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?

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Proposal

CONTEXT

Under the auspices of the UWTSD and The Voice Study Centre, I will conduct a study on whether Acceptance and Commitment Training (ACTraining) administered by a voice teacher via Zoom workshops and private, virtual meetings, is effective in treating female, classical singers aged 18-30 (heretofore abbreviated as “singers.”) with Music Performance Anxiety (MPA).

JUSTIFICATION

There has been relatively little research done to identify the most effective methods for singers to overcome Music Performance Anxiety (MPA). Among the various therapies to treat MPA, Hayes’ Acceptance and Commitment Therapy (ACT), a third wave psychotherapeutic technique (Hayes & Strosahl, 2004), has proven successful in treating musicians with MPA. However, convincing musicians suffering from MPA to seek psychotherapy can be challenging due to the stigma attached to receiving mental health care and/or the costs associated with it (Mazzarolo et al. 2023; Mahony et al., 2022; Wesner et al. 1999). In response, Juncos and De Paiva e Pona created *Acceptance and Commitment Training for Musicians* to empower music teachers to help their students with MPA directly (Juncos & De., 2022). Data about the success rate of ACTraining, specifically for solo singers and conducted by music teachers, is limited (Juncos et al., 2017; Kenny et al., 2004). Therefore, this study will test how successful ACTraining workshops conducted by a music teacher is specifically for solo singers.

INTENDED IMPACT

By studying the effects of ACTraining on singers, I will be able to gather data about the effectiveness of ACTraining for a demographic highly impacted by MPA (Juncos & De., 2022), during one of the most crucial times of their training to become professional performers. I hope to prove that ACTraining conducted by a voice teacher can have significant benefits for those classical singers suffering from MPA. Since there have been so few studies done on singers of this age, genre, and demographic, my hope is that this study will prove that ACTraining is a potential treatment for MPA that is easily accessible to voice

students via their trained instructors and as a result, further promote ACTraining in the voice community.

OUTLINED INTENTION

Objectives: To show that ACTraining conducted by a voice teacher can result in significant improvement for singers suffering from MPA.
Study Logistics: Online via Zoom Meeting and Email.
Population: Female, classical singers, aged 18-30.
Method: Mixed Methods, Constructivist Paradigm in order to get metrics on level of MPA before and after ACTraining, as well as qualitative feedback of what worked and didn't.

- Kenny Music Performance Anxiety Inventory (K-MPAI) [Kenny, 2023] before and after the ACTraining– quantitative
- Questionnaires – quantitative and qualitative
- Interviews – qualitative

ETHICS AND INSIDER RESEARCH CONSIDERATIONS

The ethical considerations in this study will include storage of sensitive data regarding mental health and personal situations. This information will be password protected and encrypted under the iCloud share drive approved by UWTSD (see appendix).

Other possible risks include psychological situations that are beyond the scope of my abilities as a voice researcher. This will be mitigated by providing participants with web links and resources for psychological help, should they require it (see appendix).

Since I am a voice teacher, I have the advantage as an "insider researcher," of having rich knowledge of the subject matter and a personal understanding of which issues need to be investigated (Fleming J., 2018). However, insider research can come with issues around' 'researcher bias's which can influence a researcher's project design, procedures, and data collection methods (Chavez C., 2015).

EXPECTED LEARNING OUTCOMES

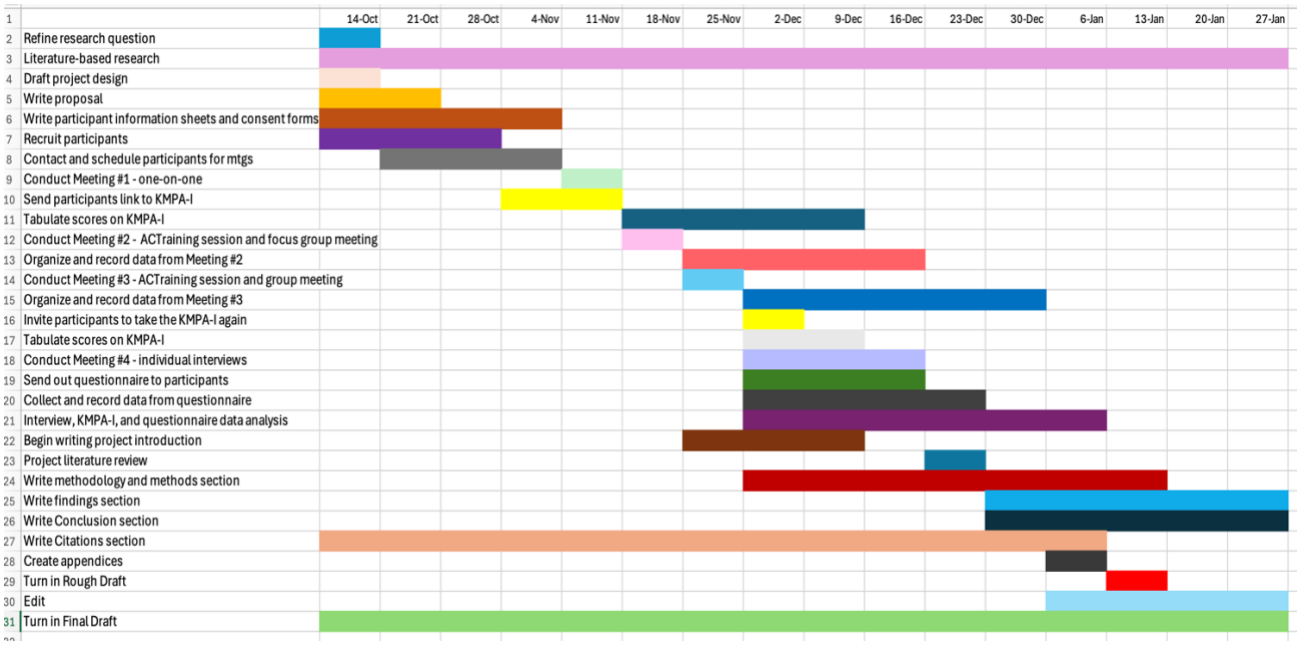
I expect to learn the following from this module:

- How to conduct a research study with human participants.

- How to process and analyze research data, both quantitative and qualitative
- Gain more in-depth knowledge about ACTraining and MPA through my literature review
- How to conduct ACTraining sessions with test subjects.

PROJECT TIMELINE

Appendix : GANTT TIMELINE FOR STUDY



INTRODUCTION

Under the auspices of the UWTSD and The Voice Study Centre, I have conducted a study on whether Acceptance and Commitment Training (ACTraining) administered by a voice teacher via Zoom workshops and private, virtual meetings, is effective in treating female, classical singers aged 18-30 (heretofore abbreviated as “singers.”) with Music Performance Anxiety (MPA). MPA is a “distressful and ongoing apprehension and/or impairment of skills in a public performing context,” (Salmon, 1990; Osborne et al, 2002; Choi et al, 2023) affecting many of today’s musicians. Kenny found that MPA is caused by multiple factors including genetics, environmental stimuli, and individual experience, and that there is a particularly high incidence of MPA in female, classical musicians, among them, singers (Kenny, 2011). However, there has been relatively little done to conglomerate data and

define the most effective methods for singers to overcome MPA despite the high incidence of cases (Kenny, 2011; Spahn, 2021). Among the various therapies to treat MPA, Juncos' work with musicians beginning in 2016 on Acceptance and Commitment Therapy (ACT), Hayes' approach to treating generalized anxiety (Hayes & Strosahl, 2004), has shown positive results in treating musicians with MPA. However, convincing musicians suffering from MPA to seek psychotherapy can be challenging due to the stigma attached to receiving mental health care and/or the costs associated with it (Wesner et al. 1999; Mahony et al., 2022; Mazzarolo et al. 2023). In response, Juncos and De Paiva e Pona created *Acceptance and Commitment Training for Musicians* to empower teachers to help their students with MPA directly (Juncos & De., 2022). Data about the success rate of ACTraining, specifically for solo singers and conducted by music teachers, is limited (Juncos et al., 2017; Shaw et al., 2020; Paul et al., 2024).

By studying the effects of ACTraining on singers, I was able to gather data about the effectiveness of ACTraining on a demographic highly impacted by MPA (Juncos & De., 2022), during the most crucial ages for becoming pre-professional and professional performers. Since there have been so few studies done on singers, particularly of this age group and demographic, my objective was to reveal whether ACTraining could be an effective, accessible treatment for MPA in voice students via their trained instructors, and as a result, be identified as a recommended approach to treating MPA in the voice community.

For my own learning outcomes, I learned:

- How to conduct a research study with human participants.
- How to process and analyze both quantitative and qualitative research data
- Gain more in-depth knowledge about ACTraining and MPA through my literature review
- How to conduct ACTraining sessions with test subjects.

LITERATURE REVIEW

Kenny et al. first brought attention to MPA in 2004 with their seminal research on elite, Australian, opera chorus artists (Kenny et al., 2004). From this and other subsequent studies, the key, defining points of MPA are recognized as a debilitating, multidimensional and multi-causal condition that affects performers primarily in 3-ways: somatically (physiologically),cognitively, and behaviorally (Kenny, 2011), and occurs when there is a perceived threat by the musician (Steptoe, 2001; Burin & Osório, 2017; Juncos et al., 2017).

Kenny et al. found that the opera chorus singers had 15% higher level of MPA than the non-musicians' norm, and in a study by Kokotsaki and Davidson (2003) on 43 Guildhall School of Music and Drama singing students, 65% of participants reported that anxiety had prevented them from performing to the best of their ability.

Age

Studies comparing university and professional musicians has shown that university-aged musicians may be particularly vulnerable to problematic MPA due to their younger age and lack of experience performing at more elite levels compared to their professional counterparts (Papageorgi et al., 2013; Biasutti and Concina, 2014). Denton and Chaplin (2016) found that students at competitive music and performing arts schools seemed particularly sensitive to self-scrutiny and exhibited higher levels of MPA than professionals - 20–35% for students vs. 15–25% for professionals. Zarza-Alzugaray et al. (2018) also found a significant positive association between age and MPA in university music students aged 16–51 years.

Gender

In considering the type of research subjects that seemed particularly affected by MPA, gender was also a major factor to consider among musicians. Several researchers have found that female musicians have a higher rate of MPA than male musicians (Hildebrandt et al, 2012; Robson & Kenny, 2017; Lupiañez et al., 2021; Sokoli et al., 2022). In addition, female singers tested consistently higher in MPA and trait anxiety on the Spielberger State-Trait Anxiety Inventory (STAI-AD) [Spielberger, 1983] questionnaire than male musicians and norm, non-musician females (Kokotsaki & Davidson, 2003), and on other quantitative measurement tools used by Kenny et al. (2004; 2023). Studies that have not shown significant positive associations between gender and MPA may be due to small sample size of subjects and the young age of the participants (Kenny et al, 2004; Fehm & Schmidt, 2006). In contrast, one should consider that studies that show evidence of elevated MPA in female musicians compared to male musicians' MPA, as discussed in Kokotsaki & Davidson's report (2003), may be skewed by the fact that there are significantly higher number of female participants than male in most studies [e.g. 11 males and 21 females in Kenny's study (2004) and 29 women and 14 men is Kokosatzki and Davidson's study (2003)].

Music Genre

Western classical musicians tend to also be particularly prone to self-scrutiny and perfectionism due to the complexity of the genre's works, the built-in culture of striving for perfection in training (Skoogh & Frisk, 2019), the important notion of the virtuoso (Frisk, 2017), as well as the strong focus on recordings (Skoogh & Frisk, 2019). Western classical musicians strive to reach a perfection and overall excellence in performance (Williamon,

2004) and must possess personal attributes such as determination, resilience, and being adept at cognitive, social, instrument-specific motor skills and the ability to cope with the psychological demands of the profession (Matei & Ginsborg, 2017). While they report the highest percentage of job satisfaction, they are also in the top five most likely occupations to report mental illness (Brodsky, 1996).

Solo Singers

It is documented in the literature that choral singers experience higher levels of MPA than the norm (Kenny, 2004; Ryan & Andrews, 2009; Stothert, 2012) and notably in Stothert's study (2012), a survey of community choristers found that 95% of the members experienced symptoms of MPA . However, studies on tertiary and pre-professional solo singers is under-represented in the literature (Clarke et al., 2020). The pressure of solo performing is notably higher than as a chorus member (Ryan & Andrews, 2009) and is therefore worth investigating.

ACTraining

Due to the widespread prevalence of MPA in the music world, various treatments have been tested on musicians, including mindfulness and MBSR (Paese & Egermann, 2023), yoga and physical techniques (Hoberg, 2008; Stern, 2012), ACT (Juncos et al., 2016; Juncos et al., 2017; Shaw et al., 2020; Paul et al., 2024), and combined methods (Flock, 2021; Irie et al., 2023). Most studies proved effective, but the most effective were combined methods. The relatively recent ACT method particularly stood out, not only for including multiple treatment modalities but also for its accessible ACTraining version conducted by music teachers (Juncos & Markman, 2016; Juncos et al., 2017; Juncos & De, 2022). ACT and ACTraining integrate mindfulness, Compassion Focused Therapy (Gilbert, 2013), and ACT's "hexaflex" concepts (Hayes & Strosahl, 2004) of psychological flexibility, introduced by ACT founder Stephen Hayes, alongside other tools for MPA relief. While there's no direct criticism of ACTraining in the literature, some articles and anecdotes suggest third-wave therapies like ACT may be merely extensions of cognitive behavioral therapy (Beck et al., 1985; Hofman & Asmundson, 2008; Powers et al., 2009) rather than stand-alone therapies. There haven't been enough studies of ACTraining for musicians conducted by music teachers to prove its effectiveness or limitations (Shaw et al., 2020; Paul et al., 2024). Studies by Shaw (2020) and Paul (2024) suggest ACTraining could be effective due to teachers' accessibility to students and students' preference for addressing MPA with teachers rather than healthcare practitioners (Willamon & Thompson, 2006; Shaw et al., 2020). Juncos and others studied ACT in psychotherapeutic versions: with a Music Education major/violinist (Juncos & Markman, 2016), seven university vocalists (Juncos et al., 2017), students and

professionals (Juncos & De, 2018), and group ACT sessions for six vocalists led by psychologists (Clarke et al., 2020). For ACTraining by music teachers, Shaw (voice pedagogue) collaborated with Juncos (psychologist) on a male, music-theater major/vocalist (Shaw et al., 2022). Additionally, Paul conducted a qualitative study on four adolescent voice students of different genders (Paul et al., 2024). Both teachers saw significant increases in psychological flexibility, defusion from MPA-related thoughts, and MPA alleviation in their participants (Shaw et al., 2022; Paul et al., 2024). However, ACT and ACTraining for musicians are relatively new, and no publications suggest criticism or ineffectiveness for this MPA treatment version.

Due to limited evidence on the effectiveness of ACTraining conducted by music teachers, particularly for MPA-prone classical, female university-age singers training to become professionals, this study investigated whether ACTraining in online group workshops improves MPA symptoms for female, solo classical singers aged 18–30. The null hypothesis (H0) posits no change, while the alternative hypothesis (HA) posits reduced MPA levels after ACTraining workshops.

METHODOLOGY & METHODS

Methodology

This research study was conducted from a constructivist lens in order to capture the variable and specific experiences of each performer with MPA while also reinforcing the strength of the qualitative data with quantitative analysis . This mixed methods approach consisted of one-on-one, semi-structured interviews to gain detailed, descriptions of participants' experiences with MPA alongside gathering data from participants' scores in the K-MPAI (Kenny, 2023), MAAQ (Juncos & De., 2022), and a self-rated anxiety scale. The initial interview questions were formulated to identify whether the participants' MPA was cognitively, somatically, or behaviorally based, and in the final interview, which specific concepts in the ACTraining, including the Hexaflex (Hayes & Strosahl, 2004; see Appendix 1), were most useful to the participant. From this qualitative data, a thematic analysis (Braun & Clarke, 2022) revealed themes and patterns later discussed in the "Results" section from the quantitative and qualitative data collected.

Coach

Arisa Kusumi Sullivan (AS), a female, retired classical singer has 27 years of experience as a professional performer and 19 years of experience as a voice teacher and performance coach. She has particular experience teaching at the tertiary level as an Adjunct Professor

of Voice for many years at Rollins College, and as a judge and masterclass technician. AS was trained at the Eastman School of Music for her B.M. in classical voice performance before embarking at aged 23 on her professional opera career in Europe. After performing full time internationally for ten years, she began her 19-year teaching career privately, at universities, and at young artist programs. In addition to her experience as a musician, AS has taught languages and consulted in the field of global leadership and cross-cultural relations. She is certified to facilitate the Cultural Orientations Approach [Training Management Corporation, (n.d.)] and Inclusive Leadership trainings [Training Management Corporation, (n.d.)], so she was very comfortable facilitating ACTraining (Juncos e De., 2022) sessions for university and pre-professional singers.

Teacher Training

Between October 2023 and December 2024, AS attended the six-hour virtual teacher trainings in ACT and ACTraining for music teachers led by Juncos twice through The Voice Study Centre, as well as two teacher support sessions with Juncos to reinforce teacher skills in facilitating ACTraining (Juncos & De., 2022) . In addition, AS read Juncos and De Paiva e Pona's book *ACT for Musicians* (2022) to learn how to facilitate the exercises in the book in more detail and *The Compassionate Mind* (Gilbert, 2013) which Juncos recommended and on which many concepts in ACT for Musicians is based.

Participants

Participants in the study were recruited on social media via opera singer forums and singing teacher colleagues of AS. Five women contacted AS to express interest in participating. AS began with a vetting process by email to ensure that the potential participants met the criteria for the study: a) age between 18-30 b) female gender c) classical singer in a university voice program or pre-professional d) MPA level above average or higher score on the K-MPAI (Kenny, 2023) e) did they have a performance during the study to test out their ACT skills before taking the final K-MPAI (Kenny, 2023), Musician's Acceptance and Action Questionnaire (MAAQ) [Juncos & De., 2022; Juncos et al., 2023], and self-rated anxiety scale? She asked them to complete the K-MPAI (Kenny, 2023) to determine if they qualified for the study with a minimum score of 120 to qualify them as having *above average* or higher levels MPA. Five women between the ages of 18-30 (M =25.2, SD 3.7) studying classical voice at the university or pre-professional level were chosen for the study. All five participated. Four of the women were voice majors, and one was a pre-professional performing in young artist programs. The singers were not compensated for participating in the study, but they did receive three, free, virtual ACTraining (Juncos & De., 2022) workshops online and a personal debrief and final interview on Zoom. This study was reviewed and approved by the University of Wales Trinity Saint David Ethics Committee.

Procedure

Materials

The **Revised Kenny Music Performance Anxiety Inventory** (Kenny, 2009) or K-MPAI is a 40-question self-report measure in which participants are asked to rate how often they experience various physiological, cognitive, behavioral, and emotional symptoms of MPA on a 7-point Likert scale. The overall score is calculated by adding the points from each question for a sum total between 0 and 240, with higher scores indicating higher levels of MPA, and that a score of 105 and above indicating clinically significant levels of MPA (Kenny, 2011; Ackermann et al., 2014). The revised KMPAI shows excellent internal consistency ($\alpha = 0.94$) [Chang-Arana et al., 2017]. The K-MPAI is widely used in MPA research overall, including in recent studies about ACT's effectiveness for MPA (e.g., Juncos and Markman, 2016; Juncos et al., 2017; Mahony & Juncos, 2022).

Musician's Acceptance and Action Questionnaire or MAAQ (Juncos et al., 2024) is a new musician-specific questionnaire adapted from the Acceptance and Action Questionnaire – Version II (AAQ-II) and measures levels of psychological flexibility in student and professional musicians. The MAAQ outperformed the AAQ-II in predicting important outcomes in musicians' performance and practice (Zenobi et al., 2023). It showed good reliability, convergent/divergent validity with established questionnaires and better predicted avoidant behavior and flow states in practice and in performances than the AAQ-II (Zenobi et al., 2023).

ACT for Musicians (Juncos and De., 2022) is a book outlining how a musician can use Acceptance and Commitment Therapy (Hayes & Strosahl, 2004) from a musician's lens. It contains detailed descriptions about ACT, the Hexaflex Model (Hayes & Strosahl, 2004), and various exercises that music teachers can use in ACTraining for musicians (Juncos & De., 2022).

Phase One – Initial interviews and vetting

The initial stage of the study began with AS conducting semi-structured, Zoom interviews with the candidates. From the literature review, AS ascertained that there had been very few studies conducted to find effective treatments for female, classical singers in a tertiary age range despite being one of the demographics most affected by severe MPA. Therefore, AS chose this criteria as the focus for her study and met with candidates for a vetting process. She also simultaneously gathered qualitative data by having them complete a live, semi-structured verbal interview about their experiences with MPA, she administered the MAAQ

(Juncos et al., 2023) verbally during the meeting, and also asked the participants to rate their MPA on a scale from one to seven, one being the lowest level of MPA and seven being the highest. To conclude the interview, AS explained the participants' rights as test subjects and informed them of resources they could seek in case they needed emotional support during or after the study.

The interview and data were recorded with video along with a written transcript on Zoom, and both were stored on an iCloud share drive. She then sent out PDFs by email to all participants of their consent forms and the K-MPAI (Kenny, 2023), and once the completed inventory and signed consent forms were returned by the participants, AS tabulated the scores for the Initial K-MPAI (Kenny, 2023), Initial MAAQ (Juncos et al., 2023), and the individual self-rated MPA score and stored those on the share drive too. Since all of the participants met the criteria for the study, all five participants proceeded to *Phase Two*.

Phase Two – ACTraining Workshops

Based on the time constraints for the research study set by UWTSD, AS structured her study to incorporate three, one and a half hour, online ACTraining (Juncos & De., 2022) group workshops in order to teach them the concepts from the Hexaflex (Hayes & Strosahl, 2004) and highlight key exercises in the *ACT for Musicians* book (Juncos & De., 2022). This time constraint resulted in AS facilitating far fewer sessions than in past studies, but this also added another untested facet to this study. After assigning each participant an anonymous pseudonym (e.g. "Singer 1, Singer 2…"), she conducted an online poll to identify two dates per workshop from which participants could choose based on their availabilities, since all five could not attend on the same day. In the case when one singer could not attend either session, AS conducted an individual ACTraining (Juncos & De., 2022) workshop of circa one hour in length for the individual workshop. The different numbers of participants in each session may also have been a factor that could have influenced results. AS used the Hexaflex model (Hayes & Strosahl, 2004) as a guide to structure the three, one and a half hour, virtual ACTraining (Juncos & De., 2022) workshops, covering two components from the Hexaflex model (Hayes & Strosahl, 2004) per workshop. This was done in order to move through the ACTraining method in the way that was designed and recommended by Juncos and De Paiva e Pona (2022).

<u>ACTraining Workshop #1</u>

- Introduced ACT background and the *Inflexahex Model* (Harris, 2009, p. 14) and Hexaflex model (Hayes & Strosahl, 2004) which includes six concepts: *Contact with The Present Moment (Mindfulness), Acceptance, Defusion, Self as Context, Values, and Committed Action.*

- *Mindfulness* (Hayes & Strosahl, 2004), “frame” exercise,” and “body scan” exercise from the ACT for Musicians book (Juncos & De., 2022).
- *Acceptance* (Hayes & Strosahl, 2004), Emotional Willingness, and Avoidance (Juncos & De., 2022).
- Described “Finger Trap” and “Tug O’ War” exercises (Juncos & De., 2022).

<u>ACTraining Workshop #2</u>

- Discussed *Defusion* (Hayes & Strosahl, 2004), the Language Trap, and Fusion (Juncos & De., 2022).
- “I Notice I’m Having…” exercise from *ACT for Musicians* (Juncos & De., 2022)
- *Self As Context* (Hayes & Strosahl, 2004) and “Creating a more flexible sense of self” exercise (Juncos & De., 2022).

<u>ACTraining Workshop #3</u>

- Perfectionism, procrastination, and shame
- Self-Criticism and Self-Compassion (Neff, 2011; Gilbert, 2013)
- “Self-compassion” exercise from ACT for Musicians (2022)
- *Values* and “Values – Questions to help you identify your goals ” exercise (Juncos & De., 2022)
- “Performance Mission Statement” exercise (Juncos & De., 2022)
- *Commitment* (Hayes & Strohsahl, 2004), Committed Action and How to Measure Your Committed Action/ “Valuing Questionnaire” “Ways to increase your committed action to your performance-related values” exercise (Juncos & De., 2022)

Phase 3 – Final, Individual Interview, Debrief, and Final K-MPAI (Kenny, 2024), MAAQ Juncos et al., 2024), and Self-Rated Anxiety Scale

After completing the three, virtual ACTraining workshops and exercising their ACT skills in a performance environment, including a jury and a recording session (Juncos e De., 2022), participants were asked to complete a final K-MPAI (Kenny, 2024) to compare scores before and after the ACTraining workshops, as well as the MAAQ (Juncos et al., 2024).

AS scheduled and met with participants for individual, Zoom debriefs and final interviews for a semi-structured interview, debrief of their scores before and after, and a MPA self-rating again after the workshops. Once all quantitative and qualitative data was collected, AS created before and after tables to compare data, as well as graphs depicting the trends visually.

Ethics and Insider Research Concerns

The studies involving humans were approved by Research Ethics Committee of the University of Wales Trinity St David. The studies were conducted in accordance with the local legislation and institutional requirements. Written informed consent for participation in this study was provided by the participants. Written informed consent was also obtained from the individual(s) for the publication of any potentially identifiable images or data included in this article.

Concerns about studies including human subjects on the topic of such sensitive topics as mental health and anxiety can trigger strong emotional responses. In order to safeguard and support any possible risks from this issue, websites and phone numbers of mental health therapy centers were provided to the participants.

As an “insider researcher,” or a researcher who herself is integrated in the field of voice performance and pedagogy, there are risks of the researcher making assumptions about expected reactions from singer participants, instead of allowing themes to surface (Braun & Clarke, 2022). Participants may also feel concerned about whether revealing vulnerabilities to an “insider researcher” could be held against them in the case of an “insider researcher” encountering the participant again in a career setting. These types of issues and the assurance of confidentiality were discussed in the initial, one-on-one interviews with the participants, and assurances were made of the confidential storage of data on the iCloud share drive.

FINDINGS

AS conducted this study using a mixed methods approach with the intention to test whether ACTraining conducted by a voice teacher in online, group workshops could provide significant improvement in MPA symptoms for female, solo, classical singers aged 18-30. Both qualitative and quantitative data was collected. All of the five singers experienced MPA and showed improvement in their MPA symptoms after attending the three, online ACTraining workshops, as is evidenced in the data analysis.

Qualitative Data

Semi-Structured Interviews

Semi-structured interviews were conducted on Zoom between AS and each participant individually before the first ACTraining workshop and again after the last ACTraining

workshop. The objective of the interviews was to gather more detailed data about each participant's unique experience with MPA and identify any common themes from the data.

Initial Interview Questions Pre-Workshop (see *Appendix 4*)

Common Themes in the Pre-Workshop Interviews
Some common themes that emerged from the pre-workshop interviews were

- Singers 1, 2, 3, & 4 began singing in childhood and experienced MPA around the onset of **puberty**.
- Singers 1 and 2 **catastrophized** before performances.
- Singers 1,2, 3, and 5 experienced MPA as intense **self-scrutiny** and self-criticism
- Singers 1, 2, and 4 stated that in performance, they "went on autopilot" or experienced a **dissociated** "blackout" feeling from their bodies.
- All five singers expressed a struggle with **physical MPA symptoms**, such as "difficulty supporting," and "can't get a deep breath," and "elevated heart rate."
- All five singers exhibited **avoidant** behaviors due to their MPA
- Singers 1, 3, 4, and 5 experienced **shame** after their performances regardless of how the actual performance went.
- All five singers rated the severity of their MPA at a **five** or above on a scale from one to seven.

Final Interview Questions Post-Workshops (see *Appendix 5*)

Common Themes in the Post-Workshop Interviews

- All five singers noticed improvement to their MPA in varying degrees after the three workshops, for example:
    - Singer 1: " I was able to have more fun."
    - Singer 2: "I've overall been a little bit more confident"
    - Singer 3: "I've gained…a more open-mindedness..."
    - Singer 4: " I thinking [sic] about technique instead of trying to read the room."
    - Singer 5: " The professors said it was my best jury."
- Singers 1,2, and 3 noticed a "**change of mindset**" and being more positive going into the performance
- Singers 3 and 5 found the exercises about **Acceptance** and "sitting in your discomfort" to be very helpful.

- Singers 4 and 5 found the discussion on **Perfectionism and Procrastination/Avoidance** resonated with them. They also both found the discussion about **Shame** had a big impact.
- Singers 1,2, and 4 mentioned the importance of the **Values** and **Committed Action** section to them.
- Singers 4 and 5 found the **Contact with the Present Moment** section to be the most challenging.
- Singers 2 and 3 mentioned that they **need more time** to process things and would like to have had more time to spend to work on ACT.
- Four out of five of the singers felt that the workshops were most **useful after two to three sessions**. Singer 2 found the first workshop to be impactful but also didn't have any performances after Workshops 2 and 3.
- The mean improvement in self-rated MPA symptoms comparing before and after workshops was **1.8** with *SD*=0.51. This rating was for qualitative purposes only.
- All five singers stated that they would want to **continue further ACT** coaching if the possibility existed.
- Singers 2, 4, and 5 said that they will **continue working** on all of the concepts covered in the workshop.
- Singers 1 and 3 particularly wanted to cover more about **Shame**.
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Self-Rating of MPA

AS asked participants to rate their MPA before the workshops and after on a scale from one to seven, seven being the highest level of MPA. Since this was a simple, unverified self-rating without proof of statistical accuracy, these ratings are counted as qualitative for purposes of this study. The participants' perceived level of MPA decreased unanimously after attending the three workshops with a mean difference of 1.8 (*SD=0.51*) and a P(T<=t) two tail of 0 .0021.

Quantitative Data

Table 1: Self-rated Anxiety Scale Before and After ACTraining Workshops (See Appendix

Participants	**Before Workshop**	**After Workshop**	**Difference**	
Singer 1	5	2.5	2.5	
Singer 2	5	4	1	
Singer 3	6	4.5	1.5	
Singer 4	5	3	2	
Singer 5	6	4	2	

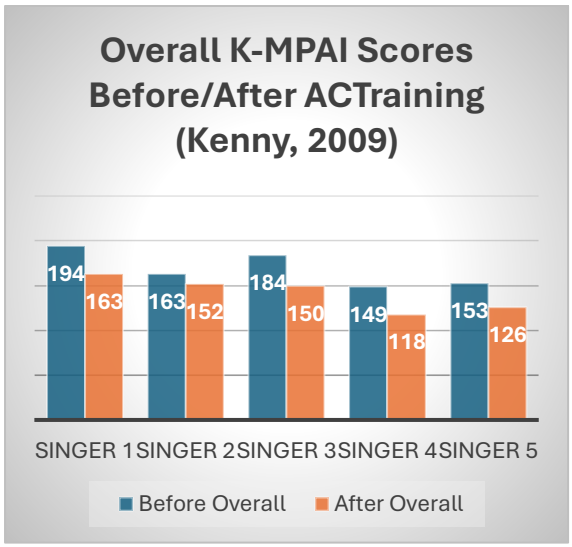
Mean (SD)	**5.4 (0.49)**	**3.6 (0.73)**	**1.8 (0.51)**	
P(T<=t) two-tail				**0.00212288**

Of the five participants in the study, all five showed improvement in K-MPAI (Kenny, 2009) overall scores to indicate that their MPA levels were lower after the three, online ACTraining workshops. From the overall K-MPAI (Kenny, 2009) scores, a paired t-test was carried out and gave a t-statistic of 6.530. Because this was larger than the critical t-value of 2.776, it is statistically significant. There was a p-value of 0.0028 which means there is only a 0.28% probability that the results occurred erroneously. Based on these results, one can reject the H_0 in favor of the H_A.

Table 2: Comparison of Overall Kenny Music Performance Anxiety Inventory (K-MPAI) Scores (Kenny, 2009)

Participant	Before Overall	After Overall	
Singer 1	194	163	
Singer 2	163	152	
Singer 3	184	150	
Singer 4	149	118	
Singer 5	153	126	
Mean (*SD*)	**168.6 (17.52)**	**141.8 (16.95)**	
P(T<=t) two-tail			**0.0028398**

Figure 1:Chart Comparison of Overall Kenny Music Performance Anxiety Inventory (K-MPAI) Scores (Kenny, 2009)



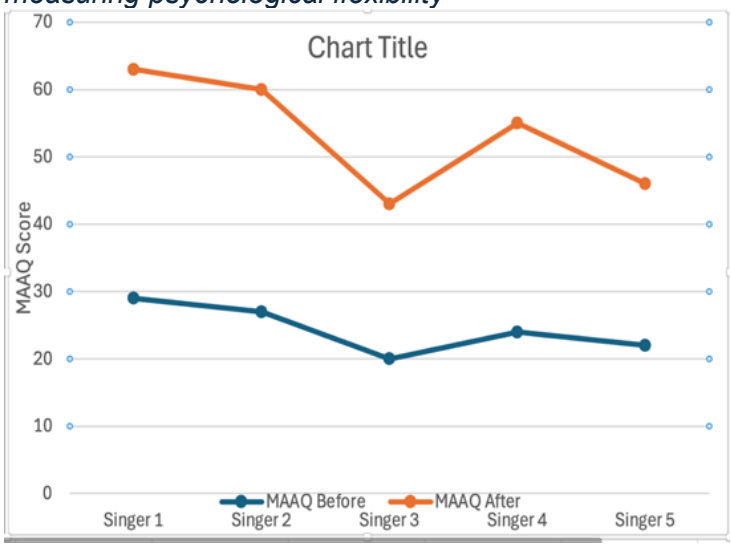
For the MAAQ (Juncos et al., 2024), higher scores indicate greater psychological flexibility in the test subject. All five of the study's participants showed increased psychological flexibility after the three workshops. AS carried out a paired t-test for the MAAQ scores and found

that it yielded a t-statistic of – 4.960. Because this was larger than the critical t-value of 2.776, it is statistically significant. There was a p-value of 0.0077 which means there is only a 0.77% probability that the results occurred erroneously. Based on these results, one can reject the H_0 in favor of the H_A.

Table 3: Musicians Acceptance and Action Questionnaire (MAAQ) Score (Juncos et al., 2024)

Participant	**Before Workshop**	**After Workshop**	
Singer 1	29	34	
Singer 2	27	33	
Singer 3	20	23	
Singer 4	24	31	
Singer 5	22	24	
Mean	**24.4**	**29**	
P(T<=t) two-tail			**0.007704422**

Figure 2: Graph Comparison of Before and After MAAQ Score (Juncos et al., 2024) measuring psychological flexibility



A t-test was carried out for both the K-MPAI (Kenny, 2009) and the MAAQ (Juncos et al., 2024) . Both were statistically significant. Therefore, one can reject the null hypothesis (H_0) in favor of the alternative hypothesis (H_A) and given the statistical significance and extremely low probability of error in both the K-MPAI (Kenny, 2009) and the MAAQ (Juncos et al., 2024), one can conclude that the ACTraining workshops (3) were likely an effective treatment for MPA in female singers.

Discussion and Recommendations

As was the intention by executing a mixed methods constructivist study, the findings from the quantitative results reinforce and define even more clearly the benefits of the ACTraining sessions that surfaced in the qualitative data. The qualitative data fills in the detail for how the MPA was manifesting in each participant and which concepts in the workshop they perceived to be helpful to them. This enables future researchers to consider which concepts to emphasize in future workshops for best results. Participants found the Hexaflex concepts of *Acceptance, Values, and Commitment to Action* useful, as well as discussion about Shame, Perfectionism, and Avoidance. Mindfulness was particularly challenging to some, as may be explained by their younger age demographic (Shook et al., 2017).

The positive results of this study are consistent with those observed in previous studies by Juncos and ACTraining music teacher coaches (Juncos et al, 2017; Juncos & De., 2018; Shaw et al., 2020; Paul et al., 2024). This study had limitations in its small sample size of five, female singers and time enough for only three, online, group workshops. Therefore, the difference in improvement is, for example, lower than results from studies done on musicians who were able to receive up to 12 sessions of ACTherapy, as is shown in Juncos' study of seven, tertiary vocalists whose mean K-MPAI scores dropped 46 points from the baseline scores to the follow up scores after 12 ACTherapy sessions (Juncos et al, 2017). If an increase in the number of sessions with participants does, in fact, decrease the levels of MPA in participants, then a greater number of ACTraining sessions may decrease the levels of MPA even further than is shown in this study. The timing of when performances, juries, and recording sessions occurred during the study was varied amongst the singers, which may have caused variability in the results. They also said they wished for more time and sessions to absorb the contents, so having more sessions and time would probably give participants more time to perform multiple times in different contexts and have more feedback to share. As a part of a trend of positive results for ACTraining exhibited by the studies of Shaw et al. (2020) and Paul et al. (2024) as an effective treatment for MPA, there is growing evidence that this type of teacher-led facilitation could be beneficial to musicians suffering from MPA.

There was an issue receiving final post-workshop data during the study from the participants due to the timing of the final data collection being during the Christmas and New Year's holiday in the US for tertiary students. There were a number of participants who were not checking their emails during the holiday, which delayed the data collection and scheduling of the final interviews, and therefore the overall finishing of the study in time for the UWTSD deadline.

Another issue to consider in future studies is that some participants may need increased time for auditory processing possibly due to neurodiversity, language processing (for whom English is a second language), and overall processing of information. For these types of participants, the group settings in which participation in the workshop requires rapid responses and "raised hands," may not be the ideal way to garner responses from such subjects. For slower processors, it is important to allow more time for those participants to respond to questions. Since the interview feedback from several participants was that they needed several sessions to begin processing the ACT concepts and wished for more time to experience the sessions, the increase in number of workshop sessions may be beneficial for participants with these needs and overall.

When comparing the K-MPAI (Kenny, 2009) scores of the subjects in this study (n=5; Mean=168.6 out of 240; SD=17/52 or 70.25% of the max score) to K-MPAI levels in chorus artists from Opera Australia in Kenny's 2004 study (n=48; Mean=59.48 out of 111; SD=35.99 or 53.6% of the max score) or Australian orchestral, female musicians (n=191; Mean=91.5 out of 240; SD=43.33; or 38.1% of the max score) and musicians under age 30 (n=60; Mean=93.5 of 240; SD=39.1; or 38.9% of the max score), it would seem important to investigate in further studies what MPA levels are present specifically in female, classical solo singers as opposed to ensemble singers, and test the veracity of the statement by Kenny (2004) and others that singers have lower levels of MPA than instrumentalists.

CONCLUSION

This mixed methods, constructivist study using qualitative and quantitative data in the form of semi-structured interviews, K-MPAI (Kenny, 2009), and MAAQ (Juncos et al., 2024) before and after conducting three, online, group ACTraining workshops for five, female singers concluding with a final semi-structured interview and debrief produced scores indicating that all five participants had clinically significant levels of MPA, particularly in self-scrutiny, perfectionism, avoidance, and catastrophizing. The three, ACTraining workshops proved unanimously helpful to all the participants both anecdotally and quantitatively as evidenced in their before and after K-MPAI scores (Kenny, 2009) and the increase in psychological flexibility scores in their MAAQ (Juncos et al., 2024). From the interviews, a thematic analysis (Braun & Clarke, 2022) resulted in common themes about the effectiveness of concepts *ACT for Musicians* including Acceptance, Change of Mindset, Self-compassion, Values, and Goals (Juncos e De., 2022). This study did produce statistically significant results with a low probability of error, and I was able to reject the null hypothesis for the alternative hypothesis that ACTraining sessions led by a voice teacher could have significant results in improving MPA in singers. The study also contributes significant data,

where data is still sparse, in favor of ACTraining (Juncos & De., 2022) as an effective means for treating MPA in singers. There were limitations in the sample size of participants, and it is recommended that further studies with larger sample sizes be carried out in the future. It is also recommended to pursue further studies on solo singers versus ensemble singers to study the differences in MPA levels between them. I was able to accomplish completing all of my learning outcomes and learn to conduct a research study, process and analyze the quantitative and qualitative research data, gain more in-depth knowledge about ACTraining and MPA through my literature review, and most importantly as a voice teacher, learn how to facilitate ACTraining sessions myself. This has increased my capabilities as a music teacher and enables me to help singers and musicians for future sessions. Based on the positive outcomes of this study, it seems appropriate to continue music teacher trainings in ACT and recommend this teacher-led ACTraining model with greater sample sizes and more ACTraining sessions led by voice teachers, at least on an experimental level, to the voice community to help singers alleviate MPA.

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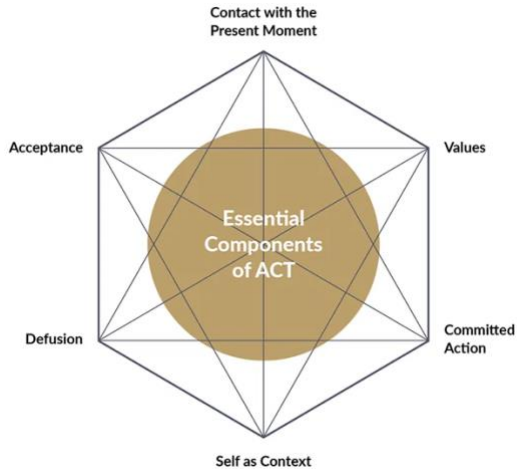
APPENDIX

Appendix 1: ACT Hexaflex (Hayes & Strosahl, 2004)



Appendix 2: Ethics Form

https://drive.google.com/file/d/1bXu-zs1DNuDlQK9IW7w_zQV_a7b5iRVw/view?usp=share_link

Appendix 3: Participant Agreement Forms

VOICE STUDY CENTRE

November 6, 2024

Dear _____,

You are invited to participate in a research study of *How effective Acceptance and Commitment Training (ACTraining) is for managing music performance anxiety(MPA) symptoms in female, classical singers aged 18-30*. You and five other singers have been chosen for this study, because you fit the precise criteria for the study.

Participation in this study is entirely voluntary; refusal to participate will involve no penalty or loss of benefits to you, and you may discontinue participation at any time without penalty or loss of benefits.

This study will take place in November and early December of 2024. The components of the Include:

1. An individual, virtual interview to understand the participants' MPA experiences and discuss and answer any questions you have about the study. (1 hr)
2. This step will be followed by an email containing the Kenny Music Performance Anxiety Inventory (KMPA-I), which you will take and return to me. (c. 30 min)
3. 3 virtual, group workshop sessions introducing key concepts and practice of ACTraining. (3 x 1.5hr sessions)
4. Participants will retake the KMPA-I (c. 30 min)
5. An individual, virtual debrief meeting and interview to discuss results. (1 hr)

This study involves discussion of sensitive topics relating to personal experiences with performance anxiety. While there are no physical risks from taking part in the study, difficult emotions may surface from discussing these sensitive topics. Should you encounter mental health issues, you are encouraged to reach out for psychological support from these resources.

- **National Alliance on Mental Illness (NAMI) HelpLine**: Call 800-950-6264, text "helpline" to 62640, or chat online.

VOICE STUDY CENTRE

- **National Maternal Mental Health Hotline**: Call or text 1-833-TLC-MAMA.
- **Find a therapist:** https://www.psychologytoday.com/us/therapists
- **Online therapy resource:** https://www.talkspace.com/online-therapy/

Your data will remain entirely confidential. Participants will be known by anonymous pseudonyms, e.g. Singer 1, Singer 2, etc. Any data collected from the study will be stored in a password protected sharedrive and shared only with the participant pseudonyms. No personal contact information will be shared. Interaction between researcher and participants will be limited to email and videoconference. You may request copies of the study and any reports or publications arising from participation. The data collected from this study might be used for additional or subsequent research, if appropriate.

If you have any questions, you may reach me at akusumi@gmail.com.
By signing this agreement you:

1. Consent to participation
2. Consent to process data collected
3. Consent to store personal data till 10/31/2026
4. Consent to store research data in a password protected share drive indefinitely.

Participant signature _____ Date 11.20.24 _____ Printed Name of Participant Ariel Andrew

Yours sincerely,

Arisa Kusumi Sullivan
Masters candidate
The Voice Study Centre/Univ. of Wales Trinity Saint David

VOICE STUDY CENTRE

- ☐ **National Maternal Mental Health Hotline**: Call or text 1-833-TLC-MAMA.
- ☐ **Find a therapist:** https://www.psychologytoday.com/us/therapists
- ☐ **Online therapy resource:** https://www.talkspace.com/online-therapy/

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If you have any questions, you may reach me at akusumi@gmail.com.
By signing this agreement you:

1. Consent to participation
2. Consent to process data collected
3. Consent to store personal data till 10/31/2026
4. Consent to store research data in a password protected share drive indefinitely.

[redacted] _____ 11/07/2024 [redacted] _____
Participant signature Date Printed Name of Participant

Yours sincerely,

Arisa Kusumi Sullivan
Masters candidate
The Voice Study Centre/Univ. of Wales Trinity Saint David

VOICE STUDY CENTRE

- ☐ **National Maternal Mental Health Hotline**: Call or text 1-833-TLC-MAMA.
- ☐ **Find a therapist:** https://www.psychologytoday.com/us/therapists
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If you have any questions, you may reach me at akusumi@gmail.com.
By signing this agreement you:

1. Consent to participation
2. Consent to process data collected
3. Consent to store personal data till 10/31/2026
4. Consent to store research data in a password protected share drive indefinitely.

_____ 11/04/2024 AJ Sotelo
Participant signature Date Printed Name of Participant

Yours sincerely,

Arisa Kusumi Sullivan
Masters candidate
The Voice Study Centre/Univ. of Wales Trinity Saint David

VOICE STUDY CENTRE

- ☐ **National Maternal Mental Health Hotline**: Call or text 1-833-TLC-MAMA.
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If you have any questions, you may reach me at akusumi@gmail.com.
By signing this agreement you:

1. Consent to participation
2. Consent to process data collected
3. Consent to store personal data till 10/31/2026
4. Consent to store research data in a password protected share drive indefinitely.

_____ 11/08/24 Zoe E. Miller
Participant signature Date Printed Name of Participant

Yours sincerely,

Arisa Kusumi Sullivan
Masters candidate
The Voice Study Centre/Univ. of Wales Trinity Saint David

VOICE STUDY CENTRE

- ☐ **National Maternal Mental Health Hotline**: Call or text 1-833-TLC-MAMA.
- ☐ **Find a therapist:** https://www.psychologytoday.com/us/therapists
- ☐ **Online therapy resource:** https://www.talkspace.com/online-therapy/

Your data will remain entirely confidential. Participants will be known by anonymous pseudonyms, e.g. Singer 1, Singer 2, etc. Any data collected from the study will be stored in a password protected sharedrive and shared only with the participant pseudonyms. No personal contact information will be shared. Interaction between researcher and participants will be limited to email and videoconference. You may request copies of the study and any reports or publications arising from participation. The data collected from this study might be used for additional or subsequent research, if appropriate.

If you have any questions, you may reach me at akusumi@gmail.com.
By signing this agreement you:

1. Consent to participation
2. Consent to process data collected
3. Consent to store personal data till 10/31/2026
4. Consent to store research data in a password protected share drive indefinitely.

_____ 11.06.2024 Natalia Zvereva
Participant signature Date Printed Name of Participant

Yours sincerely,

Arisa Kusumi Sullivan
Masters candidate
The Voice Study Centre/Univ. of Wales Trinity Saint David

Appendix 4:Initial Interview Questions

1. How old were you when you began singing?

2. How old were you when you started to notice feeling performance anxiety?

3. What happened to make you feel that way?

4. What kind of anxiety symptoms do you experience when performing?

5. Have you tried to do anything to alleviate your symptoms? Has any of it worked?

6. How does your MPA cause you to avoid certain situations?

7. What are some thoughts that go thru your head when you are feeling anxiety

   before/during/after a performance?

Appendix 5: Final Interview Questions

Final Interview Questionnaire Template
Make sure you have the age of the participant.

1. Did you notice an improvement in your MPA after the workshops? If so, what concepts or exercises helped you?

2. Which part of the ACT workshops (concepts/exercises) was least helpful?

3. Did you notice a difference in your MPA after the 1st/2nd workshop/ or only after the entire 3 workshops?

4. How would you rate your anxiety now after the workshops on a scale from 1 to 7?

5. If the possibility existed for further coaching, would you want to continue working on ACT? Which part (s) of the Hexaflex would you want to continue working on?

Singer 1 Initial Interview Mod 3

00:00

Confident and stored on password protected, share drives, etc., okay, but if you could please share with me, like a little bit about your background, how you began singing, how old you were, etc.,

00:18

yeah, so I've kind of been singing my whole life, but also not I started, I think as a kid, like young, I would say, like, seven, six in church choir, around eight, I did my first, like, tour thing. I was on a king and I just, like, really regional tour. Nothing huge, and then a little later in life, where I'm, like sixth grade, I did my first opera. I was in the children's chorus of Carmen. And then I didn't say I am till college, and I got back into it truly, just because I was placed into a music appreciation class, and I was doing very well. They pulled me aside and asked me, essentially, they asked me if I had any musical background, and I did, because I played saxophone for about a decade, I just didn't really feel like my voice was great, if I was honest. And so when I went to college, they're like, you know, we'd love for you to join the School of Music. And I said, okay, and I was ready to try and join the woodwinds and play saxophone again, but I did not have the means to get a saxophone at the time because college student and so they're like, you could sing, and, you know, join the voice department. And I was like, okay, but I can't sing. And I think it was the first time I really clog that I had anxiety about my voice. And so I got in. Woo, yay. But I'd say for most of my academic career, I had started getting a lot of anxiety, and it didn't really go away. And then I, you know, just saying, All through undergrad, saying through grad school, didn't really do a lot of shows, if I'm honest, and I think it was because I was still so self-conscious about the voice, and when I graduated grad school, I took one year just to kind of try to figure out what was going on. And I had some decent answers. I still wasn't happy with my voice, but I decided to start the Yap circuit, all that stuff, and my first season audition for Yap. So I actually did get into one. And it was a really good experience, actually, because not really, oh gosh, how do I say this? It wasn't great for my anxiety, if I'm so honest, just to the culture and environment that I was in, but it was really good for kind of me, starting to realize that my voice just wasn't designed for a lot academia. Structure of the schools I went to, because I did go to smaller schools, it was very they were catered very much to, like, standard voices, like super singing, Mozart, light lyrics, singing at best, like O Mio Babbino. Like about that, that bit of rep. And it really hasn't been since, like I'd say, last year, due and a half, that I've started to finally settle a little bit more into being comfortable with the sounds I create. And I think the

biggest challenges of late, because I started as a contralto, and now I am a drag soprano is the higher singing, and I still sometimes will feel like I am that 18 year old singer when I have to go up really high, and I'm slowly trying to get that out of my brain, but, you know, slow and steady, but I will say overall, the performance anxiety is done down. But I still do notice bits and pieces of it scattered, and it'll be the most random things. Sometimes it's singing, because I covered the role of mini and La Fauci this summer, and my performance anxiety was there. And I think that was genuinely because I'm just a little young to be singing such a heavy role, and it was daunting. But at the end of the day, even for the cover run, like I had so much support and I knew our first anxiety was still happening, but it was less than I think it would have been a couple years ago. So that's always exciting. But yeah, that's kind of been my journey, was saying, and my anxiety and like those worlds melding together.

04:34

Okay, that's really great. That's a very interesting story. Where did you cover for Fanciulla

At central city,

okay, So it was like a really reputable

04:51

opera, so probably there was a lot of pressure

04:55

in that way too. Yeah, yeah. There, there was, and they, they were very. Kind about it, because myself and the tenor lead, we were both a little younger than they had expected. Because just, I guess, due to so much that happens, they had a huge turnover, and a lot of their faculty has slipped out. They did not expect a, essentially, not expect anyone sub 40 to be covering the role, um, just because of the nature of it. So they were very shocked to see the two of us, and they really helped us out. And they were like, you know, we don't expect you guys to be perfect. Like, this is a role that, like, even people in their 40s and 50s are struggling to, like, get through, right? So it was yeah, it was like a huge thing. And

05:42

how old are you now? I

05:45

am 30. Now, 30. Perfect. Okay,

05:49

awesome. Well, congratulations. That's a big deal to be able to do a cover at Central City, because that's a really well known opera, and it's great experience. Yes, absolutely, okay. So um for you, when you started to notice feeling performance anxiety,

06:11

honestly, I would say around seventh or eighth grade, okay, is when it really got bad, and I have no clue why. It just started affecting almost every aspect of my life. I noticed I would get on stage and just get nervous because we had an eighth-grade play. We did Robin Hood, and we were supposed to sing a song the beginning and the end. And at the beginning, my teachers started to notice that, I guess the class couldn't do it the song, and they had to remember that I had a musical background, because my father was a musician as well. So they assigned me a song to sing as a solo. And there is video of it like, oh gosh. Like, I always feel my throat close up whenever people are like, Oh my god, I still have it on video. And I'm like, please don't watch it. And it's true, like I've seen it now in my adult life, and I'm like, Oh, who allowed this child on the stage? Because my mouth barely opens. I'm only looking at the ground, and I'm truly just head down trying to sing this song, and I look dead in the eyes, and I'm like, Oh, wow, that's insane. That's like, one that I'm like, okay, yeah, I definitely know, at least by seventh or eighth grade, performance anxiety was winning all the time. And I don't think anyone in my personal family, because my parents are actually not from America. They're from the Bahamas, Antigua, and I think for them, beforehand, anxiety was not like a notable thing, especially my dad, who was a professional musician, and he was very much like, at the time, very active at performing. So for him, he was like, just get up and do it. And I'm like, that's not how my brain works. I like, have to panic. Like, I wish I couldn't. And even in high school, because I actually became an athlete, I noticed that, for example, like running with everyone would give me anxiety. Hen said they were like, she has asthma. I was like, I don't think I have asthma. I just hate the idea of moving with people. But okay, and so they started to, like, notice, even in high school, my primary care doctor, she was like, I'm noticing she has some, like, particular scary. And I'm like, yes, yeah, I got scary. And it wasn't till college because I decided my institution in undergrad and grad, they were fantastic about mental health, so they always provided therapists and psychiatrists on staff at school. Yeah, I know I was very blessed with the places I went, like into mental health because I gave therapy. I went to the University of Tampa for my undergrad. Okay, yes, yes, yes. And so I went and I spoke with a therapist, and I explained her, you know, what's going on? She was like, Yeah, you need to see a psychiatrist. And that's when they diagnosed me with anxiety and depression. And then a little later, like, they're like, we actually might think

you have ADHD, where you're gonna have to go and, like, get that checked out. And being a musician, I was like, health care, you know, that'd be a cute thing. So great. Like, I'll get that done what I can. But yeah, it was very helpful in college to, like, get that actually, like, understood. And she was like, yeah, no, you have anxiety, for sure. What makes you say that? She's like, because you can barely look people in the eye, great. So yeah, though it started to make sense. And even my undergrad teacher, he helped me understand. He was like, you have certain fears and scares. And I was like, Yes, I've heard this before. And he was like, so we have to find. Different coping mechanisms to help you just kind of calm down and really get into your body and, like, just be really relaxed. And I have to really thank my current teacher, because I think she's been the best at addressing it without addressing it, because she's given me so many tools to, like, focus on and help me just not be as scared. So like now, at least walking into an audition room, I don't feel nervous. Being on stage, different thing. But auditioning now has gotten so much easier, and it's now fun. So that's been really awesome. Yay.

10:36

That's so great. You're so lucky that you ran in to people like that. Yes, early, yes, absolutely. I had anxiety for like, 13 years, and I had no idea I had it.

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It's scary. Yeah, I thought everybody was that

10:54

miserable when they Yeah.

11:00

So once I got the help and everything, I was like, Man, this is so much better. So that's really great. I'm so glad that people are a lot more mentally like, mental health aware. So that's wonderful. Um, so if you could tell me a little bit about the kinds of anxiety symptoms you experience when you are performing.

11:27

Oh, yeah, um, I definitely without, like, making some scarier than it is. I essentially black out and then come back in. Um, like, I could not tell you what happens from the minute I walk on stage, the minute I walk off. Okay, and for me, that's how I know I'm like, Well, I'm still nervous. I'm so anxious because, um, I one time comfortable. I can remember everything that happened, and I'm able. And a lot of my cast mates, whenever they work with me, they

pick up on it because they're like, Oh, you remember the show. And I'm like, Yeah, that was great. They're like, you haven't remembered the last five shows? I'm like, yeah, no. I'm like, that's fine. So I noticed that's a big one for me. Um, it used to be sweating, but now I sweat, I think, just because of my technique, and I'm okay with that kind of sweating. So I'm like, Oh, great, cool. I'm working, yay. Um, so that one is an on and off thing. Um, this one doesn't happen as much anymore, but my vibrato would actually just start getting very fast when I was having any forms of anxiety. Um, and that was one that my most current teacher actually clocked, and she actually helped me start growing out of it by lying to me and said she was like, that's normal. I was like, I don't think it is. I've never heard anyone sound like this. She's like, No, it's so normal. Don't even worry about it. And it truly wasn't until maybe a couple months ago. She's like, it was never normal. So I'm glad that that's like, Oh,

13:07

love that you lied about it. Yay.

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People do get that. So

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you lie to me, um, but at another a big one is dry mouth. I feel like a lot of singers experience that one, but dry mouth and a lot of phantom symptoms, like I It sounds so silly saying out loud, but I'm like, No, these are things that happen. But essentially, I will have, like, a pseudo cold, and my body will truly believe we will have a cold, but nothing will be wrong with me, because I'll go to the doctor, I'll take, like, the viral test and like, and they're like, nothing is wrong with you. You are perfectly healthy. And I'm like, No, I'm not, I'm ill. I'm not well. You're like, No, we took your temperature. Your skin is hot, but your internal temperature is normal. I was like, Oh, you might be having a panic attack. And I'm like, oh, okay, and like, so I started to learn that, like, my pan attacks will come in very different forms. It's not always just me not being able to breathe. So those little things have been very helpful to start learning about myself. Yeah,

14:17

yeah, I had that too. I thought for years that I had asthma, but then after a while, I started, I had that same symptom when I was singing Pamina, and I was like, I can't get rid of this asthma. Like, I took prednisone and everything I've only realized, like, I think this is anxiety, like, it's panic instead of asthma.

14:43

Yeah, yeah, that was a surreal one to start figuring out, because I, I don't know if this happened to you, but I couldn't, like, really get into my body with any of my breaths. And when I finally people, like, started to clock it, they were like, Oh, you don't sing with your full voice. So I'm like, There's nothing more in there. Like, I cannot breathe like that. I have asthma. And I studied with a very old school teacher for a while, and he just looked at me. He's like, You do not have asthma. You have nerves. And I was like, No, I have asthma. I was like, I know. I was like, I have scarred lungs. And people told me, he's like, from what? And I was like, I don't know, but that's what they said. He was like, if you haven't been in a fire, I think you're okay. And he really got past a lot of the things in my head. And I was like, Oh, I just was afraid to breathe, because I knew that kind of breath would, like, put me in a panic. And so kind of being, I don't wanna say, force what it was being forced to breathe, just like, fully helped me realize I was like, Oh, I don't have asthma. I really, truly do have this neurological thing that's causing me to just have to do all of these activities because I'm so nervous of what will happen. So, right?

15:59

Hey, I yeah, I totally get that one, um, what? Okay, so you've talked a little bit about some of the things you've done, um, but what kinds of things have you done to alleviate your symptoms? And has any of it worked?

16:17

Yeah, um, for a while, for, I buy it for a while, I still do it. Actually, I walk. And I've become kind of infamous in all of the friend groups I've made on gigs, because they're like, she'll walk anywhere, and they a lot of people have not clocked. It's because I'm trying to essentially tire myself out so I can be on autopilot. Because a lot of people what I've told them like, oh, you know, I'll just walk. They're like, Oh, is it like, a mile? And I'm like, No, it's four, but I'll just walk it. And they're like, why? And I don't really tell people like, I need to be in a mindset, one, where I'm alone. Two, where I can just listen to rain the music. Because sometimes it's like, Oh, I'm gonna listen to what I'm covering. Or it's Oh, no, I'm gonna listen to some brain carpenter. Because I just need to get my brain out of the funk. Um, so, like, I will just go walk for a while. And sometimes I'm able to walk a whole gig, and I'm like, Yay, not usually, because I know a lot of lovely people, wonderful people that refuse to let me and they're like, No, I'm not gonna let you walk. It's literally a tornado watch. And I'm like, No, it's fine. Let me walk. But that's been one huge one that surprisingly has worked out beautifully for me, because I don't always have the means to, like, get to a gym and be on a treadmill. So I was like, what is an activity that I can do? And I know I can do it no matter where I am,

and walking is the one. So that's been really good. Good. I would say, also, for a while, yoga did work, so I would do yoga, but then I don't know some I don't really think any one particular thing happened per se, but I just started to notice that whenever I did yoga, I started actually thinking more, and it kind of caused me to start nitpicking things, which caused my anxiety to heighten again. So I took a mini pause on it, and that's actually when the walking began. So that was a really great thing for me. I also noticed, I noticed mindless phone games are very helpful for me, and I I've noticed in the summer, they actually noticed it, because I would be very attentive, but only if I had, like, my ball matching game, like, off to the side next to my score. And the first time a conductor was very concerned, because he was like, is she paying attention? They're like, we've noticed she pays more attention actually when she has to go. And I think it's because the nervous voices in my head are like, Oh, we have something to do. And I'm like, Yes, we do worry about the walls. I'm gonna worry about singing like, I can't do this. We cannot. You can't be over here with me. You gotta be over there. So that's been one that actually has been really helpful, and people really understand, which has been really nice, and they know it's not because I'm being rude, it's certainly because I am so nervous I need something to distract myself so that one's worked out also very nicely, gosh, and honestly, comedy, which a perk and AK on at the same time, because I get nervous. I do stand up. And I don't know where that came from, but I noticed in Audition rooms. I think that's why now they're more comfy, is because I cannot take them seriously. I will walk in and truly just be a goofball, and people are like. Like, okay, this is great. And I'm like, I'm glad you're enjoying it. I feel like I'm dying up here, but great, cool. So I think those are the big things for me that just worked and made things just calm down a little bit more, right? Well,

20:15

you are a very resourceful person. I try really impressed with all the things that you've already come up with on your own, and that's like miles ahead of a lot of people that I know your age. So that's incredible. Thank you. It's interesting for me. On a personal note, I have two children, and both of them are ADHD, and so I understand a lot about you know, some of the issues you might face and a lot of the things you're describing are actually things that are really common in ADHD, like needing to walk, because that helps Get rid of some of that extra energy, yeah, and you know, just like the overactive mind, and it's very common for people with ADHD to need some kind of distraction so that their mind has other things to think about than just one thing, because one thing is, like, too few. So like, a lot of people like my son will watch YouTube while he's doing his homework. Or a lot of people like, you know, need a, like, a time deadline, like time themselves so they can, like, feel like, okay, I can, you know, think about that instead of just thinking about doing some boring tasks, so

like, so that's really good. I also probably have ADHD, and I noticed that when I can't get myself to want to practice, it really helps if I turn on the TV so that I can practice and watch TV.

22:01

Oh, my, I have, I, I did that a lot, actually, college. I would like, have a YouTube video just kind of playing, yeah, I would notice I would just be kind of going, and it would help kind of break up my practice session. Because, like, I would sing, but then I like, clock that there was a recommended video I wanted to see. I was like, Oh, great. And so, like, people are like, she practices for so long. I'm like, No, actually, no, I watched a movie and then I went back to practicing. So in your eyes, I'm in there for like, four hours. No, I'm thinking for maybe an hour at best. I just keep watching. So that makes so much sense, actually, yeah.

22:41

A technique that a lot of ADHD people use that

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is so interesting to know, um, because I I've definitely, like, nowadays when I'm practicing um, I think because I've made practicing this weird Task Force kind of thing for my brain, I'm able to just, like, do it because now my and, like, my teacher and coaches have been like, your practice routine is kind of wild. And I'm like, No, I'm aware, because when I talk to other singers, they're like, that's a lot to do in a session. And I'm like, Yeah, but it works. Like, are you not tired? I'm like, no, no, it's fine. Like, people don't do this. They're like, No, not normal. I'm like, Oh, okay. And it was truly this summer, um, because the running gag with a lot of my friends have known me for a while. They're like, yeah, you go away, you come back. And they're like, yeah, no. They think I have ADHD, and they're like,

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do you not do anything about it? I'm like,

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Oh, my God. I mean, we're functioning. So, like, it's fine. And this summer, especially, for some reason, I think every coach but one who's like, so you have ADHD, right? I'm like, I don't know. And they're like, Yeah, you should you go get it checked out. I'm like, Okay. I was like, I don't. I don't feel like I do. And they're like, No, you do, the way you highlight your score, the way you learn music, they're all symptoms. I'm like, Oh, my friends this summer, they were just like, so I think it's time you get diagnosed. So I was like,

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Well, you know, it is a superpower, too, and a lot of performers have ADHD, and it's kind of an ideal profession, because it's, like, really physical and really, like, active physically, and so you're not just sitting in a desk doing something, yeah, and you have to learn, like, a whole lot, and

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he keeps you so busy.

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Yeah, it's always changing. So it's actually a really good a good profession for people with ADHD, like, I. I really have a hard time sitting through performances, like operas. Even though I love my colleagues, it's like I can't stand sitting, but I love, like, being on stage and moving and stuff. So it's really great. Yeah, absolutely

25:14

yeah, for sure that actually, yes, that makes so much sense that I have tried the corporate life because as they've told us they're like, You need a dual career. I said, Okay, I'm gonna try. And what I realized is that I absolutely hated it. I didn't expect to hate it as much as I did, but it truly like my poor partner, he acknowledged it. Because if I take, like, a temp gig where I, like, just go to an office, even just for a week, I am miserable for that week. Um, like, I hate waking up the crack of dawn. I hate doing, like, just the same thing over and over and just no variation. And especially because, like my in undergrad, my work study was working in it for four years, and I know the person actually the worst for is actually my boss, not even me, because he had to deal with this person that was just always sitting there, like, can I go do this? Can I go run an errand? Can I go anywhere? He's like, Okay, I understand she doesn't want to be in this room. I'm gonna go send her. And he would truly just send me on adventures around campus. He's like, check out this computer. Just go turn it on. I'm like, Yes, I will go and do that today. He was so wonderful. Like, we love him so much his day. But that was one of the first signs that I realized I did not love working a convention, conventional job, and how like because I do make majority of my income from singing right music, which is truly a blessing, because I know it's rare, but I've realized that it's the thing that actually keeps me the most sane, and hence people laugh what? Because they're like, you know, do you love what you do? And I'm like, well, it keeps me sane. And they're like, Oh, that's so funny. You're dramatic. And I'm like, No, I'm so serious, it keeps me sane. I've tried to be normal, and it did not work out. It made me miserable. I truly was like, I'd rather

live in a box, like, I don't want this. This is awful. But now I find myself, like, excited to, like, go and sub for a friend. If they're like, oh, you know, I have to go away. My studio is going to be open. I'm like, of course, like, this is something new. I get to meet new people, different ways to think, and then my brain is just so happy, versus working like a temp gig, like, I know next week I'm doing a temp convention, and like, I am not looking forward to it. I'm like, oh, okay, I have to be a real normal human and work like an eight to five. And once again, it I always find myself in it situations from these temp gigs, and I'm like, I am truly like, Yay, which I've also explained to almost every my life. I'm like, Yay, money. Like, we all love money. I get it, but there has to be a better way to make it. Because I,

28:20

yeah, I think it's important, like, when, whenever you need other kinds of jobs to find the jobs that resonate with you, like active ones, where you get to, you know, move your body, or meet lots of different people, or something like that. So that's really important, yeah, um, let's talk about avoidance. Um, have you had issues where your anxiety has caused you to want to avoid things like auditions or performances or going for some opportunity?

29:01

So much. I think the biggest avoidance I've noticed in I was in my active career is learning a role. If I am terrified of the role. And I would say this past season was the most challenging of like my Mount Everest, because in was that last? Yeah, it was, um, last season, I took on three very big roles that, looking back, I had no business at all touching um, but like everyone on my team was like, it's gonna be great. They're small companies, and you'll get the experience, and you can start building them. And people in the future can be like, she's done it, she knows it. And I'm like, You're right, but that's ah. And it was Magnus Sorel from the console, Madama Butterfly, and then Minnie, and yeah. And it was so funny, because at the end this. Summer for my exit interview. They were like, we're really impressed. Like, you are 30. You took on this role technically at 29 I'm like, Yeah, I'm tired. And they were like, yeah, no, that's real fair. And they joked, because they looked at my resume and went, you know, Soprano characters exist outside the letter M. And I was like, What do you mean? They're like, all of your big hitters this season were M's, Magda and Minnie. And I was like, Oh yeah, that's why I'm tired that I forgot that's all happened in a season, which, like, I did a couple other little things, but I remember, especially with for some reason it was Madame a butterfly was the most avoidance. And I think it's because I one I was like, I don't really think I'll do this anywhere, but okay, ah, and I just knew how many greats have done that role. And I think for me, a huge thing, because I really I love opera. I fell in love so fast. I never want to disrespect the art form by doing something poorly. And I'm trying to lose that part of my

anxiety, because I'm like, oh, that's the killer, because I will quit on myself in like, the middle of a run, which is why many was so important for myself my team, because they were like, We want you, no matter what, to not stop. And I was like, okay, but high seas make me truly want to die, like I really want to fly on the floor. And I won't forget, I sang the first high C because I panicked in front of people, because I've never sang a high C in front of anyone but myself. And I was like, I hate that, yay. Because even my own teacher at the time was like, I've never heard it. I'm like, and you won't like, out, out. And I went to sing it, and I where I carried off it, and just started riffing. And the conductor stopped everything and went, what was that? I was like, we have to keep going. Don't look at me. And it was after that I was like, Oh, nothing happened. We all had a good laugh. Okay, cool. Mistakes happen. Okay, great. And I think the summer was it was really helpful to take on these three just monster roles because of the fact, I was like, Okay, I have to do them perfect. And each situation, they were like, No, we didn't expect this from because I did butterfly and magnet 29 they were like, You are not even 30. We didn't expect this to be as good as it was. And I was like, Oh, okay. And then doing Fanciulla, I was like, oh, there's no way I'm going to be able to get through this. Because at the time, I thought who I was covering, because in my brain, everybody's 35 I guess. And I was like, Oh, she's no older than

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Like, we're here together. And they revealed to me, they're like, No, she is above 50. And I was like, what? I was like, Oh my gosh, she sounds so good. They're like, yeah, because she's above 50. And I was like, oh, oh, okay. And I think my anxiety, a piece of her was cured that day, because I realized I didn't no one was expecting me to be perfect. And I think I lost that in some translation of me sorry to beat myself up with the avoidance trait of being like this will never be good like you have to just like you're not working on it correctly. And I like, take pauses with all of these roles. It wasn't until it's like, oh my gosh, I only have a month to, like, get to my body and, like, I'm panic learning. And I think it just started building. And I noticed I started doing this, I think, a little bit in grad school, and it was, I did not have the best teacher at the time, and it was not.

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Avoiding things because that I knew in lessons that I just wouldn't be good. So I'd rather say, Oh, I didn't work on it, like we have to do it right now, so that I could just be taught it the right way and not get in trouble for how I learned it, and what which, I think is why I love my teacher now she's cured so much of all of these little like anxiety traumas, because I would be like, Oh, I didn't learn it. And she's like, that's okay, but why? And I'm like, oh, because it'll be wrong. And she's like, how could it be wrong? Like, you're not stupid? And I was like, Oh, weird. Like, this positive affirmation about my voice and my brain, like, is so new for me,

because I just had these, like, couple of years of just not great education. And I think that really did affect my anxiety to a point where, like, I would avoid lessons, I would avoid learning music, I'd avoid even attempting new music. And it's funny now, because I.

00:00

Around, start practicing and get bored, essentially, and be like, I should learn a new ARIA today. I'll bring it to a lesson, and I'll bring an aria to my teacher, and she's like, Oh, this is either fantastic or she'd be like, I'm proud of you. But like, what is that language? And I'm like, I don't know. Or she'll just be like, I hate it. And I'm like, okay. She's like, but you love it. And I'm like, no. She's like, great, and get rid of it. And I'm like, okay, cool. So, like, it's definitely been really healing until, like, definitely, like, my inner child, that inner younger singer, that truly didn't think she could, like, donate, like, five notes about the staff to now be like, okay, at least we're, like, doing this. And that has been something that even forming the like small, little village I have was huge for me. Were including people that just would help my mindset, because it's very easy for me to get stuck in like a measure and work on that measure for an hour. And I know that's like, Yay, look at all this nitpicky work. But also my brain's like, we didn't get anything done. And now working with people that have been more affirming with the language, affirming with the mentality, and affirming even with just what I do has been so great. Like not gaslighting, like, they're not going to tell me it's great if it's not great, but they'll definitely be like, you know, this needs more work. Like, what can we do to help? And I don't feel as defeated, and then, like, I can't do it anymore, and I feel like the avoidance, it definitely comes in ebbs and flows, but it's quelling a little bit. So that's, that's nice.

01:37

Um, let me just ask you this. Now, while I

01:39

remember, What city do you live in? Oh, I'm

01:44

in Chicago right now. Okay, I just wanted to know because of time zone. I mean, I'm in the eastern alright. So, um, just so I, most of my people are in the central, Central Time Zone, like you guys. So it's kind of bizarre that I have so many people in that side of the country. So let's go through a little bit in detail now about what kinds of thoughts go through your head before a performance, during a performance, and after a performance, if at all, like, what kind of anxiety Do you feel before?

02:24

Oh, before? It's definitely I, I think in images is what I've started to notice lately, which people said the sign apparently made each day. And I said, Okay, this kind of makes sense now. Um, and so a lot of times what it will happen before a performance. I noticed it always happens when I'm putting on makeup. I don't know why. I will see every bad thing happen in my brain. I will see myself saying it out loud. Is so weird, because I'm like, I don't say anything's out loud, but they happen like, I will see myself having an accident on stage, and I'm like, No, I am a fully grown adult. I'm not gonna have an accident on stage. Like, I have to, like, logic it out because I'm like, that's not gonna happen. We've literally went to the bathroom 20 times and it's been an hour that's in the hell, like, ah, but like, those kind of things will happen just because I'm so nervous, like, I produce liquid. And I'm like, I don't know what's happening. So that's the one that I'm like, Oh my god. Um, that's a huge one. Cracking on notes that I never crack on is a thought that happens a lot. And I'm like, oh my god, what if I can't sing this D and I'm like, on the staff, like, That's wild. Like, what? But like, it'll just happen a lot. Oh, forgetting words. Oh, goodness gracious. Forgetting words is a huge one that I have fears of. I have fears of showing up the wrong Opera House. Like, so like, I will be on the way the worst if I'm already in an Uber because I'm like, I put in the address, I took it from the email, I will check like, 40 times and be like, Are you sure we're going the right way? And they're like, yes. I'm like, No, you're right. Sorry. You have a GPS. My bad. Like, just weird anxieties that will cause me essentially, to become a micro managing monster. And I'm like, Oh no, this is not my vibe at all. Find myself like because I noticed for a while I had a kick where I would just reorganize all of my makeup, right better there before show, or if, God bless, before an audition. If, because I stopped for a while, I would just do in and out days for auditions, because I hated the little kicks I was building. Um, like, for example, if I was staying at someone's place, I could not sleep. Um, like, I would just stay up and watch, like, whatever streaming device. They had like, for example, I was staying with a friend, nervous as all heck for an audition, and she woke up at four in the morning and caught me watching some cartoon from my childhood, I could not tell you which one. And she was like, it was kind of scary, because you were just saying they're not blinking. And I was like, Oh, I was probably in a deep, deep spiral, which, like, the lesson does not happen in so long. Just be really bad. And, like, a lot of times, I feel the start of them, and I've had to be like, No, I can't. We're about to go on stage. So, like, those are the before ones, so many the during, during a performance. It's not as bad, um, because I think it's because at that point I've only seen colors, like, I'm not thinking much, and I realized that's been the most helpful thing for me is to not think, which is why I have to do a lot of weird things in order to get to that point. And I always know when I can, like so many, wasn't

the best way for my brain to do the thing. And it's just because so many moving parts this summer, we essentially only had about three days to stage for our cover run, and then it was up, and I was like, Oh no, I needed a second to get it in my body. Like I we didn't act a day. I wasn't ready for that. And like, it went, it went actually, well. And looking back, I'm like, it wasn't that bad. I was like, I beat myself up so bad, and I caught myself during that performance. Was one of the first times in a very long time, I thought, and it changed so much, and I hadn't realized how much my anxiety would drive things, um, like and I pride myself. I'm pretty being pretty consistent. So when I make new mistakes, especially in a performance setting, I get very upset, not like Boo hooey. I don't really, I don't want to say, I don't really cry anymore. That's wild. But like, when I'm performing and like stuff, I don't really get emotional to say anything. I get internally very angry with myself, and it does essentially change my whole food. And I always feel so bad. So I'm like, I don't want to change my whole mood, but I'm so upset with myself that, like, I think it's a form of, like, the self punishment that's like, oh, I don't deserve to, like, have any enjoyment right now. I need to just focus like, this is no longer fun, and games like this is supposed to be my job. And then it gets really like it it's the start of a spiral I'm starting to notice. And the more and more I get older, um, and so like during a performance, I really do try to not think and just feel. And if it feels right and it feels good, we're on the right track. If something feels funky, I am a self fixer, and I will fix as I'm doing things on stage. I've had an instance where I knew my back wasn't feeling correct, so I added in a stretch while I was singing something, and my cast mate looked at me on saying to him, I was like, Nope, I have to. I'm so sorry. I was like,

08:24

against my back, like, don't look at me like that,

08:28

like people a lot of times. And I worked with a very good friend this summer, and he actually was the love interest in our cover run. And he was so funny. He's like, watching you be very in it, keep your face and then wash your eyes, slowly go away and come back. I knew in that moment, I was like, Oh, she's, she's about to spiral. And I was like, yeah. I was like, I was I was like, I really had to remember. I was like, Oh my gosh, the first time we're doing something together, I can't spiral in front of my friends. He was like, Yeah, I'm very proud of you. I was like, Thank you, because he actually is medicated, and he's like, I kind of caught your signs very fast. And I was like, Thank you them for being and like, once, like, as you said, like, I'm so blessed to be around so many people that knows, have tools, have skills and can notice, like, all these signs, and he knew, and he was just such a good cast mate, and really, then became this safety blanket, honestly, and he noticed, like I, at one point, had

stopped moving. He just took my hand and started guiding me around. He's like, Yep, this is what happens next. And I was like, thank you. I can't feel my feet. He's like, we're gonna sit. He's like, it's not in the staging, but we're gonna sit. It happens on a page anyway, so we're just gonna do it early. So that was so nice. And I'd say after performance, after performance can sometimes be the worst it's caused. Me to, like, not attend, like, going out with people and celebrating, which I feel like most shows, yeah, you should. You really should. You should celebrate a job well done or a job not well done. And you go, I'll laugh about it, like, either or. But it's caused me to sometimes, either go out and say not a word, and people, are you okay? And I'm like, yeah, like, I feel awful, like I'm bringing the vibe down and like we're just having a good time, and all I can do is sit there and go, I know exactly what page I messed up. Now I'm never gonna get hired. Now this is never and like, it just starts and it's fast. I've lost myself in rooms for days, and I feel awful because people I live with on gigs will be like, we haven't seen her in two days. We don't know where she is. And I've noticed on gigs, I become not an animal, but, yeah, an animal because I will keep a little emergency snack rotation somewhere so that I don't have to leave a room if I don't need to. And there have been certain places I did gaps where I had a room which had a bathroom connected, then it was a private one. So I was like, I don't ever have to leave my room. I can stay here and spiral out and become this like little hermit. And no one ever has to, like, talk to me or touch me. And that's great. And like, that's not because I very much am a person that loves good energy. I love being around people. So when people notice that, like, they haven't seen me in a day or two, especially when I start working with people that know me, they clock it very fast. They're like, No, she's a social butterfly. Like she wants to be outside. You just have to kind of make her come outside. And it's very correct. Like, once I'm around good people, and I know it's only good people, because if it's not good people or people that I vibe with, my mood gets significantly worse after performance. I'm like, I'm like, Cool, cool. Like, gosh, I want to burn everything to the ground. Like, I know that's not, that's not going to be productive, but I should just go home. And what I'm starting to realize is being around people that I care about, people that have good energy, people that are just really positive, has helped me not spiral as fast. I'm not going to say it all. It still sometimes happens, but not as fast, and I think it's because I'm able to distract myself. I know I've had a therapist that was like, you're essentially kind of masking. And I was like, okay, but like, it works. So it helps me at least in that moment. Um, because not all the time do I want to be on this like, edge of the like ledge, essentially, and the precipice of always falling into a spiral. Like, sometimes I do want a minute to be like, No, I need to hear what other people said, and if it's me and my worries, which 99% Yeah, it's me. Very few times have I done a show that people were like, that was That was wild. Are you? I'm like, No, not anymore. Like that really has never happened, um, which I'm very blessed about. And I would take the after performance

thoughts. I just know I can't be alone with them. So I do try, because after performance, I feel like it's the one, because it's the worst of all out of, like, the three tiers, the one that I focus on the most on how to accomplish and get over it, because I just don't love being in a negative mindset because, like, it's caused me to miss out on so many wonderful moments and Memories. So I really do try to, like, keep my mind essentially afloat. And hence, I think that's why I've transformed, to just stop thinking during a performance and be this, like, Oh, I'm thinking of colors. Well, this is purple, oh, this music is green, oh, this music is blue, oh, this music is lilac. And it's just helped me, like, understand more about myself and what I need, and maybe one day I will be able to just think and not have a nervous Nelly breakdown. But right now, I know that if I attempt to really think about anything, that's going to cause you to tighten up or just become clammed up. It's just not beneficial.

14:26

Okay, what was I

14:29

going to say when you I'm probably going to have to we're kind of out of time, so no worries. Just want to summarize a few things for you. But one last question about this, when you go and hermit, do you find yourself, like, just getting really depressed and like, watching TV or something, or do you go and, like, study, like crazy, like, what do you do? You during that isolation that you put yourself in.

15:03

I It definitely starts with the TV, like, if it's definitely a time of isolation, because if it's like a cry, one that I have to put on something comforting, like I have certain go to and they're usually ashamedly All some form of childhood.

15:26

Cartoon is the heavenly daughter, and she's 13, okay, and she does the exact same thing, and she has ADHD, and she watches Doc McStuffins all the time.

15:39

Oh, my God. I feel that my soul because, like, for example, I will put on, and I'm so shocked, this has become a comfort show for me. But um, Steven Universe is a huge show that if I'm around any streaming device that has it on a gig, that is pretty much the only thing I'll watch, um, and I it is a very clear memory, because last summer, I did a principal gig, which was my first time really being out there as a principal artist, and I didn't realize that I was doing just a

really good job, because they really only called me about twice a week. And I was like, Okay, I'm out here for a whole summer, and you're not going to use me. And I caught myself in this depression, and bless my host family, because they I, they would just let me veg out on their couch. And they were like, Yeah, we have every streaming platform. I was like, every single one. By the end of summer, I had essentially watch the entirety of Game of Thrones, the entirety of dairy girls, the entirety of CV universe and CV the future. And my roommate was just like, are you okay? I was like, I don't think I'm doing a great job. I was like, I think they what up? Like, not really use me. Like, ah. He's like, I've only heard that you're so great, literally, from everybody, and I was like, I don't know. And it wasn't until we opened the show and a review came out, and because of the role I had, it wasn't like one of, like, the big, main, super, fantastic roles. And I still got this lengthy review, and it was my first review as a soprano, and it was actually stunning. And the directors came up to me, and they were like, you know, we've been so impressed with you from day one, you jumped into this role a week before we needed it. It's a contemporary show. And I was like, Well, yeah, like, I want to do a good job. They're like, You didn't need to. You were, you were doing it from the get go, like, you were fantastic. And that that kind of helped me. That was a huge changing point for me, because I'd never really been addressed in that manner. Because, I mean the gap circuit, the younger artists target circuit, it's like, essentially, like, unless you are a perfection embodied, we'll find something wrong with you. And I'm like, okay, great. So to go to this principal contract, really the first time being like, not in a gap situation, and the first thing I get is just compliment them. Phrase. I was like, Maybe I'm not doing anything wrong. Maybe I don't have to keep punishing myself every time. And this hour was the first gap I've done in about two years, and I found myself permitting again. And I was like, I think it's something about the culture. It has to be something about this gap culture that causes me to regress. Because I didn't feel like I was this confident 30 year old singer that I'd started to feel like, I felt like I was back to being this, like, 20 year old, awkward giraffe singer that people were like, well, it's a voice, but we don't know what's wrong with it. And I'm like, okay, great. Oh yeah,

18:41

I get it. Well, we're out of time. But what I want to tell you is the next thing you're going to hear from me is you're going to get two kind of tests or questionnaires, and if you could please answer them like you could, probably I'll send a PDF, and you can just put the answer on the paper and then send it back to me. Did you send me your schedule and your agreement? I can't remember. Did

19:11

you do the poll? Yes, I fell at the Doodle poll. I sent you that agreement. Actually, it's literally sitting on a computer right

19:19

now. So if you could send me that agreement, that would be fantastic. And then after you take that, I should have everybody scheduled by then, and then I can schedule the three workshops that we're going to do as a group. And then that's followed up by an individual session again, where we can kind of debrief and talk about how it was for you and then you take the KMPAI again, which is that questionnaire that the it measures your music performance anxiety level. So that's kind of what's going to happen from now till early December. But, um. Um, you will hear from me soon. I've got to go but thank you so much for sharing everything. I really appreciate it. So much. Oh, thanks for being here. I appreciate it. It's a joy. Okay, all right, thanks

Singer2 Initial Interview Recording Mod 3

00:02

And today we are going to just answer a few questions. It's like an initial interview, and if you have any questions, you can always ask me, and then I'm going to send you this inventory. It's called the tiny music performance anxiety inventory. It's like a little test, and it kind of rates like your level of music performance anxiety, and that way it gives me a baseline like this is where she started. And then we're going to do the workshops. We're going to learn all kinds of techniques and tools to help you. By the way, do you have any performances coming up in, you know, November, December, like studio class or juries, or any kind of performance.

06:30

I have a studio class in December, I think the first week of December, so actually might be during this study. Okay,

06:39

good. So I want, I would like you to or do you have any juries?

06:44

I don't have a jury until spring. I was thinking about performing in Seminar, but I'm just a little nervous. So,

06:55
okay, well, I'm glad you have that studio class, because then you can kind of do the workshop and then talk about like, and when you take the inventory again, you know, how much did it help? So that will be very helpful. So if it's okay with you, I'm going to start the questionnaire. Yes, two different questionnaires. One is one that I wrote, and then one is one that's written by the people that's all this. AK, okay, so for you, when you began singing

07:32
as a soloist or like part of a choir,

07:36
it could really be either one. Why don't you tell me both ages? Okay,

07:40
um, I started choir in fourth grade, so I think I was eight or nine, and I started doing like solo singing in

07:52
eighth grade. Did I say eighth grade before I meant to say fourth grade?

07:57
Okay, um, yeah, I started like solo singing in eighth grade.

08:02
Okay, awesome. Um, and how old are you right now? I just turned 20. Such a young thing. That's a good thing. Okay, great. Um, how old were you when you started to notice feeling performance anxiety,

08:24
oh, probably from the beginning.

08:30
Yeah, it's very common, just so you know, you're really not alone, like 70% of musicians, classical musicians especially, have said that they have experienced some form of performance anxiety, so it's way higher than the normal average. What happened to make you feel anxious? Like, what kinds of things were you doing or what were you experiencing?

09:00

I feel like, for me personally, I kind of just imagine all of the things that could go wrong, like, am I gonna forget my words? Am I gonna trip when I walk out? Like things that you know wouldn't normally happen, but it's just a bunch of what ifs,

09:16

yeah, I relate very well to that. And

09:21

is it every situation where you have to sing in front of people, or is it specific situations?

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I think it's gotten better since I started college, but sometimes even when it's just like singing in a classroom setting, I'm still so like, I'm shaking and I'm so nervous.

09:42

Yeah, yeah. I find personally, sometimes I feel like it's more nerve wracking to sing in front of your peers or in a small group than it is to sing in a big hall where you can't see anybody.

09:59

I totally agree. With that, I think also I tend to get more nervous around people I know, rather than like in an audition. I feel like auditions aren't as bad for me, but that's because they're kind of further away and

10:13

gotcha, what kind of anxiety symptoms do you experience when you're performing? I

10:21

kind of go on autopilot. I feel like I'm not thinking about what I'm singing. It's just kind of coming out, and my mind is somewhere totally different. And I also get this shake in my leg where, like it feels like my whole body's shaking. And I've talked to my teacher about it, and she said that she can't see it from the outside, but to me, it feels like I literally look like I'm like, jolting my body. Yeah, I

10:47

have that too. I also get this my hands. Like, if I reach out my hand, like that, it goes, yeah. Okay. And Do you notice anything vocal or muscle tension wise,

11:02

I'm definitely less supported, um, especially in my like, abs and my breath. It's definitely not as supported as it is in my lessons. Um, and I feel like I get a little bit of tension in my face, like I practice a lot of like, trying not to move my jaw. But then as soon as I perform, I'm like chewing and like spreading my mouth and, yeah, I just lose all of my technique.

11:30

I understand. Um, let me write that down. Okay, have you tried anything to alleviate your symptoms? And has anything worked?

11:47

Um, I guess I take deep breaths. I don't really have a technique for trying to make it better. Um, I take magnesium. I started take I've heard that if you eat a banana before you perform, it actually helps. And I don't know how much it helps, but I think I, like, kind of convinced myself, that it's going to help so it's a little bit better.

12:10

The reason people tell you that is because it contains beta blockers. And beta blockers you can get naturally in a banana, but you can also take pills that contain beta blockers. And for some people, they find that that helps, but, you know, you just have to experiment. Yeah, okay, magnesium, beta blocker, banana, anything else that you do? This is what I do. I have these rituals that, like, make me feel better, like I have. I always have to have, like a bottle of water, and then I always have to have, like, these Ricola lemon mint cock drops and putting that in my mouth before I sing always helps me to not get dry mouth, because I always get dry mouth when I'm nervous. Do you ever get dry mouth? I

13:10

get dry throat like it is awful, because I'll just swallow constantly because I'm afraid of like, like, drying out, and then it just ends up drying it out more, but you're right. I actually, I do tend to, like, carry honey or water if I don't have a water bottle before I sing, I freak out because I'm like, what if I start coughing? And

13:32

I would totally freak out if I did not liquid with me. Yeah. Okay, that's good, okay? And um, the next question has to do with avoidance as a result of feeling nervous or anxious. Do you ever avoid any opportunities like avoid performing, avoid auditions, avoid going for some opportunity? Yeah,

14:02

I definitely, I would say, in the past couple years I've, like, I just auditioned for the opera for the first time, and this is my third year here, and I feel like it's getting better, but there are still certain things that I avoid doing, like, I'm so scared to sing in seminar. And I definitely like, obviously, there's some things you just have to do, but I feel like I haven't stepped out of my box to try to do anything.

14:32

Okay, so performing well, I'm really glad that you're doing this study then, because hopefully it'll help you, and it'll help you to come out more and be able to pursue more opportunities.

14:45

Yeah, I really hope so.

14:48

What are some thoughts that go through your head when you're feeling anxious? Let's start with before a performance, and then we'll go during performance, and then after performance. Okay, okay, um,

15:01

before a performance, like I said, before, it's a lot of what ifs like, what if I trip, what if I, you know, sometimes I'm like, what if I, like, pee myself. Like, why would that happen? But I, I still think it, yeah, just a lot of like, just so many different possibilities running through my mind. I also get really cold, like, I get concerned, because I'm like, I feel like it's like, making my voice, like, tighten up and stuff like that.

15:34

That's interesting. Okay, and then what about during, during

15:39

the performance? Um, I think a lot about like, I get that leg shake, and then that's kind of all I can focus on. Is like, okay, stop shaking. Stop shaking. Um, and a lot of like, oh, did I miss that? Or, like, don't forget this, not really being in the moment and acting

15:59
so you hear a self critical voice,

16:04
are you able to move past Well, actually, let me save that, because there's a question later on for that. Okay, so then after performance, do you do anything after that's like, Oh, I'm so mad about myself, or, Oh, I'm so ashamed. Or, do you have anything like that? Um,

16:25
I usually, I always make sure that I record myself, because I I'm like, very um, I have to go back and watch it a million times. And usually I end up being like, Oh, that wasn't so bad. But for some reason, I just still end up being so nervous the next time, but I feel like I'm not super self critical afterwards. There's certain, like little things that I pick at, but it's not, it's not as bad as the before.

16:55
That's really good to know. Interesting. I think mine like, I have all of those things that you talked about, but mine is, like, really bad after I start imagining, like, all these horrible things, like, Oh, this is what they must be thinking or whatever horrible it's really torturous, yeah. Okay, so now on a scale of one to seven, one being the lowest and seven being the highest. How would you rate how bad your performance anxiety is?

17:31
I would say probably a five. Okay,

17:36
that's great. Okay, so um, do you have anything else you want to tell me? Or I have another questionnaire I have to ask you? That's only seven questions. But if there's any questions you have now or comments that you want to make, I'm happy to hear them.

17:53
Um, nothing comes to mind right now. That's fine.

17:58

So we'll move on to something called the MAAQ, and I'm going to pull it out the and the great thing about both this and the K-MPAI, which I'm going to send you, is It allows me to kind of put a number two things so that I can compare the first number versus the second the score. Okay, so in this one as well, you're going to be on a scale of one to seven. One is never true. You don't have to memorize this, but just so you know, one is never true. Two is very seldom true, three is seldom true, four, sometimes true, five, frequently true, six, almost always true, and seven always true. So it's just a scale like a spectrum. First question is, my memories of previous mistakes prevent me from performing in ways that I find important. One is never true. Seven is always true.

19:13

Um, probably

19:15

a five,

19:16

okay, and if you need me to repeat anything, feel free, because I know it's hard to like listen to a question, okay, um, worries and anxiety about my performances don't get in the way of my success. One, never true. Seven, always true. Probably a four, okay, um, if I make a mistake while performing, I can move past it. One, never true. Seven, always true. How to give it a six, okay. Um, my performance related difficulties. Prevent me from giving meaningful performances. One, never true, seven, always true, six, okay, and then I can remain in the present moment while performing. One, never true, seven, always true.

20:22

Three. Okay,

20:26

I can still perform, even if I don't feel like it.

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One, never true. Seven, always true.

20:36

Five, okay and seven, my difficult thoughts and feelings prevent me from making progress while practicing. One, never true. Seven, always true. Sorry, could you repeat that my difficult thoughts and feelings prevent me from making progress while practicing,

21:06
maybe four. Okay, excellent. So that's it. You're done

21:11
with that awesome job. So let me just go back for a second, because there was that thing that I was talking to you about, and I'd like to kind of ask you about it a little bit more.

21:36
Think I asked you it already about avoidance and everything. Okay, excellent. So I've got everything I need from you. Do you have any questions for me? I just

21:49
am a little curious about how the workshops are going to

21:53
go. Okay, so after you take the KMP AI, we are going to I'm going to send you guys the schedule for the three workshops. Okay? And I'm kind of waiting for this one person who hasn't answered me yet, and hoping she sends her schedule soon. I know a lot of people are busy right now, so if she doesn't answer, I might have to just move on and like, conduct the sessions, and I can always do a second session with her something. But anyway, so we're gonna have a group workshop. If you don't want to have people know your name, you can erase your name on the zoom window. And basically I am going to go through the training process and give you exercises, and they cover different things. So the first exercise will be like a mindfulness exercise, and then we're going to move on to the different concepts that he has. And one of the concepts is about, like, the things that he calls that, that we're inflexible on, and how we've kind of gotten stuck in our ways, with anxiety. And then he teaches us how to, you know, work against that, like the total antidote for that by learning to become more flexible. So he has certain like exercises that you go through, and they're very like personal and you can write stuff down for yourself, and you kind of discover more about yourself and where it comes from, and then what to do about it. So the three workshops will kind of move chronologically that way, and hopefully by the end, you will feel like you have a toolbox full of different things you can try when you're feeling the way that you're feeling. And you're also going to, like, be able to identify, like, Oh, this is, this is my pattern that I always

do this, and I know what to do to try to counteract that. So it's really useful. And I hope everybody gains something from it, because I certainly have, and it's made me a lot it's made me a lot kinder to myself and compassionate to myself, which really helps to encourage me to keep going. So

24:29

yeah, I'm really excited for that. I'm really hoping that it helps. Yeah, me

24:35

too. And then after the three workshops are over, I'll send you the km pai again, and then we'll have one last little one on one interview, where we can talk about your results and how it was for you, and I'll ask, you know, what you felt about it and all that stuff. And then that's it. Okay, so. So yeah, anytime you have questions, feel free to email me, and the next thing you'll be hearing from me is getting the KMP AI. I think I'm probably going to send a PDF, and you can just, like, put the answer on the paper, and then like, photograph or scan it and send it back to me. I can score it. And then after that, you'll start hearing about dates for the workshops. I'm almost there. It's just like, I said that one person, I'm hoping her schedule will fit in too. So, okay, perfect. All right. Well, I really appreciate you are taking part in this, and it's like, so such a joy for me to be able to see you and hang out with you online again. I know

25:47

I'm so excited. I feel like, um, I don't know it was just really good timing. I felt like, as soon as I saw it, I was like, I should do this.

25:59

Really glad you did because I always love working with you. thank you. Okay, thank you so much. Have a good evening. You too.

26:07

Bye, see you soon.

Singer 3 Initial Interview Transcript Mod 3

Speaker 1 0:02

yes, got it? Okay, great. So, um, it's very nice to meet you. Um, I am

Unknown Speaker 0:12

an opera singer by training.

Speaker 1 0:16

I have had like, a 27 year career as a performer, and then I decided to go back and get my masters, because I was particularly interested in this subject matter of music performance anxiety, because I suffered it myself, and I wanted I have found many things to be useful for myself, and was able to keep performing using some of those tools, but I started to get familiar with some more updated tools, and it's made a huge difference in my life and my students lives. So I decided to do some serious research about it, and then try to help other people with these issues as well. So I just wanted to tell you about a little bit about myself, and if, if you wouldn't mind just telling me a little bit about yourself,

Speaker 2 1:29

sure, let's see. I am a first year Master's student. Let's see. I moved from Idaho. I just did my undergrad at University of Idaho in Moscow. I have been singing classically just for about 10 years now. I think I started lessons pretty much right before going into high school, and then kind of just continued from there. I started with musical theater and went into opera, mostly because I was doing classical voice. And then in college, I was like, this is actually really cool, and became kind of invested in the drama of it, but I definitely am one of those people who is very anxious. I'm very in my head, and I tend I think a lot of it is how I was raised, maybe relevant or not, but I'm a triplet, so that kind of shaped a lot of things for me. But I definitely grew up with this idea of right or wrong, and so I'm very critical of myself when performing, but learning how to deal with some of that. And then also, I think as I kind of just move at least away from Idaho, where I live my whole life, I'm exploring. I'm meeting new people, and I think it's already opening my mind a little bit more, but I'm here to hopefully gain some performance anxiety tips and also just wellness in that way, learning ways to be more kind to myself, because I'm very determined to perform and find that depth in the music. Yeah, absolutely

Speaker 1 2:57

wonderful. Do you study with ___?

Yes, I know her as Ju Now, but Yes, Dr ____ sorry, I forgot that was

Yeah___ is her married name. I continually call her foster, even though she's been married for over 10 years.

Speaker 2 3:19

Yeah, that because I saw her last name, the foster last name, on some of her old books in her office, and was like, oh, that's where that's from. So, right? And what voice type are you? I'm a soprano. Okay, I don't know if you want any more specifics within that, but

Speaker 1 3:36

I'm curious, yeah, um, any specific type of soprano. I'm

Speaker 2 3:41

a lyric soprano. I've been actually, one of the reasons I'm here is I've been dealing with some weird health issues the last two issues, like environmental health issues, kind of related to mold, and so I very confidently had that upper extension. And now I've been struggling with being a soprano and kind of dealing with, I don't know, post nasal drip and kind of this irritation on my voice all the time. So it's definitely some of the performance anxiety, is actually identity crisis a little bit. But I am a lyric soprano. I like doing some lyric color to our things, but that's where I fall. Okay,

Speaker 1 4:16

yeah, I've also experienced some old problems before. And why

Speaker 2 4:20

is it all the Sopranos? It's terrible. My gosh, my old teacher did too,

Speaker 1 4:25

and I didn't know what it was for the longest time, and I had just the worst cough, Yep, yeah, it was, and it really messed with my voice. Yeah, I really sympathize with you.

Speaker 2 4:39

I definitely, I don't know how your schedule for this meeting goes, but I'd love to learn more about how that worked for you at some point.

Speaker 1 4:50

Um, so I yeah, I had, there was a hurricane in Florida, and I had a two. Townhouse, and part of the roof blew off, and water came into the bathroom behind the shower, and I didn't know it, but I noticed that there was a strange smell in my townhouse. It smelled like a dead animal. But I thought, like, okay, maybe a dead animal. It like is living in my vent. Yeah, it's

possible. And then I had it checked and cleaned, and it was, in fact, mold and all behind the bathroom, and they had been experiencing, like, coughing and lots of sinus infections. And, of course, when you cough that much to affect your voice. And so I remember, I think it was around that time I went to the auntie and, you know, we had to re renovate our entire bathroom. Wow, yeah, I knew them old, but I also, I think I had to get speech therapy back then, because I'm going on next week. Yeah, because I had been coughing so much that it, it had, you know, it just was unhealthy, like I was swollen, and, yeah, I had developed some bad habits. So, yeah, so, yeah. So that helped a lot. The speech therapy helped getting rid of the mold helped and, yeah, cool. Well, I hope that helps you at all. You can always ask me more questions, yeah, but so I have some questions for you that are part of my study. If you could just help me to answer them. I'm just laughing because I have a little dog and she she's sitting at the table

Unknown Speaker 6:56

so cute.

Unknown Speaker 6:59

You want me included, she keeps looking

Unknown Speaker 7:02

at me, so I just think it's adorable.

Speaker 1 7:06

Unknown Speaker 7:16

when you began singing

Speaker 2 7:19

classically? I was, I think, 14 going on 15, okay,

Speaker 1 7:23

and just how about in general, like, you

Unknown Speaker 7:27

know, singing solo. I

Speaker 2 7:28

was one of those kids who sang my whole life. I with my sisters. We would put on shows for our grandparents. I grew up watching, like, old 40s TCM movies and copying the singers. And, yeah, so I wrote songs in kindergarten for fun. I was one of those kids Disney movies. Yeah.

Speaker 1 7:46

So, yeah, I love those TCM movies. They're, they're some of my favorites still,

Speaker 2 7:51

yeah, it's very nostalgic for me. Um, anyway,

Speaker 1 7:55

oh, and how old were you when you started to notice feeling anxiety symptoms during performance.

Speaker 2 8:02

As soon as I started classically singing, I was I was very anxious when I was 14, I pretty much as soon as I hit puberty, I kind of developed anxiety. So when I went first started doing voice lessons, I was terrified. I could barely sing for my teacher. I pretty much been terrified ever since, but it's been progressively getting better throughout college. Okay,

Speaker 1 8:28

do you have anxiety symptoms outside of performing, or is it just with singing?

Speaker 2 8:36

I do, I definitely, I've never been officially diagnosed with anxiety, but I definitely have some sort of anxiety. I'm very hard on myself. I think a lot of it just comes from kind of guilt and shame. But I also deal with misophonia, so I get really, really anxious and have an emotional reaction to certain sounds or getting overwhelmed with kind of just stimuli.

Unknown Speaker 8:58

And my daughter has,

Speaker 1 9:02

oh, yeah, yeah. And she's very sensory, and she can't, yep, you know, she can't. It's so

Speaker 2 9:07

hard. It's horrible to go through that. Know what it was in high school. That's really tough, but it does actually even affect me sometimes while performing, I'm one of those people who I feel overly aware. I'm very overly aware of my body, like, that's one of the main things. And then I also sometimes I read people. And so if it's a small audience, I will try to read individual anyway. I'm sure we'll get there. But yeah, I

Speaker 1 9:34

really think, like, I have all of these same symptoms as you and I, as soon as I started to learn about Acceptance and Commitment Therapy, yeah, it made a huge difference to me, like, and I went in and I tested it, ah, for an audition, and it just helped me so much. So I'm like, of this training. Happening. So, okay, um, so the next question, what kind of anxiety symptoms do you experience when you're performing like what? What happens exactly? If you could describe it, the biggest

Speaker 2 10:12

thing is, I feel like I physically freeze. I feel like I'm locked I can't move. Sometimes my breath is affected. It feels more shallow. I can't really, I can't really feel connected to like, half my body, my lower half of my body oftentimes, you know, shakiness, things like that. But really it's the judgment and this feeling like I'm stuck in my own body, my own head. I can't be this character, and then the judgment spinning really, and I can't make bold choices. That's one of the things where I'm like, I just I struggle.

Speaker 1 10:45

Okay. What do you have difficulty once you start to get into your head, like and when you have these physical symptoms, do you notice that your actual voice is affected by it,

Speaker 2 11:01

for sure, especially with the health issues. For the last couple years, I tend to do weird habit things, and I fatigue like it gets so tired, I kind of sometimes over pressurize. I do all kinds of crazy things, but it really affects and I don't know how much of its anxiety or mold or technique, but I feel like something here is gripping or locking and it's really uncomfortable, um, I'm sure it's a combination of all the things.

Speaker 1 11:29

So you feel tension in, oh yeah, definitely tension in parts of your body. Yeah, okay, that's very common. You're not alone, yeah, um, have you tried to do anything yourself or with your teacher to alleviate those symptoms? Yeah, anything worked. Ironically,

Speaker 2 11:51

the thing that's helped me deal with anxiety the most over the years is distracting myself. Um, so I've tried to kind of ground I've tried to practice breathing before I stretch. Sometimes that's something I've tried hasn't really worked for me. It does help, AK, so I can sing better, but not the anxiety. Two things are effective for me. One, really, sometimes focusing a lot on the text, the drama, like really being invested in the story, has been helpful for me. So I'm really drawn to Arias with that more so I struggle sometimes to connect to like art song, because I can't always find who I am. But the other thing that's been helpful at auditions is me chatting to the person outside the door right up until the moment I have to walk in, and then the anxiety doesn't hit me. Really interesting. So yeah, and sometimes that kind of mental switch of, I guess, just my attitude about it, if I kind of have a ritual of going to get some sort of tea or coffee to cheer me up. And you know, if I have this positive attitude, I'm speaking with my friends, I'm excited to form that self-judgment doesn't always come in.

Unknown Speaker 12:58

Yes, okay, let me just write that

Speaker 1 13:03

down. It's good that you found a few things that do help. Yeah, that's really great question. Do you happen to have things that you avoid as a result of your anxiety. Like, do you avoid anything

Speaker 2 13:22

you mean in everyday life, or performing? Or, yeah? Like, I scared

Speaker 1 13:27

to go to that audition, or, yeah, I procrastinate and I cancel my lesson, any,

Speaker 2 13:35

not lessons per se that definitely the judge with the health things, my judgment of myself, I'm not practicing as much as I wish I was, and so there's a lot more, like, I'm not ready, I'm not prepared for this, therefore I'm not good enough. But really, like, putting off singing for studio

is a huge one. Or singing for people when I'm expecting myself to do well, I get anxious before classes. I've gotten a lot better about doing the thing and that I have to do, kind of compartmentalizing a little bit, but I put off things I have a hard time recording. Recording is really hard for me, and so oftentimes I'll not apply for things that I really want to do, because I'm I don't know what to where to start.

Unknown Speaker 14:13

Yeah, I hate recording something.

Unknown Speaker 14:19

It's like, it's like you're putting yourself, like,

Speaker 1 14:22

in scrutiny spotlight, and sitting there and like you have to listen, like, correct.

Speaker 2 14:27

It's so terrible. And I definitely there's also, for me, I don't know how far I'll go into this, but there's definitely a layer of, like, Body Dysmorphia issues with singing and performing that's been a big thing my whole life, but that would play a role, for sure. Yeah,

Speaker 1 14:43

that's interesting, too. I'm sure other people have the same Um, okay, what are some thoughts that go through your head that you remember when you're feeling um, anxious, either before, during or after, performance? Um.

Speaker 2 15:00

Uh, before, it's just fear. It's just Oh no. What I'm not like thinking maybe some negative I'm not going to do well, or I don't feel well. A lot of times it's oh no, it hurts, it feels uncomfortable. What do I do? Um, during, definitely, like I'm not moving enough, I'm not trying enough, they're not going to believe me. Um, some things along those lines, and then after, I kind of just sit in that negativity, like I didn't do well, and therefore I'm not where I need to be.

Unknown Speaker 15:28

Yeah, all so familiar, pretty

Unknown Speaker 15:32

normal, actually, but

Speaker 1 15:35

not fun. And I mean, it's one I'm really very grateful to you for participating, because it's like, if there are things out there to help, like to why not learn them? Because we don't have to go through this torture. Yeah,

Speaker 2 15:52

well, and I've actually, one of the tricky things, I think, is I've wanted to be a singer and a performer So for so long. And it's, I know you've heard this AK zillion times before, but it really is my drive, and maybe I'll change my mind in 10 years, but I am so determined. And it's, it's my passion, I feel like it's why I'm on this planet. Um, again, if it changes, that's I'll deal with that later, but my feelings about that change. I constantly told like, you're not going to get to perform change your mind, all you know the usual things. Oh no. I lost my train of thought. But as a person with anxiety, I look at my friends who don't deal with the same they had different types of anxiety, perhaps, but not that locking anxiety. And I've had people kind of tell me, Well, if you're so anxious, why are you doing this? And they don't understand that I love it, and I'm trying to get over this thing I struggle with to do what I love, and that's hard. So I

Speaker 1 16:44

have exactly the same so I understand very well. And it is like, especially when you've got the talent and the drive, it's like, so meaningful when it goes well and there's no joy to compare with it. It's a feeling so on a scale one to seven, seven being this worst and one being not very bad at all. How bad would you think? Say your performance anxiety is?

Speaker 2 17:22

It so depends. Sometimes it's not there at all, and then other days it's terrible. It really depends where I'm at in my life. But

Unknown Speaker 17:32

if you had the average, yeah, on average,

Speaker 2 17:36

maybe a four, maybe a five, depending, like, maybe not worse than that, sometimes maybe a three to five, we'll say in that range.

Unknown Speaker 17:46

You ever had

Unknown Speaker 17:49

anything stronger than that? Yeah,

Speaker 2 17:51

for sure, I've definitely probably had up to a six or almost seven. I It's been pretty bad. In some cases. I actually I've cried during performances, I've flaked out at the last minute.

Speaker 1 18:04

Okay, good. Have you ever had like physical symptoms, like vomiting before a performance, or getting migraines or something like that. I

Speaker 2 18:21

definitely get stomach aches, um, headaches, but not really. I get maybe I'll get nauseous, okay, like, temperature regulations, weird, but not actually vomiting, luckily.

Unknown Speaker 18:33

Okay, what about dry mouth?

Speaker 2 18:36

Yeah, I It's confusing, because I deal with that all the time now, okay, so

Speaker 1 18:42

that's one of my worst one is dry mouth. Like every time you audition, I get like, parched in the middle of thing. It's terrible right now,

Speaker 2 18:52

our environmental irritants, it's constantly, like, flam on my I'm constantly clearing my throat and bad. So now

Speaker 1 19:01

I just have one more thing I have to do. Okay? It's a questionnaire that's in my acceptance and content training book, and I'm just going to ask you the questions, or it is on a scale of one to seven, and I'm just going to read to you what each number means. Actually,

Unknown Speaker 19:28

you kind of

Speaker 1 19:29

get the idea that it's like a spectrum. Okay, yeah, got it. So, um, the first number one, like one is never true. Okay? Two, very seldom true. Three, seldom true for sometimes true, five, frequently true, six, almost always true, and seven, always true. Okay, so it's just a scale of always true. True for ever, true and all the things in between. Okay, so, and it's seven questions. The first question is my memories of previous mistakes prevent me from performing in ways that I find important.

Unknown Speaker 20:19

Yeah, maybe a six or a five,

Speaker 1 20:24

and the next one, worries and anxiety about my performances don't get in the way of my success.

Unknown Speaker 20:36

So one is never true,

Speaker 2 20:38

always true. Yeah, I'm thinking

Unknown Speaker 20:42

probably like a two or a three,

Unknown Speaker 20:45

okay, um,

Speaker 1 20:48

if I make a mistake while performing, I can move past it. What was four? Again, four is sometimes true. One is never true, and seven is always true. You

Speaker 2 21:06

know, I'll say a four leaning towards a three. Okay,

Unknown Speaker 21:12

um, let's see

Unknown Speaker 21:15

my performance related

Speaker 1 21:17

difficulties prevent me from giving meaningful

Unknown Speaker 21:23

performances

Speaker 2 21:27

again, case by case, but probably a five or six leading part, six,

Unknown Speaker 21:31

okay, um,

Speaker 1 21:35

I can remain in the present moment while performing.

Speaker 2 21:45

Always, case by case, I think, sorry, this is my caveat. I think anxiety it's 5050 shot, whether I'm or not, 5050 more like third, 4060 in anxiety mode or performance mode. But when I'm in anxiety mode, like a two, okay,

Speaker 1 22:02

okay, um, I can still perform, even if I don't

Unknown Speaker 22:09

feel like it.

Speaker 2 22:14

You know, between four to five, leaning towards five, okay,

Unknown Speaker 22:17

and

Speaker 1 22:18

um, my difficult thoughts and feelings prevent me from making progress while practicing.

Unknown Speaker 22:33

Let's see, um,

Speaker 2 22:37

okay, if sevens always, one's never,

Speaker 2 22:45

sorry. I have to think through things really fast. You can take your time or really slow at this point, you know I'm gonna say between wait one's never, could you repeat the question again? I'm sorry,

Speaker 1 22:58

worse, my difficult thoughts and feelings prevent me from making progress while practicing, I'm going to say a five. Okay, great, excellent. That's it. That's there, and you're going to probably take it again at the end. Let me see, I think there was one more question I had, let me go back and look and think about this. Um,

Speaker 2 23:26

ironically, as a vocalist, I'm not very good with auditory questions, and I think I'm so used to subtitles now that my brain is very visual. I'm

Speaker 1 23:37

the same way I need to see the writing I really like, so always feel free to ask me to repeat things. I can send you, you know, printed things and on the workshops. I'll make sure that I have slides so you're seeing it as well.

Unknown Speaker 23:57

Or Great. Thank you.

Speaker 1 23:59

No problem. Um, I don't, can't think of it at the moment because I've kind of spaced.

Unknown Speaker 24:09

Just look back through my notes and see if I can remember

Speaker 1 24:17

if, if you have had any kind of issue with performing because of anxiety. Is there anything that happens like to crack? Have you ever cracked? Have you ever not been able to hit the high note, or is there no

Speaker 2 24:43

that vocally? Yeah, um, unfortunately, it's tied into the it's only been in the last health like the two year last two years, but within the last year, all the time I feel like I can't get through my pieces. I think it might be more health and technique related, but the anxiety because of my. House experiences with it happening plays a huge role in it. Okay, I have a perfect example, but, yeah, okay,

Speaker 1 25:06

that's great. Let's see.

Speaker 1 25:16

Got everything. This is very helpful. Thank you. So the next thing that's going to happen is I'm going to send you something called a Kenny music performance anxiety inventory, and it's test, it's got 40 questions, and it just asks you various questions about anxiety, and you just fill it out. I have to find out if I'm just going to be sending you like a PDF, or if there's the actual online version available, but you're going to get that in your email next, okay? And in the meantime, I'm hoping to have everybody's schedule, and then I can start scheduling the group sessions, okay? And those are going to be about an hour and a half long, then we just

have the final session together like this. Yeah, just to check up on you and debrief. Do you have any questions in terms of like your rights or confidentiality?

Speaker 2 26:19

No, no questions or concerns.

Speaker 1 26:23

Great, because I'm going to keep everything on a password, protected, shared drive. I'm using people's pseudonyms, like singer,

Unknown Speaker 26:34

your singer for Yeah,

Speaker 1 26:38

so everything should remain very confidential, and I'm not sharing it with anybody, and when I actually write the research paper, and just label you as student singer for not your name. And feel free if you if you want confidentiality on the Zoom meetings face your name, and just like, put nothing or singer for if you don't want people to know your name

Unknown Speaker 27:06

or something. Okay, yeah,

Unknown Speaker 27:09

any other questions?

Unknown Speaker 27:11

I don't think so.

Speaker 2 27:14

I guess not a question at all. But Julia in my lessons, because she know they've been dealing with combination of anxiety and health things and technique, things to reach out to you and all of the stuff that I mentioned, yes,

Speaker 1 27:29

yes. Well, I have had a lot of health issues, and most recently, I was diagnosed with a neurological disorder called spasmodic dysphonia. And happens is your basal ganglia in

your brain sends the wrong signals to your larynx. So instead of like being relaxed, it whenever you talk or sing, it tightens and oh my, yeah, no, that's why I have this kind of weird voice when I'm talking, and it comes and goes and nobody knows why it happens, and there's no cure, so it's a real big bummer, but I'm getting, like, therapies for that, but a little bit more about my story, so that you feel comfortable to ask me anything is so this started to happen to me about 19 years ago. In my singing, I went to doctor after doctor after doctor. I went to the best aunties in the country. I knew what was wrong with me. They couldn't diagnose it, so I was just left thinking like that something was wrong, but know what it was. But the reason that I have learned a lot about how to teach people with issues is because I went through this I learned how to perform again despite this issue and diagnosed. And I was on stage again several times, but then during COVID, my speaking voice started to get affected, and I went back to the doctor again. They missed they didn't diagnose it. They said, I'm sorry. We don't know what's wrong. I finally got a final like diagnosis from Duke Voice Care Center, which is right near me. I'm in Carolina, when they were finally able to diagnose that I have spasmodic dysphonia. But you can imagine when you're dealing with all these issues like learning how to sing past that, yeah, really educated me a lot. So I truly, truly feel for you and understand how hard it is when you're going through that. And all I can say in terms of the mold is I think you have to give yourself time. Oh, you. And try to learn, like, all the techniques that Dr____ is teaching you and that stuff, and really try to absorb that mentally. If your body's not cooperating, yeah, and that, that way it, it's in your toolbox, and one day, when you start to recover, more and more you're going to be able to use those things. So be patient with your body. It's been through a lot with the mold. Yeah, it's going to get better, for sure. Was it in a place that you were living? Um,

Transcribed by https://otter.ai

Singer 4 Initial Interview Mod 3

00:00

Confident and stored on password protected, share drives, etc, okay, but if you could please share with me, like a little bit about your background, how you began singing, how old you were, etc,

00:18

yeah, so I've kind of been singing my whole life, but also not I started, I think as a kid, like young, I would say, like, seven, six in church choir, around eight, I did my first, like, tour thing. I was on a king and I just, like, really regional tour. Nothing huge, and then a little later in life, where I'm, like sixth grade, I did my first opera. I was in the children's chorus of Carmen. And then I didn't say I am till college, and I got back into it truly, just because I was placed into a music appreciation class, and I was doing very well. They pulled me aside and asked me, essentially, they asked me if I had any musical background, and I did, because I played saxophone for about a decade, I just didn't really feel like my voice was great, if I was honest. And so when I went to college, they're like, you know, we'd love for you to join the School of Music. And I said, okay, and I was ready to try and join the woodwinds and play saxophone again, but I did not have the means to get a saxophone at the time because college student and so they're like, you could sing, and, you know, join the voice department. And I was like, okay, but I can't sing. And I think it was the first time I really clog that I had anxiety about my voice. And so I got in. Woo, yay. But I'd say for most of my academic career, I had started getting a lot of anxiety, and it didn't really go away. And then I, you know, just saying, All through undergrad, saying through grad school, didn't really do a lot of shows, if I'm honest, and I think it was because I was still so self conscious about the voice, and when I graduated grad school, I took one year just to kind of try to figure out what was going on. And I had some decent answers. I still wasn't happy with my voice, but I decided to start the Yap circuit, all that stuff, and my first season audition for Yap. So I actually did get into one. And it was a really good experience, actually, because not really, oh gosh, how do I say this? It wasn't great for my anxiety, if I'm so honest, just to the culture and environment that I was in, but it was really good for kind of me, starting to realize that my voice just wasn't designed for a lot academia. Structure of the schools I went to, because I did go to smaller schools, it was very they were catered very much to, like, standard voices, like super singing, Mozart, light lyrics, singing at best, like O Mio Babbino. Like about that, that bit of rep. And it really hasn't been since, like I'd say, last year, due and a half, that I've started to finally settle a little bit more into being comfortable with the sounds I create. And I think the biggest challenges of late, because I started as a contralto, and now I am a drag soprano is the higher singing, and I still sometimes will feel like I am that 18 year old singer when I have to go up really high, and I'm slowly trying to get that out of my brain, but, you know, slow and steady, but I will say overall, the performance anxiety is done down. But I still do notice bits and pieces of it scattered, and it'll be the most random things. Sometimes it's singing, because I covered the role of mini and La Fauci this summer, and my performance anxiety was there. And I think that was genuinely because I'm just a little young to be singing such a heavy role, and it was daunting. But at the end of the day, even for the cover run, like I had so much support and I knew our first anxiety was still happening, but it was less than I think

it would have been a couple years ago. So that's always exciting. But yeah, that's kind of been my journey, was saying, and my anxiety and like those worlds melding together.

04:34

Okay, that's really great. That's a very interesting story. Where did you cover for Fanciulla, a central city, okay? So it was like a really reputable

04:51

opera, so probably there was a lot of pressure

04:55

in that way too. Yeah, yeah. There, there was, and they, they were very. Kind about it, because myself and the tenor lead, we were both a little younger than they had expected. Because just, I guess, due to so much that happens, they had a huge turnover, and a lot of their faculty has slipped out. They did not expect a, essentially, not expect anyone sub 40 to be covering the role, um, just because of the nature of it. So they were very shocked to see the two of us, and they really helped us out. And they were like, you know, we don't expect you guys to be perfect. Like, this is a role that, like, even people in their 40s and 50s are struggling to, like, get through, right? So it was yeah, it was like a huge thing. And

05:42

how old are you now? I

05:45

am 30. Now, 30. Perfect. Okay,

05:49

awesome. Well, congratulations. That's a big deal to be able to do a cover at Central City, because that's a really well known opera, and it's great experience. Yes, absolutely, okay. So um for you, when you started to notice feeling performance anxiety,

06:11

honestly, I would say around seventh or eighth grade, okay, is when it really got bad, and I have no clue why. It just started affecting almost every aspect of my life. I noticed I would get on stage and just get nervous because we had an eighth grade play. We did Robin Hood, and we were supposed to sing a song the beginning and the end. And at the beginning, my teachers started to notice that, I guess the class couldn't do it the song, and they had to

remember that I had a musical background, because my father was a musician as well. So they assigned me a song to sing as a solo. And there is video of it like, oh gosh. Like, I always feel my throat close up whenever people are like, Oh my god, I still have it on video. And I'm like, please don't watch it. And it's true, like I've seen it now in my adult life, and I'm like, Oh, who allowed this child on the stage? Because my mouth barely opens. I'm only looking at the ground, and I'm truly just head down trying to sing this song, and I look dead in the eyes, and I'm like, Oh, wow, that's insane. That's like, one that I'm like, okay, yeah, I definitely know, at least by seventh or eighth grade, performance anxiety was winning all the time. And I don't think anyone in my personal family, because my parents are actually not from America. They're from the Bahamas, Antigua, and I think for them, beforehand, anxiety was not like a notable thing, especially my dad, who was a professional musician, and he was very much like, at the time, very active at performing. So for him, he was like, just get up and do it. And I'm like, that's not how my brain works. I like, have to panic. Like, I wish I couldn't. And even in high school, because I actually became an athlete, I noticed that, for example, like running with everyone would give me anxiety. Hen said they were like, she has asthma. I was like, I don't think I have asthma. I just hate the idea of moving with people. But okay, and so they started to, like, notice, even in high school, my primary care doctor, she was like, I'm noticing she has some, like, particular scares. And I'm like, yes, yeah, I got scares. And it wasn't till college because I decided my institution in undergrad and grad, they were fantastic about mental health, so they always provided therapists and psychiatrists on staff at school. Yeah, I know I was very blessed with the places I went, like into mental health because I gave therapy. I went to the University of Tampa for my undergrad. Okay, yes, yes, yes. And so I went and I spoke with a therapist, and I explained her, you know, what's going on? She was like, Yeah, you need to see a psychiatrist. And that's when they diagnosed me with anxiety and depression. And then a little later, like, they're like, we actually might think you have ADHD, where you're gonna have to go and, like, get that checked out. And being a musician, I was like, health care, you know, that'd be a cute thing. So great. Like, I'll get that done what I can. But yeah, it was very helpful in college to, like, get that actually, like, understood. And she was like, yeah, no, you have anxiety, for sure. What makes you say that? She's like, because you can barely look people in the eye, great. So yeah, though it started to make sense. And even my undergrad teacher, he helped me understand. He was like, you have certain fears and scares. And I was like, Yes, I've heard this before. And he was like, so we have to find. Different coping mechanisms to help you just kind of calm down and really get into your body and, like, just be really relaxed. And I have to really thank my current teacher, because I think she's been the best at addressing it without addressing it, because she's given me so many tools to, like, focus on and help me just not be as scared. So like now, at least walking into an audition room, I don't feel nervous. Being on stage,

different thing. But auditioning now has gotten so much easier, and it's now fun. So that's been really awesome. Yay.

10:36

That's so great. You're so lucky that you ran in to people like that. Yes, early, yes, absolutely. I had anxiety for like, 13 years, and I had no idea I had it.

10:51

It's scary. Yeah, I thought everybody was that

10:54

miserable when they Yeah.

11:00

So once I got the help and everything, I was like, Man, this is so much better. So that's really great. I'm so glad that people are a lot more mentally like, mental health aware. So that's wonderful. Um, so if you could tell me a little bit about the kinds of anxiety symptoms you experience when you are performing.

11:27

Oh, yeah, um, I definitely without, like, making some scarier than it is. I essentially black out and then come back in. Um, like, I could not tell you what happens from the minute I walk on stage, the minute I walk off. Okay, and for me, that's how I know I'm like, Well, I'm still nervous. I'm so anxious because, um, I one time comfortable. I can remember everything that happened, and I'm able. And a lot of my cast mates, whenever they work with me, they pick up on it because they're like, Oh, you remember the show. And I'm like, Yeah, that was great. They're like, you haven't remembered the last five shows? I'm like, yeah, no. I'm like, that's fine. So I noticed that's a big one for me. Um, it used to be sweating, but now I sweat, I think, just because of my technique, and I'm okay with that kind of sweating. So I'm like, Oh, great, cool. I'm working, yay. Um, so that one is an on and off thing. Um, this one doesn't happen as much anymore, but my vibrato would actually just start getting very fast when I was having any forms of anxiety. Um, and that was one that my most current teacher actually clocked, and she actually helped me start growing out of it by lying to me and said she was like, that's normal. I was like, I don't think it is. I've never heard anyone sound like this. She's like, No, it's so normal. Don't even worry about it. And it truly wasn't until maybe a couple months ago. She's like, it was never normal. So I'm glad that that's like, Oh,

13:07

love that you lied about it. Yay.

13:10

People do get that. So

13:14

you lie to me, um, but at another a big one is dry mouth. I feel like a lot of singers experience that one, but dry mouth and a lot of phantom symptoms, like I It sounds so silly saying out loud, but I'm like, No, these are things that happen. But essentially, I will have, like, a pseudo cold, and my body will truly believe we will have a cold, but nothing will be wrong with me, because I'll go to the doctor, I'll take, like, the viral test and like, and they're like, nothing is wrong with you. You are perfectly healthy. And I'm like, No, I'm not, I'm ill. I'm not well. You're like, No, we took your temperature. Your skin is hot, but your internal temperature is normal. I was like, Oh, you might be having a panic attack. And I'm like, oh, okay, and like, so I started to learn that, like, my pan attacks will come in very different forms. It's not always just me not being able to breathe. So those little things have been very helpful to start learning about myself. Yeah,

14:17

yeah, I had that too. I thought for years that I had asthma, but then after a while, I started, I had that same symptom when I was singing Pamina, and I was like, I can't get rid of this asthma. Like, I took prednisone and everything I've only realized, like, I think this is anxiety, like, it's panic instead of asthma.

14:43

Yeah, yeah, that was a surreal one to start figuring out, because I, I don't know if this happened to you, but I couldn't, like, really get into my body with any of my breaths. And when I finally people, like, started to clock it, they were like, Oh, you don't sing with your full voice. So I'm like, There's nothing more in there. Like, I cannot breathe like that. I have asthma. And I studied with a very old school teacher for a while, and he just looked at me. He's like, You do not have asthma. You have nerves. And I was like, No, I have asthma. I was like, I know. I was like, I have scarred lungs. And people told me, he's like, from what? And I was like, I don't know, but that's what they said. He was like, if you haven't been in a fire, I think you're okay. And he really got past a lot of the things in my head. And I was like, Oh, I just was afraid to breathe, because I knew that kind of breath would, like, put me in a panic. And so kind of being, I don't wanna say, force what it was being forced to breathe, just

like, fully helped me realize I was like, Oh, I don't have asthma. I really, truly do have this neurological thing that's causing me to just have to do all of these activities because I'm so nervous of what will happen. So, right?

15:59

Hey, I yeah, I totally get that one, um, what? Okay, so you've talked a little bit about some of the things you've done, um, but what kinds of things have you done to alleviate your symptoms? And has any of it worked?

16:17

Yeah, um, for a while, for, I buy it for a while, I still do it. Actually, I walk. And I've become kind of infamous in all of the friend groups I've made on gigs, because they're like, she'll walk anywhere, and they a lot of people have not clocked. It's because I'm trying to essentially tire myself out so I can be on autopilot. Because a lot of people what I've told them like, oh, you know, I'll just walk. They're like, Oh, is it like, a mile? And I'm like, No, it's four, but I'll just walk it. And they're like, why? And I don't really tell people like, I need to be in a mindset, one, where I'm alone. Two, where I can just listen to rain the music. Because sometimes it's like, Oh, I'm gonna listen to what I'm covering. Or it's Oh, no, I'm gonna listen to some brain carpenter. Because I just need to get my brain out of the funk. Um, so, like, I will just go walk for a while. And sometimes I'm able to walk a whole gig, and I'm like, Yay, not usually, because I know a lot of lovely people, wonderful people that refuse to let me and they're like, No, I'm not gonna let you walk. It's literally a tornado watch. And I'm like, No, it's fine. Let me walk. But that's been one huge one that surprisingly has worked out beautifully for me, because I don't always have the means to, like, get to a gym and be on a treadmill. So I was like, what is an activity that I can do? And I know I can do it no matter where I am, and walking is the one. So that's been really good. Good. I would say, also, for a while, yoga did work, so I would do yoga, but then I don't know some I don't really think any one particular thing happened per se, but I just started to notice that whenever I did yoga, I started actually thinking more, and it kind of caused me to start nitpicking things, which caused my anxiety to heighten again. So I took a mini pause on it, and that's actually when the walking began. So that was a really great thing for me. I also noticed, I noticed mindless phone games are very helpful for me, and I I've noticed in the summer, they actually noticed it, because I would be very attentive, but only if I had, like, my ball matching game, like, off to the side next to my score. And the first time a conductor was very concerned, because he was like, is she paying attention? They're like, we've noticed she pays more attention actually when she has to go. And I think it's because the nervous voices in my head are like, Oh, we have something to do. And I'm like, Yes, we do worry about the walls. I'm gonna

worry about singing like, I can't do this. We cannot. You can't be over here with me. You gotta be over there. So that's been one that actually has been really helpful, and people really understand, which has been really nice, and they know it's not because I'm being rude, it's certainly because I am so nervous I need something to distract myself so that one's worked out also very nicely, gosh, and honestly, comedy, which a perk and AK on at the same time, because I get nervous. I do stand up. And I don't know where that came from, but I noticed in Audition rooms. I think that's why now they're more comfy, is because I cannot take them seriously. I will walk in and truly just be a goofball, and people are like. Like, okay, this is great. And I'm like, I'm glad you're enjoying it. I feel like I'm dying up here, but great, cool. So I think those are the big things for me that just worked and made things just calm down a little bit more, right? Well,

20:15

you are a very resourceful person. I try really impressed with all the things that you've already come up with on your own, and that's like miles ahead of a lot of people that I know your age. So that's incredible. Thank you. It's interesting for me. On a personal note, I have two children, and both of them are ADHD, and so I understand a lot about you know, some of the issues you might face and a lot of the things you're describing are actually things that are really common in ADHD, like needing to walk, because that helps Get rid of some of that extra energy, yeah, and you know, just like the overactive mind, and it's very common for people with ADHD to need some kind of distraction so that their mind has other things to think about than just one thing, because one thing is, like, too few. So like, a lot of people like my son will watch YouTube while he's doing his homework. Or a lot of people like, you know, need a, like, a time deadline, like time themselves so they can, like, feel like, okay, I can, you know, think about that instead of just thinking about doing some boring tasks, so like, so that's really good. I also probably have ADHD, and I noticed that when I can't get myself to want to practice, it really helps if I turn on the TV so that I can practice and watch TV.

22:01

Oh, my, I have, I, I did that a lot, actually, college. I would like, have a YouTube video just kind of playing, yeah, I would notice I would just be kind of going, and it would help kind of break up my practice session. Because, like, I would sing, but then I like, clock that there was a recommended video I wanted to see. I was like, Oh, great. And so, like, people are like, she practices for so long. I'm like, No, actually, no, I watched a movie and then I went back to practicing. So in your eyes, I'm in there for like, four hours. No, I'm thinking for maybe an hour at best. I just keep watching. So that makes so much sense, actually, yeah.

22:41
A technique that a lot of ADHD people use that

22:45
is so interesting to know, um, because I I've definitely, like, nowadays when I'm practicing um, I think because I've made practicing this weird Task Force kind of thing for my brain, I'm able to just, like, do it because now my and, like, my teacher and coaches have been like, your practice routine is kind of wild. And I'm like, No, I'm aware, because when I talk to other singers, they're like, that's a lot to do in a session. And I'm like, Yeah, but it works. Like, are you not tired? I'm like, no, no, it's fine. Like, people don't do this. They're like, No, not normal. I'm like, Oh, okay. And it was truly this summer, um, because the running gag with a lot of my friends have known me for a while. They're like, yeah, you go away, you come back. And they're like, yeah, no. They think I have ADHD, and they're like,

23:43
do you not do anything about it? I'm like,

23:46
Oh, my God. I mean, we're functioning. So, like, it's fine. And this summer, especially, for some reason, I think every coach but one who's like, so you have ADHD, right? I'm like, I don't know. And they're like, Yeah, you should you go get it checked out. I'm like, Okay. I was like, I don't. I don't feel like I do. And they're like, No, you do, the way you highlight your score, the way you learn music, they're all symptoms. I'm like, Oh, my friends this summer, they were just like, so I think it's time you get diagnosed. So I was like,

24:25
Well, you know, it is a superpower, too, and a lot of performers have ADHD, and it's kind of an ideal profession, because it's, like, really physical and really, like, active physically, and so you're not just sitting in a desk doing something, yeah, and you have to learn, like, a whole lot, and

24:49
he keeps you so busy.

24:51

Yeah, it's always changing. So it's actually a really good a good profession for people with ADHD, like, I. I really have a hard time sitting through performances, like operas. Even though I love my colleagues, it's like I can't stand sitting, but I love, like, being on stage and moving and stuff. So it's really great. Yeah, absolutely

25:14

yeah, for sure that actually, yes, that makes so much sense that I have tried the corporate life because as they've told us they're like, You need a dual career. I said, Okay, I'm gonna try. And what I realized is that I absolutely hated it. I didn't expect to hate it as much as I did, but it truly like my poor partner, he acknowledged it. Because if I take, like, a temp gig where I, like, just go to an office, even just for a week, I am miserable for that week. Um, like, I hate waking up the crack of dawn. I hate doing, like, just the same thing over and over and just no variation. And especially because, like my in undergrad, my work study was working in it for four years, and I know the person actually the worst for is actually my boss, not even me, because he had to deal with this person that was just always sitting there, like, can I go do this? Can I go run an errand? Can I go anywhere? He's like, Okay, I understand she doesn't want to be in this room. I'm gonna go send her. And he would truly just send me on adventures around campus. He's like, check out this computer. Just go turn it on. I'm like, Yes, I will go and do that today. He was so wonderful. Like, we love him so much his day. But that was one of the first signs that I realized I did not love working a convention, conventional job, and how like because I do make majority of my income from singing right music, which is truly a blessing, because I know it's rare, but I've realized that it's the thing that actually keeps me the most sane, and hence people laugh what? Because they're like, you know, do you love what you do? And I'm like, well, it keeps me sane. And they're like, Oh, that's so funny. You're dramatic. And I'm like, No, I'm so serious, it keeps me sane. I've tried to be normal, and it did not work out. It made me miserable. I truly was like, I'd rather live in a box, like, I don't want this. This is awful. But now I find myself, like, excited to, like, go and sub for a friend. If they're like, oh, you know, I have to go away. My studio is going to be open. I'm like, of course, like, this is something new. I get to meet new people, different ways to think, and then my brain is just so happy, versus working like a temp gig, like, I know next week I'm doing a temp convention, and like, I am not looking forward to it. I'm like, oh, okay, I have to be a real normal human and work like an eight to five. And once again, it I always find myself in it situations from these temp gigs, and I'm like, I am truly like, Yay, which I've also explained to almost every my life. I'm like, Yay, money. Like, we all love money. I get it, but there has to be a better way to make it. Because I,

28:20

yeah, I think it's important, like, when, whenever you need other kinds of jobs to find the jobs that resonate with you, like active ones, where you get to, you know, move your body, or meet lots of different people, or something like that. So that's really important, yeah, um, let's talk about avoidance. Um, have you had issues where your anxiety has caused you to want to avoid things like auditions or performances or going for some opportunity?

29:01

So much. I think the biggest avoidance I've noticed in I was in my active career is learning a role. If I am terrified of the role. And I would say this past season was the most challenging of like my Mount Everest, because in was that last? Yeah, it was, um, last season, I took on three very big roles that, looking back, I had no business at all touching um, but like everyone on my team was like, it's gonna be great. They're small companies, and you'll get the experience, and you can start building them. And people in the future can be like, she's done it, she knows it. And I'm like, You're right, but that's ah. And it was Magnus Sorel from the console, Madama Butterfly, and then Minnie, and yeah. And it was so funny, because at the end this. Summer for my exit interview. They were like, we're really impressed. Like, you are 30. You took on this role technically at 29 I'm like, Yeah, I'm tired. And they were like, yeah, no, that's real fair. And they joked, because they looked at my resume and went, you know, Soprano characters exist outside the letter M. And I was like, What do you mean? They're like, all of your big hitters this season were M's, Magda and Minnie. And I was like, Oh yeah, that's why I'm tired that I forgot that's all happened in a season, which, like, I did a couple other little things, but I remember, especially with for some reason it was Madame a butterfly was the most avoidance. And I think it's because I one I was like, I don't really think I'll do this anywhere, but okay, ah, and I just knew how many greats have done that role. And I think for me, a huge thing, because I really I love opera. I fell in love so fast. I never want to disrespect the art form by doing something poorly. And I'm trying to lose that part of my anxiety, because I'm like, oh, that's the killer, because I will quit on myself in like, the middle of a run, which is why many was so important for myself my team, because they were like, We want you, no matter what, to not stop. And I was like, okay, but high seas make me truly want to die, like I really want to fly on the floor. And I won't forget, I sang the first high C because I panicked in front of people, because I've never sang a high C in front of anyone but myself. And I was like, I hate that, yay. Because even my own teacher at the time was like, I've never heard it. I'm like, and you won't like, out, out. And I went to sing it, and I where I carried off it, and just started riffing. And the conductor stopped everything and went, what was that? I was like, we have to keep going. Don't look at me. And it was after that I was like, Oh, nothing happened. We all had a good laugh. Okay, cool. Mistakes happen. Okay, great. And I think the summer was it was really helpful to take on these three just monster roles

because of the fact, I was like, Okay, I have to do them perfect. And each situation, they were like, No, we didn't expect this from because I did butterfly and magnet 29 they were like, You are not even 30. We didn't expect this to be as good as it was. And I was like, Oh, okay. And then doing Fanciulla, I was like, oh, there's no way I'm going to be able to get through this. Because at the time, I thought who I was covering, because in my brain, everybody's 35 I guess. And I was like, Oh, she's no older than, like, 35

Singer 5 Initial Interview Mod 3

Unknown Speaker 0:00
Yeah,
Unknown Speaker 0:02
okay. And I'm, I'm going to be taking notes. So if you see me typing,
that is what I'm doing,
Unknown Speaker 0:10
just start okay. So if you could tell me a little bit about yourself,
like how old you are, and, you know, just your background,
Unknown Speaker 0:21
I'm 27
Unknown Speaker 0:24
and I'm from Russia.
Unknown Speaker 0:27
I don't know how specific you want me to be. If you could tell me
actually,
Unknown Speaker 0:34
I have a list of questions for you. So just if you could just hold one
second. Let me find that document.
Unknown Speaker 0:45
Let's see
Unknown Speaker 1:39
you could tell me about how old you were when you began singing,
Unknown Speaker 1:45
like maybe 2122
Unknown Speaker 1:49

Okay, and what
Unknown Speaker 1:52
made you want to begin Singing?
Unknown Speaker 1:57
I think I was mostly looking for some form of art
Unknown Speaker 2:05
that I actually wanted to do in my life, because I like many things,
Unknown Speaker 2:14
and I think listening to early music, specifically
Unknown Speaker 2:19in my teens, maybe up with this music. And then when I came to the US,
Unknown Speaker 2:27
I wanted to try and sing,
Unknown Speaker 2:32
okay,
Unknown Speaker 2:33
are you
Unknown Speaker 2:36
studying singing
Unknown Speaker 2:39
at the university? Yes. student, Okay, excellent. So you
auditioned
Unknown Speaker 2:50
for,
Unknown Speaker 2:52
are you in a master's program or undergrad?
Unknown Speaker 2:57
Which one undergrad? Undergrad, great. Okay, so
Unknown Speaker 3:03
you live in Madison,
Unknown Speaker 3:06
Okay, excellent,
Unknown Speaker 3:08
okay, I found my questions.
Unknown Speaker 3:12
Okay, so then
Unknown Speaker 3:16

see how old were you when you started to notice
Unknown Speaker 3:22
that you felt any kind of performance anxiety?
Unknown Speaker 3:28
I think
Unknown Speaker 3:30
two different anxieties, first related to my age of when I started,
which was pretty late, two different anxieties, first related to my age of when I started,
which was pretty late,
Unknown Speaker 3:40
but a different kind of anxiety related to the way I was taught by a
different professor,
Unknown Speaker 3:52
maybe A couple of years ago.
Unknown Speaker 3:56
Okay,
Unknown Speaker 4:00
and did you begin? Did you do any kind of instruments or any kind of
singing before you were 21
Unknown Speaker 4:11
no, okay, so you discovered your voice, um, at around 21 and you felt
like, oh, you know, this is something I'm good at, I want to
pursue it. Um, not necessarily something I'm good at, but something
that I would like to work towards. Work towards, okay, and um, so did
you begin your studies in Russia and then come over? Or did you begin
here? I came here and I began my studies. It was online, okay? And did
you have
Unknown Speaker 4:50
a you had a different singing Professor before your current teacher?
Unknown Speaker 4:56
Okay? And so it was probably confusing.
Unknown Speaker 5:00
To have two different types of people, right with different
techniques,
Unknown Speaker 5:07
not necessarily. I had
Unknown Speaker 5:10

four people so far in seven semesters. Taught me
Unknown Speaker 5:18
first semester. I'm not sure why, but I had a doctoral student,
Unknown Speaker 5:25
and then I had a professor who taught me for two semesters, and
Unknown Speaker 5:33
it gave me a lot of anxiety and a lot of Unknown Speaker 5:40
just depressive thoughts. Okay? And then I,
Unknown Speaker 5:46
there was no professor who could take me at the moment, so I had
another grad student, and then started her work.
Unknown Speaker 5:57
Okay, I can I see what's going on? Yeah, yeah, that's a lot of
different people in a short amount of time. What were any of these
Unknown Speaker 6:09
teachers
Unknown Speaker 6:11
you know, kind of
Unknown Speaker 6:15
doing anything to cause you stress or anxiety?
Unknown Speaker 6:21
Yes,
Unknown Speaker 6:23
like, Was it like verbal? Were they being verbally, like mean, or were
they demanding too much, or,
Unknown Speaker 6:35
I think it was passive aggressive. Okay,
Unknown Speaker 6:40
gotcha.
Unknown Speaker 6:42
Yeah, that would definitely cause some stress. I think. Okay, so let's
look at this question.
Unknown Speaker 6:52
What kind of anxiety symptoms do you experience when you're performing
I
Unknown Speaker 7:06
I think,

Unknown Speaker 7:08
apart From like regular elevated heart rate and little dizziness and
Unknown Speaker 7:23
I think even in the practice room, some specific Unknown Speaker 7:32
parts of my singing that were
Unknown Speaker 7:36
passively aggressively criticized, I can't bring up to do them like
correctly right now, because I'm scared of doing them in general. Got
it?
Unknown Speaker 7:50
Yeah,
Unknown Speaker 7:51
I understand. Um. Do you notice um, besides your heart rate and your
Disney's dizziness? Do you notice any other physical symptoms like
muscle tension? Headaches?
Unknown Speaker 8:10
You want to throw up or vomit?
Unknown Speaker 8:15
I'm not sure about muscle tension was not paying that much attention.
No headaches, Okay, nice, yes,
Unknown Speaker 8:28
not sure, yeah,
Unknown Speaker 8:30
I thought that myself.
Unknown Speaker 8:35
And then, aside from those things, do you notice anything in your
voice, your breathing, anything like that,
Unknown Speaker 8:48
definitely breathing.
Unknown Speaker 8:52
Yeah, difficult to
Unknown Speaker 8:55
breathe, if yes, to get a deep breath, right?
Unknown Speaker 9:02
Yeah. You notice
Unknown Speaker 9:05
anything in your mouth or your jaw?

Unknown Speaker 9:15
I'm not sure Unknown Speaker 9:16
that's fine.
Unknown Speaker 9:18
Have
Unknown Speaker 9:20
you done anything yet to try to alleviate the symptoms, to make you feel
Unknown Speaker 9:28
less anxious?
Unknown Speaker 9:36
Not really. No. Okay, your cat looks so cute.
Unknown Speaker 9:42
She's just staring at this screen
Unknown Speaker 9:47
I want to show. Introduce you to my dog. Hold on.
Unknown Speaker 9:55
I'm in. Meet her
Unknown Speaker 9:59
this.
Unknown Speaker 10:00
Is chase
Unknown Speaker 10:03
my baby. I have two of them, but he's right here. So okay, um, okay, so let me just ask you.
Unknown Speaker 10:17
I'm gonna write down
Unknown Speaker 10:21
this question I have is,
Unknown Speaker 10:27
do you do? Do you notice that you try to avoid any kind of activity because of your anxiety, like avoiding auditioning or avoiding performing, or, you know, that kind of thing. Do you notice any avoiding behaviors? Yes, I think so.
Unknown Speaker 10:49
Okay, and could you describe that for me? Unknown Speaker 11:01
Well, I don't even think about auditions, because

Unknown Speaker 11:07
it's, it doesn't seem like something that I can do.
Unknown Speaker 11:13
I think I'm,
Unknown Speaker 11:18
I want to say, postpone
Unknown Speaker 11:21
reply. It's okay,
Unknown Speaker 11:26
yes,
Unknown Speaker 11:28
yep, these are all really very common symptoms for people who are
suffering from performance anxiety.
Unknown Speaker 11:37
So you're not alone.
Unknown Speaker 11:40
I think we all have different ways of avoiding um.
Unknown Speaker 11:46
Do you have, um,
Unknown Speaker 11:49
any thoughts in your head, um, that you think about like, are you? Do
you notice, if you're kind of, we call it ruminating, like thinking
about the same thing over and over again.
Unknown Speaker 12:08
I'm not sure what you mean. Oh, um, well, let's, let's put it this
way. Let's talk about before the performance, during a performance, or
after a performance. Or it can be like a jury, or whatever, you have
to sing in front of people.
Unknown Speaker 12:27
What kind of symptoms do you notice before you have to sing in front
of people?
Unknown Speaker 12:39
Do you get anxious and scared. You know, does your heart race? Do you
feel worried that you are not are you going to mess up or your voice
is going to crack? Do you get anxious and scared. You know, does your heart race? Do you
feel worried that you are not are you going to mess up or your voice
is going to crack?

Unknown Speaker 12:52
Yeah, definitely. Physical symptoms and a lot of negative self talk
and things like, don't want to do that because I don't want to
embarrass myself, okay, yeah,
Unknown Speaker 13:10
um, and then when you're performing
Unknown Speaker 13:16
during singing in front of people, do you have any thoughts going on
in your head? Or do you notice anything physical?
Unknown Speaker 13:31
I think
Unknown Speaker 13:33
no thoughts because I'm trying to concentrate as much as I can, on
breathing because I know it's a major problem, but it's not really
working.
Unknown Speaker 13:49
Do you find yourself criticizing yourself during
Unknown Speaker 13:55
the performance, like if you mess up something? Do you think, oh,
shoot, I messed that up?
Unknown Speaker 14:02
Okay? Up definitely.
Unknown Speaker 14:05
Yeah, that's a very common one.
Unknown Speaker 14:09
And are you able to continue singing well after if you, if you say,
mess something up,
Unknown Speaker 14:19
are you able to continue or does it mess up your whole performance? It
depends on the day.
Unknown Speaker 14:27
Okay,
Unknown Speaker 14:34
let's see.
Unknown Speaker 14:37And then after the performance,
Unknown Speaker 14:41
do you have any thoughts

Unknown Speaker 14:43
like, Oh, I'm terrible, or, you know, like, just critic self
criticizing thoughts after or like, do you have anything that happens
to you after performance? I.
Unknown Speaker 15:03
Uh,
Unknown Speaker 15:05
yeah, about the same thoughts as before, the performance like
embarrassed myself. Everyone hates me. What?
Unknown Speaker 15:17
Yes, yes, one of the words we use to describe that is shame. You feel
ashamed afterwards, which, that's one of my problems, too.
Unknown Speaker 15:31
Okay, so
Unknown Speaker 15:34
let's say on a scale
Unknown Speaker 15:38
of one is the least, and seven is the most.
Unknown Speaker 15:45
How would you rate your performance? Anxiety,
Unknown Speaker 15:51
one being the smallest, number, seven being the highest. Number?
Unknown Speaker 16:00
I think it also depends on a setting. But like, say, average, if you
put all your worst ones and your best ones together, like, what do you
think would be? Five, six? Probably
Unknown Speaker 16:15
great,
Unknown Speaker 16:17
wonderful. Okay, that is very, very helpful.
Unknown Speaker 16:22
I also have a questionnaire. So Unknown Speaker 16:28
this is a book.
Unknown Speaker 16:30
It's the AK training, that's what we call it. And there's a
questionnaire at the end of it that I'm going to use. So I'm going to
ask you a few questions,

Unknown Speaker 16:45
and that helps me to scale before you do the workshops with me, and then after, we'll take the same questionnaire again. But let me ask you, before I forget, do you have any performances, studio classes,
Unknown Speaker 17:06
juries, anything coming up in the next month?
Unknown Speaker 17:11
Yeah. I have studio
Unknown Speaker 17:15
like, yeah, December 3. A great worth. I have a concert
Unknown Speaker 17:24
of early music ensemble on the fourth jury's, I think 13th or 14th.
Unknown Speaker 17:32
So you have plenty of
Unknown Speaker 17:35
options. Because what I would like to see is that we do this, these workshops, and then you're able to tell me if any of these things that we learn in the workshops has helped in the performances. So it'll be really good if, after your juries, maybe I will be sending you
Unknown Speaker 17:59
an assessment. So we're going to do one first that I'll send you called the km Pai, and it's a test to kind of gage where you are in the anxiety level now and then. We'll take it again after your workshops, and maybe after your juries. You should wait till then and see if any of it improved as a result of the workshops. Okay, so now I'm going to do the it's called the M, a, Q, musicians acceptance and action questionnaire, and it's only seven questions, so it's pretty easy, and I can repeat as many times as you want to hear the question again, again. This is on a scale of one to seven. One means never true.
Unknown Speaker 18:50
Two is very seldom true. Three is seldom true. Four is sometimes true, five is frequently true. Six is almost always true, and seven is always true. Okay, so it's just a spectrum, and you just kind of pick a number that feels good. Two is very seldom true. Three is seldom true. Four is sometimes true, five is frequently true. Six is almost always true, and seven is

always true. Okay, so it's just a spectrum, and you just kind of pick
a number that feels good.
Unknown Speaker 19:13
So the first question is, my memories of previous mistakes prevent me
from performing in ways that I find important
Unknown Speaker 19:28
in my memories of previous mistakes, prevent me from performing the
way that I want to. And one is never true, and seven is always true.
Where on that scale would you put yourself six? Okay? Two worries and
anxiety about my performances don't get in the way of my success.
Don't get in the way of my success. One.
Unknown Speaker 20:00
Ever true. Seven, always true.
Unknown Speaker 20:07
So, okay, so yes, it, they don't yet.
Unknown Speaker 20:13
Three, if I make a mistake while performing, I can move past it. One,
never true. Seven, always true, and anything in between,
Unknown Speaker 20:28
five,
Unknown Speaker 20:30
okay,
Unknown Speaker 20:35
okay, my performance related difficulties prevent me from giving
meaningful performances. Prevent me from giving meaningful
performances. One, never true. Seven, always true. Six, okay,
Unknown Speaker 20:56
and
Unknown Speaker 20:58
I can remain in the present moment when I am performing, I can remain
in the present moment when I am performing. One, never true. Seven,
always true. You.
Unknown Speaker 21:23
Four, okay.
Unknown Speaker 21:27
And six, I can still perform, even if I don't feel like it. One, never
true. Seven, always true. I

Unknown Speaker 21:43five, okay,
Unknown Speaker 21:48
and my difficult thoughts and feelings prevent me from making progress while practicing one, never true. Seven, always true. Prevent me from making progress while practicing
Unknown Speaker 22:09
six. Okay, perfect. So you have finished that questionnaire. So that was easy enough. Um, so I'm just going to tell you a little bit about the workshops.
Unknown Speaker 22:24
I'm waiting for one more person to give me her schedule, and then we could schedule some online workshops. And basically what we're going to do is we're going to start out and learn different techniques.
We're going to learn about Acceptance and Commitment training and what it is, then we'll do some exercises.
Unknown Speaker 22:46
Then in the second workshop, we will do
Unknown Speaker 22:52
even more to talk about, like, what are some of the things that cause music performance anxiety and some of the things that are very typical that most musicians experience. And then in third one, we will learn all about all the different ways that we can try to move everything in a positive direction
Unknown Speaker 23:18
and using that technique. And I have a question for you so and I'm going to ask everybody this question.
Unknown Speaker 23:28
I think what I would like to do, like this is how I've planned it, is that we're going to take the inventory, we'll do the three workshops, and then at the end, you will do another inventory, the same one, and see if it improved, and we can talk and debrief about it.
Unknown Speaker 23:52
It looks like you have a lot of performing opportunities coming up, so you probably don't need to do it. But do you want to experience performing in front of everybody in this workshop, or would you rather just
Unknown Speaker 24:12

try your new skills in the real setting of studio class concert
juries?
Unknown Speaker 24:22And it's after we learn the skills, right? Yes, like, it would
probably be like the third workshop,
Unknown Speaker 24:38
not necessarily, okay,
Unknown Speaker 24:42
I think if you have that many opportunities to perform in December, I
think you're going to have plenty of opportunities to exercise what
you've learned and see if it works for you. So, so I'm going to
probably leave it that way, the way I originally planned it. I.
Unknown Speaker 25:00
Um, but you are welcome to ask me questions anytime
Unknown Speaker 25:05
during or outside of the workshops, and you also are you know, you're
not forced to do anything, so just so you know that, but I really
appreciate your helping me out.
Unknown Speaker 25:23
I myself have been on a very long journey with music performance
anxiety, and that's why it means a lot to me to be able to help people
with this condition. It's very common. They found in studies that over
70% of classical musicians have performance anxiety in varying
degrees, and just so, you know, one of the things that
Unknown Speaker 25:52
has affected me, also, and I've been teaching, and I've really learned
how to work with a lot of people, is I have a condition. It's, it's a
neurological condition on I just got it diagnosed a few months ago.
Um, it's my brain sends the wrong signals to my throat. So it's called
spasmodic dysphonia, and so usually, when you're speaking or singing
your voice, you're supposed to relax your muscles, right? My brain is
is has a disorder where it tells my throat to clench like this when
I'm speaking and when I'm singing. And it started for me with singing,
and I had to learn how to sing despite this condition, because nobody
could diagnose what was wrong with me. So I went through about 18
years of performing in front of people not knowing what was wrong with
me. I just felt this tension, and I had to learn how to sing healthily
despite that. And so I think it really taught me a lot about how to be

a teacher and help people with their problems. But also
Unknown Speaker 27:10
recently, like when COVID hit, it started affecting my speaking voice,
so now you can hear it in my speaking voice, and it's very
challenging, but, but, you know, I'm kind of working through it, but I
just wanted to explain to you because my voice sounds a little bit
funny, and that's why, it's because I have this brain disorder. So
okay, well, thank you so much. I'm very happy to meet you, and I'm
really looking forward to working with you in the workshops. So the
next thing you're going to hear from me is you're going to get the km
Pai, so I'm going to ask you to take it. I have to figure out, I'll
probably have to send you a PDF, and you'll have to just send me back,
like the answers that you circled, or whatever, and then we will
start the workshops. Okay, great. Thank you so much for your time
today Thank you Okay Bye recently, like when COVID hit, it started affecting my speaking voice,
so now you can hear it in my speaking voice, and it's very
challenging, but, but, you know, I'm kind of working through it, but I
just wanted to explain to you because my voice sounds a little bit
funny, and that's why, it's because I have this brain disorder. So
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Pai, so I'm going to ask you to take it. I have to figure out, I'll
probably have to send you a PDF, and you'll have to just send me back,
like the answers that you circled, or whatever, and then we will
start the workshops. Okay, great. Thank you so much for your time
today. Thank you. Okay. Bye
Transcribed by https://otter.ai

Appendix 7: Final Interview Transcript

Singer 1 Final Interview Transcript Mod 3

00:00:00.190 --> 00:00:01.660
Arisa Sullivan: To be able to like.

00:00:02.550 --> 00:00:08.379

Arisa Sullivan: quote certain things. And if I can get a written transcript, it makes it a lot easier. So okay.

00:00:08.380 --> 00:00:09.880
Singer 1: Oh, absolutely!

00:00:09.880 --> 00:00:14.760
Arisa Sullivan: Thank you. Thank you. Thank you. Okay, so that's recording now. So you said, change of mindset.

00:00:14.870 --> 00:00:15.490
Arisa Sullivan: Okay.

00:00:15.490 --> 00:00:22.550
Singer 1: Yes, the change of mindset just before even going to the venue. Just kind of reminding myself. That.

00:00:23.000 --> 00:00:32.109
Singer 1: you know, and because I feel as though before the study. It was very much me always thinking like I have to do. Well, I have to do this, and

00:00:32.439 --> 00:00:50.279
Singer 1: afterwards, and so far going forward, it's been more so. You know. What do I really want to do in this audition like, what do I wanna present? Well, what's the one thing I want to go in there and do, and having a more focus and streamline goal has helped a lot. So.

00:00:50.280 --> 00:00:51.750
Arisa Sullivan: Hmm, that's great.

00:00:51.900 --> 00:00:58.639
Arisa Sullivan: Okay, awesome. Which part of the act workshops.

00:00:59.140 --> 00:01:03.410
Arisa Sullivan: concepts, or exercises was the least helpful for you.

00:01:06.490 --> 00:01:10.210
Singer 1: Oh, that I don't know I.

00:01:11.056 --> 00:01:11.930
Singer 1: And then it's okay.

00:01:11.930 --> 00:01:14.410
Arisa Sullivan: To say none of it, or you can.

00:01:14.810 --> 00:01:15.170
Arisa Sullivan: Oh, no.

00:01:15.170 --> 00:01:19.610
Singer 1: I feel like any of it. I feel like I took something out of everything a little bit.

00:01:19.610 --> 00:01:28.269
Arisa Sullivan: Okay? Good. Yeah. Yeah. And there's no like, it's totally like neutral. So you can say whatever you want to. But none of it was

00:01:28.420 --> 00:01:33.980
Arisa Sullivan: least helpful. Okay, did you notice a difference

00:01:34.230 --> 00:01:43.270
Arisa Sullivan: in your music performance? Anxiety after the 1st workshop, the second workshop, or only after the entire 3 workshops.

00:01:44.280 --> 00:02:04.899
Singer 1: I would say mainly after the entire 3, I think because I just as someone who is very like I need to understand why, what is what? Why is why, it definitely helped at the end, putting it all together, having like kind of a roadmap. And it was. That's when I started to notice things, changing a little bit more.

00:02:05.120 --> 00:02:11.220
Arisa Sullivan: That's good. Yeah. I heard that from another person just Fyi where it was like

00:02:11.380 --> 00:02:18.722
Arisa Sullivan: it took a little bit of time to process the whole thing. So I get that I get that totally

00:02:19.360 --> 00:02:29.360
Arisa Sullivan: How would you rate your anxiety now, after the workshops on a scale from one to 7. I'm talking about performing anxiety.

00:02:30.630 --> 00:02:32.210
Singer 1: Is one, the lowest.

00:02:32.210 --> 00:02:35.950
Arisa Sullivan: Yeah, one is the lowest, and 7 is the highest anxiety.

00:02:36.160 --> 00:02:43.419
Singer 1: I would hmm, honestly, as of late, I'd say like a 2 or 3. It's not very high.

00:02:43.630 --> 00:02:46.220
Arisa Sullivan: Awesome. That is wonderful to hear.

00:02:46.330 --> 00:02:56.730
Arisa Sullivan: And then, if the possibility existed for further coaching, would you want to continue working on acceptance and commitment therapy.

00:02:57.650 --> 00:02:59.589
Singer 1: I think I would. Honestly, yeah.

00:03:00.210 --> 00:03:16.600
Arisa Sullivan: Okay, and which particular parts of the hexaflex or the parts we talked about with self-compassion, shame, you know perfectionism, any part that you would want to continue, especially to work on.

00:03:17.530 --> 00:03:18.980
Singer 1: Probably shame.

00:03:19.750 --> 00:03:38.529
Singer 1: I think that one especially, because I think in this field a lot, people will make you feel awful about everything before you feel good about the one thing. So I feel as though if I'm able to work through that and not feel like I have to then change my whole being. That would be very helpful.

00:03:38.920 --> 00:03:40.200
Arisa Sullivan: Awesome, awesome.

00:03:42.430 --> 00:03:45.390
Arisa Sullivan: So describe to me.

00:03:45.940 --> 00:03:51.220
Arisa Sullivan: Hold on one second. Let me just look what I just wrote here. Okay.

00:03:51.520 --> 00:04:01.889
Arisa Sullivan: I would love to know what you noticed the most in a performance or performances that was different after the workshops.

00:04:03.600 --> 00:04:05.831
Singer 1: I noticed I was able to have more fun

00:04:06.470 --> 00:04:11.989
Singer 1: is something I really noticed. Cause. I feel as though

00:04:12.290 --> 00:04:30.369
Singer 1: a lot of the time especially if it's something that is starting to frustrate me, or if I don't feel like I'm thriving in, I will just kind of shut down but as of late I don't say I don't care, but I am able to find more joy, and

00:04:30.840 --> 00:04:37.089
Singer 1: I'm able to find more of the humor and things that naturally, I think, would have upset me a lot so.

00:04:37.090 --> 00:04:40.162
Arisa Sullivan: Okay, okay, that's great.

00:04:41.050 --> 00:04:42.080
Singer 1: Things.

00:04:43.180 --> 00:04:44.850
Arisa Sullivan: Okay. Awesome.

00:04:45.540 --> 00:04:52.369
Arisa Sullivan: All right. So we are going to go over some scores. But before we do that

00:04:52.520 --> 00:04:54.870
Arisa Sullivan: I need to ask you

00:04:56.580 --> 00:05:05.139
Arisa Sullivan: I was going through your kmpai, the final one, and I noticed there were a couple of questions that you accidentally skipped over.

00:05:05.500 --> 00:05:06.839
Arisa Sullivan: Yes, so I.

00:05:06.840 --> 00:05:07.820
Singer 1: My job.

00:05:07.820 --> 00:05:16.520
Arisa Sullivan: It's okay. I just need to ask if you could answer those before I go into the scoring. Okay.

00:05:16.800 --> 00:05:17.260
Singer 1: Of course.

00:05:17.260 --> 00:05:19.730
Arisa Sullivan: Let me pull that up for you.

00:05:21.150 --> 00:05:25.220
Arisa Sullivan: And here we are. Okay. So

00:05:27.790 --> 00:05:32.620
Arisa Sullivan: The 1st one that we need to answer is 24.

00:05:33.620 --> 00:05:44.859
Arisa Sullivan: The question is, I give up worthwhile performance opportunities. Strongly disagree to strongly agree.

00:05:45.527 --> 00:05:58.359
Arisa Sullivan: Starting with zeroed and on a scale to 6 6 is strongly agree. 0 is strongly disagree. I give up worthwhile performance opportunities.

00:05:58.760 --> 00:06:00.319
Singer 1: I'd say 2.

00:06:01.000 --> 00:06:06.840
Arisa Sullivan: Okay, so let me just write that in right now, hold on 2.

00:06:07.650 --> 00:06:11.430
Arisa Sullivan: Okay and oops.

00:06:13.000 --> 00:06:15.079
Arisa Sullivan: Not what I meant to do. Okay,

00:06:18.930 --> 00:06:27.740
Arisa Sullivan: Next. As a child, I often felt sad. Strongly disagree is 0. Strongly agree is 6.

00:06:30.540 --> 00:06:32.020
Singer 1: Like a 3.

00:06:32.280 --> 00:06:32.940
Arisa Sullivan: Okay.

00:06:32.940 --> 00:06:33.490
Singer 1: Yeah.

00:06:34.400 --> 00:06:37.950
Arisa Sullivan: Okay? And then the last one is.

00:06:38.170 --> 00:06:47.369
Arisa Sullivan: I am concerned about being scrutinized by others. 0 is strongly disagree. 6 is strongly agree.

00:06:48.630 --> 00:06:50.370

Singer 1: A 4.

00:06:50.550 --> 00:06:52.030
Arisa Sullivan: Okay, great.

00:06:52.570 --> 00:06:55.141
Arisa Sullivan: Alright. I appreciate your answering that.
00:06:55.570 --> 00:06:56.100
Singer 1: Of course.

00:06:56.410 --> 00:07:03.399
Arisa Sullivan: I am going to go to your scoring sheet, so let me pull that up. And now I can

00:07:03.680 --> 00:07:07.910
Arisa Sullivan: calculate some of the subcategories.
00:07:08.680 --> 00:07:11.440
Arisa Sullivan: So let me just put those in. Now.

00:07:11.970 --> 00:07:16.749
Arisa Sullivan: Alright. So 1st one, let me just memorize it.

00:07:17.660 --> 00:07:27.999
Arisa Sullivan: 2, 3, and so 38, just 1 min as.

00:07:28.000 --> 00:07:29.279
Singer 1: Take your time, no worries.
00:07:29.280 --> 00:07:31.239
Arisa Sullivan: Yeah, as I go through this.

00:07:32.180 --> 00:07:33.030
Arisa Sullivan: Okay.

00:07:40.000 --> 00:07:42.350
Arisa Sullivan: okay? And then let's see.

00:07:55.540 --> 00:08:04.950

Arisa Sullivan: I can tell you, while I'm calculating that the wonderful thing is your anxiety levels from the initial to

00:08:05.630 --> 00:08:11.000
Arisa Sullivan: the post workshop went down a significant amount.

00:08:11.000 --> 00:08:16.500
Arisa Sullivan: Yay, yeah, yes. So that was really just wonderful to see.

00:08:18.490 --> 00:08:27.180
Arisa Sullivan: not that it matters either way. But for you as a person it matters. Do you know what I mean? And that and that makes me feel happy. So

00:08:27.390 --> 00:08:31.500
Arisa Sullivan: okay, so just have 2 more things. I have to calculate.

00:08:31.500 --> 00:08:32.740
Singer 1: Yeah. No worries.

00:08:33.080 --> 00:08:37.880
Arisa Sullivan: 27 is great.

00:08:38.200 --> 00:08:44.189
Arisa Sullivan: See 7, 1318.

00:08:49.630 --> 00:08:50.350
Arisa Sullivan: Okay.

00:08:54.750 --> 00:08:55.490
Arisa Sullivan: so

00:08:59.400 --> 00:09:08.490
Arisa Sullivan: this is very interesting. And then over 7, 24 fine.

00:09:09.900 --> 00:09:13.290
Arisa Sullivan: Where's T, 2.

00:09:13.750 --> 00:09:15.880
Arisa Sullivan: That is 11

00:09:26.240 --> 00:09:27.100
Arisa Sullivan: 6.

00:09:32.580 --> 00:09:37.109
Arisa Sullivan: Alright, might be it. Let me just double check.

00:09:39.900 --> 00:09:44.800
Arisa Sullivan: Oh, good, alright! So brief. Book!

00:09:52.530 --> 00:09:53.200
Arisa Sullivan: Hey? Interesting!

00:09:57.560 --> 00:10:06.530
Arisa Sullivan: This is the 1st one I have seen where it changed.

00:10:06.660 --> 00:10:09.610
Arisa Sullivan: So let me just that in.

00:10:10.110 --> 00:10:10.920
Arisa Sullivan: Okay.

00:10:19.440 --> 00:10:26.570
Arisa Sullivan: okay, so this is what it looks like in your initial A. MPAI.

00:10:26.820 --> 00:10:31.720
Arisa Sullivan: You scored a 194,

00:10:32.070 --> 00:10:37.029
Arisa Sullivan: and they have like 5 categories. They have extremely high performance, anxiety.

00:10:37.230 --> 00:10:56.980
Arisa Sullivan: high performance, anxiety above average and low performance, anxiety, and they have, like different scores that meet each one. So 194 places, you in the high

performance anxiety section, which is the second highest level. Okay, so that was what you were in

00:10:57.190 --> 00:10:58.190
Arisa Sullivan: the beginning.

00:10:58.808 --> 00:11:02.119
Arisa Sullivan: And that was 194. And then

00:11:03.370 --> 00:11:06.430
Arisa Sullivan: let me count. I have to calculate your total score. Hold on,

00:11:10.330 --> 00:11:12.350
Arisa Sullivan: I have it written down somewhere. Hold on.

00:11:12.630 --> 00:11:13.310
Singer 1: No worries.

00:11:13.650 --> 00:11:25.259
Arisa Sullivan: Go back, go back! Oh, then you achieved a 163 as your final KMPI.

00:11:26.040 --> 00:11:31.490
Arisa Sullivan: After the workshops. So it down, went down to 163.

00:11:32.020 --> 00:11:41.040
Arisa Sullivan: And so, even though that puts you still in the high performance anxiety range, the range goes from 1 60 to 200.

00:11:41.500 --> 00:11:48.690
Arisa Sullivan: So you are now kind of at the bottom of that range, whereas before you were at the top of that range.

00:11:48.690 --> 00:11:49.260
Singer 1: Yeah, so.

00:11:49.260 --> 00:11:56.336
Arisa Sullivan: So that was pretty significant change in your music performance. Anxiety?

00:11:57.160 --> 00:12:03.010
Arisa Sullivan: Given the short number of workshops. So that was really interesting to me.

00:12:04.010 --> 00:12:12.189
Arisa Sullivan: Then what they do is they sub categorize all of the different types of you know.

00:12:12.560 --> 00:12:36.599
Arisa Sullivan: anxiety that you have. So there's things like somatic anxiety which is like physical symptoms like my breath becomes shallow. I start sweating. My neck gets tense or something. There's worry focused on self category, which is about worrying about others scrutinizing you.

00:12:37.330 --> 00:12:40.160
Arisa Sullivan: Then there's depression and hopelessness.

00:12:40.460 --> 00:12:43.510
Arisa Sullivan: There is parental empathy.

120
00:12:44.422 --> 00:12:49.780
Arisa Sullivan: There is memory which is like I'm afraid I'm gonna forget my words.

121
00:12:49.780 --> 00:12:50.350
Singer 1: Yeah.

122
00:12:50.700 --> 00:12:53.050
Arisa Sullivan: Trait, anxiety which is

123
00:12:53.300 --> 00:13:06.700
Arisa Sullivan: symptoms of anxiety just generalized, you know. Like, when you diagnose people with anxiety, the symptoms are considered trait anxiety. And then there's anxious apprehension

124
00:13:06.820 --> 00:13:26.380
Arisa Sullivan: which I think you're just like, you know, worried and worrying yourself into anxiety. And then there's biological vulnerability which is like genetics like my grandma has anxiety. My mom has anxiety, so of course, I have anxiety. You know that kind of thing.

125
00:13:26.380 --> 00:13:27.050
Arisa Sullivan: So that's

126
00:13:27.230 --> 00:13:40.389
Arisa Sullivan: biological vulnerability. So what they do is they ask to rank the 3 highest percentages in your scores. So this is the part that's kind of interesting is the 1st time

127
00:13:41.950 --> 00:13:45.090
Arisa Sullivan: in your 1st inventory.

128
00:13:45.190 --> 00:13:50.480
Arisa Sullivan: Number one was biological like you inherited anxiety.

129
00:13:50.580 --> 00:14:11.660
Arisa Sullivan: Number 2 was worry about what others are thinking and scrutiny about yourself. Okay? And number 3 was somatic, which is physical stuff like my mind goes blank. I'm sweating. Blah! Blah! So that was what ranked the top 3 highest in the 1st one.

130
00:14:12.290 --> 00:14:17.740
Arisa Sullivan: This is what's interesting is the second time you took it, I think, because levels changed.

131
00:14:18.020 --> 00:14:25.040

Arisa Sullivan: The 1st one is still the same biological which you can't do anything about that. It's not gonna change, no matter what.

132
00:14:25.040 --> 00:14:25.690
Singer 1: No.

133
00:14:26.542 --> 00:14:29.099
Arisa Sullivan: Number 2 is

134
00:14:29.340 --> 00:14:39.889
Arisa Sullivan: the same. It was worry and self scrutiny. Okay, number 3, though, that's what's interesting. Is it changed? So now your somatic anxiety

135
00:14:40.190 --> 00:14:42.070
Arisa Sullivan: was lower.

136
00:14:42.550 --> 00:14:55.790
Arisa Sullivan: So now another category was higher than that which was about parental empathy. Okay, so I think that means like, how did your parents respond or parent respond

137
00:14:55.970 --> 00:14:59.010
Arisa Sullivan: to you, and how they dealt with your.

138
00:14:59.290 --> 00:15:07.756
Arisa Sullivan: you know, anxiety and stuff like that. And I can tell you, like, for example, my parents had like 0.

139
00:15:08.180 --> 00:15:10.180
Singer 1: Yup, yup! That sounds right. Yup.

140
00:15:11.420 --> 00:15:15.729
Arisa Sullivan: Like. I didn't even talk to them about stuff like this, because they would not understand.

141
00:15:15.730 --> 00:15:19.125
Singer 1: No, it's not at all. No, no.

142
00:15:19.610 --> 00:15:39.599
Arisa Sullivan: So. But the wonderful thing about this result, if you just look at it from a personal perspective, is that you were able to change the things that you could change, you know, because there are certain things you can't change like biological or parental. But you can change things like.

143
00:15:39.800 --> 00:15:58.539
Arisa Sullivan: you know your somatic physical reactions or worrying about what other people are thinking that kind of stuff. So it it's really great to see that you were able to significantly reduce those things that you do have control over. So I thought that was pretty darn cool.

144
00:15:58.540 --> 00:16:09.869
Arisa Sullivan: Okay. And then the other thing that I think is super cool, is looking at your maa Q. Which is their musicians. Acceptance and action. Questionnaire.

145
00:16:10.860 --> 00:16:18.349
Arisa Sullivan: And in that one it's an interesting thing. It measures your psychological flexibility. Okay? So

146
00:16:18.590 --> 00:16:21.130
Arisa Sullivan: they what they did was they studied

147
00:16:21.380 --> 00:16:26.879
Arisa Sullivan: a whole bunch of Australian and American undergraduate singers.

148
00:16:27.190 --> 00:16:34.069
Arisa Sullivan: And so they came up with kind of an average of what actually, I don't think it was singers. It was musicians.

149
00:16:34.470 --> 00:16:43.410
Arisa Sullivan: They came up with kind of an average score. I'm pretty sure most of them had anxiety, though, so it's an average amongst

150
00:16:43.590 --> 00:16:53.279
Arisa Sullivan: people with anxiety. And the average was about 30. Okay, but when you initially took it,

151
00:16:54.810 --> 00:17:13.229
Arisa Sullivan: oh, and here's the other thing. With this one, the higher your score, the higher your psychological flexibility. So it's a good thing that you have a higher score. Okay? So when you started, you had a 29, okay, just right around the average

152
00:17:14.450 --> 00:17:17.480
Arisa Sullivan: after you scored a 34,

153
00:17:17.690 --> 00:17:20.090
Arisa Sullivan: which is way above the average.

154
00:17:20.099 --> 00:17:20.729
Singer 1: Yeah.

155
00:17:20.730 --> 00:17:32.409
Arisa Sullivan: So I think that's really great. And it makes a lot of sense now that I think about it, because the fact that you are so psychological, psychologically flexible.

156
00:17:32.960 --> 00:17:42.379
Arisa Sullivan: is a good indicator of why your Kmpai score reduced so significantly.

157
00:17:42.830 --> 00:17:50.969
Arisa Sullivan: Okay, because people who have a hard time being psychologically flexible would not be able to change their anxiety as easily as you did.

158
00:17:51.330 --> 00:17:51.950
Singer 1: Okay.

159
00:17:51.950 --> 00:17:55.019
Arisa Sullivan: Okay. So I just find that fascinating and.

160
00:17:55.020 --> 00:17:55.770
Singer 1: Yeah.

161
00:17:55.770 --> 00:18:01.060
Arisa Sullivan: Fantastic. And so those are things that are really to your strengths.

162
00:18:01.965 --> 00:18:05.079
Arisa Sullivan: And what I've been telling people is.

163
00:18:05.310 --> 00:18:11.780

Arisa Sullivan: I think that it's really nice to kind of get an idea of like what exactly

164
00:18:12.040 --> 00:18:17.969
Arisa Sullivan: might be like higher up in your anxiety categories.

165
00:18:19.096 --> 00:18:20.450
Arisa Sullivan: For you.

166
00:18:20.630 --> 00:18:28.114
Arisa Sullivan: Yeah, like a lot of the scores were kind of in that similar range. So I think that

167
00:18:28.720 --> 00:18:35.110
Arisa Sullivan: you know, just like trait, anxiety, anxious apprehension. Those got in the sixties.

168
00:18:35.110 --> 00:18:35.590
Singer 1: Okay.

169
00:18:35.590 --> 00:18:53.680
Arisa Sullivan: Things like the worry focused on self and other scrutiny, somatic anxiety. Those are on the higher end. But what I encourage you to do because you are so flexible is to continue kind of practicing

170
00:18:53.980 --> 00:19:03.470
Arisa Sullivan: all the concepts that you learned in act and making it kind of part of your regular performance routine. Because the more you do this

171
00:19:03.860 --> 00:19:24.300

Arisa Sullivan: the better your skills become. And so you'll find, even though we only had 3 workshops like a lot of the studies in the past have been like 10 workshops. Okay. So I think that if you continue to work on it, you're just going to find that your mindset improves more and more each time you do it. So.

172
00:19:24.300 --> 00:19:25.170
Singer 1: Okay.

173
00:19:25.170 --> 00:19:27.910
Arisa Sullivan: Yeah. So I highly encourage you to do that.

174
00:19:28.020 --> 00:19:33.990
Arisa Sullivan: I am super grateful to you. I have really enjoyed getting to know you and working with you.

175
00:19:33.990 --> 00:19:35.360
Singer 1: You as well.

176
00:19:35.360 --> 00:19:46.180
Arisa Sullivan: And you know, feel free to reach out to me. I was telling another participant that I'm actually this is like one of my earlier studies. And then.

177
00:19:46.190 --> 00:20:13.329
Arisa Sullivan: to finish my degree, I have to do a dissertation. So I'm actually going to be doing another study later on that incorporates act, but it also incorporates, like other ways, to deal with music, performance, anxiety, and improve symptoms. So I have to ask my professors about whether people can repeat or not repeat, but like also do the next study. But if

178
00:20:13.430 --> 00:20:18.820

Arisa Sullivan: for some reason they say Yes, you can, I will definitely reach out to you and let you know.

179
00:20:19.110 --> 00:20:27.489
Arisa Sullivan: and if you can't, I would so appreciate if you could recommend the study to other people, so that I can get subjects for.

180
00:20:27.490 --> 00:20:29.340
Singer 1: Absolutely. Yeah.

181
00:20:29.340 --> 00:20:31.580
Arisa Sullivan: Study. So okay.

182
00:20:31.580 --> 00:20:32.330
Singer 1: Oh yes!

183
00:20:32.330 --> 00:20:39.089
Arisa Sullivan: Yeah. And I really hope I get to hear you sing sometime, because you sound like a very talented person.

184
00:20:39.313 --> 00:20:39.760
Singer 1: Thank you!

185
00:20:39.760 --> 00:20:44.680
Arisa Sullivan: And I just yeah, I just want to tell you what a joy it's been getting to know you.

186
00:20:44.680 --> 00:20:51.119
Arisa Sullivan: Thank you. And same here. This is honestly gonna highlight for me. I was just telling my teacher about it actually, yesterday.

187
00:20:51.841 --> 00:20:58.639
Arisa Sullivan: And she was so excited, so I'm so excited to go back to her and tell her all the things. So. Yay, thank you.

188
00:20:58.640 --> 00:21:02.760
Arisa Sullivan: and it just feel free to reach out if you ever have any questions. Okay.

189
00:21:02.760 --> 00:21:04.740
Singer 1: Thank you so much for everything, truly.

190
00:21:04.740 --> 00:21:08.009
Arisa Sullivan: Alright. Thank you. You take care of yourself.

191
00:21:08.010 --> 00:21:09.330
Singer 1: You too, bye.

192
00:21:09.330 --> 00:21:10.300
Arisa Sullivan: Okay? Bye.

Singer 2 Final Interview Transcript Mod 3

00:02
Okay, great. Now we got it. Okay, now you can start. Sorry, okay, um, I would say yes. And I think the thing that stuck with me the most was the idea of it's okay that your mind strays a little bit, but the important part is just getting back to it. And I liked the analogy you used of putting the baby back on the mat. Because there were a couple times where I, like, told myself that, and it really helped.

00:29

It's awesome. Um, I also I actually had a similar

00:35

I had a similar experience when I was first learning about yoga and they, you know, when you're doing yoga, a lot of times your mind wanders when you're doing it, and you're kind of like, Oh, I'm not as flexible as that person. Or, oh, that person's so advanced. Oh my gosh, you know, like stuff like that. But my teacher taught me, like,

01:02

keep your eyes on your own mat, because it's all about you and it's not about anybody else. Like, yeah, they have their own journey to take, and I really think that that applies with singing too and with mindfulness. So yeah, exactly. I'm glad that that helped you. Was there anything else that helped you? And it's okay, if not,

01:27

I really like I think this was in the same session when we talked about reframing ideas into being more positive.

01:38

I haven't really tried it yet, just because I haven't had many performance opportunities lately, but I really liked it, and I like wrote it down so that I could remember to do that. Cool. That's awesome. Yeah, that one helps me a lot, too. Um, so which part of the act workshops, the concepts or the exercises was the least helpful,

02:05

um,

02:07

I guess, since my performance that I did do was before the last few workshops, I would say, um,

02:17

not that it was the least helpful, But something that I think is a little less

02:24

let me explain in a

02:27

different way, like the writing the love letter to yourself. I felt like that would be difficult to do in a situation where you're running out of time, and where you're like, right about to go in. So I think, like, in that case, maybe breathing exercises and, like, positive talking to yourself would be a little more.

02:49

I can't think of the word, but convenient, like, convenient, absolutely, absolutely. I think that the letter is a good thing to do, like, when you've got lots of time, like on the beach, but then I think if you take those concepts that you learned in the letter and kind of like,

03:10

make like a cliff notes version that you can repeat to yourself while you're in the performance experience. Yeah, that's always helpful. Um, but it's like for many of us, just the concept of speaking kindly to yourself like that is really foreign.

03:32

So I think it's a healing mechanism if you're used to being kind of abusive to yourself. So that's just something to keep in mind for that. But thank you. That's very, very good and very helpful.

03:49

Did you notice a difference in your music performance anxiety

03:55

after the first workshop, after the second workshop,

04:00

after the third workshop, any of those,

04:05

I definitely felt the difference after the first I think the first workshop was the like, putting your Yeah, mindfulness. I definitely felt a difference after that. And then I didn't have any performances after the other workshops. But I feel like I've overall been a little bit more confident, especially in my lessons.

04:29

I think that I'm just starting to like be a little kinder to myself.

04:35
Yeah, that makes a huge difference. I really like that myself.

04:41
Okay, wonderful. That's really good. Let's go to the next one. How would you rate your anxiety now that

04:51
you have finished all the workshops on a scale of one to seven? The seven is the worst anxiety. The one is the least anxiety.

05:02
I would say,

05:05
I feel like I'm somewhere in between a three and a four right now. Okay, I think it's because I haven't performed in a while. I like, I like, I'm like, okay, like, I'm cool. Like,

05:17
we'll say like, four, just to be fair to the possible nerves and everything. Okay, okay, um, then,

05:28
if the possibility existed for further coaching, would you want to continue working on AK, which part of the hex? Okay, you can answer that part first.

05:41
Yes, I think I would okay. And then, which part or parts of the hexaflex Would you want to continue working on? So if you don't remember, I can always pull up this thing and share it with you. But would you like to see the thing again? Yes, please. Okay, hold on. Let me just go find it.

06:09
B,

06:13
AK,

06:19
so I'm just going to pull up really quickly something that I have and share screen

06:26
advanced participants.

06:35
Okay, can you see that

06:38
it's loading? Yes, now I can see good. So we've got the top of the one, which is kind of like the mindfulness, which you talked about with

06:47
the baby on the mat, and there's acceptance, which is kind of like accepting yourself as you are, accepting the things that are Coming up, even if they're negative. Diffusion was the one where you kind of like, stop associating one with the other. You know, necessarily like, um, I don't know if you remember that one, um, I have to actually refresh my memory, because I haven't looked since before. Break,

07:23
but um,

07:29
here's the hex,

07:33
yeah, and um, then there's self as context, committed action and values.

07:46
Do you need a refresher on any of those?

07:50

You can kind of, I think I have a good idea of what we talked about good I would probably want to work on values the most, because I think that's definitely a foundation of your singing, okay, yeah, that's an important one.

08:11
So that's the part that you would want to continue working on. Yeah, I think I could honestly probably work on all of it a little bit more, but I feel like values is just kind of sticking out to me right now.

08:24
Yeah,

08:26
and that's the thing is, first of all, it's kind of, it's an interesting question, and it's important to know it's actually, like, really relevant, I think, especially to people your age, because you're trying to figure out, like, why am I doing this? Yeah, what to motivate me from now on to continue working hard and getting my degree and what I want to next and stuff like that. So I can see that that would be very relevant for you.

08:59
Okay, um, let me just write this down. Okay, so I want to go over with you your scores. Okay,

09:11
so the I'm very, very happy, because not that it really matters, because it's a study. It's not like, you know, I'm your voice teacher trying to help you improve something. It's like, it's a study, so it's totally like, neutral. But what I found was on your km Pai, the Kenny music performance anxiety inventory, which measures your level of music performance anxiety. The first one you scored a 163,

09:46
which puts you at the high performance anxiety level. There's five levels, and five is the highest, and it's like extremely high performance anxiety I.

10:00
Which you do not have, but you're in the next lowest, which is four, which is high performance anxiety. And you started out at 163

10:10
which is in the lower range of high performance anxiety, yeah. And relatively speaking, yours was pretty low compared to some of the other people that I had,

10:24
and then after the workshops, it dropped to 152

10:29
so you had a 7% decrease in just three workshops. And that puts you into the above average performance anxiety range. So that's really positive, because for somebody like you that has lower anxiety

10:50
than some of the people who have extreme the point difference that you're going to come down is going to probably be lower too well, it's really nice to see that it really did help you, and it helped you enough to even put you down a level in the intensity of your anxiety. So that was really cool to see. And

11:13
also, there the MA, AQ,

11:18
also kind of measures, it's the musicians acceptance and action questionnaire and that kind of helps you measure like

11:28
how flexible you are

11:33
psychologically to Improve your anxiety. The first time you scored a 27

11:43
and then the second time you scored a 33

11:47
and the thing is, what you want is the higher the score,

11:53
the more flexible you are psychologically. And the average score for people who have taken this, which are a bunch of American and Australian undergraduate and graduate student musicians, the average was 30.60

12:13
you started at below the average, and then you ended at above The average in psychological flexibility. So that's really cool, um, and then I just wanted to go over the sub categories with you.

12:30
So, um, you have different categories when I'm scoring the km, Pai,

12:37
the first one is called somatic anxiety, or worry about performance, and somatic means physical symptoms, okay, um, I'm just going to go through the categories first. Then you have worry, focus on self,

12:54
that's kind of more of a mental worry. Then there's depression and hopelessness, and there's parental empathy,

13:07
which probably like what your parent had to do with your state of anxiety, memory, which is, how much am I going to remember? That's one of my for me, that's a big one, because I have a really hard time remembering stuff if I get stressed. And there's trait anxiety, which is just trait anxiety is like the clinical psychological

13:36
like examples that you have of typical anxiety, not just music performance anxiety, like your proneness to just being anxious in general.

13:51
Then

13:52

there's anxious apprehension, which is, I think, more of a psychological thing. And then biological vulnerability is like, do you have genetics that make you more prone to being anxious, okay? And so those are the categories. And then it asks at the end to list the three highest categories for you, okay? And I think that both times it's the same thing, which makes sense. Um,

14:21

and two of the things, out of the three things, are things that you really can't do anything about. Um, the first one is biological vulnerability. Um, that was one, one of your very highest ones of the kind of anxiety. The second was trait anxiety, which is anxiety in general, okay, um, the third one was somatic anxiety, which is your physical symptoms. So like, do you get short of breath? Do you like start to feel nauseous or have pain, or whatever, like that, so you're three.

15:00

Things were that biological trait anxiety and the physical anxiety, okay, okay. And, um,

15:08

the cool thing, though, when I went and looked back was, even though you have those three types of anxiety as your highest types, um, like I said, two of them you can't do anything about, so the score is going to stay the same, but the one that you can do most about is the physical symptoms type, and that dropped from 86%

15:36

to 77%

15:40

so it's really cool, because what I'm measuring is, you know, three workshops is not a lot, but given the time of my deadline and everything, that's pretty much all I had time for. A lot of times, people do 10 workshops, and that's kind of more normal. So you can, like, take your time, yeah? And also, like, a lot of times the 10 is more individual work that doctor, who goes does with the patient. You know, yeah, ours are more, like, singer focused and stuff. So, um, but anyway, the nice thing is for me as the person doing a study and kind of thinking that maybe I have a hypothesis that these workshops are going to indeed be helpful, even after three and even after me as a researcher

16:39

and a singing teacher instead of a psychologist doing it. It's great to see that it's beneficial for people, even in the small chunk that we had. Yeah, so that should make you feel really good about if you continue these concepts and look over your notes and kind of create a regular practice of mindfulness, or any of the other things, positive self talk, reframing and things, I think that you're just going to continue to see an improvement In your music performance anxiety. Yeah, okay.

17:21
I think, oh, there was something I was just gonna say, and I can't remember. Okay, I'll think of it. Take your time. I'm here. But like, I'm just really happy because we know each other personally too. I'm

17:39
happy that you are at a level that is not very severe in the first place, but I really have a

17:47
very positive feeling that if you continue this work, you're going to have a really good grasp on how to keep that anxiety at bay. Thank you.

17:59
I just remembered what I was gonna say. Okay, I was gonna say that I'm not super surprised by the top three. Um, just because I feel like when I was listening to the type of anxiety that everyone else was having, I felt like mine was, um,

18:17
a little less, like, self deprecating, if that makes sense, like I would have anxiety, like, Oh my gosh. Like, am is someone gonna have a heart attack in the audience? What do I do? Like, just things that are totally irrational.

18:33
So, and that's a blessing. I'm just gonna tell you, I'm really glad that you don't have as much of the really so negative self talk kind because that's really painful, and I've been through it myself, and

19:17

So you keep it up. Because I think that if you keep doing all of these things. You're going to be an amazing singer, and I'm just so excited to find you know, see what you do with all of that.

19:31
Okay, thank you.

20:00
thank you so much.

20:12
Well, you enjoy the rest of your holiday, and thanks for being so prompt with everything. No problem. You enjoy it too. Take care.

you too, bye, bye.

Singer 3 Final Interview Transcript Mod 3

1
00:00:01.970 --> 00:00:04.330
Arisa Sullivan: Okay. Now, we got okay.
2
00:00:04.800 --> 00:00:07.772
: That was a cup of water . Don't mind me.
3
00:00:08.975 --> 00:00:09.850
Arisa Sullivan: Okay.
4
00:00:09.850 --> 00:00:13.398
Z: Obviously balancing . It's fine.
5
00:00:14.316 --> 00:00:15.949
Arisa Sullivan: Like that all the time.
6
00:00:15.950 --> 00:00:19.993
Whoops. Yeah, I definitely noticed improvement. I'm trying to think.
7
00:00:20.650 --> 00:00:46.929

I suppose I think one of the concepts that stuck with me a lot was being able to sit in. I'm forgetting our exact terms, but sitting in the discomfort of something instead of like trying to avoid it. That was a kind of a big change for me. I think I when I was doing working on this kind of process the last weeks, whatever it was now. I noticed the biggest difference between before I performed maybe not so much after

8

00:00:48.020 --> 00:00:50.049

: with things. But

9

00:00:50.290 --> 00:00:55.840

: yeah, I noticed a lot of difference before my preparation for performances and kind of my mindset.

10

00:00:56.910 --> 00:00:59.019

: That, and that was helpful for me at least.

11

00:00:59.890 --> 00:01:03.490

: Yeah, let me try to find my notes just in case. But.

12

00:01:03.730 --> 00:01:10.790

Arisa Sullivan: Sure no problem. So before you did the workshop.

13

00:01:11.640 --> 00:01:14.370

Arisa Sullivan: And I have to go back to my notes as well.

14

00:01:14.740 --> 00:01:23.209

Arisa Sullivan: Did you notice your anxiety was worst before a performance like implementation?

15

00:01:23.595 --> 00:01:34.389

Sorry fixing things. My anxiety was a lot worse before particularly related to some of the health things, but for some reason I think most of it.

16

00:01:34.670 --> 00:01:49.409

It's a lot of the biggest things I struggle with, at least now are shame afterwards, or kind of those emotional ties after something. So, even while like I don't, I'm sure I the anxiety does affect me physically. It more. Was this

17

00:01:50.020 --> 00:01:55.770

r: what it meant for myself, worth and stuff in that way. If that makes sense.

18

00:01:56.010 --> 00:02:03.820

Arisa Sullivan: I totally understand. Yes, okay, great. Then the next question is.

19

00:02:04.560 --> 00:02:18.249

Arisa Sullivan: which part of the act workshops and concepts and exercises was least helpful. And like I said, this is a totally neutral study, so it doesn't matter like what you say it.

20

00:02:18.500 --> 00:02:20.849

Arisa Sullivan: You can be as honest as you want.

21

00:02:21.480 --> 00:02:33.990

: Yeah, for me. The thing that was hard is just the time span, I think, for me to make any sort of progress with a lot of these kind of deeper concepts. I need more time working with it. So it's hard. I think that was the tricky thing.

22

00:02:34.690 --> 00:02:35.390

: For me.

23

00:02:35.390 --> 00:02:37.580

=: Incorporate it. And for me, also

24

00:02:37.960 --> 00:02:46.449

: dealing with these health issues that I don't have any real answers, for I really definitely impacted kind of maybe the effectiveness of some of this stuff.

25

00:02:47.870 --> 00:02:49.419

: If that, yeah.

26
00:02:49.640 --> 00:02:53.854
Arisa Sullivan: Got it. Yeah, that makes a lot of sense.

27
00:02:54.420 --> 00:02:59.509
Arisa Sullivan: and I well, this actually, this leads to a question that's coming up.

28
00:03:00.040 --> 00:03:04.499
Arisa Sullivan: Did you notice a difference in your music performance? Anxiety

29
00:03:04.980 --> 00:03:10.450
Arisa Sullivan: after the 1st set workshop, the second workshop, the 3rd workshop like.

30
00:03:10.570 --> 00:03:19.940
Arisa Sullivan: when did you start to notice differences in your anxiety and like, or was it mostly a whole? After the 3.

31
00:03:20.480 --> 00:03:28.610
It was after the second, because I started being able to separate the concepts a little bit more. After the it's kind of

32
00:03:29.090 --> 00:03:48.619
: not a great example. I don't know why I'm going here, but it's for me. It's like learning a language or learning how to use, like IPA or whatever it I feel like I have to live with something for a while to really have it immersed and make sense to me. So it took me a couple of workshops to get. Okay. This is where we're going. I'm used to these concepts and start to apply some of it.

33
00:03:48.910 --> 00:04:02.050

Arisa Sullivan: That makes absolute sense. And it's very helpful feedback. Because as I continue the research.

34
00:04:02.310 --> 00:04:11.060
Arisa Sullivan: And also not only are you helping people like me. You're helping like Dr. Juncos, because a lot of this stuff, you know, he will look at the data.

35
00:04:11.940 --> 00:04:23.460
Arisa Sullivan: It's gonna affect how he looks at things, too, but like they, they have very little feedback and data on, especially on singers. But of musicians overall

36
00:04:24.940 --> 00:04:32.269
Arisa Sullivan: and up till now most of the workshops that I've seen have been like 10 workshops or stuff like that.

37
00:04:32.270 --> 00:04:33.450
r: Wow, yeah.

38
00:04:33.450 --> 00:04:50.899
Arisa Sullivan: So like the only reason I had 3 was because my deadline it was like a very short amount of time. It was like all I could fit in. But it's very interesting to hear that. And I think that's very important. So then.

39
00:04:51.590 --> 00:05:02.000
Arisa Sullivan: after this, these workshops, how would you rate your anxiety now on a scale from one to 7, after having done the workshops.

40
00:05:02.740 --> 00:05:09.210
: I feel like a lot of it for me is skewed because of my own personal like the health things. So I still think my anxiety is probably

41
00:05:09.830 --> 00:05:14.039
: maybe a 4 or 5 depending like it's definitely up there somewhere in the middle.

42
00:05:15.120 --> 00:05:16.460
Arisa Sullivan: Okay, let me write that down.

43
00:05:16.940 --> 00:05:23.955
: Most of what I've gained is not maybe, reduction in anxiety, but a more open mindedness to start thinking about things.

44
00:05:24.440 --> 00:05:26.879
: and that's for important. So.

45
00:05:27.140 --> 00:05:34.949
Arisa Sullivan: We're kind of like able to like start defusing and process all which is.

46
00:05:34.950 --> 00:05:35.560
: Yes.

47
00:05:35.830 --> 00:05:40.359
Arisa Sullivan: Very important step. Yeah. Okay. So then.

48
00:05:40.530 --> 00:05:44.839
Arisa Sullivan: the last one. And this is kind of related to what you were talking about.

49
00:05:45.790 --> 00:05:52.690

Arisa Sullivan: Possibility existed for further coaching. Would you want to continue working on Act?

50
00:05:53.030 --> 00:06:00.819
Arisa Sullivan: Which part of the hexaflex would you want to keep working on? But you don't have to give me the exact term, but the concept is.

51
00:06:00.820 --> 00:06:09.619
Yeah, I will say, after even after the 3 sessions, because of all the other things going on, I have a really hard time remembering the hexaflex.

52
00:06:09.790 --> 00:06:10.790
Arisa Sullivan: Yeah, yeah.

53
00:06:10.790 --> 00:06:31.159
: And even in the workshops, like trying to the names of the hexaflex terms. And then what they meant didn't always correlate. I was thinking about this before. I would love to continue learning about this. I think this could be really helpful for me, and people like me, especially because I'm dealing with chronic health things and trying to kind of

54
00:06:31.640 --> 00:06:49.899
work towards dealing with stuff on multiple fronts. This is one of those ways that's helpful. Especially as someone who wants to perform. Like I do want to perform. Let's see, as far as what was the most helpful. Would you remind me of some of them again, because I can't find my notes.

55
00:06:50.220 --> 00:06:54.567
Arisa Sullivan: Right? Right? Well, yeah, I mean, you kind of answered it already.

56
00:06:55.200 --> 00:07:02.030

Arisa Sullivan: So. And I have to agree with you that I find the terms, especially on the chart.

57
00:07:02.030 --> 00:07:02.820
: Yeah.

58
00:07:03.150 --> 00:07:08.649
Arisa Sullivan: I find them confusing like I don't. The term on the

59
00:07:08.790 --> 00:07:25.510
Arisa Sullivan: on the chart to me doesn't correlate with what it means. So I used when I look at it. But I think like it basically boils down to things like mindfulness. And being aware of the moment

60
00:07:27.245 --> 00:07:27.900
Arisa Sullivan: is

61
00:07:28.120 --> 00:07:45.200
Arisa Sullivan: fusion so like not equating what you're thinking, actually being real instead, being able to like, think something and tell yourself and realize that is a thought that is not

62
00:07:45.410 --> 00:07:47.169
Arisa Sullivan: what is reality.

63
00:07:47.680 --> 00:07:48.300
: Yeah.

64
00:07:48.300 --> 00:07:51.440
Arisa Sullivan: They had given an example like, just because I'm

65
00:07:51.860 --> 00:07:59.390
Arisa Sullivan: I'm catastrophizing in my head that I'm gonna mess up does not mean that it's going to happen.

66
00:07:59.920 --> 00:08:07.270
Arisa Sullivan: Because people who have really bad anxiety. They believe that because they thought it, it's going to happen. And.

67
00:08:07.270 --> 00:08:07.820
Yeah.

68
00:08:07.820 --> 00:08:13.149
Arisa Sullivan: It makes them scared and stuff so that's those are 2 of the important ones. And then

69
00:08:13.290 --> 00:08:18.439
Arisa Sullivan: there, is stuff like values.

70
00:08:18.440 --> 00:08:19.000
: And.

71
00:08:19.000 --> 00:08:22.650
Arisa Sullivan: Your own values and like, why you do this.

72
00:08:24.320 --> 00:08:29.600
Arisa Sullivan: The commitment part of deciding. Okay? Because I really want

73
00:08:29.910 --> 00:08:32.240

Arisa Sullivan: to achieve this in my life.

74
00:08:32.990 --> 00:08:36.020
Arisa Sullivan: I'm committing to this, regardless of

75
00:08:36.380 --> 00:08:42.220
Arisa Sullivan: whether I have to go through. You know the process of learning how to break down the anxiety.

76
00:08:42.220 --> 00:08:43.010
: Yeah.

77
00:08:43.010 --> 00:08:58.015
Arisa Sullivan: And then, as you said, there's the part about learning to get comfortable with the uncomfortable, which I find personally like, that those 2 parts in the middle where you

78
00:08:58.620 --> 00:09:01.460
Arisa Sullivan: get comfortable with your

79
00:09:01.660 --> 00:09:18.370
Arisa Sullivan: uncomfortable thoughts is big because we all are gonna have them. And then another one is like learning how to speak to yourself in like a more positive way, so that you don't shame yourself, and you don't

80
00:09:19.520 --> 00:09:24.579
Arisa Sullivan: against yourself. But instead, like, be like, you know.

81
00:09:25.720 --> 00:09:28.790
Arisa Sullivan: I realized that I'm having anxiety.

82
00:09:29.590 --> 00:09:34.768
Arisa Sullivan: Okay. It makes absolute sense that I'm having these thoughts and feelings.

83
00:09:35.520 --> 00:09:41.200
Arisa Sullivan: but I'm not going to let that take control over everything in my career

84
00:09:41.890 --> 00:10:01.999
Arisa Sullivan: to learn how to accept that that's just one part of myself and move on. Let it pass like a cloud. Whatever like the school bus. Don't let the thing drive, drive the bus, etc. Those are some of the concepts. Those are mainly the ones in the.

85
00:10:02.000 --> 00:10:03.184
I found my notes.

86
00:10:03.480 --> 00:10:04.300
Arisa Sullivan: Oh, good!

87
00:10:04.300 --> 00:10:32.380
So I actually took quite a few like, I have 6 pages of notes here, which is nice. I did take pretty good detailed notes so I could go back over things. The big thing I noticed about hexaflex in general. And this training. There's some points that are really helpful to me, and there's actually others that I don't aren't as helpful because I feel very strong about them already, like I personally feel very strong about values and committed action. So I remember, like that session being less.

88
00:10:32.450 --> 00:10:52.259
not as applicable. But I was like, I feel so strongly about these things for myself already, where I really struggle with the shame versus compassion, and then, being uncomfortable

with things that are, I can't control, and are uncomfortable and kind of reframing. How I talked about myself, those like limiting beliefs that I have.

89
00:10:52.460 --> 00:10:53.010
Arisa Sullivan: Yes.

90
00:10:53.560 --> 00:10:56.870
I think it's a great. I like the training because it's

91
00:10:57.160 --> 00:11:05.059
=: simple enough that I can choose specific things that I need to work on as an individual, and I can see it being helpful for a variety of people.

92
00:11:05.330 --> 00:11:10.730
Arisa Sullivan: Yeah. And it's interesting listening to people. Because I mean, you're my second interview.

93
00:11:10.730 --> 00:11:11.330
Yeah.

94
00:11:11.920 --> 00:11:16.050
Arisa Sullivan: The person before had completely the opposite.

95
00:11:16.050 --> 00:11:17.280
Arisa Sullivan: Oh, wow, yeah.

96
00:11:18.106 --> 00:11:31.640
Arisa Sullivan: So it's like, Oh, that's really interesting. But I personally, I really understand where you're coming from. And I'm really glad that you took lots of notes, because

97
00:11:32.260 --> 00:11:34.550
Arisa Sullivan: means that you can go back over them.

98
00:11:34.550 --> 00:11:35.140
: Yeah.

99
00:11:35.140 --> 00:11:50.139
Arisa Sullivan: You are trying to work on your anxiety and keep this going like that, and a thing that just ends. It's something that's a continuous thing, because what I find with everything, including mindfulness, act, whatever.

100
00:11:50.140 --> 00:11:50.710
This is.

101
00:11:51.150 --> 00:11:57.909
Arisa Sullivan: The regular practice of those skills make you improve more and more with

102
00:11:59.108 --> 00:12:20.330
Arisa Sullivan: so I think it's really important to like start practicing a routine before your performances, how to calm yourself down and yeah, and not get like. Also, like I. Personally, I have a really bad time with shame, too, and so like. It's an important practice to spend a little time with yourself after, and.

103
00:12:20.330 --> 00:12:20.780
: Yeah.

104
00:12:20.780 --> 00:12:23.609
Arisa Sullivan: Yourself through it, so you don't shame yourself.

105
00:12:23.610 --> 00:12:31.079
: I think I did. Well, I felt like I did well, moving towards a more positive place with the prior to performances. With this.

106
00:12:31.320 --> 00:12:31.640
Arisa Sullivan: Haven't.

107
00:12:31.640 --> 00:12:38.259
: But after I did not do anything, and I just sat in like the despair. You know.

108
00:12:38.400 --> 00:12:40.390
Arisa Sullivan: So, yeah.

109
00:12:40.390 --> 00:12:46.009
I think that's a big thing. And trying to reframing things is something I need to work on. But

110
00:12:46.150 --> 00:12:52.729
: I definitely would be am interested in continuing to learn more about this. I told my friends about it actually, or some of my friends about.

111
00:12:52.860 --> 00:12:56.860
Arisa Sullivan: Not training in general, not the study, but yeah.

112
00:12:56.860 --> 00:12:59.370
: People, I thought that could also benefit from it.

113
00:12:59.650 --> 00:13:07.229

Arisa Sullivan: Oh, great! Because I am doing a very big study, as my dissertation.

114
00:13:07.230 --> 00:13:07.880
: Yeah.

115
00:13:08.080 --> 00:13:14.550
Arisa Sullivan: And it's not just gonna be act. It's going to be act plus some other skills that I use.

116
00:13:14.550 --> 00:13:15.419
: Oh, yeah.

117
00:13:15.420 --> 00:13:21.579
Arisa Sullivan: And so that's coming up, probably in the next half a year to a year.

118
00:13:21.580 --> 00:13:22.150
: Cool.

119
00:13:22.491 --> 00:13:25.219
Arisa Sullivan: So I'm really glad that you said that.

120
00:13:25.460 --> 00:13:28.030
Arisa Sullivan: Then hopefully, like some of your friends will be.

121
00:13:28.030 --> 00:13:29.984
: Yeah, I know a few people.

122
00:13:30.310 --> 00:13:40.719

Arisa Sullivan: Yeah. And I have to ask my colleagues at the center, if people are allowed who are in one study or allowed another study.

123
00:13:40.720 --> 00:13:41.450
Right.

124
00:13:41.710 --> 00:13:50.190
Arisa Sullivan: I have to ask about that. But in any case, help is available. If you ever want to talk about these things.

125
00:13:50.190 --> 00:13:50.800
: Oh!

126
00:13:50.800 --> 00:13:56.740
Arisa Sullivan: I offer these services, and also there, there's gonna be more studies to your friends.

127
00:13:57.360 --> 00:13:58.520
Arisa Sullivan: Definitely, participate.

128
00:13:58.520 --> 00:14:03.380
: Yeah. Yeah. When you if you send anything out about that, I'll recommend my friends too.

129
00:14:03.380 --> 00:14:03.800
Arisa Sullivan: Bye, bye.

130
00:14:03.800 --> 00:14:04.260
: But.

131
00:14:04.260 --> 00:14:08.949
Arisa Sullivan: Awesome. Well, let me talk to you a little bit about

132
00:14:11.220 --> 00:14:15.289
Arisa Sullivan: the scores, because they were really interesting.

133
00:14:15.290 --> 00:14:15.880
Cool.

134
00:14:16.517 --> 00:14:20.379
Arisa Sullivan: And you might be surprised at what you find out from this. Okay.

135
00:14:21.340 --> 00:14:26.289
Arisa Sullivan: so your overall score let me look up. Let me get my book.

136
00:14:30.440 --> 00:14:35.806
Arisa Sullivan: Actually, it's not in the book. It's on my file. Hold on one second.

137
00:14:37.850 --> 00:14:44.285
Arisa Sullivan: okay, here we go. So there's a scoring sheet for Kmpai

138
00:14:44.970 --> 00:14:54.709
Arisa Sullivan: penny music, performance, anxiety, inventory, and here original score. The 1st time was a hundred 89.

139
00:14:55.530 --> 00:14:57.450
Arisa Sullivan: Places you.

140
00:14:57.570 --> 00:15:01.720
Arisa Sullivan: And there's 1, 2, 3, 4, 5, 5 categories

141
00:15:02.380 --> 00:15:06.529
Arisa Sullivan: very highest. One is extremely high performance, anxiety.

142
00:15:07.000 --> 00:15:10.129
Arisa Sullivan: and the next level down is high performance. Anxiety.

143
00:15:10.800 --> 00:15:14.020
Arisa Sullivan: That's where you are. 1, 89

144
00:15:14.140 --> 00:15:20.280
Arisa Sullivan: fits between 1, 60 and 200, which is considered high performance, anxiety.

145
00:15:21.520 --> 00:15:22.240
Arisa Sullivan: And

146
00:15:23.590 --> 00:15:33.180
Arisa Sullivan: The really cool thing is, the second time you took it you came down to a hundred 50,

147
00:15:33.420 --> 00:15:34.490
Arisa Sullivan: which is a different.

148
00:15:34.490 --> 00:15:36.395
: Yeah, you can.

149
00:15:37.030 --> 00:15:48.900
Arisa Sullivan: Above average performance anxiety, because above average is 1 20 to 1 60. Okay? And now let's talk about the breakdown a little bit.

150
00:15:49.280 --> 00:15:56.795
Arisa Sullivan: What they do is they score it, and then they have subcategories that they score. Okay, and

151
00:15:57.890 --> 00:16:07.399
Arisa Sullivan: what they want to find out is, what are the top? 3 categories that you experience the most music performance, anxiety in.

152
00:16:07.990 --> 00:16:21.269
Arisa Sullivan: And for you the top 3 were number one inherited anxiety. You can't really do anything about number 2 was worry. That was 100%. By the way.

153
00:16:21.270 --> 00:16:22.129
: Wow! Yep!

154
00:16:22.560 --> 00:16:26.199
Arisa Sullivan: Second one was worry focused self scrutiny.

155
00:16:26.890 --> 00:16:33.139
Arisa Sullivan: Okay? And that means that you spend a lot of time, you know, criticizing.

156
00:16:33.140 --> 00:16:33.720
: Here's not.

157

00:16:33.720 --> 00:16:46.790
Arisa Sullivan: Aiming yourself blah blah, and that was at 93.7 5 the 1st time. Then the 3rd category that you had was something called somatic anxiety.

158
00:16:47.400 --> 00:16:54.950
Arisa Sullivan: All the physical symptoms like you have shortness of breath in your throat, or you know all that kind of stuff.

159
00:16:54.950 --> 00:16:55.270
: Awesome.

160
00:16:55.780 --> 00:16:57.600
Arisa Sullivan: Coming out in your body.

161
00:16:58.290 --> 00:17:05.379
Arisa Sullivan: Is that 75% the 1st time. Okay, now, this is the cool part after the workshop.

162
00:17:06.030 --> 00:17:09.090
Arisa Sullivan: more inherited, of course, data.

163
00:17:09.839 --> 00:17:10.394
: That.

164
00:17:10.950 --> 00:17:11.445
Yeah.

165
00:17:11.940 --> 00:17:13.710
Arisa Sullivan: Because that's not gonna go away.

166
00:17:13.710 --> 00:17:16.386
Arisa Sullivan: That one I was like, yeah, this is not changing yet.

167
00:17:16.630 --> 00:17:18.200
Arisa Sullivan: And jeans yeah.

168
00:17:18.710 --> 00:17:28.009
Arisa Sullivan: Second one, the self scrutiny part went from 93.75 to 83%.

169
00:17:28.280 --> 00:17:28.740
: Dude.

170
00:17:28.740 --> 00:17:30.810
Arisa Sullivan: That was a significant change.

171
00:17:30.810 --> 00:17:31.440
Yeah.

172
00:17:31.680 --> 00:17:44.639
Arisa Sullivan: And then your somatic anxiety, the physical one went from 75% to 71%. Okay. So that was a big change overall.

173
00:17:47.570 --> 00:17:57.609
Arisa Sullivan: see? Find some more data for you. 1 50. So you went down overall 21% in your score.

174
00:17:57.750 --> 00:17:58.670
: Cool.

175
00:17:59.010 --> 00:18:00.899
Arisa Sullivan: That's a big one. I think that was.

176
00:18:01.080 --> 00:18:04.650
Arisa Sullivan: yeah. That was one of the highest changes. So that was really.

177
00:18:04.800 --> 00:18:09.346
Arisa Sullivan: And it makes sense, because the higher your score is originally.

178
00:18:09.760 --> 00:18:10.250
Yeah.

179
00:18:10.250 --> 00:18:13.569
Arisa Sullivan: You're the greater your decline.

180
00:18:13.940 --> 00:18:15.700
Arisa Sullivan: Anxiety is.

181
00:18:16.430 --> 00:18:29.229
Arisa Sullivan: Because there's more to go down so and then you took the MAA. Queue, and that one is about your psychological flexibility.

182
00:18:29.770 --> 00:18:39.580
Arisa Sullivan: Well, that one's musicians accepted an action questionnaire. And you began with a score of 20.

183
00:18:40.470 --> 00:18:49.840

Arisa Sullivan: The average score. They took a bunch of data from American and Australian undergraduate and graduate musicians.

184
00:18:50.415 --> 00:18:50.990
: Hmm.

185
00:18:50.990 --> 00:18:53.106
Arisa Sullivan: Most of them had anxiety.

186
00:18:53.910 --> 00:18:57.630
You see, it's an interesting pool of people. Yeah.

187
00:18:57.630 --> 00:19:05.440
Arisa Sullivan: So the average score was 30.6. Yours was 20 then

188
00:19:05.860 --> 00:19:10.640
Arisa Sullivan: yours went up to 23, and in this one.

189
00:19:11.710 --> 00:19:18.600
Arisa Sullivan: Higher your score is, the higher your psychological flexibility. So your score went up.

190
00:19:18.600 --> 00:19:19.140
: Yeah.

191
00:19:19.220 --> 00:19:23.209
Arisa Sullivan: That your psychological flexibility went up.

192

00:19:23.870 --> 00:19:30.970
Arisa Sullivan: Okay. So it's really cool, because it shows that your overall.

193
00:19:30.970 --> 00:19:31.620
Hello!

194
00:19:31.620 --> 00:19:40.860
Arisa Sullivan: With anxiety. Your psychological flexibility, I think, improved just the 3 workshops.

195
00:19:40.860 --> 00:19:41.510
: Yeah.

196
00:19:42.090 --> 00:19:47.499
Arisa Sullivan: So I think that this is a really good motivator to continue to work on your.

197
00:19:47.980 --> 00:19:52.860
And see like this is gonna help you over time, I think, for sure.

198
00:19:53.000 --> 00:19:56.620
Arisa Sullivan: If you just keep working on it. And like I said,

199
00:19:57.330 --> 00:20:04.019
Arisa Sullivan: having like creating routines for yourself, like I do my yoga every time I.

200
00:20:04.020 --> 00:20:04.780
Jesus.

201

00:20:04.780 --> 00:20:12.940
Arisa Sullivan: Where I repeat stuff to myself. And honestly, I think, like I never got around to doing

202
00:20:13.120 --> 00:20:18.830
Arisa Sullivan: enough of this, but having, like a post performance routine would be good.

203
00:20:18.830 --> 00:20:19.560
Yeah.

204
00:20:19.790 --> 00:20:22.870
Arisa Sullivan: Start to tunnel, you know. Kind of spiral in.

205
00:20:22.870 --> 00:20:29.500
: Right there. Yeah, I think that's been the one of the main lacking things.

206
00:20:29.940 --> 00:20:38.979
Arisa Sullivan: I think that for you, just from my perspective and also what's been helpful for me is to help with the shame, part

207
00:20:39.510 --> 00:20:41.730
Arisa Sullivan: passion. Aspect is huge.

208
00:20:41.730 --> 00:20:42.350
Yeah.

209
00:20:43.156 --> 00:20:59.570
Arisa Sullivan: Self compassion. So there's a scientist. That juncos based his method on his name is Paul Gilbert, and he wrote something called the compassionate mind.

210
00:20:59.570 --> 00:20:59.990
r: Yeah.

211
00:20:59.990 --> 00:21:03.989
Arisa Sullivan: And that is all about compassion focused therapy. So

212
00:21:04.140 --> 00:21:07.780
Arisa Sullivan: if I were you, I would like kind of look into that or read that.

213
00:21:07.780 --> 00:21:08.330
Love it.

214
00:21:08.560 --> 00:21:10.559
Arisa Sullivan: About compassion focus there, because that.

215
00:21:10.560 --> 00:21:11.220
: Yeah.

216
00:21:11.220 --> 00:21:15.580
Arisa Sullivan: You to start talking to yourself in a much kinder way.

217
00:21:15.580 --> 00:21:16.260
Z We are.

218
00:21:16.260 --> 00:21:19.219
Arisa Sullivan: Help you get through these physical challenges, because.

219
00:21:19.720 --> 00:21:33.499
Arisa Sullivan: like, I myself am going through physical challenges, and it really makes a big difference to quit punishing myself and being mean to myself. But, hey, you know this is difficult, and.

220
00:21:33.500 --> 00:21:34.230
: Right.

221
00:21:34.690 --> 00:21:39.419
Arisa Sullivan: Something that you're you can't do a whole lot about. You're doing everything you can.

222
00:21:39.580 --> 00:21:47.279
Arisa Sullivan: you know that, and just kind of like, keep talking to yourself in a compassionate way. I think that will really help you a lot.

223
00:21:47.840 --> 00:21:56.890
Arisa Sullivan: Well, well, you have been a joy to work with. Truly, I really appreciate your enthusiasm.

224
00:21:57.280 --> 00:22:03.469
Arisa Sullivan: the way that you're willing to give me so much input and like, even during the workshops, like

225
00:22:03.630 --> 00:22:25.200
Arisa Sullivan: participating. And so really help make the whole process easier. So I appreciate you so much. You're a very special person, and I hope that this continues to help you and just know that I'm around. If you ever need me. And I'm happy to help you if you ever need anything. Okay.

226
00:22:25.200 --> 00:22:32.989
Yeah, do you have any resources other than the book that you mentioned to kind of continue learning about this or

227
00:22:34.470 --> 00:22:34.990
: Hi, that's.

228
00:22:34.990 --> 00:22:44.779
Arisa Sullivan: Actually, you know, it's interesting. Well, I have a bunch of resources because I'm about. I am kind of embarking on a new.

229
00:22:44.780 --> 00:22:45.530
: Yeah.

230
00:22:45.530 --> 00:22:51.890
Arisa Sullivan: I still teach voice and everything but I'm also going to start offering like performance, coaching.

231
00:22:53.050 --> 00:23:11.019
Arisa Sullivan: So like my new method that I'm creating for my dissertation in like, not just act, but it also involves like energy healing, and it involves like compassion focused therapy and like physical things. Yoga.

232
00:23:11.570 --> 00:23:17.409
Arisa Sullivan: So I you know, I go to therapy myself, and

233
00:23:17.660 --> 00:23:23.029
Arisa Sullivan: I have some links. I'm just gonna go share them with you, my therapist.

234
00:23:23.260 --> 00:23:25.799
Arisa Sullivan: because I have a lot of problems with shame.

235
00:23:25.800 --> 00:23:26.560
Z Yeah.

236
00:23:26.860 --> 00:23:29.939
Arisa Sullivan: She shared with me some links on shame.

237
00:23:30.640 --> 00:23:32.570
Arisa Sullivan: I'm just gonna forward them to you, because.

238
00:23:32.570 --> 00:23:33.180
: That's nice.

239
00:23:33.350 --> 00:23:36.520
Arisa Sullivan: You could also probably benefit from reading them.

240
00:23:36.520 --> 00:23:37.419
: Yeah, that'd be great.

241
00:23:37.420 --> 00:23:42.425
Arisa Sullivan: That'll probably help you a lot. I love reading stuff like that. So

242
00:23:43.720 --> 00:23:48.959
Arisa Sullivan: Queen. So I'll just email you those links. And hopefully. That will be helpful.

243

00:23:50.014 --> 00:23:54.380
Arisa Sullivan: And you can buy this book at.

244
00:23:54.930 --> 00:23:55.880
Arisa Sullivan: Conditions.

245
00:23:56.670 --> 00:23:58.609
By David. Juncos.

246
00:23:58.610 --> 00:23:59.630
Okay. Cool.

247
00:23:59.630 --> 00:24:01.279
Arisa Sullivan: And the other person

248
00:24:01.430 --> 00:24:19.610
Arisa Sullivan: is Elvira de paiva E pona. She's a Spanish voice teacher. They created the method together, and they sell this on Amazon. It's a little bit expensive, but this kind of contains all the info for you, and more than what you did, because there's like.

249
00:24:19.610 --> 00:24:20.260
: Agree.

250
00:24:20.950 --> 00:24:23.660
Arisa Sullivan: Now, I mean, honestly, as somebody who's

251
00:24:24.050 --> 00:24:27.310
Arisa Sullivan: sort of studying it as a student.

252
00:24:28.130 --> 00:24:30.435
Arisa Sullivan: I don't like all of it.

253
00:24:30.820 --> 00:24:34.549
Arisa Sullivan: Yeah, because some of it's very complicated and.

254
00:24:34.550 --> 00:24:35.260
: Yeah.

255
00:24:35.260 --> 00:24:42.470
Arisa Sullivan: Like I got really kind of like overwhelmed like reading some of the exercise. And that's why I didn't include those in.

256
00:24:43.113 --> 00:24:43.756
: Yeah.

257
00:24:44.400 --> 00:24:52.919
Arisa Sullivan: But the basic gist of the whole method, and that plus compassion focus therapy has literally changed my life.

258
00:24:52.920 --> 00:24:53.240
: Yeah.

259
00:24:53.240 --> 00:24:56.749
Arisa Sullivan: That's why I am a true believer in all of this.

260
00:24:56.860 --> 00:25:02.650
Arisa Sullivan: and you can continue to find ways to modify it, to work for you.

261
00:25:02.650 --> 00:25:03.350
: Yeah.

262
00:25:05.280 --> 00:25:08.400
Arisa Sullivan: Okay. So I'm gonna send you that email right now. So I don't forget.

263
00:25:08.400 --> 00:25:08.770
Great.

264
00:25:09.440 --> 00:25:24.149
Arisa Sullivan: Yeah, you know, my friend, Dr. ___and all that stuff. I'm easily available. Let me know if you ever need anything. But I am very grateful for everything you did for my study.

265
00:25:24.280 --> 00:25:29.950
: Thank you. I hope that the rest of your dissertation stuff goes well.

266
00:25:30.140 --> 00:25:40.940
Arisa Sullivan: Thank you, and I am wishing you so much success and just a positive experience as you continue your journey as a singer.

267
00:25:41.512 --> 00:25:43.240
: So, too. Thanks.

268
00:25:44.000 --> 00:25:49.770
Okay. You take care. So have a rest of break. If you have any break left.

269

00:25:49.770 --> 00:25:51.680
Arisa Sullivan: Thank you. Thank you. Bye, bye.

270
: Bye.

Singer 4 Final Interview Transcript Mod 3

1
00:00:03.330 --> 00:00:05.370
Arisa Sullivan: So did you have a good holiday.

2
00:00:06.660 --> 00:00:09.180
SINGER 4: It was, okay, how about you?

3
00:00:09.950 --> 00:00:13.487
Arisa Sullivan: Yes, I had a good one. Thank you so much for joining today.

4
00:00:14.130 --> 00:00:17.930
Arisa Sullivan: So today, this meeting is

5
00:00:18.160 --> 00:00:29.049
Arisa Sullivan: meant to. I have a few questions I have to ask to wrap up the whole study. And then did you ever get a chance to perform.

6
00:00:30.040 --> 00:00:34.069
SINGER 4: I actually just recorded myself, which is also scary.

7
00:00:34.400 --> 00:00:36.719
Arisa Sullivan: You did a what you recorded yourself. Okay.

8
00:00:36.720 --> 00:00:37.930
SINGER 4: Oh, yeah.

9
00:00:37.930 --> 00:00:39.540
Arisa Sullivan: That counts that counts.

10
00:00:39.650 --> 00:00:40.900
Arisa Sullivan: So then what I would

11
00:00:41.020 --> 00:01:00.748
Arisa Sullivan: ask is, if you could, after that experience, fill out the Kmpai and send it back to me. That would be very helpful along with the Maa. Q. Because those 2 tests will be important for me to

12
00:01:01.690 --> 00:01:11.440
Arisa Sullivan: enter data for my study. So that I would appreciate if you could do that. And for now for our meeting right now I will

13
00:01:11.937 --> 00:01:15.510
Arisa Sullivan: go ahead and ask you questions from a questionnaire.

14
00:01:15.650 --> 00:01:17.239
Arisa Sullivan: Does that sound? Okay?

15
00:01:17.650 --> 00:01:18.400
SINGER 4: Okay.

16
00:01:19.260 --> 00:01:21.799

Arisa Sullivan: Great. Okay, let me pull it up.

17
00:01:23.750 --> 00:01:25.799
Arisa Sullivan: How did your recording go.

18
00:01:28.980 --> 00:01:29.990
SINGER 4: Good!

19
00:01:30.560 --> 00:01:32.968
SINGER 4: It could have been better, but.

20
00:01:33.650 --> 00:01:35.350
Arisa Sullivan: Recordings are difficult.

21
00:01:35.780 --> 00:01:40.206
SINGER 4: It wasn't like world burned down terrible.

22
00:01:40.790 --> 00:01:48.590
Arisa Sullivan: That's good. That's very good. I have had some recordings I've done that were really world burning down.

23
00:01:48.590 --> 00:01:49.040
SINGER 4: Yeah.

24
00:01:49.040 --> 00:01:52.150
Arisa Sullivan: So that's a good sign.

25
00:01:53.640 --> 00:01:58.149

Arisa Sullivan: Okay, let me just pull up this questionnaire.

26
00:01:59.020 --> 00:02:01.440
Arisa Sullivan: One moment, please.

27
00:02:04.280 --> 00:02:05.080
Arisa Sullivan: Okay.

28
00:02:10.139 --> 00:02:13.699
Arisa Sullivan: Oh, I know. But it it's in the templates section.

29
00:02:14.700 --> 00:02:15.590
Arisa Sullivan: Okay.

30
00:02:18.690 --> 00:02:19.380
Arisa Sullivan: okay?

31
00:02:20.000 --> 00:02:25.110
Arisa Sullivan: And I'm going to save it under you. So you are Singer

32
00:02:25.280 --> 00:02:28.269
Arisa Sullivan: 4. So if you ever read this

33
00:02:29.237 --> 00:02:34.009
Arisa Sullivan: study, you'll be able to identify yourself as Singer 4.

34
00:02:35.100 --> 00:02:35.840
SINGER 4: Okay.

35
00:02:35.840 --> 00:02:41.229
Arisa Sullivan: Okay. So 1st of all, before I forget, I just wanna confirm, what is your age?

36
00:02:41.950 --> 00:02:42.990
SINGER 4: 25.

37
00:02:43.110 --> 00:02:44.429
Arisa Sullivan: 95. Okay, great.

38
00:02:44.800 --> 00:02:46.120
Arisa Sullivan: Okay?

39
00:02:46.440 --> 00:02:55.389
Arisa Sullivan: So my 1st question is, did you notice an improvement in your music performance? Anxiety

40
00:02:55.520 --> 00:03:08.769
Arisa Sullivan: after the workshops? If so which concepts or exercises helped you. And if you need a reminder of kind of what we went through, it's been a long time. I'm happy to go over that with you.

41
00:03:09.320 --> 00:03:11.769
SINGER 4: I think a reminder would be good.

42
00:03:11.770 --> 00:03:23.280
Arisa Sullivan: Okay? So first, if you could. Just answer the 1st part, which is, did you notice an improvement in your music performance? Anxiety after the workshops.

43
00:03:24.224 --> 00:03:25.520
SINGER 4: Think a little bit.

44
00:03:25.810 --> 00:03:30.699
Arisa Sullivan: Okay, and I will tell you

45
00:03:30.850 --> 00:03:37.110
Arisa Sullivan: which parts we went over. So we had 1st a mindfulness section

46
00:03:37.320 --> 00:03:44.930
Arisa Sullivan: where we did some meditation, and we tried to learn how to kind of be in the moment and present in the moment.

47
00:03:46.017 --> 00:03:49.352
Arisa Sullivan: And then we talked about

48
00:03:50.620 --> 00:03:54.399
Arisa Sullivan: let me just pull it up for myself, cause it's been a while.

49
00:03:54.830 --> 00:03:56.540
Arisa Sullivan: One second.

50
00:04:00.840 --> 00:04:02.100
Arisa Sullivan: Okay?

51
00:04:10.880 --> 00:04:18.399
Arisa Sullivan: So yes. First, we kind of looked at ourselves and meditated and learned how to be in the moment.

52
00:04:19.032 --> 00:04:25.949
Arisa Sullivan: We talked about avoidant behaviors, and how to kind of diffuse your thoughts

53
00:04:26.270 --> 00:04:35.020
Arisa Sullivan: from negative thoughts like. So you know, if you have a negative thought. We learned how to kind of separate

54
00:04:35.190 --> 00:04:43.949
Arisa Sullivan: the thought from actually what is reality. Okay? So just because you have a bad thought doesn't mean it's going to be

55
00:04:44.100 --> 00:04:52.804
Arisa Sullivan: coming true. Okay, and we talked about shame and self-compassion and

56
00:04:53.820 --> 00:05:20.229
Arisa Sullivan: perfectionism and kind of learning how to be. Speak compassionately to yourself. And instead of beating yourself up and learning how to, you know. Just talk yourself through shame or perfectionism, or negative thoughts by being compassionate and saying, Well, okay, I'm having this thought. And

57
00:05:20.990 --> 00:05:25.439
Arisa Sullivan: you know, it's a very feels very negative. But

58
00:05:25.700 --> 00:05:28.900
Arisa Sullivan: this is not going to control my entire life.

59
00:05:29.409 --> 00:05:50.990

Arisa Sullivan: It's just one thought out of many that I have, and I'm not going to let it, you know, drive the bus. So being able to diffuse in that way is something that we learned how to do. And also we talked about values and what is important to us as performers.

60
00:05:51.230 --> 00:06:00.040
Arisa Sullivan: And then, we talked about taking those values and helping

61
00:06:00.570 --> 00:06:07.369
Arisa Sullivan: figure out how to make commitments to our career or our projects.

62
00:06:07.860 --> 00:06:11.200
Arisa Sullivan: because we know what is important to us.

63
00:06:11.400 --> 00:06:20.239
Arisa Sullivan: So those are some of the concepts that we went through. Were there any that you can recognize as things that you found helpful for yourself.

64
00:06:27.070 --> 00:06:29.310
SINGER 4: definitely like the.

65
00:06:29.500 --> 00:06:30.910
Arisa Sullivan: What about like?

66
00:06:31.516 --> 00:06:37.969
SINGER 4: Shame and past bad performances, not equating to me as a whole person.

67
00:06:39.830 --> 00:06:44.119
Arisa Sullivan: yeah, that one's the most effective one for myself as well.

68
00:06:46.040 --> 00:06:53.929
SINGER 4: Yeah, I think creating more like actual goals.

69
00:06:57.680 --> 00:07:00.919
SINGER 4: Oh, yeah, what I actually want to do.

70
00:07:06.144 --> 00:07:13.069
SINGER 4: actually, the point about procrastinating and the link between procrastinating and perfectionism helped me.

71
00:07:13.070 --> 00:07:13.570
Arisa Sullivan: Hmm.

72
00:07:13.930 --> 00:07:17.662
SINGER 4: Actually helped me write a paper like my last paper for grad school.

73
00:07:18.120 --> 00:07:19.250
Arisa Sullivan: Oh, yeah.

74
00:07:19.450 --> 00:07:35.390
Arisa Sullivan: yeah, that's an interesting one, isn't it? How procrastination can actually definitely be part of perfectionism, because you have a standard in your mind, and you keep avoiding it because you, you know, you want to try to achieve that standard and seems daunting.

75
00:07:38.410 --> 00:07:39.450
Arisa Sullivan: Interesting?

76

00:07:40.373 --> 00:07:41.400
Arisa Sullivan: Anything else?

77
00:07:43.570 --> 00:07:52.720
SINGER 4: I think also, like slowly starting to shake off the casual talking badly to yourself.

78
00:07:54.840 --> 00:07:58.599
Arisa Sullivan: That's a good one. Yeah, cause, your brain's really listening

79
00:07:59.275 --> 00:08:07.050
Arisa Sullivan: yourself, and it really does affect you know how you function, even physically it affects you.

80
00:08:07.160 --> 00:08:10.790
Arisa Sullivan: So, okay, what about

81
00:08:11.610 --> 00:08:27.830
Arisa Sullivan: Well, one of my participants said, I don't like the way this is phrased. So the next question is, which part of the act workshops, concepts, and exercises was least helpful, and she was like the word least helpful, she said, can you say it more like you know what

82
00:08:28.160 --> 00:08:35.245
Arisa Sullivan: didn't resonate with me as well, or you know things like that. So whichever way you want to interpret it.

83
00:08:40.260 --> 00:08:46.400
SINGER 4: I think the poet about being a hundred percent in the moment was.

84
00:08:47.370 --> 00:08:49.289

SINGER 4: It's just the hardest for me.

85
00:08:50.130 --> 00:08:51.699
SINGER 4: All in life.

86
00:08:52.830 --> 00:09:05.459
SINGER 4: Cause I can be paying attention, but I'm paying attention to something, but also a little bit of something else, and if I pay attention to the little bit of something else, it will bother me enough that that becomes the main focus.

87
00:09:06.340 --> 00:09:11.420
SINGER 4: so it's easier for me to just like do the quick like, itch the itch and get rid of it.

88
00:09:13.440 --> 00:09:19.698
Arisa Sullivan: Yup, I, I hear you on that. And that's a very common answer from other people,

89
00:09:20.460 --> 00:09:34.880
Arisa Sullivan: and all I can say, is, I also have had difficulty with this. And when I took Mbsr mind, body stress reduction, which is a type of meditation, I learned from doing the class. That

90
00:09:36.160 --> 00:09:43.859
Arisa Sullivan: one way to really start to be able to get more in tune with the moment is to just

91
00:09:44.360 --> 00:10:09.270
Arisa Sullivan: do very short increments that you have to be present in the moment. So like if you start with like 30 seconds or a minute, instead of like trying to do it for like 5 min, or

something that if you practice that frequently it actually really helps to be able to do it. But also the other thing is again self compassion and understanding that when you are doing it

92
00:10:09.640 --> 00:10:13.800
Arisa Sullivan: like, say, you're trying to focus on just breathing in and breathing out.

93
00:10:14.260 --> 00:10:24.320
Arisa Sullivan: Of course, all of us have like a million things going on in our brains. And you know we think about like the grocery list, and we think, Oh, my God, I have a paper due. Blah blah!

94
00:10:24.720 --> 00:10:25.610
Arisa Sullivan: But

95
00:10:25.730 --> 00:10:31.629
Arisa Sullivan: that's the part that I think self compassion comes in of just being able to say, Hey, you know what?

96
00:10:31.750 --> 00:10:48.929
Arisa Sullivan: That's okay, that I'm having these other thoughts that's totally normal. That's actually being present in the moment to be able to notice that you're having other thoughts, and then asking yourself to just kind of 0 back in on one thought. And so it's kind of

97
00:10:50.630 --> 00:10:56.770
Arisa Sullivan: I think it. You just start to get more able to access that that's

98
00:10:57.120 --> 00:11:02.760
Arisa Sullivan: 2 cents about mindfulness. And as you approach it in the future,

99

00:11:04.900 --> 00:11:09.890
Arisa Sullivan: number 3, did you notice a difference in your music performance? Anxiety

100
00:11:10.020 --> 00:11:16.019
Arisa Sullivan: after the 1st workshop, the second workshop, or only after the 3rd workshop.

101
00:11:20.630 --> 00:11:22.790
SINGER 4: Think it took until like after 2.

102
00:11:24.650 --> 00:11:25.780
SINGER 4: Is there anything? Yeah.

103
00:11:26.110 --> 00:11:34.990
Arisa Sullivan: Okay, and then how would you rate your anxiety now.

104
00:11:35.320 --> 00:11:41.019
Arisa Sullivan: after the workshops on a scale from one to 7, music performance insight.

105
00:11:46.250 --> 00:11:47.650
SINGER 4: Maybe like a 3.

106
00:11:47.980 --> 00:11:57.229
Arisa Sullivan: Okay, okay, okay? And then, if possibility existed for further coaching.

107
00:11:57.460 --> 00:12:02.279
Arisa Sullivan: would you want to continue working on act

108
00:12:02.530 --> 00:12:08.070

Arisa Sullivan: which part or parts of the hexaflex. Would you want to continue working on.

109
00:12:14.940 --> 00:12:17.220
SINGER 4: think it would be interesting?

110
00:12:17.500 --> 00:12:18.890
SINGER 4: Continuing.

111
00:12:19.340 --> 00:12:19.860
Arisa Sullivan: It's.

112
00:12:23.230 --> 00:12:29.610
SINGER 4: Think I would need to do more exploring with all 6 to figure out which 1 0, 1.

113
00:12:31.470 --> 00:12:38.400
Arisa Sullivan: Yeah, I think that that makes a lot of sense, because they all kind of work hand in hand, don't they?

114
00:12:39.690 --> 00:12:44.030
Arisa Sullivan: Okay, okay, So

115
00:12:45.640 --> 00:12:52.899
Arisa Sullivan: what did you notice in your performances? Or I guess in your recording, or even just in your everyday

116
00:12:53.010 --> 00:12:58.399
Arisa Sullivan: practice, or something that was different. After the workshops.

117

00:13:09.520 --> 00:13:20.189
SINGER 4: I think we're thinking about technique instead of trying to like, read the room.

118
00:13:24.100 --> 00:13:33.619
Arisa Sullivan: Yeah. So you became more able to focus on your technique instead of thinking about other

119
00:13:33.800 --> 00:13:37.189
Arisa Sullivan: scrutiny right from outside yourself.

120
00:13:37.770 --> 00:13:38.570
SINGER 4: Yeah.

121
00:13:38.960 --> 00:13:47.569
Arisa Sullivan: Okay, what about like negative self talk or

122
00:13:49.910 --> 00:13:57.549
Arisa Sullivan: physical symptoms, or anything like that like, did you notice anything change or self compassionate talk.

123
00:14:01.390 --> 00:14:10.639
SINGER 4: I think those less I'm trying to do less opinion based. Talk to myself.

124
00:14:14.390 --> 00:14:23.499
SINGER 4: Like more like I didn't do this thing with like this muscle. This phrase, whatever right instead of Oh, that was garbage.

125
00:14:23.820 --> 00:14:29.520
Arisa Sullivan: Yes, yes, that is really wonderful, that

126
00:14:29.910 --> 00:14:35.745
Arisa Sullivan: cause. That's very hard. If you've done it all your life to change something like that.

127
00:14:36.800 --> 00:14:44.669
Arisa Sullivan: And like we were talking about it just makes such a big difference. Because eventually, after you start talking yourself like that.

128
00:14:44.840 --> 00:15:03.420
Arisa Sullivan: you start to believe it. And so if you have a more neutral tone about things, you can eventually start to feel more like, Hey, you know I'm not a bad singer. I'm not doing badly. I'm just doing. And I'm going to keep working on it. So that's really great.

129
00:15:06.200 --> 00:15:08.390
Arisa Sullivan: Okay, let's see.

130
00:15:13.740 --> 00:15:17.589
Arisa Sullivan: that's kind of like and then do you ever notice, like.

131
00:15:18.220 --> 00:15:22.640
Arisa Sullivan: for example, with your recording that

132
00:15:23.210 --> 00:15:29.319
Arisa Sullivan: you have a nervous feeling coming into it? And but somehow you're able to like.

133
00:15:30.670 --> 00:15:40.109

Arisa Sullivan: think differently while you're in the process of doing singing and actions like, do you notice anything different? There.

134
00:15:46.780 --> 00:15:52.092
SINGER 4: I think it gets easier most when I just like forget that I'm recording.

135
00:15:56.040 --> 00:16:01.410
Arisa Sullivan: That's good, awesome. Okay?

136
00:16:01.934 --> 00:16:13.479
Arisa Sullivan: Why don't I just go ahead, if you don't mind and go through the maa queue with you and that way all you have to do is, do the Kmpai

137
00:16:14.188 --> 00:16:16.729
Arisa Sullivan: to send to me? Okay.

138
00:16:17.215 --> 00:16:21.949
Arisa Sullivan: cause the maa queue is so short. So I'll just do that with you really quickly,

139
00:16:24.150 --> 00:16:25.610
Arisa Sullivan: just get it out.

140
00:16:29.010 --> 00:16:29.444
Arisa Sullivan: Okay?

141
00:16:30.900 --> 00:16:35.849
Arisa Sullivan: So this one goes from one being never true

142

00:16:36.100 --> 00:16:41.889
Arisa Sullivan: to 7, being always true. Okay? So the 1st question.

143
00:16:42.050 --> 00:16:53.450
Arisa Sullivan: It is, my memories of previous mistakes prevent me from performing in ways that I find important.

144
00:16:53.620 --> 00:16:57.449
Arisa Sullivan: One is never true. 7 is always true.

145
00:17:03.990 --> 00:17:05.660
SINGER 4: Like a 3 or 4.

146
00:17:06.280 --> 00:17:18.170
Arisa Sullivan: Okay, me just alright. 2 worries and anxiety about my performances don't get in the way of my success.

147
00:17:20.200 --> 00:17:21.197
SINGER 4: Like a 3.

148
00:17:22.040 --> 00:17:30.010
Arisa Sullivan: A 3. Okay, - so 3 is seldom true. Just so, you know.

149
00:17:31.168 --> 00:17:33.361
SINGER 4: If I make a mistake.

150
00:17:34.040 --> 00:17:35.390
SINGER 4: Oh, I'm sorry.

151
00:17:35.690 --> 00:17:37.060
SINGER 4: We'll say 4. Then.

152
00:17:37.060 --> 00:17:39.849
Arisa Sullivan: 4. Okay. Cause 4 is sometimes true.

153
00:17:39.940 --> 00:17:41.762
SINGER 4: Yeah, sometimes, yeah.

154
00:17:42.370 --> 00:17:49.479
Arisa Sullivan: Make a mistake while performing, I can move past it. One is never true. 7 is always true.

155
00:17:51.920 --> 00:17:54.570
SINGER 4: 5.

156
00:17:55.170 --> 00:17:56.050
Arisa Sullivan: Okay,

157
00:17:59.500 --> 00:18:15.370
Arisa Sullivan: let's see, what number am I on? Number 4? My performance related difficulties prevent me from giving meaningful performances. One is never true, 7 is always true. Prevent me from giving meaningful performance.

158
00:18:16.140 --> 00:18:21.570
SINGER 4: Food, for.

159
00:18:22.210 --> 00:18:29.510

Arisa Sullivan: Okay, and then number 5, I can remain in the present moment while performing

160
00:18:29.640 --> 00:18:32.809
Arisa Sullivan: one. Never. True. 7. Always true.

161
00:18:33.870 --> 00:18:35.360
SINGER 4: And also for.

162
00:18:35.360 --> 00:18:39.360
Arisa Sullivan: Okay, and then 6, I can still perform.

163
00:18:39.460 --> 00:18:45.240
Arisa Sullivan: even if I don't feel like it. One is never true. 7 is always true.

164
00:18:48.240 --> 00:18:49.210
SINGER 4: 5.

165
00:18:49.900 --> 00:19:02.059
Arisa Sullivan: Okay? And 7. My difficult thoughts and feelings prevent me from making progress while practicing one never true. 7. Always true.

166
00:19:05.610 --> 00:19:07.130
SINGER 4: Let's see.

167
00:19:07.320 --> 00:19:15.510
Arisa Sullivan: Okay, excellent. Let me just calculate quickly, and then I can tell you a little bit about your scores.

168
00:19:15.930 --> 00:19:18.079
Arisa Sullivan: So one second, please.

169
00:19:32.850 --> 00:19:34.020
Arisa Sullivan: okay, excellent.

170
00:19:34.970 --> 00:19:43.609
Arisa Sullivan: So MAAQ is the musician's acceptance and action questionnaire.

171
00:19:43.920 --> 00:19:56.290
Arisa Sullivan: And what happens is it's not like the Kmpai. Really, it's more about

172
00:19:57.170 --> 00:20:02.893
Arisa Sullivan: psychological flexibility is what it's about. Okay, so

173
00:20:05.320 --> 00:20:08.300
Arisa Sullivan: let me just find the scoring sheet.

174
00:20:10.900 --> 00:20:14.700
Arisa Sullivan: Let me get my book. I think that's the easier thing to do

175
00:20:15.650 --> 00:20:19.460
Arisa Sullivan: so, basically, the higher your score.

176
00:20:19.830 --> 00:20:24.179
Arisa Sullivan: the more psychological flexibility you exhibit.

177

00:20:24.470 --> 00:20:35.530
Arisa Sullivan: Okay, so, for example, bye, go back to your 1st one.

178
00:20:43.620 --> 00:20:45.090
Arisa Sullivan: go back and forth.

179
00:20:46.880 --> 00:20:56.669
Arisa Sullivan: So 4, plus 2, 6, plus 4 is 10 plus 3, 1316, 20,

180
00:20:57.340 --> 00:21:08.209
Arisa Sullivan: 24. Okay, so your original score was 24 in the Maa Q, and yours increased to a 31.

181
00:21:08.630 --> 00:21:19.570
Arisa Sullivan: So it's really cool because your psychological flexibility appears to have increased

182
00:21:19.960 --> 00:21:29.069
Arisa Sullivan: after the 3 workshops. So that is very exciting. You went from 24 to 31.

183
00:21:29.220 --> 00:21:30.170
Arisa Sullivan: Okay,

184
00:21:32.110 --> 00:21:40.210
Arisa Sullivan: so that it's fun. It doesn't really matter, is there's no right or wrong or anything. But I always find it interesting.

185
00:21:40.790 --> 00:21:51.140

Arisa Sullivan: Just you know, as a person to see how it affects you to have gone through the workshops,

186
00:21:52.540 --> 00:21:54.949
Arisa Sullivan: so you should

187
00:21:55.090 --> 00:22:06.079
Arisa Sullivan: feel really like. That's an interesting and wonderful example of how your psychological flexibility has increased after this workshop.

188
00:22:06.670 --> 00:22:11.459
Arisa Sullivan: So after you take the Kmpai

189
00:22:11.983 --> 00:22:18.169
Arisa Sullivan: and send that back. I can send you just a little email with a debrief of like

190
00:22:18.250 --> 00:22:46.979
Arisa Sullivan: where the scores lied and what particular categories were the highest for you, because they have like subcategories to show. Like some people, there's like genetics at play. There's some people that have like more physical symptoms when they have music, performance, anxiety. Some people have more inner scrutiny like we were talking about. Some people have

191
00:22:47.190 --> 00:23:07.019
Arisa Sullivan: parental parents that are not very empathetic. There's like all kinds of stuff, or some people just have generalized anxiety. And so there's different ways of scoring it. So I'll be able to share with you a little bit about that. Once I get your second Kmpai back. Okay?

192
00:23:07.200 --> 00:23:07.900
Arisa Sullivan: Sure.

193
00:23:08.030 --> 00:23:09.999
Arisa Sullivan: Do you have any questions for me?

194
00:23:14.230 --> 00:23:16.222
SINGER 4: I don't think so.

195
00:23:16.880 --> 00:23:33.040
Arisa Sullivan: Okay, well, I am very, very grateful to you for participating in this study, and I'm really glad we could meet up and finalize the study on your side, and then I will be

196
00:23:33.330 --> 00:24:00.959
Arisa Sullivan: continuing my studies. So if you ever think that you might be interested in doing another study, just let me know, because for my dissertation, I'm going to probably be doing an even more expanded one here. I work not just on act, but other methods to help music, performance, anxiety. I'm not sure if I'm allowed to use the same people again.

197
00:24:01.292 --> 00:24:15.570
Arisa Sullivan: But I'm going to ask my professors, and if you have any friends that are interested. Please do tell them about me, and let me know, because I do like, I said, have another study coming up, so I'll need more subjects.

198
00:24:15.944 --> 00:24:42.129
Arisa Sullivan: But in the meantime I hope that this was helpful for you, because for me personally, that's the most important thing is that people gain something from this and I just encourage you to continue taking the concepts that you've learned and practicing them in your daily practice, because I think that it makes a big difference when you kind of continue them as a part of your routine.

199
00:24:43.800 --> 00:24:44.700

Arisa Sullivan: Okay.

200
00:24:45.660 --> 00:24:46.270
SINGER 4: Okay,

201
00:24:46.880 --> 00:24:51.740
Arisa Sullivan: All right. Thank you so much. I'm so happy to have gotten to know you.

202
00:24:52.100 --> 00:24:53.925
SINGER 4: It's been an interesting study. Thanks.

203
00:24:54.230 --> 00:24:56.009
Arisa Sullivan: Thank you. Bye-bye.

Singer 5 Final Interview Transcript Mod 3

Speaker 1 1:01
Hello, oh, How are you and Happy New Year.

Unknown Speaker 1:08
I hope you had a good holiday.

Unknown Speaker 1:10
Okay?

Speaker 2 1:12
We Yeah, I live in North Carolina. We don't get snow that often, but last night, we got a lot of snow. So I was out with my daughter sledding.

Unknown Speaker 1:27
I'm sure it's nothing new up in Wisconsin, though,

Unknown Speaker 1:30
hopefully no snow here.

Speaker 2 1:34
So thank you so much for joining me. So at this meeting, what we're going to do our final interview is, I'm going to ask you some questions, and then we are going to just, I'm just going to review some of your scores and the changes in your scores. So let me just get organized here. Hold on. One second. I have to pull up the questions so one second please.

Unknown Speaker 2:11
Interview,

Unknown Speaker 2:14
I found it

Unknown Speaker 2:17
saved as

Speaker 1 2:22
well. Okay,

Speaker 2 2:29
great. Okay, so the first thing we're going to talk about is just your experience to get some feedback about the workshops. Did you notice an improvement in your music performance anxiety after the workshops? If so, what concepts or exercises helped you?

Speaker 3 2:59
I noticed some improvement, but not a lot, because I wasn't actually practicing it as I should have.

Speaker 2 3:10
Oh, wait one second, is it okay that I am recording? Okay? Great. Thank you.

Speaker 3 3:19
We don't have the exercises on me. Oh, I can remind

Speaker 2 3:23

you of it. Um, everybody, everybody forgot, including myself, because it's been such a long time. So I'll just kind of run through it with you, and you can tell me which ones you know helped you the most one second. Then let me just write this down. Okay, so we went through things like mindfulness to just kind of become aware of the moment. We went through defusion, which is kind of like separating who you are now and your abilities from your thoughts, okay? We also had just not believing that your, what you think, is going to come true. Okay? So it's like you might think something bad is going to happen, but that doesn't mean it's going to happen. We had values exercise where you identified what's important to you and why you do this. We had we talked about self compassion and just talking in a kinder way to yourself shame, like how we all shame ourselves if something bad happens, and learning how to use compassion to not be so mean to ourselves and to just kind of, you know, accept and be more accepting of that, and also speaking of acceptance. We're accepting that we're going to have uncomfortable feelings, like nervousness, uncomfortable on stage, but instead of trying to change that and get rid of it, just kind of sitting with it and becoming comfortable with it until it passes and then the final was commitment, taking your values and saying, okay, and these are the things that I want to do, knowing that this is what's important to me, okay,

Speaker 3 5:36
self compassion and shame. But I think working on acceptance would be also great for me. I'm not sure which of the exercises that was that were saying, let's say I don't remember what exactly I wrote. It was like I avoid practicing because of that and that, but I am being protective of myself, so like three columns. I'm not sure how it's called the

Unknown Speaker 6:11
yes avoidance.

Unknown Speaker 6:13
I think that was my favorite

Speaker 2 6:16
yes, where you kind of reframe it and change it, instead of being like, punishing like, well, I avoid practicing blah, blah, instead of that just saying, more accepting like, so I'm feeling like I don't want to practice, but that's okay. That's what's happening right now, and it's, it'll pass, you know, yeah, that's a good one. Thank you for sharing that. Let me just write that down. Okay, so then my next question is, which part of the workshops was the least helpful? If you can remember, I

Unknown Speaker 7:03
I don't like the word police will price,

Speaker 2 7:05
or maybe what didn't really resonate with you, what didn't really you didn't you didn't really understand. Or

Speaker 3 7:12
I think being in the present moment doesn't usually resonate with

Speaker 2 7:18
me. And if you can expand on that a little bit. I

Speaker 3 7:26
don't know how to expand. It's just every time I try something like that, it's just not something that hits me and it's easy to do and something that I'm willing to do, I guess,

Speaker 2 7:42
yes, okay, that makes a lot of sense, and a lot of people feel the same way that you do. I will tell you I also went through an entire course of mindfulness, and it was really difficult for a lot of the people in the class, but I will say to you that the more you practice it, even if it's just like, one minute, okay, I think it helps to start with a very short time frame, like I'm going to be mindful for 30 seconds, or I'm going to be mindful for a minute and just focusing on the breathing or whatever you want to focus on. And what I find is it's very easy for your mind to keep going to other thoughts, right? Like, oh, I've got to get this paper done. I've got to go grocery shopping, you know. But that's part of the acceptance is to be like, okay, yep, my mind is wandering, but I'm going to bring it back. Okay, it's like the baby. You're going to bring the baby back onto the mat. So just in case, you try to practice it in the future, that's a good way to start and to just make it very, very short increments, is what I would recommend. Okay, good. Um, now my question is, did you notice a difference in your MPa, in your music performance anxiety, after the first second shot at workshop, the second workshop, or only after all three workshops.

Speaker 3 9:27
Kind of difficult to say, because my performances were after the third one,

Speaker 2 9:33
but even your mindset like you can probably tell I

Speaker 3 9:44
I don't know. I'm not gonna lie, because I'm not sure.

Speaker 2 9:47
Okay, that's okay, that's a, that's an answer, and it's a totally acceptable one. And I can say that it was after

Speaker 3 9:56
your after third one. Yes, definitely. Okay.

Unknown Speaker 10:01
I think

Speaker 3 10:03
I for the first time in my life, I forgot some lyrics okay

Unknown Speaker 10:10
during my juries,

Speaker 3 10:12
and I was like, Okay, it's the pieces in check if I just repeat this four words that I forgot from the first verse, no one's going to notice. And, like, I just kept my face, like, straight as it's supposed to be, and amazing I want to notice. And I was like, completely okay, but what was happening

Speaker 2 10:37
that's That is fantastic. I just want you to know that, to be able to keep your composure like that, and to think in the moment and come up with a strategy that is something you should feel extremely proud of, because I know I've been in that situation and I have totally freaked out so like, I'm, I'm really happy to hear that you were able to keep your composure like that. That's that was a really good strategy you came up with. And

Speaker 3 11:10

also, another thing, when I was preparing for my juries, I knew that in the same check, this, like one note that was in the very end, was just not working, and there was not enough time to make it work. So, I decided I will just enjoy the rest of the piece, make it as good as I can, and let it go. The one that doesn't work, it's fine. And I think it went, well, uh, my like, professors told me that it was my best jury, and yeah,

Speaker 2 11:48
that just makes me so happy on a personal level, like for you, I feel so happy to hear that, because I know how difficult it is to sing in front of people, especially in a jury, and to be able to like it really sounds like you were able, even though you said that, thinking in the moment that exercise was difficult, you did that when you were on stage. You totally thought in the moment, came up with strategies, decided, I'm gonna just enjoy the rest of this piece. I mean, that sounds amazing. I'm really happy for you. Cool, awesome.

Unknown Speaker 12:30
Let me write that down.

Speaker 2 12:33
Okay, how would you rate your anxiety now that you are done with the workshops on a scale from one to seven.

Unknown Speaker 12:45
Seven is the strongest anxiety.

Speaker 3 12:52
Think we're always depending on occasion, it's like three, four, maybe okay, like, super important, thing is,

Unknown Speaker 13:01
I'll say four just to be

Speaker 2 13:04
and then, if the possibility existed for you to get further coaching, would you want to continue working on act? And if so, which part would you want to continue like which, like you said, acceptance, but which part would you want to keep working on? I

Speaker 3 13:23

would love to continue. And I I'm not sure how to separate. I think it's important to work on everything.

Speaker 2 13:32
Yeah, so that that's an answer right there. It's important to work on all of it. Okay? I agree. I would, if it were me, I would continue working on all of it. Okay, cool. Now let me I actually have to ask you, I got your V, A Q, but I didn't get an M, a q, so I need to get my book and ask you the questions from there. Okay, so, yeah, yeah, that one, did you just send it back to me? Okay, sorry. Then I'll score that later, and thank you for sending and then I'm going to go over your scores with you. Okay, so let me just pull them up. It'll take me a second, and I can even share with you the comparison of your ma, AQ, if I pull up your email. Oh, there it is. I see it. Yeah, sorry about that first time when I was, you know, I was doing the email, and for some reason, the km, Pai, the second page, just wasn't showing up, and I really don't know why. So if you could hold one second, I'm going to calculate your ma, AK, while we're together,

Unknown Speaker 14:59
okay? That would be a

Unknown Speaker 15:36
okay, I've got the score Now,

Unknown Speaker 15:40
so let me go back to your scores.

Unknown Speaker 15:49
Okay, so

Speaker 2 15:53
when you took the original km Pai, which is the Kenny music performance anxiety inventory,

Unknown Speaker 16:04
you originally scored a 153

Speaker 2 16:09
and she has it separated into very various categories. So there's an extremely high performance anxiety, high performance anxiety, above average, average and low

performance anxiety, okay, and your original score was 153, which puts you at the above average performance anxiety, okay, on the kind of upper end of the above average, all right, by the end of the workshops, you made it down to 126 so That means you came down, let's see 27 points. And that still puts you in above average, but at the very low end of the above average, because the above average goes from 160 to 120 so you came down quite a significant amount. So that is very, um, reassuring to see that that was able to help you and also in your verbal experience, the way you told me about it, it certainly sounds like there were some, you know, changes that occurred. Um, let's look at your ma, AQ, so let me go back and find the original one. Second.

Unknown Speaker 17:52
Here it is, okay.

Speaker 2 17:55
So with the MAAQ, it's a little bit different. You're not trying to get a lower score or anything. What you're doing is you're showing how psychologically flexible you are. Okay, and so the lower the score, the less psychologically flexible, and the higher the score, the more psychologically flexible, which means that you're able to do things to change the situation, you know. And so yours was 22 originally, which is really kind of like, yeah. I mean that that was, you know, a pretty normal score. But the nice news is, after your experience, you went up to a 24 Okay, so definitely your psychological flexibility improved after the workshops. Now I just want to share with you one more thing before I let you go.

Unknown Speaker 19:09
Let's see, where is it?

Unknown Speaker 19:13
Yes, okay, I'm going to find it.

Unknown Speaker 19:19
Okay, here we go. okay,

Unknown Speaker 19:33
need to find a chart

Unknown Speaker 19:37
overall. See

Unknown Speaker 19:52
trying to find a spreadsheet.

Unknown Speaker 19:55
Here it is, I found it. Okay. I'm.

Unknown Speaker 20:01
Okay, so for you

Unknown Speaker 20:07
see here, oh, here we go. The

Speaker 2 20:12
they in the kmpai. They categorize things into different kinds of music performance anxiety. So there's something like somatic anxiety, which is more of a physical manifestation, where you start getting short of breath, or you feel like tense, or you know, you notice your heart beating. So that's somatic. Then there's one called worry focused on self or other scrutiny, which is like how much your can't get out of your head because you're thinking all these negative thoughts and anxious thoughts while you're performing. Then there is depression and hopelessness, which is more of a mental health general state. There's parental empathy, which is about how much you got empathy, like an understanding from your parents. There's memory, which is like what you were talking about, like having memory slips because you're anxious. There's just trait anxiety, which is a generalized anxiety, not necessarily to do with music. Just in general, there's anxious apprehension, like you just feel scared and nervous. And then there's biological vulnerability, which is, if you genetically have anxiety in your family, you know there's nothing you can do about this, just in your genes. So for yours, what they like to do in the anxiety thing is, they like to see what your top three most anxious things are, like that manifest themselves. So for you, the very highest one was worry focused on self and other scrutiny. So that's the one where you're in your head and you can't stop worrying about, like, what's going on, so it's more of a, like, internal thing. The second highest score was somatic anxiety, like, it's a physical one where you're short of breath or your heart's beating or you're sweating or whatever. Actually, that's the third most high, the second highest was parental empathy, so not having a lot of understanding from, you know, your parents and stuff like that. So that's just good to know, because for yourself to understand where your anxiety lies the most, like some people had really high, like, biological, like, 100% and biological, and so that makes it really hard to change anything,

because, you know, but you can change things. It's just good to know that that's something that is, you know, a problem, or, for example, with parental empathy, that's not something you can really change, um, but it's good to know that that's where some of it is stemming from. But the good news is the things you can really change are somatic anxiety, scrutiny about yourself and in your head. So after I score, me see if I have your scores. But later on, I can show you, I'm sure that the parental empathy didn't change. But later on, when I analyze it, I can send you an email and tell you how much it changed, because I'm pretty certain it. It reduced a lot in both of the other categories, because your overall score was a lot lower. So I'll send you the different scores later on in the study, you're going to be singer five. So if you ever read the study, you'll know that you're singer five. But anyway, I'm just so thrilled for you…to see that you experienced something so positive from the workshops, and it will only get better. If you keep working on this, it will only get better. So there's so much hope and promise for you to feel a lot more positive when you're performing, so please keep going with it. I'm going to find out I have this is like one of my studies for my master's, but I have a final study at the end that's a dissertation, and it's going to be a much broader study. And. It's not, I think at this point it's not going to just be AK, it's going to be like an overall, comprehensive plan to help with music performance anxiety. And I'm going to find out from my professors, like, Am I allowed to use some of the same people, or do I have to find all new people? If I am allowed to use some of the same people, I will definitely let you know if you're interested in participating. Otherwise, if, if you could just kind of spread the word with your friends that way, maybe some other people might be interested in my study later on, it'll probably be in about a year so, but yes, and I always am available if you ever need anything, if you ever want to coach or anything like that, I'm available for you, and if you have any questions, you can always email me. But I truly appreciate your take taking part in this study, and thank you so much for your time. Okay, I wish you all the best. Have a great semester, and I will talk to you again soon. Bye, bye, thank you. Thank you. Bye.

Transcribed by https://otter.ai

Appendix 8: Kenny Music Performance Anxiety Inventory (Revised 2009)

Below are some statements about how you feel generally and how you feel **before or during a performance**. Please circle one number to indicate how much you agree or disagree with each statement.

		Strongly Disagree						**Strongly Agree**
K_1	I generally feel in control of my life	6	5	4	3	2	1	0
K_2	I find it easy to trust others	6	5	4	3	2	1	0
K_3	Sometimes I feel depressed without knowing why	0	1	2	3	4	5	6
K_4	I often find it difficult to work up the energy to do things	0	1	2	3	4	5	6
K_5	Excessive worrying is a characteristic of my family	0	1	2	3	4	5	6
K_6	I often feel that life has not much to offer me	0	1	2	3	4	5	6
K_7	Even if I work hard in preparation for a performance, I am likely to make mistakes	0	1	2	3	4	5	6
K_8	I find it difficult to depend on others	0	1	2	3	4	5	6
K_9	My parents were mostly responsive to my needs	6	5	4	3	2	1	0
K_10	Prior to, or during a performance, I get feelings akin to panic	0	1	2	3	4	5	6
K_11	I never know before a concert whether I will perform well	0	1	2	3	4	5	6
K_12	Prior to, or during a performance, I experience dry mouth	0	1	2	3	4	5	6
K_13	I often feel that I am not worth much as a person	0	1	2	3	4	5	6
K_14	During a performance I find myself thinking about whether I'll even get through it	0	1	2	3	4	5	6
K_15	Thinking about the evaluation I may get interferes with my performance	0	1	2	3	4	5	6
K_16	Prior to, or during a performance, I feel sick or faint or have a churning in my stomach	0	1	2	3	4	5	6
K_17	Even in the most stressful performance situations, I am confident that I will perform well	6	5	4	3	2	1	0
K_18	I am often concerned about a negative reaction from the audience	0	1	2	3	4	5	6
K_19	Sometimes I feel anxious for no particular reason	0	1	2	3	4	5	6
K_20	From early in my music studies, I remember being anxious about performing	0	1	2	3	4	5	6

		Strongly disagree						Strongly Agree
K_21	I worry that one bad performance may ruin my career	0	1	2	3	4	5	6
K_22	Prior to, or during a performance, I experience increased heart rate like pounding in my chest.....	0	1	2	3	4	5	6
K_23	My parents almost always listened to me	6	5	4	3	2	1	0
K_24	I give up worthwhile performance opportunities	0	1	2	3	4	5	6
K_25	After the performance, I worry about whether I played well enough.....	0	1	2	3	4	5	6
K_26	My worry and nervousness about my performance interferes with my focus and concentration.....	0	1	2	3	4	5	6
K_27	As a child, I often felt sad	0	1	2	3	4	5	6
K_28	I often prepare for a concert with a sense of dread and impending disaster.....	0	1	2	3	4	5	6
K_29	One or both of my parents were overly anxious.....	0	1	2	3	4	5	6
K_30	Prior to, or during a performance, I have increased muscle tension.....	0	1	2	3	4	5	6
K_31	I often feel that I have nothing to look forward to	0	1	2	3	4	5	6
K_32	After the performance, I replay it in my mind over and over...	0	1	2	3	4	5	6
K_33	My parents encouraged me to try new things	6	5	4	3	2	1	0
K_34	I worry so much before a performance, I cannot sleep	0	1	2	3	4	5	6
K_35	When performing without music, my memory is reliable.....	6	5	4	3	2	1	0
K_36	Prior to, or during a performance, I experience shaking or trembling or tremor.....	0	1	2	3	4	5	6
K_37	I am confident playing from memory	6	5	4	3	2	1	0
K_38	I am concerned about being scrutinized by others	0	1	2	3	4	5	6
K_39	I am concerned about my own judgement of how I will perform.....	0	1	2	3	4	5	6
K_40	I remain committed to performing even though it causes me great anxiety.....	0	1	2	3	4	5	6

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Appendix 9: Musician's Acceptance and Action Questionnaire (Juncos et al., 2024)

APPENDIX A

Musician's Acceptance and Action Questionnaire (MAAQ)

Here you will find various statements about your performances and practice. Please rate how true each statement is for you by circling a number next to it, keeping in mind there are no right or wrong answers. Use the scale below to make your choice.

1	2	3	4	5	6	7
Never True	Very Seldom True	Seldom True	Sometimes True	Frequently True	Almost Always True	Always True

1. My memories of previous mistakes prevent me from performing in ways that I find important.	1	2	3	4	5	6	7
2. Worries and anxiety about my performances don't get in the way of my success.	1	2	3	4	5	6	7
3. If I make a mistake while performing I can move past it.	1	2	3	4	5	6	7
4. My performance-related difficulties prevent me from giving meaningful performances.	1	2	3	4	5	6	7
5. I can remain in the present moment while performing.	1	2	3	4	5	6	7
6. I can still perform even if I don't feel like it.	1	2	3	4	5	6	7
7. My difficult thoughts and feelings prevent me from making progress while practicing.	1	2	3	4	5	6	7

Appendix 10: Self-Rated Anxiety Scoring

1-not at all, 2 – very mild MPA, 3 – mild MPA, 4 – moderate MPA, 5 – above average MPA, 6 – Severe MPA, 7 – Most Severe MPA