behavior

- All three singers developed **avoidant behaviours**, with some starting in early childhood. A shared theme across all three participants was avoiding discomfort by pushing through performances.

- Singer 1 recounted that from a very young age, he would try to avoid performing in his house as a child when guests came to visit his parents by extending other activities with guests to try to shorten the time left to perform, but he gradually gained a more dutiful approach to performing to cope with "just get through it."
- This same theme of "just get through it" surfaced among all three as cross-participant convergence in the coding, as it was prevalent in all three participants as a coping mechanism to manage their MPA during performance.
  - Singer 2 described it as: "I think I just have to do it. I think I just have to do it and rip it off like a band-aid."
  - Singer 3: "I'm just trying to get out whatever sound will come out and hoping for the best. That's kind of how it is. So, I just think about, like, getting through it, again, like the bare minimum."
- Singer 2 had the strongest avoidant behaviours. She expressed a tendency "to avoid…because I will have reasons of…why I can't practice, of…I don't have an accompanist, or my voice feels weird today." When singing didn't go well in practice, she automatically assumed it wouldn't go well in performance either.

### Somatic Anxiety

- High levels of **somatic anxiety** appeared in all three participants (which was also revealed in their top three K-MPAI subcategory scores).
- Symptoms ranged from (Numbers indicate which singer # experienced symptoms)…
  - Severe overall tension 1,2,3
  - Fatigue from tension even before singing 1,2
  - Shaky breathing/reduced breath support 1, 2, 3
  - Trembling 1, 2
  - Sweating 1
  - Stomach distress /butterflies 1, 3
  - Elevated heart rate 1,3
  - Jaw tension/physical pain 3
  - Throat tension and/or fixation on throat condition 2,3
  - Physical MPA symptoms detrimental to singing 1,2,3

### Worry About Self-/Other Scrutiny

- All three participants had high levels of **worry about self-scrutiny** and others' judgment (also evident in their highest subcategory scores on the K-MPAI). This pattern was present across the dataset but manifested differently in each participant.
- Singer 1 reported having particular worry during high-stakes events or "anything where I am judged by a professional or an adult or in front of… more than like 10 people."

- He also reported self-scrutiny in these contexts and would judge himself relative to other competitors.
- Singer 3 said that the self-scrutiny would get worse when peers were around. "Once the first mistake happens, it's just like…totally panic in my head, like…I literally just… I start looking around the room, and...almost…[panic], putting thoughts in other people's heads."
- Singer 2 felt that praise from others only added more pressure. " I've been praised as being this thing, and now I have to do it even better."

### Perfectionism, Negative Self-Talk, and Shame

- Singers 2 and 3 experienced strong **shame** after performances, while Singer 1 reported shame only after high-stakes events like competitions.
- Singer 2 had particularly high levels of suffering from perfectionism, while Singers 1 and 3 also had noticeable levels of perfectionism. Singer 2 felt like she couldn't enjoy herself during performance because "I'm just so focused on trying to get it right in the moment, and then I chastise myself after." Similarly, Singer 1 said he feared mistakes: "I have to get it right!" He felt shame and embarrassment after a performance if he felt he did badly.
- Singer 3 expressed shame as well, stating she felt "really shameful, because it's like…I'm a professional singer," and " [Where I live,] there's this standard of perfection, and anything less than perfection is unacceptable."

## *Performance Classes, The LP Intervention, and Self-Reflection*

### The Performance Classes

The participants were asked to prepare one song and perform it with a track before and after the intervention for the other participants. All of the participants experienced MPA symptoms as a result of the performing environment, and some expressed how difficult the experience was for them due to:

- **Worry about scrutiny** from the other participants. Singers 2 and 3 knew each other before the study and found this aspect challenging because they worried about being compared to past performances and what the other thought of them.
- The **sound quality** of the virtual performances made them nervous about how their own performance was being perceived.

Although the performance was virtual and simulated, the experience seemed to successfully induce the stress and high MPA levels that a normal, in-person performance would for all participants. Participants were not made aware until the post-intervention interview that the environment was not necessarily meant to be nurturing, but rather to accurately simulate an audition/performing experience as they would normally have. The audio quality was

inconsequential, since the researcher sought to understand what the singer experienced, not how the other participants perceived the singer. It proved to be a valuable way to generate data about participants' experiences with MPA and changes in their relationship with MPA/performing for this study.

### *The Learning Pathway as a Practical, Work-Based Tool*

Regarding the LP intervention itself, participants unanimously felt that it was a positive experience.

**Singer 1**

- Expressed positive feedback about the convenience of the tool: " I was able to just take what I learned from it…[to] a hotel room or in my dorm, like, it wasn't too demanding... I can always refer back to it…"
- Liked the multimodal aspect of the LP: " Having, I think, both the videos and the sessions helped me to trust my singing in different ways, like one was mental, one was more physical."

**Singer 2**

- Liked the alternating structure of the yoga and qigong videos.
- Was most impacted by the ACT sessions: "I really liked the ACT sessions. I liked the questions ...that we got, like during the sessions, that we could answer and talk about. I think those were the most impactful for me, and I enjoyed writing those down and thinking about them."
- Expressed the importance of having discussion and a peer community to normalise MPA: "MPA tricks you into thinking you're the only person who feels that way. The most important thing to remember with MPA is that...99% of us feel it in some way, shape, or form, and some kind of intensity, and that if we normalise that...it doesn't give it as much power as it normally would. So, I really liked...having...those other people and talking with them."

**Singer 3**

- Found the LP: "really simple," and "...felt like it was incredibly clear. I didn't have any issues with following anything."
- Liked the short, simple, and modular aspect of the LP: " [It's] so much easier, especially for...adults who are working and doing other things. It's so much easier to be like, 'oh, okay, let me just do this little... okay, I'm done.'"

There were two criticisms of the tool, both from Singer 2:

- Singer 2 wished that the ACT sessions could have been spaced out better but understood the challenge of scheduling logistically with four people's schedules: "I think, like, scheduling-wise, I would have liked to have the ACT sessions a little more spread out, but I know that was kind of just, like, when we were available."
- Felt that navigating the LP could have been clearer regarding alternating between yoga and qigong videos.

### Post-Intervention Interview and Findings

- **MPA Experience** - Participants' feelings before, during, and after the two performance classes.
- **LP Experience** - How the participants would describe their overall experience with the LP.
    - Which activities had the greatest impact and why?
    - Which components of the LP were most helpful, unhelpful, surprising, or challenging?
    - Whether their experience with MPA had changed as a result of using the LP?
- How **ACT and the videos** affected the participants' **Psychological Flexibility,** and whether ACT or qigong/Yoga videos had more of an effect on the changes that occurred in:
    - Acceptance: willingness to accept uncomfortable thoughts, sensations, and memories without eliminating them.
    - Present moment awareness surrounding performance.
    - Self as Context and Cognitive Defusion: Did they respond to anxious or self-critical thoughts during singing or performance?
    - Values: Did the LP change the way they thought about why they perform or what matters most as a musician? Did they think about values during performance?
    - Commitment: Did the LP change their approach to challenging performances, auditions, or pressure situations? Did they feel more committed? Less avoidant? How did it affect their goals and actions taken for the future?
- **Embodied Experience** – what bodily changes did they experience before and after the intervention, and how much did they attribute to ACT versus the yoga/qigong videos?
- **Breath** – did the participant notice a change in their experience with breath support?
- **Somatic Experience** – what physical changes did they experience?
- **Fear of Evaluation** – did their level of worry about scrutiny change?

- **Performance Outcomes** – did the participant notice a change in the ability to reach a flow state or in their confidence level?
- **Overall Experience**

To fully leverage and process the large amount of data from this final interview, the researcher interpreted the data through the lens of an RTA (Braun & Clarke, 2006) and used researcher notes, transcripts, and recorded interviews. Selecting an appropriate qualitative analysis approach was not immediately obvious and required considerable methodological reflection. At the outset of the analysis, several theoretically informed constructs were already in place, including dimensions of MPA and aspects of psychological flexibility associated with ACT. These pre-existing concepts initially seemed more consistent with a codebook approach to thematic analysis (Braun & Clarke, 2021), as the predetermined theoretical constructs provided a structured coding framework that could be developed and applied to the dataset (Braun &Clarke, 2021). However, further consideration of Braun and Clarke's approaches to thematic analysis clarified that RTA does not require an exclusively inductive or theoretically unstructured approach to coding (2021). A deductive orientation to RTA can incorporate existing theoretical concepts, and the researcher's insider knowledge can add sensitivity and depth when reviewing particular features during data analysis. The distinction between methods, therefore, lay not in whether the pre-existing constructs were present, but rather in how they were used. Rather than categorising participant responses into a fixed coding framework, the RTA was the more appropriate choice because it enabled the researcher to remain responsive and informed by the theoretical meanings participants expressed in the data (Braun & Clarke, 2021). However, subconscious bias in the researcher's pre-categorisation of the findings may have limited the coding and thematic analysis.

Consistent with Braun and Clarke's Six Steps of RTA (2006), an iterative, reflexive interaction between the research question, existing theoretical knowledge, the researcher's practitioner perspective, and the participants' accounts generated codes and, in turn, themes for analysis. This relationship between engagement with the data and theoretically informed perspectives was consistent with the study's interpretivist and reflexive orientation (Braun & Clarke, 2006).

Figure 8 illustrates the codes and themes generated by the researcher, supported by participant quotes related to each theme. Again, due to pre-existing constructs associated with MPA and ACT, the researcher found it particularly challenging to avoid categorising the codes into pre-existing constructs established from ACT (Juncos & de Paiva e Pona, 2022)

and the K-MPAI (Kenny, 2011), but after three iterations of generating codes, the researcher was finally able to create a version that was generated from the responses of the participants while incorporating influences from the pre-existing constructs. Generating codes from both participant feedback and information available from ACT and K-MPAI reflected the RTA's deductive orientation (Braun & Clarke, 2021).

### *Codes*

The initial coding phase involved creating succinct labels for important features in the data that appeared relevant to the research question (Braun & Clarke, 2006). The researcher reviewed the entire dataset at a predominantly semantic level, since the participants seemed comfortable openly sharing their thoughts with the researcher (Braun & Clarke, 2006). This involved reviewing the transcripts and researcher notes from the final interviews, initially creating codes, and then deductively categorising them into theoretical constructs from the K-MPAI (Kenny, 2011) and ACT (Juncos & de Paiva e Pona, 2022).

1. Physical symptoms (somatic)
2. Worry about self- and other scrutiny vs cognitive freedom
3. Observable behavior – avoidance vs willingness
4. Mindfulness
5. Perfectionism/Self-criticism vs Self-compassion
6. Values-centred performance
7. Greatest impact of the LP
8. Comments about the LP as a learning tool

Using highlighter pens, the researcher spent the first round of coding categorising the three participants' verbal feedback using various colours (See Appendix 8). However, this stage of organisation did not reveal any obvious themes, as the researcher made every effort not to generate themes based on the pre-determined constructs of ACT (Juncos, 2022) and K-MPAI (Kenny, 2011). For the second developmental phase of coding, the constructs and codes generated in the first phase, along with their data extracts, were placed in an Excel spreadsheet to improve visibility of potential themes (See Appendix 7). The codes were placed in a bubble chart, and the researcher made a first attempt to generate themes from it. When this stage produced unsatisfactory themes, the researcher created another table divided into three sections labelled Physical, Cognitive, and Willingness, etc., and added the relevant data extracts, categorised by colour using the same constructs as in the table from the second phase of coding. This version of the organisation of the data and codes enabled the researcher to collate all the codes into three themes that surfaced from this process (See Appendix 6):

Theme 1: From Physical Hindrance to Mindful Embodied Regulation

Theme 2: From Self-Criticism and Cognitive Struggle to a Supportive Relationship with Self

Theme 3: Making Room for Anxiety: Acceptance, Willingness, and New Ways of Performing

*Figure 7: The codes from participants' interviews that contributed to generating Theme 1*

| | | |
|---|---|---|
| • Vocal dysfunction – cracking in the passaggio | •Jaw tightness and physical pain | • Trembling knees and hands |
| • Hyperawareness of health condition | •Stomach distress and butterflies | • Throat tension |
| • Shaky breathing – reduced breath support | •Heart racing | • Nervous repetitive behaviors – drinking water |
| | • Tension-induced fatigue before singing | |

*The codes from participant interviews that contributed to generating Theme 2*

| | | |
|---|---|---|
| Negative self-talk | Perfectionism – high expectations | Fear of judgment/scrutiny |
| Increasing self-confidence | Self-scrutiny and comparison to others | More confidence/self-esteem after LP |
| Positive self-talk and self-compassion | Procrastination and mental avoidance | Physical symptoms catalyzing cognitive anxiety |

*The codes from participant interviews that contributed to generating Theme 3*

| | | |
|---|---|---|
| Whole body awareness – good and bad | Taking action that is aligned with values | Recovering quickly – bouncing back from mistakes or performing |
| From "just get through it" to new ways of approaching performance – e.g. new routine, exercises, avoiding looking at faces | Using mindfulness tools to get centred (e.g. yoga, qigong, breathing) | Acceptance of anxiety and/or discomfort |
| Staying present and grounded | Letting go of perfectionism | Willingness to keep practicing /improving performing |

The researcher noticed that the participants' relationship with MPA and with performing evolved over the course of the LP intervention, and that the most noticeable changes

occurred in their ability to 1) mindfully embody physical regulation 2) support a relationship with self, incorporating self-compassion and positive self-talk 3) accept and make room for MPA, often resulting in increased willingness to perform and new ways of experiencing performance.

*Themes*

In Figure 8, the codes and themes are mapped in a bubble chart, with representative data extracts included below the bubble maps. The participant quotes represent the meaningful change experienced by all participants.

**Theme 1: From Physical Hindrance to Mindful Embodied Regulation**

The dataset revealed that participants began the study with little bodily awareness and an inability to control how their bodies reacted to MPA before and during performance. Singer 1 described the feeling as “chaotic,” while Singer 3 said she would “go into prayer” to try to gain control over the debilitating physical symptoms.

Participants’ mindful awareness of the body shifted dramatically, with a new development in their mind-body relationship after the intervention. The qigong and yoga/mindfulness exercises in the LP intervention provided participants with useful ways to relieve MPA symptoms. Singer 2 said, "I did qigong before the performance. It helped me get centered. It's helpful to have a structured way to have movement to relieve anxiety."

As a result, participants were able to calm their physical symptoms and make space for more mindful practice of their performance, changing how they related to performing overall: Singer 3: " I was able to observe the feelings and [that] let me focus on what I can control, like my character and breathing. It helped me feel what was going on in my body and respond to it."

**Theme 2: From Self-Criticism and Cognitive Struggle to a Supportive Relationship with Self**

Another prevalent problem all participants struggled with was negative self-talk and self-sabotaging cognitive activity, e.g., perfectionism, shame, and worry about judgment from others. Singer 2, who had particularly high levels of perfectionism, started with vivid self-shaming imagery and self-criticism, to the point that she personified the image as an angry character in her mind:

“The images in my head were like, ‘she's (MPA) like pulling on my hair, or pushing me down, and saying things like, “You're not good enough to do this, you are disappointing everyone. You're a disappointment to yourself. Look at what you were supposed to be…you can't be. You couldn't do it. You should have done it. You didn't do it.” That’s…usually how it comes out - it's very aggressive, it's very violent, it's very, very shaming."

While the character seemed separate from her, she was not defused from her cognition and instead the character stood as a punitive symbol inside her. However, after finishing the LP intervention, she gained much more self-compassion, self-support, and mindful ways of dealing with MPA. She was able to defuse from the shaming character and gain a healthier self as context.

"I was trying to be expressive, and since I was using a different track, I was focused on trying to match the accompaniment. But I didn't feel nervous or shaky. Just a lot of listening to myself. “

Singer 3 was also stricken with debilitating shame. After the first performance class in which she felt like she didn’t sing as well as she’d hoped, she said, "I got a little emotional… so I just turned my camera off, I collected myself. "

After the intervention, Singer 3’s relationship with performing also changed drastically: “ I am just much nicer to myself. When I start, I say, 'It's all good if something goes wrong.’ I ask myself why it went wrong, but in a much more self-compassionate way, not angry. I would look at it analytically."

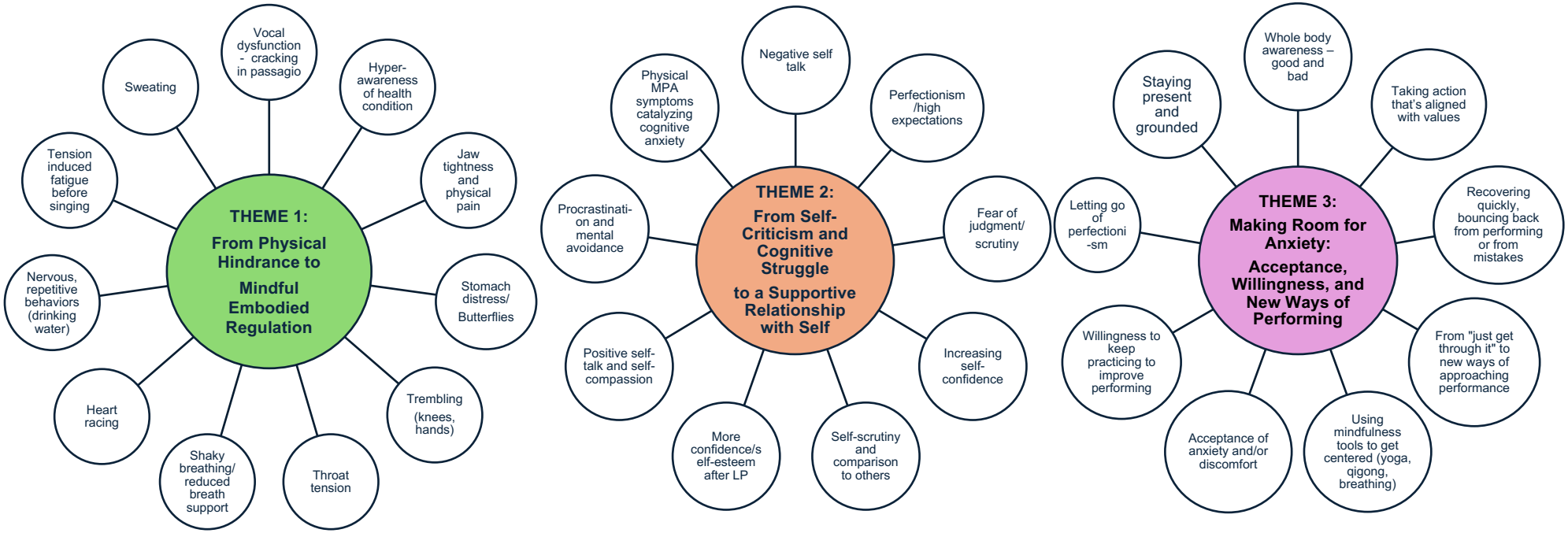
**Theme 3: Making Room for Anxiety: Acceptance, Willingness, and New Ways of Performing**

Perhaps the most notable difference apparent in all of the participants’ post-intervention interviews was their metamorphosis from struggling and fighting the discomfort of MPA symptoms to making space and coexisting with and/or accepting that MPA was a part of them. They became willing to experience MPA to continue performing, and they became more in touch with why they perform by identifying their values in ACT (Juncos & de Paiva e Pona, 2022). This stood out as a new level of psychological flexibility that greatly improved the participants’ relationship with performing. All three singers expressed a cross-convergent coding of “just get through it,” in the initial interview. After the intervention, all three singers showed signs of positive change. Singer 1 expressed, “I felt freer to focus on expression. Positive messaging helped me focus on communication instead of worrying about mistakes.” Singer 2 said that during her final performance, “ I focused a lot on…the feeling. Because I

knew that was the tone I was actually listening to and not the sound.” By mindfully bringing awareness to her technique rather than judging the sound, she was able to perform successfully. Singer 3 felt, “I had to sacrifice…extra breaths that I normally wouldn't have taken to get that reset, but… I was really happy with my recovery, and [able to be] in the moment.” This showed signs of acceptance of the discomfort in her breathing and mindful awareness of the present moment. Participants described additional experiences of positive change in post-intervention performance. Singer 1 expressed: “After the pre-intervention class, I would have to wait for my stomach to calm down. I think I can look back and see what I struggled with. It's still something I struggle with now, but it has less of a hold on me, and it has less of a debilitating effect on my singing and my overall mental state.” Singer 2 said, " I had written singing off the table. But having done this and proving to myself …It isn't the first thing I will jump to, but it gives me evidence to my anxious brain that I can do it and be ok." Singer 3 reminded herself of her values to motivate herself during performance: " One of my values was: be true to the composer's intent. I was nervous, and this value helped me to focus and be less nervous."

The acceptance and flexing to make space for anxiety transformed the participants’ relationship with their MPA and enabled them to perform with more purpose and motivation.

*Figure 8:* ***Themes and Codes*** *for Reflexive Thematic Analysis of Qualitative Data (Braun &Clarke, 2006)*




| **THEME 1: From Physical Hindrance to Mindful Embodied Regulation** | **THEME 2: From Self-Criticism and Cognitive Struggle to Supportive Relationship with Self** | **THEME 3: Making Room for Anxiety: Acceptance, Willingness, and New Ways of Performing** |
|---|---|---|
| Participant Quotes:<br>1. Singer 1: "I think the yoga and qigong were the most valuable because it was something new."<br>2. Singer 1: "I had a little bit more efficient use of energy throughout the performance, a little bit. It wasn't like a surge, but it was definitely improved"<br>3. Singer 2: " Breathing - I was able to breathe sufficiently."<br>4. Singer 2: " I felt great! Before, I trembled and was tense. After, I was just calmer; it wasn't traumatic, just neutral."<br>5. Singer 3: " I was singing with more of a relaxed, open throat. I would approach with that instead of that clenched tension."<br>6. Singer 3: " I was able to observe the feelings and [that] let me focus on what I can control, like my character and breathing. It helped me feel what was going on in my body and respond to it."<br>7. Singer 3: " I was more in the moment for the second [performance]. I could be in the music. I was proud of my recovery." | Participant Quotes:<br>1. Singer 1: "I would tell myself lots of reassuring positive thoughts…I felt a little bit more free to focus, like, on expression."<br>2. Singer 1: "After the performance, I would say I was definitely more forgiving to myself than before this study"<br>3. Singer 2: "I thought I did a decent job. I was so much more relaxed. I was relieved it was over. "<br>4. Singer 2: • "It doesn't have to be perfect. That took pressure off of me."<br>5. Singer 3: "Used to worry about what older, more experienced colleagues thought, but after the intervention, I realized that everyone was supportive and didn't care if I messed up."<br>6. Singer 3: " I was pretty proud of myself, not because of my performance necessarily, but my ability to stay calm and recover." | Partcipant Quotes:<br>1. Singer 1: "I was just a little bit more okay with that feeling, like, it's something that everyone gets."<br>2. Singer 2: " The negativity didn't give me as much of an emotional response…the degree of intensity was less. I was able to get over it quickly"<br>3. Singer 2:" I had written singing off the table. But having done this and proving to myself …It isn't the first thing I will jump to, but it gives me evidence to my anxious brain that I can do it and be ok."<br>4. Singer 3: "Our anxiety…was a part of us, and it didn't have to be something we were scared of. It's honestly part of the experience for everyone… this helped me to be like, this is a normal part of performing, and it doesn't have to be something that you get angry at yourself over." |

## Quantitative Analysis

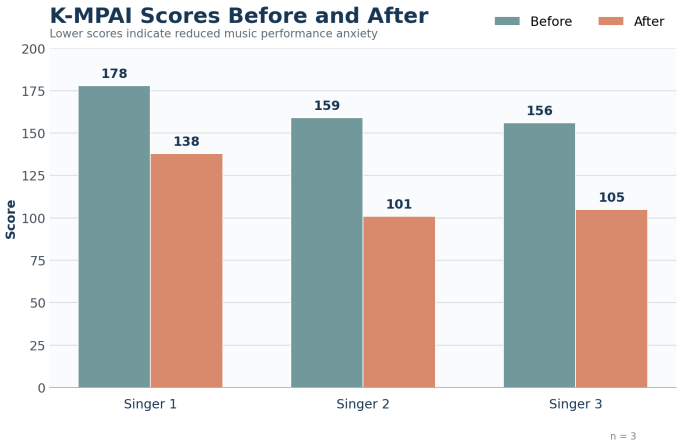
The K-MPAI (Kenny, 2011) and MAAQ (Juncos et al., 2022) were administered before the interventions and again after the intervention and debriefed in the post-intervention feedback interview.

*Figure 9: Total K-MPAI Scores Before and After Intervention (Kenny 2011).*

*Note:* Table layout generated using ChatGPT (OpenAI, 2026) utilising raw data compiled entirely by the author

Descriptives

| | N | Missing | Mean | Median | Standard Deviation (SD) | Minimum | Maximum |
|---|---|---|---|---|---|---|---|
| K-MPAI_Pre | 3 | 0 | 164 | 159 | 11.9 | 156 | 178 |
| K-MPAI_Post | 3 | 0 | 115 | 105 | 20.3 | 101 | 138 |




**Kenny Music Performance Anxiety Inventory Scoring Categories:**
240 – 200 Extremely High Performance Anxiety
200 – 160 High Performance Anxiety
160 – 120 Above Average performance anxiety
120 – 80 Average performance anxiety
80 - 40 Low performance anxiety (From Kenny, 2009)

*Pre- and Post-Intervention Descriptive Statistics and Paired Samples T-Test Data*

K-MPAI Before and After Paired Samples T-Test

| | | | statistic | df | p | Mean difference | SE difference |
|---|---|---|---|---|---|---|---|
| KMPAI_Post | KMPAI_Pre | Student's t | -9.48 | 2.00 | .011 | -49.7 | 5.24 |

Note. $H_a$ $\mu_{Measure\ 1 - Measure\ 2} \neq 0$

### *The K-MPAI Results (Kenny, 2009)*

As shown in Figure 9, with n=3 and all participants beginning with elevated MPA scores. Singer 1 began at the *High Performance Anxiety* level, while Singers 2 and 3 began in the

*Above Average Performance Anxiety* level. The mean score pre-intervention was 164, and the SD was 11.9.

In the post-intervention K-MPAI (Kenny, 2011) scores, all three participants' scores decreased, with a mean difference of -49.7 and an SE difference of 5.24. A paired-samples t-test yielded a p-value of .011, but with n=3, this value carries little inferential weight in a conventional statistical sense.

While the scope of the study did not allow a detailed investigation of the K-MPAI sub-categories (Kenny, 2011), it is worth noting that participants shared several of the highest MPA levels in the same categories. See (Appendix 4).

Pre-Intervention

- All three participants had high levels of *Somatic Anxiety/Worry about Performance* and *Worry Focused on Self/Other Scrutiny*[1]
  Participants 2 and 3, both female participants, had high levels *anxious apprehension* (which has appeared in research studies to potentially be gender-related (Lagattuta, 2014).
- Participants 1 and 2 both had high levels of *Biological Vulnerability.*

Post-Intervention

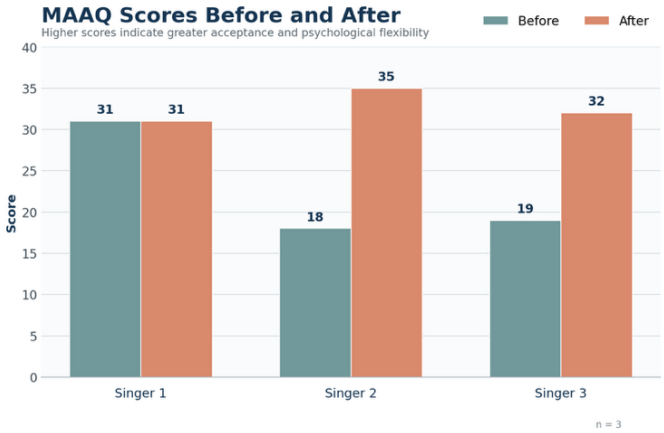
- Although levels were dramatically lower than in the initial K-MPAI scores, Participants 2 and 3 continued to have *Worry Focused on Self/Other Scrutiny* in their three highest MPA sub-categories
- Singer 2 and 3 both had *Biological Vulnerability* in their top three highest sub-categories. Interesting to note is that in the pre-intervention K-MPAI, Singer 1 had *Biological Vulnerability* in his top three, and not in the post-intervention assessment, while Singer 3, who did not have this category in her initial top three had it present in her top three of the post-intervention assessment. This also warrants further exploration

[1] Subcategories from *Kenny Music Performance Anxiety Inventory* Scoring Sheet (Kenny, 2009)

*Figure 10: Pre- and Post-Intervention Musicians' Acceptance and Action Questionnaire Scores (Juncos et al., 2022)*

*Note:* Table layout generated using ChatGPT (OpenAI, 2026) utilising raw data compiled entirely by the author.

## MAAQ – Increasing Psychological Flexibility




*Descriptive Statistics and Paired Sample T-Test MAAQ Pre- and Post-Intervention*

Descriptives

| | N | Missing | Mean | Median | SD | Minimum | Maximum |
|---|---|---|---|---|---|---|---|
| MAAQ_Pre | 3 | 0 | 22.7 | 19 | 7.23 | 18 | 31 |
| MAAQ_Post | 3 | 0 | 32.7 | 32 | 2.08 | 31 | 35 |

Paired Samples T-Test

| | | | statistic | df | p | Mean difference | SE difference |
|---|---|---|---|---|---|---|---|
| MAAQ_Post | MAAQ Pre | Student's t | 1.95 | 2.00 | .191 | 10.0 | 5.13 |

Note. $H_a$ $\mu_{Measure\ 1\ -\ Measure\ 2} \neq 0$

### *The MAAQ Results (Juncos et al., 2022)*

Changes were examined in MAAQ scores for the three participants descriptively to explore potential changes in psychological flexibility following the intervention. In ACT, the emphasis is on learning to increase psychological flexibility in the presence of performance stressors to better cope with them (Juncos et al., 2017; Juncos & Markman, 2015; Osborne et al., 2021; Shaw et al., 2020). Higher scores indicate greater psychological flexibility and correlate with increases in MAAQ scores, suggesting a greater capacity to handle difficult internal experiences while remaining engaged in values-based musical activity. The highest possible MAAQ score is 49. Given the small sample size, the researcher focused primarily

on interpreting scores and within-participant changes in MAAQ scores from pre- to post-intervention rather than comparisons between participants (Knapp, 2016). Without a control group, observed changes cannot be attributed definitively to the intervention, but the within-participant analysis allows examination of individual change (Knapp, 2016).

Singer 1 began with a relatively high baseline score in psychological flexibility, as indicated by an MAAQ score of 31. His score remained the same after the intervention, suggesting the intervention may not have produced measurable change. However, given the participant's positive verbal feedback and relatively high baseline score, there may have been limited scope for further improvement. The MAAQ, while psychometrically validated, is still a relatively new tool focused on static validity, meaning published data on its sensitivity to longitudinal micro-shifts in short before-and-after comparisons remain limited compared with legacy psychological tools (Juncos, 2022).

- Singers 2 and 3 experienced noticeable change in their pre- and post-intervention within-participant score analyses.
- Singer 2's score increased by 17 points, and Singer 3's score increased by 13 points. The overall mean difference from pre- to post-intervention was 10 points, indicating a tendency toward increased psychological flexibility.

However, as mentioned earlier, because of the small sample size and lack of a control group, the data were interpreted descriptively rather than as evidence of a statistically reliable treatment effect.

### *Discussion and Key Learnings from the Study*

Nelson's Dynamic Model for Practice as Research provides a framework for understanding how embodied practitioner knowledge ("know how"), theoretical knowledge ("know that"), and critical reflection ("know what") interacted throughout this study (2013). Existing research informed the LP design idea to combine group ACT workshops with peer discussion, mindfulness, yoga, qigong, reflection and simulated performances. These components aimed to address the cognitive, somatic, and behavioural dimensions of MPA identified in previous research (Juncos et al., 2017; Gómez-López & Sánchez-Cabrero, 2023; Kinney et al., 2025).

**Theme 1: moving mindfully from physical hindrance to improved physical function**,- indicated that participants became more mindful of their embodied responses to MPA and

better able to manage symptoms through movement, breathing and present moment awareness. This finding aligns with studies suggesting that yoga and meditation can reduce performance anxiety and mood disturbance in musicians (Khalsa et al., 2009; Stern et al., 2012; Khalsa et al., 2013). However, rather than reports from participants that the intervention removed issues with physical anxiety, they instead appeared to develop a greater capacity to manage physical discomfort while performing.

**Theme 2: moving from a negative cognitive relationship with the self towards confidence and self-esteem** - reflected changes in how participants related to self-criticism, perfectionism and fear of judgment. Participants increasingly recognised that their negative thoughts did not automatically reflect reality. They also showed a cognitive shift from punitive, negative self-talk to more supportive, self-compassionate internal narratives. Their disconnection of identity from negative mindsets aligns with the ACT process of cognitive defusion and supports previous findings that ACT may help musicians develop greater psychological flexibility around anxious and self-critical thinking (Juncos & Markman, 2016; Juncos et al., 2017). Increased confidence appeared to stem from reduced anxiety, a more. self-compassionate mindset, as well as an increased ability to perform despite MPA.

**Theme 3: accepting the discomfort of MPA and becoming willing to adopt new behaviours** – indicates the development of psychological flexibility. Participants described increased willingness to tolerate discomfort from MPA during performance and to pursue their values-guided goals despite their anxiety. This supports the ACT principle that the purpose of intervention is not necessarily to reduce MPA, but to change one's relationship with anxiety and engage in values-centered action (Juncos & de Paiva e Pona, 2022).

The three themes arising from participants' reflexive and iterative interaction with the LP seems to have influenced their physical, cognitive and behavioural relationship with MPA. The qualitative findings may have been influenced by the interview questions and how the interview was conducted, but they were broadly consistent with the trends toward change observed in the K-MPAI (Kenny, 2009) and MAAQ scores (Juncos, 2022), although these descriptive results cannot confirm effectiveness. Participants also described the LP as accessible, portable and simple to navigate, suggesting its potential usefulness within tertiary voice education. Due to the small sample and multimodal intervention design, the findings cannot be generalised or attributed to any single component. Nevertheless, the study offers preliminary practice-based evidence that integrating mind-body practices with ACT shows promise in helping voice students to make room for MPA while continuing to engage meaningfully in performance.

## CONCLUSION

This study explored how participation in a four-week, hybrid, multimodal learning pathway incorporating mindfulness, yoga, qigong, and Acceptance and Commitment Training for Musicians influenced voice students' experiences of MPA and performing. The findings suggest that the intervention positively influenced how the three participants experienced, understood, and reacted to MPA. The intervention's main purpose was not to completely eliminate anxiety in the participants, but instead, to teach physical and cognitive skills to better function and coexist with the condition. As a result of their participation in the intervention, the singers developed more constructive ways of working through their anxious thoughts, sensations, and approach to performing.

RTA of the qualitative data generated three interrelated themes:

1. From Physical Hindrance to Mindful Embodied Regulation
2. From Self-Criticism and Cognitive Struggle to a Supportive Relationship with Self
3. Making Room for Anxiety: Acceptance, Willingness, and New Ways of Performing.

Together, these themes indicate the movement participants experienced from feeling unable to control MPA symptoms to gaining the ability to respond with greater acceptance, bodily awareness, self-compassion, and purposeful action. Participants described using yoga, qigong, breathing, and present-moment awareness to regulate physical symptoms and redirect their attention to performance aspects that mattered to them. They also reported less punitive self-chatter, a more self-compassionate response to mistakes, and increased willingness to perform despite discomfort. Participants reported greater acceptance of discomfort while performing and moved from the "just get through it" survival mechanism to being present in the moment, paying more attention to their expression and breath, and noticing that MPA symptoms were less debilitating to their performance quality. Some were even able to focus more on their values to motivate them during performance. The findings, therefore, suggest that the learning pathway influenced both participants' experiences of anxiety and their broader relationship with performing.

The quantitative findings supported but did not independently substantiate this interpretation. All participants' K-MPAI scores (Kenny, 2009) decreased, with the group *mean* falling from 164 points before the intervention to 115 afterwards, representing a *mean* reduction of 49.7 points. Although the K-MPAI (Kenny, 2009) paired-samples result was statistically significant ($p$ = .011), it should be interpreted cautiously because of the small sample size (three participants) and the lack of a control group. MAAQ scores (Juncos, 2022) increased by an

average of 10 points, with two participants showing substantial increases and one participant remaining unchanged from a comparatively high baseline score. The MAAQ (Juncos, 2022) change was not statistically significant ($p$ = .191); nevertheless, the pattern broadly aligned with participants' accounts of increased acceptance, willingness, and values-directed engagement. The numerical findings in this small mixed methods study should therefore be best understood as complementary descriptive evidence rather than as proof of treatment effectiveness.

Participants also regarded the LP as user-friendly, convenient, and compatible with the demands of student and working life. The short, autonomous practices, combined with synchronous ACT sessions and peer discussion, appeared particularly valuable. The embodied practices provided practical strategies for responding to physical distress, while the ACT Hexaflex skills (Juncos & de Paiva e Pona, 2022) encouraged participants to reconsider their relationship with troubling, internal, MPA-related experiences. Feedback also noted that peer discussion was especially helpful in normalising MPA and countering the notion that participants were isolated in their suffering. These findings support the potential value of the pathway's multimodal and hybrid design, although clearer interface navigation and more evenly spaced ACT sessions may improve future versions of the tool.

Several limitations restrict the conclusions that can be drawn. The small, self-selecting sample, short intervention period, absence of a control group, reliance on participant self-report, and use of simulated online performance classes limit the transferability of the findings. However, it is worth noting the positive results of the study despite it being one of the shorter interventions in the research space – four-week duration (Kinney et al., 2025; Juncos, 2016; 2017). Because the intervention combined multiple components, this study also cannot determine the degree of independent contribution from ACT, yoga, qigong, mindfulness, peer interaction, or repeated performance exposure. Furthermore, the researcher's insider position as voice teacher, intervention designer, facilitator, and analyst brought valuable practitioner knowledge but also required continuing reflexive awareness of potential biases that could influence the interviews and interpretation.

Future research could benefit from testing a revised version of the pathway with alternative variables, e.g. a larger and more diverse sample group, a longer intervention and follow-up period, and a control group of participants who have not participated in the intervention. Research could also examine participants' engagement with individual components of the LP, the durability of symptom relief during additional live auditions and performances, and possible demographic patterns within K-MPAI sub-categories, including gender-related

differences (e.g., investigating gender correlations within Kenny's K-MPAI sub-categories) (Lagattuta, 2014). Given the wide variability in how MPA manifests across individuals, the K-MPAI provides consistency and reliability for measuring overall MPA levels and specific subcategories for research purposes (Kenny, 2011). Further revisions could clarify the LP design to improve navigation for reiterating the independent EMBP exercises over the study period, and to extend the study to allow better spacing between ACT sessions.

Within the boundaries of this exploratory study, this LP shows promise as a practical form of MPA support for voice students in both institutional settings and voice studios. By experiencing the iterative relationship between theoretical knowledge, embodied practice, and critical reflection vital to PaR, this project produced useful participant and researcher learning and knowledge about how to potentially improve the artefact for the future. Responses from participant feedback indicate that perhaps the most significant contribution of the intervention is learning that the goal is not to eliminate anxiety, but to transform their relationship with anxiety to be able to engage successfully in performance. The learning pathway may help singers regulate their bodies, make room for discomfort, relate to themselves with compassion, and continue performing in ways that align with their musical values. The knowledge gained from designing the LP and the reflexivity of the iterative hermeneutic circle of PaR in this study have provided insights for future actions in the researcher's pedagogical practices, as well as for the broader vocal pedagogy literature and practices.

## REFERENCES

Arch, J.J. and Craske, M.G. (2008). 'Acceptance and commitment therapy and cognitive behavioral therapy for anxiety disorders: Different treatments, similar mechanisms?', *Clinical Psychology: Science and Practice*, 15(4), pp. 263–279. Available at: https://doi.org/10.1111/j.1468-2850.2008.00137.x.

Ambrose, J. and Ogilvie, J. (2010) 'Multiple modes in corporate learning: propelling business IQ with formal, informal and social learning', *Journal of Asynchronous Learning Networks*, 14(2), pp. 9–18. Available at: https://files.eric.ed.gov/fulltext/EJ909869.pdf (Accessed: 4 September 2026).

Barros, S., Marinho, H. and Pereira, A. (2024). ‘Music performance anxiety in Portuguese higher education: Contextual factors, perceptions and strategies’, *Musicae Scientiae*, 28(2), pp. 287–307. Available at: https://doi.org/10.1177/10298649231202977.

Barros, S., Marinho, H., Borges, N. and Pereira, A. (2022). ‘Characteristics of music performance anxiety among undergraduate music students: A systematic review’, *Psychology of Music*, 50(6), pp. 2021–2043. Available at: https://doi.org/10.1177/03057356211066967.

Biesta, G. (2010). *Good education in an age of measurement: Ethics, politics, democracy*. Boulder, CO: Paradigm.

Bingham, A.J. and Witkowsky, P. (2022) 'Deductive and inductive approaches to qualitative data analysis', in Vanover, C., Mihas, P. and Saldaña, J. (eds) *Analyzing and interpreting qualitative data: After the interview*. Thousand Oaks, CA: SAGE Publications, pp. 133–146.

Blyskal, E. (2022). ‘A case for mindfulness practice in the collegiate voice studio, part 1’, *Journal of Singing*, 79(1), pp. 79–86. Available at: https://doi.org/10.53830/budg8715.

Braun, V. and Clarke, V. (2006). ‘Using thematic analysis in psychology’, *Qualitative Research in Psychology*, 3(2), pp. 77–101.

Braun, V. and Clarke, V. (2021). ‘One size fits all? What counts as quality practice in (reflexive) thematic analysis?’, *Qualitative Research in Psychology*, 18(3), pp. 328–352. Available at: https://doi.org/10.1080/14780887.2020.1769238.

Broadbent, J. and Poon, W.L. (2015). ‘Self-regulated learning strategies and academic achievement in online higher education learning environments: A systematic review’, *The Internet and Higher Education*, 27, pp. 1–13. Available at: https://doi.org/10.1016/j.iheduc.2015.04.007.

Butzer, B., Ahmed, K. and Khalsa, S.B.S. (2016). ‘Yoga enhances positive psychological states in young adult musicians’, *Applied Psychophysiology and Biofeedback*, 41(2), pp. 191–202. Available at: https://doi.org/10.1007/s10484-015-9321-x.

Campbell, D.T. and Stanley, J.C. (1963). *Experimental and quasi-experimental designs for research*. Boston, MA: Houghton Mifflin.

Chang, P.S., Knobf, M.T., Funk, M. and Oh, B. (2018). 'Feasibility and acceptability of qigong exercise in community-dwelling older adults in the United States', *Journal of Alternative and Complementary Medicine*, 24(1), pp. 48–54. Available at: https://doi.org/10.1089/acm.2017.0096.

Clarke, L.K., Osborne, M.S. and Baranoff, J.A. (2020). 'Examining a group Acceptance and Commitment Therapy intervention for music performance anxiety in student vocalists', *Frontiers in Psychology*, 11, article 1127. Available at: https://doi.org/10.3389/fpsyg.2020.01127

Creswell, J.W. and Creswell, J.D. (2018). *Research design: Qualitative, quantitative and mixed methods approaches*. 5th ed. Thousand Oaks, CA: Sage.

Creswell, J.W. and Plano Clark, V.L. (2018). *Designing and Conducting Mixed Methods Research*. 3rd edn. Thousand Oaks, CA: Sage.

Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. London: Sage.

Dalia, G. (2014). *El músico adicto: La musicorexia*. Madrid: Ideamúsica.

Dewey, J. (1938). *Experience and Education*. New York: Macmillan.

Fernholz, I., Mumm, J.L.M., Plag, J., Noeres, K., Rotter, G., Willich, S.N., Ströhle, A., Berghöfer, A. and Schmidt, A. (2019). 'Performance anxiety in professional musicians: A systematic review on prevalence, risk factors and clinical treatment effects', *Psychological Medicine*, 49(14), pp. 2287–2306. Available at: https://doi.org/10.1017/S0033291719001910.

Flock, L. (2021). 'Freedom of the Singing Voice: An Exploration of the Mind-Body Connection, Performance Anxiety and Confidence through Methods of Fitzmaurice Voicework, Organic Intelligence and Ziva Meditation', *Voice and Speech Review*, 15(1), pp. 64–75. Available at: https://doi.org/10.1080/23268263.2020.1834702.

Fung, F.Y., Linn, Y.C. and Senatore, F. (2015). 'Developing traditional Chinese medicine in the era of evidence-based medicine: Current evidence and challenges', *Evidence-Based Complementary and Alternative Medicine*, 2015, article 425037. Available at: https://doi.org/10.1155/2015/425037.

Gadamer, H.-G. (2004). *Truth and Method*. 2nd revised edn. Translated by J. Weinsheimer and D.G. Marshall. London: Continuum.

Gage, N.L. (1989). The paradigm wars and their aftermath: A historical sketch of research on teaching since 1989. *Educational Researcher, 18*(7), 4-10.

Gómez-López, B. and Sánchez-Cabrero, R. (2023). 'Current trends in music performance anxiety intervention', *Behavioural Sciences*, 13(9), p. 720. Available at: https://doi.org/10.3390/bs13090720.

Hayes, S.C., Luoma, J.B., Bond, F.W., Masuda, A. and Lillis, J. (2006). 'Acceptance and commitment therapy: Model, processes and outcomes', *Behaviour Research and Therapy*, 44(1), pp. 1–25. Available at: https://doi.org/10.1016/j.brat.2005.06.006.

Irie, N., Morijiri, Y., Yoshie, M. (2023). 'Symptoms of and coping strategies for music performance anxiety through different time periods', *Frontiers in Psychology*, 14. Available at: https://doi.org/10.3389/fpsyg.2023.1138922.

Juncos, D. G., Roman, J. B., Osborne, M. S. and Zenobi, D. (2022). *Assessing psychological flexibility in university musicians: Psychometric properties of the Musician's Acceptance and Action Questionnaire (MAAQ).* Poster presented at the Association for Contextual Behavioral Science World Conference, San Francisco, CA.

Juncos, D.G. and de Paiva e Pona, E. (2022). *ACT for Musicians: A Guide for Using Acceptance and Commitment Training to Enhance Performance, Overcome Performance Anxiety and Improve Well-Being*. Irvine, CA: Universal Publishers

Juncos, D.G. and Markman, E.J. (2016). 'Acceptance and Commitment Therapy for the treatment of music performance anxiety: A single subject design with a university student', *Psychology of Music*, 44(5), pp. 935–952. Available at: https://doi.org/10.1177/0305735615596236

Juncos, D.G., Heinrichs, G.A., Towle, P., Duffy, K., Grand, S.M., Morgan, M.C., Smith, J.D. and Kalkus, E. (2017). 'Acceptance and Commitment Therapy for the treatment of music performance anxiety: A pilot study with student vocalists', *Frontiers in Psychology*, 8, article 986. Available at: https://doi.org/10.3389/fpsyg.2017.00986.

Kabat-Zinn, J. (1994). *Wherever You Go, There You Are: Mindfulness Meditation in Everyday Life*. New York: Hyperion.

Kabat-Zinn, J., Massion, A.O., Kristeller, J., Peterson, L.G., Fletcher, K.E., Pbert, L., Lenderking, W.R. and Santorelli, S.F. (1992). 'Effectiveness of a meditation-based stress reduction program in the treatment of anxiety disorders', *American Journal of Psychiatry*, 149(7), pp. 936–943. Available at: https://doi.org/10.1176/ajp.149.7.936.

Kenny, D.T., Davis, P. and Oates, J. (2004). 'Music performance anxiety and occupational stress amongst opera chorus artists and their relationship with state and trait anxiety and perfectionism', *Journal of Anxiety Disorders*, 18(6), pp. 757–777. Available at: https://doi.org/10.1016/j.janxdis.2003.09.004.

Kenny, D.T. (2009) 'The factor structure of the revised Kenny Music Performance Anxiety Inventory', in Williamon, A. (ed.) *Proceedings of the International Symposium on Performance Science*. Utrecht: Association Européenne des Conservatoires, pp. 37–41.

Kenny, D.T. (2010). 'The role of negative emotions in performance anxiety', in Juslin, P.N. and Sloboda, J.A. (eds.) *Handbook of Music and Emotion: Theory, Research, Applications*. Oxford: Oxford University Press, pp. 425–451. Available at: https://doi.org/10.1093/acprof:oso/9780199230143.003.0016

Kenny, D.T. (2011). *The psychology of music performance anxiety*. Oxford: Oxford University Press.

Kenny, D.T. (2023) 'The Kenny Music Performance Anxiety Inventory (K-MPAI): Scale construction, cross-cultural validation, theoretical underpinnings, and diagnostic and therapeutic utility', *Frontiers in Psychology*, 14, article 1143359. Available at: https://doi.org/10.3389/fpsyg.2023.1143359.

Khalsa, S.B.S., Butzer, B., Shorter, S.M., Reinhardt, K.M. and Cope, S. (2013). 'Yoga reduces performance anxiety in adolescent musicians', *Alternative Therapies in Health and Medicine*, 19(2), pp. 34–45. Available at: PubMed.

Khalsa, S.B.S., Shorter, S.M., Cope, S., Wyshak, G. and Sklar, E. (2009). 'Yoga ameliorates performance anxiety and mood disturbance in young professional musicians', *Applied Psychophysiology and Biofeedback*, 34(4), pp. 279–289. Available at: https://doi.org/10.1007/s10484-009-9103-4.

Kinney, C., Saville, P., Heiderscheit, A. and Himmerich, H. (2025). 'Therapeutic interventions for music performance anxiety: A systematic review and narrative synthesis', *Behavioral Sciences*, 15(2), article 138. Available at: https://doi.org/10.3390/bs15020138.

Kivunja, C. and Kuyini, A.B. (2017) 'Understanding and applying research paradigms in educational contexts', *International Journal of Higher Education*, 6(5), pp. 26–41. doi: 10.5430/ijhe.v6n5p26.

Knapp, T.R. (2016). 'Why is the one-group pretest–posttest design still used?', *Clinical Nursing Research*, 25(5), pp. 467–472. Available at: https://doi.org/10.1177/1054773816666280.

Kolb, D.A. (1984). *Experiential learning: Experience as the source of learning and development*. Englewood Cliffs, NJ: Prentice-Hall.

Lagattuta, K.H. (2014). 'Linking past, present and future: Children's ability to connect mental states and emotions across time', *Child Development Perspectives*, 8(2), pp. 90–95. Available at: https://doi.org/10.1111/cdep.12065.

Li, X., Taylor, A., Li, J., Wang, T., Kuang, J., Zhang, Z. *et al.* (2022). 'Effects of health qigong exercise on depression and anxiety in patients with Parkinson's disease', *International Journal of Mental Health Promotion*, 24(6), pp. 855–867. Available at: https://doi.org/10.32604/ijmhp.2022.021508.

Mahony, S.E., Juncos, D.G. and Winter, D. (2022). 'Acceptance and Commitment Coaching for music performance anxiety: Piloting a 6-week group course with undergraduate dance and musical theatre students', *Frontiers in Psychology*, 13, article 830230. Available at: https://doi.org/10.3389/fpsyg.2022.830230.

Morgan, D.L. (2014). 'Pragmatism as a paradigm for social research', *Qualitative Inquiry*, 20(8), pp. 1045–1053. Available at: https://doi.org/10.1177/1077800413513733.

Nelson, R. (2013). *Practice as research in the arts*. Basingstoke: Palgrave Macmillan.

Oh, J.-H., Sung, S.-H., Park, J.-K., Jang, S., Shin, B.-C. and Lee, S. (2024). 'Qigong therapy for stress management: A systematic review of randomized controlled trials', *Healthcare*, 12(23), article 2342. Available at: https://doi.org/10.3390/healthcare12232342.

Paese, S. and Schiavio, A. (2025). 'Meditating musicians: Investigating the experience of music students and professional musicians in a brief mindfulness course to address music performance anxiety', *Frontiers in Psychology*, 16, article 1567988. Available at: https://doi.org/10.3389/fpsyg.2025.1567988.

Paul, A.E., Juncos, D.G. and Winter, D. (2024). ‘Acceptance and Commitment Coaching for music performance anxiety in adolescent singers’, *Frontiers in Psychology*, 15, article 1386559. Available at: https://doi.org/10.3389/fpsyg.2024.1386559.

Salmon, P.G. (1990). ‘A psychological perspective on musical performance anxiety: a review of the literature’, *Medical Problems of Performing Artists*, 5(1), pp. 2–11.

Schön, D.A. (1983). *The reflective practitioner*. New York: Basic Books.

Shaw, T.A., Juncos, D.G. and Winter, D. (2020). ‘Piloting a new model for treating music performance anxiety: Training a singing teacher to use Acceptance and Commitment Coaching with a student’, *Frontiers in Psychology*, 11, article 882. Available at: https://doi.org/10.3389/fpsyg.2020.00882.

Spahn, C., Walther, J.-C. and Nusseck, M. (2016). ‘The effectiveness of a multimodal concept of audition training for music students in coping with music performance anxiety’, *Psychology of Music*, 44(4), pp. 893–909. Available at: https://doi.org/10.1177/0305735615597484

Stern, J.R.S., Khalsa, S.B.S. and Hofmann, S.G. (2012). ‘A yoga intervention for music performance anxiety in conservatory students’, *Medical Problems of Performing Artists*, 27(3), pp. 123–128.

Sullivan, A.K. (2024). *Does ACTraining conducted by a voice teacher in online, group workshops provide significant improvement in music performance anxiety symptoms for female, solo, classical singers aged 18–30?* Unpublished research study.

Sullivan, A.K. (2025). *How can qigong, yoga and mindfulness effectively supplement traditional Western bel canto vocal pedagogical techniques to alleviate MPA symptoms in singers?* Unpublished research study.

Sullivan, A.K. (2026). *Designing an online, hybrid learning pathway to support singers with music performance anxiety*. Unpublished research study.

Wang, C.-W., Chan, C.H.Y., Ho, R.T.H., Chan, J.S.M., Ng, S.-M. and Chan, C.L.W. (2014). ‘Managing stress and anxiety through qigong exercise in healthy adults: A systematic review and meta-analysis of randomized controlled trials’, *BMC Complementary and Alternative Medicine*, 14, article 8. Available at: https://doi.org/10.1186/1472-6882-14-8.

Williams, J. and Rosenbaum, S. (2004). *Learning paths: Increase profits by reducing the time it takes to get employees up to speed*. San Francisco: Pfeiffer.

Winger, J.G. *et al.* (2022). 'Designing psychosocial intervention pilot studies: A tutorial for palliative care investigators', *Journal of Pain and Symptom Management*, 63(6), pp. e749–e755. Available at: https://doi.org/10.1016/j.jpainsymman.2022.02.338.

Winiger, F. (2017). 'When the spirit cannot feel the body: Overcoming Cartesian mind–body dualism with qigong practice', *STAPS*, 117–118(3), pp. 111–126. Available at: https://doi.org/10.3917/sta.117.0111.

Yeung, A. *et al.* (2013). 'The effects of qigong on anxiety, depression and psychological well-being: A systematic review and meta-analysis', *Evidence-Based Complementary and Alternative Medicine*, 2013, article 152738. Available at: https://doi.org/10.1155/2013/152738.

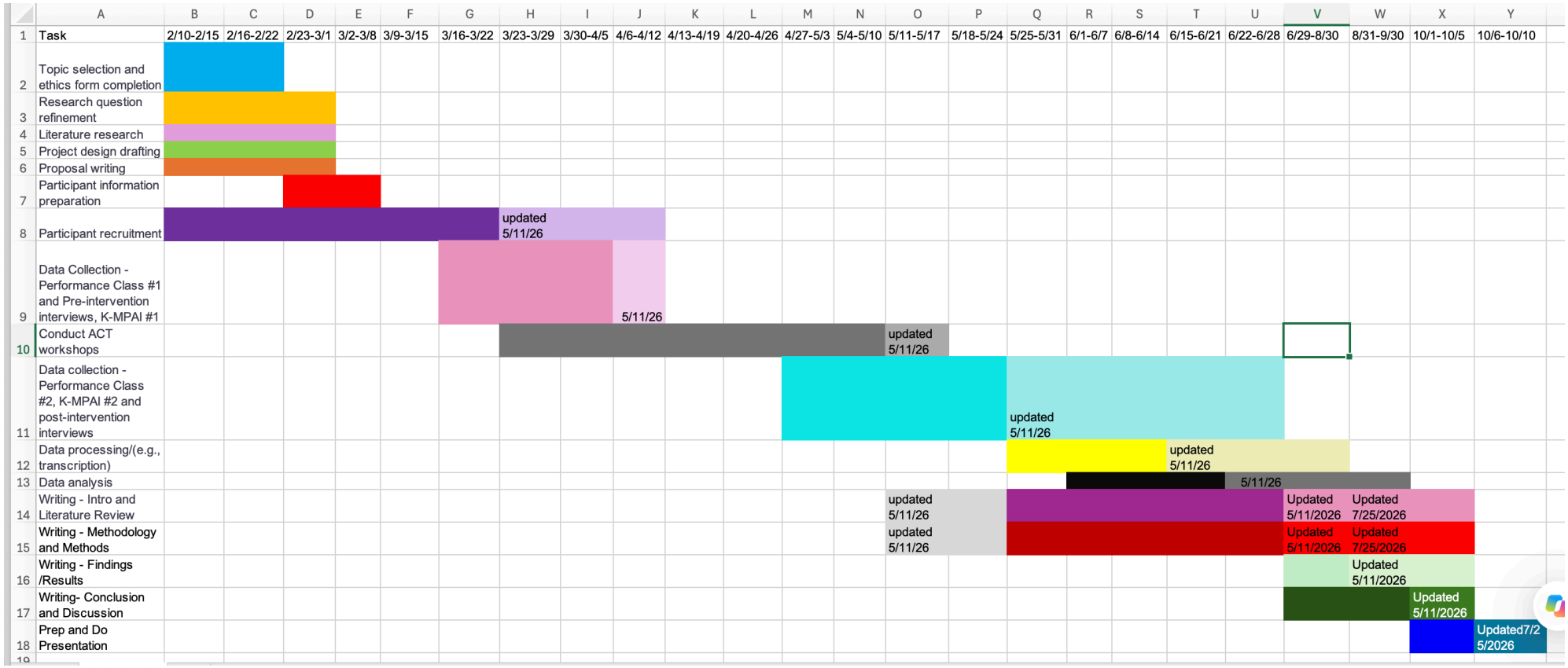
Yoga with Adriene (2016) *Yoga for Anxiety - 20 Minute Practice.* [YouTube video]. Available at: https://youtu.be/bJJWArRfKa0?si=oH4b82wtpJ-YEQ7Y (Accessed: 16/04/26).
Yoga with Tim (2022) *Yoga for Anxiety & Stress Full Body Stretch | 20 min Practice*. [YouTube video]. Available at: https://youtu.be/s6lt80juJ5w?si=-yQ2ULT04UaKuNsQ (Accessed:16/04/26).
Yoqi Yoga and Qigong (2017) *Qigong to Purge and Tonify*. [YouTube video]. Available at: https://www.youtube.com/watch?v=3GtFp6sz5zM (Accessed: 16/ 04/2026).

# APPENDIX

## Appendix 1: Table of Abbreviations

| | |
|---|---|
| ACT | Acceptance and Commitment Therapy |
| CBT | Cognitive Behavioural Therapy |
| EMBP | Eastern mind-body practices |
| LP | Learning pathway |
| MAAQ | Musician's Acceptance and Action Questionnaire |
| MBSR | Mindfulness-Based Stress Reduction |
| MPA | Music performance anxiety |
| PaR | Practice as Research |
| RTA | Reflexive Thematic Analysis |
| SD | Standard Deviation |

## Appendix 2: GANTT Chart for Module 6



# Appendix 3: Ethical Approval from UWTSD

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

**PG2 / E1 FORM**

**APPLICATION FOR ETHICAL APPROVAL**

**In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.**

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

**Please read the notes for guidance before completing ALL sections of the form.**

**This form must be completed and approved prior to undertaking any research activity.** Please see Checklist for details of process for different categories of application.

**Delete the Guidance Notes at the end of the form BEFORE submitting your application**

**SECTION A: About You (Principal Researcher)**

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | Full Name: | | Arisa Kusumi Sullivan | | | |
| 2 | Tick all boxes which apply: | | Member of staff: | ☐ | Honorary research fellow: | ☐ |
| 3 | Undergraduate Student | ☐ | Taught Postgraduate Student | ☒ | Postgraduate Research Student | ☐ |

| | | |
|---|---|---|
| 4 | Institute/Academic Discipline/Centre: | The Voice Study Centre – University of Wales, Trinity Saint David |
| 5 | Campus: | WAPPAR |
| 6 | E-mail address: | 2320830@uwtsd.co.uk |
| 7 | Contact Telephone Number: | +1 6099378805 |
| | ***For students:*** | |
| 8 | Student Number: | 2320830 |
| 9 | Programme of Study: | MA Professional Practice (Voice Pedagogy) |
| 10 | Director of Studies/Supervisor: | Louise Emanuel/Julie Crossman/Debbie Winter<br>Joshua Lee-Cummins, Module 6 Supervisor |

**SECTION B: Approval for Research Activity**

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual) | | **YES** | ☒ | **NO** | ☐ |
| | | | | | ***Date*** | |
| 2 | If Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval*** | Research Degrees Committee | ☐ | | | |
| 3 | | Institute Research Committee | ☐ | | | |
| 4 | | Other (write in) WAPPAR Ethics Board Representative | ☒ | | | |

**SECTION C: Internal and External Ethical Guidance Materials**

| | | |
|---|---|---|
| | Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. | |
| 1 | **UWTSD Research Ethics & Integrity Code of Practice** | ☒ |
| 2 | **UWTSD Research Data Management Policy** | ☒ |
| 3 | This may include codes of conduct of professional bodies or overseas laws (particularly for data protection). | ☐ |

**SECTION D: External Collaborative Research Activity**

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | Does the research activity involve collaborators outside of the University? | | **YES** | ☐ | **NO** | ☒ |
| 2 | If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration. | | | | | |
| 3 | Institution | | | | | |
| 4 | Contact person name | | | | | |
| 5 | Contact person e-mail address | | | | | |
| 6 | Has this individual consented to sharing their details on this form? | | **YES** | ☐ | **NO** | ☐ |
| 7 | Are you in receipt of a KESS scholarship? | | **YES** | ☐ | **NO** | ☐ |
| 8 | Is your research externally funded | | **YES** | ☐ | **NO** | ☐ |
| 9 | Are you specifically employed to undertake this research in either a paid or voluntary capacity? | Voluntary | **YES** | ☐ | **NO** | ☐ |
| 10 | | Employed | **YES** | ☐ | **NO** | ☐ |
| 11 | Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP) | If YES then the permission question below does not need to be answered. | **YES** | ☐ | **NO** | ☐ |
| 12 | Permission to undertake the research has been provided by the partner organisation | (If YES attach copy) If NO the application cannot continue | **YES** | ☐ | **NO** | ☐ |

**Where research activity is carried out in collaboration with an external organisation**

| | | | | | |
|---|---|---|---|---|---|
| 13 | Does this organisation have its own ethics approval system? | **YES** | ☐ | **NO** | ☐ |
| 14 | If Yes, please attach a copy of any final approval (or interim approval) from the organisation | | | | |

**SECTION E: Details of Research Activity**

| | | | | |
|---|---|---|---|---|
| 1 | Indicative title: | Acceptance and Commitment Training (ACT) and Eastern Medicine Practices (EMP) for relief of Music Performance Anxiety (MPA) | | |
| 2 | Proposed start date: | 10.02.2026 | Proposed end date: | 01.10.2026 |

| | |
|---|---|
| 3 | **Introduction to the Research (maximum 300 words)**<br>**Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:**<br>• *Purpose of Research Activity*<br>• *Proposed Research Question*<br>• *Aims of Research Activity*<br>• *Objectives of Research Activity*<br>Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain<br>• *What the research activity will add to the body of knowledge*<br>• *How it addresses an area of importance.* |
| 4 | **Purpose of Research Activity**<br>The purpose of this study is to research whether a hybrid, multi-modal learning pathway (LP) including Acceptance and Commitment Training (ACT) facilitated live by a vocal performance coach combined with online modules of yoga, mindfulness, and qigong carried out autonomously by the participant can alleviate MPA symptoms in tertiary voice majors ages 18-25. If I am unable to recruit enough participants, I will expand the group to voice students and professionals 18-30<br>(this box should expand as you type) |
| 5 | **Research Question**<br>Can a hybrid, multi-modal learning pathway be effective in relieving MPA symptoms in tertiary voice students aged 18-30?<br>(this box should expand as you type) |
| 6 | **Aims of Research Activity**<br>The aim of this project is to evaluate the effectiveness of a hybrid, multi-modal practice-based artefact that integrates Acceptance and Commitment Training (ACT), yoga, mindfulness, and qigong to alleviate music performance anxiety (MPA) among tertiary-level voice majors aged 18–30.<br>(this box should expand as you type) |
| 7 | **Objectives of Research Activity**<br>• **To test a practice-based, hybrid online, research artefact** – a learning pathway - that synthesizes ACT tools with embodied mind–body practices (yoga, mindfulness, and qigong), developed with the researcher's insider knowledge as a singer and voice teacher.<br>• **Generate embodied and tacit knowledge (Know-How)** through iterative usage of the artefact by participants, combining experiential learning and somatic and mindful awareness in performance preparation. |

| | |
|---|---|
| | • **Contextualize the practice (Know-What)** by situating the artefact within an academic, tertiary environment and applying psychological flexibility tools and embodied approaches to the tertiary performer's music performance anxiety experience.<br>• **Critically reflect on the practice (Know-That)** through documented self-journaling, participant feedback, and analysis of outcomes, to exemplify how knowledge emerges from the interaction between theory and lived experience.<br>• **Examine the potential of the artefact** to adjust and transform the singers' relationships to anxiety, performance identity, and embodied presence, rather than focusing solely on symptom elimination/reduction.<br>• **Contribute to Practice-as-Research Literature** by evidencing how hybrid, multi-modal, Eastern and psychological interventions can provide evidence-based data to support the use of these modalities as pedagogical tools within tertiary professional voice training contexts.<br><br>(this box should expand as you type) |
| 8 | **Proposed methods (maximum 600 words)**<br>Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. |
| 9 | This should describe how you intend to collect data. It should not include a discussion of the theoretical basis for your data collection methods. Please note, that if you intend to collect any audio/video recordings of interviews with participants then these will be classified as Personal Data under GDPR/DPA2018. If you intend to use these then note this in section J. At level 7 it is expected that a minimum of 3 methods are employed. If this is not possible, please discuss with your tutor **List methods**<br><br>I will be using a **mixed methods, *Practice as Research*** approach to data collection using google share drive links accessible only by myself and individual participants to access the inventory and questionnaires. Communications will occur via email both pre-, during, and post-intervention.<br><br>1) **Quantitative - K-MPAI (Kenney Music Performance Anxiety Inventory):** participants will take the inventory twice, once at the beginning of the study and once at the conclusion of the study to make a quantitative comparison of the participants' MPA levels before and after treatment. I will analyse scores of the inventory, find the mean and medians in the group to compare scores before and after and measure the effectiveness of the LP as treatment. The inventory will be available for the participant to take via their own individualized google share drives.<br>2) **Quantitative - Musician's Acceptance and Action Questionnaire** or MAAQ (Juncos et al., 2024) participants will take the inventory twice, once at the beginning of the study and once at the conclusion of the study to make a quantitative comparison of the participants' psychological flexibility levels before and after completing the LP.<br><br>3) **Qualitative – Questionnaire:** participants will take a questionnaire at the beginning of the study and again after the ACT sessions to gather qualitative data and understand individual details and nuances of each participant's manifestation of MPA (cognitive, behavioural, physiological) I will look for commonalities and differences between the study participants in order to understand whether a multi-modal treatment approach as in this LP is effective for treating MPA. The questionnaire will be available for the participants to answer via their own individual google share drives.<br><br>**4) Qualitative – Journals:** participants will be asked to keep a journal throughout the study, including pre- and post- intervention, to document their experiences and thoughts in real time. This will be valuable data for understanding the effectiveness of the intervention.<br><br>5) **Qualitative – Interviews:** participants will be interviewed one-on-one to discuss their experience both at the beginning of the study and after completing the LP. This will allow participants to share feedback on which aspects of the LP were helpful or not. I will document |

| | |
|---|---|
| | the qualitative feedback using anonymous labels for each participant, e.g. Singer 1, Singer 2, etc to make a conclusion about the effectiveness of the treatment approach. Interviews will occur via zoom meeting one-on-one between each participant and myself virtually and also be recorded.<br><br>(this box should expand as you type) |
| | |

| | |
|---|---|
| 10 | **Location of research activity**<br>Identify all locations where research activity will take place. |
| 11 | United States of America– Chapel Hill, North Carolina and online<br><br>(this box should expand as you type) |
| 12 | **Research activity outside of the UK**<br>If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. |
| 13 | The Belmont Report principles (US) in addition to UWTSD guidelines will be used to ensure ethical research.<br><br>*(this box should expand as you type)* |

| | | | |
|---|---|---|---|
| 14 | Use of documentation not in the public domain: Are any documents **NOT** publicly available? | **NO** | ☒ |
| | | **YES** | ☐ |
| 15 | If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales.<br><br>*(this box should expand as you type)* | | |

**SECTION F: Scope of Research Activity**

| | | | |
|---|---|---|---|
| 1 | **Will the research activity include:** | **YES** | **NO** |
| 2 | Use of a questionnaire or similar research instrument? | ☒ | ☐ |
| 3 | Use of interviews? | ☒ | ☐ |
| 4 | Use of diaries? | ☒ | ☐ |
| 5 | Participant observation with their knowledge? | ☐ | ☒ |
| 6 | Participant observation without their knowledge? | ☐ | ☒ |
| 7 | Use of video or audio recording? | ☒ | ☐ |
| 8 | Access to personal or confidential information without the participants' specific consent? | ☐ | ☒ |

| | | | |
|---|---|---|---|
| 9 | Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive? | ☐ | ☒ |
| 10 | Performance of any acts which may cause embarrassment or affect self-esteem? | ☒ | ☐ |
| 11 | Investigation of participants involved in illegal activities? | ☐ | ☒ |
| 12 | Use of procedures that involve deception? | ☐ | ☒ |
| 13 | Administration of any substance, agent or placebo? | ☐ | ☒ |
| 14 | Working with live vertebrate animals? | ☐ | ☒ |
| 15 | Other primary data collection methods, please explain in this box<br>For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box. | ☐ | ☒ |
| 16 | Details of any other primary data collection method:<br><br>(this box should expand as you type) | | |

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

**SECTION G: Intended Participants**

| | **Who are the intended participants:** | **YES** | **NO** |
|---|---|---|---|
| 2 | Students or staff at the University? | ☐ | ☒ |
| 3 | Adults (over the age of 18 and competent to give consent)? | ☒ | ☐ |
| 4 | Vulnerable adults? | ☐ | ☒ |
| 5 | Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required) | ☐ | ☒ |
| 6 | Prisoners? | ☐ | ☒ |
| 7 | Young offenders? | ☐ | ☒ |
| 8 | Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper? | ☐ | ☒ |
| 9 | People engaged in illegal activities? | ☐ | ☒ |
| 10 | Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box. | ☐ | ☒ |
| 11 | Other – please indicate here:<br><br>(this box should expand as you type) | | |

| | | |
|---|---|---|
| 12 | **Participant numbers and source**<br>Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited? | |
| 13 | How many participants are expected? | Approximately 10 participants. I will recruit singers from the voice department at the local University of North Carolina-Chapel Hill (UNC-CH).<br><br>*(this box should expand as you type)* |
| 14 | Who will the participants be? | |

| | | |
|---|---|---|
| | | University voice majors 18-25 years of age. If I am unable to recruit enough people from this demographic, I will reach out to professional classical singers and classical voice students 18-30.<br><br>*(this box should expand as you type)* |
| 15 | How will you identify the participants? | I will rely on my voice teacher network at the local UNC-CH to recruit participants for the study. I will be using email or direct messaging to communicate with recruits. Participants will have anonymous pseudonyms, e.g. Singer 1, Singer 2, etc. in the study itself. |

| 16 | **Information for participants:** | **YES** | **NO** | **N/A** |
|---|---|---|---|---|
| 17 | Will you describe the main research procedures to participants in advance, so that they are informed about what to expect? | ☒ | ☐ | ☐ |
| 18 | Will you tell participants that their participation is voluntary? | ☒ | ☐ | ☐ |
| 19 | Will you obtain written consent for participation? | ☒ | ☐ | ☐ |
| 20 | Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)? | ☒ | ☐ | ☐ |
| 21 | If the research is observational, will you ask participants for their consent to being observed? | ☒ | ☐ | ☐ |
| 22 | Will you tell participants that they may withdraw from the research at any time and for any reason? | ☒ | ☐ | ☐ |
| 23 | With questionnaires, will you give participants the option of omitting questions they do not want to answer? | ☒ | ☐ | ☐ |
| 24 | Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs? | ☒ | ☐ | ☐ |
| 25 | Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken? | ☒ | ☐ | ☐ |
| 26 | If NO to any of above questions, please give an explanation | | | |
| 27 | *(this box should expand as you type)* | | | |

| 28 | **Information for participants:** | **YES** | **NO** | **N/A** |
|---|---|---|---|---|
| 29 | Will participants be paid? | ☐ | ☒ | ☐ |
| 30 | Is specialist electrical or other equipment to be used with participants? | ☐ | ☒ | ☐ |
| 31 | Are there any financial or other interests to the investigator or University arising from this study? | ☐ | ☒ | ☐ |
| 32 | Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims? | ☐ | ☒ | ☐ |
| 33 | If YES to any question, please provide full details | | | |
| 34 | *(this box should expand as you type)* | | | |

**SECTION H: Anticipated Risks**

| | | | |
|---|---|---|---|
| 1 | **Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.**<br><br>If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form. | | |
| 2 | **Full risk assessment completed and appended?** | **Yes** | ☐ |
| | | **No** | ☒ |
| 3 | **Risks to participants**<br>For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information | | |
| 4 | Risk to Participant:<br>• Possible emotional distress and/or anxiety from group discussions during the ACT workshops or individual interviews with the researcher.<br>• Potential for physical injury during the self-guided yoga or qigong video sessions. | *How will you mitigate the Risk to Participant*<br>• I will ensure that all participants have access to phone numbers and website links of their university's counselling and psychological services for psychological support and hotlines if issues should arise. Also, there is also evidence that the modalities employed in the LP have been shown to alleviate MPA symptoms.<br>• For any physical injury, I will provide the location and contact information for the university health clinic. In an emergency, the participant should call 911.<br><br>*(this box should expand as you type)* | |
| 5 | If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities | | |
| | Some discussion about performance anxiety may be emotional for participants. In order to provide support, I will make sure the participants provide consent before participating in this study, inform them of their rights, and provide contact information to the UNC-CH Counselling and Psychological Services (CAPS) and their hotlines to which participants can turn to should they need help. Participants will also be informed before the study begins that they may take a break or withdraw from the study at any time.<br><br>*(this box should expand as you type)* | | |
| 6 | **Risks to investigator**<br>For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest | | |
| | Risk to Investigator:<br>Emotional situations beyond the capabilities of being handled by the researcher. | *How will you mitigate the Risk to Investigator:*<br>I will have mentorship and supervision by my tutors at The Voice Study Centre who can advise me. I will also be prepared with psychological referrals at the UNC-CH CAPS for myself and participants if needed. | |
| 7 | **University/institutional risks**<br>For example: adverse publicity, financial loss, data protection | | |
| | Risk to University:<br><br>Adverse publicity, potential of being sued or publicly criticized for causing distress. | *How will you mitigate the Risk to University:*<br><br>I will stay within the ethical guidelines of UWTSD and address that the University is not responsible in the | |

| | | |
|---|---|---|
| | | consent form that the participant must sign in order to participate. |

| | | | | |
|---|---|---|---|---|
| 8 | **Disclosure and Barring Service** | | | |
| 9 | If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants. | **YES** | **NO** | **N/A** |
| 10 | Does your research require you to hold a current DBS Certificate? | ☐ | ☐ | ☒ |

**SECTION I: Feedback, Consent and Confidentiality**

| | |
|---|---|
| 1 | **Feedback**<br>What de-briefing and feedback will be provided to participants, how will this be done and when? |
| | I will provide my email address for participants at the beginning of the study to be available for questions and feedback. I will also have contact with participants through one-on-one interviews for feedback.<br><br>*(this box should expand as you type)* |
| 2 | **Informed consent**<br>Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. |
| | I will ask participants to sign an appropriate online consent form before participating in the study. They will be informed that all the forms and questionnaires will count as personal data. Participants will be informed that by signing the consent form, they are providing consent to participate in the study. Participants will also be informed of their right to withdraw or take a break from the study at any time. |
| 3 | **Confidentiality / Anonymity**<br>Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case. |
| | I will not collect names and will not name participants or organisations in any research publications without their explicit permission. All identifiers will be anonymised for the study. This applies to anyone who withdraws from the study as well. |

**SECTION J: Data Protection and Storage**

In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (http://uwtsd.ac.uk/library/research-data-management/).

| | | | |
|---|---|---|---|
| 1 | Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")? | **YES** | **NO** |
| | ***"Personal data"*** *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.* | ☑ | ☐ |
| 2 | If YES, provide a description of the data and explain why this data needs to be collected: | | |

| | | | |
|---|---|---|---|
| | K-MPAI scores for each subject, qualitative data from questionnaires, qualitative data from focus groups, email addresses, emails, and consent forms. | | |
| 3 | Does it involve special category data (as defined by the GDPR)? | **YES** | **NO** |
| | ***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –*<br>*(a) racial or ethnic origin,*<br>*(b) political opinions,*<br>*(c ) religious beliefs or other beliefs of a similar nature,*<br>*(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),*<br>*(e) physical or mental health or condition,*<br>*(f) sexual life,*<br>*(g) genetics,*<br>*(h) biometric data (as used for ID purposes),* | ☑ | ☐ |
| 4 | If YES, provide a description of the special category data and explain why this data needs to be collected: | | |
| | Mental health data:<br>• K-MPAI scores measuring the level and types of MPA the participant has.<br>• The MAAQ scores measuring the participants' levels of psychological flexibility.<br>*(this box should expand as you type)* | | |

| | | | |
|---|---|---|---|
| 5 | Will the research activity involve storing personal data and/or special category data on one of the following: | **YES** | **NO** |
| 6 | Manual files (i.e. in paper form)? | ☒ | ☐ |
| 7 | University computers? | ☐ | ☒ |
| 8 | Private company computers? | ☐ | ☒ |
| 9 | Home or other personal computers? | ☐ | ☒ |
| 10 | Laptop computers/ CDs/ Portable disk-drives/ memory sticks? | ☒ | ☐ |
| 11 | "Cloud" storage or websites? | ☒ | ☐ |
| 12 | Other – specify: | ☒ | ☐ |
| 13 | For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation: | | |
| | *All data will be kept in password protected cloud storage on the company's Office 365 system which will not be shared. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder.*<br>*(this box should expand as you type)* | | |
| 14 | **All Data Storage** | | |
| 15 | Will the research activity involve any of the following activities: | **YES** | **NO** |
| 16 | Electronic transfer of data in any form? | ☒ | ☐ |
| 17 | Sharing of data with others at the University? | ☒ | ☐ |
| 18 | Sharing of data with other organisations? | ☐ | ☒ |
| 19 | Export of data outside the European Union or importing of data from outside the UK? | ☒ | ☐ |

| | | | |
|---|---|---|---|
| 20 | Use of personal addresses, postcodes, faxes, emails or telephone numbers? | ☒ | ☐ |
| 21 | Publication of data that might allow identification of individuals? | ☐ | ☒ |
| 22 | Use of data management system? | ☒ | ☐ |
| 23 | Data archiving? | ☒ | ☐ |
| 24 | If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent): | | |
| | *All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.*<br>*(this box should expand as you type)* | | |
| 25 | List all who will have access to the data generated by the research activity: | | |
| | The principal researcher - Arisa Kusumi Sullivan<br>The supervisor: Joshua Lee-Cummins<br>Moderators: Debbie Winters and David Cane may also potentially have access | | |
| 26 | List who will have control of, and act as custodian(s) for, data generated by the research activity: | | |
| | The principal researcher - Arisa Kusumi Sullivan<br>*(this box should expand as you type)* | | |
| 27 | Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not. | | |
| | *All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.*<br>*(this box should expand as you type)* | | |
| 28 | Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/ ). If so please explain. (*Most relevant to academic staff)* | | |
| | No<br>*(this box should expand as you type)* | | |
| 29 | Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/) | **YES** | ☒ |
| | | **NO** | ☐ |
| 30 | Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding | **YES** | ☒ |
| | | **NO** | ☐ |

**SECTION K: Declaration**

| | | | |
|---|---|---|---|
| 31 | The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.<br><br>In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/ | | |
| | **Signature of applicant:** |  | **Date: 06.01.2026** |

***For STUDENT Submissions:***

| | | | |
|---|---|---|---|
| 32 | Director of Studies/Supervisor: | Christian Felicies | **Date:** 18.2.26 |
| 33 | Signature: | Christian Felicies | |

***For STAFF Submissions:***

| | | | |
|---|---|---|---|
| 34 | Academic Director/ Assistant Dean: | | **Date:** |
| 35 | Signature: | | |

**Checklist:** Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

| | |
|---|---|
| ☒ | I have read the guidance notes supplied before completing the form. |
| ☒ | I have completed **ALL RELEVANT** sections of the form in full. |
| ☒ | I confirm that the research activity has received approval in principle |
| ☐ | I have attached a copy of final/interim approval from external organisation (**where appropriate**) |
| ☐ | I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) *ONLY TICK IF YOU HAVE **ATTACHED A FULL RISK ASSESSMENT*** |
| ☒ | I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice. |
| ☒ | I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director. |
| ☒ | I have deleted the guidance notes before submitting the PG2 for consideration |

**RESEARCH STUDENTS AND STAFF ONLY**
All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.
You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly.

**STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES** should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

## Appendix 4: Participant Rights Form Template and Signed Forms

How effective is a hybrid, multi-modal learning pathway consisting of mind-body practices and Acceptance and Commitment Training in reducing MPA symptoms among tertiary voice students aged 18-35?

Consent to take part in research

- I..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing, and I have had the opportunity to ask questions about the study.
- I understand that participation involves a Learning Pathway including...
    - Pre-intervention K-MPAI
    - A One-on-One Virtual Meeting
    - Pre-intervention Performance Class
    - Group Acceptance and Commitment Training Meetings – 1x/week for 6 weeks
    - Independent Learning – links to 20 min. Qigong video 1x/week and 20 min. yoga video 1x/week.
    - Post-intervention Performance Class
    - Post-intervention K-MPAI and Final One-on-One Meeting
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in the dissertation, conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in a password-protected google sharedrive until the exam board confirms the results of the researcher's dissertation.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until 2029.

- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Arisa Kusumi Sullivan, B.M., M.A. Vocal Pedagogy candidate, University of Wales, Trinity Saint David and The Voice Study Centre, under the supervision of Prof. Joshua Lee Cummins.

Signature of research participant

---------- ----------

Name: Date:

Signature of researcher

I believe the participant is giving informed consent to participate in this study

---------- ----------

Arisa Kusumi Sullivan Date: March 4, 2026

SINGER 1

How effective is a hybrid, multi-modal learning pathway consisting of mind-body practices and Acceptance and Commitment Training in reducing MPA symptoms among tertiary voice students aged 18-30?

Consent to take part in research

- I.....[redacted]..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing, and I have had the opportunity to ask questions about the study.
- I understand that participation involves a Learning Pathway including...
    - Pre-intervention K-MPAI
    - A One-on-One Virtual Meeting
    - Pre-intervention Performance Class
    - Group Acceptance and Commitment Training Meetings – 1x/week for 6 weeks
    - Independent Learning – links to 20 min. Qigong video 1x/week and 20 min. yoga video 1x/week.
    - Post-intervention Performance Class
    - Post-intervention K-MPAI and Final One-on-One Meeting
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in the dissertation, conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in a password-protected google sharedrive until the exam board confirms the results of the researcher's dissertation.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until 2029.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Arisa Kusumi Sullivan, B.M., M.A. Vocal Pedagogy candidate, University of Wales, Trinity Saint David and The Voice Study Centre, under the supervision of Prof. Joshua Lee Cummins.

Signature of research participant

[redacted]

Name: Date:

Signature of researcher

I believe the participant is giving informed consent to participate in this study

Arisa Kusumi Sullivan Date: March 4, 2026

How effective is a hybrid, multi-modal learning pathway consisting of mind-body practices and Acceptance and Commitment Training in reducing MPA symptoms among tertiary voice students aged 18-30?

Consent to take part in research

- I[redacted]... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing, and I have had the opportunity to ask questions about the study.
- I understand that participation involves a Learning Pathway including...
    - Pre-intervention K-MPAI
    - A One-on-One Virtual Meeting
    - Pre-intervention Performance Class
    - Group Acceptance and Commitment Training Meetings – 1x/week for 6 weeks
    - Independent Learning – links to 20 min. Qigong video 1x/week and 20 min. yoga video 1x/week.
    - Post-intervention Performance Class
    - Post-intervention K-MPAI and Final One-on-One Meeting
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in the dissertation, conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in a password-protected google sharedrive until the exam board confirms the results of the researcher's dissertation.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until 2029.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Arisa Kusumi Sullivan, B.M., M.A. Vocal Pedagogy candidate, University of Wales, Trinity Saint David and The Voice Study Centre, under the supervision of Prof. Joshua Lee Cummins.

Signature of research participant

[redacted]

Name: [redacted] Date: 4/3/26

Signature of researcher

I believe the participant is giving informed consent to participate in this study

Arisa Kusumi Sullivan Date: March 4, 2026

SINGER 3

How effective is a hybrid, multi-modal learning pathway consisting of mind-body practices and Acceptance and Commitment Training in reducing MPA symptoms among tertiary voice students aged 18-30?

Consent to take part in research

- I[redacted]... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing, and I have had the opportunity to ask questions about the study.
- I understand that participation involves a Learning Pathway including...
    - Pre-intervention K-MPAI
    - A One-on-One Virtual Meeting
    - Pre-intervention Performance Class
    - Group Acceptance and Commitment Training Meetings – 1x/week for 6 weeks
    - Independent Learning – links to 20 min. Qigong video 1x/week and 20 min. yoga video 1x/week.
    - Post-intervention Performance Class
    - Post-intervention K-MPAI and Final One-on-One Meeting
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in the dissertation, conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in a password-protected google sharedrive until the exam board confirms the results of the researcher's dissertation.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until 2029.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Arisa Kusumi Sullivan, B.M., M.A. Vocal Pedagogy candidate, University of Wales, Trinity Saint David and The Voice Study Centre, under the supervision of Prof. Joshua Lee Cummins.

Arisa Kusumi Sullivan, B.M., M.A. Vocal Pedagogy candidate, University of Wales, Trinity Saint David and The Voice Study Centre, under the supervision of Prof. Joshua Lee Cummins.

Signature of research participant

------[redacted]---------- ----------

Name[redacted]

Date: 04/02/26

Signature of researcher

I believe the participant is giving informed consent to participate in this

study ---------- ----------

Arisa Kusumi Sullivan Date: March 4, 2026

# Appendix 5: Participant K-MPAI Scores and Subscores (Kenny, 2011)

- Yellow – Pre-intervention
- Green – Post-intervention

| PARTICIPANT | SOMATIC ANXIETY/WORRY ABOUT PERFORMANCE (BEFORE) | SOMATIC ANXIETY/WORRY ABOUT PERFORMANCE (AFTER) | WORRY FOCUSED ON SELF/OTHER SCRUTINY (BEFORE) | WORRY FOCUSED ON SELF/OTHER SCRUTINY (AFTER) | DEPRESSION/ HOPELESSNESS (BEFORE) | DEPRESSION/HOPELESSNESS (AFTER) | PARENTAL EMPATHY (BEFORE) | PARENTAL EMPATHY (AFTER) | MEMORY (BEFORE) | MEMORY (AFTER) | TRAIT ANXIETY (BEFORE) | TRAIT ANXIETY (AFTER) | ANXIOUS APPREHENSION (BEFORE) | ANXIOUS APPREHENSION (AFTER) | BIOLOGICAL VULNERABILITY (BEFORE) | BIOLOGICAL VULNERABILITY (AFTER) | TOP 3 CATEGORIES (INITIAL) | TOTAL SCORE (INITIAL) | TOTAL SCORE (FINAL) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| SINGER 1 JC | 82% | 62% | 83% | 54% | 45% | 41% | 67% | 63% | 58% | 50% | 94% | 78% | 67% | 50% | 100% | 67% | 1) Biological 2) Trait 3) Worry focused on self/other 4) Somatic Anxiety | 178 | 138 |
| SINGER 2 SK | 77% | 44% | 92% | 58% | 41% | 18% | 29% | 25% | 58% | 42% | 39% | 44% | 78% | 56% | 100% | 83% | 1) Biological Vulnerability 2) Worry focused on self/other scrutiny 3) Anxious Apprehension 4) Somatic Anxiety | 159 | 101 |
| SINGER 3 BA | 85% | 59% | 96% | 67% | 46% | 27% | 21% | 29% | 17% | 17% | 17% | 17% | 89% | 44% | 33% | 50% | 1) Worry focused on self/other scrutiny 2) Anxious Apprehension 3) Somatic Anxiety | 156 | 105 |

## *Appendix 6: Researcher's Personal Reflective Journal*

JOURNAL for MODULE 6 STUDY

Feb 13, 2026

I designed a flyer and began recruiting today at UNC-CH.

Mar 9, 2026

Proposal has been submitted. I found a lot of new literature since the last time I did a module. Things are always being added to the literature.

Mar 11, 2026

I am getting concerned about having only recruited 2 people so far for the study. I may have to expand the recruiting to outside of UNC-CH and make the meetings all virtual. I will start posting on my Instagram and Facebook.

Mar 24, 2026

I still only have 2 participants signed up. I am sending out emails to local universities and vocal professors to get more interest.

Mar 25, 2026

I got one more participant! I have at least the minimum number of participants. I hope to get a couple more. Surprisingly, all the people who have signed up so far are male. This wasn't expected since females show more of a tendency toward MPA.

May 11, 2026

I have begun my study with 4 participants. One dropped out before beginning.

I truly enjoy the portion of the study where I am, hopefully, helping the singers by providing ACT and mindfulness information. So far, everyone seems to be having a smooth time with the concepts in the ACT workshops, as well as in the independent video sessions in yoga and qigong. The feedback from them has been positive in user friendliness.

From the pre-intervention interviews, I have gathered a few initial impressions. Everyone has above average or higher MPA according to the K-MPAI. The younger participants seem to have greater psychological flexibility based on the MAAQ scores. It would be interesting to see, one day, if this is age-based, or if it is simply coincidence.

I love the "aha" moments where they seem to really click with the content in the ACT mtgs. I believe all of the participants experience Worry about Self/Other Scrutiny as one of their top 3 categories of MPA. It's also interesting to question whether this is also an age-related issue or not.

Conversely, it is also interesting to see that the male participants seem to experience less shame than the female participants.

The participant with the highest level of MPA also seems to be the one who has the least level of avoidance behaviors and is driven to overcome these hindrances.

On Tuesday, we will have the final ACT workshop. I will be very curious to hear feedback and see if everyone's experiences in performance are different than their initial performance.

June 17, 2026

The ACT workshops are complete. I have scheduled the final performance class with the group, but bad news…

Participant #2 dropped out. I am devastated. I only have 4 participants, so this means that ¼ of my participants has left. This makes me so frustrated, because he already did the entire ACT program. I feel as though he may have just used this program to get the parts that he wanted and then dumped the study after he got what he wanted. I wrote to him to ask him to at least complete the final K-MPAI to have a comparison of scores and then do the debrief, but after initially agreeing to this, he still hasn't sent in his K-MPAI. So, I may have to give up.

It's just so disappointing, when I know he has so much feedback he could offer. We will see if he can at least complete the k-MPAI and the feedback form.

Meanwhile, I am doing a lot of pulling literature from the library in order to beef up my lit review. The thematic analysis part worries me. I am sure the coding will surface once I have all my data.

June 23, 2026
I noticed that female participants had more anxious apprehension than the males. I looked it up, and I found that there is research pointing to women being more anticipatory than males. I wrote to the professor in UCDavis to get the link to her paper. She has sent me her papers! There are several of them.

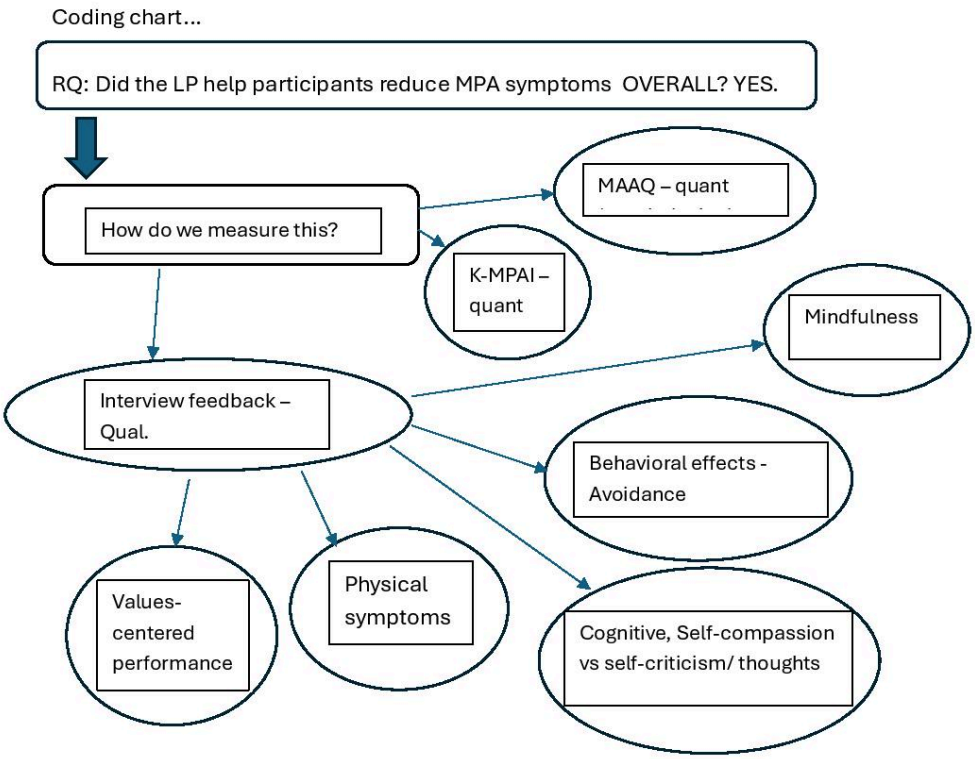
The final performance class was tonight. It went so well. I noticed an audible difference and visual difference in the comfort level of the singers. They seemed more confident, they sounded better, and they seemed more at ease. One factor to consider is whether having ACT sessions together made them more familiar with each other and therefore more comfortable. However, I don't think this is really factor, because the participants mentioned peers at the university and feeling intense worry about scrutiny from others despite familiarity with the peers.

July 11, 2026
It's been frustrating getting responses from my college participants since the study coincided with summer break for them. They have internships and are fully booked, difficult to reach. One of them dropped out, which I am still upset about, because when you only have 4 participants, every single one counts a lot.

But I have moved on. I finally got the final K-MPAI from Singer 1, and he has a mtg with me this Wed to finalize his verbal feedback. One regret I have is that I should've recruited more participants by sending the recruitment notice out within VSC. At the time, I was trying to avoid intra-continental time differences, but perhaps I could've yielded more participants in the study had I done so.

I have begun processing the K-MPAI scores, since they are complete. I am still working on coding for the verbal feedback, and it will be interesting to see if the coding that I assumed would happen will still be appropriate when I analyze the actual verbal feedback I receive.

There are several things to consider. There were dramatic decreases in all the participants' K-MPAIs…so the data is statistically significant and dramatic. On avg all of them decreased MPA by c. 30%. The lack of participants does make one cautionary, but the results are pretty astounding. I believe there was even more decrease in the inventory points than in my previous study with just ACT workshops and no energy work.


Coding chart…
RQ: Did the LP help participants reduce MPA symptoms OVERALL? YES.
How do we measure this?
MAAQ – quant
K-MPAI – quant
Mindfulness
Interview feedback – Qual.
Behavioral effects - Avoidance
Values-centered performance
Physical symptoms
Cognitive, Self-compassion vs self-criticism/ thoughts

The LP so far has had positive feedback. Surprisingly, the yoga videos I chose were not so beloved. So far, people prefer the qigong video. I think that has to do with the fact that I had to choose Kripalu-related videos based on previous studies which used Kripalu yoga styles. They were not as attractive and well produced as other yoga videos out there. I think that if I were able to use more modern and up-to-date, attractive videos, the yoga videos may have been more of a draw for the young participants.

I did receive some feedback from Singer 3 saying that the group dynamic of the ACT workshops and having other peers to discuss and share experiences with was valuable. This makes me think that perhaps group workshops have some advantages over just doing the ACT method one-on-one.

I am really excited to see how much this program helped participants, and I hope that this will be a useful method and tool for my own practice in the future.

July 27, 2026

Yesterday, I began coding. I already see many patterns and commonalities between the participants. I tried to read the Braun and Clarke as thoroughly as possible so that I could make sure that my RTA is truly robust.

My questions now are:
1) Do I code the before and after and then compare and contrast in the paper?
2) Is it ok that I changed the order and phrasing of questions for each singer? I found that I learned something new each time I interviewed a participant, and then I tried to edit and refine the interview questions to improve them each time.
3)

August 6, 2026

I am working on analysing my data, doing an RTA, and refining themes, etc. I relistened to our ending lectures about analysis. I don't think I will really need to go into latent claims in this analysis, because the participants are pretty verbal about their experiences with MPA. Our semantic data is rich. The only latent claims I see so far is that I have an umbrella, overarching issue for each singer that they themselves might not see. For ex.

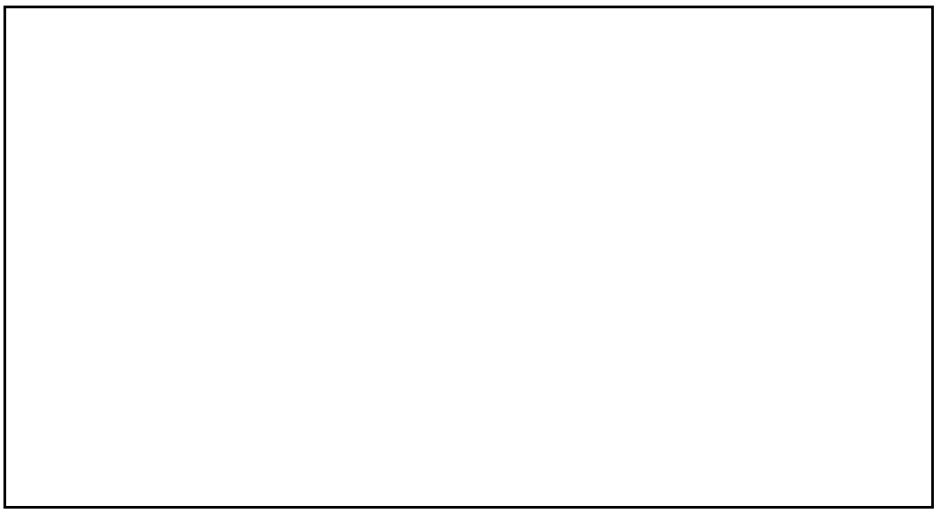
Singer 1 – Physical MPA with cognitive pressure. Fear of scrutiny

Singer 2 – Severe perfectionism and self-criticism. Anxious anticipation leading to avoidance. Fear of scrutiny
Singer 3 – Severe Self-criticism with some perfectionism leading to low self-esteem and avoidance. Fear of scrutiny

Let's consider the aspects of this data analysis:

Codebook Thematic Analysis –How different Is that from **Reflexive Thematic Analysis**? I think I am more of a general coder and analyser. I don't want to get too caught up in death by coding. So, I will say, let's focus on RTA.

**Structure** is important. As I was analyzing from the perspective of some "a priori" coding, I did start to see themes arise – how does MPA affect these participants physically, cognitively, behaviorally, form the mindfulness perspective, from the self-compassion vs perfectionism perspective…and do these topics answer my RQ? I went thru a first time with these questions and highlighted with markers. Then I went thru a second time. This time, I came up with a table that organizes the constructs and helps me to organize the data and make sense of it. I was hoping that by doing this, it would be a lot clearer to me how to organize my findings



allow the categories to surface. I came up with three great themes, and I refined my research question before creating the themes to better articulate what I am looking for.

RQ: How does participation in a hybrid, multimodal learning pathway incorporating mind-body practices and Acceptance and Commitment Training influence voice students' (ages 18-35) experiences of performance anxiety and performing?

Theme 1: From Physical Hindrance to Mindful Embodied Regulation

Theme 2: From Self-Criticism and Cognitive Struggle to a More Supportive Relationship with Self

Theme 3: Making Room for Anxiety: Acceptance, Willingness, and New Ways of Performing

8-9-26

I have been analysing data while also reading about methodologies, paradigms, etc. Here is the perspective I am considering writing my paper from:

Paradigm: Pragmatism (Morgan, 2016 + Dewey, 1938)
Methodology: PaR with mixed methods design (Nelson, 2013)
Qualitative orientation: interpretivist (Gadamer, 2004); Reflexive Thematic Analysis (Braun & Clark, 2006) + some Template coding (Crabtree and Miller, 1992; King, 1994)
Quantitative analysis method: Comparing Pre-and Post-intervention feedback + (Quantitative) K-MPAI and MAAQ scores to support
Researcher role: reflexive insider researcher and practitioner

8/16/2026

Coding...I have been reading about coding for weeks, and I still feel like I can't piece it together to make sense. I understand the parts and components. I also have read all kinds of new vocabulary and am wondering how to piece them together in relation with each other. . It's highly frustrating. My systemic learning style is thoroughly frustrated by only seeing linear explanations. I am going to attempt to understand as best I can over the next couple of days and will go read now.

Ok, I just read Blair's A Reflexive Exploration of Two Qualitative Data Coding Techniques (2015) , and his straightforward, concise writing style really helped me differentiate between Grounded Theory Methodology (GTM) (Strauss and Corbin, 1998) and Template Coding (King, 1994). Thank God. It makes a LOT more sense now. I definitely identify more with template coding and reflexive analysis, because GTM feels simply too loosey-goosey for me. I think it's impossible for me to go into data analysis to allow themes to simple emerge out of no structure, because the K-MPAI already has specific criteria of what constitutes MPA, and my research question requires me to learn how much the LP tool was successful in reducing symptoms. So, I already carry a strong bias of what I am looking for to indicate reduced symptoms.

Back to reading.

8-19-26

I met with Joshua online yesterday. This was a huge help. Firstly, I uncovered that my scope is simply too wide at the moment. I can't possibly finish processing all of this qualitative and quantitative data in a month's time. It would take years or several people, and I wouldn't do it justice. So, simplifying scope is a much better plan. Focus on a particular aspect of the data and don't try to process it all. This change has made this task a LOT less daunting.

Sept 3, 2026

After a couple more coding rounds, I finally began to see authentic themes that came from the data itself and not from pre-conceived constructs. Creating tables helped a lot, and the last time around, I used color coding to help me organize my thoughts around physical, cognitive, etc.

I'm pretty confident in the authenticity of my themes. I only wish there were more space to write about how they relate to the methodology. There's really very little space for that after all the data discussion.

I met with Josh. I gathered from our discussion that the more transparent I am about the process of the study, the better. So, I will go thru now and survey the thesis based on this.

## Appendix 7:RTA Developmental Step 3 of Generating Codes and Themes

CHANGES Before and After in Participants – a coding exercise 08-27-26

RQ: How does participation in a hybrid, multimodal learning pathway incorporating mind-body practices and Acceptance and Commitment Training influence voice students' (ages 18-35) experiences of performance anxiety and performing?

Theme 1: From Physical Hindrance to Mindful Embodied Regulation

Theme 2: From Self-Criticism and Cognitive Struggle to a More Supportive Relationship with Self

Theme 3: Making Room for Anxiety: Acceptance, Willingness, and New Ways of Performing

| | | |
|---|---|---|
| PHYSICAL | | Physical improvement<br>Mindfulness<br><br>Cognitive positivity<br>Self-Esteem/mindfulness<br><br>Acceptance<br>Willingness |
| Singer 1 | ◦ Severe tension<br>◦ fatigue before singing<br>◦ shaky breathing<br>◦ trembling<br>◦ sweating<br>◦ stomach distress<br>◦ elevated heart rate. | Before:All symptoms dissipated after intervention.<br>• "I didn't have that pre-performance fatigue"<br>• Before pre-intervention performance class : a little bit of trembling, like, involuntary trembling.<br>During: • I had a little bit more efficient use of energy throughout the performance, a little bit. It wasn't like a surge, but it was definitely improved"<br>• Regarding tension: I found ways to manage it.<br>After: ◦ After pre-intervention class: I would have to wait for my |

| | | |
|---|---|---|
| | | stomach to calm down. I think I can look back and see what it was I struggled with it. It's still something I struggle with now but it's, it has less of a hold on me. And it has less of a, a debilitating effect on my singing and my Overall mental state." |
| Singer 2 | Before: • Uncomfortable tummy feeling, like butterflies, of just like...I'm just nervous<br>• Reduced Breath support: " Really limits the kind of like breath support I have. I can't quite get a full enough breath. It always doesn't feel like enough."<br>• Throat tension'; force sound instead of just letting it ride on the breath. "I hold a lot of my tension in my throat, and so I start trying to force out sound instead of just letting it ride like on the breath and do what it needs to do".<br>• Trembling: knees shaking, hands tremble, knees would lock (as a child).<br>• Fixation on health condition: " I get hyper aware of my [subglottal] stenosis." I feel like I have to cough a lot more when I'm having to perform, like my body just gets so nervous it makes like more mucus than I can't actually sing.<br>After: • "Exhaustion" | Before: • "My heart was racing"<br>• "Drinking lots of water."<br>• "Nervous about throat condition."<br>• "I felt less nervous than first performance in the study."<br>During: • " Breathing - I was able to breathe sufficiently."<br>• " I'd like to keep getting better at full body awareness. I kind of noticed that if I made a gesture, I didn't feel the bottom half of my body. I'd like to keep practicing whole body awareness."<br>• " I felt more in control of my breath, and that I will take time and make time."<br>• " I felt great! Before, I trembled and was tense. After, I was just calmer; it wasn't traumatic, just neutral."<br>After: • " I was able to get over it quickly…and go eat a hotdog." |
| Singer 3 | Before; • "My breathing would completely be shot. • "My jaw would tighten". • "My voice would go out, specifically in my passaggio. I just felt like I couldn't sing, I would crack."<br>• "I would get, like, the butterflies . • " I end up getting really hot."<br>• "My heart is beating really fast."<br>During: | During: Felt it in my throat.. "<br>• " I was singing with more of a relaxed, open throat. I would approach with that instead of that clenched tension." |

| | | |
|---|---|---|
| | • "A lot of times my jaw will lock, like, I'll be in physical pain to the point where it's like, I...completely stop breathing. "<br>• " I'm just trying to get out whatever sound will come out."<br>• "I was the cantor of the Mass, and Easter Vigil is a 3-hour long Mass, and I was freaking out, like…and I had, yeah, I had my first panic attack. I literally thought I was, like, having a heart attack. I couldn't breathe, I was…It was really bad. "<br>After: | |
| cognitive | | |
| Singer 1 | Before:Self-scrutinty: Comparison with competitors.<br>• Racing thoughts •<br>Worry about judges. •<br>Constant mental chatter<br>In high stakes situations (e.g. auditions/competitions). •<br>Fear of judgment: worry about what judges are thinking.<br>• Discomfort increased fear: Physical symptoms reinforced anxiety.<br>• Procrastination: As a child, procrastinated as long as possible before performing. Used avoidance tactics to stall.<br>• Nervous, repetitive behavior: Drinks a lot of water.<br>• Nervous, repetitive behavior: Checks over music to avoid mistakes.<br>• Lack of bodily awareness: "Chaotic." Not much awareness, except noticing discomfort.<br>• Perfectionism: Fear of mistakes,"I have to get it right!"<br><br>during<br>• Survival Mode: "Don't mess this up."<br>• Fear of Judgment: Concern about what judges are thinking.<br>• Survival Mode: "Just get it over | Before<br>• On Judgment from others, avoided looking at faces which helps me to just, if I look at their faces for too long, then I'll start thinking about what are the judges thinking, but if I just avoid their faces..."<br>• " It's easier to focus on somebody else, another person's performance, or the person after you, the singer after you, how they're gonna perform, but, um, I would say after the study. I would just focus more on calming myself down and, and not worrying about the other singer, the other competitors."<br><br>• " [I used to be around] other like very, very accomplished singers or be like waiting in the hall with a bunch of singers and before, that always felt very, very like...just very uncomfortable, like I just wanted to get out of there. But now, like I felt more willing to just stand there and be amongst other |

| | | |
|---|---|---|
| | with." • Shame: Avoid humiliation<br><br>•Survival Mode+ External Motivation: Dutiful and steps up to the task, even if against one's will.<br>• Focus on task. Too focused on doing it right to think about anything else. • Aware of the physical discomfort<br>After<br>•Shaming - If mistake was made, some shaming and rumination<br>•Self-soothing by distraction, e.g. watch a movie, go out with friends.<br>• Shame: Feels embarassment or shame after performance. | singers which probably shouldn't be that uncomfortable but oh, it's uncomfortable!"<br>• More willing to "deal with negative thoughts I had before performance, before the study, like, I still have the same negative thoughts, but before the study, like, I would just kind of groan, or just be upset."<br>◦ **MPA still present before performance, but yoga, qigong, breathing, stretching helped alleviate symptoms**.<br>• Less physical tension = less fatigue during and after<br>◦ **greater awareness of breathing, "I would pay a lot more attention to how I'm breathing."**<br><br>• "I was just a little bit more okay with that feeling, like, it's something that everyone gets." • I'm more confident in my approach and process before I start singing, before I, I do a performance, I think before the study, before a performance, like. My preparation would just be all over the place because it would just be like so anxiety-filled, but now I have a little bit more of a routine that I know that works |
| Singer 2 | Before<br>• Anxiety to the point of avoidance (see below)<br>•"The way to not be nervous is to not do the thing, which is sing, so I just don't sing, which doesn't help." • In the past, tried alcohol, but It didn't work.<br>•. "I text [friends] things like I'd | Before<br>• On Judgment from others, avoided looking at faces which helps me to just, if I look at their faces for too long, then I'll start thinking about what are the judges thinking, but if I just avoid their faces..."<br>• " It's easier to focus on |

| | | |
|---|---|---|
| | rather get hit by a car than go to this rehearsal right now."<br>•Calm, deep breathing to calm down.<br>• Constant negative self-talk,<br>• Perfectionism…"you just have to do the thing, so you just sit in your anxiety until it's time to do the thing, you just don't have a choice."<br>During<br>• Worse when "anytime there are stakes to like make an impression on somebody, so like auditions, or like a competition, master classes. Now I have to do even better, because the stakes are higher, I've been, I've been praised as being this thing, and now I have to do it even better."<br>• "I am too focused during to have any other thought, besides, like, oh my God, what are the words, what are the words, and making sure I'm doing whatever I'm trying to do, "<br>• " I don't have a choice, I have to be locked in right now and do this thing, "<br>• Focused on trying to get it right in the moment. "I can break down on either side, but in this little moment I have to be as close to perfect as perfect can be."(also perfectionism/self-criticism).<br>• Lack of confidence: " I just don't trust my voice." • Perfectionism: "I'll feel like I didn't get to really enjoy what I was doing, because during I was thinking so hard about like not messing up the words coming in right, where's like the focus of my tone, and how am I breathing? And oh my gosh, here comes that phrase, like I need to catch breath, I can't finish the phrase. I like, I'm not thinking so much the judgmental | somebody else, another person's performance, or the person after you, the singer after you, how they're gonna perform, but, um, I would say after the study. I would just focus more on calming myself down and, and not worrying about the other singer, the other<br><br>" [I used to be around] other like very, very accomplished singers or be like waiting in the hall with a bunch of singers and before, that always felt very, very like...just very uncomfortable, like I just wanted to get out of there. But now, like I felt more willing to just stand there and be amongst other singers which probably shouldn't be that uncomfortable but oh, it's uncomfortable!"<br>• More willing to "deal with negative thoughts I had before performance, before the study, like, I still have the same negative thoughts, but before the study, like, I would just kind of groan, or just be upset."<br>◦ **MPA still present before performance, but yoga, qigong, breathing, stretching helped alleviate symptoms.**<br>• Less physical tension = less fatigue during and after<br>◦ **greater awareness of breathing, "I would pay a lot more attention to how I'm breathing."**<br><br>• "I was just a little bit more okay with that feeling, like, it's something that everyone |

| | | |
|---|---|---|
| | parts yet.I'm just so focused on trying to get it right in the moment, and then I chastise myself after". | gets."<br>• I'm more confident in my approach and process before I start singing, before I, I do a performance, I think before the study, before a performance, like. My preparation would just be all over the place because it would just be like so anxiety-filled, but now I have a little bit more of a routine that I know that works<br><br>During<br>• I had a little bit more efficient use of energy throughout the performance, a little bit. It wasn't like a surge, but it was definitely improved"<br>• Regarding tension: I found ways to manage it.<br>• More reassuring self-talk – "I would tell myself lots of reassuring positive thoughts, um.<br>• "I felt a little bit more free to focus, like, on expression."<br>• reduced preoccupation with mistakes<br>• improved confidence.<br>• "my mind didn't feel as locked in, like, worrying about making mistakes or overthinking technique, which is something I did a lot."<br>• More willingness and enjoyment rather than "just get thru it"<br>• Less physical tension = less fatigue during and after.<br>• **Greater awareness of breathing, "I would pay a lot more attention to how I'm breathing."**<br>After<br>• After pre-intervention class: I would have to wait for my stomach to calm |

| | | |
|---|---|---|
| | | down. I think I can look back and see what it was I struggled with it. It's still something I struggle with now but it's, It has less of a hold on me. And it has less of a, a debilitating effect on my singing and my Overall mental state."<br>" And also just more, just gratitude for that performance. Before, it felt like, I don't know, like I was forced to take like an SAT or something. But after, really, yeah... it felt less like that."<br>• Less physical tension = less fatigue during and afte<br>• "After the performance, I would say I was definitely more forgiving to myself than before this study"<br>• Before, "Just get thru this." After, don't want to be so tense and wrecked physically and mentally. [LP] will help longevity as a performer. Less burnout |
| Singer 3 | Before<br>• " I went into it [the group performance] very calm. I won't stop thinking about it. And sometimes, too, like.<br>Like, I'll, um, start getting emotional."<br>• "Um… and just really down on myself. • I'll tend to think about it, like, all day." • "I tend to, um, kind of disassociate. with it, I would say that's, like, my big thing. That's, like, my way of, like, saying, okay, this is not a big deal, everything's fine, this is normal, like…<br>Um, so I've gotten into this, um, pattern of disassociation."<br>• "Anticipate that "specific parts of whatever solo or song I'm doing [will go badly.]" | Before<br>• **" I was a little too relaxed [before performance]. I wished I had taken more time to get into the character of the piece."**<br>• Increased willingness to experience MPA.<br>◦ **Root chakra meditation helped the most to bring awareness to the body and make connections.**<br>During<br>• " I had moments of mild nervousness and panic"<br><br>• " I had to take extra breaths to reset and get calmer."<br>• " I was able to observe the feelings and let me focus on what I can control, like my character and breathing. It |

| | | |
|---|---|---|
| | •Tendency to avoid audition or performance opportunities<br>• "What I used to do is, I used to try to, um…<br>Go into prayer…" Did some meditation with chakras."<br>• "I went into it, like, no worries, you know, just felt very relaxed, but I… that might have been my disassociative tendencies." • "I researched my song, so I felt like, you know, I felt ready to act it out, um…<br>And then, like, I started, and it was okay, and I felt really good about myself.<br>and then I got towards the end of it, and the second…<br>I started feeling tight.<br>I spiraled."<br>•"I'm a professsional " (indicating she should be able to handle performances).<br>During<br>• "Once, like, the first mistake happens, it's just like…total panic in my head, like, um…I literally just… I start looking around the room, and...almost…[sic]<br>Putting thoughts in other people's heads.<br>About myself, if that makes sense."<br>• "Everything was mostly when I was around my peers." "I feel like that's more prevalent. Um, and because of that, then the somatic is even more affected."<br>• So I just think about, like, getting through it. "<br>• " It doesn't matter if it sounds good or bad, just please don't crack through it."<br>• " Once during an Easter Mass performance, participant had her first panic attack and: " I remember myself trying to, like, tell myself, like.<br>Breathe in the light, calm yourself, like, I tried to, like, kind | helped me feel what was going on in my body and respond to it."<br>• " I was more in the moment for the second [performance]. *I could be in the music. I* was proud of my recovery."<br>• " I am just much nicer to myself. What I start, I say, 'it's all good if something goes wrong. I ask myself why it went wrong but in a much more self-compassionate way, not angry. I would look at it analytically. "<br>• Reminded self of values during work. " One of the values: be true to the composer's intent. I was nervous and this this value helped me to focus and be less nervous."<br>After<br>• Used to worry about what older, more experienced colleagues thought, but after the intervention, she realized that everyone was supportive and didn't care if she messed up.<br>• After LP, less avoidant. " I should start working on auditioning. I am not terrifed anymore. If someone asked me to solo, I do it."<br>• Awareness of body was influenced by a mix of mindfulness and qigong. More qigong, 60/40.<br>• Started thinking about breath in a much different way. " I was placing tension in breath before. But now, it's more relaxed. I used to push the breath tension, and nanow I am more relaxed in my abs."<br>◦ " I was pretty proud of myself, not because of my |

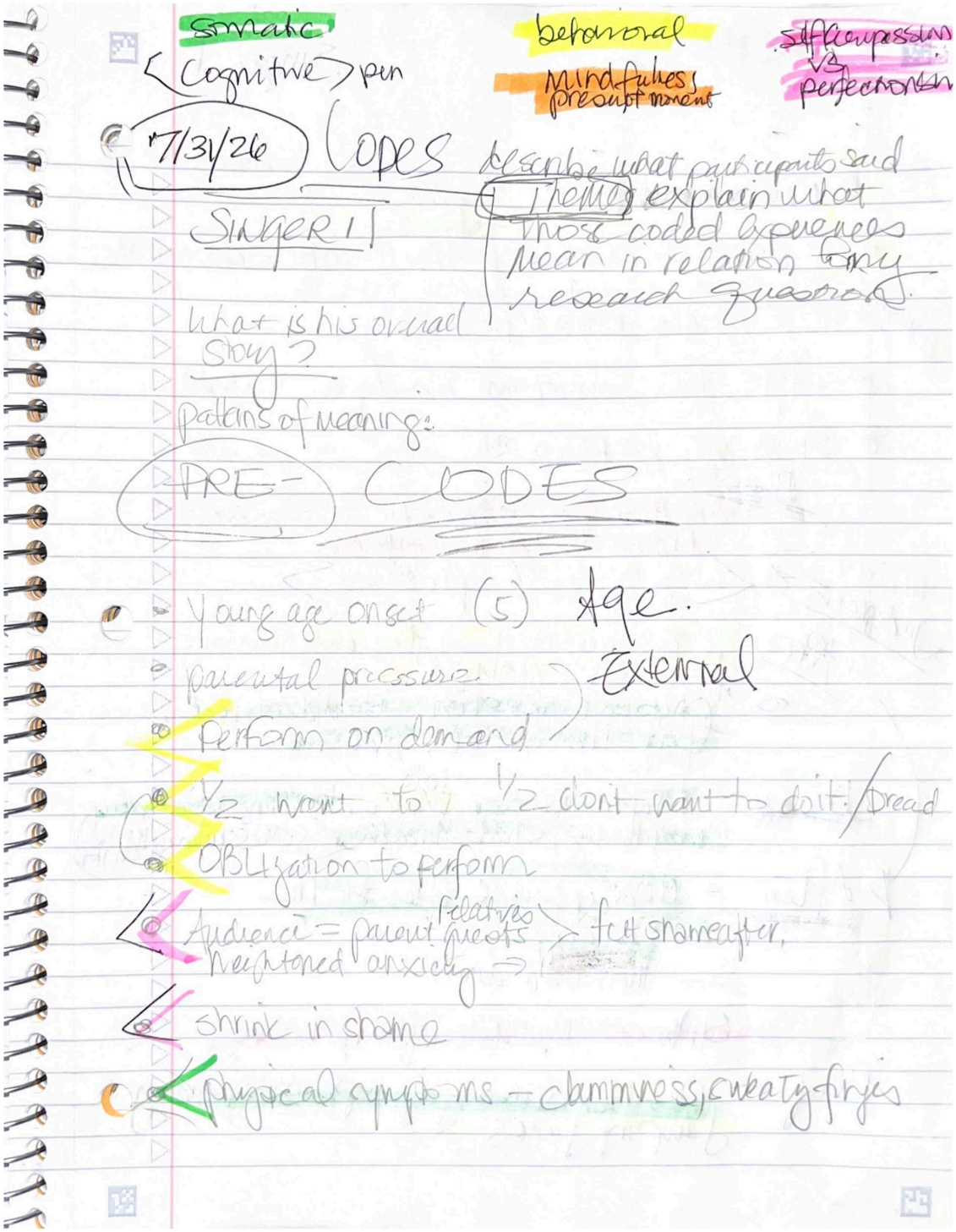
| | | |
|---|---|---|
| | of massage my larynx a little bit. I tried to, like, take deep breaths, I tried to breathe in and, like, hold my breath."<br>• " I won't stop thinking about it. And sometimes, too, like. Like, I'll, um, start getting emotional. Um… and just really down on myself."<br>• "This [perfectionist] standard is not normal. And… and honestly, quite frankly...'It's not okay, and you're fine. You did great for… for going through what you went through, you did really well,'."<br>• "Just get thru this without cracking."<br>After<br>• "I got a little emotional. And then I… so I just turned my camera off, I collected myself. "<br>• "Oh my god, what are they all gonna say about me now? Because I hear what they say about other people who are great and way better than me... and that's a terrible feeling."<br>• 7 on a scale of 1to10 of avoidant behaviors for auditioning and performing opportunities.<br>•"The disassociation. Like, that's my go-to, it's just, like. Don't even think about it, move on."<br>• And I just felt embarrassed, honestly. Felt, like, really shameful, because it's like…I'm a professional singer."<br>• "Um… yeah, I'll tend to think about it, like, all day."<br>""Sometimes I'm a lot nicer to myself, and then other times I'm not.<br>• " I tell myself that… 'most people in my position can never do this, and it's okay, it's really okay, and if I'm… if I'm so worried about the opinions of | performance necessarily, but my ability to stay calm and recover."<br>• " [During practice] I am able to walk away and say I just need to take a break. Before, I used to walk away and be angry at myself. I am so much kinder to myself."<br>LP just reinforced things, didn't change values.<br>• "Commit even when MPA is interfering. This helped me to take ego away from performance. Performance is NOT performative . This helped me see the experience as a whole and not about ME." |

## Appendix 8::Table - Developmental RTA Step 2 to generate Codes, Constructs, & Themes

8-31-26 TABLE MEASURING

## Appendix 9:Samples of RTA Developmental Step 1 – Categorising with Highlighter Colors

SINGER 1



Singer 1

- Never complained (fear)
- Cousins → avoidance built into - delay tactic
- pressure HS / Competitions from early
- Age 19
- symptoms @ 19

Before
- go thru hard sections of songs before
- I have to get it RIGHT

pressure → judgment → <high stakes! pressure>

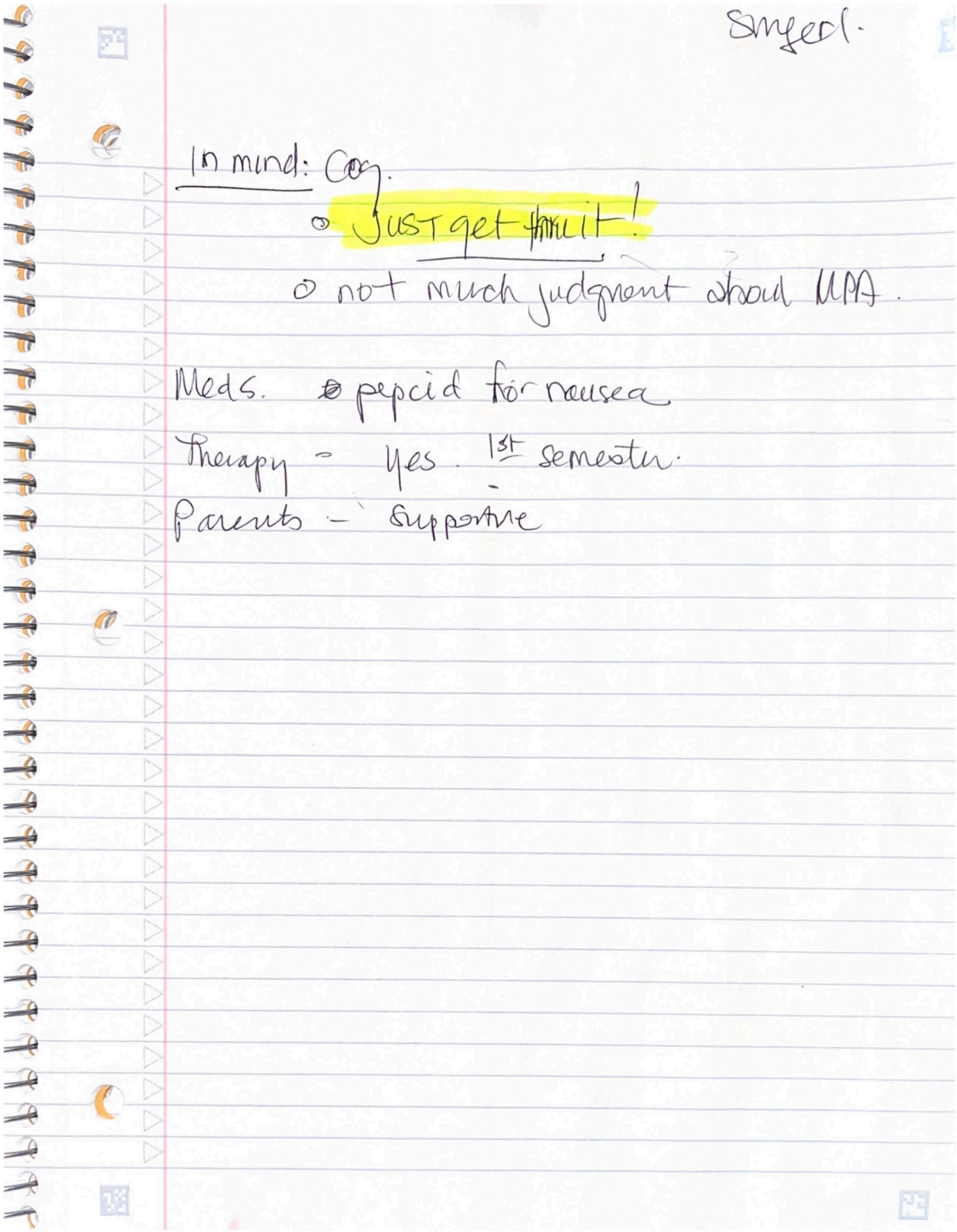
After
- forget about it - after w/ distractions - TV / movies
- physical tension shoulders, neck, feel like a stick, nausea

During - Dry mouth, lots water, trembling, voice shaky, breathless, shallow breath, some scrutiny (hard on self)

After - anxiety nerves after for 1 hr.
- sweaty
- then wind down

Shame - Ruminate after if mistake

Relief - Stretch, Run or go explosions of energy
jumping jacks


Singer.
In mind: Cog.
JUST get through it!
not much judgment about UPA.
Meds. pepcid for nausea
Therapy - yes. 1st semester.
Parents - supportive

SINGER 2

Behavioral
Cognitive
Physical/somatic
Perfectionism/acceptance
Mindfulness

# GMT20260427-231305_Recording

Wed, Jun 17, 2026 4:43PM • 36:24

**SUMMARY KEYWORDS**

Performance anxiety, negative self-talk, avoidant behaviors, physical symptoms, cognitive symptoms, behavioral symptoms, perfectionism, frustration, shame, exposure therapy, deep breathing, subglottal

**Speaker 1** 00:00
So, don't worry about this. Is all confidential. I'm the only person who's going to listen to it. My professor might listen to it, but doubtfully. SK, who's 33 began to experience MPA at 15 during high school vocal juries had physical symptoms and worried about perfectionism, judgment, am I good enough, etc. And then I asked, is there negative self-talk, and you said yes constantly, and then if you could answer again for me, at what points did you hear negative self talk?

**Speaker 2** 00:48
Yeah, the negative self talk, I think, was mostly after, or sometimes before. I personally am too focused during to have any other thought, besides, like, oh my god, what are the words, what are the words, and making sure I'm doing whatever I'm trying to do, but after I will get really critical about really small details or things that I missed.

**Speaker 1** 01:25
Would you call that like, did you feel shame after, like, that you were kind of telling yourself, oh, you did this wrong, or you did that wrong, or that kind of stuff,

**Speaker 2** 01:41
I don't, maybe shame, I probably just more like frustration, that like I should have just known better, I should have practiced more.

**Speaker 3** 01:49
Okay,

**Speaker 2** 01:50
yeah, that's a type of

**Speaker 1** 01:52
shame,

**Speaker 2** 01:52
yeah, yeah, just like a really frustrated, angry type of shame, of why didn't you practice more and why didn't you do this and that, so.

**Speaker 1** 02:01
so kind of a critical voice, and did you ever ruminate, like, think about those wrong things over and over again?

**Speaker 2** 02:14
I think about them today,

**Speaker 1** 02:19
just like me. Yes, I know it's, it's really tough to break that cycle, but you can break it. Okay, so that sounds all very familiar. Now, let's talk about now, Sarah. Now, and let's, so when, when we talk about MPA, usually it divides into three categories: somatic, which is physical, cognitive, which is what's going on up here, and behavioral, which is like, do you do things and behave in ways that are like avoidance or stuff like that. So, anyway, so we're going to talk about those three categories. How do you experience MPA now at this age, and let's talk about it before, during, and after a performance, and then we'll kind of look at it from the three different facets of it. Okay, so let's talk about before first. What happens when you know you've got a big performance coming up

**Speaker 2** 03:48
when I know I have something coming up, I I I, I tend to avoid, I think, because I will have reasons of, like, why I can't practice, of like, oh, like I don't have an accompanist, or, oh, my voice feels weird today, oh, I have plenty of time, because I'm just like scared of it sounding bad in practice, which will tell my brain it will sound bad in performance. I get really, really anxious while I'm practicing, which translates pretty much directly to them being anxious when I have to sing.

**Speaker 1** 04:39
Huh,

**Speaker 2** 04:45
yeah, I mean, and I feel like anxiety, like physical symptoms, like I'll feel that kind of like uncomfortable tummy feeling, like butterflies, of just like, like I'm. I'm just nervous, and the way to not be nervous is to not do the thing, which is sing, so I just don't sing, which doesn't help. I would say, yeah, that's and then, and then there's a lot of me thinking of ways to try to back out of it, of a thing that I said I was going to do, and then being like, well, maybe I'm sick. Well, maybe I just won't do it. Maybe whatever.

**Speaker 1** 05:26
Those are called those are called avoidant behaviors. Yeah,

**Speaker 2** 05:31
I get very avoidant,

**Speaker 1** 05:32
and that's to

**Speaker 2** 05:35
the thing,

**Speaker 1** 05:38
and that's very typical of perfectionistic people, just FYI, because I'm one of those people too. I know it extremely

**Speaker 4** 05:47
like looking in a mirror. Yeah,

**Speaker 1** 05:52
exactly. So, um, all right, so we talked about physical, talked about, okay, and what about your actual singing, like when you're practicing? Do you notice that this anxiety is causing you to not sing as well? And in what way?

**Speaker 2** 06:13
I think it really limits the kind of like breath support I have, because I feel like I can't quite get a full enough breath. It always doesn't feel like enough. And then typically I feel like I hold a lot of my tension in my throat, and so I start trying to force out sound instead of just letting it ride like on the breath and do what it needs to do. I, I just don't trust my voice. I think that's what happens a lot, is I stop trusting that it will happen, and the perfectionism obsession with control really comes in, and so I feel like I have to physically control every little part, which actually just creates a lot of tension, and then it sounds bad, and then I think, oh, I shouldn't have done it, I like, I should just quit, and then I stop.

**Speaker 1** 07:12
Okay. Great. When you did the performance last week, how did that feel

**Speaker 2** 07:22
during or before?

**Speaker 3** 07:25
Oh, let's stick with before for right now.

**Speaker 2** 07:27
Before I was really like, maybe I'll be busy, I can't. Maybe Arisa has so many students she doesn't need another

**Speaker 1** 07:37
one. I like had a vision,

**Speaker 2** 07:40
like 20 people on this Zoom call, and I was like, oh my god, like I don't know, I.. and I.. it was tech week too, and so I knew I was gonna have to sing later, and I hadn't practiced. I practiced that song like once, maybe out loud, the rest of the time I was just trying to memorize the words and like remember it, because I'd sung it a million times, but not for many years, so I was just like muscle memory, it'll just kind of come back, but I was freaking out, I was like I'm not gonna remember the words, and then knowing that there might be someone in the Zoom that knew me before, that fear of like, what if I don't measure up, or what if they're like, wow, she's really like gotten bad since I knew her, like I started really getting in my head about like, oh my god, like they're gonna think like what happened to her, I was like a mess. I, the amount of times I was like, I want to quit so bad, but I didn't want to disappoint you, so I was like, I think I just have to do it. I think I just have to do it and rip it off like a band aid. I'm

**Speaker 1** 08:58
glad you didn't quit, because I really do need to

**Speaker 1** 09:01
really

**Speaker 2** 09:02
felt like I was like I'm not gonna like it, but I'm gonna do it,

**Speaker 1** 09:08
and it's kind of good. It's good to have to do things sometimes.

**Speaker 2** 09:12
Sometimes you just have to.

**Speaker 1** 09:14
It's like exposure therapy.

**Speaker 2** 09:16
Yeah,

**Speaker 1** 09:17
okay. Well, we'll talk more about that later, but and we can talk, you know. Okay, but let's talk about during performances, and you can talk about this latest one. You can talk about auditions, you can talk about competitions, like think of all of them, and kind of sum up. Let's start with physical during the performance. What do you experience

**Speaker 2** 09:48
during a performance?

**Speaker 2** 09:58
I'm often. And I think I think I'm thinking too hard during a performance, a lot of the times when I finish I'll feel like I didn't get to really enjoy what I was doing, because during I was thinking so hard about like not messing up the words coming in right, where's like the focus of my tone, and how am I breathing? And oh my gosh, here comes that phrase, like I need to catch breath, I can't finish the phrase. I like, I'm not thinking so much the judgmental parts yet. It's I'm just so focused on trying to get it right in the moment, and then I chastise myself after.

**Speaker 1** 10:46
Okay, so that's great. Not great, but you know, just description of it. Do you have any physical symptoms?

**Speaker 2** 10:56
Yeah, that's when I get really trembly, even sometimes when I perform and I don't feel very nervous about it, that will still manifest anyway, like I don't know, just does it? I still feel that, like that kind of feeling in your chest, where you're like can't quite fill it up all the way. I would say those are my two kind of biggest symptoms. Is all get pretty trembling. My knees used to shake a lot when I was younger. Now it's a little.. I've learned how to stand so it doesn't happen as much, max my legs a little bit more. I think I would kind of lock my legs really hard when I would, when I was younger. Now I have a bit more of a relaxed stance, but my, my hands will still tremble, and then yeah, I'll feel like I can't quite get enough of a breath, which is always scary when I'm performing and have like a long phrase, because I'm always thinking I'm not going to make it. Yeah,

**Speaker 1** 12:01
so what about Ari? Do you get any dry mouth or

**Speaker 2** 12:07
no? But I, I feel like I get really hyper aware of my stenosis.

**Speaker 1** 12:15
Okay,

**Speaker 2** 12:18
and like that always feels more pronounced when I have to sing, like I.. oh, I feel like I have to cough a lot more when I'm having to perform, like my body just gets so nervous it makes like more mucus than I can't actually sing.

**Speaker 1** 12:35
I forgot, what is that diagnosis called again?

**Speaker 2** 12:38
Subglottal stenosis.

**Speaker 1** 12:40
Okay, alright. and then one other question, do you notice that the actual tone making the voice part is affect the quality of your voice is affected by the MPA?

**Speaker 5** 13:01
I always think so,

**Speaker 2** 13:07
but it's hard. I don't.. it's hard. What about

**Speaker 1** 13:12
what about your teachers? Have they said, 'Oh, that sounded great? Or they

**Speaker 2** 13:16
all.. yeah, everybody says it sounds great. It sounds amazing, and I just kind of, I'm like, I don't think so, so yeah, it's, it's hard for me to tell sometimes if I have recordings of myself, I can hear the difference if I was tense or nervous, but in general it's hard to tell until after, and then I'll make comments to myself of how it sounded to me, but very rarely do I finish something and someone comes up and says, 'Wow, you sounded really nervous, sounded great, and you're like, 'Cool, cool.

**Speaker 1** 13:53
Okay, so let's go back to cognitive a little bit during the performance, you said you're so focused on the task that you don't actually start to criticize yourself till after, is that correct? Okay, so then what about behaviorally, anything weird about your behavior, like different about your behavior than you normally are during the performance. It's okay if it's the answer's no, but just curious,

**Speaker 2** 14:42
I don't know, um,

**Speaker 2** 14:48
I don't, I don't think so. I like when I'm performing, I, it's one of those, like, I don't have a choice, I have to be locked in right now and. And do this thing, yeah. I don't notice any behavior changes necessarily,

or I try not to show them, like if I was like there was a time I was like really upset with myself during a what are those called? Oh, I hated doing them. We did them all the time. They do

**Speaker 1** 15:28
classes,

**Speaker 2** 15:30
no, they were like total

**Speaker 1** 15:32
recital.

**Speaker 2** 15:33
Colleges would come, or other high school, like a competition thing. Oh,

**Speaker 1** 15:42
not yeah. yeah,

**Speaker 2** 15:43
NATS, oh my gosh, yeah. I remember doing a NATS, and I was like really mad at myself for how I had done, and had gotten really upset, and gone to my dorm room, and then I got a text from Julia, who was like, 'Hey, you got first place, you have to come sing again, but I was still so mad at myself, I was first, I was like, well, this is a sick joke, and so I went, but I, during the performance, really tried to put myself back together, because I had to do this thing, so yeah, behaviorally on either side, I think there's more of a change, but during performance I don't want to be judged for doing something wrong, so I think I, I try to lock in more there. If that makes sense,

**Speaker 1** 16:35
so you're able to kind of step it up when you, yeah,

**Speaker 2** 16:38
I have like, because I, I can break down on either side, but in this little moment I have to be as close to perfect as perfect can be.

**Speaker 1** 16:47
Yeah, so now tell me afterwards, what are the most significant symptoms you have?

**Speaker 2** 16:58
Yeah, do exhaustion. I would say it kind of depends on the performance. For auditions, I tend to experience a lot of that frustrated shame of like I didn't do it well enough, like I wasn't focused, or I could have been more expressive, but I was thinking about the words too much, and I get really critical more so after auditions or competitions. When we did the little performance we did last week, it was just relief that it was over. I didn't really have, I wasn't really happy with my performance, but I also was like, I still had to go sing in a different performance. I didn't have time to really ruminate over it, and I also knew, like, it was like fine, yeah. It was just kind of a relief, like, oh my god, that's over. I'm not gonna.. I can't deal with it anymore. Like,

**Speaker 1** 18:11
okay,

**Speaker 2** 18:12
I just don't want to deal with it anymore.

**Speaker 1** 18:15
Do you ever sit there and replay the bad stuff over and over again in your head,

**Speaker 2** 18:21
I do. For some, I mean, there's.. I still think about an audition I did for grad school. What is it now? Like 10 years, 11 years ago, and I still think about my Eastman audition like every time I have to sing, and it's gonna ever go away.

**Speaker 1** 18:38
Sorry, yeah,

**Speaker 2** 18:40
it's okay, but it's yeah, it's one of those things where you're like,

**Speaker 1** 18:44
I get it,

**Speaker 2** 18:45
yeah, those are hard, the ones that traumatic, it is traumatic. So this one was like fine, whatever, but there are definitely some where you, I come away and I go like, oh my god, like I did this wrong, and I did this wrong, and I should have practiced more. I should have done this more. It just kind of served our businesses.

**Speaker 1** 19:07
Yeah. Next question, are there any particular situations that make it worse, like you said, high stakes things like auditions, competitions?

**Speaker 2** 19:20
Yeah, basically, anytime, yeah, anytime there are stakes to like make an impression on somebody, so like auditions, or like a competition, master classes,

**Speaker 7** 19:41
my worst. When I get praise, I'm
yeah, unfortunately, that just like, instead of making me feel like, wow, I'm good, like this is a fun thing I like to do, it just reinforces the well, now I have to do even better, because the stakes are higher, I've been, I've been praised as being this thing, and now I have to do it even better. Next, that

**Speaker 1** 20:46
makes sense. Yeah, raises the stakes makes it even scarier. Okay, makes exacerbates the perfectionism. Okay, so let's go to the next question. There's two more questions. I have to do the quick survey. Have you tried anything to relieve the MPA, and did it work

**Speaker 2** 21:34
Yeah, my I I don't know if I ever, if I ever dealt with it, backing out of things if possible, and if I couldn't,

**Speaker 1** 22:12

did you learn any like techniques, or did you try any techniques by yourself, or from teachers?

**Speaker 2** 22:20
I tried alcohol, didn't really work, but I tried it, a common,

**Speaker 1** 22:30
very common one.

**Speaker 2** 22:31
I mean, I tried, you know, like, like doing, like calming kind of deep breathing, I would try like being kind of somewhere quiet and like just listening to whatever the song is I'm gonna sing, just like getting it in my head and and not really talking to anyone, like not getting distracted, but yeah, I never.. it always just felt like this insurmountable, inevitable thing that I would just have to wrestle with, and like you were saying, like eventually you just have to do the thing, so you just sit in your anxiety until it's time to do the thing, you just don't have a choice.

**Speaker 1** 23:26
Yeah, yeah. Do you take any meds for anxiety?

**Speaker 2** 23:33
I used to, but I stopped taking my meds for anxiety in, I think last September.

**Speaker 1** 23:44
Okay, and then have you ever worked with a therapist on the anxiety?

**Speaker 2** 23:57
Yes, I've had a therapist pretty consistently since I was 19, I think.

**Speaker 1** 24:09
Did it help?

**Speaker 2** 24:11
Yes, yes, I believe it does help, and is helping.

**Speaker 1** 24:17
What about the meds? Did that help at all? The

**Speaker 2** 24:21
meds, I felt like were really good for kind of keeping like a baseline, but when I would have these really acute episodes of like I'm about to perform or whatever, then it, it doesn't, it didn't really help at all, because it just couldn't,

**Speaker 1** 24:40
okay,

**Speaker 2** 24:40
the anxiety just was bigger than the meds at that point.

**Speaker 1** 24:44

Okay, okay. All right, let's go to the last question, and I'll do a quick survey. What do you tell yourself when you experience MPA? Do you. You beat yourself up about it. Do you try to self sue? Like, what do you tell yourself? Like, you are blank.

**Speaker 2** 25:12
Yeah, there is, so my weirdly, as I've been talking about this, my performance anxiety manifests in a very specific way in my head, it appears as I call her the girl in the room and she is like me, but she's always dressed in kind of like one of those like red recital ball gown kind of things, and she is very angry all the time, and when I make a mistake, or I'm not doing well in a performance, or rehearsal, or anything like that. The images on my head get where, like, she's like pulling on my hair, or pushing me down, and saying things like, you're not good enough to do this, you are disappointing everyone. You're a disappointment to yourself. Look at what you were supposed to be, and you can't be. You couldn't do it. You should have done it. You didn't do it. That, that's that's usually how it comes out, it's very aggressive, it's very violent, it's very, very shaming.

**Speaker 1** 26:50
Did you ever, did you ever actually have anybody who did treat you like that?

**Speaker 2** 26:57
No, no, only myself.

**Speaker 1** 27:01
Okay.

**Speaker 2** 27:02
Only myself.

**Speaker 1** 27:03
Interesting. All right. I realize I have one last question. Okay. The last question is, what have others, like your teachers, directors, etc. What have they said about your MPA? Have they made any judgments or made any comments or anything support? They

**Speaker 2** 27:39
never, yeah, no one's ever made a comment in a negative way. I think it's always very, like, encouraging, of like, I mean, I think all of my teachers at some point have experienced MPA, so they relate to it, they understand. I think they try to find ways to help me deal with it, or talk to them about it, just like encouraging me like that you're doing like really great, nobody you know this voice in your head that's saying that people are expecting perfection from you, or whatever, like it's not true, like everybody just thinks you're great, and you don't have to like, I don't know, be the best thing ever in the whole world for people to like you, and it's not like the end of the world if you sing a wrong note or anything, like trying to like rationalize the anxiety,

**Speaker 1** 28:57
which doesn't work.

**Speaker 2** 28:59
It doesn't really work, but I appreciate it. I do, yeah, I do appreciate it, and

**Speaker 1** 29:05
yeah,

**Speaker 2** 29:06
but yeah, I think everyone has tried to like help in the way that they can.

**Speaker 1** 29:12
Any judgments from peers, I

**Speaker 8** 29:23
I don't think so. I think, like,

**Speaker 1** 29:25
that's good

**Speaker 2** 29:26
sometimes. Worry sometimes when I text them things like I'd rather get hit by a car than go to this rehearsal right now is a little worrying.

**Speaker 1** 29:42
Okay, fair enough.

**Speaker 2** 29:43
Yeah, no one has ever openly judged me or made any kind of comment about it. I think because I try to hide it really well under that mask. Of that perfectionism, the only person who really sees it and knows it and experiences it is just me in all its full fury.

**Speaker 1** 30:11
Okay, that's very helpful. Thank you. So, the last thing is a seven question questionnaire called the Musicians Acceptance and Action Questionnaire. It's inside of this book that's written by Dr. David Holko's Act for Musicians, and his whole premise that we'll talk about next time is that MPA is created by psychologically psychological inflexibility, so what you try to do is you increase your flexibility, so that you can reduce your MPA symptoms. So I'm going to ask you some questions. I will tell you later on what the score is, and all that stuff, but I'm just going to take the answers. The questions will go from a spectrum of one to seven.

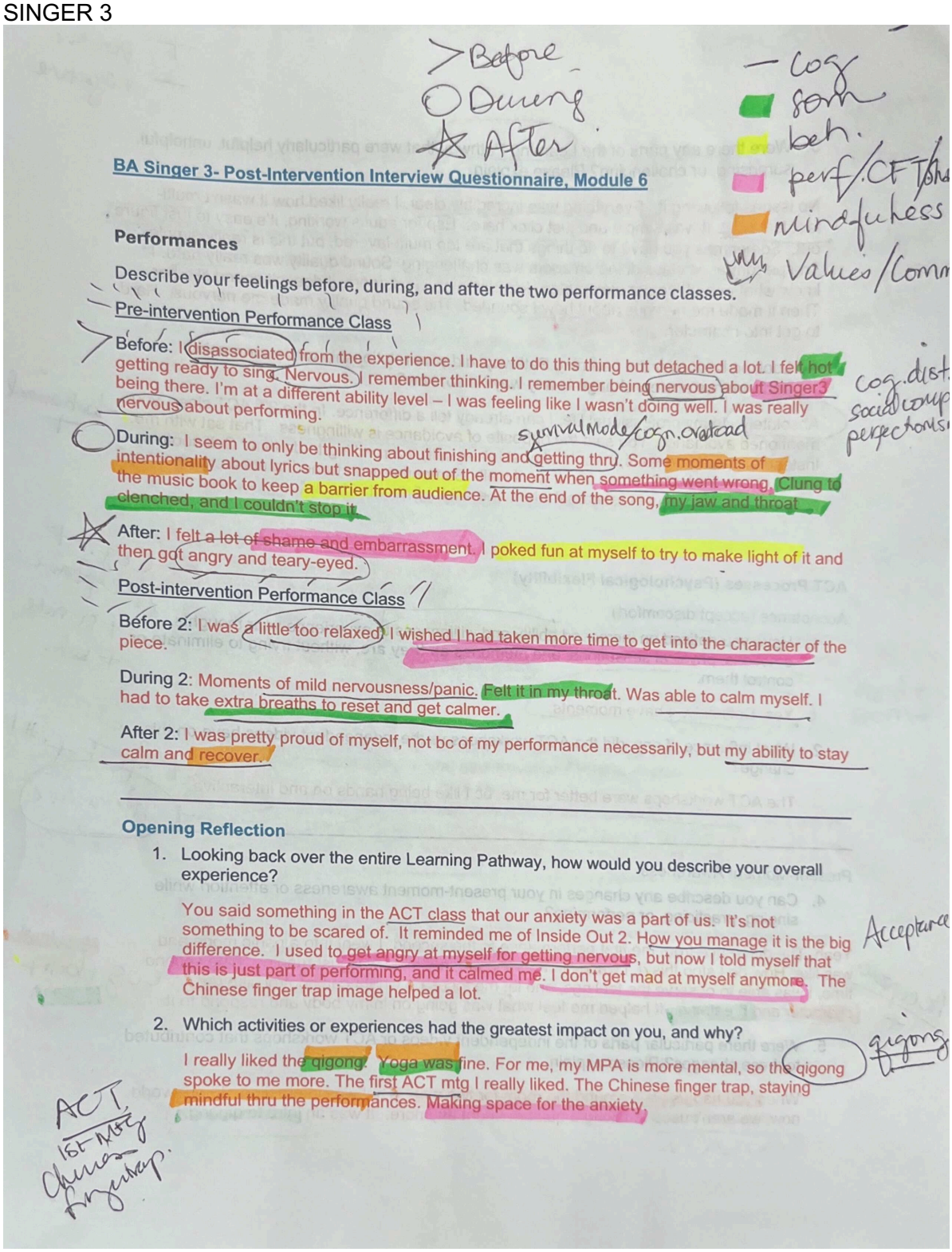
**Speaker 2** 31:06
One is

**Speaker 1** 31:07
never true. Seven is always true. And then there's a bunch of numbers in between. So, the first question is, my memories of previous mistakes prevent me from performing in ways that I find important. Seven is always true. One is never true. My memories of previous mistakes prevent me from performing in ways that I find important.

**Speaker 2** 31:39
Seven,

**Speaker 1** 31:41
okay, number two. worries and anxiety about my performances don't get in the way of my success. They do not get in the way of my success. Seven always true. One never true.

SINGER 3



## BA Singer 3- Post-Intervention Interview Questionnaire, Module 6

### Performances

Describe your feelings before, during, and after the two performance classes.

Pre-intervention Performance Class

Before: I disassociated from the experience. I have to do this thing but detached a lot. I felt hot getting ready to sing. Nervous. I remember thinking. I remember being nervous about Singer3 being there. I'm at a different ability level – I was feeling like I wasn't doing well. I was really nervous about performing.

During: I seem to only be thinking about finishing and getting thru. Some moments of intentionality about lyrics but snapped out of the moment when something went wrong. Clung to the music book to keep a barrier from audience. At the end of the song, my jaw and throat clenched, and I couldn't stop it.

After: I felt a lot of shame and embarrassment. I poked fun at myself to try to make light of it and then got angry and teary-eyed.

Post-intervention Performance Class

Before 2: I was a little too relaxed. I wished I had taken more time to get into the character of the piece.

During 2: Moments of mild nervousness/panic. Felt it in my throat. Was able to calm myself. I had to take extra breaths to reset and get calmer.

After 2: I was pretty proud of myself, not bc of my performance necessarily, but my ability to stay calm and recover.

---

### Opening Reflection

1. Looking back over the entire Learning Pathway, how would you describe your overall experience?

   You said something in the ACT class that our anxiety was a part of us. It's not something to be scared of. It reminded me of Inside Out 2. How you manage it is the big difference. I used to get angry at myself for getting nervous, but now I told myself that this is just part of performing, and it calmed me. I don't get mad at myself anymore. The Chinese finger trap image helped a lot.

2. Which activities or experiences had the greatest impact on you, and why?

   I really liked the qigong. Yoga was fine. For me, my MPA is more mental, so the qigong spoke to me more. The first ACT mtg I really liked. The Chinese finger trap, staying mindful thru the performances. Making space for the anxiety.

3. Were there any parts of the Learning Pathway that were particularly helpful, unhelpful, surprising, or challenging? Please explain.

No issues following it. Everything was incredibly clear. I really liked how it wasn't multi-faceted thing. It was simple and just click here. Esp for adults working, it's easy to just figure out. Sometimes you have to do things that are too multi-layered, but this is really simple. The performance class doing on zoom was challenging. Sound quality was really hard. I know what one of the people sounds like. Listening in on zoom, it doesn't sound like her. Then it made me nervous about how I sounded. The sound quality made me nervous. Hard to get into character.

4. Looking back over the Learning Pathway, did your relationship with your music performance anxiety change in any way? If so, how?

Absolutely. In my professional life, I can already tell a difference. In the 2nd ACT class, you mentioned avoidance. You said the opposite of avoidance is willingness. That sat with me. Instead of getting nervous, I would almost tell myself, "I am willing to do this." Self soothing talk. I did a solo last Sunday, and it went well. Samantha even turned to me a couple wks ago, we had a moment in rehearsal when she said, " Brittani is back."

## ACT Processes (Psychological Flexibility)

### Acceptance (accept discomfort)

1. Have you noticed an increased ability and willingness to experience your thoughts, emotions, physical sensations, and memories **as they are**, without trying to eliminate or control them.

Yes. Definitely. I have moments.

2. What influence, if any, did the ACT workshops vs the independent videos have on this change?

The ACT workshops were better for me, bc I like being hands on and interactive.

### Present-Moment Awareness

4. Can you describe any changes in your present-moment awareness or attention while singing, practicing, or performing?

Yeah, The difference from the first performance to the second, I went into a panic mode and was like, How do I stop this?! I wasn't in the moment, my mind was just running. The second time, I was able to observe the feelings, and let me focus on what I can control, like my character and breathing. It helped me feel what was going on in my body and respond to it.

5. Were there particular parts of the independent videos or ACT workshops that contributed to these changes? Please explain.

When you had us walk around the room for two mins. That was interesting. In our world now, we aren't used to taking a quiet moment anymore. It was an intro to qigong.

Singer 5

Instead of doing anything/ I definitely find myself doing qigong in the mornings before performances. Getting connected to my breath.

Qigong breath

Self-as-Context – (observe thoughts)

6. When anxious thoughts arose during practice or performance, how did you experience them? I was able to walk away, and say I just need to take a break. Before, I used to walk away and be angry at myself. I am so much kinder to myself.

Mindful Acceptance CFT

7. Did you notice any changes in how much those thoughts influenced your singing or performance after going thru the study? Please describe. It definitely had me more intentional in the ACT mtgs. I was taking notes. I was singing more of a relaxed, open throat. I would approach with that instead of that clenched tension.

Cognitive Defusion

8. Did you notice any changes in the way you responded to anxious or self-critical thoughts during singing or performance?

+ Yeah. Definitely. I am just nicer to myself. When I start..I say, its all good. If something goes wrong, I ask myself, why did it go wrong, but in a much more self-compassionate way. Not angry. I would look at it more analytically.

Acceptance + CFT +

9. What role, if any, did the ACT workshops or videos play in being able to perform better despite the negative thoughts? Mostly ACT. A lot of the stuff was mental for me. Qigong and Yoga were good for calming down my body.

ACT + mind + som +

Values

12. Did participating in the Learning Pathway change the way you think about why you perform or what matters most to you as a musician? Please explain.

It just reinforced things rather than change things.

13. Did you ever remind yourself of these values in order to calm yourself before/during/after a performance? Yes I did a couple times while I was working. One of the values. Be true to the composer's intent. I was nervous, and then this value helped me to focus and be less nervous.

Committed Action vs Avoidance

13. Did participating in the Learning Pathway change the way you approached challenging performances, auditions, or pressure situations? Did you feel more committed? Less avoidant?

Yes. Less avoidant for sure, but I should start working on auditioning. Im not terrified anymore. If someone asks me to solo, I do it.

beh + cog + perf +

14. Did it influence the goals you set for yourself for the future or the actions you will take in the future? Please describe.

Yeah, I definitely think so. It's getting me on the path to focus on what is important.

+/−

15. Has completing the Learning Pathway influenced your motivation to perform, audition, or pursue other musical opportunities? If so, how? In some ways yes. I have a lot of good opportunities already, but I hadn't invested in them. Now I want to show them that I can.

willingness +

## Embodied Experience

### Body Awareness

15. Did you notice any changes in your awareness of your body while singing or performing?

Yes.

16. Which activities or parts of the Learning Pathway contributed most to these changes – the independent videos or ACT workshops? Mix between mindfulness and qigong. More qigong. 60/40

### Breath

17. Did your awareness or experience with breath change during singing or performance?

breath + Som +

Yeah. This is a mix of other things too, but I started thinking about breath in a much more relaxed way. I was placing tension in breath before. But now it's more relaxed. I used to push the breath tension, and now I am more relaxed in my abs.

18. What aspects of the Learning Pathway contributed to these changes? For breathing, talking thru chakras. Root chakra meditation. I got to notice that my body is like a big cycle instead of separate things. That helped me to make more connections.

Mindfulness +

### Physical Experience -SOMATIC

Som +

19. Did you notice any changes in your physical energy, muscle tension, or overall sense of ease while singing or performing? Please describe.. See above. Yeah. I would evaluate instead of getting angry.

Cog +

Mind +

20. Thinking back to your first performance and your final performance in this study, how did your physical experience of singing differ, if at all? Throat clenching vs relaxing. I was more in the moment in the second. Be in music. Proud of my recovery.

Mind +

Som +.

### Fear of Evaluation

25. Has your experience of worrying about other people's opinions or judgments changed? Please describe. Yeah. I am in a unique situations where I sing with a lot of older people who are older and better. I find myself getting so nervous around them. I had a moment in rehearsal, some of the other singers were messing up, but everyone was so supportive like everyone has bad days like that. So they don't care if I mess up.

Cog +

CFT +

Accept. +

Sonja 3

## Performance Outcomes

### Confidence

21. In what ways, if any, has your confidence as a performer changed since completing the Learning Pathway? Yeah. positive + Selfesteem up +

### Flow

23. Have you noticed moments during practice or performance when singing felt more natural, effortless, immersive, or enjoyable than before – in a flow? Please describe. In rehearsal specifically. I thought of it as fun. Im so lucky In Rehearsal +

### Overall Experience

28. Is there anything about your experience of the Learning Pathway—or about your experience of singing and music performance anxiety—that we haven't discussed but that you feel is important to share? Things BA wrote down!

- Take action based on courage not fear.
- Anxiety is normal and part of your journey.
- Commit even when MPA is interfering
- This helped me to take ego away from performance
- Performance is performative about you – NOT. This helped me see the experience as a whole and not about ME.

Values + Commit +.



## Appendix 10: ACT WorkshopPowerPoint (Juncos & De Paiva e Pona, 2022



# ACT FOR MUSICIANS

Written by Dr. David Juncos & Elvira De Paiva e Pona
Presented by Arisa Kusumi Sullivan

Acceptance and Commitment Training for Singers – A UWTSD/VSC Study

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE

## Agenda – ACT for Singers

| | | | |
|---|---|---|---|
| 01 | What is ACT? | 08 | Self as Context |
| 02 | Why ACT for Musicians | 09 | Cognitive Defusion |
| 03 | Psychological Flexibility & The Hexaflex | 10 | Values |
| 04 | Mindfulness | 11 | Committed Action |
| 05 | Emotional Avoidance | 12 | ACT in Performance |
| 06 | Acceptance | 13 | Takeaways |
| 07 | Shame and Self-Compassion | 14 | Closing |

ACT = Acceptance and Commitment Therapy/Training

A modern behavioral therapy – 3rd Wave

Focuses on psychological flexibility

Helps you perform well even with anxiety

## What is ACT?

## Why ACT for Musicians?

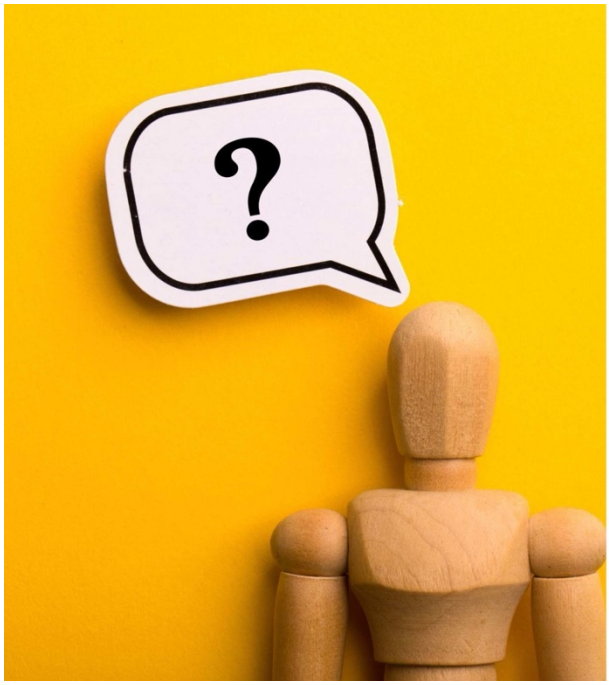


Performance anxiety (MPA) is prevalent in 65-90% of musicians.

Trying to eliminate anxiety often makes it worse

ACT teaches you to perform WITH anxiety

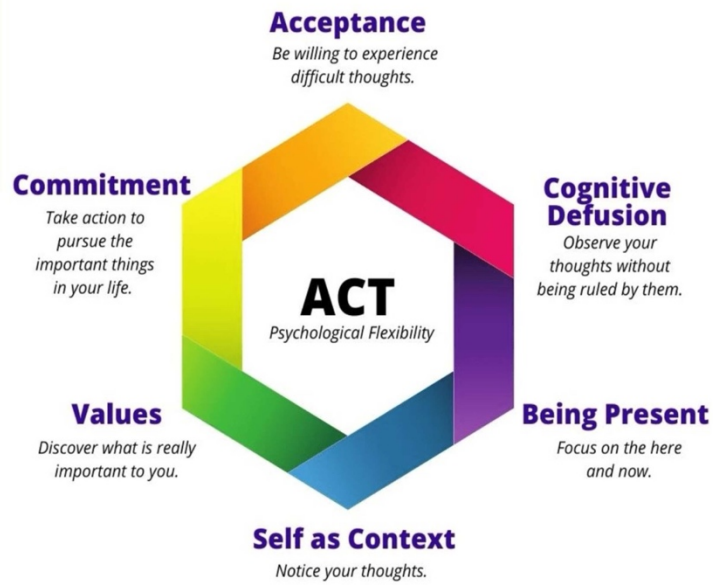
Focus shifts from "feeling good" to "playing well"



## What is psychological flexibility?

- Ability to stay present
- Open to thoughts and feelings
- Take action aligned with your values

**Goal:** Perform well even when anxious

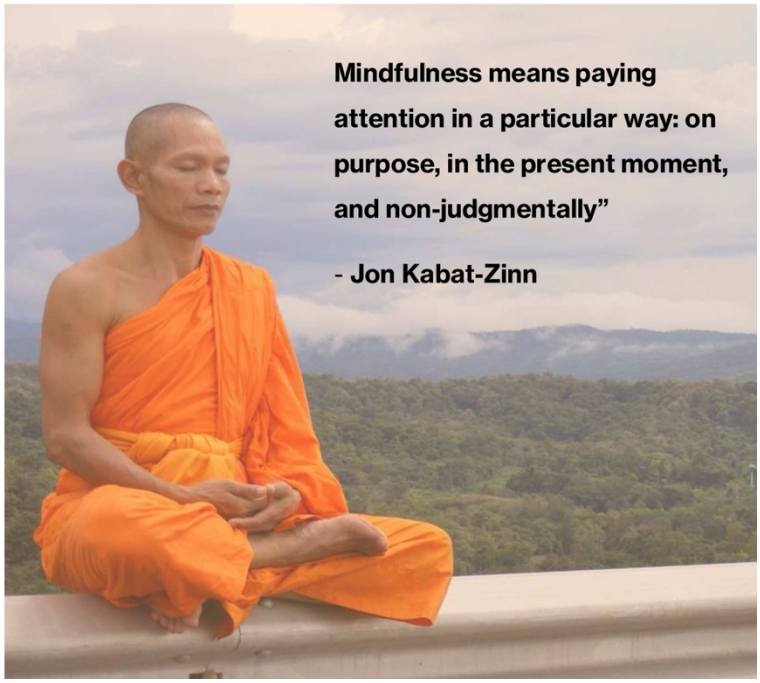



## THE ACT HEXAFLEX

- Present Moment Awareness
- Acceptance
- Cognitive Defusion – change relationship with thoughts
- Self-as-Context -notice thoughts, not defined by them
- Values/Committed Action

# Mindfulness Practice

- 2-minute walking meditation
- Notice thoughts without reacting
- Return attention to body/environment
- Wandering mind is a part of the process




## What's mindlessness?

**Mindless <u>states of mind</u> involve:**

Habitually reacting to our thoughts or other internal stimuli

Lack of awareness we are in this state of mind

**Mindless <u>behavior</u> involves:**

Engaging in an action habitually, not purposely

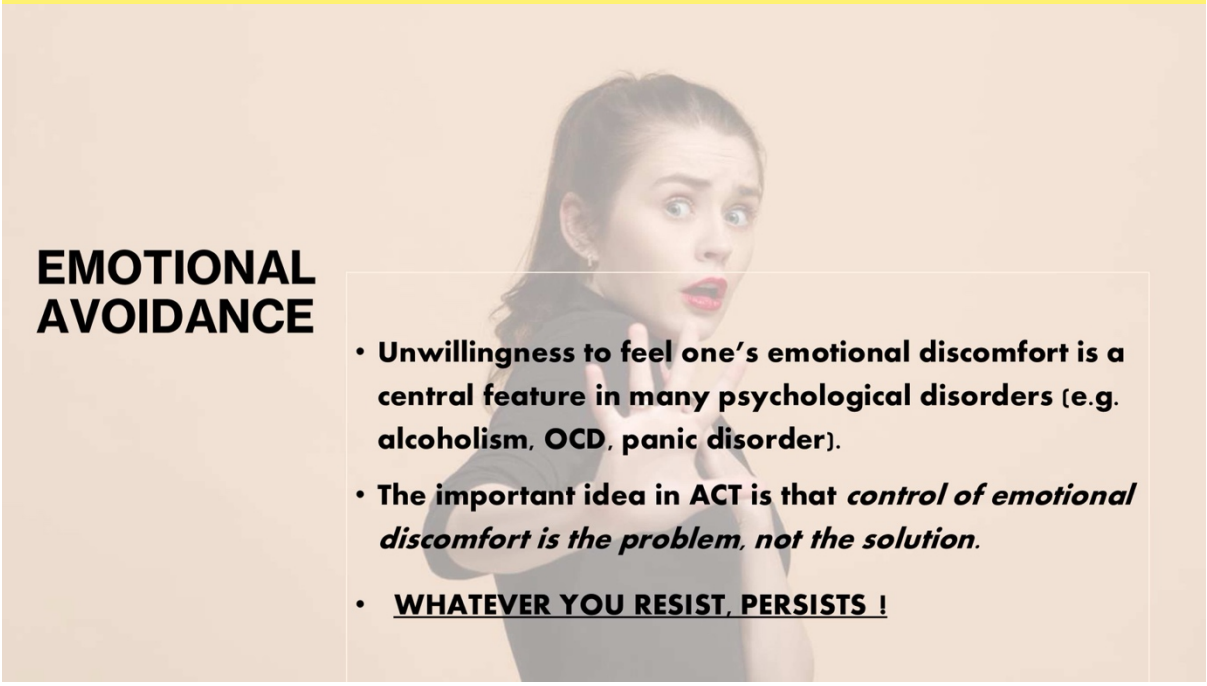
Lack of awareness we are engaging in the act.



## Mindfulness

### Key Idea

By learning to ***be*** and ***stay*** mindful through use of meditation exercises, you are more likely to enter a flow state during your performances.

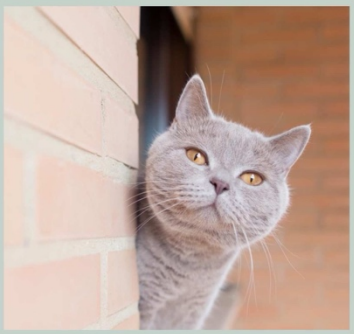


## EMOTIONAL AVOIDANCE

- **Unwillingness to feel one's emotional discomfort is a central feature in many psychological disorders (e.g. alcoholism, OCD, panic disorder).**
- **The important idea in ACT is that *control of emotional discomfort is the problem, not the solution*.**
- **WHATEVER YOU RESIST, PERSISTS !**

## Avoidance in Performance (ACT for Musicians)

- Before or during performance, we often notice **anxiety, self-doubt, or physical tension**.
- Our instinct is to **fight it, suppress it, or make it go away** ("I need to calm down," "Don't mess up").
- This can lead to behaviors like **over-controlling, holding back, or avoiding risk in performance**.
- Over time, these responses become **automatic habits we're not even aware of**.
- While this may reduce discomfort short-term, it often **disrupts flow, expression, and performance quality**. **It doesn't benefit your well being.**





## Acceptance

- **Notice** uncomfortable thoughts and sensations without trying to eliminate them
- **Make space** for anxiety – it's a normal part of performing
- **Shift focus** from "How do I feel?" → to **"What am I here to express?"**
- **Stay present** with the music, your body, and the moment (focus away from self-criticism).
- **Take values-based action** – perform in a way that reflects your musical intentions, even with anxiety present
- **Example:** "I feel nervous – and I can still sing"

## The Finger Trap Method/ Tug o' War with Anxiety

By willingly leaning into your emotional discomfort (anxiety, shame, fear, stress, sadness, etc.), you'll have greater flexibility to act in its presence, and free yourself from it.



## INCREASED WILLINGNESS REDUCES SUFFERING AND LEADS TO...

- Less Anxiety
- Performance Enhancement
- Reduced Pain and injury
- Higher motivation
- Reduced Shame

## SUMMARY of Workshop 1

- We want to move from inflexible behavior patterns listed in the Inflexahex to the flexible mindset of the Hexaflex by learning:
  - **MINDFULNESS** – non-judgmentally practice becoming aware of the present moment and of your body instead of getting bogged down in your thoughts in order to facilitate entering the "flow" state.
  - **EMOTIONAL ACCEPTANCE & WILLINGNESS** - Instead of trying to control or get rid of your avoidant behaviors, learn to non-judgmentally observe, accept, and tolerate them by remembering that ***what you resist, persists,*** just like the finger trap. You can instead REFRAME the negative behavior by seeing the positive. This will facilitate changing the behavior.



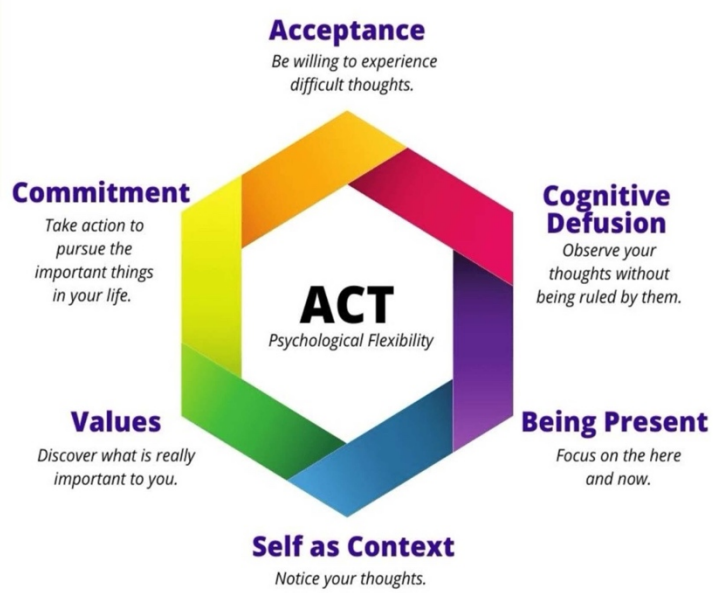

# ACT FOR MUSICIANS

Written by Dr. David Juncos & Elvira De Paiva e Pona
Presented by Arisa Kusumi Sullivan

Acceptance and Commitment Training for Singers – A UWTSD/VSC Study

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE




## THE ACT HEXAFLEX

- Present Moment Awareness ☑
- Acceptance ☑
- Cognitive Defusion – change relationship with thoughts
- Self-as-Context -notice thoughts, not defined by them
- Values/Committed Action



**Mindfulness Exercise #2**

**Qigong Clearing Practice**




# Exercise 3: Highlighting the Positive features of your unwanted behavior (+ self-compassion)

- REFRAME your experience of some negative behaviors by highlighting the positive features of that behavior. Write down some of your own.

| UNWANTED BEHAVIORI | POSITIVE QUALITY | REFRAME |
|---|---|---|
| Example – Avoiding solos due to MPA | I'm protective of myself. | By avoiding solos, I have been protecting myself from the possible threat of embarrassment. I didn't feel safe and needed to make a safe space for myself. |
| Example – I wait until the last minute to study or learn a piece. | I am very good at preparing pieces quickly. | By procrastinating, I have remarkably been able to prep pieces quickly. If I start earlier with my prep, I will be ultra-prepared.. |
| Example – Crying after a difficult performance | I am sensitive and compassionate. | I don't like how easily I cry, but I like how sensitive & compassionate I am, to myself, my friends, etc. I'm willing to tolerate that side of myself. |



## What is Shame?

•A **painful self-conscious emotion**

•Linked to thoughts like:

- "I am not enough"
- "Something is wrong with me"

## Shame for Singers



- Focuses on the **self as flawed**, not just behavior
- Fear of **negative evaluation**
- Harsh **self-criticism after mistakes**
- Avoidance of performance opportunities
- "If I fail, it means *I am a failure*"
- ➡️ Directly connects to music performance anxiety (MPA

## The Problem with Fighting Shame



- Suppressing shame → often **intensifies it**
- Leads to:
  - Avoidance
  - Perfectionism
  - Burnout
- 👉 ACT perspective: **control strategies don't work long-term**

## What is Self-Compassion



Key references: Kristen Neff and Paul Gilbert

Treating yourself with **kindness instead of criticism**

Recognizing:

| | |
|---|---|
| Imperfection is **part of being human** | You are **not alone** |

## Shame vs Self-Compassion

| Shame | Self-Compassion |
|---|---|
| “I am a failure” | “I’m struggling, and that’s okay” |
| Isolation | Common humanity |
| Harsh judgment | Kind understanding |
| Avoidance | Willingness |

## Summary of Workshop #2

- **Mindfulness** can be in movement
- Increased **tolerance of unwanted emotions**, increases your ability to change them.
- **Non-judgment and self-compassion** are what activate your parasympathetic nervous system out of “fight or flight” and allow your more evolved brain to take over.
- **Shame can be transformed by self-compassion**, using new, compassionate ways of speaking to yourself.
- **Defusing our thoughts increases** our ability to achieve **“flow”** and optimal performance.



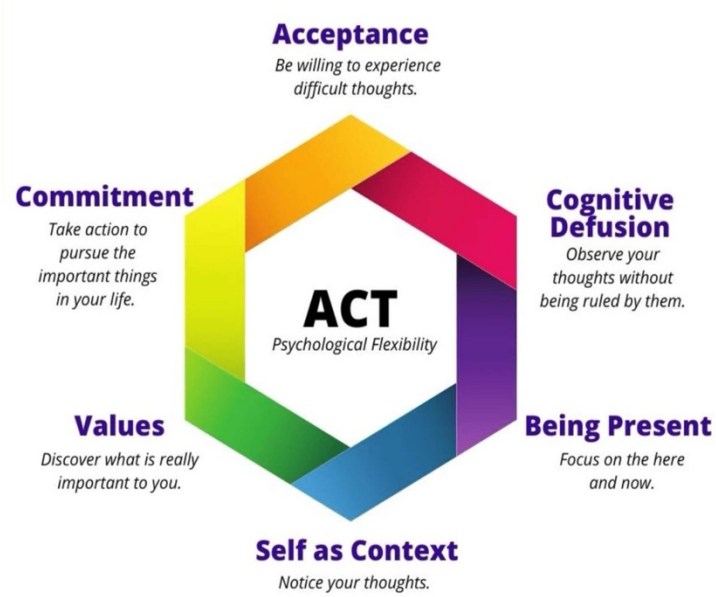

# ACT FOR MUSICIANS

Written by Dr. David Juncos & Elvira De Paiva e Pona
Presented by Arisa Kusumi Sullivan

Acceptance and Commitment Training for Singers – A UWTSD/VSC Study

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE




## THE ACT HEXAFLEX

- **Acceptance** ☑
- **Present Moment Awareness** ☑
- **Cognitive Defusion** – Use self-compassion and reframing to change relationship with thoughts & eliminate negative thinking. ☑
- **Self-as-Context -** notice thoughts and "language traps" to not be defined by them ☑
- **Values/Committed Action**

## Using Defusion to Create Artistic Presence



- Think back to your **worst musical performance ever**. **Notice your reaction**. Certain thoughts are painful and hard to accept.
- Through **ACCEPTANCE,** we learned that if you are willing to have those unwanted thoughts, you will struggle less with them.
- How do we come to respond blindly ***to thoughts as if they are literal truths,*** and how do we disentangle ourselves from thoughts so they no longer take control?

## "Language Trap"



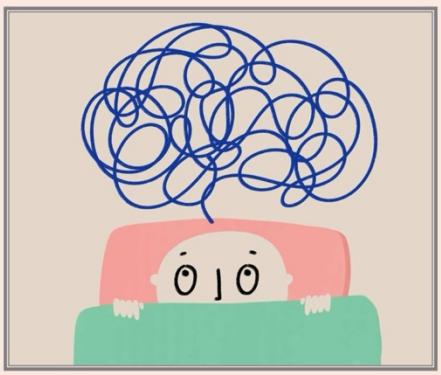
A "**language trap**" is a tendency for people to respond to their verbal thoughts with the same emotional vigor as they would to the actual objects or events in the real world their thoughts refer to.

## THE LANGUAGE TRAP CNTD.



- Santa Claus Myth – Parents say, “If you are good, santa will come.”
- Child assumes it is true, and parents hope to develop good behavior and language skills
- This same child, as a preteen, will develop an internal, verbal monologue and her **private thoughts = literal truths** (b/c she was previously reinforced for doing so by her parents).

## “Language Trap” cntd.



- If the same girl, years later - ***some*** evidence of being judged, she may also react to the thought as if ***actually*** being judged.
- **Thought = Reality** in her mind, causing
  - distress in her mind
  - become conditioned to respond with distress just by the thought of it
- Actual experience of ***being*** judged is not the same as the ***thought*** of being judged.

## How we fuse our thoughts

When we get hooked by our thoughts = We are “fused” by them.

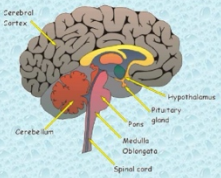
**FUSION – a learned reactivity to our thoughts and other internal events – memories, sensations, urges, emotions - and when publicly reinforced to buy into language as literal truth, we carry that reinforcement into our private thoughts.**

**What are some thoughts you are fused to?**

**Why is it hard to let that idea go?**



## Why do we become fused with thoughts?




Evolved the advantageous ability to think abstractly.

Avoid dangerous situations (e.g. "Don't touch the hot stove.")

Vast networks of abstract relations between objects and events – difficult to separate out once emotions are associated.

## How Fusion Interferes with Singing Performances

7 Vocal students in a study showed that if they were fused with an idea of trying to control anxiety symptoms ( telling themselves e.g. "I cannot make a mistake during my performance," or "My anxiety impairs my ability to breathe properly," then it impaired their overall performance.



This Photo by Unknown Author is licensed under CC BY-NC-ND

## Cognitive Defusion

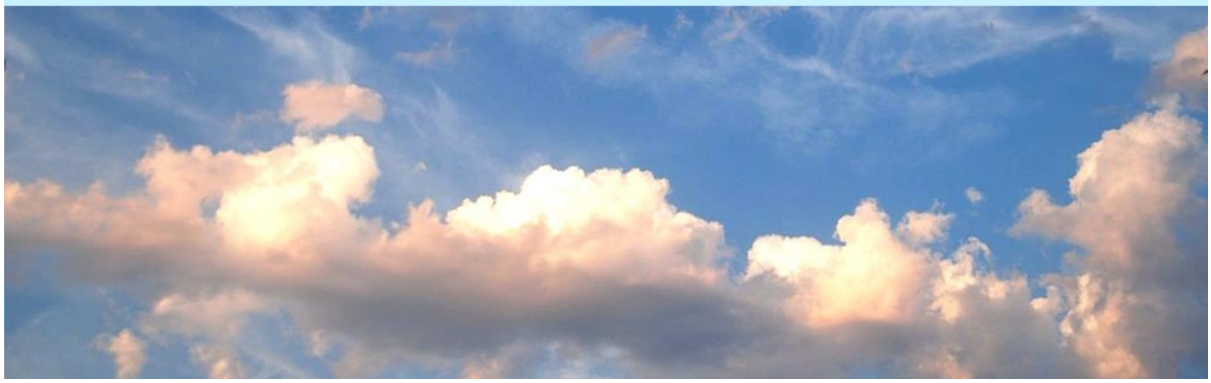
- Thoughts are NOT facts
- Learn to observe thoughts instead of believing them

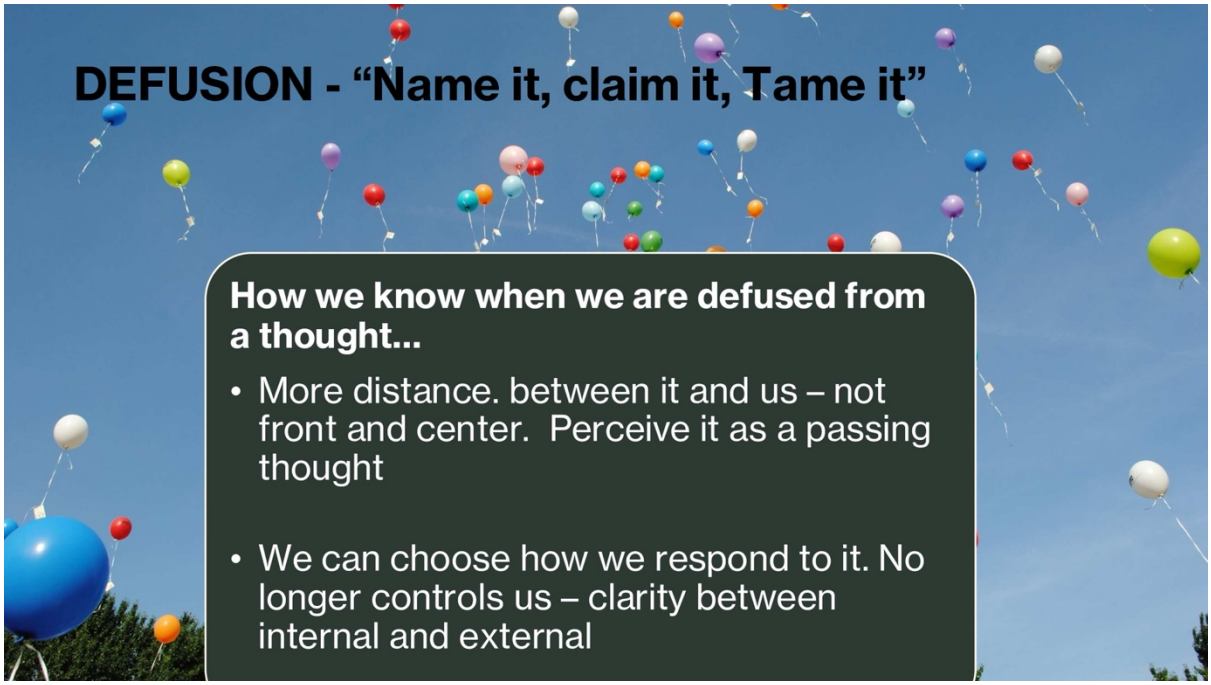
**Example:** "I'm going to mess up" → "***I'm having the thought*** that I might mess up"

" I'm afraid there will be a car accident." → "***I am having the thought*** that a car accident might happen."

## Self-as-Context

- **You** are NOT your anxiety
- You are the observer of your experience
- **Idea:** Thoughts and feelings come and go



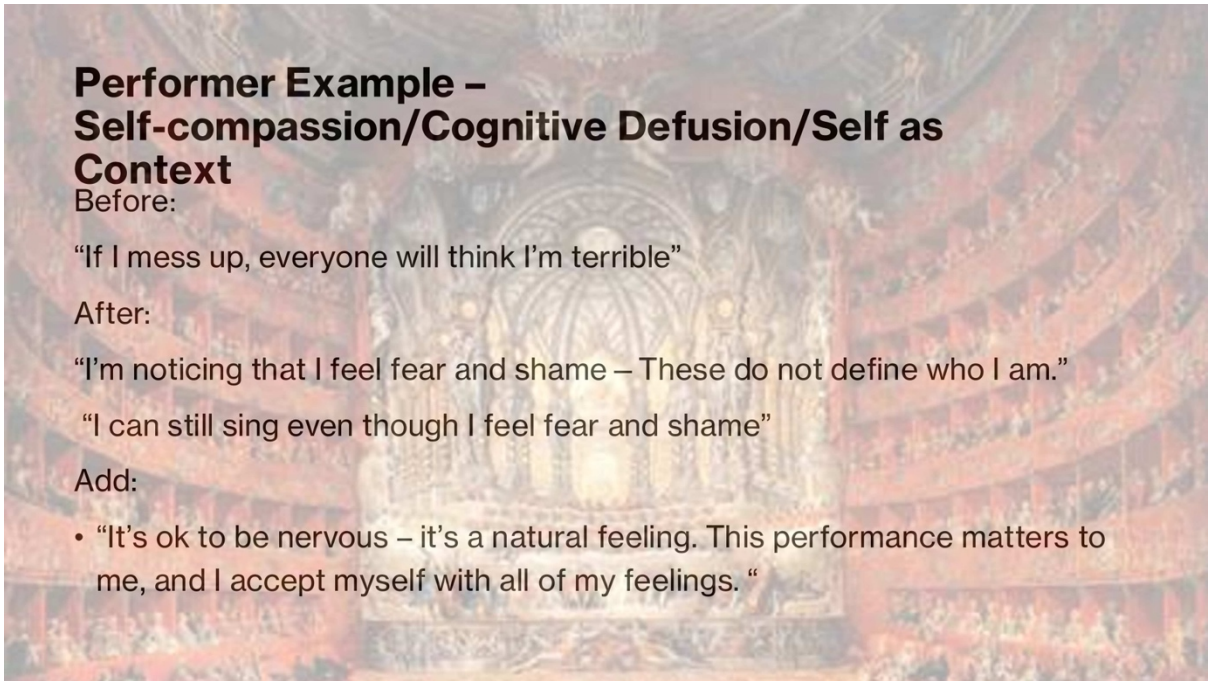



## DEFUSION TECHNIQUE
## “ I notice I’m having _____” (say it out loud)



Fill in the blank.

| | | |
|---|---|---|
| “thoughts that __*I’m going to forget my words mid-performance*__.” | “the feeling of __*(sadness, fear, joy)*___.” | “the urge to __*avoid signing up for studio class*__.” |
| “the memory of __*my last vocal jury*___.” | “the sensation of __*(loss of feeling, nausea, shortness of breath)*__.” | “the evaluation that __*my last performance was bad*__.” |




## Summary of Workshop #3

- **The "language trap" can create false realities in your head. Thoughts/words spoken to you or to yourself do NOT define who you are.**
- **Cognitive Defusion – "Name it, claim it, tame it!"** – Allow yourself to have a thought and identify that it is a thought, **not a reality**.
- Combining **Self-compassion, cognitive defusion, and self-as-context** is your power trio!



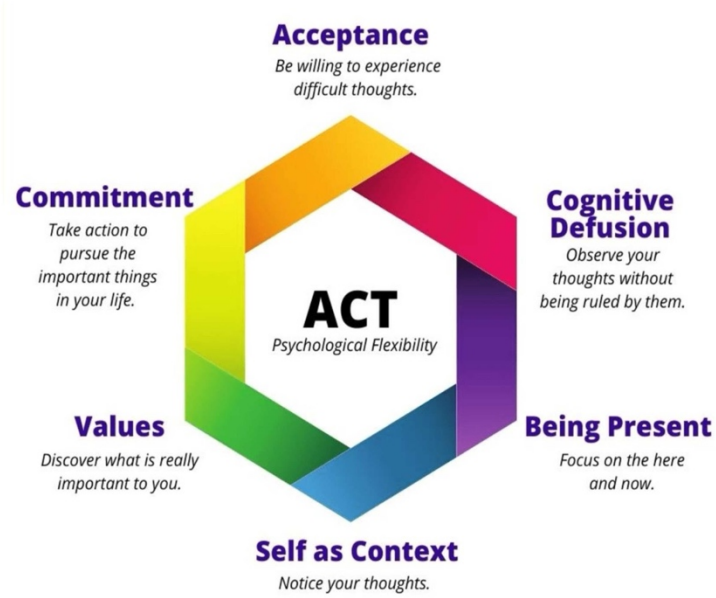

# ACT FOR MUSICIANS

Written by Dr. David Juncos & Elvira De Paiva e Pona
Presented by Arisa Kusumi Sullivan

Acceptance and Commitment Training for Singers – A UWTSD/VSC Study

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

VOICE STUDY CENTRE




## THE ACT HEXAFLEX

- **Acceptance** ☑
- **Present Moment Awareness** ☑
- **Cognitive Defusion** – Use self-compassion and reframing to change relationship with thoughts & eliminate negative thinking. ☑
- **Self-as-Context -** notice thoughts and "language traps" to not be defined by them ☑
- **Values/Committed Action**

## Mindfulness Exercise #3

- What are chakras?
- Let's try a chakra meditation.



## Present Moment Awareness

- Stay focused on the music, not the outcome
- Use breath and body awareness

**Exercise:**

- Notice your breath before performing






## Values

•What kind of singer do you want to be?

•Why do you perform?

**Examples:**

•Expression

•Connection with people

•Connection with a higher realm

•Growth

•Entertaining others



## Values cntd.



- Happy “to do it for doing its sake.”

- Values are subjective – not shared by everyone
- Values have two main qualities:

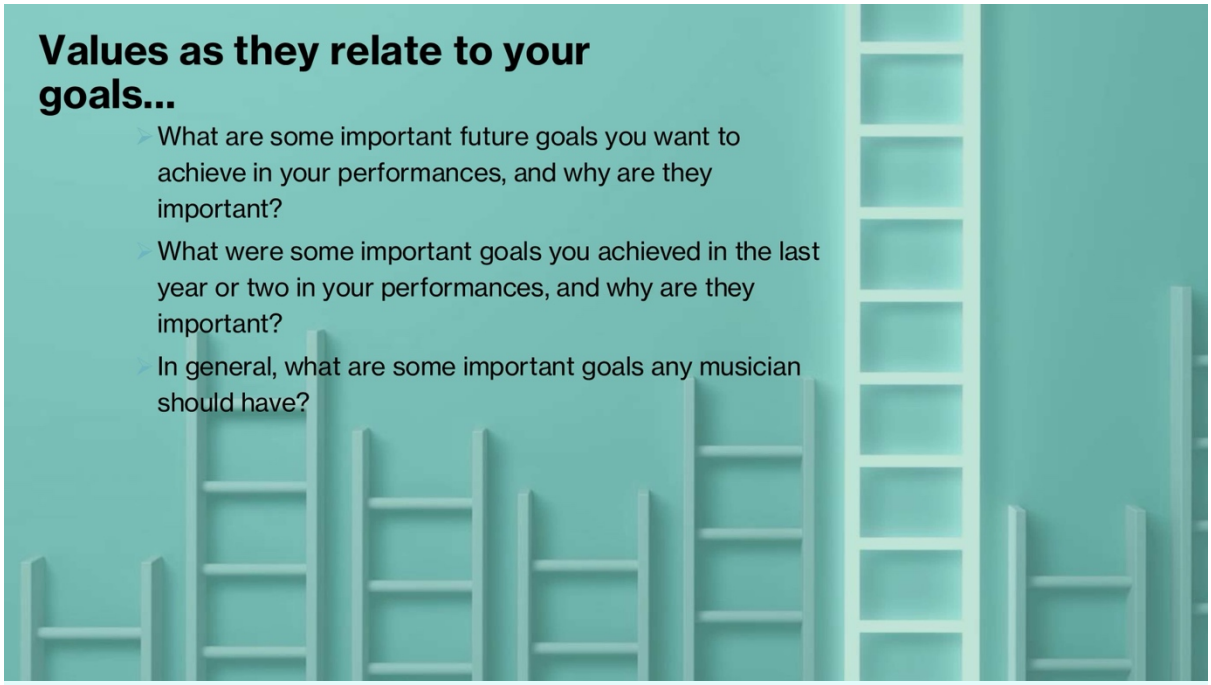
  1. Intrinsic, non-monetary worth, rewarding to engage with
  2. Impact on you is subjective and not shared with everyone.

- Values are not the same as goals. Goals are concrete, measurable actions with an endpoint. Values don’t have a clear endpoint.

## Values exercise: Questions to help you identify your performance related goals

1. **Answer these questions:**
   - What is most important about being a musician to you?
   - What do you stand for as a musician?
   - How do you want to be known or remembered as a musician?
2. **More specifically...**
   - When you’re performing at your best, what are you doing exactly in your performance?
   - When you see others performing at their best, what are they doing in their performance?
   - When you’re making good musical decisions, what are you doing?
   - When someone else is making good musical decisions, what are they doing?





## Values as they relate to your goals...

- What are some important future goals you want to achieve in your performances, and why are they important?
- What were some important goals you achieved in the last year or two in your performances, and why are they important?
- In general, what are some important goals any musician should have?

## Values Exercise – Take Home

- WHENEVER YOU ARE FEELING ALIVE OR EXCITED DURING YOUR PERFORMANCES, WHAT ARE YOU TYPICALLY DOING?
- WHENEVER SOMEONE ELSE'S PERFORMANCE LEAVES YOU FEELING ALIVE OR EXCITED, WHAT ARE THEY TYPICALLY DOING?
- WHEN IN A STATE OF FULL ENGAGEMENT WITH YOUR PERFORMANCE, WHAT ARE YOU TYPICALLY DOING?
- WHEN YOU OBSERVE OTHERS IN A STATE OF FULL ENGAGEMENT, WHAT ARE THEY TYPICALLY DOING?
- HAVE YOU EVER HAD A SAD FEELING AS A MUSICIAN, IF SO – CAN YOU SAY WHY?
- WOULD IT MAKE YOU SAD IF YOU GAVE UP PERFORMING? WHY? WOULD YOU MISS OUT ON ANYTHING IMPORTANT?
- IF YOUR EMOTIONAL DISTRESS WEREN'T BOTHERING YOU AS MUCH, WHAT ELSE WOULD YOU FOCUS ON IN YOUR PERFORMANCES?



## Committed Action

- Take action based on values, not fear
- Perform even when uncomfortable

**Key idea:** Courage over comfort

## ACT in Performance

- MPA may still be present, and you **CAN** perform with it.
- Performance improves through focus and flexibility
- **Mistakes are part of the process/learning**
- Avoid getting in a *striving* cycle





## Quick ACT Techniques for Singers

- Label your thoughts
- Breathe and ground your body - practice mindfulness
- Notice your self-sabotaging inner voice and mindfully transform it to an accepting an compassionate one.
- Refocus on values, e.g. sound, expression, connection to God, etc.
- Accept nerves instead of resisting them


This Photo by Unknown Author is licensed under CC BY-SA

## Example Scenario

Before ACT intervention:

- "I can't mess up"
- Avoid auditions/performances

After ACT intervention:

- "I feel anxious, and I'll perform anyway"
- Show up and engage, manifest your values.

## Why ACT Works

- Reduces struggle with anxiety
- Increases focus and presence
- Builds resilience for the long term

# Takeaways

- Anxiety is normal; accept it as part of your journey.
- Practice mindfulness everyday, even if it's just to check in.
- You don't need to eliminate it. You can be exceptional even with MPA.
- Practice self-compassion – notice when you are being unkind to Yourself, and rephrase thoughts to support yourself.
- Focus on what matters (your values) to calm yourself.
- Keep performing. Commit to your mission and persevere even when the MPA voice is bugging you.






## Reflection Questions

- ✓ Do you feel clearer about your performance values?
- ✓ What are some self-compassionate mantras you will take with you to your next performance?
- ✓ What ACT skill will you try this week?
- ✓ What has been most impactful for you from this workshop?

## Summary of Workshop #4

- Identified your **VALUES.** Why do you sing? What kind of performer do you want to be? What is important for you to achieve in life?
- **Committed Action**: how are you going to reflect your values in your everyday life?
- How will you implement **ACT** in your performances?
- Takeaways – you don't need to eliminate your MPA or change who you are, just ACT. Focus on **your values, use self-compassion, and defusion** to get comfortable in high-stress situations.




**Closing**

ACT helps you perform with confidence AND anxiety

The goal is not perfection – it's engagement and committing to your values.

## Appendix 11: The Learning Pathway Link (with Yoga/Qigong Video Links)

https://stagezen.my.canva.site

## Appendix 12: Transcripts from Participant Pre-Intervention Interviews

**SINGER 1**

GMT20260426-230137_Recording
Wed, Jun 17, 2026 8:56PM • 33:16

**SPEAKERS**
Researcher, Singer 1

**Researcher** 00:02
Cloud. Okay, so the first thing I wanted to do was thank you for doing the Kenny Music Performance Anxiety Inventory, and also just thank you for being so on top of things, and returning things to me on time, I really appreciate that. So, I'm sure you're kind of curious to know, you know, how your scoring went. So, the way that KMP AI works is first of all, you have an overall total score of what level of music performance anxiety you have, and it's basically five levels of anxiety. The very most high, highest level is called extremely high performance anxiety. The next level down is high performance anxiety. Then there is above average performance anxiety, average performance anxiety, and low performance anxiety. So anybody above like from average above, qualifies for this study, and your score was the highest score you can possibly get for levels of means like performance anxiety are 240 so that top range is 200 to 240 your level was 178 which is the next category down, high

performance anxiety. Okay, so you are perfect for this study, so I have some debriefing for you about which three categories, or four in your case, were the very highest, which are the ones that probably really apply the most to you, or what you would like to probably focus on as you work through this. The categories are somatic, which is kind of bodily symptoms when you have mesic performance anxiety. There are parental empathy, which is how much your parents were supportive in your development scrutiny, it's called worry focused on self or other scrutiny, so that one is about whether you get cognitively focused on anxiety and preoccupied with how others are judging you or how you are judging yourself. Okay, then there's another anxiety called trait anxiety, and this one is stable personality disposition to experience anxiety across a range of situations, so not just in performance, but just in general. Okay, there's also anxious apprehension, which is a cognitive form of anxiety, and this one is when you get fixated on anticipating a threat, and you get preoccupied with kind of catastrophizing what could happen. Okay, there's another one called biological, which is genetic. That one is not really external, it's more you are born that way, you're genetically programmed that way, and you are sensitive in both your nervous system and your sensitivity to stress. Okay, and then there's depression, which is, you know, where you feel chemically or cognitively depressed. There is memory, which is that you get memory problems when you perform, and you kind of blank or slip up on your memory, and then there is, I think, that's it, actually, those are the different categories, and there are eight of them total. Now your top. Four were biological vulnerability, you scored 100% on that one, so it's like a genetic programming to be susceptible to experiencing music performance anxiety. Then there is trait anxiety, which kind of goes along with that, which is just the general,

**Singer 1** 05:22
I'm sorry, what anxiety

**Researcher** 05:24
a trait, and that's kind of a generalized anxiety, similar to biological vulnerability, but in this case it's meaning that you have the kind of programming to tend to get anxious in any situation, not just in performing, like you are biologically programmed that way, and you might react that way, then the third highest was worry focused on yourself or your other people's scrutiny of you. That one was at 83% So, the it was the biological was 100 trait anxiety was 94% worry focused on self and other scrutiny was 83% and then the last one that I included, because it was so close to the third one, was somatic anxiety, which is where you have physical symptoms of anxiety during performance. How does that sound to you? Does that sound kind of accurate, or in your experience?

**Singer 1** 06:46
That does sound accurate. Yeah,

**Researcher** 06:48
okay, great. So, what's going to happen next is I'm going to ask you some questions, just to kind of get to know your background and your experience with MPA. Do you have any questions so far?

**Singer 1** 07:08
No, I don't have any questions.

**Researcher** 07:10
Okay, so I'll just go ahead with the questioning, the interview part. I'm going to use this interview as qualitative feedback to kind of, you know, just understand about you personally, okay. And then at the end we're going to take one more questionnaire, verbally it's only seven questions, but it's one that this is the Act Book Act for musicians, acceptance and commitment therapy for physicians, and this is written by Dr. David Holkos. And the last

question I will do, it's in this book, and it tests psychological flexibility. So, the first question I have for you is, at what age did you first notice experiencing music performance anxiety, and tell me a little bit about that.

**Singer 1** 08:10
I think it would be, I think it would be five years old.

**Researcher** 08:18
Okay.

**Singer 1** 08:19
Yes, growing up like around that age my parents taught me how to just sing and I started piano at around four years old, so at around five years old when relatives would come over, my parents would ask me to, or relatives or my parents would ask me to, like, play something on the piano, or sing, sing something for us, and that is the earliest recollection I have of experiencing performance anxiety, which was when they asked me at that age,

**Researcher** 09:01
did you feel like sort of dread, like you didn't want to do it, or did you feel like you had no choice in the matter?

**Singer 1** 09:14
Sometimes, most I'd say half the time I felt comfortable doing it, and the other half, other half of the times I did not want to do it, and wait, I'm sorry. What was the second you said? Dread, and yeah,

**Researcher** 09:31
just did you ever feel like I don't want to do this, but I'm, I have

**Singer 1** 09:36
to. Oh, yes, I have felt that, because I have an older sister who's four years older than me, so of course being older and having started like her musical journey four years before, like she had more years to study music, so of course like when relatives came over they would ask Sister and Singer 1 and my sister, who is Sister, who's four years older, would. Go would go first, and then I would go next. So, I guess, since my sister always went first, and you know, just played or saying, be like, okay, now it's my turn. So, yeah,

**Researcher** 10:15
that makes sense. That makes a lot of sense. So, what kind of things did you experience when you were young when you had this music performance anxiety? Like, did you feel worried as you approached the time that you had to do it, or was it something physical or mental while you were doing it, or was it like feeling shame after

**Singer 1** 10:45
feeling shame after I think when a whole bunch of relatives came over, it just heightened everything for me, just like threats, and as we, I guess, approach the piano as a family, that definitely heightened my anxiety. When it came down to that time, I would say, like sweaty fingers and clamminess, and, and very, I call it like shrinking, like I just wanted to like curl up in a ball.

**Speaker 3** 11:25
I understand that.

**Researcher** 11:32

So, question, I'm just taking notes. Did you ever actually do things to avoid performance, like run away and hide, or, you know, complain with your, to your parents, and be like, I don't want to do this, or anything like that?

**Singer 1** 11:59
I wouldn't, I never complained to my parents directly about it. Never. My way to get around it was since lots of relatives came over, that meant lots of cousins coming over, which meant lots of play time. So I would do my very best to extend that playtime until it went into, into like the late hours of the night, and bad night that time everyone's ready to go to get around it.

**Researcher** 12:27
That was smart,

**Singer 1** 12:30
and this was at like I started figuring this out at like four or five. I was like, yeah, we just keep playing Monopoly, then I don't have to say

**Researcher** 12:40
now, did you also do much performing like in high school?

**Singer 1** 12:50
Yeah, in high school I played the cello all throughout high school, so I was in school orchestra, and then a youth orchestra, and I took private lessons, and then around my sophomore year of high school I started to take voice lessons with my aunt, because my aunt is a voice teacher, so my mom just like, hey, why don't you just like see if you want to take a lesson with with your aunt, and I was like, okay, so sophomore year I started adding singing to all of that, and then along with all the cello things, and then junior year, junior year I joined my high school acapella group, which involved like lots of performances, and then junior year I also started to take like classical singing more seriously, and so I auditioned for and got into this vocal performance academy academy at the Peabody Conservatory that involved like singing in front of peers and in front of faculty and coaches, and then senior year was just like all of that.

**Researcher** 14:07
Okay, did you do competitions?

**Singer 1** 14:11
Oh yeah, I first started to compete for classical singing my junior year with Nats, okay? Then also the like the CS vocal competition. Yeah,

**Researcher** 14:22
okay, great. So let me move on to some other questions. So now, how old are you right now?

**Singer 1** 14:33
I'm 19.

**Researcher** 14:35
Okay, so just thinking of today at 19, do you, what do you experience when you have music performance anxiety before, during, and after a performance? Like, let's start with before, and we're looking at categories of like. Cognitive, like what's going on in your mind, physical and behavioral, like you might be avoiding stuff, or you might, you know, there's just lots of different ways, but those are the three main categories that people experience MPA,

**Singer 1** 15:21

so for what I'm thinking before it's always like going through my music and for each for each area of struggle for a piece I'm always like going over that but in addition to that I was like okay I have to get this right because I've been working on it I have to get it right and then, in addition to, like, going through the music, it's thinking about, like, the stakes, like, like, this is a really important thing, and, like, so just thinking of the stakes and the importance of even if it's, like, not a competition, after I'm not one of those musicians who like tries to replay the entire performance. I think I prefer to just like forget about it and try to do something very, try to do something like, like fun, or that completely takes my mind off it, like watching a movie, or watching a TV show, or doing schoolwork, even physically before it's just like restlessness and tension, like lots of tension in my shoulders and my neck, I kind of feel like a stick occasionally it'll, I'll get like, like nausea.

**Researcher** 16:49
Do you get dry mouth before or during?

**Singer 1** 16:56
I think during, but I before, I think out of just anxiety and nerves, I'm just like drinking so much water, too. That's another thing I'm drinking way too much, and and then by the time I actually sing, like my belly is just full of water. After it's, it's like everything I experience during singing, and it just keeps going for like an hour, so just like restlessness, jitteriness, like sweat, lots of sweatiness, and the nodule just keep going, and then after a certain amount of time, it'll all wind down once I have to tell myself, like, okay, it's over, it's done, and then that kind of the more I repeat that, the more all my physical symptoms will go down.

**Researcher** 17:50
Let me ask you this, do you ever ruminate afterwards or shame yourself, like, oh, that was so bad, I should have done this better, or anything like that, or I wonder what my teacher was thinking, or stuff like that.

**Singer 1** 18:09
Four of, yeah, I do do that. It's, it's definitely more for competitions, because I'll be more, I'll just be more harsh on myself, like I may not remember specific musical things, like, oh, I, I missed a note, I missed a note here, or I pronounced that wrong, but just like a general negativeness, like, oh my goodness, like that was just bad, or but sometimes I notice that if it's a piece that, like, I've just, like, worked really, really, really hard on, then that is less

**Researcher** 18:50
okay, okay, and while you're singing, do you notice anything affecting your quality of singing, like the support is too high, or the dry mouth, or that your voice shakes, or you know, that you tremble, or anything like that,

**Singer 1** 19:13
trembling voice shaking, and then I find that I can't get a relaxed like deep, full breath. My breath is kind of when I'm singing a piece, like I feel like my breath is just like leaving me as we go on and on until by the end, like I feel like I have like one strand of breath. Even if I stop to take breaths, they're very shallow, even when I try to take a good breath. But yeah,

**Researcher** 19:41
okay. And do you judge yourself while you're singing, like, oh, that was not the best, or you know, like kind of judge yourself and scrutinize yourself.

**Singer 1** 19:53
Um, I did, but my teacher had, and I've been working to not do that at all, so it's. Getting better,

**Researcher** 20:01
good. That's great. Okay, let me see. Next question, are there any such situations that make MPA worse for you, like competitions or auditions, or stuff like that,

**Singer 1** 20:22
yeah. It's definitely competitions, auditions, anything where I am judged by a professional or an adult, that's yeah, it's basically just just that.

**Speaker 4** 20:35
Okay, high stakes situation,

**Singer 1** 20:37
or in front of, I guess, more than like 10 people.

**Researcher** 20:42
Okay. All right. Have you tried to do anything so far to relieve MPA?

**Singer 1** 20:56
Yeah, I, I do lots of like stretching, and just like, like explosions of energy, so I'll just like run or jog in place, or do jumping jacks, just so like I can get the, I feel like that, like releases lots of jitteriness and tension, and oh, I tried to just like take deep breaths before, and I find that listening to like soothing music will like calm the inner side of me.

**Researcher** 21:31
Yeah, that's good. Lot of Olympians do that. Do you, what do you tell yourself inside your mind when you're experiencing MPA?

**Singer 1** 21:49
Oh, I usually tell myself, like, just get through it, like, just complete the race, just cross that line, or, like, it's okay, I usually don't like, give my.. I'm not usually telling myself positive things, like you sound great. It's usually just like just just move on, just keep going, like don't think about it, like it'll be over soon.

**Researcher** 22:16
Yeah, just get through it, not like so positive. Okay, let me just ask you, what kinds of things have you heard others say about MPA to you, like from teachers, coaches, doctors, like, have you heard any judgment about having MPA, or your parents? Even

**Singer 1** 22:52
no, but my just, just no. Up until I started taking voice lessons with the teacher I have now, my my university teacher, but the extent of that has just been like he has noticed that I have just like some form of like inner anxiety that affects the way I perform, but that's about it.

**Researcher** 23:18
Okay, do you take any meds or do anything else to help with your anxiety?

**Singer 1** 23:29
So I mentioned, like, nausea, so I, I also get, like, lots of, like, acid, and just, like, lots of stomach turning, so I'll take a pepcid, but that's about it. Just because, like, it just churns,

**Researcher** 23:44
okay? So, no, like anti-anxiety meds or anything like that. And have you ever seen, like, a therapist or anything like that?

**Singer 1** 23:56
I have. I have seen a psychologist in my first semester of university, so this past

**Researcher** 24:08
great, wonderful, all right, you're doing awesome. I relate very, very well to you. I have similar experiences, a question, are your parents supportive of your choice to major in music?

**Singer 1** 24:34
Yeah, they're very supportive. Oh,

**Researcher** 24:36
that's good. That's the one thing, is my parents were not supportive at all, so we fought a lot.

**Singer 1** 24:44
Yeah, my, my aunt, though, was the first in our family to be a music major, and her, her gen, like my mom's. Generation had moved to the US from Korea, so my aunt and my grandma thought a lot about that. Okay, yeah, but not my mom, Mariah.

**Researcher** 25:13
Yeah, my parents were first generation, so that's probably why I had a lot of difficulty with that. So, now we're going to do the musicians acceptance and action questionnaire, and this is in the book, and the scale is one to seven, seven being always true, and one is never true, and 23456, is all kind of in between on the spectrum, so the first question is, my memories of previous mistakes prevent me from performing in ways that I find important, my memories of previous mistakes prevent me from performing in ways that I find important. Seven is always true, one is never true.

**Singer 1** 26:18
Four,

**Researcher** 26:20
okay, two, what worries and anxiety about my performances don't get in the way of my success. Seven always true, one never true.

**Singer 1** 26:33
Two, wait, okay,

**Researcher** 26:38
two would be very seldom true. It does not worries and anxiety about my performances don't get in the way of my success, so you're saying it does get in the way of number three, if I make a mistake while performing, I can move past it. Seven always true, one never true.

**Singer 1** 27:11
Five. Okay.

**Researcher** 27:13
Number four, my performance related difficulties prevent me from giving meaningful performances, seven always true, one never true prevents me.

**Singer 1** 27:29
Yeah, I was three.

**Researcher** 27:33

Okay, number five, I can remain in the present moment while performing seven always true, one never true,

**Singer 1** 27:44
five.

**Researcher** 27:48
Okay, number six, I can still perform even if I don't feel like seven, always true, one never true,

**Singer 1** 28:01
five. Okay.

**Researcher** 28:03
And seven, my difficult thoughts and feelings prevent me from making progress while practicing. Seven. Always true. One, never true.

**Singer 1** 28:18
Three.

**Researcher** 28:22
Okay, great. So you just finished that. I will tabulate it for you, and we'll go over that. I can probably just email you. What I'd like you to know is, because this is confidential, I've identified you either by your initials, or you are singer number one. Okay, so if you ever read my study, you're singer number one. That's how it's going to show up as singer number one. Have you had a chance to begin the learning pathway?

**Singer 1** 28:59
I've looked at the yoga and qigong videos.

**Researcher** 29:05
Oh, good. Yeah, so you're gonna do one of each once a week, so one yoga video and one qigong video,

**Singer 1** 29:14
okay?

**Researcher** 29:15
Once a week, so that's two exercises per week, and just do it for four weeks, and as long as it's four total, that's all that really matters, and then you just have to make sure that you jot down kind of some thoughts after, or at least write the date and write done, but it would be great if you could also write like that, really like was relaxing, or oh, my thoughts were running away the whole time, you know, stuff like that. Do you have any other questions about the learning pathway?

**Singer 1** 29:54
No.

**Researcher** 29:55
Okay. Great. So, well, we're gonna see each other again at. Next, the act meeting, which is the acceptance and commitment therapy, and I, I really believe in all of these things. When I was performing, and they didn't have any of this stuff really available, the way that I dealt with my anxiety was yoga and stretching like you do, and as I learned more and more, I still very much believe in yoga, qigong, mind body practices, but adding this component with the group, you know, training is invaluable, like it's really changed my life, and I really want to

share that with you guys. So, I hope that you also find it very helpful to you. And just anytime we do anything, like you do a yoga video, or you do an act, or whatever, if you could just jot down the date and a few notes after, like, what your experience was, that would be incredibly helpful. Okay, so the reason you took that MAAQ at the end is one of the things that Dr. Hokos believes is that the reason people have a difficult time with MPA is psychological inflexibility, and so through doing act, you are trying to improve your psychological flexibility, and so this questionnaire helps you to see just the baseline of where am I on that flexibility scale, and then hopefully it improves as you do the course. Okay, all right. Singer 1, I am very happy to have you in the study. I really appreciate your time, and we will see each other again at the ACT meeting.

**Singer 1** 31:52
Yes. And what is that one again?

**Researcher** 31:56
Yeah, let me just double check. I wrote it down one second. The first one is April 28 at 6:30pm Eastern, and I'm going to post those dates on the learning pathway, so that everybody has them visually available to them. So, April 28 is 1830 april 29 at 1830 may 5 at 1830 and may 13 at 1830

**Singer 1** 32:31
Okay,

**Researcher** 32:32
and I noticed that you have a Gmail, so that's your personal account, right?

**Singer 1** 32:37
Yeah, so

**Researcher** 32:39
you should, you should probably be checking that even if school finishes or whatever, right?

**Singer 1** 32:43
Yeah,

**Researcher** 32:44
okay. So, do you have any other alternative way that I should reach you, or is that pretty much the best way

**Singer 1** 32:55
that that'll be the best way?

**Researcher** 32:57
Okay, I mean, you seem like a pretty responsible person, so you probably check your email pretty regularly, so I trust that. So, okay. Well, wonderful. I really appreciate it. And I'll see you on april 28

**Singer 1** 33:11
Thank you so much. Okay.

**Researcher** 33:14
Thanks, Bye.

**SINGER 2**

GMT20260428-201832_Recording
Wed, Jun 17, 2026 9:04PM • 11:27

**SPEAKERS**
Singer 2, Researcher

**Researcher** 00:00
Um, so the other question is, do you ever have memory slips from MPA?

**Singer 2** 00:13
I, I do, I do, I do, but I, I wouldn't say it's horrible, like, I, okay, like my memory gets worse whenever I'm performing, like there have been times, like say I'm not saying I'm like memorized, but it's not completely in there, I can perform it, memorize in the lesson, or while I'm practicing, but it might miss some parts in the actual thing, but generally if I prepare well, like my memory is fine. I don't like going into performance. I, I very rarely worry about memory.

**Researcher** 00:48
Okay, good.

**Singer 2** 00:49
Unless I'm, unless I'm not prepared, of course. But

**Researcher** 00:52
okay, that's about right. Let me figure out what my next question was. Okay, have you ever done anything to relieve your MPA, like something that you came up with, or your teacher came up with? Like, have you found anything that helps you?

**Singer 2** 01:19
Yeah, like affirmations tend to really help me.

**Researcher** 01:22
Okay,

**Singer 2** 01:23
um, I'm just really inconsistent about it, frankly.

**Researcher** 01:26
Okay,

**Singer 2** 01:27
but whenever I'm consistently doing that, I typically.. I don't know, I typically feel better about these things. Yeah,

**Researcher** 01:39
okay, that's cool. Anything else? Like, not really. Okay, let's go to the next question. Have any of your teachers or anybody taught you anything that has helped you with MPA,

**Singer 2** 02:09

not particularly, I mean, like typically, I mean, I wouldn't say this is doesn't help that much, but sometimes just like focusing more addiction while I'm singing and focusing, like you know, just the more you get in character typically the less performing anxiety I have.

**Researcher** 02:26
Okay, that's a really good one. Okay, so then my next question is here do you tell yourself anything about having MPA? Like, do you, for example, I used to tell myself, oh, well, you're never gonna make it in this business if you keep getting this anxious about stuff. Like, do you have anything like that where you kind of like say something up to yourself about the MPA? It could be positive or negative.

**Singer 2** 03:16
Yeah, oftentimes I'll tell myself, like, I just like love this firm relief, like, oh, you'll never be a good performer because you, you feel this way, or like, oh, you can never be like XYZ singer because, because you're, you don't have this, like, you know, you have performance anxiety and stuff.

**Researcher** 03:35
Okay, that's what I was kind of getting at. Yep, and then there was a question I was going to ask you, and I forgot; I'll remember eventually. Any other.. well, I know. Can I ask you before I forget?

**Singer 2** 03:54
Yeah,

**Researcher** 03:54
do you have any like behaviors that, like, you have because you have MPA, like you avoid signing up for performances, or you avoid auditioning for something, or any kind of avoidance.

**Singer 2** 04:14
Um, honestly, no. The only time I do is when, like, for example, recently I, I was going to do this master class, but I didn't do it because I had had, like, over the span of, like, three weeks, I think I had, like, 10 concerts, all of them, like, where I had to, like, perform solo stuff, and, and my voice itself was fine, like, I didn't lose my voice or anything, but it was more just, like, mentally I was like, I don't want to have to perform again and really get my all, and so I didn't sing that, but I wouldn't say that's avoidant, I would just say I was needing a break, honestly,

**Researcher** 04:50
yeah, and there's never,

**Singer 2** 04:52
yeah, and there's never been an opportunity like that would be really good that I've been like, oh, I can't do it, I don't want to perform like that doesn't. Ever happen, I kind of just, yeah, I kind of just do it anyway. So, I would say probably no, no on the avoidance.

**Researcher** 05:07
Yeah, sounds like it. And how about other people, like peers or teachers or directors? Has anybody ever said anything to you that was like, oh well, you're not gonna make it if you have this. Like, has anybody said anything like that?

**Singer 2** 05:28
No, no, no one's ever told me anything like that. Luckily,

**Researcher** 05:31
that's great, because I have people say stuff like that to me, like you're so sensitive, you're never gonna make it stuff like that, that's so,

**Singer 2** 05:42
that's so dumb, and like, I, I watched this documentary about, uh, Pavarotti recently,

**Researcher** 05:48
yeah,

**Singer 2** 05:49
and, and he, he literally was like, "Oh, before every performance I vomit in the back, I like, I can't, I can barely walk, like, I have no clue it's gonna come out of my mouth, I'm like terrified to death, and I was like, "Oh, so, like, you know, perhaps one of the best dinners ever just feels his way too. And so I was like, "Okay, so

**Researcher** 06:08
yeah, it's

**Singer 2** 06:10
kind of bullshit.

**Researcher** 06:11
You'll find that many, many of the very best musicians in the world suffer extreme performance anxiety, so you're in good company. Yeah, okay. So, let's quickly do our M A A Q. That questionnaire is in this book, Act for Musicians, which is what our workshop is based on, that we're going to do, and Dr. Holm goes his whole premise is psychological inflexibility kind of leads to MPA, and so if you can learn to become more flexible psychologically, it helps you to have less suffering from MPA, so I'm going to ask you a questionnaire, and then we'll be able to tell your level of psychological flexibility, and hopefully with all the work that you're doing it will lessen. Before I forget, I will probably reiterate this tonight, but I just want to make sure everybody knows that when you do the yoga and the qigong and stuff, always just make sure that you're doing what feels good and never push beyond that, like if you aren't very flexible or if something doesn't feel good, just instead like sit there and like close your eyes and meditate and breathe during that exercise, because you never want to like hurt yourself, because that's not the point. The whole point is actually just to stay very calm and meditative and focused. So I don't know if you've had a chance to start your learning pathway yet.

**Singer 2** 08:08
I have not. No, not yet.

**Researcher** 08:09
Okay, that's okay. So, what you will do is you will do one yoga video a week and one qigong video a week, so that's two videos. They're only like 20 minutes long, and you'll do that for four weeks in a row, and in addition, we'll do the act workshops, and then we're going to meet back up at the end for our performance and interview. Okay, so here's the questionnaire number one, you're going to have a scale from one to seven, one is never true, and seven is always true, and you find the number that fits you. Number one, my memories of previous mistakes prevent me from performing in ways that I find important. Seven always true one never true.

**Singer 2** 09:05
I'd say four.

**Researcher** 09:07
Okay, two worries and anxiety about my performances don't get in the way of my success. Seven always true one never true,

**Singer 2** 09:22
probably a two.

**Researcher** 09:24
Okay, number three. If I make a mistake while performing, I can move past it. Seven always true. One never true.

**Singer 2** 09:42
I guess, like, a like a three, like, I can move past it, but it definitely gets to me.

**Researcher** 09:46
Okay, number four, my performance-related difficulties prevent me from giving meaningful performances. One never true. Seven always true.

**Singer 2** 10:02
Oh, I would say like a three

**Researcher** 10:07
number five. I can remain in the present moment while performing one never true seven always true,

**Singer 2** 10:19
like a two

**Researcher** 10:23
number six, I can still perform even if I don't feel like it. One never true, seven always true.

**Singer 2** 10:33
It's like a four, okay.

**Researcher** 10:35
And number seven, my difficult thoughts and feelings prevent me from making progress while practicing one never true seven always true.

**Singer 2** 10:48
I'd say like a five.

**Researcher** 10:49
Okay, excellent. Okay, you have completed the questionnaire. Thank you so much. I appreciate you so much. Tonight at 630 we will meet again, and we're gonna start this awesome program that I absolutely adore, and if you have any questions, that's a great place to ask me stuff, but we will start tonight. Okay.

**Singer 2** 11:14
Awesome. Thank you. How long should the meeting tonight last? It

**Researcher** 11:18
should be about one hour 15.

**Singer 2** 11:20
Sounds great. All right. Thank you.

**Researcher** 11:21
One five. Yeah, okay. All right. Thank you. Bye bye.

**SINGER 3**

**Pre-Intervention Interview Transcript**
**SINGER 3**14:48:50
Okay, here we go.
**Researcher**14:48:52
Hey SINGER 3! That worked.
**SINGER 3**14:48:54
Well, that would be better. Okay.
So…
How are you?
**Researcher**14:49:03
But how are you?
**SINGER 3**14:49:04
I'm good. There we go.
**Researcher**14:49:07
Awesome, yay, okay, do you mind if I record this?
**SINGER 3**14:49:12
Oh, no, I don't mind.
**Researcher**14:49:13
Okay, thanks. It's all confidential, so…
Okay, so we are meeting.
1 on 1 to debrief your KMPAI.
Then I have a few interview questions for you.
And then, I will give you a quick questionnaire at the end before we leave.
So, the first thing we're going to do is look at your KMPAI score.
That's your Kenny music performance anxiety inventory.
So the way that it works is you get a total score.
And the total score is like your level of music performance anxiety.
And they have five levels of.
performance anxiety. The top is extremely high, then they have high performance anxiety.
Then they have above average performance anxiety.
Then average performance anxiety and low performance anxiety. Okay?
You scored 156 out of 240, and so that puts you at above average performance anxiety.
Now, the way that they break it down is then they sort of give subcategories of which kind of.
Music performance anxiety affects you the most.
So, I calculated those scores, too.
And the first kind that they.

Categorized is somatic anxiety, which is when you have physical symptoms.
from performance anxiety.
And on that one, you scored 85%.
Then, we also had worry focused on self or other scrutiny, which means.
That you worry about.
The judgment of others?
And you also judge yourself.
And on that one, you scored 96%.
On depression and hopelessness, that's like biological.
Or clinical depression, where you feel.
You know, chronically down or hopeless.
And it's kind of a chemical imbalance. That one was 46%.
Then there's one called parental empathy.
Which is…
How supportive were your parents if they weren't very supportive?
As you grew up, the score would be pretty high.
Yours was 21%.
So that one showed that you had support from your parents.
Memory.
When you get performance anxiety, some people, their memory goes blank and they forget words and things like that.
You scored a 17% on that. 1 7.
Then there's trait anxiety, which means your tendency.
to…
react anxiously.
In any situation, not just performing, but in life in general.
On that one, you got 17%, 1 7.
Then there's anxious apprehension. That means that you are.
Worrying a lot before the event.
Leading up to it and all worrying about what could happen and catastrophizing.
And that one, you got 89%.
And the final one is biological vulnerability.
Which is…
When you are genetically.
Prone to get music performance anxiety, and for that one, you got 33%.
So, they like to categorize it into the 3 highest categories.
Being the ones that pertain the most to you.
And yours would be…
Worry focused on self, other scrutiny?
At 96%.
Anxious apprehension at 89%, and somatic anxiety, the physical symptoms at 85%.
**Researcher**14:54:21
What do you think about that? Does that sound accurate?
**SINGER 3**14:54:24
Yeah, yeah, definitely.
**Researcher**14:54:26

Okay, is there any kind of anxiety that you felt like?
I actually have more of that.
Than what the test is telling me.
**SINGER 3**14:54:39
Um…
No. Honestly, I think this is really spot on.
**Researcher**14:54:43
Okay.
Great. That way, you kind of know which types to.
Focus on in your work, okay?
**SINGER 3**14:54:53
Mm-hmm.
**Researcher**14:54:55
And I'm gonna start the interview process.
This feedback is really important to me, um, because.
I will be using it as qualitative feedback in my study. Um, you… I had to change numbers of people, because one guy dropped out.
So you are now SINGER 3.
You will be identified as SINGER 3. So, if you ever read this study, you're SINGER 3.
**SINGER 3**14:55:19
Okay.
Okay, I love that.
**Researcher**14:55:26
Okay, so number one…
At what age do you recall?
First starting to experience music performance anxiety and what.
Happened to you?
**SINGER 3**14:55:48
Um…
Probably, um…
around 29 or 30 years old. I…
because I'm careful to, like, even in music school, I never felt this sense of anxiety.
I don't think…
Um…
**Researcher**14:56:12
Did you feel any sense of anxiety?
**SINGER 3**14:56:15
Yeah, yeah, yeah, for sure. My freshman year of, um, of college.
**Researcher**14:56:16
So tell…
So tell me that first.
**SINGER 3**14:56:20
I was fine. Okay, okay.
**Researcher**14:56:23
So you were 18?
**SINGER 3**14:56:25

Yes. Yeah.
**Researcher**14:56:27
Okay. And tell me what symptoms you experienced then.
**SINGER 3**14:56:32
Um, a lot of the same stuff that I… I'm getting now, but it was not nearly as bad as how it is n ow, but um…
Um, my breathing would completely be shot, like, I would have no… I would feel like I had n o, um, depth in my breath, um…
My jaw would tighten, my voice would go out, specifically in my passaggio.
Um…
Yeah, and I just felt like I couldn't sing, I would crack.
**Researcher**14:57:06
Okay.
**SINGER 3**14:57:07
Um… yeah, that's…
**Researcher**14:57:11
So, a lot of physical symptoms. What about?
So, a lot of times.
In music performance anxiety, they like to categorize things in somatic, which means physic al.
**SINGER 3**14:57:26
Hmm.
**Researcher**14:57:27
Cognitive means what's going on inside of your mind, and behavioral.
is what you do with your behavior that shows that you have MPA. So…
**SINGER 3**14:57:37
Okay.
**Researcher**14:57:40
The first one, let's talk about somatic, so those, a lot of those sound like somatic.
Symptoms. So then, cognitively, do you have any.
Criticism going on inside of your head, anything going on beforehand.
**SINGER 3**14:57:56
Oh, yeah.
**Researcher**14:58:00
Any shame afterward? Tell me about the mental aspect of the MPA.
**SINGER 3**14:58:05
Um, I would say…
I would say during the performance, a lot of it is me just thinking, like.
trying to be positive, it's like, feels almost like I'm like lying to myself, like, okay, you're fine, y ou're fine, you're fine, everything's okay, like.
And then…
Once, like, the first mistake happens, it's just like…
Total panic in my head, like, um…
**Researcher**14:58:35
Okay.
**SINGER 3**14:58:38

A lot of times, I don't… I…
It's hard to think back on it, um…
I literally just… I start looking around the room, and, like, almost…
Putting thoughts in other people's heads.
About myself, if that makes sense.
**Researcher**14:58:57
Yep, totally.
**SINGER 3**14:58:59
Um…
**Researcher**14:59:00
That's the judgment part. You're imagining judgment.
**SINGER 3**14:59:02
Yeah.
Mm-hmm. Um…
As far as…
Behavioral…
Um, I think I…
I feel like I'm pretty good at hiding my panic.
**Researcher**14:59:21
Mm-hmm.
**SINGER 3**14:59:23
Um…
**Researcher**14:59:24
Do you tend to avoid?
Performance opportunities or auditions?
**SINGER 3**14:59:31
Yes.
**Researcher**14:59:31
As a result of feeling scared.
**SINGER 3**14:59:34
Yes, absolutely.
**Researcher**14:59:35
Okay, so avoidance… and…
Do you have certain situations?
Or did you at that time?
Where the MPA would get worse, like auditioning, or juries, or performing, or.
Whatever.
**SINGER 3**14:59:55
You know…
Auditions were never as bad.
**Researcher**15:00:01
Okay.
**SINGER 3**15:00:01
Um, everything was mostly when I was around my peers.
**Researcher**15:00:06
Pears…

**SINGER 3**15:00:06
That was when things were the worst, for sure.
**Researcher**15:00:09
Okay.
How about juries or stuff like that?
**SINGER 3**15:00:14
Um, no, I felt very…
this… I would get, like, the butterflies and jury's, but the second…
**Researcher**15:00:21
But that's different.
**SINGER 3**15:00:22
Yeah, but the second I started, you know, I felt really confident, um, unless it's, like, I… they chose a song that I was nervous about memory.
But that only happened to me maybe one time in my juries. I remember feeling very confiden t going into juries.
**Researcher**15:00:41
What about, um, performances? Do you, did you feel pretty good in performance?
**SINGER 3**15:00:49
Um, for the most part. Um, like, when it was my performance, so…
Um, my senior recital, my junior recital, I remember feeling excited. I, I didn't feel.
**Researcher**15:01:00
Okay. That's good.
**SINGER 3**15:01:02
I definitely didn't feel any anxiety.
**Researcher**15:01:06
Mm-hmm. Okay, those are very normal reactions.
**SINGER 3**15:01:06
Um…
Okay.
**Researcher**15:01:13
So then, the next question is…
Wow. How old are you?
**SINGER 3**15:01:20
32.
**Researcher**15:01:21
32 now at 32.
Tell me about your MPA.
What kind of MP experience?
In those 3 categories.
Let's start with before a performance.
**SINGER 3**15:01:37
Um…
Is this just in general, or do you want me to refer to my notes from…
Okay.
**Researcher**15:01:45
in general, first. And then… and then you can tell me… you can…

**SINGER 3**15:01:46
Okay.
**Researcher**15:01:50
Pause and talk about your notes too, okay? But let's first start with in general.
**SINGER 3**15:01:58
Um…
So, in general.
I tend to, um, kind of dissociate.
with it, I would say that's, like, my big thing.
Um, it's trying to, like…
make my body…
Not be in fight or flight, sometimes that's, like, my way of, like, saying, okay, this is not a big deal, everything's fine, this is normal, like…
Um, so I've gotten into this, um, pattern of disassociation.
Um…
So, yeah, before performance, I… that's… that's my… I start, like, um…
**Researcher**15:02:38
Okay.
**SINGER 3**15:02:43
Like, trying to breathe, keep my breathing regular, um, but I do feel like.
I end up getting really hot, my heart is beating really fast.
Um…
and it's like, I can't really…
Get it to calm down.
**Researcher**15:03:00
Okay.
**SINGER 3**15:03:00
Um…
Yeah, I'd say that's my before.
**Researcher**15:03:06
Okay, do you ever have any like?
Catastrophizing during before it where you're like, oh my god.
It's all gonna mess up, it's all gonna go bad.
**SINGER 3**15:03:19
Um, I think that with, like, specific parts of whatever solo or song I'm doing.
**Researcher**15:03:26
Okay.
**SINGER 3**15:03:26
So, um, I'll just be kind of, like, anticipating that.
**Researcher**15:03:30
Okay.
**SINGER 3**15:03:30
And telling myself, like, it doesn't matter if it sounds good or bad, just please don't crack thro ugh it. You know, like, that's a lot of times…
how I'm going about it.
**Researcher**15:03:38

Uh-huh.
**SINGER 3**15:03:41
It's, like, very bare minimum…
Expectations of myself.
**Researcher**15:03:45
Okay, so…
**SINGER 3**15:03:46
Um…
**Researcher**15:03:47
Save that for later, because we're going to talk about what you do to cope, okay? Um…
**SINGER 3**15:03:52
Okay.
**Researcher**15:03:54
Alright, so now let's talk about during the performance. What are some symptoms you have f or.
All the symptoms you have while you're performing.
**SINGER 3**15:04:06
Um… while I'm performing, I feel like…
Um…
The worry judgment is more prevalent.
The, um… yeah, I feel like that's more prevalent. Um, and because of that, then the somatic is even more affected.
**Researcher**15:04:27
Huh?
**SINGER 3**15:04:28
Um…
Yeah, during the performance, a lot of times my jaw will lock, like, I'll be in physical pain.
**Researcher**15:04:38
Mm-hmm.
**SINGER 3**15:04:40
Um…
To the point where it's like, I…
I completely stop breathing. I'm just trying to get out whatever sound will come out.
**Researcher**15:04:51
Huh.
**SINGER 3**15:04:52
Um…
And hoping for the best.
That's kind of how it is.
So I just think about, like, getting through it. Again, like, like, the bare minimum.
**Researcher**15:05:05
Okay.
Alright, and then…
Afterwards.
Do you?
Ruminate about what happened.

And fixate on things that went wrong.
Do you feel low self-esteem? Like, what kind of stuff goes on after?
**SINGER 3**15:05:30
All of that, yeah, for sure. I won't stop thinking about it. And sometimes, too, like.
Like, I'll, um, start getting emotional.
Um… and just really down on myself.
Um… yeah, I'll tend to think about it, like, all day.
Um…
**Researcher**15:05:52
Okay. Do you ever, like…
self-talk.
Really negatively to yourself, like, you're such an idiot or god, you really suck or, you know, s tuff like that.
**SINGER 3**15:06:05
Yeah, yeah, for sure.
**Researcher**15:06:07
Okay.
**SINGER 3**15:06:07
It's more like… it's not as, like, bully type of talk.
**Researcher**15:06:14
Uh-huh.
**SINGER 3**15:06:14
you know, like, you're an idiot. Like, it's… it's more so, like…
Um, imposter syndrome type stuff.
**Researcher**15:06:22
Okay.
**SINGER 3**15:06:22
Like, why do you think that this is… this is acceptable? Why do you think that you can do thi s stuff?
If this is how you are, you call yourself a professional vocalist? No, you're not.
**Researcher**15:06:35
Yeah.
**SINGER 3**15:06:35
You know, that kind of stuff.
**Researcher**15:06:37
Got it, got it. Okay. Um…
Now, let's move on to the… oh, before I move on, tell me specifically about your.
Online performance.
**SINGER 3**15:06:53
Online performance. Like, when I…
**Researcher**15:06:55
The one we just did.
The one in the group.
**SINGER 3**15:06:58
Oh.
**Researcher**15:07:00

Tell me, tell me if you experienced any of those symptoms for that performance.
**SINGER 3**15:07:06
Yeah, all of it. Yeah, all of it. I went into it, and I'm frustrated, because I went into it.
**Researcher**15:07:07
Okay.
**SINGER 3**15:07:11
very calm.
**Researcher**15:07:13
Uh-huh.
**SINGER 3**15:07:13
I went into it, like, no worries, you know, just felt very relaxed, but I… that might have been my dissociative tendencies, I'm not 100% sure.
But I didn't go into it scared. I felt pretty well prepared for it, you know.
**Researcher**15:07:26
Hmm.
Mm-hmm.
**SINGER 3**15:07:32
I, you know, I researched my song, so I felt like, you know, I felt ready to act it out, um…
And then, like, I started, and it was okay, and I felt really good about myself.
and then I got towards the end of it, and the second…
I started feeling tight.
I spiraled.
**Researcher**15:07:56
Okay.
Alright, that's good to know.
And what did you do after? Did you beat yourself up about it, or did you forget about it or any thing like that?
**SINGER 3**15:08:09
Um, I got a little emotional.
**Researcher**15:08:11
Okay.
**SINGER 3**15:08:12
And then I… so I just turned my camera off, I collected myself.
**Researcher**15:08:16
Huh.
**SINGER 3**15:08:16
And, um…
And I just felt embarrassed, honestly. Felt, like, really shameful, because it's like…
**Researcher**15:08:21
Okay.
**SINGER 3**15:08:23
Again, like, I'm…
**Researcher**15:08:23
Uh-huh.
**SINGER 3**15:08:26
I'm a professional singer.

**Researcher**15:08:27
Mm-hmm. Okay.
**SINGER 3**15:08:28
Technically, you know, so…
**Researcher**15:08:30
Yep. Okay, um, and then…
Let me ask you…
On a scale of 1 to 10.
How much do you find yourself avoiding?
Opportunities to advance your career, like auditioning.
Performing…
You know, all that kind of stuff.
**SINGER 3**15:08:57
I would say maybe a 7?
**Researcher**15:09:00
Okay.
**SINGER 3**15:09:01
Yeah… yeah, maybe 7.
**Researcher**15:09:02
Okay.
Great. Okay, let me ask you some more questions.
All of it sounds very familiar.
I relate to it well. Um.
What have you tried to do, if anything, to relieve?
The MPA.
**SINGER 3**15:09:25
Um…
So I guess I'll talk, like, um, what I used to do and what I'm now doing. Um…
What I used to do is, I used to try to, um…
Go into prayer…
Um, I used to try, um…
Um, it's a… it's, um…
I think it's a Chinese thing where you have, like, different levels…
**Researcher**15:09:58
Chakras, yeah.
**SINGER 3**15:09:59
Yeah, chakras, thank you, thank you. Um, so, yeah, I, like…
I started doing a lot of that. Um, when I had my first panic attack.
Um…
Like, right before performing. That was…
**Researcher**15:10:11
Which was… when was that?
**SINGER 3**15:10:14
I was, um, I want to say I was 29 or 30. It was an Easter Vigil mass, about.
3… 2 or 3 years ago.
**Researcher**15:10:22

Okay.
**SINGER 3**15:10:25
Um, and I was the cantor of the Mass, and Easter Vigil is a 3-hour long Mass, and I was frea king out, like…
**Researcher**15:10:25
Okay.
Okay.
**SINGER 3**15:10:32
Um… and I had, yeah, I had my first panic attack. I literally thought I was, like, having a hear t attack. I couldn't breathe, I was…
**Researcher**15:10:40
Okay.
**SINGER 3**15:10:40
It was really bad. Um…
And… so I… when that happened, I remember myself trying to, like, tell myself, like.
Breathe in the light, calm yourself, like, I tried to, like, kind of massage my larynx a little bit.
I tried to, like, take deep breaths, I tried to breathe in and, like, hold my breath.
And then release it slowly.
**Researcher**15:11:02
Mm-hmm.
**SINGER 3**15:11:04
Um… yeah.
**Researcher**15:11:06
Okay.
**SINGER 3**15:11:06
And it… I mean, it helped.
It wasn't a fast…
Like, acting thing, but it did help me.
**Researcher**15:11:16
Okay.
**SINGER 3**15:11:17
Um…
And that's kind of been what I've… I had been doing up until now, and now I'm, um…
Kind of playing around with, um, some anxiety medication and beta blockers.
**Researcher**15:11:31
Okay.
And…
Beta blockers, okay.
Okay, so then…
Under 4.
Let's see…
So we've already talked about…
Situations that make it worse are when your peers are around, right?
**SINGER 3**15:12:00
Yeah.
**Researcher**15:12:02

Okay. And then…
The next question is…
What do you tell yourself?
About when you experience MPA, do you have any kind of self-talk?
That goes on when you're like, I have MPA.
**SINGER 3**15:12:25
Um…
I do, but it really depends. Sometimes I'm a lot nicer to myself, and then other times I'm not. So…
**Researcher**15:12:37
So let's, let's hear both sides. So when you're nice, what do you tell yourself?
**SINGER 3**15:12:42
Um, I tell myself that.
I'm… most people in my position can never do this, and it's okay, it's really okay.
And if I'm… if I'm so worried about the opinions of these people who aren't happy.
You know, like, because a lot of the people I work with, you know, not to, you know, be unpr ofessional, but they're just not happy people.
**Researcher**15:13:04
Uh-huh, that's true.
**SINGER 3**15:13:04
And, you know…
And they talk about, like, people that they are friends with, and they're just… it's just sad, yo u know? And.
**Researcher**15:13:13
Yes.
**SINGER 3**15:13:15
I… I've realized that… I don't know if it's an Orlando thing, but a lot of other places don't hav e this kind of, like.
perfection…
Um…
uh, standard. And I think a lot of it has to do… actually, um, Kimberly and I were talking abou t this, um, I think because of…
Disney and Universal, um, there's this standard of perfection, and anything less than perfecti on is unacceptable, when at so many other places, it's like.
if you're not perfect, it's really okay. You know, that still was really good. So…
I try to tell myself, like.
This standard is not normal.
And… and honestly, quite frankly, it's…
It's not okay, and you're fine. You did great for… for going through what you went through, y ou did really well, you know?
**Researcher**15:14:06
Yes.
Yep, yep, good.
**SINGER 3**15:14:10
And then there's other times where I'm just like…

where, like, the negative side of it, where I'm just like, oh my god, what are they all gonna sa y about me now? Because I hear what they say about other people who are great and way b etter than me.
You know, like, what is… so, yeah, that's… that's another…
**Researcher**15:14:29
Yeah, that's, that's a terrible feeling.
**SINGER 3**15:14:29
Problem.
Yeah, yeah.
**Researcher**15:14:32
Um…
Do you…
I know you said you have an imposter.
Syndrome when you're feeling down. Um.
**SINGER 3**15:14:44
Hmm.
**Researcher**15:14:48
Do you just kind of start to feel…
Like…
down, like…
Sad and depressed or.
Do you feel like?
You just want to run away or are there any behavioral things that you do?
**SINGER 3**15:15:08
Um, the disassociation. Like, that's my go-to, it's just, like.
Don't even think about it, move on.
**Researcher**15:15:16
Okay.
**SINGER 3**15:15:17
like, it's… so, sometimes… that's kind of, like, what I naturally gravitate towards.
So…
**Researcher**15:15:24
So that's…
So, is it…
Comforting to you to just disassociate.
**SINGER 3**15:15:36
Yeah. Yeah.
I wouldn't say that it's helpful in the long run, but…
**Researcher**15:15:40
Okay, makes sense.
**SINGER 3**15:15:45
Yeah.
**Researcher**15:15:45
Right, right. But it's a way to kind of… it's like when I…
It's like when my dad died and I was like super depressed and grieving, and.
I'd wake up in the middle of the night, every single night, and the easiest way to deal with it.

Was to just start looking at my phone and doom scrolling.
**SINGER 3**15:16:04
Oh, yeah, yeah.
**Researcher**15:16:06
So, like, it's just easy to kind of just…
Turn in the other direction and just stop thinking about it.
**SINGER 3**15:16:12
Yeah.
**Researcher**15:16:13
That's a common common thing, okay, so.
I think there's one or two more questions, um…
What have other people?
Here's.
Teachers, directors… what have they said?
To you.
Or, just in general, about MPA.
Have they made any judgment? Have they been encouraging?
What's your experience?
**SINGER 3**15:16:44
Um…
I… I will say I have not had the most positive experience with teachers.
**Researcher**15:16:53
Uh-huh.
**SINGER 3**15:16:54
Um…
I think…
you know, but, like
I think I was in a grooming situation in high school, and um…
**Researcher**15:17:13
Yes.
**SINGER 3**15:17:14
Sorry, I'm gonna, like, get a little emotional, but, um…
**Researcher**15:17:17
That's okay.
**SINGER 3**15:17:18
Okay.
**Researcher**15:17:21
We can have trust with each other.
**SINGER 3**15:17:23
Yeah.
**SINGER 3**15:17:26
Yeah. Um, so that definitely…
That definitely made me, um…
It was very weird, because it made me distrust, um, a lot of teachers, but also…
I was very loyal still, and so it was very, um… like, I had a very hard time with my first teache
r in the beginning, you know?

**Researcher**15:17:46
Yeah.
**SINGER 3**15:17:52
Just because her teaching style was different, and just because it was different, I was like, th is is wrong, this is wrong, and it was… it took a lot out of me to, like.
Um, allow myself…
**Researcher**15:18:03
Yeah.
**SINGER 3**15:18:05
To, uh, be open, um…
**Researcher**15:18:05
Yep.
Uh-huh.
**SINGER 3**15:18:09
So, I would say that situation got me very, very…
just very turned off by teachers, and… and then I, like, in college, I started realizing, like, if y ou don't… if you don't play the political.
game, then you're not gonna get any opportunities, and…
So, um…
So, I learned that pretty quickly. I would say…
And then… I took Dr. Sinclair's conducting class, and then he started to like me because of t hat.
So, that… that was a positive experience that could have been negative, you know?
Um…
**Researcher**15:18:51
Okay.
**SINGER 3**15:18:53
But… and then I didn't have a good, um, experience with, like, Jamie Ray.
Um…
Which was so very strange, it was very weird. But, um…
Yeah, because he was just… he would talk about me to the other students, like…
Like, about, like, not putting me in singers, you'd say things like, you know.
oh no, her voice isn't healthy, she always has problems, I'm not… I don't… I'm not dealing wi th that, essentially.
But then he would go and, like, say all this positive stuff about me.
Um, so it was… he would ask people to record me all the time.
He told… yeah, yeah. Um, he told people, even after I left, that I had the best senior recital h e's ever heard.
Um, and… so it was just, like, so conflicting, and he was one of the people.
to, um, him and a handful of other people, even Michelle Mayo.
And I love her, I love, love, love her. But, um, who, when I got that Air Force job.
told me, like, hey, you're not gonna get the job, but have the experience. And I got that from so many people who were like, you're not gonna get that job.
But just try, have the experience. And I was like, you know what?

And so I went for it, and I got the job, and um, sure enough, Jamie Ray was one of the first p eople who found out, and he was like, um, oh, I knew you were gonna get it. Oh, I knew it, I knew you were gonna get it. And I was like, no, you didn't, so…
Um, so, anyway…
Um… it's just been so conflicting. It's like… it's been so weird, um…
and kind of going back on Jamie, like, the first time when I started subbing at the Shrine, I w as at.
I was, um… it was 2016 when I started subbing at the shrine, and, um…
I was the only student at college to be subbing there, and, you know, and…
And the first time, I walked into a rehearsal, and Jamie was also, um…
In rehearsal, the look on his face was like…
It was just… I'll never forget the look on his face. You know, so it's like, I have so much confli cting…
**Researcher**15:21:08
Huh.
**SINGER 3**15:21:11
I don't, I don't even know how to explain it. Um, and I didn't have a great relationship with Dr. Foster, um, but I don't think that was her fault, but, you know.
**Researcher**15:21:11
Yeah.
Well, it was…
It was a very, it was a toxic environment.
**SINGER 3**15:21:25
Yes, and…
**Researcher**15:21:26
It really sounds like it was.
**SINGER 3**15:21:27
I… and so it's like, I went from having this great music education in high school that was taint ed.
To having this, like, okay education in college that was toxic.
**Researcher**15:21:37
Mm-hmm.
Mm-hmm.
**SINGER 3**15:21:43
And it was just such a weird experience, you know, and I'm still kind of like… in my journey o f being a teacher, I'm trying to be like, I want to be the teacher that is the…
Like, I want to be the correct kind of teacher, you know? So, yeah, my experience with educ ation and teachers in general has not been.
Great.
**Researcher**15:22:06
Okay, okay.
**SINGER 3**15:22:07
And then the only… the teachers that I loved that really, um, that really helped grow me.
People always talk negatively about. And, you know, like, like, not to…
But, like, my voice teacher, and Dr. Whitmer, um…
Uh… who else? Dr. Crozier, but everybody loved Dr. Crozier, but…

I would say my voice teacher and Dr Crozier were like, two people that really changed me fo r the better and were patient with me.
like, people… I would just hear people talk about it, and I was like, why are you… what are y ou… it just was very frustrating. So, anyway.
And then when you come to the defense, it's like, then you get pushed back even more, and you're not playing the political game, but I didn't wanna… I didn't wanna, um…
**Researcher**15:22:46
Yeah.
**SINGER 3**15:22:56
I didn't want to sacrifice, like, my own integrity.
To fit their little mold, and that ended up hurting me in some ways, you know? But anyway…
**Researcher**15:23:00
Right.
Yeah. Well, what you experienced is not unusual.
**SINGER 3**15:23:11
Okay.
**Researcher**15:23:11
It happens at most music schools.
And it's toxic, it's not healthy mentally.
And I don't, I, that's why I left.
**SINGER 3**15:23:25
Yeah.
**Researcher**15:23:26
You know, because it just wasn't a good environment.
There was a lot of negativity and, you know, there's no need.
The only reason people knock other people down.
is insecurity.
**SINGER 3**15:23:41
Mm-hmm.
**Researcher**15:23:43
Okay? And, and that can happen between.
**SINGER 3**15:23:43
Yeah.
**Researcher**15:23:47
A student and a teacher, too.
Um, some teachers make students make themselves feel more powerful and great.
By pushing students down.
**SINGER 3**15:24:02
Yeah.
**Researcher**15:24:03
And teachers certainly do it amongst teachers, too, and.
Peers do it all the time, so it's just an unfortunate thing that.
I think as you get older and you learn about acceptance and commitment.
You are going to start to learn a path that's going to help you.
To just kind of glide.
Through that without.

Being scathed like it was in college, college is tough because.
**SINGER 3**15:24:33
Yeah.
**Researcher**15:24:38
You come in all fresh and young and.
You don't have your defenses up and then it can be really harsh, that's for sure. Ooh, okay, I have to hurry, because I have to pick up my daughter. Okay, so, um.
**SINGER 3**15:24:47
Yeah.
Yeah.
**Researcher**15:24:55
Quick survey, okay?
It's a quick questionnaire. It's in the book called Act for Musicians.
Written by Dr. Juncos.
And his whole premise is.
That people end up.
in MPA.
elevated MPA situations because they have inflexibility psychologically.
So, the whole goal of going through the program is to try to gain psychological flexibility.
So this questionnaire…
Finds out.
where you are on your flexibility, okay? So, the first question, it goes scale 1 to 7. 7 is always true.
1 is never true. And you pick whatever number fits you, okay?
First question. My memories of previous mistakes prevent me from performing in ways that I find important.
7 always true, 1 never true.
**SINGER 3**15:26:06
Um…
Probably 6?
**Researcher**15:26:10
Okay? 2. Worries and anxiety about my performances.
Don't get in the way of my success. They do not get in the way of my success. 7, always true .
**SINGER 3**15:26:23
Oh.
**Researcher**15:26:24
One never true.
**SINGER 3**15:26:26
I would say, like, a 2…
**Researcher**15:26:28
Okay.
**SINGER 3**15:26:29
Sometimes I get lucky.
**Researcher**15:26:31
Number 3, if I make mistakes while performing.

I can move past it. 7, always true, 1, never true.
**SINGER 3**15:26:43
Oh, one…
**Researcher**15:26:45
Okay. Number 4, my performance-related difficulties.
Prevent me from giving meaningful performances. 7. Always true, 1 never true.
Prevent me from giving meaningful performances.
**SINGER 3**15:27:01
I would say 6. Sometimes I'm… I've gotten pretty good at hiding it.
**Researcher**15:27:05
Okay. Five.
I can remain in the present moment while performing.
7 always true, 1 never true.
**SINGER 3**15:27:15
Uh…
Uh… 4, 4.
**Researcher**15:27:21
Okay.
**SINGER 3**15:27:23
I've gotten better at that.
**Researcher**15:27:24
Number 6, I can still perform even if I don't feel like it.
7 always true, one never true.
**SINGER 3**15:27:35
4…
**Researcher**15:27:36
Okay? And then, number 7, my difficult thoughts and feelings prevent me from making progr ess.
While practicing. 7 always true, 1 never true.
Prevent me from making progress.
**SINGER 3**15:27:53
Um… let's see if…
4.
**Researcher**15:27:58
Okay, great.
**SINGER 3**15:27:59
One time.
**Researcher**15:28:01
Okay, so I appreciate your doing this so, so much, and we can talk a lot more about it in the f uture.
So, um, meanwhile.
Um, I will see you tonight at 6:30 and um.
Just know that I appreciate everything you shared with me today.
Okay. Alright, thanks SINGER 3. See you later!
**SINGER 3**15:28:35
Thank you. Thank you.

## Appendix 13: Post-Intervention Interview Transcripts

**SINGER 1**

**Date:** July 15, 2026
**Time:** 20:24:37 – 21:27:51 (America/New_York)
**Host:** Researcher Kusumi Sullivan
**Attendees:** Researcher Kusumi Sullivan, Singer 1
**Duration:** ~1 hour

---

**Transcript**
**[20:34:44]**

Researcher: Recording now.
Singer 1: Okay.
Researcher: So, I… Having a good summer. We'll try to make this go as quickly as possible. It takes a little bit of time to get the final feedback, but we'll try to keep the pace up.
Singer 1: Mmhm.
Researcher: I sort of edited my questions after the first few experiences to make it a little more streamlined.

**[20:36:49]**
Singer 1: Okay.
Researcher: There might be some redundancy. So if you feel like, okay, I already answered a question that's sort of similar, you can always just say that.
Singer 1: Okay.
Researcher: Okay, so the first thing we're gonna do is go through my questionnaire. I'll take notes while talking to you. After that, we'll go through your scores and compare them to the first time you took the CAIC — the musicians' acceptance and action questionnaire — one more time at the end, which is about seven questions.
Singer 1: Okay.
Researcher: So let's begin. Just to preface this, you can be as honest as you want because this is just a study. I'm finding out what worked or didn't work, to help people in the future.

**[20:37:55]**
Singer 1: Okay.
Researcher: So the first thing I'd like to ask you is to compare your performing experience before and during the study. You can talk about the performance class or any other performance experience you had.

Singer 1: Okay.
Researcher: Please describe your experience before, during, and after performance class or performance.

**[20:39:32]**
Singer 1: Before the class, I would have lots of thoughts racing before I would sing. I also had lots of tension and fatigue from holding tension. I wasn't able to pinpoint it, but I felt general tension and fatigue before even starting to sing. Lots of thoughts — what are the judges thinking, don't mess this up — a mix of positive and negative thoughts.
Researcher: Before our study, right?
Singer 1: Yeah, before our study.

Researcher: Did you have shallow breathing or anything like that?
Singer 1: I didn't experience dry mouth, but I had butterflies in the stomach, an upset stomach, and a little bit of shaky breathing.
Researcher: Great. Any negative or self-critical thoughts beforehand?
Singer 1: Not negative, but definitely anxiety-filled.
Researcher: Did you ever feel like you wanted to quit or run away?
Singer 1: Minor thoughts like "I just want to get this over with" or "I wish I could do this another day."

**[20:42:42]**
Researcher: During the performance, how did you feel?
Singer 1: Lots of tension, shaky breath, trembling, sweating, stiffness.
Researcher: Physical symptoms.
Singer 1: Yeah.
Researcher: Did you just push through?
Singer 1: Yes, like running a marathon.

**[20:43:46]**
Researcher: Afterwards, how did you feel?
Singer 1: Lots of adrenaline, took time to calm down, sweating, high heart rate, but some gratification that it was done.

**[20:45:10]**
Researcher: Now let's talk about after the study.
Singer 1: Before performing, I paid more attention to breathing. Adrenaline felt more manageable. I told myself reassuring thoughts. No pre-performance fatigue.
Researcher: What about tension?
Singer 1: Still there, but I managed it with stretching and diaphragmatic breathing.

**[20:46:19]**
Researcher: During singing?
Singer 1: I felt freer to focus on expression. Positive messaging helped me focus on communication instead of worrying about mistakes.
Researcher: Concern about judgment?
Singer 1: I avoid looking at faces to avoid overthinking.
Researcher: That's mindfulness and self-compassion. Did you notice discomfort and accept it?
Singer 1: Yes, before it fed anxiety, but now I accept it as normal.

**[20:50:07]**
Researcher: After performance?
Singer 1: More forgiving to myself, focused on calming down, gratitude for the performance.
Researcher: You could see the positive.
Singer 1: Yes, before it felt like taking an SAT, now less so.

**[20:51:13]**
Researcher: How was your overall experience with the learning pathway?
Singer 1: Greatest impact was being able to use it anywhere — hotel, dorm — something reliable.
Researcher: Did you like having the links?
Singer 1: Yes, I'd revisit relaxing video moments. Qigong and yoga were new to me.

**[20:53:27]**
Researcher: Anything difficult to understand?
Singer 1: No, the step-by-step format worked well.

**[20:55:03]**
Researcher: How has your relationship with performance anxiety changed?
Singer 1: I still struggle, but it has less hold on me. I'm not battling it; it's part of me. Less debilitating.
Researcher: Less exhausting.
Singer 1: Yes.

**[20:56:25]**
Researcher: Any changes in willingness to experience discomfort?
Singer 1: Yes, more willing to be around other singers and deal with negative thoughts.
Researcher: Was that from videos or workshops?
Singer 1: More from workshops.

**[20:57:48]**
Researcher: Changes in ability to stay present?
Singer 1: Yes, more in the moment while singing and practicing. Both videos and sessions helped.

**[21:00:31]**
Researcher: How do you respond to anxious or self-critical thoughts now?
Singer 1: I learned new ways to reassure myself, addressing root problems.
Researcher: Which workshop helped?
Singer 1: The one on mindfulness — I finally understood what it meant.

**[21:03:07]**
Researcher: Did the learning pathway change how you think about performing or your values?
Singer 1: It helped me see what kind of musician I want to be — one who works on tension and anxiety rather than ignoring it.

**[21:04:31]**
Researcher: Did it change how you approach auditions or pressure situations?
Singer 1: Yes, my goal shifted from "just get through it" to "finish without feeling wrecked."

**[21:06:37]**
Researcher: Changes in body or breath awareness?
Singer 1: Yes, I focus on breath depth and support. Yoga and Qigong improved my breathing.
Researcher: Did you do stretches before performing?
Singer 1: Yes, privately, often earlier in the day.

**[21:08:49]**
Researcher: Did worrying about others' opinions change?
Singer 1: Yes, less worried about others' thoughts. I know my singing benefits if I leave that alone.

**[21:10:13]**
Researcher: What about judges?
Singer 1: I accept that it's their job to judge.

**[21:11:28]**
Researcher: Has your confidence changed?
Singer 1: Yes, I'm more confident in my preparation and have a routine that works.

**[21:12:34]**
Researcher: Have you experienced flow while singing?
Singer 1: Yes, when positive messaging and supported breath align.

**[21:13:43]**
Researcher: Which elements were most valuable?
Singer 1: Yoga and Qigong — new skills I can carry forward.
Researcher: Any preference?
Singer 1: Takeaways from all.

**[21:14:45]**
Researcher: Anything else to share?
Singer 1: I appreciated the email reminders.
Researcher: That's important. Everyone needs reminders.

**[21:16:07]**
Researcher: Advice about practicing even when not sounding great — acceptance can relax you.

**[21:17:37]**
Researcher: Now the MAIQ — seven questions, 1 to 7 scale.
Singer 1 answers:

1. 4
2. 4
3. 5
4. 4
5. 5
6. 4

**[21:21:54]**
Researcher: Reviewing results — your first KMPAI score was 100 (high anxiety), final 60 (low-moderate). 40-point reduction. Somatic anxiety 82→62, worry about self 83→54, depression 45→45, trait anxiety 94→78, anxious apprehension 67→50, biological vulnerability 100→67. Overall, everything decreased significantly.

**[21:24:35]**
Researcher: Your CAQ (psychological flexibility) stayed high — 31, above average (30.6).
Singer 1: Makes sense. What's biological vulnerability?
Researcher: Genetic predisposition to anxiety; usually stable but fluctuated slightly.

**[21:25:52]**
Researcher: Thank you for completing the study — your progress is significant.
Singer 1: Thank you.
Researcher: You have a bright future.
Singer 1: Appreciate it.
Researcher: I'll send the rubric. Best wishes with your studies.
Singer 1: Thank you so much.
Researcher: Have a great summer.
Singer 1: Happy birthday to your daughter.

**SINGER 2**

TRANSCRIPT POST-INTERVENTION - SINGER 2
19:07:47 --> 19:07:57
Researcher: The first, well, let's do it like this. We're gonna do interview questions first, okay? So that the scores don't influence.

19:07:53 --> 19:07:55
Participant (Singer 2): Okay.

19:07:57 --> 19:08:02
Researcher: your opinion of things, okay? Um Let me.

19:07:59 --> 19:08:00
Participant (Singer 2): Gotcha.

19:08:03 --> 19:08:06
Researcher: Pull up the interview questions.

19:08:06 --> 19:08:08
Researcher: Hold on one second.

19:08:15 --> 19:08:17
Researcher: All right, and…

19:08:17 --> 19:08:20
Researcher: I want you to just be honest.

19:08:20 --> 19:08:29
Researcher: You won't hurt my feelings about anything because it's not personal. It's just kind of a a study of.

19:08:22 --> 19:08:24
Participant (Singer 2): Thank you.

19:08:29 --> 19:08:36
Researcher: whether something was effective for each individual or not.

19:08:34 --> 19:08:35
Participant (Singer 2): Mmhm.

19:08:37 --> 19:08:38
Researcher: And.

19:08:39 --> 19:08:41
Researcher: I might ask you to like.

19:08:42 --> 19:08:47
Researcher: refer to like some of the journaling that you did?

19:08:46 --> 19:08:47
Participant (Singer 2): Yeah, thank you.

19:08:47 --> 19:08:52
Researcher: et cetera, okay? All right, so let's start with the first question.

19:08:54 --> 19:09:01
Researcher: Looking back over the entire learning pathway that you traveled.

19:09:01 --> 19:09:02
Participant (Singer 2): Mmhm.

19:09:02 --> 19:09:10
Researcher: How would you describe your overall experience? And I do understand that sometimes I might be kind of, like.

19:09:10 --> 19:09:17
Researcher: asking you to reiterate stuff, you know, but just feel free to, like, if we've already covered it, that's fine, so…

19:09:17 --> 19:09:24
Researcher: But yeah, how was your overall experience with the entire learning pathway system?

19:09:25 --> 19:09:29
Participant (Singer 2): Um… I mean, I liked it, um…

19:09:30 --> 19:09:33
Participant (Singer 2): I think, uh…

19:09:35 --> 19:09:45
Participant (Singer 2): I think, like, scheduling-wise, I would have liked to have the ACT sessions a little more spread out, but I know that was kind of just, like, when we were available, and…

19:09:45 --> 19:09:49
Participant (Singer 2): I was not super available because I was doing so many shows and stuff.

19:09:49 --> 19:09:51
Participant (Singer 2): Um, I mean, I think ideally they'd be…

19:09:52 --> 19:09:57
Participant (Singer 2): whatever. I know we had one that was like, like next to each other, like two days.

19:09:57 --> 19:09:59
Researcher: Yes.

19:09:57 --> 19:10:02
Participant (Singer 2): And then not very long after was the third one.

19:10:02 --> 19:10:04
Participant (Singer 2): But otherwise…

19:10:06 --> 19:10:07
Participant (Singer 2): to come up and.

19:10:07 --> 19:10:10
Participant (Singer 2): Makes sense. Um…

19:10:10 --> 19:10:15
Participant (Singer 2): Yeah, I mean, I like the structure. I really I liked the presentations.

19:10:15 --> 19:10:17
Participant (Singer 2): I liked…

19:10:17 --> 19:10:23
Participant (Singer 2): that we could… like, we had time to, like, reflect and had chances to…

19:10:23 --> 19:10:26
Participant (Singer 2): interact with the presentations like it wasn't just a.

19:10:26 --> 19:10:32
Participant (Singer 2): here's this, and at the end, go journal. Like, we got to kind of think about it and discuss with each other. Um…

19:10:32 --> 19:10:36
Participant (Singer 2): Which I feel like is really important because MPA.

19:10:36 --> 19:10:40
Participant (Singer 2): tricks you into thinking you're the only person who feels that way.

19:10:40 --> 19:10:44
Participant (Singer 2): And I think it.

19:10:44 --> 19:10:47
Participant (Singer 2): The most important thing to remember with MPA is that like.

19:10:48 --> 19:10:51
Participant (Singer 2): 99% of us feel it, and…

19:10:51 --> 19:10:57
Participant (Singer 2): some way, shape, or form, and some kind of intensity, and that if we normalize that, it…

19:10:57 --> 19:11:07
Participant (Singer 2): Um, it doesn't give it as much power as it normally would, so I really, I really liked that, having those with other people and talking with them.

19:11:07 --> 19:11:09
Participant (Singer 2): Um… Thank you.

19:11:07 --> 19:11:09
Researcher: Great.

19:11:09 --> 19:11:14
Participant (Singer 2): Yeah, I like the structure, like, do this, like, yoga one week, do qigong another week.

19:11:15 --> 19:11:22

Participant (Singer 2): Um, I like that you already had the videos prepared, like, we didn't have to go find something or pay money to go do a class or something.

19:11:22 --> 19:11:34
Participant (Singer 2): Um, and also that they were, like, individual, like, we didn't have to do yoga in front of each other, because I would have been like, oh, I don't really want to. I don't need people to see how flexible or not flexible I am.

19:11:34 --> 19:11:36
Participant (Singer 2): Umm.

19:11:36 --> 19:11:41
Participant (Singer 2): Yeah, I think those are my thoughts on the process as a whole.

19:11:41 --> 19:11:50
Researcher: Was the LP, the learning pathway, was it easy to understand how to go through it or was it difficult?

19:11:49 --> 19:11:51
Participant (Singer 2): I, um.

19:11:51 --> 19:11:53
Participant (Singer 2): I think it was…

19:11:53 --> 19:11:59
Participant (Singer 2): Pretty easy. There was like one, let me see if I can get to it.

19:12:00 --> 19:12:02
Participant (Singer 2): There was only one part of it where.

19:12:02 --> 19:12:05
Participant (Singer 2): Like, it went up to, like…

19:12:06 --> 19:12:17
Participant (Singer 2): like, step 4, which was specifically the yoga, and then went over to the Qigong one, but I don't… it didn't make it super clear that it was, like, you'll do this one week, then this one week.

19:12:17 --> 19:12:18
Researcher: Okay.

19:12:17 --> 19:12:22
Participant (Singer 2): You know, it kind of made it seem like you do this once, and then you do Qigong once, and then…

19:12:22 --> 19:12:26
Participant (Singer 2): Like if you hadn't explained it to us multiple times, I would have.

19:12:26 --> 19:12:31
Participant (Singer 2): maybe not understood I was supposed to keep doing it once a week, I would have just done it once and then.

19:12:31 --> 19:12:36
Participant (Singer 2): Whatever. I think that was the only unclear part of the pathway that I wasn't.

19:12:33 --> 19:12:34
Researcher: Okay.

19:12:36 --> 19:12:38
Researcher: Okay.

19:12:36 --> 19:12:41
Participant (Singer 2): But I'm glad that you explained because I don't know if I would have figured that out.

19:12:40 --> 19:12:44
Researcher: Okay, that's good to know.

19:12:44 --> 19:12:46
Researcher: Okay.

19:12:46 --> 19:12:49
Researcher: Which activities or experiences.

19:12:49 --> 19:12:53
Researcher: had the greatest impact on you and why?

19:12:54 --> 19:12:56
Participant (Singer 2): Umm…

19:12:58 --> 19:13:00
Participant (Singer 2): I…

19:13:02 --> 19:13:10
Participant (Singer 2): I really liked the ACT sessions. I liked the questions that we had, that we got, like, during…

19:13:10 --> 19:13:12
Participant (Singer 2): The sessions that we could answer.

19:13:12 --> 19:13:17
Participant (Singer 2): and talk about. I think those were the most impactful for me and I enjoyed.

19:13:17 --> 19:13:19
Participant (Singer 2): Writing those down and thinking about them.

19:13:20 --> 19:13:21
Researcher: Okay.

19:13:22 --> 19:13:24
Researcher: exercises.

19:13:26 --> 19:13:27
Researcher: All right.

19:13:27 --> 19:13:29
Researcher: Awesome.

19:13:29 --> 19:13:39
Researcher: Um Were there any parts of the learning pathway that were particularly helpful, unhelpful, surprising, or challenging?

19:13:41 --> 19:13:43
Participant (Singer 2): Mmm…

19:13:42 --> 19:13:46
Researcher: We already talked about one part, but.

19:13:44 --> 19:13:46
Participant (Singer 2): Yeah.

19:13:51 --> 19:13:53
Participant (Singer 2): Umm.

19:13:54 --> 19:13:59
Researcher: And you can say, "Nope, I already talked about it.

19:13:58 --> 19:13:59
Participant (Singer 2): Yeah, I…

19:14:00 --> 19:14:03
Participant (Singer 2): No, I don't. I don't think so. Not that I could.

19:14:03 --> 19:14:06
Participant (Singer 2): think of that I haven't already talked about.

19:14:05 --> 19:14:10
Researcher: Okay, great. Um Now we're gonna talk about.

19:14:10 --> 19:14:14
Researcher: different aspects of ACT.

19:14:11 --> 19:14:13
Participant (Singer 2): Mmhm.

19:14:14 --> 19:14:18
Researcher: Looking back over the learning pathway.

19:14:18 --> 19:14:23
Researcher: Did your relationship with your music performance anxiety change?

19:14:23 --> 19:14:25
Researcher: change in any way.

19:14:25 --> 19:14:28
Participant (Singer 2): Uh, yeah. Um…

19:14:31 --> 19:14:33
Participant (Singer 2): I would say from…

19:14:35 --> 19:14:39
Participant (Singer 2): When we first did the group performance.

19:14:40 --> 19:14:42
Participant (Singer 2): In April…

19:14:43 --> 19:14:45
Participant (Singer 2): to the last one.

19:14:45 --> 19:14:46
Participant (Singer 2): Umm.

19:14:47 --> 19:14:51
Participant (Singer 2): My, I mean, my MPA was definitely a lot lower.

19:14:51 --> 19:14:55
Participant (Singer 2): Um, in fact, I think I felt very…

19:14:55 --> 19:14:57
Participant (Singer 2): Neutral?

19:14:57 --> 19:14:59
Participant (Singer 2): Um…

19:14:59 --> 19:15:06
Participant (Singer 2): like, I wasn't necessarily super excited to sing, but I also didn't feel like I'm going to die.

19:15:06 --> 19:15:08
Participant (Singer 2): Um…

19:15:08 --> 19:15:16
Participant (Singer 2): I think part of that comes from that we had already done it before, so I, like, knew who was gonna be there, I knew what the expectations were. It was a little less…

19:15:16 --> 19:15:19
Participant (Singer 2): Unknown scaries.

19:15:19 --> 19:15:21
Participant (Singer 2): Um…

19:15:22 --> 19:15:27
Participant (Singer 2): But I would also say that there have been some mindset shifts as well.

19:15:27 --> 19:15:29
Participant (Singer 2): About…

19:15:30 --> 19:15:31
Participant (Singer 2): like…

19:15:31 --> 19:15:33
Participant (Singer 2): What is most important?

19:15:33 --> 19:15:36
Participant (Singer 2): And also…

19:15:36 --> 19:15:39
Participant (Singer 2): Just reframing thoughts.

19:15:39 --> 19:15:42
Participant (Singer 2): Um, and being able to…

19:15:42 --> 19:15:46
Participant (Singer 2): Talk myself down from anxiety.

19:15:46 --> 19:15:49
Participant (Singer 2): because I could put it back into perspective.

19:15:49 --> 19:15:51
Participant (Singer 2): Of, like…

19:15:51 --> 19:15:53
Participant (Singer 2): How much does this cost?

19:15:53 --> 19:15:59
Participant (Singer 2): like, affect me, really? Like, is it going to change anything?

19:15:59 --> 19:16:05
Participant (Singer 2): Um, and even if it is, like, does that change who I am? Like, that separating…

19:16:05 --> 19:16:12
Participant (Singer 2): performance and person, like, who you are and what you represent, your morals and stuff, and, like, whether or not you remembered.

19:16:12 --> 19:16:14
Participant (Singer 2): A word or something.

19:16:14 --> 19:16:19
Participant (Singer 2): I would say it improved.

19:16:15 --> 19:16:17
Researcher: Okay.

19:16:19 --> 19:16:22
Researcher: Alright, great. Um…

19:16:23 --> 19:16:25
Researcher: What influence?

19:16:26 --> 19:16:29
Researcher: If any, did the ACT workshops.

19:16:29 --> 19:16:31
Researcher: have on the changes?

19:16:31 --> 19:16:39
Researcher: And what what influence did the learning activities, the the independent videos, have on the changes?

19:16:39 --> 19:16:41

Participant (Singer 2): Yeah, I think…

19:16:42 --> 19:16:45
Participant (Singer 2): Um, I think, like, the group sessions…

19:16:45 --> 19:16:48
Participant (Singer 2): We're really good and.

19:16:49 --> 19:16:53
Participant (Singer 2): just giving me new thought patterns to consider.

19:16:53 --> 19:16:56
Participant (Singer 2): and kind of different perspectives.

19:16:56 --> 19:16:58
Participant (Singer 2): Um…

19:16:58 --> 19:17:01
Participant (Singer 2): I think for me, those really helped.

19:17:01 --> 19:17:04
Participant (Singer 2): The most like 70%.

19:17:04 --> 19:17:09
Participant (Singer 2): But then 30% I liked.

19:17:04 --> 19:17:05
Researcher: Good.

19:17:09 --> 19:17:11
Participant (Singer 2): being able to.

19:17:12 --> 19:17:17
Participant (Singer 2): When I was doing those videos for, like, or going to classes for yoga or qigong.

19:17:17 --> 19:17:19
Participant (Singer 2): um…

19:17:21 --> 19:17:25
Participant (Singer 2): It was a way for me to think about those concepts.

19:17:25 --> 19:17:36
Participant (Singer 2): And also be in, like, a different kind of practice, like a different zone. Like, I wasn't trying to think about those things and, like, practice, like, vocally, and get stressed out not being able to do both.

19:17:37 --> 19:17:45
Participant (Singer 2): And getting to do something that was, like, really relaxing, and my mind could kind of wander and think about the stuff that we had talked about that…

19:17:45 --> 19:17:51
Participant (Singer 2): felt more healing to me, that felt like I was processing thoughts, but I didn't feel.

19:17:51 --> 19:17:57
Participant (Singer 2): forced or didn't feel like I was fighting anxiety while I'm thinking about anxiety, if that makes sense.

19:17:56 --> 19:17:58
Researcher: Yeah.

19:17:58 --> 19:18:00
Researcher: That's really cool.

19:18:01 --> 19:18:06
Researcher: I love hearing about the experiences. Um.

19:18:12 --> 19:18:15
Researcher: Okay, so let's talk about.

19:18:15 --> 19:18:26
Researcher: Can you describe any changes in your awareness or attention while singing, practicing, performing, performing? Like especially.

19:18:26 --> 19:18:28
Researcher: like you can compare.

19:18:28 --> 19:18:34
Researcher: the first performance versus the last performance. But also just additional ones too.

19:18:34 --> 19:18:37
Participant (Singer 2): Yeah, I mean…

19:18:37 --> 19:18:43
Participant (Singer 2): I really I was really surprised at how well I was handling.

19:18:43 --> 19:18:46
Participant (Singer 2): Singing the national anthem.

19:18:46 --> 19:18:48
Participant (Singer 2): Because when I…

19:18:48 --> 19:18:50
Participant (Singer 2): was…

19:18:50 --> 19:18:55
Participant (Singer 2): When I had first said yes to that, it was before we had started.

19:18:55 --> 19:19:00
Participant (Singer 2): doing the classes. It was pretty early in April that they had said, hey, would you want to do this for us? And I thought.

19:18:57 --> 19:18:59
Researcher: Mm-hmm.

19:19:00 --> 19:19:02
Participant (Singer 2): uh…

19:19:02 --> 19:19:12
Participant (Singer 2): I kept… I mean, it says on my resume I have a master's in opera, so if I say no, it'll look not so… they'll probably be like, why? What's going… like, what's your… what's your deal?

19:19:12 --> 19:19:13
Participant (Singer 2): Umm.

19:19:13 --> 19:19:16
Researcher: How did you get that opportunity?

19:19:13 --> 19:19:14
Participant (Singer 2): And I was…

19:19:15 --> 19:19:33
Participant (Singer 2): So our, um, so the company that I started working for in early April, um, it's their 80th anniversary this year, and so for their 80th anniversary, they were going to, like, the city baseball game, and we had, like, a special section we were gonna sit in, and.

19:19:33 --> 19:19:36
Participant (Singer 2): One of our doctors was going to throw the first pitch.

19:19:36 --> 19:19:39
Participant (Singer 2): And our marketing director was like, Hey.

19:19:39 --> 19:19:48
Participant (Singer 2): you know, do you want to do this part? That would be cool to represent, you know, our company is kind of in all these little parts of the baseball game.

19:19:48 --> 19:19:50
Participant (Singer 2): And I was like…

19:19:50 --> 19:19:53
Participant (Singer 2): I guess so.

19:19:53 --> 19:19:58
Participant (Singer 2): So at first I was really like, Oh my gosh, like.

19:19:58 --> 19:20:02
Participant (Singer 2): Not nightmare situation, but…

19:20:03 --> 19:20:08
Participant (Singer 2): It's something I… strangely, I've never done it before. I've never…

19:20:08 --> 19:20:13
Participant (Singer 2): Sung the national anthem, except, you know, to myself, when you have to.

19:20:13 --> 19:20:19
Participant (Singer 2): Um, and I was gonna have a microphone, and then no accompaniment, and just…

19:20:19 --> 19:20:25
Participant (Singer 2): You know, humming the first pitch in my head the whole way to the mound, and just, like.

19:20:26 --> 19:20:31
Participant (Singer 2): I hope it's the right one because I can't be too high and I can't be too low.

19:20:31 --> 19:20:32
Participant (Singer 2): Umm.

19:20:32 --> 19:20:43
Participant (Singer 2): And so, knowing that this was, like, happening, so I was like, I'm gonna… I was like, thank God I'm starting this MPA stuff, because I know this thing is coming.

19:20:43 --> 19:20:50
Participant (Singer 2): And I'll be really, really nervous. And I can't I really don't want to drop out last minute because that would suck.

19:20:50 --> 19:20:51
Participant (Singer 2): Umm.

19:20:51 --> 19:20:56
Participant (Singer 2): So what we talked about in our ACT sessions.

19:20:56 --> 19:20:58
Participant (Singer 2): I think really.

19:20:59 --> 19:21:02
Participant (Singer 2): just helped me keep…

19:21:04 --> 19:21:07
Participant (Singer 2): Everything, like, in perspective.

19:21:07 --> 19:21:09
Participant (Singer 2): Um…

19:21:11 --> 19:21:16
Participant (Singer 2): Of like, it doesn't have to be the best thing I've ever done.
And it doesn't… it's not gonna… they're not gonna fire me if I do a bad job. And reminding myself, like, physically, like, I'm safe, no one's gonna throw anything at me, no one's going to hurt me.

19:21:31 --> 19:21:33
Participant (Singer 2): Um… I don't know.

19:21:33 --> 19:21:45
Participant (Singer 2): And honestly, people will just be impressed that I can do it at all, even if it's not like practiced and perfect and polished and whatever.

19:21:45 --> 19:21:55
Participant (Singer 2): that it's just like a fun thing that I'm bringing music to somewhere. And it's just how my voice sounds and how it is. And it doesn't have to be.

19:21:56 --> 19:21:58
Participant (Singer 2): It doesn't have to be perfect.

19:21:58 --> 19:22:00
Participant (Singer 2): Umm.

19:22:00 --> 19:22:09
Participant (Singer 2): And really, honestly, like, keeping that kind of calm of, I'm doing this because people I love are watching me, like my boyfriend and his family and my family.

19:22:09 --> 19:22:16
Participant (Singer 2): We got free tickets so they could come to the baseball game and see me. And my coworkers are really awesome. So I was really excited to.

19:22:16 --> 19:22:20
Participant (Singer 2): Show them this is what I know how to do.

19:22:20 --> 19:22:21
Participant (Singer 2): Umm.

19:22:21 --> 19:22:26
Participant (Singer 2): I don't think if I had… it was really cool, and I don't think if I had…

19:22:26 --> 19:22:28
Participant (Singer 2): Done.

19:22:28 --> 19:22:41
Participant (Singer 2): the work that we had started that I would… I feel like I would have gotten so nervous, I would have backed out and been like, I really can't, I'm sick, something… something would have come up.

19:22:41 --> 19:22:45
Participant (Singer 2): Um, so yeah, I was just like…

19:22:45 --> 19:22:48
Participant (Singer 2): Just like thank you, I guess.

19:22:48 --> 19:22:49
Researcher: Oh.

19:22:49 --> 19:23:01
Researcher: That means a lot to me. It really does. You're amazing. And I can see, I can see, like, just the change in you. It's very, it's very exciting.

19:22:58 --> 19:23:00
Participant (Singer 2): Mm-hmm. Okay.

19:23:01 --> 19:23:04
Researcher: So um.

19:23:05 --> 19:23:16
Researcher: So that was the ACT sessions which are very powerful. Do you think that the videos had any part in that experience that you had?

19:23:07 --> 19:23:09
Participant (Singer 2): Yes, thank you.

19:23:09 --> 19:23:10

Participant (Singer 2): Yeah.

19:23:15 --> 19:23:28
Participant (Singer 2): Oh, I was super doing Qigong before I had to go to sing. I was, like, standing off in a corner doing my little swingy back and forth, and I was, like, drawing energy into the earth.

19:23:28 --> 19:23:36
Participant (Singer 2): I totally was like just trying to find wherever my center was because, I mean, like, naturally I was a little bit nervous, but.

19:23:36 --> 19:23:46
Participant (Singer 2): that… that helped me keep a little more centered, because I just had all this nervous energy, and to have a… a way, like, a structured way to just kind of release it, um…

19:23:46 --> 19:23:52
Participant (Singer 2): that I did really like. Because sometimes people are just like, take deep breaths, and it's like, that's not enough!

19:23:52 --> 19:23:54
Researcher: Yeah, I.

19:23:52 --> 19:23:58
Participant (Singer 2): Yeah, so like the movement part I did really like.

19:23:57 --> 19:24:03
Researcher: Yeah. Um We're gonna talk a lot more about stuff.

19:24:02 --> 19:24:03
Participant (Singer 2): Okay.

19:24:03 --> 19:24:06
Researcher: Hold on one second, it's on.

19:24:11 --> 19:24:19
Researcher: Okay. You're the guinea pig getting these questions for the first time.

19:24:19 --> 19:24:20
Researcher: So um.

19:24:20 --> 19:24:30
Researcher: That's why… I know there's gonna be some overlap, but that's okay. Like, if we've already answered some of these questions, we'll just be like, okay, we already answered that. Okay.

19:24:28 --> 19:24:30
Participant (Singer 2): Yeah, yeah, yeah.

19:24:30 --> 19:24:31
Researcher: Um…

19:24:31 --> 19:24:33
Researcher: Now, when…

19:24:33 --> 19:24:38
Researcher: You had anxious thoughts during the practice or the performance.

19:24:39 --> 19:24:42
Researcher: How did you experience them?

19:24:44 --> 19:24:46
Participant (Singer 2): Umm.

19:24:46 --> 19:24:48
Researcher: And we can talk specifically about.

19:24:49 --> 19:24:52
Researcher: the national anthem and specifically about.

19:24:52 --> 19:24:54
Participant (Singer 2): The final performance.

19:24:52 --> 19:24:58
Researcher: Yeah, I'm gonna like, I'll probably separate out the final performance.

19:24:58 --> 19:25:06
Researcher: And that part of our exercise, let's just talk in general and we'll talk specifically later about that.

19:25:03 --> 19:25:04
Participant (Singer 2): Okay.

19:25:05 --> 19:25:09
Participant (Singer 2): Gotcha. And you mean, like, uh…

19:25:08 --> 19:25:13
Researcher: Like while you were doing it, did you?

19:25:13 --> 19:25:19
Researcher: In the process of performing, did you have any anxious thoughts that arose?

19:25:15 --> 19:25:17
Participant (Singer 2): Mm-hmm.

19:25:20 --> 19:25:22
Participant (Singer 2): Um… okay.

19:25:22 --> 19:25:25
Participant (Singer 2): My anxious thoughts, um…

19:25:26 --> 19:25:28
Participant (Singer 2): Let me see.

19:25:28 --> 19:25:31
Researcher: And let's say before, during, and after.

19:25:35 --> 19:25:39
Participant (Singer 2): So this is like not the final preference, this is just like anything in between.

19:25:40 --> 19:25:41
Participant (Singer 2): Umm.

19:25:42 --> 19:25:45
Participant (Singer 2): Yeah, I mean, I would say…

19:25:49 --> 19:25:54
Participant (Singer 2): Usually, for me personally, my anxious thoughts come…

19:25:55 --> 19:26:07
Participant (Singer 2): uh… before and after. Like, during, I'm so… I have to… I'm so focused on not making a mistake that I can't… I don't have the chatter of my head of, you're gonna make a mistake, because I'm, like…

19:25:57 --> 19:25:59
Researcher: Okay.

19:26:07 --> 19:26:09
Participant (Singer 2): Can't listen. I'm busy.

19:26:09 --> 19:26:16
Participant (Singer 2): Um, and then afterwards, I really beat myself up of whatever, or I'll have a passing thought of, like.

19:26:16 --> 19:26:18
Participant (Singer 2): uh…

19:26:18 --> 19:26:21
Participant (Singer 2): Oh, that note was a little wobbly because I didn't.

19:26:21 --> 19:26:35
Participant (Singer 2): I wasn't as free as I could have been, uh… but then I'm too… I'm… get freaked out, I'm gonna forget the words or forget the next part, so I, like, lock back in again. It was a little bit, like, weird, like, when I had to do the national anthem part.

19:26:35 --> 19:26:39
Participant (Singer 2): I mean, it's a big place, but you could… I could hear, like.

19:26:39 --> 19:26:49
Participant (Singer 2): the echo part, and that was super distracting. I… I kept, like, closing my eyes, I realized, during the performance, because I was trying so hard to not listen to the…

19:26:49 --> 19:27:00
Participant (Singer 2): the reverb coming after. Not because I was listening to my voice, but because it's like when you're on a Zoom call and you can hear your voice after you, it's so distracting.

19:26:59 --> 19:27:06
Researcher: So how did you like get focus refocused when that was distracting you?

19:27:06 --> 19:27:11
Participant (Singer 2): For me, I had to I just had to focus. I did like.

19:27:12 --> 19:27:14
Participant (Singer 2): I focused a lot on, like, the feeling.

19:27:14 --> 19:27:18
Participant (Singer 2): Because I knew that was the tone I was actually listening to and not the…
19:27:18 --> 19:27:31
Participant (Singer 2): the sound. Yeah, yeah, I was, like, really trying to… I could… focusing on, like, the buzz of what was happening, so that my brain was like, that's the noise that we're…

19:27:31 --> 19:27:40
Participant (Singer 2): listening to, and not this extra bit, which is why I kept closing my eyes, I think, but I don't think anyone noticed. I probably just looked like I was super into it.

19:27:38 --> 19:27:39
Researcher: So…

19:27:39 --> 19:27:44
Researcher: So I don't know if you're aware of this, but what you just described?

19:27:44 --> 19:27:47
Researcher: is a type of mindfulness.

19:27:46 --> 19:27:47
Participant (Singer 2): Oh really?

19:27:47 --> 19:27:51
Researcher: Yeah, that you were able.

19:27:51 --> 19:27:54
Researcher: to respond.

19:27:54 --> 19:28:00
Researcher: not by panicking, but by being able to kind of talk yourself through.

19:27:59 --> 19:28:00
Participant (Singer 2): Mmhm.

19:28:00 --> 19:28:02
Researcher: finding a solution.

19:28:02 --> 19:28:13
Researcher: in the midst of it. That's a type of mindfulness. So that, that's really cool. Um, so let's talk about the National Anthem. Um, so before it.

19:28:04 --> 19:28:05
Participant (Singer 2): Yes.

19:28:05 --> 19:28:07
Participant (Singer 2): Ah, cool.

19:28:13 --> 19:28:14
Participant (Singer 2): Mm-hmm.

19:28:14 --> 19:28:17
Researcher: Was anything going on like?

19:28:17 --> 19:28:20
Researcher: that was different than the normal Singer 2.

19:28:21 --> 19:28:25
Participant (Singer 2): Um, I mean, my heart was definitely…

19:28:25 --> 19:28:27
Participant (Singer 2): Moving faster.

19:28:27 --> 19:28:29
Participant (Singer 2): Um…

19:28:29 --> 19:28:33
Participant (Singer 2): I wouldn't say I had full-on dry mouth, but I was drinking a lot more water.

19:28:33 --> 19:28:34
Participant (Singer 2): I'm.

19:28:34 --> 19:28:36
Participant (Singer 2): I was…

19:28:37 --> 19:28:41
Participant (Singer 2): nervous about…

19:28:42 --> 19:28:46
Participant (Singer 2): Getting up there or starting, and then my throat doing, like, it's weird.

19:28:46 --> 19:28:52
Participant (Singer 2): Some, like, mucus thing that can happen, uh, that makes it really uncomfortable to sing.

19:28:52 --> 19:28:57
Participant (Singer 2): Um… so I was nervous about that. And then…

19:28:57 --> 19:28:59
Participant (Singer 2): For pretty inexplicably.

19:28:59 --> 19:29:02
Participant (Singer 2): Uh, I was like…

19:29:02 --> 19:29:07
Participant (Singer 2): thinking I was going to forget the words or I was going to skip a section which like.

19:29:08 --> 19:29:18
Participant (Singer 2): I don't even know, like, clearly that wasn't going to happen, but, um, I was, like, looking at the words all the time, and, um…

19:29:19 --> 19:29:25
Participant (Singer 2): Yeah, I was trying to do my, like, Qigong to, like, calm down a bit.

19:29:25 --> 19:29:29
Participant (Singer 2): Um, so yeah, it wasn't like a full, like 10.

19:29:29 --> 19:29:30
Participant (Singer 2): Freak out.

19:29:30 --> 19:29:37
Participant (Singer 2): Um, I was definitely, like, a little, like, heart fluttery, getting ready to…

19:29:37 --> 19:29:40
Participant (Singer 2): Do a thing in front of a bunch of people.

19:29:40 --> 19:29:41
Researcher: Yeah.

19:29:40 --> 19:29:41
Participant (Singer 2): Um…

19:29:42 --> 19:29:45
Participant (Singer 2): Yeah, those are the main things I noticed.

19:29:42 --> 19:29:51
Researcher: And was was that, did it did it feel reduced from how you normally feel when you're about to perform?

19:29:50 --> 19:29:57
Participant (Singer 2): Yeah, I felt less nervous when I was doing that than I did for our first performance in front of three people.

19:29:57 --> 19:30:04
Participant (Singer 2): So yeah, I would definitely say it was less, yeah.

19:30:00 --> 19:30:02
Researcher: That's interesting.

19:30:04 --> 19:30:11
Researcher: Wow. Okay. Cool. Um And I, like I said, we're gonna go back and separate out the.

19:30:11 --> 19:30:18
Researcher: study performances, because that's also a different thing, I think. Um And then afterward.

19:30:12 --> 19:30:14
Participant (Singer 2): Mmhm.

19:30:18 --> 19:30:21
Researcher: Did you have any kind of.

19:30:21 --> 19:30:26
Researcher: like negative experiences, positive experiences.

19:30:26 --> 19:30:28
Participant (Singer 2): Umm…

19:30:29 --> 19:30:34
Participant (Singer 2): I would say probably like the 10% of me was like, wow, I did it.

19:30:34 --> 19:30:35
Participant (Singer 2): Cool.

19:30:35 --> 19:30:43
Participant (Singer 2): And then the other 90% was could have been better. Like, oh, well, that might be the only time these people hear me saying and.

19:30:43 --> 19:30:47
Participant (Singer 2): It was okay. It wasn't groundbreaking.

19:30:47 --> 19:30:50
Participant (Singer 2): I wasn't Renee Fleming, but.

19:30:50 --> 19:30:57
Participant (Singer 2): I immediately was pretty… my brain just immediately started nitpicking on, like.

19:30:57 --> 19:31:06
Participant (Singer 2): well, this was wobbly here, and you should have breathed more here, and I could tell that your throat was tight here. So, like, that part of my…

19:31:07 --> 19:31:22
Participant (Singer 2): brain didn't really go away, so it was hard to… and I'm really bad, and I think you understand this too, like, I'm really bad when people come up and give compliments, like, oh, you're so amazing, because my brain is like, mmm, if you… if you knew music like I do, you… you would say it was okay.

19:31:22 --> 19:31:27
Participant (Singer 2): And I just can't take the compliment because I'm so hard on myself.

19:31:27 --> 19:31:28
Participant (Singer 2): And.

19:31:28 --> 19:31:32
Participant (Singer 2): So, yeah, when I was done, I was just relieved it was over, mostly.

19:31:28 --> 19:31:30
Researcher: What about?

19:31:33 --> 19:31:35
Researcher: And…

19:31:35 --> 19:31:41
Researcher: Like, how would you compare it, like, from your usual before self?

19:31:41 --> 19:31:44
Researcher: and this after self.

19:31:44 --> 19:31:47
Researcher: after the study, like.

19:31:47 --> 19:31:49

Researcher: You know, come, what was it?

19:31:47 --> 19:31:52
Participant (Singer 2): I would say that, yeah, like the negativity didn't…

19:31:52 --> 19:32:04
Participant (Singer 2): give me as much of an emotional response. Like, I didn't feel like I wanted to go in the bathroom and cry, it was just kind of like a, eh, yeah, well, it was okay, and now I'm gonna go eat a hot dog and watch a game and…

19:32:04 --> 19:32:07
Participant (Singer 2): Move on with my life. So, like, the thoughts still happened.

19:32:07 --> 19:32:09
Participant (Singer 2): But it wasn't…

19:32:09 --> 19:32:12
Participant (Singer 2): Uh, because sometimes…

19:32:12 --> 19:32:15
Participant (Singer 2): I mean, especially in lessons and stuff, like…

19:32:15 --> 19:32:18
Participant (Singer 2): Those voices can get so loud that it…

19:32:18 --> 19:32:24
Participant (Singer 2): I just have to have an emotional response, and it is usually a bad one.

19:32:24 --> 19:32:25
Participant (Singer 2): Um…

19:32:26 --> 19:32:30
Participant (Singer 2): But I would say this time, and even after our last performance, like…

19:32:26 --> 19:32:27
Researcher: Yes.

19:32:30 --> 19:32:31
Participant (Singer 2): uh…

19:32:31 --> 19:32:34
Participant (Singer 2): It was just like a, okay, you know.

19:32:34 --> 19:32:36
Participant (Singer 2): All right.

19:32:35 --> 19:32:37
Researcher: Okay, yeah.

19:32:36 --> 19:32:37
Participant (Singer 2): Mmhm.

19:32:37 --> 19:32:43
Researcher: So, all right, the next question you've already kind of answered.

19:32:43 --> 19:32:48
Researcher: Did you notice any changes in the way you responded?

19:32:48 --> 19:32:59
Researcher: to anxious or self-critical thoughts during singing or performance? Like, were there any changes before.

19:32:59 --> 19:33:03
Researcher: And after having gone through some of this study.

19:33:03 --> 19:33:05
Participant (Singer 2): Hmmm.

19:33:06 --> 19:33:08
Participant (Singer 2): Um, I think…

19:33:08 --> 19:33:14
Participant (Singer 2): just, like, changing my focus into, I'm just gonna do the best that I can do in this moment.

19:33:14 --> 19:33:16
Participant (Singer 2): Umm.

19:33:19 --> 19:33:24
Participant (Singer 2): And to, like, breathe and go. Yeah, just that I was doing the thing.

19:33:19 --> 19:33:21
Researcher: Okay.

19:33:24 --> 19:33:30
Researcher: And I thought, how was the breathing? Were you able to breathe?

19:33:24 --> 19:33:26
Participant (Singer 2): And I…

19:33:30 --> 19:33:32
Researcher: Sufficiently?

19:33:34 --> 19:33:37
Participant (Singer 2): Yeah, I think so. Um…

19:33:39 --> 19:33:44
Participant (Singer 2): I tried to remind myself to do it. I mean, I wasn't perfect because I was a little bit nervous, but…

19:33:44 --> 19:33:45
Participant (Singer 2): Umm.

19:33:45 --> 19:33:47
Participant (Singer 2): I didn't feel like I was…

19:33:48 --> 19:33:51
Participant (Singer 2): Rushing or, like, super out of breath, or…

19:33:51 --> 19:33:55

Participant (Singer 2): that I couldn't get a full breath or anything.

19:33:55 --> 19:33:59
Participant (Singer 2): Yeah, I actually felt pretty calm about when I started that I would have.

19:34:00 --> 19:34:05
Participant (Singer 2): My first like, okay, we're doing this now. So.

19:34:05 --> 19:34:09
Researcher: That's great because if I remember correctly.

19:34:09 --> 19:34:11
Researcher: I might be wrong, but…

19:34:11 --> 19:34:15
Researcher: I think before you felt sometimes more.

19:34:15 --> 19:34:17
Researcher: nervous about.

19:34:17 --> 19:34:20
Researcher: feeling shallow breaths, so.

19:34:18 --> 19:34:21
Participant (Singer 2): Yeah. Mm-hmm.

19:34:20 --> 19:34:23
Researcher: Okay. Um…

19:34:25 --> 19:34:27
Researcher: Let's see.

19:34:27 --> 19:34:30
Researcher: What part do you think?

19:34:30 --> 19:34:32
Researcher: And if you've already answered it, like…

19:34:32 --> 19:34:38
Researcher: You know, I already answered that, but what role do you think the ACT workshops?

19:34:38 --> 19:34:41
Researcher: played in.

19:34:41 --> 19:34:44
Researcher: being able to.

19:34:44 --> 19:34:48
Researcher: respond better to the negative thoughts.

19:34:48 --> 19:34:50
Researcher: during the performance.

19:34:51 --> 19:34:53
Participant (Singer 2): Um… no.

19:34:55 --> 19:34:57
Participant (Singer 2): I think just knowing that it…

19:34:57 --> 19:35:01
Participant (Singer 2): I mean, I kind of said it before to just like.

19:35:03 --> 19:35:06
Participant (Singer 2): that it's not…

19:35:06 --> 19:35:09
Participant (Singer 2): It's not just a me thing.

19:35:10 --> 19:35:15
Participant (Singer 2): And that people perform in spite of it and with it.

19:35:15 --> 19:35:16
Participant (Singer 2): all the time.

19:35:17 --> 19:35:22
Participant (Singer 2): And they come out on the other side pretty much unscathed.

19:35:22 --> 19:35:24
Participant (Singer 2): Umm.

19:35:24 --> 19:35:27
Researcher: The MPA.

19:35:26 --> 19:35:30
Participant (Singer 2): Yeah, yeah, that's what I mean. Sorry.

19:35:30 --> 19:35:33
Participant (Singer 2): Yeah, people have MPA.

19:35:33 --> 19:35:35
Participant (Singer 2): Lots of people have MPA.

19:35:35 --> 19:35:37
Participant (Singer 2): And they still do things.

19:35:37 --> 19:35:42
Participant (Singer 2): And do them well, or do them okay, or do them bad.

19:35:42 --> 19:35:46
Participant (Singer 2): I don't know. You know, it's just a thing that comes with it.

19:35:46 --> 19:35:47
Participant (Singer 2): Um, thank you.

19:35:47 --> 19:35:51
Researcher: Yeah, I understand that a lot.

19:35:51 --> 19:36:00

Researcher: Because that was how it was for me too. And there's just this nice feeling of not feeling alone. And also just.

19:35:57 --> 19:35:59
Participant (Singer 2): Mm-hmm. Okay.

19:36:01 --> 19:36:07
Researcher: having encouragement that other people do this feeling exactly like I do.

19:36:06 --> 19:36:08
Participant (Singer 2): Mmhm.

19:36:07 --> 19:36:10
Researcher: So, that's really great.

19:36:10 --> 19:36:11
Researcher: Um…

19:36:11 --> 19:36:14
Researcher: Okay, and then…

19:36:14 --> 19:36:15
Researcher: Um…

19:36:16 --> 19:36:20
Researcher: like I said, I don't want you to have to reiterate things, but…

19:36:20 --> 19:36:22
Researcher: Do you think…

19:36:22 --> 19:36:25
Researcher: Anything that you learned in the videos?

19:36:25 --> 19:36:32
Researcher: played a part in being able to shift from the negative thoughts during performance.

19:36:35 --> 19:36:40
Participant (Singer 2): Probably just like the concept of.

19:36:40 --> 19:36:43
Participant (Singer 2): Kind of gently bringing your mind back.

19:36:43 --> 19:36:46
Participant (Singer 2): To like a starting point.

19:36:46 --> 19:36:47
Researcher: Mm-hmm.

19:36:46 --> 19:36:47
Participant (Singer 2): And.

19:36:47 --> 19:37:02
Participant (Singer 2): And I do a lot of those, especially, like, when I'm trying to fall asleep. Uh, I listen to a meditation pretty much every night, and they always kind of do that exercise

where it's like, your mind's gonna wander, just kind of gently nudge it back over, and, like, count your breaths or something, and…

19:37:02 --> 19:37:03
Researcher: Yeah, so…

19:37:02 --> 19:37:03
Participant (Singer 2): Okay.

19:37:03 --> 19:37:06
Researcher: It's like the baby back on the mat.

19:37:03 --> 19:37:09
Participant (Singer 2): That… exactly, exactly. Put the baby back on the mat, um…

19:37:09 --> 19:37:12
Participant (Singer 2): I think that's what I really liked is that.

19:37:12 --> 19:37:14
Participant (Singer 2): uh…

19:37:15 --> 19:37:18
Participant (Singer 2): Because we have, like, practiced that.

19:37:18 --> 19:37:24
Participant (Singer 2): That it was easier to remember, even in the moment of, like, and now we're back to focusing on…

19:37:24 --> 19:37:30
Participant (Singer 2): what we're doing because I can't I can't do that right now. This is what I'm doing. So yeah.

19:37:29 --> 19:37:35
Researcher: Awesome. Okay, now we're going to talk about values.

19:37:34 --> 19:37:35
Participant (Singer 2): Mmhm.

19:37:35 --> 19:37:45
Researcher: So, did participating in the learning pathway change the way you think about why you perform, or what matters most to you as a musician?

19:37:45 --> 19:37:49
Researcher: and please explain. In other words, your values.

19:37:48 --> 19:37:53
Participant (Singer 2): Yeah, I'm trying to find. I think it's this one.

19:38:00 --> 19:38:06
Participant (Singer 2): Hmm. I really liked when we talked about it in the session. I don't think I was…

19:38:06 --> 19:38:13
Participant (Singer 2): thinking about them very much like like during performances. I don't think about them very much, but I feel like I should like.

19:38:13 --> 19:38:15
Participant (Singer 2): I liked…

19:38:15 --> 19:38:19
Participant (Singer 2): voicing those or playing around with the idea of our values.

19:38:19 --> 19:38:20
Participant (Singer 2): um…

19:38:20 --> 19:38:24
Researcher: Were you aware of what your values were?

19:38:24 --> 19:38:26
Researcher: in performing before.

19:38:24 --> 19:38:25
Participant (Singer 2): I don't…

19:38:26 --> 19:38:29
Participant (Singer 2): I don't think so because I…

19:38:29 --> 19:38:31
Participant (Singer 2): My…

19:38:32 --> 19:38:34
Participant (Singer 2): My concept…

19:38:34 --> 19:38:39
Participant (Singer 2): A value was like, how do other people value me?

19:38:39 --> 19:38:41
Participant (Singer 2): So…

19:38:41 --> 19:38:46
Participant (Singer 2): It was hard to have values of my own because I was like.

19:38:46 --> 19:38:53
Participant (Singer 2): what I think doesn't matter, because it's who I'm auditioning for, singing for, that matters, like…

19:38:53 --> 19:39:00
Participant (Singer 2): if they don't like it, then what am I doing? What am I here for? Um… that kind of…

19:39:00 --> 19:39:01
Participant (Singer 2): Pressure.

19:39:01 --> 19:39:08
Participant (Singer 2): Um, which can just is, like, not helpful and, like, super negative and stuff.

19:39:08 --> 19:39:09
Participant (Singer 2): um…

19:39:09 --> 19:39:11
Researcher: But did you?

19:39:11 --> 19:39:14
Researcher: after having that session.

19:39:14 --> 19:39:15
Participant (Singer 2): Mm-hmm.

19:39:14 --> 19:39:19
Researcher: Were you Were you able to identify values?

19:39:19 --> 19:39:23
Researcher: for yourself and not for other people.

19:39:21 --> 19:39:22
Participant (Singer 2): Yes.

19:39:22 --> 19:39:26
Participant (Singer 2): Yeah, I would say, like, before that, it was, like.

19:39:26 --> 19:39:30
Participant (Singer 2): Whatever other people want, I will try to be.

19:39:30 --> 19:39:32
Participant (Singer 2): Um…

19:39:34 --> 19:39:37
Participant (Singer 2): My value…

19:39:37 --> 19:39:41
Participant (Singer 2): mostly, I think, narrowed down to, like.

19:39:46 --> 19:39:48
Participant (Singer 2): Umm…

19:39:50 --> 19:39:53
Participant (Singer 2): My values as a musician was more like.

19:39:53 --> 19:39:57
Participant (Singer 2): I want to sing the way I want to sing.

19:39:57 --> 19:40:04
Participant (Singer 2): I want to sing in a way that expresses something. And if that means it's not.

19:40:04 --> 19:40:06
Participant (Singer 2): Perfect.

19:40:06 --> 19:40:08
Participant (Singer 2): Uh, at least it's me.

19:40:08 --> 19:40:10
Participant (Singer 2): um…

19:40:11 --> 19:40:18
Participant (Singer 2): Which is still hard, because I am, like, a die-hard perfectionist, and that will be a thing I always…

19:40:18 --> 19:40:24
Participant (Singer 2): struggle with is like, I want to be me and I want to be perfect and I can't.

19:40:25 --> 19:40:35
Participant (Singer 2): But yeah, I would say being able to like identify values as a musician because I've had you exercise where you do your values as like a person, but I had never thought about it in terms of.

19:40:36 --> 19:40:40
Participant (Singer 2): that in in musical terms.

19:40:40 --> 19:40:47
Participant (Singer 2): Which is why that session in particular, I think, was just really impactful for me to think about, like, why am I singing.

19:40:46 --> 19:40:48
Researcher: Yeah.

19:40:47 --> 19:40:52
Participant (Singer 2): Do I want to? Like, what's my…

19:40:52 --> 19:40:55
Participant (Singer 2): reason, you know?

19:40:55 --> 19:40:59
Researcher: Did any of that, did any of that cross your mind?

19:40:55 --> 19:40:56
Participant (Singer 2): So.

19:40:59 --> 19:41:02
Researcher: as you are preparing to perform.

19:41:04 --> 19:41:06
Participant (Singer 2): Umm…

19:41:09 --> 19:41:14
Participant (Singer 2): I think I'm in a weird stage right now where.

19:41:19 --> 19:41:22
Participant (Singer 2): I think I'm in a weird stage right now where I don't know.

19:41:22 --> 19:41:24
Participant (Singer 2): You know, where it's… where…

19:41:22 --> 19:41:23
Researcher: Okay.

19:41:25 --> 19:41:28
Participant (Singer 2): I'm like, I'm still thinking about…

19:41:28 --> 19:41:33
Participant (Singer 2): what it means. I'm, like, in, like, a growing period, so I felt…

19:41:31 --> 19:41:33
Researcher: Yeah.

19:41:33 --> 19:41:36
Participant (Singer 2): Honestly, kind of neutral about both.

19:41:36 --> 19:41:39
Participant (Singer 2): Performances, because…

19:41:39 --> 19:41:40
Participant (Singer 2): And.

19:41:41 --> 19:41:43
Participant (Singer 2): I still haven't, like, quite figured out.

19:41:44 --> 19:41:46
Participant (Singer 2): all of that.

19:41:46 --> 19:41:52
Researcher: That's okay. Yeah. That makes sense especially with your age and everything like.

19:41:46 --> 19:41:49
Participant (Singer 2): That makes sense. Yeah.

19:41:50 --> 19:41:52
Participant (Singer 2): Mm-hmm.

19:41:52 --> 19:41:55
Researcher: And it'll probably change throughout life.

19:41:54 --> 19:41:55
Participant (Singer 2): Yeah.

19:41:55 --> 19:41:59
Researcher: So that makes total sense.

19:41:57 --> 19:41:58
Participant (Singer 2): Mm-hmm. Okay.

19:41:59 --> 19:42:01
Researcher: What about?

19:42:02 --> 19:42:07
Researcher: Did participating in this learning pathway change the way you approached learning?

19:42:07 --> 19:42:08
Researcher: Um…

19:42:09 --> 19:42:15

Researcher: challenging performances, auditions, pressure situations.

19:42:15 --> 19:42:16
Researcher: like did it.

19:42:16 --> 19:42:22
Researcher: Did you feel like you were more committed or less avoidant?

19:42:22 --> 19:42:25
Participant (Singer 2): Yeah, I did feel like, um…

19:42:25 --> 19:42:28
Participant (Singer 2): Because, yeah, I did do an audition.

19:42:28 --> 19:42:33
Participant (Singer 2): Uh, with singing, and then doing the national anthem thing. Um…

19:42:34 --> 19:42:37
Participant (Singer 2): I do feel like by doing the learning pathways.

19:42:37 --> 19:42:43
Participant (Singer 2): I felt a little bit more in control of the MPA so that I wouldn't be so avoidant.

19:42:43 --> 19:42:46
Participant (Singer 2): Um, avoidance is, like, my number one…

19:42:46 --> 19:42:48
Participant (Singer 2): way that I…

19:42:48 --> 19:42:53
Participant (Singer 2): deal with MPA is I just won't do it because I'm uncomfortable and…

19:42:53 --> 19:42:55
Participant (Singer 2): scared and.

19:42:55 --> 19:42:58
Participant (Singer 2): If I don't do it, I won't be those things.

19:42:58 --> 19:43:00
Researcher: Mm-hmm.

19:42:58 --> 19:43:00
Participant (Singer 2): Umm.

19:43:00 --> 19:43:05
Participant (Singer 2): So I think it was really nice to have those tools to challenge myself.

19:43:05 --> 19:43:06
Participant (Singer 2): Umm.

19:43:06 --> 19:43:12
Participant (Singer 2): in, like, small doses, I guess. Like, it was like, well, I'll do, like, one audition.

19:43:12 --> 19:43:15
Participant (Singer 2): This season, or this year.

19:43:14 --> 19:43:16
Researcher: Yeah, thanks.

19:43:15 --> 19:43:18
Participant (Singer 2): And be like, okay, cool, I did that.

19:43:19 --> 19:43:22
Participant (Singer 2): If another one comes up that I really want to do, I'll know.

19:43:22 --> 19:43:27
Participant (Singer 2): I can do it. Or like doing their performance for the baseball game.

19:43:27 --> 19:43:39
Participant (Singer 2): pretty crazy, um, and not something I want to do all the time, but it proved, like, I can do it, and I have the tools.

19:43:39 --> 19:43:41
Participant (Singer 2): To get through it and not.

19:43:41 --> 19:43:48
Participant (Singer 2): have it be really, like, traumatic or scary or anything. So, yeah, I really would say it helped a lot with.

19:43:48 --> 19:43:54
Participant (Singer 2): Those two things that I was prior to this really, really scared of.

19:43:55 --> 19:43:57
Researcher: Wow, that's so cool.

19:43:59 --> 19:44:02
Researcher: Okay, let me just write this down.

19:44:04 --> 19:44:09
Researcher: Okay. So, um…

19:44:13 --> 19:44:21
Researcher: Like you said, you're in transition. Because the question is, did it influence the goals you set for yourself?

19:44:16 --> 19:44:17
Participant (Singer 2): Mm-hmm. Okay.

19:44:21 --> 19:44:28
Researcher: I mean, that's a good question. Is it gonna, is it influencing the goals? You set yourself for the future.

19:44:30 --> 19:44:34
Participant (Singer 2): I mean, I would say yes, in that…

19:44:35 --> 19:44:38
Participant (Singer 2): I feel like I had kind of written singing…

19:44:38 --> 19:44:43
Participant (Singer 2): off the table completely, to be like, I'll audition for…

19:44:43 --> 19:44:46
Participant (Singer 2): just theater things.

19:44:46 --> 19:44:49
Participant (Singer 2): But musicals or operas or…

19:44:49 --> 19:44:56
Participant (Singer 2): solo singing, like, mm, can't do it, that used to be me, it's not me anymore, it freaks me out, it's just not a thing I…

19:44:56 --> 19:44:59
Participant (Singer 2): my throat and everything. I was like, it's just not a thing.

19:44:59 --> 19:45:01
Participant (Singer 2): Can do anymore.

19:45:01 --> 19:45:03
Participant (Singer 2): Um…

19:45:04 --> 19:45:11
Participant (Singer 2): And I would say that having done this and kind of proved to myself that's not necessarily true.

19:45:11 --> 19:45:12
Participant (Singer 2): um…

19:45:12 --> 19:45:15
Participant (Singer 2): gives, uh…

19:45:15 --> 19:45:24
Participant (Singer 2): I'm not saying it's the first things I will jump at to do, but it's given me, like, evidence that I can present to my anxious brain.

19:45:24 --> 19:45:31
Participant (Singer 2): To be like, look, we did do this thing, and you didn't die, and it was actually okay. Um…

19:45:31 --> 19:45:34
Participant (Singer 2): So it's turned from a, no, I…

19:45:34 --> 19:45:39
Participant (Singer 2): Cannot like in absolute terms to like a maybe I will, I don't know.

19:45:40 --> 19:45:42
Researcher: Okay, that's great.

19:45:43 --> 19:45:47
Researcher: Okay, let me just see what else we've got here.

19:45:47 --> 19:45:50
Researcher: Um, okay.

19:45:50 --> 19:45:53
Researcher: Did you notice?

19:45:53 --> 19:45:56
Researcher: Both in, you know, any performance.

19:45:55 --> 19:45:56
Participant (Singer 2): Mm-hmm. Okay.

19:45:56 --> 19:46:04
Researcher: or audition. Any changes in your awareness of your body while singing or performing?

19:46:04 --> 19:46:05
Participant (Singer 2): Hmmm.

19:46:05 --> 19:46:07
Participant (Singer 2): Um… no.

19:46:16 --> 19:46:18
Participant (Singer 2): I think I…

19:46:18 --> 19:46:21
Participant (Singer 2): One of the things I'd like to keep getting better at.

19:46:21 --> 19:46:26
Participant (Singer 2): is having more full body awareness. I think for both…

19:46:26 --> 19:46:36
Participant (Singer 2): Things that I did, I would like kind of, I guess kind of notice if I was making like a gesture or whatever, like if I'm, I was thinking like acting wise, but.

19:46:36 --> 19:46:44
Participant (Singer 2): If you asked me in the moment, can you feel your feet? I probably would have said no. Everything is from here up.

19:46:44 --> 19:46:47
Participant (Singer 2): Uh, where all my focus lived.

19:46:47 --> 19:46:49
Participant (Singer 2): Um, okay.

19:46:49 --> 19:46:57
Participant (Singer 2): So, that would be something I'd want to keep practicing, is that I felt like my body awareness was still very…

19:46:57 --> 19:46:58
Participant (Singer 2): Like.

19:46:58 --> 19:47:04
Participant (Singer 2): just focused on this little singing box, and not fully, like, my whole body is the instrument. My instrument.

19:47:04 --> 19:47:10

Participant (Singer 2): was like this part and not the whole thing, which is my whole instrument. So.

19:47:10 --> 19:47:13
Researcher: Do you think that.

19:47:13 --> 19:47:16
Researcher: just the fact that you were able to kind of.

19:47:16 --> 19:47:19
Researcher: Be aware of stuff you are doing.

19:47:18 --> 19:47:20
Participant (Singer 2): Yeah, mm-hmm.

19:47:19 --> 19:47:22
Researcher: you know, and self soothe.

19:47:22 --> 19:47:25
Researcher: Was that more act or do you think that was more …

19:47:25 --> 19:47:29
Researcher: the qigong yoga mindfulness.

19:47:33 --> 19:47:38
Participant (Singer 2): I think in the moment, it was more, like, the Qigong kind of concepts.

19:47:39 --> 19:47:46
Participant (Singer 2): It's like the ACT sessions were most helpful on the before and after, when my brain was…

19:47:46 --> 19:47:50
Participant (Singer 2): Thinking about things. But then when I was like in the moment.

19:47:50 --> 19:47:51
Researcher: Yeah.

19:47:51 --> 19:47:58
Participant (Singer 2): Yeah, it was, it was much more a body thing of, like, breathe, keep focused, do the thing, yeah.

19:47:56 --> 19:48:00
Researcher: Yeah, that makes sense. That's how it is for me too.

19:47:59 --> 19:48:00
Participant (Singer 2): Mm-hmm.

19:48:00 --> 19:48:01
Researcher: Um…

19:48:02 --> 19:48:04
Researcher: Before and after.

19:48:04 --> 19:48:07
Researcher: Was your awareness of your breath?

19:48:07 --> 19:48:09
Researcher: Different.

19:48:09 --> 19:48:10
Researcher: in performance.

19:48:20 --> 19:48:23
Participant (Singer 2): Um… no.

19:48:25 --> 19:48:28
Participant (Singer 2): Yeah, I mean, I think we've talked about this, like…

19:48:28 --> 19:48:32
Participant (Singer 2): When I would get really nervous, I'd always kind of feel like I was only filling.

19:48:32 --> 19:48:35
Participant (Singer 2): Like here, like I just.

19:48:35 --> 19:48:44
Participant (Singer 2): couldn't focus enough to get a full breath, and I was always, always concerned, still always concerned, that I won't make it to the end of a line.

19:48:44 --> 19:48:46
Participant (Singer 2): um…

19:48:46 --> 19:48:53
Participant (Singer 2): I feel like I did a better job, especially, like, when I was doing the National Anthem, of, like, taking my time.

19:48:53 --> 19:48:56
Participant (Singer 2): Especially 'cause there's no accompaniment, so it was just like.

19:48:56 --> 19:49:03
Participant (Singer 2): they gotta wait for me, so I… taking… reminding myself of that, I was able to take.

19:49:03 --> 19:49:08
Participant (Singer 2): slightly deeper breaths. I wouldn't say they were the best, because I was still nervous, but…

19:49:08 --> 19:49:09
Participant (Singer 2): Um, okay.

19:49:09 --> 19:49:20
Participant (Singer 2): yeah, before I would get really, really nervous and still feel like I couldn't breathe, or I wasn't gonna make it through a phrase, and after having done all this, I feel a little bit more in control of, like.

19:49:21 --> 19:49:23
Participant (Singer 2): I have time.

19:49:23 --> 19:49:25
Participant (Singer 2): Or I'll make time.

19:49:29 --> 19:49:34
Researcher: Good. And do you think, again, was that like a.

19:49:34 --> 19:49:39
Researcher: Qigong mindfulness thing or was that more of a act thing?

19:49:38 --> 19:49:44
Participant (Singer 2): Um, I'd say both, because I had to remind myself in, like, an ACT way of…

19:49:44 --> 19:49:53
Participant (Singer 2): nobody knows if it's right or wrong to breathe wherever, and, like, it's not really up to them how fast or how slow that I…

19:49:49 --> 19:49:50
Researcher: Uh-huh.

19:49:53 --> 19:49:59
Participant (Singer 2): need to take a breath to feel full. And then the more like the Qigong yoga side of like.

19:50:00 --> 19:50:07
Participant (Singer 2): feeling it feel more full. So yeah, I would probably say for that, it was like a both thing.

19:50:07 --> 19:50:11
Researcher: Cool. Okay, um…

19:50:13 --> 19:50:20
Researcher: We're almost done with this stuff. Did you notice any changes in your physical energy?

19:50:20 --> 19:50:24
Researcher: Muscle tension, overall sense of ease.

19:50:25 --> 19:50:27
Participant (Singer 2): Um, okay.

19:50:28 --> 19:50:33
Participant (Singer 2): after. Yeah, I felt great after.

19:50:33 --> 19:50:37
Participant (Singer 2): I felt just a big sense of, like, relief, and I could relax.

19:50:35 --> 19:50:45
Researcher: But even even during the performance like a before Singer 2 performance and after interventions performance.

19:50:41 --> 19:50:42
Participant (Singer 2): Yeah. Okay.

19:50:44 --> 19:50:47
Participant (Singer 2): Yeah, I'd say before…

19:50:47 --> 19:50:51
Participant (Singer 2): Before Singer 2, in the after, I'd have a lot of tremors.

19:50:51 --> 19:50:53
Participant (Singer 2): Umm.

19:50:53 --> 19:50:56
Participant (Singer 2): And I'd still feel pretty…

19:50:56 --> 19:50:58
Participant (Singer 2): uh…

19:50:58 --> 19:51:04
Participant (Singer 2): I'd still be pretty tense and pretty shaky after finishing. Um, I think after Singer 2…

19:51:04 --> 19:51:12
Participant (Singer 2): Um, there's just a little bit… I don't know, maybe it's because I wasn't so nervous before, I didn't have as much adrenaline to…

19:51:13 --> 19:51:20
Participant (Singer 2): be freaked out with after. Like, after it was over, I just kind of felt relief and relaxed, because I had.

19:51:19 --> 19:51:21
Researcher: Yah.

19:51:20 --> 19:51:24
Participant (Singer 2): done it, but I wasn't so hyped on adrenaline that I…

19:51:24 --> 19:51:25
Researcher: Yeah, so…

19:51:24 --> 19:51:27
Participant (Singer 2): Had all the aftershocks, you know.

19:51:27 --> 19:51:34
Researcher: I think you know honestly that calmness you keep describing is a type of self acceptance.

19:51:34 --> 19:51:35
Participant (Singer 2): Hmm.

19:51:34 --> 19:51:37
Researcher: It's like you're accepting.

19:51:37 --> 19:51:44
Researcher: yourself more, and having more compassion for yourself. So it's not as, like, big of a…

19:51:38 --> 19:51:39
Participant (Singer 2): Mm-hmm. Okay.

19:51:44 --> 19:51:49
Researcher: scary, emotional experience, you know?

19:51:47 --> 19:51:55
Participant (Singer 2): Yeah, it doesn't feel like I went through, like, a life or death situation. It was just like a… yeah, I don't know, man, I…

19:51:50 --> 19:51:53
Researcher: Yeah!

19:51:55 --> 19:51:59
Participant (Singer 2): went to the mailbox and got the mail, like, it's fine. Yeah.

19:51:57 --> 19:52:04
Researcher: Yeah. I think that's what you're feeling is that no longer is it traumatic, it's just kind of like …

19:51:59 --> 19:52:01
Participant (Singer 2): Okay.

19:52:04 --> 19:52:06
Researcher: Okay, you know.

19:52:05 --> 19:52:11
Participant (Singer 2): Yeah, like a normal amount of nervous, like when I have to talk in a meeting at work or something, it's not like…

19:52:07 --> 19:52:09
Researcher: Yeah.

19:52:11 --> 19:52:12
Researcher: Yeah.

19:52:11 --> 19:52:16
Participant (Singer 2): The world is ending and I'm like, it's falling apart and everything. Yeah.

19:52:16 --> 19:52:19
Researcher: So let's talk about.

19:52:19 --> 19:52:26
Researcher: just the before performance and after performance. And if you could just kind of boil it down to like.

19:52:26 --> 19:52:32
Researcher: your notes of the before, during, and after, and how they differ.

19:52:33 --> 19:52:38
Participant (Singer 2): Yeah, for last group performance and first group performance.

19:52:37 --> 19:52:39
Researcher: Yes.

19:52:38 --> 19:52:44
Participant (Singer 2): Yeah, so for my first group performance, my before was…

19:52:44 --> 19:52:59

Participant (Singer 2): I was so nervous. I had, like, churning in my stomach. All I could think about was, I don't want to do this. Can I quit? Can I give Researcher an excuse? Can I say I'm sick? Can I say I'm too busy? I can't do it, like…

19:52:59 --> 19:53:03
Participant (Singer 2): I'm so ready to just absolutely drop it. Like, so nervous.

19:53:03 --> 19:53:05
Participant (Singer 2): Umm.

19:53:05 --> 19:53:09
Participant (Singer 2): For the last group performance, I didn't really feel nervous.

19:53:09 --> 19:53:14
Participant (Singer 2): Um, I kind of wished I had had more time to, like.

19:53:15 --> 19:53:26
Participant (Singer 2): prepare, practice, or, like, finally memorize the… I mean, I probably do have it memorized, but my brain was like, oh, maybe you don't, like, let's not chance it.

19:53:26 --> 19:53:27
Participant (Singer 2): um…

19:53:28 --> 19:53:33
Participant (Singer 2): Like, it felt like it was, like, it's just gonna be muscle memory, and it doesn't have to be perfect.

19:53:33 --> 19:53:44
Participant (Singer 2): Especially because, like, you framed it as in, like, we're not listening to your quality, it's not a jury, we're just listening to, you know, we're just listening to you so that you can feel your MPA levels or not.

19:53:44 --> 19:53:46
Participant (Singer 2): Um…

19:53:44 --> 19:53:46
Researcher: Yep.

19:53:46 --> 19:53:55
Participant (Singer 2): So that also took pressure, again, off of me being like, it's fine, like, whatever it comes out singing like, it's fine, it's over Zoom, it's…

19:53:55 --> 19:54:00
Participant (Singer 2): It is what it is. Um, for the during…

19:53:55 --> 19:53:57
Researcher: Okay.

19:54:00 --> 19:54:01
Participant (Singer 2): Let me scroll back up.

19:54:03 --> 19:54:07
Participant (Singer 2): I was really worried that I wasn't acting very well.

19:54:07 --> 19:54:16

Participant (Singer 2): That my throat felt really tight and that I was too worried about sounding right to enjoy it.

19:54:16 --> 19:54:18
Participant (Singer 2): Um…

19:54:19 --> 19:54:22
Participant (Singer 2): For when we did the last time during, I was…

19:54:22 --> 19:54:28
Participant (Singer 2): trying to focus a little bit more on what I was saying, like, trying to be more expressive, but it was a little hard because, um…

19:54:29 --> 19:54:33
Participant (Singer 2): Like, honestly, I was using a different accompaniment track.

19:54:33 --> 19:54:37
Participant (Singer 2): And because I hadn't rehearsed it like a bunch, I was trying to listen.

19:54:37 --> 19:54:41
Participant (Singer 2): To that, like a lot more like I was focused on just trying to match.

19:54:41 --> 19:54:44
Participant (Singer 2): The accompaniment, um…

19:54:45 --> 19:54:54
Participant (Singer 2): But I didn't feel I didn't feel like super nervous. I didn't feel like my heart was fluttering. I didn't feel shaky.

19:54:54 --> 19:54:55
Participant (Singer 2): um…

19:54:56 --> 19:54:59
Participant (Singer 2): It was just a lot of like listening.

19:54:59 --> 19:55:00
Participant (Singer 2): So, um…

19:55:00 --> 19:55:06
Participant (Singer 2): And then after that first performance, I remember feeling just, like, so much relief.

19:55:06 --> 19:55:08
Participant (Singer 2): Of it being, like, over.

19:55:08 --> 19:55:13
Participant (Singer 2): Um, but then I also had felt a lot of embarrassment because I felt like I had done a bad job.

19:55:13 --> 19:55:22
Participant (Singer 2): And I was really ready to, like, forget it ever happened. Instead of trying to learn from it or look back on it, I was just like, let's, like, just forget that.

19:55:22 --> 19:55:24
Participant (Singer 2): happened.

19:55:24 --> 19:55:28
Participant (Singer 2): Um, so it's, like, really pretty negative. And then…

19:55:28 --> 19:55:30
Participant (Singer 2): For this past one, the last one.

19:55:30 --> 19:55:32
Participant (Singer 2): I thought I did a decent job.

19:55:32 --> 19:55:35
Participant (Singer 2): It's especially because I like hadn't practiced.

19:55:35 --> 19:55:37
Participant (Singer 2): Um…

19:55:36 --> 19:55:39
Researcher: I thought you sounded really nice.

19:55:38 --> 19:55:40
Participant (Singer 2): Well, thank you. I think as I.

19:55:40 --> 19:55:41
Researcher: And on.

19:55:40 --> 19:55:42
Participant (Singer 2): Okay.

19:55:41 --> 19:55:44
Researcher: And you looked, you looked relaxed.

19:55:44 --> 19:55:48
Participant (Singer 2): I think I was so much more relaxed.

19:55:48 --> 19:55:51
Participant (Singer 2): I felt relief that it was over, but it wasn't the same…

19:55:52 --> 19:55:57
Participant (Singer 2): full body, I'm coming off of a panic attack relief. It was just like a…

19:55:57 --> 19:55:59
Participant (Singer 2): Oof, I can check that off my list of…

19:56:00 --> 19:56:05
Participant (Singer 2): duties that I need to remember to do. Um…

19:56:03 --> 19:56:04
Researcher: Yeah.

19:56:06 --> 19:56:13
Participant (Singer 2): Yeah, I was a little… not concerned, but just like… I don't know, I just felt really neutral about it. I didn't…

19:56:06 --> 19:56:08
Researcher: Cool.

19:56:13 --> 19:56:20
Participant (Singer 2): it was okay, and it was okay if it was great, and it was okay if it wasn't, and I just kind of was like, I did it!

19:56:21 --> 19:56:22
Researcher: Yeah.

19:56:21 --> 19:56:23
Participant (Singer 2): Period. Um…

19:56:22 --> 19:56:27
Researcher: Well doing it doing it alone is a big accomplishment.

19:56:26 --> 19:56:28
Participant (Singer 2): Mmm.

19:56:28 --> 19:56:40
Participant (Singer 2): Yeah, so definitely when I was doing my reflections and looking back, I was like, oh man, I was like a hot mess the first one. Um, and after doing it the second time, it really just felt…

19:56:36 --> 19:56:37
Researcher: Yeah.

19:56:40 --> 19:56:45
Participant (Singer 2): like, whatever. And I could actually really enjoy listening to everyone else, because I wasn't busy, like.

19:56:46 --> 19:56:56
Participant (Singer 2): beating myself up about whatever. It was just nice to… I love that Papageno song, so I was, like… I sang it, like, the rest of the night. I, like, couldn't get it out of my head. Um…

19:56:55 --> 19:57:02
Researcher: Yeah, he was great. He did a great job. And you know, he's only 18.

19:56:57 --> 19:56:59
Participant (Singer 2): Yeah, I think so.

19:57:02 --> 19:57:04
Participant (Singer 2): He's got a good voice.

19:57:04 --> 19:57:07
Researcher: I know, it was really great.

19:57:05 --> 19:57:07
Participant (Singer 2): Yeah. Mm-hmm.

19:57:08 --> 19:57:10
Researcher: So one more question.

19:57:09 --> 19:57:11
Participant (Singer 2): Sure.

19:57:10 --> 19:57:18
Researcher: Since initially you were really, everybody has this, but you had a lot of worry about.

19:57:18 --> 19:57:22
Researcher: judgment from other people and from yourself.

19:57:20 --> 19:57:21
Participant (Singer 2): Mm-hmm. Okay.

19:57:22 --> 19:57:26
Researcher: Did that change before and after?

19:57:28 --> 19:57:36
Participant (Singer 2): Yeah, I would say so in that, are we talking about the group performances or like every performance?

19:57:37 --> 19:57:39
Researcher: the group performances like.

19:57:39 --> 19:57:44
Researcher: And you can put in anything else you want to say. But like.

19:57:44 --> 19:57:49
Researcher: Did you notice that you were less concerned or.

19:57:49 --> 19:57:59
Researcher: Or still the same concerned about what did what did everybody think? Do they think that really sucked? Or you know like stuff like that.

19:57:58 --> 19:58:00
Participant (Singer 2): Yeah, um…

19:58:05 --> 19:58:11
Participant (Singer 2): I think after having done the study, I was a lot less concerned about.

19:58:11 --> 19:58:19
Participant (Singer 2): what anybody thought about it. I mean, I still cared if, like, you liked it.

19:58:20 --> 19:58:22
Participant (Singer 2): But I wasn't…

19:58:22 --> 19:58:25
Participant (Singer 2): When I did the first performance, I was like.

19:58:25 --> 19:58:27
Participant (Singer 2): Extra nervous.

19:58:28 --> 19:58:29
Participant (Singer 2): Because…

19:58:29 --> 19:58:31
Participant (Singer 2): um…

19:58:32 --> 19:58:36

Participant (Singer 2): What if one of those people had heard me sing?

19:58:36 --> 19:58:38
Participant (Singer 2): In a different part of my life.

19:58:38 --> 19:58:43
Participant (Singer 2): And we're comparing me to that. And what if I.

19:58:43 --> 19:58:48
Participant (Singer 2): what if how I sound now fell short, and it wasn't… I wasn't as good as I used to be?

19:58:48 --> 19:58:54
Participant (Singer 2): Um, that for some reason really freaked me out. Um.

19:58:55 --> 19:59:02
Participant (Singer 2): And then when I did the last performance, I realized it didn't matter. It didn't matter.

19:59:03 --> 19:59:05
Participant (Singer 2): like…

19:59:05 --> 19:59:11
Participant (Singer 2): It just doesn't. I just realized I didn't care as much if that were the case.

19:59:11 --> 19:59:13
Participant (Singer 2): Because one, practically.

19:59:13 --> 19:59:21
Participant (Singer 2): Like in a very practical sense, my voice doesn't sound the same, so it would be crazy to compare those two parts of my life anyway.

19:59:21 --> 19:59:23
Participant (Singer 2): And then…

19:59:23 --> 19:59:29
Participant (Singer 2): to just that value again of like, I'm just going to sing because.

19:59:29 --> 19:59:33
Participant (Singer 2): I'm gonna do it, and I like this song, and…

19:59:33 --> 19:59:41
Participant (Singer 2): I don't need to do it because I think this person will like it, or I am trying to prove something to this other person.

19:59:41 --> 19:59:46
Participant (Singer 2): I think that helped. Yeah, yeah.

19:59:42 --> 19:59:44
Researcher: That's really important.

19:59:44 --> 19:59:48
Researcher: Yeah, that's, that's a really important thing.

19:59:49 --> 19:59:51
Researcher: to realize like.

19:59:52 --> 19:59:55
Researcher: that you're not doing it for approval.

19:59:55 --> 19:59:58
Participant (Singer 2): Yeah, and I've been reading a lot of…

19:59:58 --> 20:00:03
Participant (Singer 2): You know, like, famous actors or people who go into auditions, and they're like…

20:00:04 --> 20:00:09
Participant (Singer 2): You just have to show yourself and it's either the director.

20:00:09 --> 20:00:19
Participant (Singer 2): sees you in that role, or they don't, and that's, like, a whole… that's not even a you thing, that's just… whatever. But, like, don't try to be something, just, like…

20:00:15 --> 20:00:16
Researcher: Yeah.

20:00:20 --> 20:00:28
Participant (Singer 2): be your thing. Like, that will matter more in the end. And I really try to, like, hang on to that.

20:00:28 --> 20:00:30
Researcher: Yeah.

20:00:28 --> 20:00:32
Participant (Singer 2): When I get too much in my perfectionism of, like.

20:00:32 --> 20:00:40
Participant (Singer 2): This is just what it is like. This is just how I sound and what I do. And I don't know, some people like it, some people probably don't.

20:00:40 --> 20:00:42
Participant (Singer 2): Okay.

20:00:41 --> 20:00:46
Researcher: Well that's a really powerful value to have.

20:00:46 --> 20:00:48
Researcher: that can help you.

20:00:48 --> 20:00:49
Researcher: Get out of.

20:00:49 --> 20:00:55
Researcher: most perfectionist situations. So that's really.

20:00:53 --> 20:00:58
Participant (Singer 2): Yeah, it's not foolproof. Sometimes perfectionism wins, but…

20:00:55 --> 20:01:05
Researcher: No, it does, but that's all part of the process. It's okay to have a bad day because that's just one.

20:00:59 --> 20:01:00
Participant (Singer 2): Yeah.

20:01:00 --> 20:01:01
Participant (Singer 2): Yeah. Okay.

20:01:05 --> 20:01:07
Researcher: Day. Out of…

20:01:05 --> 20:01:07
Participant (Singer 2): Yeah, okay.

20:01:07 --> 20:01:09
Researcher: thousands. So.

20:01:09 --> 20:01:16
Researcher: That's really cool. Okay, so let's just, let me just see if there's anything else I want to talk about.

20:01:16 --> 20:01:17
Researcher: Um…

20:01:18 --> 20:01:22
Researcher: Do you feel overall more confident?

20:01:23 --> 20:01:28
Researcher: after the intervention, like as a performer.

20:01:28 --> 20:01:31
Participant (Singer 2): I don't know if I feel more confident.

20:01:31 --> 20:01:33
Participant (Singer 2): But I feel more…

20:01:35 --> 20:01:37
Participant (Singer 2): At peace, I guess.

20:01:39 --> 20:01:41
Researcher: That's great.

20:01:42 --> 20:01:45
Researcher: Great. Okay, and then…

20:01:47 --> 20:01:51
Researcher: Did you feel like any time?

20:01:51 --> 20:01:56
Researcher: after the intervention, that you were able to get into a flow.

20:01:56 --> 20:01:57
Researcher: State.

20:01:57 --> 20:01:59
Participant (Singer 2): Hmm. Hmm.

20:01:58 --> 20:02:02
Researcher: Where things just kind of became natural or.

20:01:59 --> 20:02:00
Participant (Singer 2): Um, no.

20:02:02 --> 20:02:04
Researcher: effortless or enjoyable.

20:02:02 --> 20:02:03
Participant (Singer 2): I don't think…

20:02:04 --> 20:02:07
Participant (Singer 2): I don't think so yet, just because I haven't, like…

20:02:08 --> 20:02:16
Participant (Singer 2): done anything that, like, requires that quite yet. Like, where I've really practiced something and I can get into that zone.

20:02:08 --> 20:02:09
Researcher: Yeah.

20:02:12 --> 20:02:13
Researcher: Yeah.

20:02:14 --> 20:02:20
Researcher: Right. Exactly. Like like an opera that you do over and over.

20:02:16 --> 20:02:17
Participant (Singer 2): um…

20:02:18 --> 20:02:27
Participant (Singer 2): Yeah, like, when I'm really, like, doing an aria, and it's… I'm really feeling the character and doing everything, um…

20:02:27 --> 20:02:31
Participant (Singer 2): I think it is more likely than it can happen since I.

20:02:31 --> 20:02:32
Researcher: Yes.

20:02:31 --> 20:02:42
Participant (Singer 2): not all of my energy is being put towards being nervous and that frenetic energy. I think it's probably more likely, but just like right now in the two months or whatever, like, not yet.

20:02:42 --> 20:02:45
Participant (Singer 2): Is my answer, I guess.

20:02:43 --> 20:02:44
Researcher: Yep.

20:02:45 --> 20:02:46
Researcher: And…

20:02:47 --> 20:02:50
Researcher: Do you think that in the future.

20:02:50 --> 20:02:56
Researcher: You'll be more motivated to perform an audition.

20:02:57 --> 20:02:59
Participant (Singer 2): Oh.

20:03:00 --> 20:03:04
Participant (Singer 2): I don't know if I will be more motivated.

20:03:04 --> 20:03:06
Participant (Singer 2): But I would be more open.

20:03:07 --> 20:03:10
Participant (Singer 2): Like, if something comes up.

20:03:11 --> 20:03:14
Participant (Singer 2): It won't be an immediate no.

20:03:14 --> 20:03:17
Participant (Singer 2): I don't know if I feel motivated that I'm like.

20:03:17 --> 20:03:24
Participant (Singer 2): I'm ready to get out there and audition and do all these things. I'm kind of content with just.

20:03:24 --> 20:03:28
Participant (Singer 2): If things come about, they come about.

20:03:28 --> 20:03:32
Participant (Singer 2): Which is a nice feeling. It's a lot nicer than, uh…

20:03:32 --> 20:03:35
Participant (Singer 2): Absolute terror. So…

20:03:34 --> 20:03:37
Researcher: So it's not avoidance.

20:03:36 --> 20:03:39
Participant (Singer 2): Yeah, it's not avoidance.

20:03:39 --> 20:03:41
Researcher: It's neutral.

20:03:39 --> 20:03:41
Participant (Singer 2): It's not…

20:03:41 --> 20:03:44
Participant (Singer 2): It's neutral. Whatever happens, happens.

20:03:44 --> 20:03:45
Researcher: That's a good thing.

20:03:45 --> 20:03:47
Researcher: Um.

20:03:47 --> 20:03:51
Researcher: Looking back over the learning pathway.

20:03:51 --> 20:03:57
Researcher: Do you think your overall experience with music performance anxiety has changed?

20:03:57 --> 20:03:58
Participant (Singer 2): Yes.

20:04:00 --> 20:04:01
Researcher: Good.

20:04:01 --> 20:04:03
Researcher: And…

20:04:07 --> 20:04:09
Researcher: We don't need to ask that.

20:04:14 --> 20:04:16
Researcher: Okay, um…

20:04:19 --> 20:04:22
Researcher: I think you already answered that, too. One second.

20:04:25 --> 20:04:34
Researcher: Is there anything else about the study, the learning pathway, etc, that we haven't discussed that you want to share?

20:04:35 --> 20:04:37
Participant (Singer 2): Umm.

20:04:36 --> 20:04:39
Researcher: And it's okay if it's no.

20:04:40 --> 20:04:43
Participant (Singer 2): I don't think so. I think just like.

20:04:43 --> 20:04:46
Participant (Singer 2): Thank you for doing it. Um…

20:04:47 --> 20:04:49
Participant (Singer 2): Yeah, just thank you.

20:04:49 --> 20:04:53
Researcher: I have to say the same to you. Thank you for not quitting.

20:04:53 --> 20:05:07

Researcher: thank you for being a part of it. Cuz man, are you ever important to this study. So I have immense gratitude to you as well. And I find it.

20:05:07 --> 20:05:10
Researcher: Very, very interesting and fascinating.

20:05:10 --> 20:05:13
Researcher: to see how it affected you.

20:05:12 --> 20:05:14
Participant (Singer 2): Mm-hmm.

20:05:13 --> 20:05:24
Researcher: So thank you. I'm going to just give you a quick MAAQ and then we're going to go over your scores, okay? And then you're done.

20:05:22 --> 20:05:23
Participant (Singer 2): Okay.

20:05:24 --> 20:05:27
Researcher: So let me just pull up the page.

20:05:29 --> 20:05:32
Researcher: Okay, seven questions.

20:05:34 --> 20:05:36
Researcher: Scale is one to six.

20:05:36 --> 20:05:45
Researcher: Oh, zero to six, sorry. Zero to six. No, no, no, no. I'm on the wrong one. One to seven.

20:05:44 --> 20:05:46
Participant (Singer 2): Okay, one second.

20:05:45 --> 20:05:52
Researcher: One to seven. I was on the wrong page. Um One is never true.

20:05:52 --> 20:05:54
Researcher: Seven is always true.

20:05:54 --> 20:05:55
Participant (Singer 2): Okay, thank you.

20:05:54 --> 20:05:57
Researcher: and seven questions.

20:05:57 --> 20:06:04
Researcher: Number one, my memories of previous mistakes prevent me from performing.

20:06:04 --> 20:06:08
Researcher: in ways that I find important.

20:06:08 --> 20:06:10
Participant (Singer 2): Three.

20:06:08 --> 20:06:10
Researcher: One.

20:06:10 --> 20:06:11
Researcher: Okay.

20:06:12 --> 20:06:21
Researcher: Two, worries and anxiety about my performances don't get in the way of my success.

20:06:25 --> 20:06:27
Participant (Singer 2): Five.

20:06:27 --> 20:06:29
Participant (Singer 2): Right, because seven's always true, right?

20:06:29 --> 20:06:31
Researcher: Yes.

20:06:30 --> 20:06:33
Participant (Singer 2): Okay, okay, I need five.

20:06:33 --> 20:06:39
Researcher: That sounds right. If I make a mistake while performing, I can move past it.

20:06:39 --> 20:06:42
Researcher: One is never true. Okay.

20:06:40 --> 20:06:41
Participant (Singer 2): Bye.

20:06:44 --> 20:06:47
Researcher: My performance-related difficulties.

20:06:47 --> 20:06:52
Researcher: prevent me from giving meaningful performances.

20:06:52 --> 20:06:54
Participant (Singer 2): Hmm. Four.

20:06:54 --> 20:06:56
Researcher: Okay.

20:06:57 --> 20:07:02
Researcher: I can remain in the present moment while performing.

20:07:03 --> 20:07:04
Participant (Singer 2): 6.

20:07:05 --> 20:07:10
Researcher: I can still perform, even if I don't feel like it.

20:07:11 --> 20:07:13
Participant (Singer 2): Uh, six.

20:07:13 --> 20:07:23
Researcher: Yeah, you proved that. My difficult thoughts and feelings prevent me from making progress while practicing.

20:07:24 --> 20:07:29
Participant (Singer 2): Ugh, um, practicing's tough. Uh, I'll say…

20:07:29 --> 20:07:32
Participant (Singer 2): Can you say the question again? I wanna make sure I get the.

20:07:32 --> 20:07:42
Researcher: My difficult thoughts and feelings prevent me from making progress while practicing. 1 never true, 7 always true.

20:07:42 --> 20:07:44
Participant (Singer 2): I have four.

20:07:45 --> 20:07:51
Researcher: Sounds about right. Okay, let me just calculate really quick.

20:07:51 --> 20:07:54
Researcher: Reverse the score among boys.

20:08:20 --> 20:08:22
Researcher: Okay, just a moment.

20:08:31 --> 20:08:35
Researcher: And then, total score, the sum.

20:08:35 --> 20:08:37
Researcher: 5 plus 10…

20:08:37 --> 20:08:40
Researcher: 15, 19, 25, 31.

20:08:43 --> 20:08:46
Researcher: Okay, excellent.

20:08:46 --> 20:08:48
Researcher: Now I can tell you…

20:08:51 --> 20:08:55
Researcher: So let's look over the MAA queue first.

20:08:56 --> 20:09:01
Researcher: The MAAQ measures your psychological flexibility.

20:09:02 --> 20:09:10
Researcher: And in terms of ACT, they believe that psychological flexibility.

20:09:10 --> 20:09:13
Researcher: is what helps people.

20:09:14 --> 20:09:15

Researcher: 2.

20:09:16 --> 20:09:20
Researcher: improve their MPA over time.

20:09:20 --> 20:09:22
Researcher: Okay.

20:09:22 --> 20:09:23
Researcher: So.

20:09:28 --> 20:09:30
Researcher: The mean total score.

20:09:30 --> 20:09:33
Researcher: in general for people.

20:09:33 --> 20:09:37
Researcher: is usually 30.6, okay?

20:09:37 --> 20:09:38
Researcher: Arm.

20:09:44 --> 20:09:46
Researcher: The higher the total.

20:09:46 --> 20:09:51
Researcher: means the higher your psychological flexibility.

20:09:50 --> 20:09:52
Participant (Singer 2): mm.

20:09:51 --> 20:09:57
Researcher: Your initial score on the MAQ was 18.

20:09:57 --> 20:10:03
Researcher: Your final score of the MAAQ is 35.

20:10:02 --> 20:10:04
Participant (Singer 2): Whoa!

20:10:04 --> 20:10:06
Researcher: So you increased.

20:10:06 --> 20:10:08
Participant (Singer 2): That's big.

20:10:06 --> 20:10:10
Researcher: about seventeen points.

20:10:09 --> 20:10:11
Participant (Singer 2): Okay, okay.

20:10:10 --> 20:10:15
Researcher: in psychological flexibility, which is a huge jump.

20:10:12 --> 20:10:13
Participant (Singer 2): Thank you.

20:10:15 --> 20:10:20
Researcher: Which would make sense of why you were experiencing less MPA.

20:10:20 --> 20:10:21
Participant (Singer 2): Mm-hmm. Okay.

20:10:20 --> 20:10:24
Researcher: Now, I'm gonna share a screen with you.

20:10:24 --> 20:10:27
Researcher: Let me just share screen so you can see.

20:10:27 --> 20:10:29
Researcher: I prepared.

20:10:29 --> 20:10:31
Researcher: a.

20:10:31 --> 20:10:34
Researcher: thing for you.

20:10:34 --> 20:10:35
Researcher: Oh.

20:10:38 --> 20:10:42
Researcher: I prepared a rubric for you.

20:10:42 --> 20:10:44
Researcher: There we go.

20:10:44 --> 20:10:48
Researcher: Okay, so now you can see it. Can you see it?

20:10:48 --> 20:10:50
Participant (Singer 2): Yes.

20:10:50 --> 20:10:55
Researcher: Okay. Your initial KMPAI score.

20:10:55 --> 20:10:57
Researcher: And the higher.

20:10:57 --> 20:11:02
Researcher: the more MPA you have was 159.

20:11:02 --> 20:11:08
Researcher: Which means you are in the above average performance anxiety range.

20:11:09 --> 20:11:15
Researcher: To conclude, after the study, you were at 101.

20:11:15 --> 20:11:20
Researcher: which is just average performance anxiety.

20:11:20 --> 20:11:22
Researcher: You came down.

20:11:22 --> 20:11:24
Participant (Singer 2): Yeah, that's good.

20:11:22 --> 20:11:27
Researcher: Like 58 points. That's huge!

20:11:26 --> 20:11:28
Participant (Singer 2): Yeah.

20:11:28 --> 20:11:31
Researcher: And then to break it down.

20:11:31 --> 20:11:35
Researcher: The three highest things you used to have.

20:11:35 --> 20:11:40
Researcher: where worry focused on other people's scrutiny and your own scrutiny.

20:11:40 --> 20:11:43
Researcher: Somatic anxiety.

20:11:43 --> 20:11:45
Researcher: anxious apprehension.

20:11:45 --> 20:11:51
Researcher: Somatic is physical. Anxious apprehension is beforehand worrying what's gonna happen.

20:11:50 --> 20:11:52
Participant (Singer 2): Mm-hmm. Okay.

20:11:51 --> 20:11:54
Researcher: And biological vulnerability, which is like.

20:11:54 --> 20:11:58
Researcher: it's in your genes that you would have anxiety.

20:11:55 --> 20:11:57
Participant (Singer 2): Yeah, sure.

20:11:58 --> 20:12:01
Researcher: To conclude, everything came down.

20:12:02 --> 20:12:08
Researcher: You became 44% from somatic, so your physical symptoms reduced.

20:12:08 --> 20:12:09
Participant (Singer 2): Mmhm.

20:12:08 --> 20:12:13
Researcher: Your worry about judgment reduced to 58%.

20:12:13 --> 20:12:19
Researcher: Okay. And your anxious apprehension reduced.

20:12:19 --> 20:12:21
Researcher: to 56%.

20:12:22 --> 20:12:29
Researcher: and your biological vulnerability. It was like, you know, a 5 or a 6 was the difference, so…

20:12:29 --> 20:12:31
Researcher: It's in the same range, but.

20:12:31 --> 20:12:34
Researcher: Everything that you could control.

20:12:34 --> 20:12:36
Researcher: Almost everything.

20:12:36 --> 20:12:38
Researcher: was different.

20:12:38 --> 20:12:40
Researcher: And.

20:12:40 --> 20:12:42
Researcher: reduced pretty drastically.

20:12:42 --> 20:12:43
Participant (Singer 2): Mmhm.

20:12:42 --> 20:12:46
Researcher: So I will send that to you just so you have it.

20:12:46 --> 20:12:47
Researcher: But…

20:12:47 --> 20:12:48
Researcher: Yeah.

20:12:48 --> 20:12:51
Researcher: According to the KMPAI.

20:12:51 --> 20:12:57
Researcher: your MPA levels have reduced as a result of this study.

20:12:57 --> 20:12:58
Participant (Singer 2): Cool.

20:12:59 --> 20:13:03
Researcher: And I encourage you to just keep going.

20:13:03 --> 20:13:05
Researcher: Keep up that Qigong.

20:13:05 --> 20:13:07
Researcher: Keep up.

20:13:07 --> 20:13:10
Researcher: checking in on yourself every once in a while.

20:13:09 --> 20:13:10
Participant (Singer 2): Mm-hmm.

20:13:10 --> 20:13:13
Researcher: Just being like, how am I feeling right now?

20:13:13 --> 20:13:17
Researcher: How is my body during this practice session?

20:13:16 --> 20:13:18
Participant (Singer 2): Mm-hmm.

20:13:17 --> 20:13:18
Researcher: Stuff like that.

20:13:18 --> 20:13:22
Researcher: keep up the identifying your values.

20:13:23 --> 20:13:28
Researcher: Diffusing your thoughts from what's reality, etc.

20:13:27 --> 20:13:28
Participant (Singer 2): Mm-hmm. Okay.

20:13:28 --> 20:13:30
Researcher: Just like, kind of?

20:13:30 --> 20:13:34
Researcher: Check in with yourself every once in a while.

20:13:34 --> 20:13:39
Researcher: And I guarantee you that you will still.

20:13:39 --> 20:13:43
Researcher: keep improving over time if you keep it up.

20:13:41 --> 20:13:43
Participant (Singer 2): Mm-hmm.

20:13:43 --> 20:13:49
Researcher: Okay? Cause that's been the pattern with all the studies that have occurred.

20:13:48 --> 20:13:49
Participant (Singer 2): Mmm.

20:13:49 --> 20:13:50

Researcher: So…

20:13:50 --> 20:13:55
Researcher: Okay. I am incredibly proud of you.

20:13:55 --> 20:14:04
Researcher: I myself saw a big difference between the first performance and the last performance. You looked so at ease in the last one.

20:14:01 --> 20:14:02
Participant (Singer 2): Hmm, okay.

20:14:04 --> 20:14:06
Participant (Singer 2): Oh, good.

20:14:04 --> 20:14:13
Researcher: You looked really comfortable and relaxed. You sounded good. It was a great performance.

20:14:10 --> 20:14:11
Participant (Singer 2): Mmhm. Okay.

20:14:13 --> 20:14:18
Researcher: So I like that I could even visually and audibly see a difference.

20:14:18 --> 20:14:22
Researcher: You should feel very proud of yourself.

20:14:18 --> 20:14:20
Participant (Singer 2): Yeah, thank you.

20:14:22 --> 20:14:27
Researcher: I hope this continues to be something helpful for you. I can't.

20:14:27 --> 20:14:30
Researcher: tell you enough how grateful I am.

20:14:32 --> 20:14:36
Participant (Singer 2): Perfect.

20:14:34 --> 20:14:35
Researcher: Okay.

20:14:40 --> 20:14:41
Researcher: And.

20:14:41 --> 20:14:45
Researcher: Thank you so much, Singer 2. You're amazing. You're wonderful.

20:14:44 --> 20:14:48
Participant (Singer 2): You're amazing,and just thank you so much. Like, this was…

20:14:45 --> 20:14:47
Researcher: Wonderful singer.

20:14:48 --> 20:14:57
Participant (Singer 2): This was just, like, really important, and I wasn't sure how much it would help, but, uh, yeah, I do feel a big difference, so…

20:14:56 --> 20:14:59
Researcher: Yeah, it looks like it.

20:14:57 --> 20:15:02
Participant (Singer 2): and this is just the start. This is only ever having done it for, you know, like two months.

20:15:01 --> 20:15:06
Researcher: Just a few weeks. Yeah, imagine if you continue this for your life.

20:15:02 --> 20:15:04
Participant (Singer 2): Yeah. Okay.

20:15:05 --> 20:15:07
Participant (Singer 2): Yeah, who knows?

20:15:06 --> 20:15:12
Researcher: you'll just get you'll get more and more just at ease with yourself.

20:15:11 --> 20:15:12
Participant (Singer 2): Mmhm.

20:15:12 --> 20:15:14
Researcher: Okay, keep singing.

20:15:14 --> 20:15:17
Participant (Singer 2): I will. Thank you

**SINGER 3**

GREEN – Somatic
Pink -Cognitive
Blue - Behavioral
18:15:20 --> 18:15:21
Researcher: Okay.

18:15:21 --> 18:15:26
Researcher: So, the first thing I'm going to ask you to do.

18:15:26 --> 18:15:29
Researcher: is answer questions about .

18:15:29 --> 18:15:35
Researcher: the first class performance versus the final class performance.

18:15:35 --> 18:15:36
Researcher: Okay.

18:15:36 --> 18:15:39
Researcher: So…

18:15:40 --> 18:15:43
Researcher: The first thing I'm going to ask you is…

18:15:43 --> 18:15:46
Researcher: Just in general.

18:15:46 --> 18:15:49
Researcher: Can you describe your feelings?

18:15:49 --> 18:15:55
Researcher: before, during, and after the two performance classes. So we're gonna start.

18:15:55 --> 18:16:05
Researcher: with before the first class, like the the pre-intervention class. How are you feeling before.

18:16:05 --> 18:16:06
Researcher: the class.

18:16:07 --> 18:16:09
Participant (Singer 3): Umm.

18:16:11 --> 18:16:25
Participant (Singer 3): So this is the first one you said, right? Sorry. Okay. Um, so I wrote down that, um, I disassociated from the performance experience as a whole. My body felt hot, and my breathing was really shallow..

18:16:13 --> 18:16:15
Researcher: Yes. Mm-hmm.

18:16:25 --> 18:16:31
Researcher: Okay, did you do you remember how you felt before you went into it?

18:16:33 --> 18:16:35
Participant (Singer 3): Umm…

18:16:36 --> 18:16:40
Participant (Singer 3): Yeah, I mean the disassociating, like I, I kind of was just like.

18:16:40 --> 18:16:49
Participant (Singer 3): oh yeah I just have to do this thing you know like it was just you know I tend to at least I was doing that a lot.

18:16:42 --> 18:16:44
Researcher: Okay.

18:16:49 --> 18:16:50
Participant (Singer 3): Umm.

18:16:50 --> 18:16:53
Researcher: Sure. And then let's.

18:16:53 --> 18:16:57
Researcher: Let's talk about, and then you said you felt hot. Was that?

18:16:57 --> 18:16:59
Researcher: Before or during?

18:17:01 --> 18:17:07
Participant (Singer 3): Um, that was gonna be… that was, like, right before, like, when I was getting my music ready.

18:17:07 --> 18:17:09
Researcher: Okay.

18:17:09 --> 18:17:10
Researcher: Good.

18:17:10 --> 18:17:14
Researcher: Was there anything else you felt before?

18:17:16 --> 18:17:20
Participant (Singer 3): I mean, I definitely, like, felt nervous, um…

18:17:19 --> 18:17:20
Researcher: Okay.

18:17:21 --> 18:17:22
Researcher: That's a valid.

18:17:21 --> 18:17:28
Participant (Singer 3): I remember thinking… Yeah, well… I remember thinking, like…

18:17:29 --> 18:17:36
Participant (Singer 3): I remember being nervous about, like, ___name____being there, or SK, sorry, you know, because, like, I had known her…

18:17:32 --> 18:17:33
Researcher: Mmhm.

18:17:35 --> 18:17:37
Researcher: Yep.

18:17:36 --> 18:17:38
Participant (Singer 3): Previous.

18:17:38 --> 18:17:39
Participant (Singer 3): Umm.

18:17:39 --> 18:17:45
Participant (Singer 3): So, yeah, I remember, um, being nervous about that, being like, oh my gosh, like…

18:17:45 --> 18:17:46
Researcher: Sure.

18:17:45 --> 18:17:47
Participant (Singer 3): You know.

18:17:47 --> 18:17:48
Participant (Singer 3): Umm.

18:17:48 --> 18:17:51
Participant (Singer 3): because I just feel like I I just don't.

18:17:51 --> 18:17:53
Participant (Singer 3): I don't know, I'm at a different…

18:17:53 --> 18:17:58
Participant (Singer 3): Ability level I guess now in my mind you know.

18:17:58 --> 18:17:59
Researcher: Okay.

18:17:58 --> 18:17:59
Participant (Singer 3): So.

18:18:01 --> 18:18:03
Researcher: So.

18:18:05 --> 18:18:07
Researcher: Do you mean you feel like you're .

18:18:08 --> 18:18:11
Researcher: ability is better or?

18:18:11 --> 18:18:17
Participant (Singer 3): No, I mean, at this time especially, I was feeling like my, like, I just…

18:18:17 --> 18:18:23
Participant (Singer 3): I was not doing well, you know, and I was just really nervous about everything.

18:18:24 --> 18:18:25
Participant (Singer 3): Just.

18:18:25 --> 18:18:27
Participant (Singer 3): nervous about performing in general.

18:18:27 --> 18:18:29
Researcher: Okay, cool.

18:18:29 --> 18:18:35
Participant (Singer 3): It was… I mean, it had gotten better, definitely, since, like, taking lessons again.

18:18:34 --> 18:18:36
Researcher: Yep.

18:18:35 --> 18:18:38
Participant (Singer 3): But it still was just not.

18:18:37 --> 18:18:42
Researcher: Sure. Okay, let's talk about during.

18:18:38 --> 18:18:39
Participant (Singer 3): You know.

18:18:43 --> 18:18:45
Researcher: During the first performance.

18:18:48 --> 18:19:01
Participant (Singer 3): Um, I wrote down, um… I wrote a little messy, so sorry. Um, but I wrote down, um, during… I seem to only be thinking about finishing and getting through.

18:18:53 --> 18:18:55
Researcher: Okay.

18:19:01 --> 18:19:10
Participant (Singer 3): um, some moments of intentionality with lyrics, but I would quickly snap out of the moment when something went wrong.

18:19:11 --> 18:19:16
Participant (Singer 3): I was clinging to, like, my music book in order not to look up.

18:19:16 --> 18:19:20
Participant (Singer 3): Um, to, like, keep a barrier, almost.

18:19:20 --> 18:19:21
Participant (Singer 3): Umm.

18:19:21 --> 18:19:36
Participant (Singer 3): And then, towards the end of the song, my throat started tightening up a lot, like, on the last page, and my jaw was locking. And once it started, I started, like, freaking out, and I was like, I don't know how to stop this.

18:19:37 --> 18:19:39
Researcher: Okay.

18:19:40 --> 18:19:44
Researcher: Alright, let's talk about after.

18:19:46 --> 18:19:48
Researcher: What did you feel?

18:19:48 --> 18:19:52
Participant (Singer 3): A lot of shame and embarrassment.

18:19:52 --> 18:19:58
Participant (Singer 3): Um, I felt myself trying to make light of it by, like, poking fun at myself.

18:19:54 --> 18:19:56
Researcher: Thank you.

18:19:58 --> 18:20:03
Participant (Singer 3): Um, but then I started getting, like, really teary-eyed and angry.

18:20:03 --> 18:20:07
Participant (Singer 3): So I, like, kind of turned myself away from the camera and just, like…

18:20:08 --> 18:20:09
Researcher: Okay.

18:20:09 --> 18:20:11
Researcher: All right.

18:20:11 --> 18:20:14
Researcher: Thanks for sharing that with me.

18:20:15 --> 18:20:20
Researcher: Let's move on to the next part, which was …

18:20:20 --> 18:20:22
Researcher: The second performance.

18:20:22 --> 18:20:24
Researcher: after the intervention.

18:20:24 --> 18:20:30
Researcher: Okay so let's talk about before the last performance class.

18:20:32 --> 18:20:37
Participant (Singer 3): So before I wrote.

18:20:38 --> 18:20:45
Participant (Singer 3): Okay, this is also a little messy. Um, I had moments of, like, mild, like, nervousness.

18:20:45 --> 18:20:46
Researcher: Okay.

18:20:45 --> 18:20:46
Participant (Singer 3): Um…

18:20:47 --> 18:20:49
Participant (Singer 3): Oh, oh, sorry.

18:20:49 --> 18:21:03
Participant (Singer 3): Oh, let me fix that. Before, um, I said I was a little too relaxed, um, and I wished I took more time to get into the character of my piece.

18:20:51 --> 18:20:54
Researcher: Okay.

18:21:04 --> 18:21:08
Participant (Singer 3): I didn't give myself, like, that moment to just, like, step back and…

18:21:08 --> 18:21:10
Participant (Singer 3): get into character.

18:21:10 --> 18:21:12
Researcher: Okay.

18:21:13 --> 18:21:17

Researcher: Um Any physical symptoms, anything like that?

18:21:17 --> 18:21:18
Participant (Singer 3): No.

18:21:17 --> 18:21:21
Researcher: Okay, good. How about during?

18:21:21 --> 18:21:33
Participant (Singer 3): Um, so during the performance, um, I put moments of mild nervousness slash panic felt, um, in my throat, but I was able to calm myself and reset.

18:21:31 --> 18:21:33
Researcher: Oh my god, I'm thinking about.

18:21:33 --> 18:21:41
Participant (Singer 3): Um, I had to sacrifice, like, extra breaths that I normally wouldn't have taken. Um…

18:21:41 --> 18:21:48
Participant (Singer 3): to get that reset, but I'm really… I was really happy with my recovery, and in the moment.

18:21:43 --> 18:21:44
Researcher: Thank you for your help.

18:21:48 --> 18:21:50
Researcher: Okay, awesome.

18:21:51 --> 18:21:55
Researcher: Um and we're going to talk more about all of these things in a second.

18:21:55 --> 18:22:01
Researcher: That's really very good that you got to experience that.

18:22:03 --> 18:22:06
Researcher: All right, and then what about after?

18:22:06 --> 18:22:11
Participant (Singer 3): Um, after, I wrote that I was, um, overall pretty proud of myself.

18:22:11 --> 18:22:15https://ocp.booktix.com/order/435/a2404386-6ab9-45f6-b3f9-d3e759c5e7ec
Participant (Singer 3): Um, and not really because of, like.

18:22:15 --> 18:22:24
Participant (Singer 3): my performance, but just my ability to stay calm and recover, because that's something I have not been able to do, like, I just go into it, like, full-on panic, usually.

18:22:24 --> 18:22:29
Participant (Singer 3): And I just, you know, kept myself regulated and felt like I…

18:22:29 --> 18:22:31
Participant (Singer 3): pulled through.

18:22:30 --> 18:22:32
Researcher: Cool.

18:22:34 --> 18:22:37
Researcher: That is a big accomplishment.

18:22:38 --> 18:22:41
Researcher: Okay, um.

18:22:41 --> 18:22:43
Researcher: So…

18:22:45 --> 18:22:49
Researcher: Let's move on to more details now, okay?

18:22:49 --> 18:22:53
Researcher: Um I wanted to kind of specifically ask you about.

18:22:53 --> 18:22:55
Researcher: performance class.

18:22:55 --> 18:22:57
Researcher: But now…

18:22:57 --> 18:23:02
Researcher: I'm gonna just, in general, ask you things about the learning pathway.

18:23:03 --> 18:23:07
Researcher: ACT sessions, the videos, and.

18:23:07 --> 18:23:10
Researcher: You can answer things.

18:23:10 --> 18:23:15
Researcher: kind of like generally about performances you have experienced.

18:23:16 --> 18:23:19
Researcher: After going through the.

18:23:19 --> 18:23:22
Researcher: intervention. Okay?

18:23:22 --> 18:23:25
Researcher: So the first part.

18:23:22 --> 18:23:24
Participant (Singer 3): Okay, yeah.

18:23:25 --> 18:23:29
Researcher: First we're going to look generally. Looking back.

18:23:29 --> 18:23:31
Researcher: over the entire.

18:23:31 --> 18:23:33

Researcher: learning pathway.

18:23:34 --> 18:23:41
Researcher: How would you describe your overall experience going through the whole study?

18:23:43 --> 18:23:47
Participant (Singer 3): My overall experience. Um…

18:23:50 --> 18:23:52
Participant (Singer 3): You said something in the.

18:23:52 --> 18:23:58
Participant (Singer 3): And probably I think our first ACT class and.

18:23:58 --> 18:24:02
Participant (Singer 3): Um, our ACT meeting that I'm trying to find because it was.

18:24:02 --> 18:24:03
Participant (Singer 3): Umm.

18:24:03 --> 18:24:09
Participant (Singer 3): It was something that, like, I wrote it down better, but, um, you…

18:24:09 --> 18:24:13
Participant (Singer 3): Made sure that we knew that.

18:24:14 --> 18:24:18
Participant (Singer 3): Our anxiety like was a part of us.

18:24:18 --> 18:24:28
Participant (Singer 3): but it… and it didn't have to be something we were scared of. You know, it just had to be something that we had to, like… you know, um, what it reminded me of? That the movie, um, uh…

18:24:28 --> 18:24:30
Participant (Singer 3): Inside Out?

18:24:30 --> 18:24:48
Participant (Singer 3): Inside out too, yeah. So it kind of, like, reminded me of that, where it's like, this is gonna be part of the experience. It's honestly part of the experience for everyone. How you manage it is really the big difference. Um, cause I, like, I approached it with so much shame and anger.

18:24:32 --> 18:24:33
Researcher: Yeah.

18:24:48 --> 18:24:58
Participant (Singer 3): And, like, this helped me to be like, this is a normal part of performing, and it doesn't have to be something that you get angry at yourself over.

18:24:59 --> 18:25:00
Researcher: Yeah!

18:25:00 --> 18:25:04

Researcher: Thank you. Let me just write that down because that's important.

18:25:04 --> 18:25:11
Participant (Singer 3): I'm gonna try to find what I wrote down, too. I wrote it so much better.

18:25:26 --> 18:25:36
Participant (Singer 3): Oh, it's like the whole Chinese finger trap thing. That was what, like, that's the idea, because you were talking about that, and then that's, that's what really stuck with me. Yeah.

18:25:36 --> 18:25:39
Researcher: Cool. That's good to know.

18:25:42 --> 18:25:43
Researcher: Awesome.

18:25:43 --> 18:25:46
Researcher: Okay, I'm gonna be typing.

18:25:46 --> 18:25:47
Researcher: a lot, just to.

18:25:47 --> 18:25:49
Researcher: Write down what you're saying.

18:25:49 --> 18:25:54
Researcher: Okay, next question. Which activities or experiences have the.

18:25:54 --> 18:26:03
Researcher: greatest impact on you and why. And this can be ACT and it can also be like videos that you did with Qigong and yoga.

18:26:05 --> 18:26:10
Participant (Singer 3): Um… I really like the Qigong. Um…

18:26:11 --> 18:26:13
Participant (Singer 3): Yoga was fine.

18:26:13 --> 18:26:15
Participant (Singer 3): I feel like…

18:26:15 --> 18:26:22
Participant (Singer 3): for me, a lot of it is more mental, so the Qigong kind of, like, spoke to me more. Um…

18:26:23 --> 18:26:29
Participant (Singer 3): I really liked our first ACT meeting. I think that's where I really started to, um…

18:26:30 --> 18:26:32
Participant (Singer 3): get more invested in it.

18:26:32 --> 18:26:34
Researcher: Okay.

18:26:32 --> 18:26:34
Participant (Singer 3): Umm.

18:26:34 --> 18:26:41
Participant (Singer 3): Yeah, the first ACT meeting, because that's where, like, you talked about that Chinese finger trap, and just, like, um…

18:26:42 --> 18:26:49
Participant (Singer 3): Staying mindful through the performances, I wrote down here, um, you talked about, like, making space for the anxiety.

18:26:48 --> 18:26:50
Researcher: Uh-huh.

18:26:50 --> 18:26:52
Participant (Singer 3): And…

18:26:52 --> 18:26:58
Researcher: Cool, and just FYI, you can say anything you want to, like, I'm not gonna take.

18:26:58 --> 18:27:04
Researcher: it personally at all. This is really about the study and it's not.

18:27:04 --> 18:27:10
Researcher: a personal thing. So you can say, you can say negative, you can say positive. It's not at all.

18:27:05 --> 18:27:07
Participant (Singer 3): Oh, yeah, yeah, okay.

18:27:10 --> 18:27:14
Researcher: gonna affect how I feel, so.

18:27:13 --> 18:27:15
Participant (Singer 3): Okay, yeah.

18:27:16 --> 18:27:22
Participant (Singer 3): Um, I'm trying to look at more of my notes, too, because I want to make sure I say everything.

18:27:16 --> 18:27:18
Researcher: Cool. Well, that's…

18:27:21 --> 18:27:31
Researcher: Sure. And and I have so many questions that you'll probably reiterate a lot of stuff. So so don't don't worry too much.

18:27:27 --> 18:27:29
Participant (Singer 3): Okay, yeah.

18:27:31 --> 18:27:43
Researcher: Let's go to the next one. Were there any parts of the learning pathway that were particularly helpful, unhelpful, surprising, or challenging? Please explain.

18:27:44 --> 18:27:50

Participant (Singer 3): The learning path, so, um, just, like, the actual, um, website itself?

18:27:48 --> 18:27:54
Researcher: That's the well that too, but the website.

18:27:54 --> 18:28:04
Researcher: the exercises, the act, like the whole study is called the learning pathway. Like going through and doing each step.

18:28:02 --> 18:28:04
Participant (Singer 3): Oh.

18:28:05 --> 18:28:06
Participant (Singer 3): Okay.

18:28:07 --> 18:28:08
Participant (Singer 3): I.

18:28:09 --> 18:28:14
Participant (Singer 3): I didn't have any issues with following anything.

18:28:14 --> 18:28:17
Participant (Singer 3): I felt like it was incredibly clear.

18:28:17 --> 18:28:18
Participant (Singer 3): Umm.

18:28:19 --> 18:28:29
Participant (Singer 3): I like how it wasn't, like, like, just… cause I'm… now I'm thinking about the website, um, that you sent us. Um, I really liked how it wasn't, like…

18:28:26 --> 18:28:27
Researcher: Yeah.

18:28:31 --> 18:28:43
Participant (Singer 3): it wasn't a multifaceted thing, it was like, just click on this, here you go. Click on that, here you go. Like, it was really simple. It wasn't something where it was like, okay, now you're gonna go through this whole…

18:28:38 --> 18:28:40
Researcher: Uh-huh.

18:28:43 --> 18:28:48
Researcher: Yeah. Yeah. Like that it was it was like a one step.

18:28:44 --> 18:28:45
Participant (Singer 3): You know…

18:28:45 --> 18:28:47
Participant (Singer 3): I don't know.

18:28:48 --> 18:28:53
Researcher: Each step had one step to it.

18:28:50 --> 18:28:52

Participant (Singer 3): Yes.

18:28:52 --> 18:29:03
Participant (Singer 3): And that's, like, so much easier, especially for, like, adults who are, like, working and doing, like, other things. It's so much easier to be like, oh, okay, let me just do this little… okay, I'm done. You know what I mean?

18:28:58 --> 18:28:59
Researcher: Mm-hmm.

18:29:02 --> 18:29:05
Researcher: Yep, yep, I do.

18:29:03 --> 18:29:04
Participant (Singer 3): So.

18:29:04 --> 18:29:07
Participant (Singer 3): Yeah, it was really easy.

18:29:06 --> 18:29:09
Researcher: Yeah, I feel the same way.

18:29:09 --> 18:29:12
Researcher: It's easy to change.

18:29:10 --> 18:29:24
Participant (Singer 3): I feel like you do things sometimes where it's like… like, we do things sometimes where it's like, you gotta do this, and then directly after that, you gotta start doing this, this, and this, and it's like, okay. It adds, like, a different level of, like, okay, I really have to allot some time for this.

18:29:24 --> 18:29:26
Participant (Singer 3): And this was just like…

18:29:26 --> 18:29:27
Participant (Singer 3): Really simple.

18:29:27 --> 18:29:28
Researcher: Okay, cool.

18:29:31 --> 18:29:33
Researcher: Was there anything like…

18:29:33 --> 18:29:36
Researcher: In any of it, like.

18:29:36 --> 18:29:40
Researcher: act sessions, the Qigong, the yoga.

18:29:42 --> 18:29:47
Researcher: performance class, anything that was surprising or challenging.

18:29:48 --> 18:29:50
Participant (Singer 3): Umm.

18:29:50 --> 18:29:55
Participant (Singer 3): The performance class, like, just, like, doing everything on Zoom was challenging.

18:29:56 --> 18:29:59
Participant (Singer 3): I mean, but I think that comes with the territory.

18:29:59 --> 18:30:05
Participant (Singer 3): Um, yeah, the sound quality is, like, was really hard to listen to sometimes.

18:30:04 --> 18:30:06
Researcher: Yah.

18:30:05 --> 18:30:24
Participant (Singer 3): because I would listen, like, like, again, like, I know SK, um, so I know what her voice at least sounded like years ago, so, like, listening in on the Zoom, I was kind of like, that doesn't really sound like her, I'm not really hearing, like, her quality very well.

18:30:25 --> 18:30:30
Participant (Singer 3): And then it made me a little bit nervous about how I sounded, you know?

18:30:30 --> 18:30:31
Researcher: Yep.

18:30:30 --> 18:30:35
Participant (Singer 3): And then that boy, I forgot his name, but…

18:30:34 --> 18:30:36
Researcher: Singer 1?

18:30:35 --> 18:30:49
Participant (Singer 3): That boy had a… yes, he had a gorgeous voice. You could tell he had a gorgeous voice. And, um, and so, like, you know, just being on Zoom was hard. Um, and it was hard to get into character, of course, when you're on Zoom.

18:30:39 --> 18:30:40
Researcher: Yeah.

18:30:41 --> 18:30:43
Researcher: Yeah, okay.

18:30:48 --> 18:30:50
Researcher: Yep.

18:30:49 --> 18:30:52
Participant (Singer 3): Maybe, like, if we had sent in, like, videos…

18:30:52 --> 18:30:57
Participant (Singer 3): I know that probably would have been more work for us, but, like, I don't know.

18:30:57 --> 18:30:59
Researcher: I actually, honestly.

18:31:00 --> 18:31:02
Researcher: I'm kind of glad.

18:31:05 --> 18:31:08
Researcher: The experience is not about.

18:31:10 --> 18:31:12
Researcher: Sounding good.

18:31:12 --> 18:31:14
Researcher: The experience is about.

18:31:12 --> 18:31:14
Participant (Singer 3): Hmm. Okay.

18:31:15 --> 18:31:21
Researcher: How do you feel when you have to get up in front of people and do this?

18:31:21 --> 18:31:22
Participant (Singer 3): Yeah, okay.

18:31:21 --> 18:31:25
Researcher: And even in bad circumstances.

18:31:25 --> 18:31:28
Researcher: or less than ideal circumstances.

18:31:29 --> 18:31:34
Researcher: the more stressors there are, the more realistic it is that.

18:31:34 --> 18:31:37
Researcher: you're gonna get nervous and have the.

18:31:37 --> 18:31:42
Researcher: kind of feelings you have. And so for me, it allows me to assess.

18:31:43 --> 18:31:48
Researcher: Was there any improvement in that stressful situation for you?

18:31:47 --> 18:31:48
Participant (Singer 3): Hmm…

18:31:48 --> 18:31:57
Researcher: before and after. So, so the sound quality actually doesn't even matter. It's more about what you're experiencing. So.

18:31:49 --> 18:31:51
Participant (Singer 3): Yeah, okay.

18:31:56 --> 18:31:58
Participant (Singer 3): Gotcha.

18:31:57 --> 18:32:03
Researcher: So that's good. Okay, looking back over the learning pathway.

18:32:03 --> 18:32:10
Researcher: Did your relationship with your music performance anxiety change in any way?

18:32:10 --> 18:32:13
Researcher: And if so, how?

18:32:13 --> 18:32:22
Participant (Singer 3): Yeah, absolutely. I… so, in my professional life, like, singing, I can already tell a difference.

18:32:22 --> 18:32:24
Participant (Singer 3): In.

18:32:24 --> 18:32:42
Participant (Singer 3): There was something that you said in the second ACT class. I had been very avoidant in, like, everything I was doing, you know, avoiding solos, avoiding just, you know, picking up shifts to sing, and you said something, you said, um, the opposite of avoidance is willingness.

18:32:43 --> 18:32:46
Participant (Singer 3): And so.

18:32:46 --> 18:32:51
Participant (Singer 3): that… I don't know, that sat with me, and I started…

18:32:51 --> 18:32:55
Participant (Singer 3): Instead of getting nervous, I just was telling… I…

18:32:55 --> 18:33:10
Participant (Singer 3): I would almost tell myself, like, I am willing to do this. I am willing to get better. I am willing to perform. I'm willing to do this for, you know, something bigger than myself. Like, you know, just saying little things to get myself going.

18:33:11 --> 18:33:12
Researcher: Cool.

18:33:12 --> 18:33:19
Participant (Singer 3): Yeah, and I'm like, I did a solo last Sunday and it went well, like, you know.

18:33:19 --> 18:33:20
Researcher: Cool.

18:33:19 --> 18:33:20
Participant (Singer 3): I…

18:33:20 --> 18:33:26
Participant (Singer 3): There's just, like, little things that I can tell. And even, um, um…

18:33:26 --> 18:33:30
Participant (Singer 3): Samantha even like turned to me.

18:33:30 --> 18:33:42

Participant (Singer 3): a couple weeks ago, and was like, you know, like, we had a moment in rehearsal, and I just kind of said to myself, Singer 3's (redacted) back! You know, and like, so that made me feel really good that, like, you know, other people are noticing.

18:33:42 --> 18:33:44
Participant (Singer 3): So.

18:33:43 --> 18:33:46
Researcher: Cool! That's amazing.

18:33:47 --> 18:33:52
Researcher: That is the best result I can possibly imagine.

18:33:53 --> 18:33:56
Participant (Singer 3): Yeah, it feels it feels good to like just.

18:33:56 --> 18:33:58
Participant (Singer 3): You know.

18:33:56 --> 18:33:59
Researcher: Yeah, you are back.

18:34:00 --> 18:34:05
Researcher: I love, I love that reference to the early two thousands.

18:34:10 --> 18:34:13
Participant (Singer 3): Ugh, I loved her.

18:34:12 --> 18:34:16
Researcher: That's so funny.

18:34:14 --> 18:34:17
Participant (Singer 3): Still do, honestly. I don't know how you couldn't… like, ugh.

18:34:16 --> 18:34:23
Researcher: That's so funny. Okay. So, next we're gonna talk about ACT.

18:34:23 --> 18:34:24
Researcher: Okay.

18:34:24 --> 18:34:28
Researcher: The first part we're going to talk about is acceptance.

18:34:28 --> 18:34:34
Researcher: Acceptance was like about accepting the discomfort. Okay?

18:34:34 --> 18:34:42
Researcher: Have you noticed an increased ability and willingness to experience your thoughts, emotions.

18:34:42 --> 18:34:45
Researcher: physical sensations and memories.

18:34:45 --> 18:34:51
Researcher: as they are without trying to eliminate or control them.

18:34:51 --> 18:35:03
Researcher: And just FYI, if we've already talked a lot about something, you are welcome to just be like, we already talked about that.

18:34:59 --> 18:35:03
Participant (Singer 3): It's okay.

18:35:03 --> 18:35:06
Participant (Singer 3): Yeah, definitely.

18:35:05 --> 18:35:06
Researcher: Okay.

18:35:07 --> 18:35:12
Participant (Singer 3): Yeah, for sure. I have my moments where I, you know, I go back on…

18:35:08 --> 18:35:10
Researcher: Okay.

18:35:12 --> 18:35:14
Researcher: Sure.

18:35:12 --> 18:35:15
Participant (Singer 3): Like trying to control it.

18:35:15 --> 18:35:16
Researcher: Yep.

18:35:15 --> 18:35:19
Participant (Singer 3): But I've gotten a lot better at the, you know…

18:35:19 --> 18:35:23
Participant (Singer 3): The acceptance, the willingness part of it, you know?

18:35:22 --> 18:35:23
Researcher: Okay.

18:35:23 --> 18:35:28
Researcher: Good. What influence, if any.

18:35:28 --> 18:35:35
Researcher: did the ACT workshops versus the independent videos have on this change?

18:35:36 --> 18:35:38
Participant (Singer 3): Umm.

18:35:38 --> 18:35:46
Participant (Singer 3): The ACT workshops were better for me, I think, um, because I just, I like being a little bit more hands-on.

18:35:46 --> 18:35:48
Participant (Singer 3): An interactive…

18:35:48 --> 18:35:49

Researcher: Okay.

18:35:48 --> 18:35:49
Participant (Singer 3): Umm.

18:35:50 --> 18:35:51
Participant (Singer 3): Yeah, okay.

18:35:51 --> 18:35:53
Researcher: Okay.

18:35:54 --> 18:35:59
Researcher: Hands-on and interactive. Okay, awesome.

18:35:59 --> 18:36:00
Researcher: Let me just…

18:36:01 --> 18:36:06
Researcher: All right, next one. Present moment awareness.

18:36:06 --> 18:36:19
Researcher: Can you describe any changes in your present moment awareness or attention while singing, practicing, or performing since doing this study?

18:36:19 --> 18:36:23
Participant (Singer 3): Yeah, I don't.

18:36:23 --> 18:36:28
Participant (Singer 3): What's really interesting, what was different from the first performance to the second, is…

18:36:28 --> 18:36:31
Participant (Singer 3): When I was performing.

18:36:31 --> 18:36:46
Participant (Singer 3): the first time, I went into, like, a panic mode of, like, I need to stop this, this needs to stop, this needs to stop, like, how do I stop this? You know? And… I didn't even focus on the sensation that I was feeling, I literally was just, like, like, my mind was running.

18:36:46 --> 18:36:51
Participant (Singer 3): But in the second performance class, like, I was very.

18:36:51 --> 18:36:55
Participant (Singer 3): Pleasantly surprised at my ability to be like, okay.

18:36:55 --> 18:36:59
Participant (Singer 3): I'm feeling these sensations. Let me just…

18:36:59 --> 18:37:08
Participant (Singer 3): focus on what I can control, which is my breathing, my character, you know, like things like that. Let me, let me just take a step back.

18:37:08 --> 18:37:10
Participant (Singer 3): And, you know, make it happen.

18:37:10 --> 18:37:12
Researcher: Cool.

18:37:11 --> 18:37:21
Participant (Singer 3): So, it, yeah, it definitely helped me to, like, feel what was going on in my body in a different way, and respond to it a different way, that's the, yeah.

18:37:21 --> 18:37:24
Researcher: Yep, yep.

18:37:26 --> 18:37:31
Researcher: That is exactly how I felt too when I went through this.

18:37:31 --> 18:37:33
Researcher: in my body and respond.

18:37:33 --> 18:37:38
Researcher: And it's really incredible because I think.

18:37:38 --> 18:37:47
Researcher: a lot of times when we don't have this, we we do what they call being mindless. And just like.

18:37:47 --> 18:37:49
Researcher: go into autopilot. But.

18:37:49 --> 18:37:53
Researcher: When you start to notice every moment your body like really.

18:37:54 --> 18:37:58
Researcher: Like you can actually kind of separate what's going on.

18:37:58 --> 18:38:00
Researcher: from what you're thinking, and like.

18:37:59 --> 18:38:01
Participant (Singer 3): Yes.

18:38:00 --> 18:38:07
Researcher: it's, like, really cool. I don't know. Okay, um, were there particular parts.

18:38:07 --> 18:38:13
Researcher: of the independent videos or ACT workshops that contributed to these changes.

18:38:15 --> 18:38:18
Participant (Singer 3): Particular parts.

18:38:17 --> 18:38:19
Researcher: Yeah.

18:38:19 --> 18:38:20
Participant (Singer 3): Umm…

18:38:19 --> 18:38:24
Researcher: like any specific concepts that were were.

18:38:25 --> 18:38:27
Researcher: actions that you're like.

18:38:27 --> 18:38:32
Researcher: Yeah, that really helped me to enable present moment awareness.

18:38:31 --> 18:38:33
Participant (Singer 3): Umm.

18:38:34 --> 18:38:40
Participant (Singer 3): When you had us like you had us walk around the room for like 2 minutes.

18:38:39 --> 18:38:41
Researcher: Yep.

18:38:40 --> 18:38:44
Participant (Singer 3): That was like, that was interesting.

18:38:44 --> 18:38:47
Participant (Singer 3): That was at the first or the second?

18:38:47 --> 18:38:50
Researcher: That was the first, wasn't it the first one?

18:38:47 --> 18:38:48
Participant (Singer 3): Umm…

18:38:48 --> 18:38:50
Participant (Singer 3): Okay.

18:38:50 --> 18:38:52
Researcher: Yeah, I think it was the first one.

18:38:52 --> 18:38:56
Participant (Singer 3): Yeah, just like living like just.

18:38:56 --> 18:39:03
Participant (Singer 3): take… because, you know, in our world now, we're not used to, like, taking a quiet moment anymore.

18:39:03 --> 18:39:10
Participant (Singer 3): And so, that kind of, like, helped me to… it was kind of… it was like a little introduction to Qigong, you know?

18:39:10 --> 18:39:11
Researcher: Yah.

18:39:10 --> 18:39:12
Participant (Singer 3): It's just like…

18:39:12 --> 18:39:15

Participant (Singer 3): Instead of doing anything, you're just…

18:39:15 --> 18:39:21
Participant (Singer 3): Observing what's around you, feeling your feet on the floor, you know?

18:39:21 --> 18:39:24
Participant (Singer 3): Feeling, you know, the…

18:39:24 --> 18:39:30
Participant (Singer 3): air hitting you from the fan, like, little things like that, that helped me, like, get into it.

18:39:30 --> 18:39:35
Researcher: Do you find yourself doing any qigong or yoga?

18:39:35 --> 18:39:38
Researcher: since doing the workshops.

18:39:37 --> 18:39:50
Participant (Singer 3): Yeah, yeah. I don't… I don't do yoga, um, but the Qigong, definitely. Like, I really like, um, doing it usually in the mornings before I have to sing for, um, Sundays, like the tapping.

18:39:50 --> 18:40:00
Participant (Singer 3): um, really helps me, um, and just, like, getting connected to my breath. Just, like, the really basic stuff that you start out with helps me to kind of, like.

18:40:00 --> 18:40:02
Participant (Singer 3): Get into it.

18:40:00 --> 18:40:01
Researcher: Yeah.

18:40:01 --> 18:40:07
Researcher: I agree, I love Qigong. Anyway, okay, so let's go to the next one.

18:40:03 --> 18:40:05
Participant (Singer 3): Mmhm.

18:40:07 --> 18:40:15
Researcher: Self as context when you observe your thoughts, when anxious thoughts arose during practice or performance.

18:40:15 --> 18:40:20
Researcher: How did you experience them, like after doing this, these sessions?

18:40:20 --> 18:40:24
Participant (Singer 3): I was able to walk away.

18:40:24 --> 18:40:27
Participant (Singer 3): and just tell myself I just need to take a.

18:40:27 --> 18:40:28
Participant (Singer 3): Break.

18:40:28 --> 18:40:34
Participant (Singer 3): beforehand, I would walk away and just be angry at myself. And, um…

18:40:34 --> 18:40:38
Participant (Singer 3): And yeah, I'm like, I feel like I'm just so much kinder.

18:40:38 --> 18:40:41
Participant (Singer 3): to myself after this.

18:40:40 --> 18:40:47
Researcher: Yeah, you have self-compassion now. Self-love and self-compassion, which is huge.

18:40:44 --> 18:40:45
Participant (Singer 3): Yah.

18:40:48 --> 18:40:51
Researcher: Okay, let me write that down.

18:40:52 --> 18:41:04
Researcher: Alright, the next one. Did you notice any changes in how much those thoughts influenced your singing or your performance after going through the study?

18:41:04 --> 18:41:08
Researcher: like being more self-compassionate and.

18:41:08 --> 18:41:09
Researcher: kind to yourself.

18:41:11 --> 18:41:13
Participant (Singer 3): Umm.

18:41:13 --> 18:41:16
Participant (Singer 3): How they like kind of changed me going through this, um.

18:41:16 --> 18:41:20
Participant (Singer 3): It definitely had me.

18:41:22 --> 18:41:28
Participant (Singer 3): I would say more intentional in our, um, in the ACT meetings.

18:41:28 --> 18:41:36
Participant (Singer 3): So, I was taking a lot of notes, um, I was taking, like, screenshots of things that really, like, spoke to me.

18:41:36 --> 18:41:38
Researcher: And during performance, like.

18:41:39 --> 18:41:43
Researcher: I'm sure before you would just get really angry at yourself.

18:41:43 --> 18:41:45
Researcher: Did you notice that you were.

18:41:45 --> 18:41:49
Researcher: practicing and performing and singing.

18:41:49 --> 18:41:50
Researcher: different.

18:41:51 --> 18:41:57
Participant (Singer 3): Yeah, I, I, I just, I sang with a.

18:41:57 --> 18:42:00
Participant (Singer 3): A little bit more of, like, a relaxed open throat.

18:42:00 --> 18:42:04
Participant (Singer 3): Like I approached it with that.

18:42:03 --> 18:42:05
Researcher: Uh-huh.

18:42:04 --> 18:42:10
Participant (Singer 3): Because beforehand, I would be, like, nervous, and I would already start, like, feeling a little bit tense.

18:42:10 --> 18:42:15
Participant (Singer 3): And I would try to like correct it in the middle and it never really worked, you know?

18:42:14 --> 18:42:16
Researcher: Mm-hmm, yep.

18:42:16 --> 18:42:17
Participant (Singer 3): So.

18:42:17 --> 18:42:20
Researcher: Cool. Alright, next one.

18:42:20 --> 18:42:31
Researcher: Cognitive diffusion. Did you notice any changes in the way you responded to anxious or self-critical thoughts during singing or performance?

18:42:32 --> 18:42:37
Participant (Singer 3): Sorry, my dog is trying to get some attention.

18:42:39 --> 18:42:44
Participant (Singer 3): Say that one… say the end of it one more time. Notice any changes during…

18:42:43 --> 18:42:48
Researcher: and how you responded to anxious or self-critical thoughts.

18:42:48 --> 18:42:52
Researcher: during singing or performance.

18:42:51 --> 18:42:55
Participant (Singer 3): Yeah, I… yeah, definitely. So…

18:42:55 --> 18:43:09
Participant (Singer 3): again, I just am nicer to myself. So when it would start, you know, and again, I've had my moments where I, like, I've spiraled, but when it would start, I would just tell myself, like, it's all good.

18:43:09 --> 18:43:21
Participant (Singer 3): you're gonna get them next time, or it's… or, like, okay, let me just… let me… why did this happen? I would, like, ask myself, okay, why did that… like, if I was in rehearsal or something, and something didn't quite work out for me.

18:43:21 --> 18:43:38
Participant (Singer 3): like, my onsets sometimes are a little weird. Um, and so, I would, like, look back on it, and be like, okay, why did that not work? Okay, I wasn't… I wasn't, um, placing the sound in the right space, I didn't, like, breathe in the vowel, like, like, just, like, little things, like, why that didn't work, and…

18:43:38 --> 18:43:44
Participant (Singer 3): I would look at it more analytical, I guess, rather than, like, emotional.

18:43:41 --> 18:43:43
Researcher: Okay.

18:43:44 --> 18:43:45
Researcher: Cool.

18:43:46 --> 18:43:47
Researcher: All right.

18:43:47 --> 18:43:50
Participant (Singer 3): Siege, stop. Stop.

18:43:49 --> 18:43:52
Researcher: What role, if any?

18:43:52 --> 18:43:54
Researcher: Did the ACT workshops?

18:43:54 --> 18:44:01
Researcher: Or the videos play in being able to perform better despite negative thoughts.

18:44:05 --> 18:44:06
Participant (Singer 3): Ummm…

18:44:07 --> 18:44:16
Researcher: Was it the acts? Was there things in act? Was it qigong or yoga and mindfulness? Or was it both?

18:44:16 --> 18:44:21
Participant (Singer 3): I would say mostly the act because.

18:44:21 --> 18:44:26
Participant (Singer 3): Like, a lot of this stuff was very, um, very mental for me.

18:44:25 --> 18:44:27

Researcher: Okay.

18:44:26 --> 18:44:27
Participant (Singer 3): Umm.

18:44:27 --> 18:44:30
Participant (Singer 3): Yeah, the act class is definitely…

18:44:32 --> 18:44:34
Researcher: Okay.

18:44:32 --> 18:44:41
Participant (Singer 3): The Qigong and the yoga were good for, like, calming down my body, like, before and after, but while I'm going through it.

18:44:39 --> 18:44:40
Researcher: Yep.

18:44:41 --> 18:44:45
Participant (Singer 3): It's the mindfulness classes are the ones that kind of did it for me.

18:44:45 --> 18:44:46
Researcher: Okay.

18:44:50 --> 18:44:54
Researcher: That's important. And but the thing that's interesting is.

18:44:54 --> 18:44:57
Researcher: About yoga and qigong is…

18:44:57 --> 18:45:00
Researcher: without really realizing it.

18:45:00 --> 18:45:08
Researcher: It actually is starting to make you aware of your body. That's the interesting thing about it.

18:45:07 --> 18:45:08
Participant (Singer 3): Mmm.

18:45:08 --> 18:45:10
Researcher: Things that you didn't notice before.

18:45:08 --> 18:45:15
Participant (Singer 3): I'm gonna go walk outside, because my dog is starting to get the zoomies, and she's acting a little flimsy.

18:45:10 --> 18:45:12
Researcher: Okay.

18:45:14 --> 18:45:15
Researcher: Okay.

18:45:15 --> 18:45:17
Participant (Singer 3): So I'm gonna let her…

18:45:17 --> 18:45:20
Participant (Singer 3): sit on the patio while I'm out there with her.

18:45:20 --> 18:45:22
Researcher: Sure.

18:45:29 --> 18:45:31
Participant (Singer 3): Oh my goodness.

18:45:34 --> 18:45:36
Participant (Singer 3): Here we go.

18:45:37 --> 18:45:39
Participant (Singer 3): And of course it's like so hot.

18:45:42 --> 18:45:52
Participant (Singer 3): There was this thing that somebody posted and was like, hey, I'm trying to make a trip to Florida, like, how's the weather over there? And somebody was like, have you ever been cremated?

18:45:51 --> 18:46:04
Researcher: Anybody who goes to Florida in the summer is a little crazy.

18:45:55 --> 18:45:57
Participant (Singer 3): I was like, yup.

18:45:57 --> 18:46:00
Participant (Singer 3): Anyway…

18:46:03 --> 18:46:11
Participant (Singer 3): Yes. Oh, it's so humid. I've never felt it this humid. Oh my gosh. But anyway, sorry.

18:46:08 --> 18:46:09
Researcher: Yeah, it's…

18:46:09 --> 18:46:17
Researcher: It's really gross. Okay, so next question. Values. We're going to talk about values.

18:46:17 --> 18:46:23
Researcher: Okay, let me just get my dinner going a little bit. Okay.

18:46:23 --> 18:46:37
Researcher: Did participating in the learning pathway change the way you think about why you perform or what matters most to you as a musician?

18:46:41 --> 18:46:46
Participant (Singer 3): I think it just reinforced things rather than change them.

18:46:46 --> 18:46:48
Participant (Singer 3): Umm.

18:46:47 --> 18:46:48

Researcher: Okay.

18:46:48 --> 18:46:50
Participant (Singer 3): Yes.

18:46:50 --> 18:46:51
Researcher: Okay.

18:46:52 --> 18:47:04
Researcher: That's cool. And then did you ever remind yourself of these values in order to calm yourself before, during, or after the performance once you went through the study?

18:47:05 --> 18:47:11
Participant (Singer 3): Yes, yeah, I did a couple times while I was working at the shrine.

18:47:11 --> 18:47:18
Participant (Singer 3): Because one of the values that I had written down was, um, was, like, just being true to the composer's intent.

18:47:12 --> 18:47:13
Researcher: Okay.

18:47:18 --> 18:47:22
Participant (Singer 3): And I was seeing a piece that I was really nervous about, and I was like.

18:47:22 --> 18:47:25
Participant (Singer 3): And then I stopped myself and I was like.

18:47:25 --> 18:47:29
Participant (Singer 3): This composed this piece is gorgeous and this composer.

18:47:29 --> 18:47:31
Participant (Singer 3): Deserves like.

18:47:31 --> 18:47:34
Participant (Singer 3): This to be sung well.

18:47:34 --> 18:47:36
Participant (Singer 3): I can sing it well.

18:47:36 --> 18:47:38
Participant (Singer 3): And I just got a, you know, like.

18:47:37 --> 18:47:39
Researcher: Yeah.

18:47:38 --> 18:47:41
Participant (Singer 3): I just gotta get my mind right. You know, so it… yeah.

18:47:40 --> 18:47:44
Researcher: Yeah. I find personally that those.

18:47:44 --> 18:47:46
Researcher: personal values.

18:47:46 --> 18:47:48
Researcher: contribute hugely.

18:47:48 --> 18:47:52
Researcher: to my being able to calm down and focus.

18:47:52 --> 18:47:54
Participant (Singer 3): Yes.

18:47:53 --> 18:47:57
Researcher: Okay, so next, committed action versus avoidance.

18:47:57 --> 18:48:12
Researcher: Did participating in the learning pathway change the way you approached challenging performances, auditions, or pressure situations? Did you feel more committed or less avoided?

18:48:12 --> 18:48:18
Researcher: And we talked a little bit about this, but you're welcome to say anything else that you would like to say about it.

18:48:18 --> 18:48:25
Participant (Singer 3): Yeah, less avoidant, for sure. I'm not all the way there, like, I need to start, like, auditioning for more things.

18:48:25 --> 18:48:27
Researcher: Yep.

18:48:25 --> 18:48:34
Participant (Singer 3): But, um… but, yeah, it's… I'm not afraid… if somebody's like, hey, can you do the solo today? I'm like, yeah, okay, I gotcha, like…

18:48:34 --> 18:48:36
Participant (Singer 3): I'm not, like, terrified.

18:48:36 --> 18:48:38
Researcher: Yeah, that's great!

18:48:36 --> 18:48:37
Participant (Singer 3): Anymore.

18:48:38 --> 18:48:40
Researcher: That's awesome.

18:48:48 --> 18:48:49
Researcher: All right.

18:48:49 --> 18:48:52
Researcher: Did it influence?

18:48:52 --> 18:48:56
Researcher: the goals that you set for yourself.

18:48:56 --> 18:49:01

Researcher: for the future or the actions that you will take in the future.

18:49:01 --> 18:49:02
Participant (Singer 3): Right.

18:49:03 --> 18:49:05
Participant (Singer 3): Yeah.

18:49:05 --> 18:49:07
Participant (Singer 3): I definitely think so.

18:49:07 --> 18:49:09
Researcher: Okay.

18:49:08 --> 18:49:12
Participant (Singer 3): It's getting me on that, like, path to…

18:49:12 --> 18:49:14
Participant (Singer 3): Focusing on… on…

18:49:15 --> 18:49:16
Participant (Singer 3): It's important.

18:49:17 --> 18:49:18
Researcher: Okay.

18:49:18 --> 18:49:20
Researcher: Awesome.

18:49:20 --> 18:49:22
Researcher: then.

18:49:23 --> 18:49:35
Researcher: Has completing the learning pathway influenced your motivation to perform, audition, or pursue other musical opportunities?

18:49:38 --> 18:49:40
Participant (Singer 3): Ummm…

18:49:42 --> 18:49:44
Participant (Singer 3): In some ways, yes.

18:49:45 --> 18:49:47
Researcher: Okay.

18:49:45 --> 18:49:51
Participant (Singer 3): In some ways, yes. It's mostly been really, like, I feel like I have…

18:49:52 --> 18:49:57
Participant (Singer 3): I have a lot of really good opportunities already that I.

18:49:57 --> 18:49:59
Participant (Singer 3): I haven't been.

18:49:59 --> 18:50:02

Participant (Singer 3): Like fully invested in.

18:50:02 --> 18:50:04
Participant (Singer 3): So I wanna like.

18:50:04 --> 18:50:08
Participant (Singer 3): I wanted to like kind of use this as a way to be like.

18:50:08 --> 18:50:17
Participant (Singer 3): look, you believed in me when I didn't, and here I'm trying to show you that I can be what you thought I was. You know what I mean? I don't know if that makes sense, but…

18:50:16 --> 18:50:17
Researcher: Yep.

18:50:17 --> 18:50:19
Researcher: It totally makes sense.

18:50:23 --> 18:50:25
Researcher: Awesome. All right.

18:50:25 --> 18:50:34
Researcher: We're getting towards the end. Did you notice any changes in your awareness of your body while singing and performing?

18:50:34 --> 18:50:36
Researcher: And you said, "Yes, you did.

18:50:36 --> 18:50:37
Researcher: Right?

18:50:37 --> 18:50:39
Participant (Singer 3): Yeah, okay.

18:50:37 --> 18:50:49
Researcher: Which activities or parts of the learning pathway contributed most to these changes? The independent videos or the ACT workshops?

18:50:51 --> 18:50:54
Participant (Singer 3): Just like how I felt in my body.

18:50:54 --> 18:50:55
Researcher: Yep.

18:50:54 --> 18:50:57
Participant (Singer 3): Probably.

18:50:59 --> 18:51:03
Participant (Singer 3): It's it's a mix between the Qigong and then.

18:51:03 --> 18:51:09
Participant (Singer 3): The mindfulness. I would say a little bit more Qigong.

18:51:03 --> 18:51:04

Researcher: Oh.

18:51:05 --> 18:51:06
Researcher: Okay.

18:51:10 --> 18:51:11
Researcher: Okay.

18:51:10 --> 18:51:15
Participant (Singer 3): Yeah, a little bit like a 60/40 type of thing.

18:51:14 --> 18:51:15
Researcher: Okay.

18:51:15 --> 18:51:16
Researcher: Cool.

18:51:17 --> 18:51:18
Researcher: All right.

18:51:18 --> 18:51:22
Researcher: Did your awareness or experience with breath.

18:51:22 --> 18:51:24
Researcher: change during.

18:51:24 --> 18:51:26
Researcher: performance or singing.

18:51:26 --> 18:51:30
Participant (Singer 3): Yeah, weirdly enough.

18:51:30 --> 18:51:35
Participant (Singer 3): But I think this is a mix of other things, like with lessons and stuff too.

18:51:35 --> 18:51:38
Participant (Singer 3): I started thinking about breath in a much more…

18:51:38 --> 18:51:40
Participant (Singer 3): relaxed way.

18:51:41 --> 18:51:43
Participant (Singer 3): I don't, um…

18:51:41 --> 18:51:43
Researcher: Okay.

18:51:43 --> 18:51:45
Researcher: That's great.

18:51:43 --> 18:51:56
Participant (Singer 3): Like, for example, I started… I thought about breath as, like, like, that's where the tension should be, it shouldn't be up here. And so, I was, like, placing tension down there when it didn't have to be.

18:51:56 --> 18:52:04
Participant (Singer 3): Um, it's like, it's a different kind of tension, and I didn't really understand that, so I started kind of leaning into, like, that…

18:52:04 --> 18:52:08
Participant (Singer 3): Like, almost pushing feeling rather than tense feeling.

18:52:08 --> 18:52:10
Participant (Singer 3): Umm.

18:52:10 --> 18:52:13
Participant (Singer 3): So yeah, it definitely helped me to like.

18:52:13 --> 18:52:17
Participant (Singer 3): not be so tense in my abdomen as well.

18:52:17 --> 18:52:19
Researcher: Good.

18:52:20 --> 18:52:21
Researcher: All right.

18:52:23 --> 18:52:29
Researcher: was, which part of the learning pathway do you think contributed to those changes?

18:52:35 --> 18:52:37
Participant (Singer 3): I really…

18:52:37 --> 18:52:39
Participant (Singer 3): For the breathing.

18:52:40 --> 18:52:43
Participant (Singer 3): I would say talking through the chakras.

18:52:45 --> 18:52:49
Participant (Singer 3): I really like talking through the chakras, um, which one is the.

18:52:52 --> 18:52:55
Participant (Singer 3): I think… is it called the, um, Root?

18:52:55 --> 18:52:58
Participant (Singer 3): Chakra, I think, right? Yes.

18:52:55 --> 18:52:57
Researcher: Yeah.

18:52:58 --> 18:53:02
Participant (Singer 3): Like when we went through all of that, that kind of.

18:53:02 --> 18:53:05
Researcher: So that was a meditation, yeah.

18:53:02 --> 18:53:05
Participant (Singer 3): That kind of helped me…

18:53:05 --> 18:53:07
Participant (Singer 3): Okay, okay.

18:53:06 --> 18:53:07
Researcher: Yep.

18:53:10 --> 18:53:12
Researcher: You are saying something, though.

18:53:13 --> 18:53:15
Participant (Singer 3): No, I, I think that like.

18:53:15 --> 18:53:22
Participant (Singer 3): when I was going through all the chakras, I got to notice that, like, my body is kind of like a…

18:53:23 --> 18:53:28
Participant (Singer 3): It's like a one big cycle rather than like many separate things, if that makes sense.

18:53:28 --> 18:53:30
Participant (Singer 3): Umm.

18:53:29 --> 18:53:31
Researcher: Absolutely.

18:53:30 --> 18:53:38
Participant (Singer 3): Yeah, so that… I think that helped me to, like, make more connections, because I was always thinking, okay, this is… this thing does this, this does this, da-da-da.

18:53:39 --> 18:53:51
Researcher: That's awesome. I'm really glad to hear that, that that helped you because that's exactly how it helps me too. I think the chakra medi… the chakra meditation…

18:53:39 --> 18:53:41
Participant (Singer 3): So…

18:53:47 --> 18:53:49
Participant (Singer 3): Oh, good, okay.

18:53:52 --> 18:53:55
Researcher: is really helpful in.

18:53:55 --> 18:53:59
Researcher: making you experience your body as a whole.

18:53:59 --> 18:54:00
Participant (Singer 3): Okay.

18:53:59 --> 18:54:07
Researcher: So, alright, let's talk about, did you notice any changes in your physical energy?

18:54:07 --> 18:54:12

Researcher: You already kind of talked about muscle tension. Any physical energy changes?

18:54:16 --> 18:54:18
Participant (Singer 3): Umm.

18:54:19 --> 18:54:21
Researcher: or over.

18:54:19 --> 18:54:21
Participant (Singer 3): Yes and no.

18:54:21 --> 18:54:23
Researcher: Okay. Go ahead. Go ahead.

18:54:23 --> 18:54:29
Participant (Singer 3): When you say physical energy, like, during performances, or, um, or just in general?

18:54:29 --> 18:54:32
Researcher: during performances.

18:54:30 --> 18:54:32
Participant (Singer 3): Performances.

18:54:32 --> 18:54:34
Participant (Singer 3): Yeah, so, yeah, definitely.

18:54:34 --> 18:54:36
Researcher: Okay. Let's.

18:54:35 --> 18:54:37
Participant (Singer 3): My like.

18:54:37 --> 18:54:42
Participant (Singer 3): if I started tensing up, I would, like, evaluate rather than get angry.

18:54:42 --> 18:54:45
Researcher: So cool. Yep. Okay.

18:54:51 --> 18:54:57
Researcher: Okay, almost done. Thinking back to your first performance and your final performance.

18:54:57 --> 18:55:02
Researcher: How did your physical experience of singing differ, if at all?

18:55:03 --> 18:55:06
Researcher: You talked about your throat clenching.

18:55:06 --> 18:55:08
Researcher: Anything else?

18:55:07 --> 18:55:09
Participant (Singer 3): Um…

18:55:09 --> 18:55:12
Participant (Singer 3): Honestly, I was able to be.

18:55:12 --> 18:55:18
Participant (Singer 3): a little bit more in the moment in the second one, even though I had my moments of, like.

18:55:18 --> 18:55:24
Participant (Singer 3): a little bit… being a little weird. Um, I was able to just be a little bit more in…

18:55:24 --> 18:55:28
Participant (Singer 3): In the music, you know.

18:55:26 --> 18:55:28
Researcher: Yep.

18:55:28 --> 18:55:40
Participant (Singer 3): I didn't use the book as, like, a crutch as I usually would have. Um, I was able to look up occasionally. I just… overall, I was a little bit more proud of myself, not even because of how I sounded. Like, I wasn't even focused on that.

18:55:40 --> 18:55:43
Participant (Singer 3): I was just really proud of my recovery.

18:55:43 --> 18:55:47
Researcher: Cool. Really positive.

18:55:47 --> 18:55:50
Researcher: Um Let me ask you about.

18:55:51 --> 18:55:58
Researcher: How so? In the first one, you know, the CAM PAI, your highest score was worrying about.

18:55:58 --> 18:56:02
Researcher: other people's judgment and your own judgment.

18:56:02 --> 18:56:07
Researcher: Has your experience about that changed at all and how?

18:56:06 --> 18:56:10
Participant (Singer 3): Yeah, yeah, so I.

18:56:10 --> 18:56:22
Participant (Singer 3): again, I'm in, like, a unique situation where a lot of the people who, like… I'm singing with a lot of people who are much older than me, who are much better than me, they're just… they just are, you know?

18:56:22 --> 18:56:27
Participant (Singer 3): Um, and so I find myself getting so nervous around them.

18:56:27 --> 18:56:31
Participant (Singer 3): But I had a moment.

18:56:31 --> 18:56:33
Participant (Singer 3): Where, um…

18:56:33 --> 18:56:44
Participant (Singer 3): in a rehearsal, and this… maybe this sounds bad, I don't know, but I had a moment in rehearsal where, um, one of the, like, other singers was messing up so badly, and it just was not good.

18:56:44 --> 18:56:47
Participant (Singer 3): And, like, everyone was just like, it's…

18:56:47 --> 18:56:56
Participant (Singer 3): yeah, it happens, it's really okay. You know, like, everybody was so… oh, no, it's fine. You know, and I was just like…

18:56:56 --> 18:57:02
Participant (Singer 3): No one cares. Everyone is focused on themselves. They do not care.

18:57:02 --> 18:57:06
Participant (Singer 3): About me, unless I'm, like, messing everyone up all the time.

18:57:06 --> 18:57:07
Participant (Singer 3): They don't care.

18:57:06 --> 18:57:18
Researcher: Awesome. That's really cool. That's a cool experience. Do you feel like your confidence as a performer has changed since completing this pathway?

18:57:07 --> 18:57:10
Participant (Singer 3): So, yeah.

18:57:18 --> 18:57:19
Participant (Singer 3): Yeah, thank you.

18:57:20 --> 18:57:21
Participant (Singer 3): Yeah, for sure.

18:57:20 --> 18:57:32
Researcher: Okay. Have you noticed moments during practice or performance when singing felt more natural, effortless, immersive, and you were, like, getting in a flow?

18:57:33 --> 18:57:39
Participant (Singer 3): Yes, in rehearsals specifically, in my, like.

18:57:40 --> 18:57:41
Participant (Singer 3): Cause I, I.

18:57:42 --> 18:57:45
Participant (Singer 3): I ended up thinking of it more as like fun.

18:57:45 --> 18:57:57
Participant (Singer 3): You know, like, this is, like, how, how lucky I am to be here, this is such a great experience, I'm having so much fun, this is what I love to do, versus, oh my god, I can't myself, you know, like, that kind of panic.

18:57:57 --> 18:57:58
Researcher: That's awesome.

18:57:59 --> 18:58:04
Researcher: That's so awesome. Okay, hold on.

18:58:05 --> 18:58:09
Researcher: So overall, this is the final questions.

18:58:10 --> 18:58:14
Researcher: Overall, with the whole study, um.

18:58:18 --> 18:58:20
Researcher: Is there anything about…

18:58:21 --> 18:58:23
Researcher: Your experience?

18:58:23 --> 18:58:32
Researcher: Or about the experience of singing and music performance anxiety that we haven't discussed about the study that you want to share?

18:58:33 --> 18:58:35
Participant (Singer 3): Umm.

18:58:35 --> 18:58:41
Participant (Singer 3): Can I… can I, um, tell you some of the stuff that I wrote down at our last thing?

18:58:41 --> 18:58:43
Researcher: Absolutely, please!

18:58:43 --> 18:58:46
Participant (Singer 3): So I took some like.

18:58:49 --> 18:58:52
Participant (Singer 3): I I wrote down like a a few things so.

18:58:53 --> 18:58:57
Participant (Singer 3): I wrote down, take action based on courage, not fear.

18:58:57 --> 18:59:00
Participant (Singer 3): And these are just some things that like.

18:59:00 --> 18:59:03
Participant (Singer 3): I'm like really like spoke to me.

18:59:03 --> 18:59:04
Participant (Singer 3): Umm…

18:59:05 --> 18:59:08
Participant (Singer 3): And then I wrote down.

18:59:11 --> 18:59:16

Participant (Singer 3): Let me see. Anxiety is normal, accepted as part of your journey.

18:59:16 --> 18:59:19
Participant (Singer 3): Um, practice self-compassion.

18:59:19 --> 18:59:25
Participant (Singer 3): Commit even when MPA is interfering. That was like a big thing for me.

18:59:25 --> 18:59:33
Participant (Singer 3): Um, and then I… and then I wrote down, like, tapping EFT for anxiety, like, just to, like, um…

18:59:33 --> 18:59:35
Participant (Singer 3): Remember to, like, look.

18:59:35 --> 18:59:38
Participant (Singer 3): up that stuff and, like, kind of dive deeper into that.

18:59:38 --> 18:59:40
Researcher: Sure.

18:59:39 --> 18:59:43
Participant (Singer 3): But, um, and then one thing, I think the overall…

18:59:44 --> 18:59:48
Participant (Singer 3): This helped me to, like, take away my ego from performance.

18:59:48 --> 18:59:53
Participant (Singer 3): And I think that was what I've been needing for a very long time.

18:59:53 --> 18:59:55
Researcher: Yep.

18:59:53 --> 19:00:02
Participant (Singer 3): Because at the end of the day, like, you think about performance as something that's performative about you, and it's just not.

19:00:02 --> 19:00:05
Participant (Singer 3): And so.

19:00:05 --> 19:00:10
Participant (Singer 3): I don't know, like, it's about the experience as a whole, yours and the audience, you know?

19:00:10 --> 19:00:17
Participant (Singer 3): So, um, yeah, I think if there's one big takeaway, it was just, like, removing my ego from my performance.

19:00:18 --> 19:00:21
Researcher: That's amazing, Singer 3.

19:00:20 --> 19:00:22
Participant (Singer 3): Okay.

19:00:21 --> 19:00:22
Researcher: You sound like…

19:00:22 --> 19:00:27
Researcher: You really sound like you're like really evolved.

19:00:27 --> 19:00:28
Researcher: And.

19:00:28 --> 19:00:41
Researcher: reached, like, a new level of maturity through experiencing some of these concepts. So, that's really amazing. Good for you. I am so proud of you.

19:00:37 --> 19:00:38
Participant (Singer 3): Thank you.

19:00:41 --> 19:00:45
Researcher: Okay, so now let me tell you about your.

19:00:46 --> 19:00:48
Researcher: KMPAI.

19:00:48 --> 19:00:51
Researcher: Oh actually, before we do that.

19:00:51 --> 19:00:56
Researcher: I just have to do, very quick, seven questions.

19:00:59 --> 19:01:03
Researcher: We will go over the KMPA-Eye score.

19:01:03 --> 19:01:06
Researcher: Okay, really quick seven questions.

19:01:07 --> 19:01:09
Researcher: Let me just write this down.

19:01:14 --> 19:01:16
Researcher: All right.

19:01:19 --> 19:01:27
Researcher: This MAAQ measures your psychological flexibility.

19:01:27 --> 19:01:31
Researcher: And according to Dr. Hokos.

19:01:32 --> 19:01:35
Researcher: The psychological flexibility is.

19:01:35 --> 19:01:39
Researcher: The key to being able to.

19:01:39 --> 19:01:41
Researcher: deal with MPA.

19:01:41 --> 19:01:43
Researcher: So…

19:01:43 --> 19:01:46
Researcher: That's what he wants to try to.

19:01:46 --> 19:01:50
Researcher: accomplish through doing the ACT workshops.

19:01:50 --> 19:01:58
Researcher: All right, so the first question, you're going to answer one through seven. One means never true.

19:01:58 --> 19:02:02
Researcher: 7 means always true, and all the ones in between.

19:02:02 --> 19:02:06
Researcher: Number one, my memories of previous mistakes.

19:02:06 --> 19:02:12
Researcher: prevent me from performing in ways that I find important.

19:02:12 --> 19:02:15
Researcher: One never true, seven always true.

19:02:15 --> 19:02:17
Participant (Singer 3): Um…

19:02:17 --> 19:02:19
Participant (Singer 3): Maybe a four?

19:02:19 --> 19:02:28
Researcher: Okay? 2. Worries and anxiety about my performances don't get in the way of my success.

19:02:28 --> 19:02:31
Researcher: One never true, seven always true.

19:02:35 --> 19:02:39
Participant (Singer 3): This is after everything, probably like a 3.

19:02:39 --> 19:02:41
Researcher: Okay.

19:02:41 --> 19:02:45
Researcher: So it does not get in the way of your performance.

19:02:45 --> 19:02:47
Researcher: So that's…

19:02:47 --> 19:02:49
Researcher: Three is seldom true.

19:02:47 --> 19:02:54

Participant (Singer 3): I'm able to, like… yeah, I'm able to, like, get through a lot better than I ever have.

19:02:54 --> 19:03:03
Researcher: Okay. So, do you think it's more seldom true, or frequently true, or sometimes true?

19:03:03 --> 19:03:05
Participant (Singer 3): Seldom.

19:03:05 --> 19:03:06
Researcher: Okay.

19:03:07 --> 19:03:13
Researcher: Number three, if I make a mistake while performing, I can move past it.

19:03:13 --> 19:03:16
Researcher: One never true, seven always true.

19:03:16 --> 19:03:18
Participant (Singer 3): Ummm…

19:03:19 --> 19:03:21
Participant (Singer 3): Yeah, maybe, maybe.

19:03:22 --> 19:03:24
Participant (Singer 3): Oh.

19:03:24 --> 19:03:27
Participant (Singer 3): Depends on the mistake. Three.

19:03:27 --> 19:03:29
Researcher: Okay.

19:03:29 --> 19:03:39
Researcher: Number 4. My performance-related difficulties prevent me from giving meaningful performances. One never true, seven always true.

19:03:30 --> 19:03:32
Participant (Singer 3): No.

19:03:40 --> 19:03:42
Participant (Singer 3): I would say.

19:03:42 --> 19:03:44
Participant (Singer 3): A 1.

19:03:43 --> 19:03:45
Researcher: Okay.

19:03:45 --> 19:03:49
Researcher: Number five, I can remain…

19:03:49 --> 19:03:53
Researcher: In the present moment while performing.

19:03:53 --> 19:03:58
Researcher: One, always, never true. One, never true. Seven, always true.

19:03:57 --> 19:04:01
Participant (Singer 3): That's, that's a tough one.

19:04:05 --> 19:04:07
Participant (Singer 3): I can remain.

19:04:07 --> 19:04:09
Participant (Singer 3): I would say.

19:04:09 --> 19:04:11
Participant (Singer 3): Ew.

19:04:11 --> 19:04:14
Participant (Singer 3): That's something I'm still working on.

19:04:14 --> 19:04:17
Researcher: Okay, number six, I…

19:04:15 --> 19:04:17
Participant (Singer 3): Maybe a 2 or 3.

19:04:17 --> 19:04:25
Researcher: I can still perform even if I don't feel like it. One never true, seven always true.

19:04:25 --> 19:04:27
Participant (Singer 3): 7.

19:04:27 --> 19:04:36
Researcher: And number seven, my difficult thoughts and feelings prevent me from making progress while practicing.

19:04:36 --> 19:04:39
Researcher: One never true, seven always true.

19:04:43 --> 19:04:46
Participant (Singer 3): Maybe a, maybe a two.

19:04:46 --> 19:04:48
Researcher: Okay.

19:04:47 --> 19:04:50
Participant (Singer 3): I still feel like there's progress being made.

19:04:50 --> 19:04:51
Researcher: Okay.

19:04:51 --> 19:04:54
Researcher: So let me just um score you really quickly.

19:04:55 --> 19:04:59
Researcher: So that would be.

19:04:59 --> 19:05:00
Researcher: Okay.

19:05:05 --> 19:05:08
Researcher: 7, and that would be…

19:05:09 --> 19:05:11
Researcher: Six.

19:05:11 --> 19:05:12
Researcher: Okay.

19:05:19 --> 19:05:23
Researcher: Okay, let's go back. I'm gonna look at your first score.

19:05:26 --> 19:05:28
Researcher: And I'm just going to compare.

19:05:34 --> 19:05:40
Researcher: All right, so the first time you took the MAAQ.

19:05:43 --> 19:05:45
Researcher: Hold on one second.

19:06:01 --> 19:06:03
Researcher: 5, 7…

19:06:05 --> 19:06:10
Participant (Singer 3): Am I still singer number four?

19:06:09 --> 19:06:14
Researcher: Yeah, right now you are. If it changes, I'll tell you.

19:06:14 --> 19:06:15
Participant (Singer 3): Okay.

19:06:14 --> 19:06:16
Researcher: Okay, so…

19:06:16 --> 19:06:30
Researcher: The key with the MAAQ is that the higher your score, the more flexibility you have psychologically. And the first time you got a 19.

19:06:30 --> 19:06:33
Researcher: And the second time this .

19:06:33 --> 19:06:37
Researcher: one we just did. You got a 32.

19:06:37 --> 19:06:39
Participant (Singer 3): Oh wow, okay.

19:06:38 --> 19:06:42
Researcher: So you increased a lot.

19:06:39 --> 19:06:41
Participant (Singer 3): Okay.

19:06:42 --> 19:06:45
Researcher: And the average.

19:06:45 --> 19:06:49
Researcher: International MAAQ score.

19:06:49 --> 19:06:52
Researcher: For undergraduate musicians.

19:06:52 --> 19:07:00
Researcher: is 30.60. So you are a little bit above average on flexibility.

19:06:55 --> 19:06:57
Participant (Singer 3): Oh, okay.

19:07:00 --> 19:07:03
Researcher: So that's very exciting.

19:07:03 --> 19:07:05
Participant (Singer 3): Wow.

19:07:04 --> 19:07:10
Researcher: Now, let's just talk really quickly about your KMPAI, and then I'll let you go.

19:07:12 --> 19:07:14
Researcher: Let me pull up your score.

19:07:24 --> 19:07:27
Researcher: Okay, so.

19:07:28 --> 19:07:29
Researcher: You're.

19:07:31 --> 19:07:35
Researcher: Initial KMPAI score.

19:07:36 --> 19:07:37
Researcher: was.

19:07:39 --> 19:07:42
Researcher: one hundred and fifty-six.

19:07:43 --> 19:07:48
Researcher: which put you in the range of above average performance anxiety.

19:07:49 --> 19:07:58
Researcher: Above you is a another level called a high performance anxiety, and then there's extremely high performance anxiety.

19:07:58 --> 19:08:02
Researcher: the highest score you can possibly get.

19:08:02 --> 19:08:06
Researcher: is 240. You got 156.

19:08:08 --> 19:08:12
Researcher: That was the first time. Okay?

19:08:12 --> 19:08:14
Researcher: The second time.

19:08:14 --> 19:08:16
Researcher: which was today.

19:08:16 --> 19:08:19
Researcher: You got a hundred and five.

19:08:17 --> 19:08:19
Participant (Singer 3): Mmhm.

19:08:20 --> 19:08:22
Participant (Singer 3): Oh, okay.

19:08:21 --> 19:08:26
Researcher: Which puts you at average performance anxiety.

19:08:26 --> 19:08:29
Researcher: it's pretty minimal in terms of.

19:08:30 --> 19:08:32
Researcher: music performance anxiety.

19:08:33 --> 19:08:36
Researcher: And the first time you had.

19:08:36 --> 19:08:43
Researcher: The highest three categories were worry focused on self and other scrutiny.

19:08:43 --> 19:08:48
Researcher: Anxious apprehension, which is like worrying a lot before the performance.

19:08:48 --> 19:08:53
Researcher: And somatic anxiety, which is your physical experience.

19:08:53 --> 19:08:55
Researcher: of anxiety.

19:08:55 --> 19:09:03
Researcher: Those were at 96%, 89%, and 85%. Very high scores.

19:09:04 --> 19:09:05
Researcher: This time.

19:09:05 --> 19:09:13
Researcher: You still, you still had worry focused on self and other scrutiny as your highest.

19:09:13 --> 19:09:20
Researcher: But it was this time at 67% instead of 96%.

19:09:21 --> 19:09:28
Researcher: You had somatic anxiety as your next highest, which was 59%.

19:09:28 --> 19:09:32
Researcher: And the first time it was 85%.

19:09:32 --> 19:09:36
Researcher: Your anxious apprehension went down so much that.

19:09:36 --> 19:09:41
Researcher: it went to a 44% instead of 89%.

19:09:40 --> 19:09:42
Participant (Singer 3): Oh, nice.

19:09:42 --> 19:09:44
Researcher: And then the only other thing that was.

19:09:44 --> 19:09:48
Researcher: There was biological vulnerability, which is.

19:09:48 --> 19:10:01
Researcher: a genetic predisposition for having anxiety and MPA. So, you had a little bit of that. But overall, everything went extremely down.

19:10:01 --> 19:10:04
Participant (Singer 3): Oh, good.

19:10:01 --> 19:10:05
Researcher: So, the hard work that you did.

19:10:05 --> 19:10:13
Researcher: really shows in the results. And that's very exciting. I think you're really …

19:10:08 --> 19:10:10
Participant (Singer 3): That's good.

19:10:13 --> 19:10:17
Researcher: trending towards the right thing. And this was just …

19:10:17 --> 19:10:26
Researcher: a couple months of study. Imagine if you continued to do these exercises.

19:10:19 --> 19:10:20
Participant (Singer 3): Yes.

19:10:20 --> 19:10:21
Participant (Singer 3): Yeah.

19:10:26 --> 19:10:33
Researcher: these concepts and reviewed them regularly over the course of years.

19:10:32 --> 19:10:34
Participant (Singer 3): Yeah, yeah.

19:10:33 --> 19:10:37
Researcher: You could really make an enormous difference.

19:10:37 --> 19:10:41
Researcher: So, I encourage you to continue to work on these things.

19:10:41 --> 19:10:49
Researcher: Do your qigong. Do mindfulness exercises. Look over your notes from ACT when you're struggling.

19:10:45 --> 19:10:46
Participant (Singer 3): I mean…

19:10:49 --> 19:10:54
Researcher: and get back into a lot of self-compassion.

19:10:54 --> 19:10:57
Researcher: a lot of being able to defuse your thoughts.

19:10:57 --> 19:11:04
Researcher: And I think you're really, really gonna make a huge impact on your performing.

19:11:03 --> 19:11:09
Participant (Singer 3): Yeah, I agree. I can already feel, like, an insane difference.

19:11:08 --> 19:11:12
Researcher: That's so great. I'm so pleased to hear that.

19:11:09 --> 19:11:10
Participant (Singer 3): You know.

19:11:11 --> 19:11:13
Participant (Singer 3): Yeah.

19:11:12 --> 19:11:18
Researcher: That's the whole hope that this can help people. So that's wonderful.

19:11:18 --> 19:11:21
Researcher: Um Before I let you go.I can't thank you enough. I can't thank you enough.

19:11:34 --> 19:11:36
Participant (Singer 3): Oh, thanks!

19:11:38 --> 19:11:43
Researcher: This means so much to me. I'm so happy on both levels.

19:11:43 --> 19:11:44
Researcher: of um.

19:11:44 --> 19:11:50
Researcher: just loving that this has made a difference for you.

19:11:50 --> 19:11:54
Researcher: And also just um.

19:11:54 --> 19:11:58
Researcher: that it's made a big big difference in your performing experience.

19:11:58 --> 19:12:00
Researcher: for you, so.

19:11:58 --> 19:12:05
Participant (Singer 3): Yeah, this would have been a game changer if it was, if this was how, like, things were in college.

19:12:00 --> 19:12:01
Researcher: Yeah.

19:12:05 --> 19:12:08
Participant (Singer 3): It would have been an absolute game changer, I feel like.

19:12:08 --> 19:12:11
Researcher: Well, you know what's really cool?

19:12:09 --> 19:12:10
Participant (Singer 3): Sorry.

19:12:11 --> 19:12:19
Researcher: Dr. Hunkos just announced on LinkedIn that he has been asked by Juilliard.

19:12:19 --> 19:12:21
Researcher: To come.

19:12:21 --> 19:12:23
Researcher: And start.

19:12:23 --> 19:12:24
Researcher: Start.

19:12:24 --> 19:12:27
Researcher: administering this training.

19:12:28 --> 19:12:31
Researcher: virtually to all the students there.

19:12:31 --> 19:12:32
Participant (Singer 3): That's good. Yeah.

19:12:33 --> 19:12:40
Researcher: I wish that we had had that sooner, but this is your you are helping make a difference.

19:12:36 --> 19:12:37
Participant (Singer 3): Yeah.

19:12:40 --> 19:12:42
Researcher: in this.

19:12:42 --> 19:12:50
Researcher: Like your results are going to make a difference in people starting to accept this widespread.