**MODULE 3**

**BMPF7326D**

# A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers

**Josephine Wilcock**

**2331965**

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## PROJECT PROPOSAL

### Title

A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers

### Context

I will carry this project out as a private Singing Teacher working with adult Contemporary Commercial Music (CCM) singers. CCM includes genres such as Popular Music, Musical Theatre and Jazz, as defined by LoVetri (2008). Music Performance Anxiety (MPA) has been described by Kenny (2010, p. 233) as "persistent anxious apprehension" of performing with a variety of symptoms which can affect the level of performance achieved. Self-Efficacy (SE), how a person perceives their ability to carry out specific tasks (Kemp, 2012), is one of many characteristics that existing literature associates with a person's experience of MPA (Spahn, Krampe and Nusseck, 2021; Henshaw and Collyer, 2022).

### Justification

The reason for undertaking this project is to trial interventions that may help my vocal students achieve their best performance level by reducing problematic MPA and increasing low SE. Both are commonly mentioned by my students as negatively impacting their vocal performance experience. This anecdotal observation from my teaching practice seems to align with existing literature that connects SE with MPA (Kantor-Martynuska and Kenny, 2018; Spahn, Krampe and Nusseck, 2021; Henshaw and Collyer, 2022). Therefore, I intend to contribute to research in this area with singers, as this is lacking (Henshaw and Collyer, 2022; Heasman-Cossins, Winter and Juncos, 2025).

### Intended Impact

I intend for this project to improve my subject knowledge and use of interventions to help my students reduce MPA and build SE. It may contribute to the wider professional community by exemplifying the relationship between these two aspects in singers, specifically adult CCM singers, as most of the current literature is on university-level instrumentalists (Bersh, 2022).

### Outlined Intention

I intend to carry out the project using mixed methods to include measurable results and participants' experiences (Creswell and Creswell, 2018). Firstly, a quantitative survey will measure levels of MPA, through the K-MPAI-R scale (Philippe et al, 2022), and SE, using

the NGSE scale (Chen, Gully and Eden, 2001), with an instruction to answer regarding vocal performance tasks. Those scoring higher MPA and/or lower SE compared to other participants will be invited to continue in the study. I will implement the interventions and make observations before the repeat survey to measure any change. Semi-structured interviews will be used within a Participatory Action Research design (Kindon, Pain and Kesby, 2008). This design has been selected to collaborate with participants to reduce the problem by identifying the tools that prove most beneficial for them, and potentially adult CCM singers as a community.

### Project Timeline

I have prepared a timeline of activities (Figure 1) which will be revisited to make revisions.

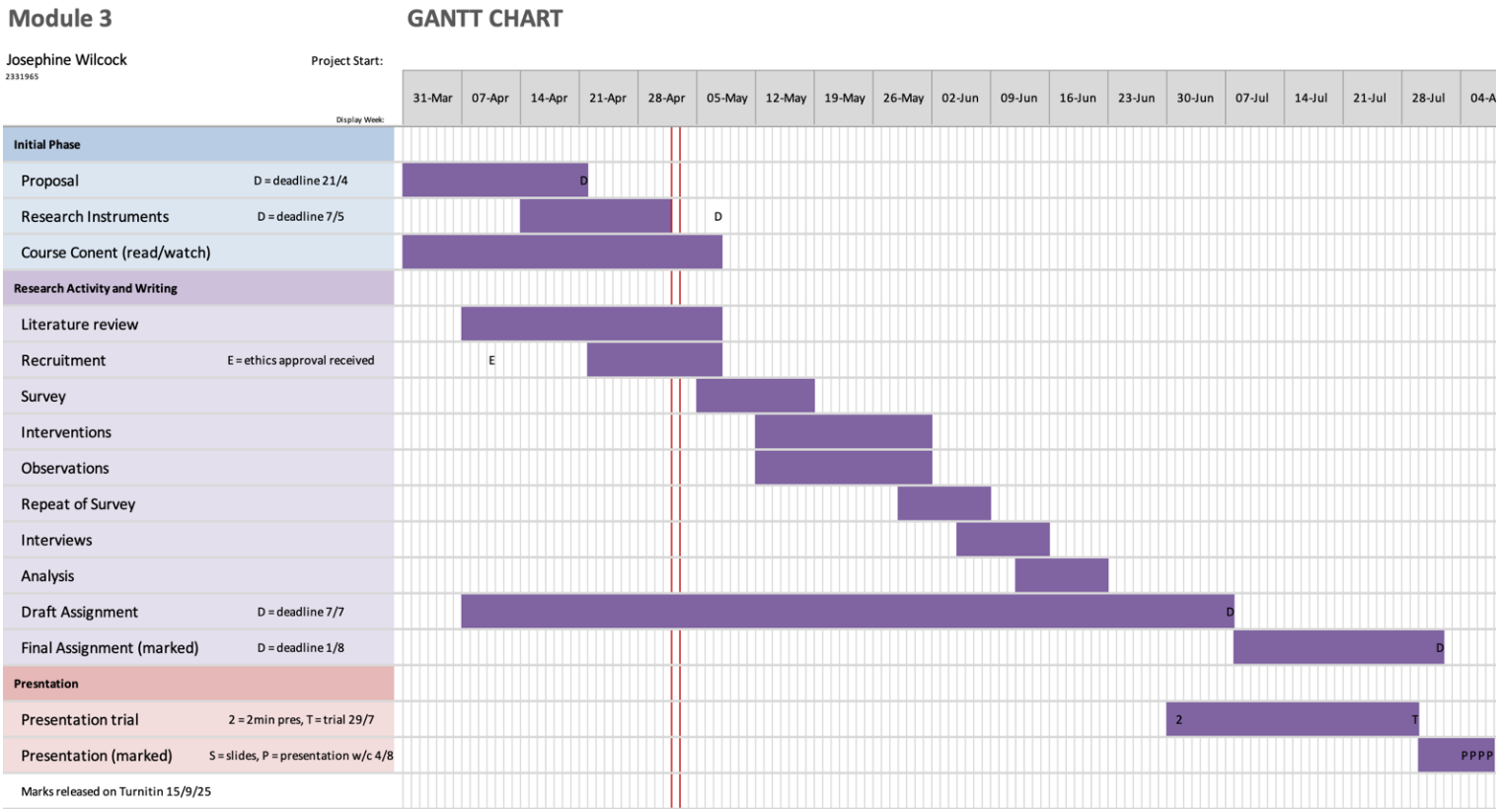



*Figure 1: Project Timeline Gaant Chart*

### Ethics and Insider Research

I have acknowledged the risks to prospective participants, myself (as practitioner-researcher), and the university to help reduce the risk of harm (Creswell, 2007) and have gained ethics approval from the UWTSD ethics board. Specifically, I will only be using psychological tools that are ethically appropriate to me as a non-clinical practitioner and will continue to monitor any change of dynamics in existing professional relationships. As an

insider researcher, I am committed to working on my reflexivity (Braun and Clarke, 2013) to bring biases to light and minimise their impact, while I will seek to bring out the benefits of the relevant expertise I have, in keeping with the design of the study.

**Learning Outcomes**

The individual learning outcomes I have set are to:

1) Gain knowledge and develop tools to address MPA to implement into my professional practice.
2) Improve my presentation skills in terms of my use of terminology, concise phrasing and delivery tone, which relate to my Autism Spectrum Condition challenges.
3) Solidify my understanding of primary research through the experience of performing it, to the benefit of future research I undertake.

## PROJECT REPORT

### Research Question

How do Self-Efficacy and Music Performance Anxiety relate to each other, and what strategies may work to raise the former and reduce the latter in adult Contemporary Commercial Music Singers?

### Introduction

This study aims to test out interventions with the aim of reducing levels of Music Performance Anxiety (MPA) and raising Self-Efficacy (SE) levels in singers I work with. I undertook this research as an insider practitioner-researcher through my professional practice as a Singing Teacher in my private vocal studio and online. This study engages with some of the adult Contemporary Commercial Music (CCM) singers I train. According to LoVetri (2008) CCM includes genres such as Popular Music, Musical Theatre and Jazz.

Music Performance Anxiety has been described by Kenny (2010, p. 233) as "persistent anxious apprehension" of performing with a variety of possible physical, cognitive and behavioural symptoms which can affect the level of performance achieved. Self-Efficacy (SE), how a person perceives their ability to carry out specific tasks (Kemp, 2012), is one of many characteristics that existing literature mentions being related to a person's experience of MPA (Spahn, Krampe and Nusseck, 2021; Henshaw and Collyer, 2022). Therefore, both subjects will be included.

This study serves to inform fellow CCM singing practitioners by exemplifying the relationship between MPA and SE in singers, and seeking to provide learnings on strategies that could help address these challenging issues. I selected to explore MPA and SE due to the scale of impact they have on many of the CCM singers I train and an interest in the relationship between them that is confirmed yet not fully explored in the literature (Kantor-Martynuska and Kenny, 2018; Spahn, Krampe and Nusseck, 2021; Henshaw and Collyer, 2022).

Papageorgi, Creech, and Welch (2013) confirmed that the experience of MPA is measurably and experientially different per music genre, including for CCM genres, yet this is a rare study as Henshaw and Collyer (2022) highlight the historic skew towards Western Classical genre research. My study also contributes to the research gaps on the connection between MPA and SE for singers (Henshaw and Collyer, 2022; Clarke, Osborne and Baranoff, 2020; Spahn, Walther and Nusseck, 2016), and the specific experiences of and strategies that may address MPA in CCM singers (Papageorgi, Creech, and Welch, 2013; Heasman-Cossins,

Winter and Juncos, 2025). Additionally, McPherson and McCormick (2006) invite more music research into SE to be done. By conducting my research into MPA and SE on adult CCM singers, I will address these gaps.

The individual learning outcomes I set are to:

1) Gain knowledge and develop tools to address MPA to implement into my professional practice.
2) Improve my presentation skills in terms of my use of terminology, concise phrasing and delivery tone, which relate to my Autism Spectrum Condition challenges.
3) Solidify my understanding of primary research through the experience of performing it, to the benefit of future research I undertake.

**Literature Review**

As a first research method, I undertook a literature review to explore the subject matter with search dates for initial papers set at 2010-2025. A shorter date range of up to 5 years from the present was tested, but did not yield enough literature to review. Recent literature is important as MPA is an up-and-coming area with more detail emerging (Gómez-López and Sánchez-Cabrero, 2023) and was given priority where the subject relevance was strong, supported by older papers. My search strategy involved identifying papers with titles which include the key terms “Music Performance Anxiety” and/or “Self-Efficacy” and at least one of the following: “Singer/s” or “Intervention/s” (or similar) within the paper. I excluded clinical psychological interventions I am not qualified to use, and self-efficacy interventions not related to musicians/singers for relevance. I prioritised inclusion of literature that included singers, CCM, and adults, though other literature was included where these do not yet exist or needed support. Some grey literature was included to address the gaps in white literature. Backward and forward citation searching (Gusenbauer and Gauster, 2025) from core papers was used to delve deeper.

Papageorgi, Creech, and Welch (2013) reported that the level of music performance achieved is affected by both skill and preparation, and psychological aspects, including SE and the experience of MPA. Similarly, Hu (2024) reports that fostering SE and motivation, which are linked with lower MPA, will positively impact the performance level. Salmon (1990) defines MPA as an ongoing apprehension about public performance beyond that which the musicians’ skill level and training would warrant. Kenny (2010), a leading researcher in this field, believes MPA to be a social phobia that develops through experiences that condition the individuals’ anxiety, which is usually worse under a high level of perceived threat of judgment from others and may impair the performance level. However, Osborne and

Franklin (2002) share that there is mixed support for this social phobia theory of MPA, with their research pointing towards it being a distinctive phenomenon with some shared characteristics. I am inclined towards this latter perspective.

Psychological research supports a moderate level of physical arousal being needed for optimal performance (Yerkes and Dodson, 1908; Roland, 1997; Kemp, 2012; Papageorgi, Creech and Welch, 2013). Osborne, Greene, and Immel (2014) concur with this and reinforce the idea that an individual whose nervous system interprets this arousal as a threat, rather than excitement or challenge, is likely to find this triggers their anxiety, which is primarily cognitive, leading to it becoming more symptomatic (Roland, 1997; Kenny, 2010). A resulting state of anxiety is from the interplay of cognitive, behavioural and physiological components (Lang, Miller and Levin, 1988; Kenny, 2010; Papageorgi, Creech and Welch, 2013; Osborne, Greene, and Immel, 2014). Papageorgi, Creech and Welch (2013) name SE as one aspect, along with gender, trait anxiety - one's general tendency towards anxiety (Kemp, 2012) - and others, forming a performer's susceptibility to MPA. This susceptibility is one of three areas named as affecting a performer's MPA level, along with task efficacy (performing with appropriate preparation, difficulty and coping strategies) and performance environment (the perceived exposure and influence of the audience) (Papageorgi, Creech and Welch, 2013).

Chen, Gully and Eden (2001) define SE as a person's belief in their ability to put their motivation, cognition, and known devices into action to meet the demands of the situation. Bandura (1993) emphasises the important role of SE in a person regulating their level of anxiety in situations which could be perceived as a threat. Both González, Blanco-Piñeiro and Díaz-Pereira (2018) and Osborne and Franklin (2002) recommend strategies that boost SE as a means of reducing MPA. Similarly, Bersh (2022) confirms the statistically significant relationship between Music Performance SE with MPA. SE was theorised by Bandura (1997) to be formed in four ways. These four ways, and how they may apply to the practice of the Singing Teacher, are: promotion of encouragement from others (such as verbal support from a Singing Teacher), further experiences to master challenges to achieve this (such as providing low pressure performance opportunities), observed experience (such as modelling from a Singing Teacher), and physical and emotional responses (such as introducing coping strategies) (Bandura, 1997; González, Blanco-Piñeiro and Díaz-Pereira (2018). What I take from this is an increased awareness of the conditions that will foster SE development as a probable means of helping temper MPA.

Ideally, preventing the development of MPA in childhood is the best form of action, according to Kenny and Ackermann (2012) and, in cases where MPA has already developed, Kenny (2011) highlights the role of music teachers in aiding students to manage this. Though, in working with adults, it is too late to influence parental expectations and support, the other three ways indicated by González, Blanco-Piñeiro and Díaz-Pereira (2018) to address MPA apply to my practice. Namely, understanding my influential role as a music educator, helping raise students' SE, and equipping students with self-management strategies, signposting to the multimodal approach of Spahn, Walther and Nusseck (2016) (González, Blanco-Piñeiro and Díaz-Pereira, 2018). Spahn, Walther and Nusseck (2016) proved their comprehension mutlimodal programme to be effective, featuring; cognitive training (targeting attention and self-talk adjustments), body-orientated training (such as breathing exercises), mental training (such as visualisation), performance skill training (such as training performances), and training in MPA theory. Applying a multimodal approach like this to singers may be enlightening.

Other interventions presented for implementation by Singing Teachers include Vocal Improvisation to address limiting ideas of how a song should be sung (Heasman-Cossins, Winter and Juncos, 2025), and Acceptance and Commitment Coaching, a non-clinical form of the behavioural therapy (Shaw, Juncos and Winter, 2020). While Henshaw and Collyer (2022) are careful to differentiate the role of the singing teacher from that of the psychologist, who is qualified to treat anxiety disorders, they do believe singing teachers can play a role in training singers for potentially anxiety-laden performance situations by, firstly, better understanding MPA and training singers for the specific demands of public performance (such as the exposure of being a lead CCM singer). Additionally, Osborne, Greene and Immel (2014) uphold that clinical interventions only offer a partial solution to equipping the performer to perform well in pressurised situations, with body and mind techniques drawn from sports coaching suggested as a further solution.

Gómez-López and Sánchez-Cabrero (2023) call for problematic levels of MPA to be alleviated by approaches that address the underlying issues (with suggestion of a combination of clinical therapy and common strategies such as mindfulness) rather than only the physical symptoms, against the tide of the normalised use of alcohol and prescription drugs (including beta-blockers). In terms of prevalence, Burin et al (2019) reported that 13.5% of musicians overuse alcohol, and Juncos and de Paiva e Pona (2018) reported 30% of professional musicians use beta-blockers. In recent years, concern has grown over high levels of toxicity from a common beta-blocker, Propranolol, with changes made to its recommended use by the General Pharmaceutical Council (2024). Furthermore, taking beta-

blockers has been advised against for singers because it can affect breathing (Sataloff, Rosen, and Levy, 2000; Kenny, 2011).

In seeking to expand my range of non-clinical interventions to better support my students, I align with the effective multi-modal approach of Spahn, Walther and Nusseck (2016), which they recommended to be tested with singers, utilising physical, mental and technical skill-building strategies to reduce MPA. I recognise attention is needed to the manner of strategy application to support SE development (Bandura, 1997; González, Blanco-Piñeiro and Díaz-Pereira (2018).

**Methodology**

The pragmatic paradigm was selected as it values practical solutions to real-world problems and is appropriate for social subjects (Sol and Heng, 2022; Creswell and Creswell, 2018), with types of Performance Anxiety having a strong connection with social situations and perceptions (Powell, 2004). I acknowledge this fits with my personal paradigm due to my openness to any approach that best serves the research inquiry. Pragmatism allows space for researcher subjectivity and is commonly employed for mixed methods approaches (Guba and Lincoln, 2005; Morgan, 2007; Mertens, 2020). A mixed methods approach with a convergent parallel design was deemed applicable in this case to provide more depth and completeness by comparing, contrasting and interpreting qualitative and quantitative data (Creswell and Plano Clark, 2011; Doyle, Brady and Byrne, 2016). This has taken place through a Participatory Action Research (PAR) design, which invites collaboration with participants in how to address the issue of the research question (Kindon, Pain and Kesby, 2008).

The above-described design used the following instruments:

1) Literature review
2) Pre-Intervention Survey – using rating scales (quantitative)
3) Interventions – developed from the literature review
4) Field notes – observations in the vocal studio (qualitative)
5) Post-Intervention Survey (quantitative)
6) Interviews – audio recordings (qualitative)

Participants were recruited by emails I sent to 29 CCM vocal students I train who fit the criteria of being UK-based adults. I anticipated 20 students would take part in the initial pre-intervention survey, however, only 12 took part. To gather the quantitative survey data the New General Self-Efficacy (NGSE) scale (Chen, Gully and Eden, 2001; Stanford University,

no date) to measure SE and Kenny's revision of her Music Performance Anxiety index (K-MPAI-R) (Kenny, 2009; Peak Performance 101, 2016; Philippe et al, 2022) to measure MPA were selected (see Appendix D). The K-MPAI-R was selected for its thoroughness which identifies the levels of components of MPA for each participant. Because the K-MPAI-R is long, the succinct NGSE scale was paired with it, with a short instruction for responses to be made regarding vocal performance tasks (Appendix D). Six participants were selected to be taken forward to the subsequent stages of the research to make the interviews and analysis manageable within the short timeframe. These 6 were the students who ranked in the top 5 for low SE and/or the top 5 for high MPA.

With consideration for interventions to be practical and tangible for the participants in our collective endeavour to answer the research question, 4 multi-modal interventions were selected out of the options from the literature review:

1) Box Breathing - This method of deep breathing, a commonly mentioned strategy, is said to promote a body-mind connection and reduce physical symptoms of anxiety by calming an activated nervous system (Spahn, Walther and Nusseck, 2016; Balban et al, 2023; Irie, Morijiri and Yoshie, 2023).
2) Visualisation - This mental rehearsal strategy was selected as one of the more commonly mentioned to cognitively prepare for performances in a positive way (Spahn, Walther and Nusseck, 2016; Henshaw and Collyer, 2022; Irie, Morigiri and Yoshie, 2023).
3) Vocal Improvisation - This strategy is deemed to build musical competency and creative flexibility and is a newer and less researched concept within the literature (Ladano, 2016; Heasman-Cossins, Winter and Juncos, 2025).
4) Expressive Writing - The idea of this less-researched cognitive strategy for MPA is that writing out thoughts and feelings towards performances clears mental space to improve concentration and self-talk (Tang and Ryan, 2020; Gómez-López and Sánchez-Cabrero, 2023).

| PARTICIPANT | Singing Genre/s | Type of Vocational / Avocational Singer | Gender | Age (Years) |
|---|---|---|---|---|
| A | Popular Music | Avocational: Hobbyist | Female | 18 - 29 |
| B | Popular Music | Avocational: Aspiring Semi-professional/Professional | Female | 18 - 29 |
| C | Contemporary Christian Worship;Popular Music | Vocational: Semi-professional | Female | 60 - 69 |
| D | Contemporary Christian Worship;Jazz;Popular Music | Vocational: Semi-professional | Female | 40 - 49 |
| E | Blues;Folk;Popular Music | Avocational: Hobbyist | Male | 30 - 39 |
| F | Musical Theatre;Popular Music | Avocational: Aspiring Semi-professional/Professional | Female | 18 - 29 |
| G | Jazz;Musical Theatre | Avocational: Hobbyist | Female | 18 - 29 |
| H | Contemporary Christian Worship | Avocational: Hobbyist | Female | 40 - 49 |
| I | Musical Theatre;Popular Music | Avocational: Hobbyist | Male | 30 - 39 |
| J | Popular Music | Vocational: Professional | Female | 18 - 29 |
| K | Musical Theatre;Popular Music | Avocational: Hobbyist | Female | 30 - 39 |
| L | Contemporary Christian Worship | Avocational: Volunteer | Female | 18 - 29 |

Participants who took part in all stages of the study.

*Table 1: Participant Information Table*

The timeframe of data collection with the participants (Table 1) was 6 weeks, through the process shown in Figure 2 below. An offer of further support of their continuing participation was made at the Intervention session, which was available by email or during lessons within this time frame. One participant chose to make minor alterations to their transcript during member checking.

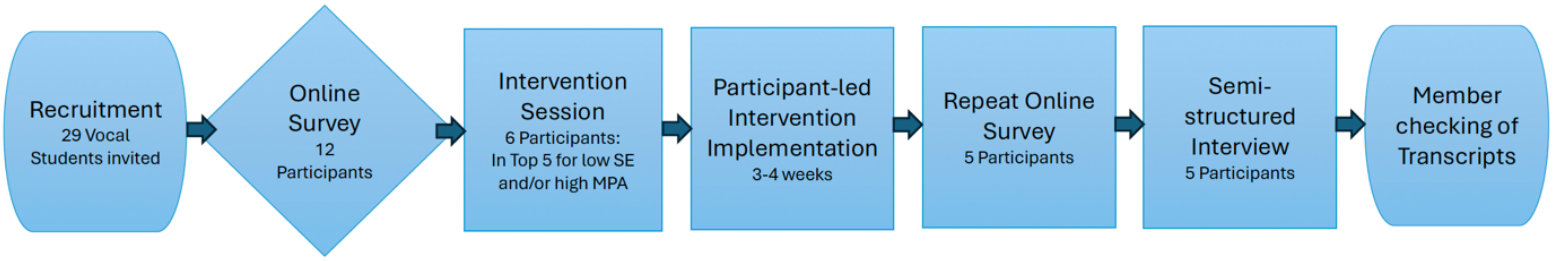



*Figure 2: Research Process of Participants Flow Chart*

I used Reflexive Thematic Analysis (RTA) on the interview data, which was then triangulated with field observations I made and statistical information that came out of the quantitative data. RTA was selected due to being highlighted by its developers, Braun and Clarke (2006), as an excellent first qualitative analysis method to learn with space for participant collaboration (in keeping with the PAR design) and for the researcher to be present in the interpretation of the data (Braun and Clarke, 2006). I believe my presence as an insider-researcher is valuable to this inquiry due to my subject knowledge, personal experience and teacher-student relationships, which assist with bringing out deeper meanings.

Throughout the research process, ethical considerations were acknowledged and mitigated, beyond the initial approval of the UWTSD ethics review board, to ensure the wellbeing of those involved (Creswell, 2007). Care was taken around the possibility of emotional or psychological distress around the personal experiences of MPA and SE for all parties present (Creswell and Creswell, 2018).

Questions for the interview were thoughtfully constructed, based on survey responses and interventions, to remain within the scope of my work as a Singing Teacher, avoiding territory reserved for psychological professionals. In one interview, I recognised some signs of discomfort in a participant sharing about prior MPA experience and took care not to delve further. I gained consent to continue the interview and judged that signposting to additional support was not needed, though it was known to be available. Over the 6 weeks of participation, I regularly checked that participants were happy and able to continue and awaited their confirmation before proceeding. One participant withdrew from the process after the Interventions session, and I provided thankfulness for their participation to that point and reassurance that it was not a problem.

**Findings**

*Quantitative Findings*

The quantitative data was collected through an online survey to capture pre- and post-intervention scores, which were analysed using Jamovi (The Jamovi Project, 2024; R Core Team, 2024; Kerby, 2024). Firstly, the relationship between SE and MPA was tested using all pre- and post-intervention scores collected from the 12 participants, which revealed a moderate negative correlation ($r = -0.48$, $t = 10.5$, $p = <0.001$, $n = 17$) with statistical significance (Figure 3).

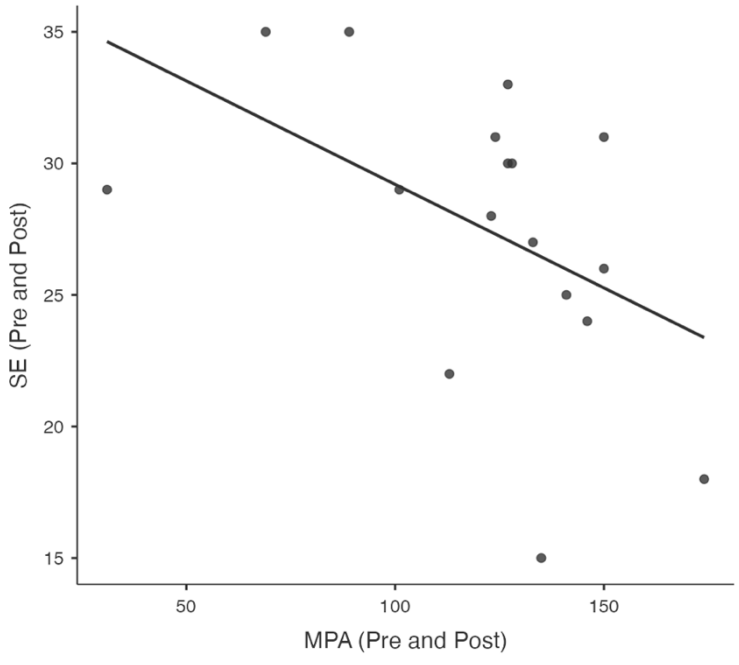



*Figure 3: MPA and SE Scatterplot and Line of Correlation*

Secondly, the pre- and post-scores for SE and MPA for the 5 who participated in all parts of the study were compared (Table 2). After considering the evidence, the one MPA score that increased in the post-intervention survey was deemed an anomaly and removed, as the participant responded as follows:

> "Maybe it's my way of reading the question because they were general questions, but then I don't know if it's changed my level of anxiety. I've scored more, but I don't know if that reflects the truth."
> (Participant H, Interview)

| | Pre- | Pre- | Post- | Pre- | Pre- | Post- |
|---|---|---|---|---|---|---|
| **PARTICIPANT** | Low SE Ranking | **SE** | **SE** | High MPA Rankir | **MPA** | **MPA** |
| A | 4th | 24 | 27 | 3rd | 146 | 133 |
| E | 1st | 15 | 33 | 5th | 135 | 127 |
| F | 2nd | 18 | 26 | 1st | 174 | 150 |
| H | 3rd | 22 | 28 | | 113 | 123 |
| K | 5th | 25 | 31 | 4th | 141 | 124 |
| | Anomaly | | | | | |

*Table 2: Participant SE and MPA Scores and Rankings*

The change in MPA levels (Figure 4) of the remaining continuing participants showed statistical significance ($p = 0.019$, $t = 4.59$, Cohen's $d = 2.29$, $n = 4$) with a mean average improvement of 15 (pre-$\bar{x} = 149$, post-$\bar{x} = 134$). This post-intervention average means the participants are still experiencing MPA at levels categorised as 'above average' according to the K-MPAI-R (Kenny, 2009).

The change in SE levels (Figure 5) of all participants who completed both surveys also showed statistical significance ($p = 0.033$, $t = -3.18$ Cohen's $d = -1.42$, $n = 5$) and a mean average improvement of 8 (pre-$\bar{x} = 21$, post-$\bar{x} = 29$). This post-intervention average sits just below the ideal level of 30 or above (Chen, Gully and Eden, 2001).

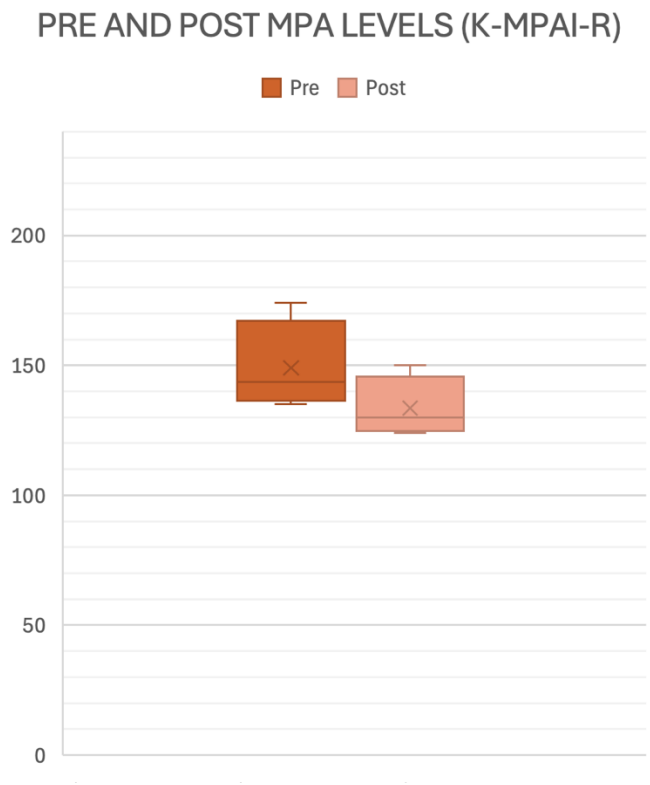



*Figure 4: Participant Pre and Post MPA Levels Box and Whisper Plot*

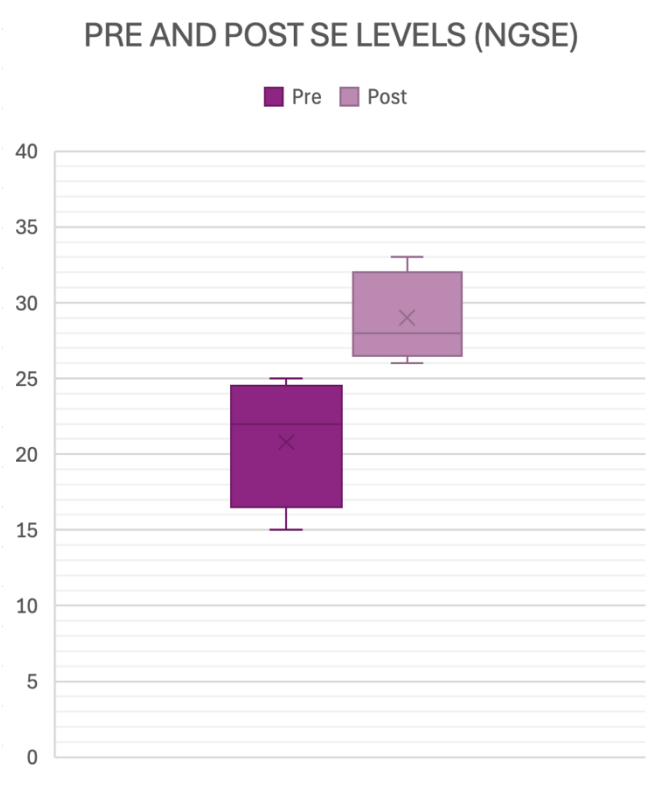



*Figure 5: Participant Pre and Post SE Levels Box and Whisper Plot*

The levels of the specific contributing factors within MPA were measured (Table 3). Although the top three contributing factors are the same, the perceived levels of each have reduced, and the second and third highest factors exchanged places.

| n = 4 | 1: Somatic Anxiety / Worry about Performance | 2: Worry Focused on Self/Other Scrunity | 3: Depression / Hopelessness | 4: Parental Empathy | 5: Memory | 6: Trait Anxiety | 7: Anxious Apprehension | 8: Biological Vulnerability |
|---|---|---|---|---|---|---|---|---|
| PRE-MPA | 73.9% | 79.2% | 29.5% | 41.7% | 41.7% | 81.9% | 58.3% | 91.7% |
| POST-MPA | 62.5% | 67.2% | 35.7% | 51.0% | 29.2% | 66.7% | 48.6% | 75.0% |
| | 1st | 2nd | 3rd | | | | | |

*Table 3: Pre and Post MPA Component Percentages Table*

The process of collecting data worked efficiently. The analysis of this quantitative data using a new programme and statistical understanding was more involved.

During the interviews, one further piece of statistical information was collected by asking participants which, if any, of the 4 given interventions they wished to continue with (Figure 6).

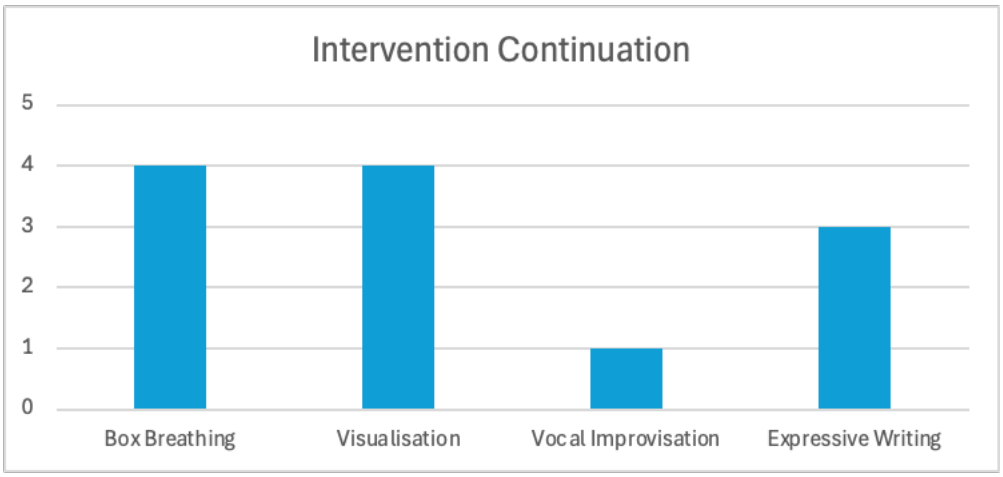



*Figure 6: Participant Intervention Continuation Bar Chart*

*Qualitative Findings*

Through Reflexive Thematic Analysis (Braun and Clarke, 2006) the main themes and sub-themes were deduced from the interview data (Figure 7).

This analysis process proved more challenging, with scope for greater presence of the researcher, and featured cycling through the data to interpret codes into developed themes and sub-themes and key relationships between them.

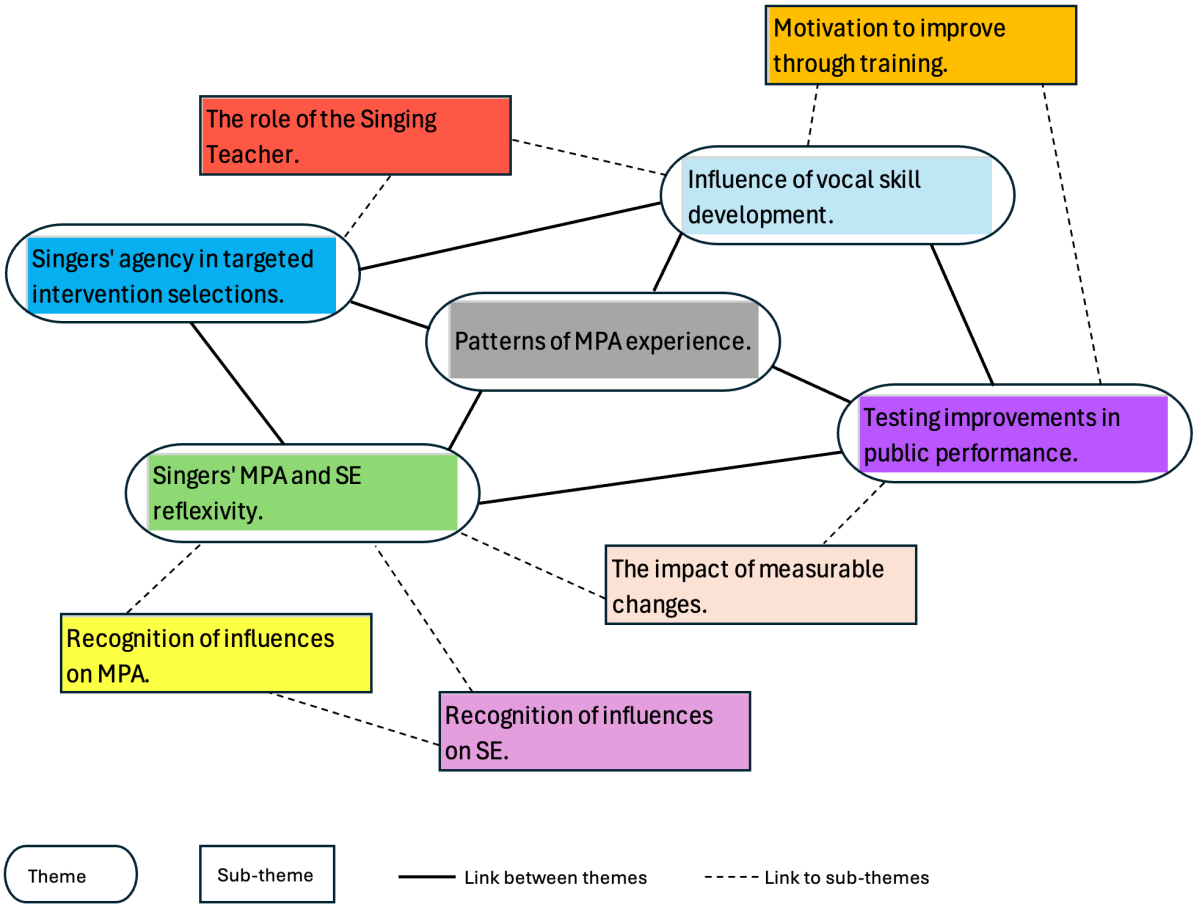



*Figure 7: Theme and Sub-theme Thematic Map*

**Discussion**

To produce a robust study, triangulation has been used to cross-validate the findings from all methods (Feilzer, 2010), and member checking has also been used (Lim, 2024). Within this, due to the PAR design (Kindon, Pain and Kesby, 2008) the participants' viewpoints have been given prominence. Therefore, the 5 themes (Figure 7) that were interpreted from the interview data through RTA (Braun and Clarke, 2006; Byrne, 2022) are each discussed.

*Patterns of MPA Experience*

Central to this study was how each participating singer experiences MPA. All 5 described how they have always experienced MPA when singing in public, for example:

> "I've always had this anxiety when it comes to singing in public, and it doesn't even have to be like singing in public… It's even when it's… you and I."
> (Participant K, interview)

When considering that the K-MPAI-R results captured biological vulnerability, trait anxiety and worry based on scrutiny (Table 3) as the top 3 components of the participants' collective MPA makeup, it is perhaps not surprising to hear this "always" pattern of their MPA.

There was commonality among participants of having a mix of physical, cognitive and behavioural symptoms of MPA (Kenny, 2010). The named physical symptoms included shortness of breath, feeling sick, dry mouth, and muscle tightness. The cognitive symptoms included rumination, catastrophising, fear of judgement, avoidance, and comparison. The behavioural symptoms included reduced demonstrable vocal skills, observable upset, fidgetiness, and performance avoidance.

They showed a range of beliefs about MPA, ranging from "It just gives you that added boost of adrenaline" (Participant A) which shows perceived positive qualities despite her ranking third for high MPA and describing challenging symptoms, to "I think it's a big barrier to me" (Participant F), to an acceptance that "there is always a level of nervousness" (Participant K). I believe this fits with Hoehn-Saric and McLeod (1990), stating that moderate anxiety can help focus attention and employ coping strategies, whereas severe anxiety can be disorganising and problematic. Also, I see that singers may have beliefs about MPA that do not necessarily fit their current experiences.

Some participants drew comparisons between MPA for singing and Performance Anxiety for other tasks (such as public speaking and playing an instrument), with one venturing:

> “There's something oddly more vulnerable about the fact that I'm making the noise.” (Participant E, interview)

This is an important difference influencing MPA that is unique to singing, reinforcing the need for research directly with singers (Henshaw and Collyer, 2022).

For my professional practice, gaining awareness of singers’ usual MPA pattern is useful. In analysing the interview data, it became more apparent that these usual patterns of MPA can be influenced and successfully become less problematic, with the survey results attesting to this (Table 2). Influencing factors will be explored in the following themes.

*Singers’ Agency in Targeted Intervention Selection*

I observed that all participants demonstrated a willingness to try and a commitment to continuing to practice the 4 interventions introduced during their Intervention session. The interventions were designed to be easy to learn and self-apply.

Box breathing was described as calming by 4 out of 5 participants, with a noted effectiveness in reducing physical MPA manifestations by Participant E, and as a body-mind recentring by Participant A, in line with existing literature by Spahn, Walther and Nusseck (2016) and Balban et al (2023). By contrast, Participant H did not see the connection between anxiety and box breathing, so she did not find it effective. However, the other 4 participants indicated they will continue practising it, making it a popular choice. Three of these had prior experience of box breathing or other deep breathing techniques, but not applied to singing.

All participants acknowledged some prior experience of using visualisation, though not always related to singing, and 3 expressed that it often does not go well. The suggested method encouraged imagining a vocal performance going well (Irie, Morijiri and Yoshie, 2023), and by the interview 2 out of 3 shared how they had benefited from this. The other expressed how they found it challenging for their mind to accept imagined rehearsal as valid. Ultimately, 4 out of 5 elected to continue with this intervention, with 2 saying it was their favourite. This adds validation to visualisation being a common strategy (Irie, Morijiri and Yoshie, 2023).

Vocal improvisation, suggested to increase the singer’s musical skills and creative flexibility to reduce MPA, was introduced in a way that encouraged participants to take small steps

into it from wherever they were rather than aiming for a set skill level, to mitigate the known possibility of it producing an anxiety response (Heasman-Cossins, Winter and Juncos, 2025). The playful nature of it was acknowledged by 2 participants, yet 3 found it raised their anxiety. I believe this may be due to the perceived exposure and potential judgment from singing without pre-planning (Kenny, 2011). It was the least popular, with only Participant H selecting to continue it beyond the study as a desired skill rather than to reduce MPA. To me, this pointed towards vocal improvisation not being a viable intervention to move forward with.

Expressive writing, as a means of improving mental clarity and self-talk, proved more effective, with 3 participants selecting to continue practising it, and one being surprised by its efficacy. These participants found it helped them know and challenge their thoughts and beliefs as a reflexive process (Tang and Ryan, 2020). A further participant found its application challenging as it took them longer than their planned 5 minutes to write each time. This is a reminder that, with busy schedules, interventions need to be fast and easy for singers to apply.

The varied responses of the participants regarding these interventions highlights the importance of individual singers' agency in intervention choices, including their ability to judge the effectiveness and tailor the application for themselves. These judgements may have been influenced by prior application of some interventions. When asked which interventions she is likely to continue with, Participant F shared the following:

> “Expressive writing, maybe I'll do that when I'd be feeling particularly nervous about something, and I just kind of couldn't talk through it.”
> (Participant F, interview)

Her response demonstrates a singer-led multimodal approach to ongoing MPA and SE management, which I am in favour of. Agency refers to the sense of the actions we choose having an impact on what happens, which gives us a sense of influence from feeling in charge (Moore, 2016), which is important to our ability to change. Participant F’s MPA was the highest of the pre- and post-intervention measurements, and showed the largest reduction of 24 points. Therefore, for this participant especially, agency could be most valuable to develop, with her feeling out of control of problematic symptoms in vocal performances, reporting:

> “I'd feel really anxious… [Even] if it's just in a relaxed environment, I'd still like get upset and not be able to control that... will I be judged negatively?… will I get it wrong?”
> (Participant F, interview)

This emphasises the importance of studies such as this to find effective strategies for singers like Participant F to find relief from such problematic MPA and reinforces the importance of a supportive vocal studio environment for each singer.

All participants selected at least 2 interventions to continue with beyond the study and benefited from having agency, adding to the value of the multimodal approach, including participants then self-selecting strategies, of Spahn, Walther and Nusseck (2016). The 3 participants who named their favourites, all named cognitive interventions (visualisation and expressive writing). As MPA is primarily cognitive (Osborne, Greene, and Immel, 2014), I find it logical that these approaches would be most effective. From this, I take on board my responsibility to select and trial interventions, and value the singer’s agency in this process.

*Influence of Vocal Skill Development*

When asked about what she believed contributed to the positive changes in her scores, Participant A responded:

> “The only thing I've actually changed is the interventions. So, I'm going to have to put it down to the interventions.”
> (Participant A, interview)

Whereas, Participant E, who described being new to vocal training when he began the study, recognised the impact of vocal skill development in his score improvements, stating he believed the change came:

> “Not just through the interventions… [but] doing the lessons… being in a more encouraging environment… seeing tangible improvements… I think that's helped a lot.”
> (Participant E, interview)

As well as demonstrating this singer’s motivation to improve through training, this speaks to the role of the Singing Teacher in the support they can offer to achieve change through the vocal studio environment, reassuring words and targeted skill development tools. This can give vocal students the conditions and tools to explore improvements in their voice and in other aspects of being a performer, such as lowering MPA and building SE. This example

connects strongly to existing literature on forming SE through skill mastery (vocal skills), and verbal encouragement (from the Singing Teacher) (Bandura, 1997; González, Blanco-Piñeiro and Díaz-Pereira, 2018). I will be considerate of this in my teaching approach going forward. It also demonstrates the correlation between SE and MPA found in the survey data (Figure 3).

*Testing Improvements in Public Performance*

As the study period was short, and though it was not part of the study itself, most participants either mentioned having the opportunity to test out the measured changes in their MPA and SE levels in public performance or identified a need for this testing to take place.

As one who did test their improvements, Participant K stated “really good” upon hearing her two scores had improved. For this singer, the measured improvements gave reassurance and aligned with her real-life experience of the improvements in action, as her reflection of what contributed to the change was as follows:

> “I feel like the visualising really helped… I was doing breathing all the time before [performing]… and it really helped calm me down… I didn't have sweaty hands… that's a big one for me… I wasn't so nervous.”
> (Participant K, interview)

Here, Participant K exemplifies the agency of the singer in applying interventions and testing their impact in performance, leading to the pleasing result of feeling she performed well vocally. This is significant for this singer. This strengthens my belief that supporting singers to take up lower-pressure performances to positively influence their pattern of MPA and form SE is a helpful strategy, which is recommended in Macafee and Comeau (2023). I will accommodate this by inviting small groups of vocal students to join in at local open mic nights with me.

*Singers’ MPA and SE Reflexivity*

Due to the small sample size, the study was not able to confirm or contradict the literature showing females are significantly more affected by MPA (Papageorgi, Creech, and Welch, 2013). Yet, there was some evidence that older singers may have more self-developed coping strategies. For example, Participant H (40-49 years) already used calming self-talk and two of the interventions before the study and showed understanding of her MPA pattern, demonstrating a pre-existing reflexivity. This contrasts with the younger Participant F (18-29

years) who, at the outset of the study, described avoidance (cognitive and behavioural) as her main existing strategy, resulting in undeveloped reflexivity. This fits with existing literature that young adulthood is a critical time for developing coping strategies and emotional regulation (Aldwin, Yancura and Lee, 2021).

Within the timeframe of the study, 3 participants' responses showed evidence of increased reflexivity, such as Participant F, who stated:

> "Then I thought, I'm literally setting myself up to fail if I'm visualising myself doing it negatively, whereas if I visualise it going well, then that kind of removes that initial sort of self-doubt."
> (Participant F, interview)

For this singer, visualisation gave rise to the possibility that performances can go well and encourages a readiness to share the vocal skills she does have.

And Participant E, regarding expressive writing, said:

> "It's odd because it shouldn't really make a difference… but it does. When you see it written on paper you can see how mad some of the things you're thinking are… You can look at it and say… obviously that's over the top"
> (Participant E, interview)

This shows its usefulness for rationalising thoughts, responses and expectations. For my practice, I now see how reflexivity can be encouraged in connection with implementing interventions to promote improvements in SE and MPA.

*Reflections*

With the centrality of the participants' views in mind, as shared in this discussion, I offer this reflection:

> "It's been encouraging, to my own Self-Efficacy as a practitioner, to hear so directly from some singers that what I am offering them is doing them good!"
> (Researcher, reflective diary)

This is a reminder that influence goes both ways as a Singing Teacher and the importance of modelling for vocal students.

I found the RTA process one of the most challenging parts of the study, and reflected mid-theme development as follows:

> "I had to ask myself the question, "Am I forcing a connection or is there really one there?" In this, I recognised my bias to like everything to tie up neatly."
> (Researcher, reflective diary)

In most cases, I concluded the connections were valid and separated ideas where I deemed this was more fitting.

*Final Considerations*

Within the interviews, the participants recognised numerous influences on MPA and SE, including many not explored above.

Participants found that SE improvements can be helped by improving vocal skills, physical and cognitive interventions, singing teacher support, high motivation, effective practice and preparation, and reflexivity. For MPA, participants found that improvements can be helped by repeated exposure to similar performance conditions, social support, reflexivity, reducing unknowns, increased SE, and combinations of interventions. These are useful to consider in addressing MPA and SE with further vocal students.

Though positive progress was measured and felt in most participants, MPA scores remained above the clinical cutoff point of 105 (Heasman-Cossins, Winter and Juncos, 2025) for all participants, meaning they remain higher than ideal. For SE, 2 out of 5 participants' improved scores moved into the ideal category, with the remaining 3 moving closer towards the 30-plus ideal marker, but remaining below ideal. Therefore, participants would benefit from continuing to develop their SE and reduce their MPA. However, given the limitation of the short study timeframe, to see a positive and statistically significant overall trend in scores is a promising result for all involved.

The impact of neurodiversity as a further influence on SE and MPA would benefit from exploration in future research (Steiner, 2024), as one participant disclosed their neurodiversity diagnosis within the intervention session, due to its direct impact on making vocal improvisation more challenging. Also, within the field notes, another participant mentioned a strong belief that their neurodiversities negatively impact their SE and MPA. For transparency, I say this as a neurodiverse researcher, and suggest this impact may be due to differences in social perceptions and specific skill deficits.

It is possible that social desirability bias (Lee, 2008) affected the results, however, this was mitigated against by not disclosing to the participants their pre-intervention result until their post-intervention score had also been collected. These were delivered in the interview, capturing their immediate reflections as naturally as possible.

**Conclusion**

This exploration of multimodal strategies has shown promise for addressing the MPA and SE needs of adult CCM singers. In this study, box breathing, visualisation and expressive writing proved effective for most participants, with individual preferences. For the CCM Singing Teacher, it suggests the importance of collaborating with the singer and engaging their agency in selecting a fitting combination of interventions (particularly physical and cognitive), as well as targeted vocal and performance skills development, opportunities to test their development in public performance, and encouraging singer reflexivity. Collectively, this is likely to produce cumulative positive change to the singer's MPA and SE, as indicated in this small study. This aligns with the effective multimodal approach on MPA in musicians (Spahn, Walther and Nusseck, 2016).

Regarding my individual learning outcomes, I have gained applicable knowledge and tools to take forward into my professional practice. I now feel more equipped in addressing the needs of singers in general, as well as the specifics of addressing MPA and SE. I have worked on and tested out my presentation skills and improved my use of concise language and appropriate speech rate after feedback ahead of the final presentation. Also, I feel more confident having put into practice emerging and existing skills I have as a primary researcher. I believe I rose to the challenge of working within a short timeframe for data collection with the participants, and I was pleased to find how much I enjoyed the interviews with them.

Further research into multimodal MPA strategies on larger samples of CCM singers with a wider range of interventions would be informative for practitioners. This could include greater performance exposure, the impact of age and neurodiversity, and testing of longer-term impacts. For my professional practice, I take forward the 3 preferred interventions (box breathing, visualisation and expressive writing), and a greater awareness of ways I can nurture SE in singers to reduce MPA (González, Blanco-Piñeiro and Díaz-Pereira, 2018).

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## APPENDICES

Appendix A: Signed Ethics Form

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

**PG2 / E1 FORM**

**APPLICATION FOR ETHICAL APPROVAL**

| |
|---|
| **RESEARCH STUDENTS**<br>This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course.<br><br>Once complete, submit this form via the ***MyTSD Doctoral College Portal*** at (https://mytsd.uwtsd.ac.uk).<br><br>This document is also available in Welsh. |
| **RESEARCH STAFF ONLY**<br>All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name. |
| **STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES** should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader. |

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

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

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

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

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

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

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

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

| | | |
|---|---|---|
| 3 | Institute/Academic Discipline/Centre: | WAPPAR |
| 4 | Campus: | Carmarthen |
| 5 | E-mail address: | josephinewilcock@gmail.com |
| 6 | Contact Telephone Number: | 07724866460 |
| | ***For students:*** | |

| | | |
|---|---|---|
| 7 | Student Number: | 2331965 |
| 8 | Programme of Study: | MA Professional Practice (Voice Pedagogy) |
| 9 | Director of Studies/Supervisor: | Louise Emanuel/Julie Crossman/Debbie Winter |

**SECTION B: Approval for Research Activity**

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

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

| | | |
|---|---|---|
| | Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed. | |
| 1 | **UWTSD Research Ethics & Integrity Code of Practice** | ☒ |
| 2 | **UWTSD Research Data Management Policy** | ☒ |
| 3 | *[List any other relevant documents here]* | ☐ |

**SECTION D: External Collaborative Research Activity**
If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | Institution | | | | | |
| 2 | Contact person name | | | | | |
| 3 | Contact person e-mail address | | | | | |
| 4 | Is your research externally funded? | | **YES** | ☐ | **NO** | ☐ |
| 5 | Are you in receipt of a KESS scholarship? | | **YES** | ☐ | **NO** | ☐ |
| 6 | Are you specifically employed to undertake this research in either a paid or voluntary capacity? | Voluntary | **YES** | ☐ | **NO** | ☐ |
| 7 | | Employed | **YES** | ☐ | **NO** | ☐ |
| 8 | Is the research being undertaken within an existing UWTSD Athrofa | If YES then the permission question | **YES** | ☐ | **NO** | ☐ |

| | | | | | | |
|---|---|---|---|---|---|---|
| | Professional Learning Partnership (APLP)? | below does not need to be answered. | | | | |
| 9 | Has permission to undertake the research has been provided by the partner organisation? | (If YES attach copy) If NO the application cannot continue | **YES** | ☐ | **NO** | ☐ |

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

| | | | | | |
|---|---|---|---|---|---|
| 10 | Does this organisation have its own ethics approval system? | **YES** | ☐ | **NO** | ☐ |
| | If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate). | | | | |

**SECTION E: Details of Research Activity**

| | | | | |
|---|---|---|---|---|
| 1 | Indicative title: | Building Confidence to Reduce Music Performance Anxiety in CCM Singers | | |
| 2 | Proposed start date: | 31/03/2025 | Proposed end date: | 16/09/2025 |

| | |
|---|---|
| | **Introduction to the Research (maximum 300 words per section)**<br>**Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below:**<br>*Purpose of Research Activity*<br>*Proposed Research Question*<br>*Aims of Research Activity*<br>*Objectives of Research Activity*<br>Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain<br>*What the research activity will add to the body of knowledge*<br>*How it addresses an area of importance.* |
| 3 | **Purpose of Research Activity**<br>To add to the existing research on reducing unhelpful levels of Music Performance Anxiety (MPA) but with a focus towards strategies to build Self-Confidence to do so. Existing research suggests a relationship between higher Self-Confidence and lower MPA. The study will be specific to Contemporary Commercial Music (CCM) Singers and my research will contribute to the gap in research on this subject specific to this type of Music Performer.<br>(this box should expand as you type) |
| 4 | **Research Question**<br>How can we build Self-Confidence to reduce unhelpful levels of Music Performance Anxiety in CCM Singers?<br>(this box should expand as you type) |
| 5 | **Aims of Research Activity**<br>To look at the prevalence of and relationship between Self-Confidence and Music Performance Anxiety in CCM Singers I work with and to identify and put into practice interventions and assess their effectiveness in addressing the research question.<br>(this box should expand as you type) |

| | |
|---|---|
| 6 | **Objectives of Research Activity**<br>To survey the group of CCM Singers I work with in my Vocal Teaching Studio and identify the most relevant participants to move forward for the rest of the study. Primarily through interviews, I intend to include my participants in the choice of interventions to be employed as well as judging the effectiveness of them.<br><br>(this box should expand as you type) |
| | **Proposed methods (maximum 600 words)**<br>Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project. |
| 7 | Mixed methods (explanatory sequential design)<br>1) Literature review<br>2) Survey – using ratings scales (quantitative)<br>3) Interviews – notes and audio recordings (qualitative)<br>4) Interventions – developed from a literature review and participant responses and intended to build confidence to reduce MPA (qualitative)<br>5) Field notes – observations in the vocal studio and live performance venues, and a reflective journal of practice (qualitative)<br>6) Participant diaries - of home, vocal studio and live performance experiences (qualitative)<br>I will be using thematic analysis from interviews and the further methods which I will then triangulate.<br><br>(this box should expand as you type) |
| | **Location of research activity**<br>Identify all locations where research activity will take place. |
| 8 | Bluesky Singing Vocal Studio, Liverpool, UK<br>Bluesky Singing Home Studio (for Online), Liverpool, UK<br>Participants own rehearsal venues (may include their homes), Merseyside, UK<br>Performance venues, UK<br><br>(this box should expand as you type) |
| | **Research activity outside of the UK**<br>If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this. |
| 9 | I live in the country (UK) where the research will take place.<br><br>*(this box should expand as you type)* |

| | | | |
|---|---|---|---|
| 10 | Use of documentation not in the public domain: Are any documents **NOT** publicly available? | **NO** | ☒ |
| | | **YES** | ☐ |
| 11 | If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales. | | |

| | |
|---|---|
| | *(this box should expand as you type)* |

| | Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015? | YES | NO |
|---|---|---|---|
| 12 | A prosperous Wales | ☐ | ☒ |
| 13 | A resilient Wales | ☐ | ☒ |
| 14 | A healthier Wales | ☐ | ☒ |
| 15 | A more equal Wales | ☐ | ☒ |
| 16 | A Wales of cohesive communities | ☐ | ☒ |
| 17 | A Wales of vibrant culture and thriving Welsh language | ☐ | ☒ |
| 18 | A globally responsible Wales | ☐ | ☒ |
| 19 | If YES to any of the above, please give details: | | |
| | (this box should expand as you type) | | |

**SECTION F: Scope of Research Activity**

| | Will the research activity include: | YES | NO |
|---|---|---|---|
| 1 | Use of a questionnaire or similar research instrument? | ☒ | ☐ |
| 2 | Use of interviews? | ☒ | ☐ |
| 3 | Use of focus groups? | ☐ | ☒ |
| 4 | Use of participant diaries? | ☒ | ☐ |
| 5 | Use of video or audio recording? | ☒ | ☐ |
| 6 | Use of computer-generated log files? | ☐ | ☒ |
| 7 | Participant observation with their knowledge? | ☒ | ☐ |
| 8 | Participant observation without their knowledge? | ☐ | ☒ |
| 9 | Access to personal or confidential information without the participants' specific consent? | ☐ | ☒ |
| 10 | Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive? | ☐ | ☒ |
| 11 | Performance of any acts which may cause embarrassment or affect self-esteem? | ☐ | ☒ |
| 12 | Investigation of participants involved in illegal activities? | ☐ | ☒ |
| 13 | Use of procedures that involve deception? | ☐ | ☒ |
| 14 | Administration of any substance, agent or placebo? | ☐ | ☒ |
| 15 | Working with live vertebrate animals? | ☐ | ☒ |
| 16 | Procedures that may have a negative impact on the environment? | ☐ | ☒ |

| | | | |
|---|---|---|---|
| 17 | Other primary data collection methods. Please indicate the type of data collection method(s) below. | | |
| | Details of any other primary data collection method:<br><br>(this box should expand as you type) | ☐ | ☒ |

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

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

**SECTION G: Intended Participants**

If there are no participants then do not complete this section, but go directly to section H.

| | **Who are the intended participants:** | **YES** | **NO** |
|---|---|---|---|
| 1 | Students or staff at the University? | ☐ | ☒ |
| 2 | Adults (over the age of 18 and competent to give consent)? | ☒ | ☐ |
| 3 | Vulnerable adults? | ☐ | ☒ |
| 4 | Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required) | ☐ | ☒ |
| 5 | Prisoners? | ☐ | ☒ |
| 6 | Young offenders? | ☐ | ☒ |
| 7 | Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper? | ☐ | ☒ |
| 8 | People engaged in illegal activities? | ☐ | ☒ |
| 9 | Others. Please indicate the participants below, and specifically any group who may be unable to give consent. | | |
| | Details of any other participant groups:<br><br>(this box should expand as you type) | ☐ | ☒ |

| | **Participant numbers and source**<br>Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited? | |
|---|---|---|
| 10 | How many participants are expected? | 20 for the survey. 6 for the interviews and subsequent activities. They will be recruited by invitation in-person, via zoom and/or by email.<br><br>*(this box should expand as you type)* |
| 11 | Who will the participants be? | Singing students I train.<br><br>*(this box should expand as you type)* |
| 12 | How will you identify the participants? | By them being singing students I train. They will be contacted by speaking face-to-face in-person or online (zoom), and by email. |

| | | |
|---|---|---|
| | | *(this box should expand as you type)* |

| | Information for participants: | YES | NO | N/A |
|---|---|---|---|---|
| 13 | Will you describe the main research procedures to participants in advance, so that they are informed about what to expect? | ☒ | ☐ | ☐ |
| 14 | Will you tell participants that their participation is voluntary? | ☒ | ☐ | ☐ |
| 15 | Will you obtain written consent for participation? | ☒ | ☐ | ☐ |
| 16 | Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)? | ☒ | ☐ | ☐ |
| 17 | If the research is observational, will you ask participants for their consent to being observed? | ☒ | ☐ | ☐ |
| 18 | Will you tell participants that they may withdraw from the research at any time and for any reason? | ☒ | ☐ | ☐ |
| 19 | With questionnaires, will you give participants the option of omitting questions they do not want to answer? | ☒ | ☐ | ☐ |
| 20 | Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs? | ☒ | ☐ | ☐ |
| 21 | Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken? | ☒ | ☐ | ☐ |
| 22 | If NO to any of above questions, please give an explanation | | | |
| | *(this box should expand as you type)* | | | |

| | Information for participants: | YES | NO | N/A |
|---|---|---|---|---|
| 24 | Will participants be paid? | ☐ | ☒ | ☐ |
| 25 | Is specialist electrical or other equipment to be used with participants? | ☒ | ☐ | ☐ |
| 26 | Are there any financial or other interests to the investigator or University arising from this study? | ☐ | ☒ | ☐ |
| 27 | Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims? | ☐ | ☒ | ☐ |
| 28 | If YES to any question, please provide full details | | | |
| | A voice recording device will be used for the interviews.<br>*(this box should expand as you type)* | | | |

**SECTION H: Anticipated Risks**

| | Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.<br>If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form. | | |
|---|---|---|---|
| 1 | **Full risk assessment completed and appended?** | **Yes** | ☐ |
| | | **No** | ☒ |
| 2 | **Risks to participants** | | |

| | | |
|---|---|---|
| | For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information | |
| | Risk to participants:<br>1. Emotional or psychological distress through sharing about their personal experience of MPA.<br>2. Transfer of personal data.<br><br>*(this box should expand as you type)* | *How you will mitigate the risk to participants:*<br>1. Make plain what the study involves ahead of time and the voluntary nature of it. Regularly check in with them about how they are feeling. Recognise the signs of distress and act to end the activity sensitively and signpost to appropriate services if applicable.<br>2. Follow strict data protection protocol including anonymisation of data and safe data storage. Audio recordings will be deleted after transcriptions and notes have been made.<br><br>*(this box should expand as you type)* |
| 3 | If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities | |
| | Inquiring as to self-confidence (in relation to how it affects vocal performance and the experience of Music Performance Anxiety specifically) could bring up personal or sensitive issues for any given participant. Boundaries to the interview content and provision of appropriate support services can be provided to mitigate this. Their right to withdraw at any time will be repeated.<br><br>*(this box should expand as you type)* | |
| 4 | **Risks to the investigator**<br>For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest | |
| | Risk to the investigator:<br>Emotional or psychological distress to the investigator (myself) and to my student-teacher relationships.<br><br>*(this box should expand as you type)* | *How you will mitigate the risk to the investigator:*<br>Recognise the signs of distress in myself and end the activity sensitively and use appropriate professional services if needed as well as Tutor support.<br><br>*(this box should expand as you type)* |
| 5 | **University/institutional risks**<br>For example: adverse publicity, financial loss, data protection | |
| | Risk to the University:<br>1. Low risk of data protection issues<br>2. Low risk of adverse publicity<br><br>*(this box should expand as you type)* | *How you will mitigate the risk to the University:*<br>1. Follow procedures well, including strict protocols of anonymity and safe storage of data, and ask for advice appropriately.<br>2. Clear acknowledgment to the participants that this work is my own while keeping my conduct professional at all times.<br><br>*(this box should expand as you type)* |
| 6 | **Environmental risks**<br>For example: accidental spillage of pollutants, damage to local ecosystems | |
| | Risk to the environment:<br>None. | *How you will mitigate the risk to environment:*<br>None. |

| | | |
|---|---|---|
| | *(this box should expand as you type)* | *(this box should expand as you type)* |

| | **Disclosure and Barring Service** | | | |
|---|---|---|---|---|
| | If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants. | **YES** | **NO** | **N/A** |
| 7 | Does your research require you to hold a current DBS Certificate? | ☐ | ☒ | ☐ |
| 8 | If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number. | | | |

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

| | |
|---|---|
| 1 | **Feedback**<br>What de-briefing and feedback will be provided to participants, how will this be done and when? |
| | I will provide an email address that participants can contact me on for further information and I may complete a member check so that the participants may check the accuracy of transcriptions.<br><br>*(this box should expand as you type)* |
| 2 | **Informed consent**<br>Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. |
| | Consent will be obtained at the beginning of the online survey, before the questions.<br>Those participants selected and volunteering to then take part in interviews, including audio recordings, and further activities will be informed and provide their consent beforehand.<br><br>*(this box should expand as you type)* |
| 3 | **Confidentiality / Anonymity**<br>Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case. |
| | Names will be taken on the survey as the responses to this are the key factor in the selection of suitable participants for the subsequent research activities. No participants will be named in the research publication and all audio files will be deleted once transcriptions and notes have been made.<br><br>*(this box should expand as you type)* |

**SECTION J: Data Protection and Storage**

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

| | | | |
|---|---|---|---|
| | If YES, provide a description of the data and explain why this data needs to be collected: | | |
| 2 | Personal Data under GDPR/DPA2018 for online survey responses with their name and audio recordings of interviews. The audio interviews will be deleted following transcription and note making.<br><br>*(this box should expand as you type)* | | |
| | Does it involve special category data (as defined by the GDPR)? | **YES** | **NO** |
| 3 | ***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –*<br>*(a) racial or ethnic origin,*<br>*(b) political opinions,*<br>*(c ) religious beliefs or other beliefs of a similar nature,*<br>*(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),*<br>*(e) physical or mental health or condition,*<br>*(f) sexual life,*<br>*(g) genetics,*<br>*(h) biometric data (as used for ID purposes),* | ☐ | ☒ |
| | If YES, provide a description of the special category data and explain why this data needs to be collected: | | |
| 4 | *(this box should expand as you type)* | | |

| | **Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?** | **YES** | **NO** |
|---|---|---|---|
| 5 | Manual files (i.e. in paper form)? | ☒ | ☐ |
| 6 | University computers? | ☐ | ☒ |
| 7 | Private company computers? | ☐ | ☒ |
| 8 | Home or other personal computers? | ☐ | ☒ |
| 9 | Laptop computers/ CDs/ Portable disk-drives/ memory sticks? | ☒ | ☐ |
| 10 | "Cloud" storage or websites? | ☒ | ☐ |
| 11 | Other – specify: | ☐ | ☐ |
| 12 | For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation: | | |
| | All data will be encrypted and kept in a password protected folder on a personal laptop which will not be shared. Audio data will be transcribed and shown to participants to check the accuracy. Any online/cloud components will be checked beforehand for GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder.<br><br>*(this box should expand as you type)* | | |

| | **Data Protection** | | |
|---|---|---|---|
| | Will the research activity involve any of the following activities: | **YES** | **NO** |
| 13 | Electronic transfer of data in any form? | ☒ | ☐ |
| 14 | Sharing of data with others at the University outside of the immediate research team? | ☐ | ☒ |
| 15 | Sharing of data with other organisations? | ☐ | ☒ |

| | | | |
|---|---|---|---|
| 16 | Export of data outside the UK or importing of data from outside the UK? | ☐ | ☒ |
| 17 | Use of personal addresses, postcodes, faxes, emails or telephone numbers? | ☒ | ☐ |
| 18 | Publication of data that might allow identification of individuals? | ☐ | ☒ |
| 19 | Use of data management system? | ☐ | ☒ |
| 20 | Data archiving? | ☐ | ☒ |
| 21 | If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate): | | |
| | All data will be encrypted and kept in a password protected folder on a personal laptop which will not be shared. Any online/cloud components will be checked beforehand for GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the masters (as a further study may expand on the inquiry) and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.<br><br>*(this box should expand as you type)* | | |
| 22 | List all who will have access to the data generated by the research activity: | | |
| | The principal researcher and supervisor.<br><br>*(this box should expand as you type)* | | |
| 23 | List who will have control of, and act as custodian(s) for, data generated by the research activity: | | |
| | The principal researcher and supervisor.<br><br>*(this box should expand as you type)* | | |
| 24 | Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not. | | |
| | All data will be encrypted and kept in a password protected folder on a personal laptop which will not be shared. Any online/cloud components will be checked beforehand for GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the masters (as a further study may expand on the inquiry) and then deleted.<br><br>*(this box should expand as you type)* | | |
| 25 | Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/ ). If so please explain. (*Most relevant to academic staff)* | | |
| | *(this box should expand as you type)* | | |
| 26 | Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/) | **YES** | ☒ |
| 27 | Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding | **YES** | ☒ |

**SECTION K: Declaration**

| | | | |
|---|---|---|---|
| | The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.<br><br>In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/ | | |
| 1 | **Signature of applicant:** |  | **Date:** 03/03/25 |

***For STUDENT Submissions:***

| | | | |
|---|---|---|---|
| 2 | Director of Studies/Supervisor: | Laura James | **Date: 9.4.25** |
| 3 | Signature: | Laura James | |

***For STAFF Submissions:***

| | | | |
|---|---|---|---|
| 4 | Academic Director/ Assistant Dean: | | **Date:** |
| 5 | Signature: | | |

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

| | |
|---|---|
| ☒ | I have read the guidance notes supplied before completing the form. |
| ☒ | I have completed **ALL RELEVANT** sections of the form in full. |
| ☒ | I confirm that the research activity has received approval in principle |
| ☐ | I have attached a copy of final/interim approval from external organisation (**where appropriate**) |
| ☐ | I have attached a full risk assessment (where appropriate) *ONLY TICK IF YOU HAVE **ATTACHED A FULL RISK ASSESSMENT*** |
| ☒ | I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice. |
| ☒ | I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director. |

**RESEARCH STUDENTS ONLY**
Once complete, submit this form via the **MyTSD Doctoral College Portal** at (https://mytsd.uwtsd.ac.uk).

**RESEARCH STAFF ONLY**
All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.

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

Appendix B: Employer Letter of Approval

**Bluesky Singing**
Josephine Wilcock
[redacted]
Liverpool
[redacted]

February 2025

Dear UWTSD,

**Re: Building Confidence to Reduce Music Performance Anxiety in CCM Singers**

I confirm that I approve of the research proposed involving adult singing students to be carried out by Josephine Wilcock of Bluesky Singing during individual lessons between April 2025 and August 2025.

Kind regards,

[redacted]

Josephine Wilcock

## Appendix C: Participant Consent Forms

Docusign Envelope ID: BEC563C1-8A45-4152-A748-6808DB79A728

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, [redacted] , voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question, refuse to take part in a given intervention, or refuse to participate in another aspect during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation initially involves completing an online survey.
- I understand that if I am invited to participate in the subsequent parts of the study it involves intervention sessions, observations, a repeat of the online survey and an interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in this research study assignment, a related dissertation, a conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

Docusign Envelope ID: BEC563C1-8A45-4152-A748-6808DB79A728

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms, interview audio recordings and all other personal data will be encrypted and kept in a password-protected folder on the researcher's laptop, which will not be shared. Any online/cloud components will be checked beforehand and held to GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password-protected folder.
- I understand the interview audio recordings will be deleted once a transcript and notes have been completed, by August 2025 at the latest. The remaining data will be stored until the completion of the Masters (as a further study may expand on this one), expected to be March 2027, at the longest and then deleted with the exception of the following point.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board (standard for students).
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Practitioner-Researcher: Josephine Wilcock, Professional Practice (Vocal Pedagogy) MA student, Voice Study Centre, University of Wales Trinity St David.

josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

DocuSigned by:
[redacted]
A8B184CB93E9476...

Signature of Participant

29/4/2025 | 01:45 PDT

Date

Docusign Envelope ID: BEC563C1-8A45-4152-A748-6808DB79A728

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

29/4/2025 | 09:47 BST

Date

Docusign Envelope ID: 3F672135-970B-48B7-82ED-497CF32AEF16

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, Participant B , voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question, refuse to take part in a given intervention, or refuse to participate in another aspect during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation initially involves completing an online survey.
- I understand that if I am invited to participate in the subsequent parts of the study it involves intervention sessions, observations, a repeat of the online survey and an interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in this research study assignment, a related dissertation, a conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms, interview audio recordings and all other personal data will be encrypted and kept in a password-protected folder on the researcher's laptop, which will not be shared. Any online/cloud components will be checked beforehand and held to GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password-protected folder.
- I understand the interview audio recordings will be deleted once a transcript and notes have been completed, by August 2025 at the latest. The remaining data will be stored until the completion of the Masters (as a further study may expand on this one), expected to be March 2027, at the longest and then deleted with the exception of the following point.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board (standard for students).
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Practitioner-Researcher: Josephine Wilcock, Professional Practice (Vocal Pedagogy) MA student, Voice Study Centre, University of Wales Trinity St David.

josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

DocuSigned by:
[redacted]
8E01520E7A394E6...

Signature of Participant

1/5/2025 | 21:53 BST

Date

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

2/5/2025 | 06:50 BST

Date

Docusign Envelope ID: 6273D17A-D4D4-47FC-B2D1-F57099E2D027

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, Participant C , voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question, refuse to take part in a given intervention, or refuse to participate in another aspect during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation initially involves completing an online survey.
- I understand that if I am invited to participate in the subsequent parts of the study it involves intervention sessions, observations, a repeat of the online survey and an interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in this research study assignment, a related dissertation, a conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms, interview audio recordings and all other personal data will be encrypted and kept in a password-protected folder on the researcher's laptop, which will not be shared. Any online/cloud components will be checked beforehand and held to GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password-protected folder.
- I understand the interview audio recordings will be deleted once a transcript and notes have been completed, by August 2025 at the latest. The remaining data will be stored until the completion of the Masters (as a further study may expand on this one), expected to be March 2027, at the longest and then deleted with the exception of the following point.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board (standard for students).
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Practitioner-Researcher: Josephine Wilcock, Professional Practice (Vocal Pedagogy) MA student, Voice Study Centre, University of Wales Trinity St David.

josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

Signed by:
[redacted]
7A92234064E8497...

29/4/2025 | 14:34 BST

Signature of Participant Date

Docusign Envelope ID: 6273D17A-D4D4-47FC-B2D1-F57099E2D027

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

29/4/2025 | 16:06 BST

Date

Docusign Envelope ID: CE36C761-8CD9-44DF-A249-7CD6DBAE552A

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, Participant D , voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question, refuse to take part in a given intervention, or refuse to participate in another aspect during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation initially involves completing an online survey.
- I understand that if I am invited to participate in the subsequent parts of the study it involves intervention sessions, observations, a repeat of the online survey and an interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in this research study assignment, a related dissertation, a conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms, interview audio recordings and all other personal data will be encrypted and kept in a password-protected folder on the researcher's laptop, which will not be shared. Any online/cloud components will be checked beforehand and held to GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password-protected folder.
- I understand the interview audio recordings will be deleted once a transcript and notes have been completed, by August 2025 at the latest. The remaining data will be stored until the completion of the Masters (as a further study may expand on this one), expected to be March 2027, at the longest and then deleted with the exception of the following point.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board (standard for students).
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Practitioner-Researcher: Josephine Wilcock, Professional Practice (Vocal Pedagogy) MA student, Voice Study Centre, University of Wales Trinity St David.

josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

[redacted] 2/5/2025 | 11:27 BST

Signature of Participant Date

Docusign Envelope ID: CE36C761-8CD9-44DF-A249-7CD6DBAE552A

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

2/5/2025 | 11:52 BST

Date

Docusign Envelope ID: B3B11214-72FB-4F6A-9EED-BAAC94C68E4B

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, Participant E , voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question, refuse to take part in a given intervention, or refuse to participate in another aspect during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation initially involves completing an online survey.
- I understand that if I am invited to participate in the subsequent parts of the study it involves intervention sessions, observations, a repeat of the online survey and an interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in this research study assignment, a related dissertation, a conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

Docusign Envelope ID: B3B11214-72FB-4F6A-9EED-BAAC94C68E4B

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms, interview audio recordings and all other personal data will be encrypted and kept in a password-protected folder on the researcher's laptop, which will not be shared. Any online/cloud components will be checked beforehand and held to GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password-protected folder.
- I understand the interview audio recordings will be deleted once a transcript and notes have been completed, by August 2025 at the latest. The remaining data will be stored until the completion of the Masters (as a further study may expand on this one), expected to be March 2027, at the longest and then deleted with the exception of the following point.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board (standard for students).
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Practitioner-Researcher: Josephine Wilcock, Professional Practice (Vocal Pedagogy) MA student, Voice Study Centre, University of Wales Trinity St David.

josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

Signed by: [redacted]
19205D8A43FA4EC...

Signature of Participant

2/5/2025 | 15:58 BST

Date

Docusign Envelope ID: B3B11214-72FB-4F6A-9EED-BAAC94C68E4B

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...
Signature of Researcher

2/5/2025 | 16:34 BST
Date

Docusign Envelope ID: FED5324B-76FC-4F3C-B030-4A2F622C3D2C

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, Participant F , voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question, refuse to take part in a given intervention, or refuse to participate in another aspect during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation initially involves completing an online survey.
- I understand that if I am invited to participate in the subsequent parts of the study it involves intervention sessions, observations, a repeat of the online survey and an interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in this research study assignment, a related dissertation, a conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms, interview audio recordings and all other personal data will be encrypted and kept in a password-protected folder on the researcher's laptop, which will not be shared. Any online/cloud components will be checked beforehand and held to GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password-protected folder.
- I understand the interview audio recordings will be deleted once a transcript and notes have been completed, by August 2025 at the latest. The remaining data will be stored until the completion of the Masters (as a further study may expand on this one), expected to be March 2027, at the longest and then deleted with the exception of the following point.
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- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Practitioner-Researcher: Josephine Wilcock, Professional Practice (Vocal Pedagogy) MA student, Voice Study Centre, University of Wales Trinity St David.

josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

Signed by: [redacted]
A2DAE473F2A6473...

Signature of Participant

30/4/2025 | 10:49 BST

Date

Docusign Envelope ID: FED5324B-76FC-4F3C-B030-4A2F622C3D2C

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

30/4/2025 | 11:15 BST

Signature of Researcher Date

Docusign Envelope ID: E9C04F9D-66CC-4622-972E-93EB1FDBB130

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, Participant G , voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question, refuse to take part in a given intervention, or refuse to participate in another aspect during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation initially involves completing an online survey.
- I understand that if I am invited to participate in the subsequent parts of the study it involves intervention sessions, observations, a repeat of the online survey and an interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in this research study assignment, a related dissertation, a conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms, interview audio recordings and all other personal data will be encrypted and kept in a password-protected folder on the researcher's laptop, which will not be shared. Any online/cloud components will be checked beforehand and held to GDPR compliance. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password-protected folder.
- I understand the interview audio recordings will be deleted once a transcript and notes have been completed, by August 2025 at the latest. The remaining data will be stored until the completion of the Masters (as a further study may expand on this one), expected to be March 2027, at the longest and then deleted with the exception of the following point.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board (standard for students).
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Practitioner-Researcher: Josephine Wilcock, Professional Practice (Vocal Pedagogy) MA student, Voice Study Centre, University of Wales Trinity St David.

josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

DocuSigned by:
[redacted]
6D426DE5C28D4D6...

Signature of Participant

29/4/2025 | 15:00 BST

Date

Docusign Envelope ID: E9C04F9D-66CC-4622-972E-93EB1FDBB130

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41F...

29/4/2025 | 16:06 BST

Signature of Researcher Date

Docusign Envelope ID: EF54C501-7132-49CB-AF9E-3CB298184A61

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, Participant H , voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question, refuse to take part in a given intervention, or refuse to participate in another aspect during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation initially involves completing an online survey.
- I understand that if I am invited to participate in the subsequent parts of the study it involves intervention sessions, observations, a repeat of the online survey and an interview.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in this research study assignment, a related dissertation, a conference presentation, and published papers.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

Docusign Envelope ID: EF54C501-7132-49CB-AF9E-3CB298184A61

discuss this with me first but may be required to report with or without my permission.

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- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Practitioner-Researcher: Josephine Wilcock, Professional Practice (Vocal Pedagogy) MA student, Voice Study Centre, University of Wales Trinity St David.

josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

DocuSigned by:
[redacted]
2622F5EC9BD04FE...

2/5/2025 | 08:38 PDT

Signature of Participant Date

Docusign Envelope ID: EF54C501-7132-49CB-AF9E-3CB298184A61

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

2/5/2025 | 16:39 BST

Date

Docusign Envelope ID: 88991C56-2E4C-4C08-9E9E-50E5E34D2ED2

**Participant Consent Form** (Last updated 22.4.25)

This is an agreement regarding your involvement as a participant in the research and between you as a participant and the researcher (Josephine Wilcock), outlining the roles and responsibilities towards one another throughout the research process.

A copy of the consent form signed by both parties will be given to each party for their records.

Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, [redacted] , voluntarily agree to participate in this research study.
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Docusign Envelope ID: 88991C56-2E4C-4C08-9E9E-50E5E34D2ED2

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josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

DocuSigned by:
[redacted]
21B968BF47034C2

5/5/2025 | 11:59 PDT

Signature of Participant Date

Docusign Envelope ID: 88991C56-2E4C-4C08-9E9E-50E5E34D2ED2

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

5/5/2025 | 20:12 BST

Date

Docusign Envelope ID: D2690200-1AF6-484E-A2EA-E88098455B72

**Participant Consent Form** (Last updated 22.4.25)

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Research Title:

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Consent to take part in the research:

- I, Participant J , voluntarily agree to participate in this research study.
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Docusign Envelope ID: D2690200-1AF6-484E-A2EA-E88098455B72

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josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

Signed by: [redacted]
263FD13E9F7849A...

Signature of Participant

2/5/2025 | 15:36 BST

Date

Docusign Envelope ID: D2690200-1AF6-484E-A2EA-E88098455B72

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

2/5/2025 | 15:48 BST

Date

Docusign Envelope ID: 4CB4C24B-1FDD-4628-B0C4-B1E6E2F39985

**Participant Consent Form** (Last updated 22.4.25)

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Research Title:

**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Consent to take part in the research:

- I, Participant K , voluntarily agree to participate in this research study.
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Docusign Envelope ID: 4CB4C24B-1FDD-4628-B0C4-B1E6E2F39985

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josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

Signed by:
[redacted]
8B5B4A905F40408...

Signature of Participant

2/5/2025 | 18:49 BST

Date

Docusign Envelope ID: 4CB4C24B-1FDD-4628-B0C4-B1E6E2F39985

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

2/5/2025 | 19:53 BST

Date

Docusign Envelope ID: 1091EA34-DD94-4BF7-81B5-5A6A48E42E40

**Participant Consent Form** (Last updated 22.4.25)

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Consent to take part in the research:

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Docusign Envelope ID: 1091EA34-DD94-4BF7-81B5-5A6A48E42E40

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josephine@blueskysinging.com

Academic Supervisor: Louisa Morgan, Voice Study Centre.

louisa@voicestudycentre.com

**Consent of the Participant:**

Signed by: [redacted]
78DE35771D7D474...

Signature of Participant

8/5/2025 | 14:04 BST

Date

Docusign Envelope ID: 1091EA34-DD94-4BF7-81B5-5A6A48E42E40

Consent of the Researcher:

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

Signed by:
[redacted]
D1D25416D8DB41E...

Signature of Researcher

8/5/2025 | 16:08 BST

Date

# Survey 1 - Measuring Levels of Music Performance Anxiety and Self-Efficacy in Singers

**This survey is the first part of a research project being undertaken by Josephine Wilcock titled "A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers".**

**Please email josephine@blueskysinging.com with any questions.**

* Indicates required question

1. Full Name *

_____

2. What genre/s do you usually sing?

*Check all that apply.*

- [ ] Popular Music (incl. Pop, Rock, R&B)
- [ ] Musical Theatre
- [ ] Contemporary Christian Worship
- [ ] Folk
- [ ] Jazz
- [ ] Other: _____

3. Which best describes the main type of vocational (paid) or avocational (non-paid) singing you currently do?

*Mark only one oval.*

- ◯ Vocational: Professional
- ◯ Vocational: Semi-professional
- ◯ Avocational: Aspiring Semi-professional/Professional
- ◯ Avocational: Higher Education Student (study includes Vocal Performance)
- ◯ Avocational: Volunteer
- ◯ Avocational: Hobbyist

4. Gender

*Mark only one oval.*

- ◯ Female
- ◯ Male
- ◯ Other: _____

5. Age (Years)

*Mark only one oval.*

- ◯ 18 - 29
- ◯ 30 - 39
- ◯ 40 - 49
- ◯ 50 - 59
- ◯ 60 - 69

6. 1. I will be able to achieve most of the goals that I set for myself.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

7. 2. When facing difficult tasks, I am certain that I will accomplish them.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

8. 3. In general, I think that I can obtain outcomes that are important to me.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stor | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

9. 4. I believe I can succeed at most any endeavour to which I set my mind.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

10. 5. I will be able to successfully overcome many challenges.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

11. 6. I am confident that I can perform effectively on many different tasks.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

12. 7. Compared to other people, I can do most tasks very well.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

13. 8. Even when things are tough, I can perform quite well.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

14. K_1. I generally feel in control of my life.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

15. K_2. I find it easy to trust others.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

16. K_3. Sometimes I feel depressed without knowing why.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

17. K_4. I often find it difficult to work up the energy to do things.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

18. K_5. Excessive worrying is a characteristic of my family.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

19. K_6. I often feel that life has not much to offer me.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

20. K_7. Even if I work hard in preparation for a performance, I am likely to make mistakes.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

21. K_8. I find it difficult to depend on others.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

22. K_9. My parents were mostly responsive to my needs.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

23. K_10. Prior to, or during a performance, I get feelings akin to panic.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

24. K_11. I never know before a concert whether I will perform well.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

25. K_12. Prior to, or during a performance, I experience dry mouth.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

26. K_13. I often feel that I am not worth much as a person.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

27. K_14. During a performance I find myself thinking about whether I'll even get through it.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

28. K_15. Thinking about the evaluation I may get interferes with my performance.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

29. K_16. Prior to, or during a performance, I feel sick or faint or have a churning in my stomach.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

30. K_17. Even in the most stressful performance situations, I am confident that I will perform well.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

31. K_18. I am often concerned about a negative reaction from the audience.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

32. K_19. Sometimes I feel anxious for no particular reason.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

33. K_20. From early in my music studies, I remember being anxious about performing.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

34. K_21. I worry that one bad performance may ruin my career.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

35. K_22. Prior to, or during a performance, I experience increased heart rate like pounding in my chest.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

36. K_23. My parents almost always listened to me.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

37. K_24. I give up worthwhile performance opportunities.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

38. K_25. After the performance, I worry about whether I played well enough.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

39. K_26. My worry and nervousness about my performance interferes with my focus and concentration.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

40. K_27. As a child, I often felt sad.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

41. K_28. I often prepare for a concert with a sense of dread and impending disaster.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

42. K_29. One or both of my parents were overly anxious.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

43. K_30. Prior to, or during a performance, I have increased muscle tension.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

44. K_31. I often feel that I have nothing to look forward to.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

45. K_32. After the performance, I replay it in my mind over and over.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

46. K_33. My parents encouraged me to try new things.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

47. K_34. I worry so much before a performance, I cannot sleep.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

48. K_35. When performing without music, my memory is reliable.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

49. K_36. Prior to, or during a performance, I experience shaking or trembling or tremor.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

50. K_37. I am confident playing from memory.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

51. K_38. I am concerned about being scrutinised by others.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

52. K_39. I am concerned about my own judgement of how I will perform.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

53. K_40. I remain committed to performing even though it causes me great anxiety.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

# Survey 2 - Measuring Levels of Music Performance Anxiety and Self-Efficacy in Singers

**This survey is the first part of a research project being undertaken by Josephine Wilcock titled "A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers".**

**Please email josephine@blueskysinging.com with any questions.**

* Indicates required question

1. Full Name *

MEASURING SELF-EFFICACY IN SINGERS (NGCE)
Below are some statements to respond to about how confident you are that you can perform effectively across different vocal performance tasks and situations.

Please select one number to indicate how much you agree or disagree with each statement.

2. 1. I will be able to achieve most of the goals that I set for myself.

*Mark only one oval.*

1 2 3 4 5

Stro ◯ ◯ ◯ ◯ ◯ Strongly agree

3. 2. When facing difficult tasks, I am certain that I will accomplish them.

*Mark only one oval.*

1 2 3 4 5

Stro ◯ ◯ ◯ ◯ ◯ Strongly agree

4. 3. In general, I think that I can obtain outcomes that are important to me.

*Mark only one oval.*

1 2 3 4 5

Stor ◯ ◯ ◯ ◯ ◯ Strongly agree

5. 4. I believe I can succeed at most any endeavour to which I set my mind.

*Mark only one oval.*

1 2 3 4 5

Stro ◯ ◯ ◯ ◯ ◯ Strongly agree

6. 5. I will be able to successfully overcome many challenges.

*Mark only one oval.*

1 2 3 4 5

Stro ◯ ◯ ◯ ◯ ◯ Strongly agree

7. 6. I am confident that I can perform effectively on many different tasks.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

8. 7. Compared to other people, I can do most tasks very well.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

9. 8. Even when things are tough, I can perform quite well.

*Mark only one oval.*

| | 1 | 2 | 3 | 4 | 5 | |
|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

MEASURING MUSIC PERFORMANCE ANXIETY (K-MPAI-R)

Below are some statements to respond to about how you feel generally and how you feel before or during vocal performance tasks.

Please select one number to indicate how much you agree or disagree with each statement.

*Take care to note which end is 'strongly agree' and which end is 'strongly disagree' on each.*

10. K_1. I generally feel in control of my life.

11. K_2. I find it easy to trust others.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

12. K_3. Sometimes I feel depressed without knowing why.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

13. K_4. I often find it difficult to work up the energy to do things.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

14. K_5. Excessive worrying is a characteristic of my family.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

15. K_6. I often feel that life has not much to offer me.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

16. K_7. Even if I work hard in preparation for a performance, I am likely to make mistakes.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

17. K_8. I find it difficult to depend on others.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

18. K_9. My parents were mostly responsive to my needs.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

19. K_10. Prior to, or during a performance, I get feelings akin to panic.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

20. K_11. I never know before a concert whether I will perform well.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

21. K_12. Prior to, or during a performance, I experience dry mouth.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

22. K_13. I often feel that I am not worth much as a person.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

23. K_14. During a performance I find myself thinking about whether I'll even get through it.

*Mark only one oval.*

0 1 2 3 4 5 6

Stro ◯ ◯ ◯ ◯ ◯ ◯ ◯ Strongly agree

24. K_15. Thinking about the evaluation I may get interferes with my performance.

*Mark only one oval.*

0 1 2 3 4 5 6

Stro ◯ ◯ ◯ ◯ ◯ ◯ ◯ Strongly agree

25. K_16. Prior to, or during a performance, I feel sick or faint or have a churning in my stomach.

*Mark only one oval.*

0 1 2 3 4 5 6

Stro ◯ ◯ ◯ ◯ ◯ ◯ ◯ Strongly agree

26. K_17. Even in the most stressful performance situations, I am confident that I will perform well.

*Mark only one oval.*

0 1 2 3 4 5 6

27. K_18. I am often concerned about a negative reaction from the audience.

*Mark only one oval.*

0 1 2 3 4 5 6

Stro ◯ ◯ ◯ ◯ ◯ ◯ ◯ Strongly agree

28. K_19. Sometimes I feel anxious for no particular reason.

*Mark only one oval.*

0 1 2 3 4 5 6

Stro ◯ ◯ ◯ ◯ ◯ ◯ ◯ Strongly agree

29. K_20. From early in my music studies, I remember being anxious about performing.

*Mark only one oval.*

0 1 2 3 4 5 6

Stro ◯ ◯ ◯ ◯ ◯ ◯ ◯ Strongly agree

30. K_21. I worry that one bad performance may ruin my career.

*Mark only one oval.*

0 1 2 3 4 5 6

Stro ◯ ◯ ◯ ◯ ◯ ◯ ◯ Strongly agree

31. K_22. Prior to, or during a performance, I experience increased heart rate like pounding in my chest.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

32. K_23. My parents almost always listened to me.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

33. K_24. I give up worthwhile performance opportunities.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

34. K_25. After the performance, I worry about whether I played well enough.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

35. K_26. My worry and nervousness about my performance interferes with my focus and concentration.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

36. K_27. As a child, I often felt sad.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

37. K_28. I often prepare for a concert with a sense of dread and impending disaster.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

38. K_29. One or both of my parents were overly anxious.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

39. K_30. Prior to, or during a performance, I have increased muscle tension.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

40. K_31. I often feel that I have nothing to look forward to.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

41. K_32. After the performance, I replay it in my mind over and over.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

42. K_33. My parents encouraged me to try new things.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

43. K_34. I worry so much before a performance, I cannot sleep.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

44. K_35. When performing without music, my memory is reliable.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

45. K_36. Prior to, or during a performance, I experience shaking or trembling or tremor.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

46. K_37. I am confident playing from memory.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly disagree |

47. K_38. I am concerned about being scrutinised by others.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

48. K_39. I am concerned about my own judgement of how I will perform.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

49. K_40. I remain committed to performing even though it causes me great anxiety.

*Mark only one oval.*

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
|---|---|---|---|---|---|---|---|---|
| Stro | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | Strongly agree |

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| PRE-INTERVENTION SURVEY | | | | | | SE (NGSE) | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Timestamp | PARTICIPANT ( | What genre/s do you usually sing? | Which best describes the main type of vocationa | Gender | Age (Years) | 1. I w | 2. Wh | 3. In g | 4. I b | 5. I w | 6. I a | 7. Co | 8. Eve | TOTAL |
| 2025/05/01 8:24:34 PM GMT+1 | A | Popular Music | Avocational: Hobbyist | Female | 18 - 29 | 3 | 3 | 4 | 4 | 4 | 2 | 2 | 2 | 24 |
| 2025/05/02 11:23:34 AM GMT+1 | B | Popular Music | Avocational: Aspiring Semi-professional/Professional | Female | 18 - 29 | 4 | 4 | 4 | 3 | 4 | 4 | 4 | 3 | 30 |
| 2025/05/02 2:44:03 PM GMT+1 | C | Contemporary Christian Worship;Popular Music | Vocational: Semi-professional | Female | 60 - 69 | 4 | 4 | 4 | 4 | 3 | 4 | 3 | 3 | 29 |
| 2025/05/02 4:14:07 PM GMT+1 | D | Contemporary Christian Worship;Jazz;Popular Music | Vocational: Semi-professional | Female | 40 - 49 | 4 | 4 | 3 | 5 | 4 | 3 | 4 | 3 | 30 |
| 2025/05/02 6:52:05 PM GMT+1 | E | Blues;Folk;Popular Music | Avocational: Hobbyist | Male | 30 - 39 | 2 | 1 | 3 | 2 | 2 | 2 | 1 | 2 | 15 |
| 2025/05/03 5:34:38 PM GMT+1 | F | Musical Theatre;Popular Music | Avocational: Aspiring Semi-professional/Professional | Female | 18 - 29 | 3 | 1 | 3 | 2 | 3 | 2 | 3 | 1 | 18 |
| 2025/05/03 6:30:56 PM GMT+1 | G | Jazz;Musical Theatre | Avocational: Hobbyist | Female | 18 - 29 | 4 | 5 | 4 | 5 | 5 | 4 | 4 | 4 | 35 |
| 2025/05/05 10:52:21 AM GMT+1 | H | Contemporary Christian Worship | Avocational: Hobbyist | Female | 40 - 49 | 3 | 2 | 4 | 3 | 3 | 2 | 2 | 3 | 22 |
| 2025/05/05 8:34:51 PM GMT+1 | I | Musical Theatre;Popular Music | Avocational: Hobbyist | Male | 30 - 39 | 4 | 3 | 4 | 5 | 5 | 4 | 3 | 3 | 31 |
| 2025/05/07 12:06:22 PM GMT+1 | J | Popular Music | Vocational: Professional | Female | 18 - 29 | 4 | 4 | 4 | 5 | 4 | 5 | 4 | 5 | 35 |
| 2025/05/07 7:06:47 PM GMT+1 | K | Musical Theatre;Popular Music | Avocational: Hobbyist | Female | 30 - 39 | 3 | 3 | 4 | 3 | 4 | 3 | 3 | 2 | 25 |
| 2025/05/09 9:37:29 AM GMT+1 | L | Contemporary Christian Worship | Avocational: Volunteer | Female | 18 - 29 | 4 | 4 | 4 | 3 | 4 | 3 | 3 | 4 | 29 |
| | | | | | | | | | | | | | | |
| Participated in all stages | | | | | | | | | | | | LOW (UNDER 30) | | |

| PRE- | MPA (K-MPAI-R) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PARTICIPANT | K_1. | K_2. | K_3. | K_4. | K_5. | K_6. | K_7. | K_8. | K_9. | K_10. | K_11. | K_12. | K_13. | K_14. | K_15. | K_16. | K_17. | K_18. | K_19. | K_20. | K_21. | K_22. | K_23. | K_24. | K_25. | K_26. | K_27. | K_28. | K_29. | K_30. | K_31. | K_32. | K_33. | K_34. | K_35. | K_36. | K_37. | K_38. | K_39. | K_40. | TOTAL |
| A | 2 | 4 | 3 | 2 | 6 | 0 | 2 | 2 | 0 | 2 | 4 | 4 | 3 | 3 | 6 | 6 | 2 | 6 | 6 | 5 | 6 | 6 | 0 | 3 | 6 | 6 | 3 | 2 | 6 | 6 | 1 | 6 | 1 | 4 | 2 | 3 | 0 | 6 | 6 | 5 | 146 |
| B | 3 | 5 | 3 | 4 | 2 | 1 | 4 | 5 | 3 | 4 | 6 | 4 | 2 | 3 | 4 | 2 | 1 | 5 | 2 | 4 | 1 | 5 | 3 | 1 | 4 | 6 | 1 | 2 | 0 | 6 | 0 | 1 | 6 | 1 | 4 | 1 | 3 | 4 | 6 | 6 | 128 |
| C | 1 | 2 | 3 | 2 | 5 | 1 | 2 | 2 | 1 | 2 | 0 | 3 | 1 | 1 | 4 | 4 | 4 | 4 | 2 | 5 | 3 | 2 | 3 | 2 | 2 | 3 | 1 | 3 | 3 | 2 | 1 | 4 | 2 | 2 | 4 | 1 | 3 | 4 | 3 | 4 | 101 |
| D | 3 | 4 | 2 | 3 | 3 | 0 | 6 | 4 | 2 | 5 | 3 | 3 | 1 | 3 | 4 | 2 | 3 | 5 | 1 | 3 | 3 | 4 | 6 | 3 | 4 | 4 | 3 | 0 | 5 | 4 | 0 | 5 | 3 | 0 | 3 | 0 | 4 | 4 | 6 | 6 | 127 |
| E | 1 | 1 | 3 | 4 | 6 | 1 | 3 | 1 | 2 | 6 | 4 | 6 | 1 | 2 | 4 | 5 | 4 | 4 | 4 | 5 | 1 | 5 | 1 | 2 | 6 | 3 | 3 | 4 | 5 | 4 | 1 | 4 | 3 | 3 | 1 | 5 | 1 | 5 | 6 | 5 | 135 |
| F | 4 | 3 | 3 | 4 | 5 | 1 | 4 | 5 | 5 | 6 | 5 | 5 | 5 | 5 | 6 | 5 | 1 | 6 | 4 | 6 | 3 | 6 | 6 | 2 | 5 | 5 | 6 | 3 | 4 | 5 | 3 | 5 | 5 | 2 | 3 | 6 | 3 | 5 | 4 | 5 | 174 |
| G | 5 | 3 | 2 | 0 | 2 | 0 | 0 | 2 | 6 | 1 | 0 | 2 | 1 | 0 | 2 | 1 | 4 | 5 | 2 | 3 | 2 | 1 | 6 | 0 | 4 | 2 | 0 | 0 | 0 | 1 | 0 | 4 | 0 | 2 | 5 | 2 | 3 | 5 | 5 | 6 | 89 |
| H | 1 | 4 | 0 | 2 | 3 | 0 | 2 | 2 | 2 | 3 | 2 | 4 | 1 | 1 | 4 | 5 | 5 | 5 | 1 | 5 | 1 | 4 | 2 | 2 | 4 | 3 | 4 | 1 | 4 | 2 | 0 | 5 | 2 | 1 | 3 | 2 | 5 | 5 | 6 | 5 | 113 |
| I | 2 | 2 | 0 | 0 | 5 | 0 | 5 | 2 | 1 | 5 | 5 | 4 | 1 | 4 | 5 | 3 | 4 | 5 | 5 | 6 | 5 | 4 | 4 | 3 | 4 | 4 | 4 | 5 | 5 | 4 | 1 | 5 | 5 | 5 | 4 | 5 | 3 | 5 | 5 | 6 | 150 |
| J | 4 | 3 | 0 | 2 | 0 | 0 | 0 | 2 | 6 | 1 | 0 | 1 | 0 | 0 | 1 | 0 | 5 | 3 | 1 | 5 | 0 | 0 | 4 | 0 | 4 | 2 | 0 | 0 | 0 | 1 | 0 | 2 | 5 | 0 | 4 | 1 | 3 | 2 | 1 | 6 | 69 |
| K | 1 | 1 | 2 | 1 | 5 | 0 | 5 | 2 | 1 | 3 | 6 | 4 | 1 | 3 | 4 | 4 | 4 | 6 | 5 | 6 |  | 6 | 4 | 5 | 6 | 6 | 0 | 5 | 3 | 5 | 0 | 5 | 0 | 6 | 5 | 0 | 5 | 6 | 5 | 5 | 141 |
| L | 2 | 1 | 0 | 1 | 2 | 0 | 1 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 2 | 2 | 1 | 0 | 0 | 0 | 0 | 1 | 3 | 0 | 0 | 0 | 2 | 0 | 0 | 1 | 1 | 1 | 1 | 0 | 2 | 2 | 2 | 0 | 31 |
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| PRE- | MPA SPECIFICS | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| PARTICIPANT | 1Somatic Anxi | 2Worry Focuse | 3Depression/H | 4Parental En | 5Memory | 6Trait Anxiet | 7Anxious Ap | 8Biological V |
| A | 71.2% | 91.7% | 30.4% | 16.7% | 16.7% | 100.0% | 50.0% | 83.3% |
| B | 60.6% | 60.4% | 41.1% | 54.2% | 58.3% | 22.2% | 44.4% | 66.7% |
| C | 40.9% | 54.2% | 23.2% | 29.2% | 58.3% | 55.6% | 33.3% | 83.3% |
| D | 47.0% | 77.1% | 30.4% | 58.3% | 58.3% | 50.0% | 50.0% | 50.0% |
| E | 72.7% | 68.8% | 23.2% | 37.5% | 16.7% | 83.3% | 55.6% | 83.3% |
| F | 80.3% | 79.2% | 50.0% | 91.7% | 50.0% | 72.2% | 44.4% | 100.0% |
| G | 27.3% | 56.3% | 23.2% | 50.0% | 66.7% | 22.2% | 22.2% | 50.0% |
| H | 47.0% | 66.7% | 17.9% | 41.7% | 66.7% | 44.4% | 50.0% | 83.3% |
| I | 74.2% | 81.3% | 14.3% | 58.3% | 58.3% | 83.3% | 66.7% | 100.0% |
| J | 18.2% | 27.1% | 19.6% | 62.5% | 58.3% | 5.6% | 27.8% | 83.3% |
| K | 71.2% | 77.1% | 14.3% | 20.8% | 83.3% | 72.2% | 83.3% | 100.0% |
| L | 3.0% | 22.9% | 8.9% | 4.2% | 25.0% | 27.8% | 22.2% | 0.0% |
| MEAN | 57.1% | 63.9% | 22.6% | 34.7% | 38.9% | 62.0% | 47.2% | 75.0% |
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| | 1st (top) | 2nd | 3rd | | | | | |

| POST-INTERVENTION | | SE | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Timestamp | PARTICIPANT | 1. I w | 2. Wh | 3. In | 4. I b | 5. I v | 6. I a | 7. Co | 8. Eve | TOTAL |
| 2025/06/11 6:05:37 PM GMT+1 | A | 3 | 3 | 4 | 3 | 4 | 4 | 2 | 4 | 27 |
| 2025/06/06 5:21:52 PM GMT+1 | E | 4 | 4 | 5 | 4 | 4 | 4 | 4 | 4 | 33 |
| 2025/06/07 4:53:01 PM GMT+1 | F | 3 | 3 | 4 | 2 | 4 | 3 | 3 | 4 | 26 |
| 2025/06/07 4:39:02 PM GMT+1 | H | 4 | 3 | 4 | 4 | 4 | 3 | 3 | 3 | 28 |
| 2025/06/09 1:55:53 PM GMT+1 | K | 4 | 4 | 4 | 4 | 5 | 4 | 3 | 3 | 31 |
| | | | | | | | | | | |
| Participated in all stages | | | | | | | | LOW (UNDER 30) | | |

| POST- | MPA | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PARTICIPANT | K_1. | K_2. | K_3. | K_4. | K_5. | K_6. | K_7. | K_8. | K_9. | K_10. | K_11. | K_12. | K_13. | K_14. | K_15. | K_16. | K_17. | K_18. | K_19. | K_20. | K_21. | K_22. | K_23. | K_24. | K_25. | K_26. | K_27. | K_28. | K_29. | K_30. | K_31. | K_32. | K_33. | K_34. | K_35. | K_36. | K_37. | K_38. | K_39. | K_40. | TOTAL |
| A | 1 | 2 | 0 | 0 | 4 | 0 | 2 | 2 | 2 | 6 | 4 | 4 | 2 | 3 | 5 | 6 | 3 | 6 | 3 | 6 | 3 | 6 | 0 | 3 | 6 | 3 | 4 | 4 | 6 | 5 | 0 | 6 | 0 | 4 | 0 | 4 | 0 | 6 | 6 | 6 | 133 |
| E | 4 | 3 | 3 | 3 | 5 | 2 | 2 | 2 | 3 | 5 | 2 | 6 | 2 | 4 | 5 | 1 | 2 | 5 | 1 | 5 | 2 | 4 | 1 | 2 | 5 | 3 | 4 | 4 | 5 | 1 | 2 | 5 | 2 | 2 | 1 | 4 | 0 | 5 | 5 | 5 | 127 |
| F | 5 | 3 | 3 | 3 | 5 | 1 | 4 | 5 | 5 | 4 | 4 | 4 | 3 | 4 | 4 | 5 | 3 | 2 | 4 | 6 | 3 | 4 | 5 | 1 | 5 | 5 | 5 | 4 | 5 | 4 | 1 | 4 | 2 | 1 | 4 | 4 | 3 | 4 | 4 | 5 | 150 |
| H | 1 | 4 | 1 | 3 | 3 | 1 | 2 | 4 | 2 | 3 | 2 | 2 | 2 | 3 | 3 | 5 | 3 | 5 | 1 | 2 | 5 | 5 | 1 | 1 | 5 | 4 | 3 | 1 | 5 | 2 | 0 | 6 | 4 | 2 | 4 | 2 | 5 | 5 | 6 | 5 | 123 |
| K | 1 | 1 | 2 | 3 | 5 | 1 | 6 | 3 | 2 | 5 | 4 | 4 | 1 | 4 | 4 | 3 | 3 | 4 | 2 | 5 | 1 | 4 | 3 | 3 | 3 | 5 | 2 | 3 | 2 | 4 | 2 | 5 | 1 | 5 | 2 | 1 | 3 | 5 | 2 | 5 | 124 |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 120-160 ABOVE AVERAGE | | | | 160-200 HIGH | | | 200-240 EXTREMELY HIGH | | | | |

| POST- | SPECIFICS | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| PARTICIPANT | 1Somatic Anxiety | 2Worry Focused | 3Depression/Hop | 4Parental Empat | 5Memory | 6Trait Anxiety | 7Anxious Appreh | 8Biological Vulne |
| A | 77.3% | 83.3% | 12.5% | 25.0% | 0.0% | 72.2% | 55.6% | 100.0% |
| E | 59.1% | 70.8% | 37.5% | 41.7% | 8.3% | 61.1% | 33.3% | 83.3% |
| F | 66.7% | 62.5% | 42.9% | 70.8% | 58.3% | 77.8% | 44.4% | 100.0% |
| H | 51.5% | 77.1% | 28.6% | 41.7% | 75.0% | 50.0% | 33.3% | 33.3% |
| K | 47.0% | 52.1% | 50.0% | 66.7% | 50.0% | 55.6% | 61.1% | 16.7% |
| MEAN (-H) | 62.5% | 67.2% | 35.7% | 51.0% | 29.2% | 66.7% | 48.6% | 75.0% |
| | | | | | | | | |
| | | 1st (top) | 2nd | 3rd | | | | |

Appendix F: Interventions Information Sheet

Interventions Information Sheet for Participants

LIST OF INTERVENTIONS
Here are the interventions we will try:

- Box breathing
- Visualisation
- Improvisation
- Expressive writing

Today, we will go through each of these together. The evidence suggests each of them may be useful tools to reduce Music Performance Anxiety and/or increase Self-Efficacy.

WHAT IS MUSIC PERFORMANCE ANXIETY?
Music Performance Anxiety (MPA) has been described by Dianna Kenny as "persistent anxious apprehension" of performing with a variety of symptoms which can affect the level of performance achieved. Symptoms can be physical (shaking, racing heart), cognitive (negative self-talk, forgetting lyrics), and behavioural (avoiding a performance, irritability before a performance).

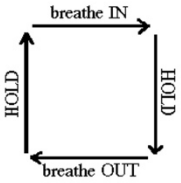
WHAT IS SELF-EFFICACY?
Self-Efficacy (SE) has been described by Anthony Kemp as how a person perceives "their capacity to perform particular tasks" and is one of many characteristics that is believed to be related to a person's experience of MPA. Specifically, we are looking at Self-Efficacy for vocal performance tasks. More commonly in conversation, many of us use the term 'confidence' (or lack of) regarding singing, with self-efficacy being an aspect of confidence.

PRACTISING THE INTERVENTIONS
Once we have explored the interventions together, see how you go in continuing with each of them one to three times a week yourself during the research period. We can also explore them again in vocal lessons. How to practise the interventions is outlined on the following pages.

FINAL STAGES
After approximately 4 weeks putting these into practise, you will have the opportunity to repeat the survey you did at the beginning and take part in a short interview with me to discuss the subject and determine which interventions you found most beneficial.

HOW TO PRACTISE THE INTERVENTIONS
Please note, any or all of these can be adjusted to best suit you.

**Box breathing** - This is a deep breathing exercise.




- Sit in a comfortable place, you may close your eyes, and follow this breathing pattern.
- Breathe in for 4 (you can count '1, 2, 3, 4' in your head as your belly relaxes outwards).
- Gently hold the breath ('1, 2, 3, 4')
- Breathe out for 4 ('1, 2, 3, 4').
- Gently hold ('1, 2, 3, 4').
- Repeat the box breathing steps above for around 5 minutes.
- This may be especially useful to work into your pre-performance routine, or anytime you feel nerves around performing.
- You can steadily slow or slightly increase the pace to suit you, or return to normal breathing if you feel dizzy.

**Visualisation** – This is a mental rehearsal exercise.

- Find a comfortable place to sit or stand and set up a potential or real performance scenario in your imagination, you may wish to close your eyes or find a viewpoint to let your gaze relax upon as you imagine the scene.
- Imagine yourself getting ready before going to the performance venue including how you might feel and how you might talk to yourself to settle any nerves and set up for an ideal performance.
- Imagine yourself arriving at the venue, taking in the sights and sounds. Take yourself through your pre-performance routine, imagining the different feelings you might have and the ideal way you would like to handle them to set up for your ideal performance.
- Imagine yourself walking on the stage and singing the opening lines, feel and sing how you would most like to, and continue to visualise yourself performing well through the rest of the song/set, finishing up with receiving a warm response from the audience and how that feels to have performed at the level you want to.
- If anything feels overwhelming, or the visualised performance isn't going well, you can stop and open your eyes, have a look around the actual room you are in, and try again when you are ready.

**Improvisation** – This is a creative skill-building vocal exercise.

- Find a place you are comfortable singing in.
- Use a section of a song you know and vary how you sing it. Start with small changes to the melody and rhythm, then try bigger changes.
- You can also try using a call and response approach, or progressing on to more complex riffing, or scatting across an instrumental section.

- You can repeat this process to create different changes (improvisations) each time you sing that section of the song. You can try this on several songs over time.
- If anything feels too complex, try and simplify it a little, and keep it playful when you try again.

**Expressive writing** – This is a brain space exercise.

- Find a place where you can sit and write comfortably with a pen and paper.
- Think of a real, or imagined, upcoming performance scenario and write whatever comes to mind regarding how you think and feel towards it for 5 to 10 minutes.
- Anything you write down is kept to yourself (unless you wish to share anything from it), and you can do what you want with the paper you wrote on afterwards.
- Next time, you can repeat this expressive writing process for the same upcoming performance or another one.
- If anything feels overwhelming, you can take a break and try again another time.

If you have any questions or comments at any time, please email [redacted]

## Appendix G: Interview Transcripts

INTERVIEW TRANSCRIPT
Participant A
Wed/11/Jun/25 6pm online (zoom)

Researcher: Okay, it is official, the recording of this interview is happening right now. Thank you so much for joining me for this interview today. So, are you happy to get into the questions?

Participant A: Yes.

Researcher: Brilliant. Thank you. So, first question, on the initial survey you indicated you're a hobbyist singer of mainly popular music, so can you tell me a bit more about the singing, and any performing that you do at the moment?

Participant A: Currently having singing lessons to try and progress my voice. I haven't done any performing for about 6 months. But would like to do some in the future.

Researcher: Brilliant. And can you tell me more about your experience of music performance anxiety before you started this study?

Participant A: I always get nervous before I go on stage, as I think everyone does. Would normally just feel a bit sick, sweaty, but that goes away like once I'm a few like minutes in, ish. I mean, it's still always there, but it goes away a bit more afterwards.

Researcher: Yeah, anything more on your experience of that?

Participant A: I then still replay it in my head for a couple of days after [a performance]. And still feel I still have a bit of adrenaline a few days after, but then it goes away.

Researcher: Great thanks for sharing that. So, can you tell me more about your self-efficacy for singing before you started this study?

Participant A: I would say my self-efficacy for singing is probably quite low. I think I struggle a bit with confidence. So yeah, I struggle, and I think I'm quite a harsh critic sometimes. But yeah.

Researcher: Thank you. Can you describe any change or similarity in your perception of your levels of music performance anxiety and self-efficacy between the start of this study and today?

Participant A: I've been doing the visualisation. I think I've probably done the visualisation the most out of all of the ones to go through. And it has actually really helped. It's made me feel a lot more, like, excited and I want to get back on stage singing and stuff. And the breathing I've tried a few times, like to help me get to sleep, and it definitely like calms you down and recentres your mind. And so I would say my self-efficacy, I don't know for sure because I haven't performed, but I would like to think that it's improved a bit.

Researcher: Brilliant. Yeah, yeah. So you've mentioned a couple of the interventions that we did. So we're going to talk about each one in turn in a bit more detail. In the Interventions session, we looked at box, breathing visualisation, vocal improvisation, and expressive writing. So can you tell me a bit more about how you found continuing to practise box breathing?

Participant A: I kind of used box breathing, like, whenever I needed to calm down, and I found it quite peaceful and good to just do when you've got a few minutes because it really focuses your mind purely on the breathing. So I had to concentrate on holding my breath for 4. I think it was 4 seconds each time.

Researcher: Great. And how did you find continuing to practise visualisation?

Participant A: I would say I definitely do that one a lot, especially when I kind of visualise things while I'm singing in the car. I'll visualise myself doing it on stage but also just when listening to music and stuff like that. I've found I've done that quite often and it’s good.

Researcher: Great. And you kind of mentioned a little bit just a couple of minutes ago about how you found that to you that's influenced and potentially lowered your experience of music performance anxiety. So can you tell me a little bit more about how you feel Visualisation has done that for you?

Participant A: Because I think, while visualising it, you kind of get excited, and you want to kind of perform and be on stage doing what you enjoy. And I think when you visualise it, and you visualise kind of getting a positive response from the audience, then it kind of makes you want to do it a bit more, and makes you feel a bit more confident and ready.

Researcher: Brilliant. Thank you so much. How did you find continuing to practise vocal improvisation?

Participant A: I would say I struggle with this one quite a lot, because I'm always panicking about what it's going to sound like when it comes out, but I've definitely done it, but I've done it more while listening to music, if that makes sense, not just like randomly.

Researcher: Sure. Yeah, brilliant. How did you find continuing to practise expressive writing?

Participant A: I would say, this is the one I've done the least. I find it quite hard sometimes to just sit there and write and for me, like, visualising things and doing things and being more active with it makes me feel better. And I find the breathing to be more like peaceful than the writing.

Researcher: Sure. So which, if any, of these interventions are you likely to continue with and why?

Participant A: Definitely the visualisation just because it kind of has really helped me personally, just to kind of feel ready and like excited to perform again.

Researcher: Yeah, brilliant. Okay, so we're going to take a little look at your score results from the before and the after surveys, which you may well be interested in. So, for music performance anxiety, before it was 146 and it's come down (which is a positive thing) to 133. So there's a little bit of change there. And self-efficacy was 24 originally, and it's gone up to 27, which, again, is positive. Yeah. So both have a little bit of change in what would be described as a positive direction. So, reflecting on that, what do you think contributed to those changes?

Participant A: Probably. Well, the only thing I've actually changed is the interventions. So I'm going to have to put it down to the interventions.

Researcher: Yeah, and is there anything more specific that comes to mind?

Participant A: I don't know. Maybe because I've taken a bit of a step back [from regular singing lessons] at the moment. So I'm kind of just like excited, more than anything.

Researcher: Great. Okay, so I think you've answered this one, anyway, but let's just check it, anyway. Since trying the interventions, have you sung in any situation where you would usually experience music performance anxiety?

Participant A: I haven't, no.

Researcher: Fair enough. Okay, so moving on, which one of these stands out as more appealing to you and why, building self-efficacy or reducing music performance anxiety?

Participant A: Probably building self-efficacy because I don't think you'll ever be able to get rid of performance anxiety. I don't think it's a bad thing always, though.

Researcher: Can you tell me more about that?

Participant A: I'm assuming, I'd like to think every single performer gets nervous before they go on. But I think it just gives you that added boost of adrenaline. It means you care. Obviously, if you have severe performance anxiety, then you'd want to get on top of that because it would stop you performing, but I think if it doesn't stop you performing, then I don't think it's a bad thing, I think it's quite normal and healthy to have.

Researcher: Great. So, is there anything else you'd like to add?

Participant A: I don't think so.

Researcher: There you go. Thank you so much. We can finish the recording at this point.

INTERVIEW TRANSCRIPT
Participant E
Mon/9/Jun/25 5pm in-person (Vocal Studio)

Researcher: OK, so the recording is on. So, we've had a little preamble, and are you happy to move on to the interview?

Participant E: Absolutely.

Researcher: Great. Okay. So, first question is, on the initial survey, you indicated you're a hobbyist singer and you mainly sing popular music, folk and blues. So, can you tell me more about the singing and any performing that you do at the moment?

Participant E: Sure, when you say more about the singing, you mean just how I'm interested in it and things like that, that sort of stuff?

Researcher: What singing you do, and any kind of performance too?

Participant E: Yeah, the singing I do largely is kind of, for myself, really. As I say, I'm in a band, but I'm not by any means the lead singer in that band. I will sing backing vocals with the band when we're in the practice room and things like that, we've only had to play live once. So, there's not been many opportunities for that to translate to live. But I've sang not just with those, I have sung with other people as well, other friends who are musicians and things like that, we've gotten together and sang different bits and pieces. It's never been for like a live kind of event or anything like that, it's largely been for myself and for friends and people I know. I would say that it's certainly not been for a lot of strangers and things like that.

Researcher: Great. And then, regarding any other type of performing you do, beyond singing?

Participant E: Yeah, so as I said, I'm in the band, play guitar in the band and that's something that I have done several times live. There's a big gap between a previous band I was in and this band currently. But I've played maybe in double digits of gigs, different places in town and things like that, for me, relatively large audiences, you know, there's been like decent numbers of people and things like that, and not always necessarily made up of people that we know and things. There have been events where it's been events for the city and things, you've got people buying tickets to events and stuff like that. People show up. So, we've played for different groups of people and I'd say that's probably been over, over 10 years, definitely over 10. Yeah, probably more over 10 than I'm okay to think about. Yeah, probably about 13 years. Yeah.

Researcher: Very good. So can you tell me more about your experience of Music Performance Anxiety before you started the study?

Participant E: Yeah. Absolutely. It's definitely something that I've always had. I've always been, not just necessarily in music, I've always been hesitant to put the anxiety label on

it, I feel like it's thrown around a lot, although obviously there's a clinical definition of it these days, so whether I'd meet that kind of threshold I don't know, but I'm certainly quite a nervous person for sure. And anxiety is definitely something that I have. I do have a tendency to overthink and all that sort of stuff, that's something to struggle with a lot and absolutely the music is no exception to that. I mean, even playing for small groups of strangers, I think I feel it, to be honest, physical symptoms as well as the sort of mental and emotional side of it as well. It's absolutely something I've had. I mean, I would say there's probably never been a time that I have played in front of somebody, even people that I do know, I haven't felt it, kind of thing. In the band, it's not like every band practice I'm feeling it, I used to at a point. Thankfully, that's not something that really gets to me anymore at all. But yeah, playing for audiences just knowing that it is a performance, kind of thing, I don't know whether that makes it better or worse, but that's the times when I certainly feel it. And as I say, it is a combination of certain physical symptoms, you know, the heart beating away and shortness of breath, dry mouth, God, the dry mouth. The dry mouth's real bad. And yeah, I have a tendency to, almost to catastrophise and things like that, and ahead of time I will, I suppose, fixate on things, and I try to channel it in the right way and I try to prepare and things like that, but actually in terms of do I have it? Absolutely. Like, I would say every single time I've ever played live for sure. As I say, we've had things that you probably wouldn't even class as gig where we've been in a practice room and someone will say, oh, I've got friends, whatever, come down tonight so even if three, four people come in the room, I'm very, very hyper aware of the fact that it's like, oh God, it's a performance, I've got to get this right. So yeah, I've absolutely had that for a long time. And as I say, it extends out beyond music into other things, absolutely. I don't think I answered the question properly for you there.

Researcher: Yes, you did. Thank you so much. So I guess my follow-on question on that, because you do perform as a guitarist as well as being a singer, does the singing have a different type of Music Performance Anxiety or does it feel the same as when you play guitar?

Participant E: They're different, I would say. Granted today, I've never really sang for any more than one person, I think maybe the only time I've ever done that is here [in the Vocal Studio]. That's the time I've done what you would classify as singing for someone, everything else has been singing with people or even if it's in a practice room, it be maybe I'd sing one we made through in there, others would sing one or we'd sing one together and all that sort of stuff. It never felt like I was sort of performing for somebody, but I would say absolutely. I think probably just by weight of experience, I've played guitar for that long, I know what I'm doing to a level. I know I can get by and things like that. I know I can do it with the guitar. Something I've always found, something does feel more personal about the singing. I don't know, I don't know whether there isn't like a physical barrier if I have something here [gestures to where his guitar would sit in front of him] that's sort of keeping it separate from me. I can look down at the guitar and kind of not be zeroed in on everyone else who's paying attention, you can sing with your eyes closed or whatever, I guess, but that'll be weird. But, yeah, there's a lack of distance there. There's something that I know [about having the guitar there] that's like a comfort blanket. I guess there's something about, oh, I've got the guitar, I know what I'm doing.

I'm used to doing it, as I said, I know if I put my fingers there, it's going to make the right noise, whereas with the singing it is something I'm not used to doing at all, it's not something I've put a lot of time or practice or anything like that into in the past. So there is that, just not being used to the instrument, I guess, is one thing. Quite why it feels as personal as it does, I don't know. There's something oddly more vulnerable about the fact that I'm making the noise. It's kind of coming out of me. I don't know, there's something to it where it does feel a bit more vulnerable. And, as I think I've said before [in lessons], sort of like culturally when I grew up and where I grew up and all those sorts of things, you could kind of get away with playing an instrument, but singing was something that would have been a lot more frowned upon for sure. When I was younger, and I mean the formative years, they call them that for a reaoson I guess, that kind of stuff sort of sticks with you where it's like there is that sort of guttural reflex response to singing where you're not really supposed to be doing this kind of thing, that you'd realise you're taking a chance doing this kind of thing. It does, as I say, bring us back to that vulnerability, I suppose it feels more exposed, a bit more vulnerable.

Researcher: Yeah, thank you for sharing all of that.

Participant E: I apologise if I'm waffling.

Researcher: Waffle away. Can you tell me more about your self-efficacy for singing (that's belief in your ability to carry out vocal performance tasks) before you started this study?

Participant E: Before the start of the study. There's probably two sides to it. Yes, there's the one side where on my own, and whether I'm in the car or I'm in the house on my own or whatever, and I'll sing something. There's definitely times when I sort of would think like that was all right, I was kind of okay, maybe I can do this. But I think probably the reality of the situation, certainly something I found out through the lessons and things like that, I think I was probably going very easy. I was probably taking the easy way. I probably wasn't really singing what I was supposed to be singing, and probably made it a lot easier for myself. I think in the cold light of day, I don't think I would turn round to anyone and say, I'm a good singer. I think the couple of times where I had sang to people there was a few truly disastrous attempts at it that weren't great. That was, in my defence, karaoke on nights out and stuff like that, obviously no one's knocking it out of the park in those circumstances. But I had a few and I was like, oh, this is going well worse than I thought it would have gone in the circumstances, for sure. So I would say, yeah, I don't think I would have, if I was being honest, I don't think I would have ever said, like I know I'm a good singer kind of thing. I enjoyed doing it in my own time, but I would never have put myself forward like I've got tons of faith that I'm gonna absolutely smash this. I'm going to be really, really good at this. Yeah, I don't think I had an awful lot of belief that I could sing well.

Researcher: Yeah, brilliant. So, can you describe any change or similarity in your perception of your levels of Music Performance Anxiety and Self-Efficacy between the start of the study and today?

Yeah, I mean, it's difficult to sort of parse out, because I've been doing the study for the same amount of time that I've been taking lessons, so I guess it's hard to filter out what is a result of the efficacy exercise, you know, the interventions and things like that, and the lessons. but I would say a lot more confident, a lot more confident for sure. I think that confidence, along with different things like the interventions and things like that, I can talk myself down a lot more from the sort of nerves and things like that. I can calm myself down a lot more, and I think you can see there's a tangible benefit to not being that nervous. You can tell, I think you can hear the difference and certainly when I'm doing it, it feels easier. So, I'd say there's absolutely been an improvement. Again, it's difficult, I suppose, in a sense to quantify that idea of 'I feel less nervous'. I don't know if that's a clear enough, granular enough answer to the question, but I certainly feel less nervous now. Granted, I've not sang in front of people yet, so I suppose that's a completely different hurdle to cross. But in and of myself, yeah. I think, I still certainly wouldn't be going to anyone like, 'I'm a really good singer', but I can believe a little bit more than I can do it, you know? I can cut yourself a bit more slack these days, I suppose.

Researcher: Yeah, really good. Thank you. Great. Okay, so you mentioned the interventions. So in the Interventions session, we looked at box breathing, visualisation, vocal improvisation, and expressive writing. So, how did you find continuing with box breathing?

Participant E: Box breathing was great. I think I said at the time, it's something I had done before. I was certainly aware of it, not necessarily as a tool for dealing with anxiety and things like that in a sort of targeted way, it was more, meditation sounds like an overly grandiose thing to say, but you know, just like mindfulness and stuff like that. I'd certainly done it through that as a means to relax. I guess that's it, relaxed rather than calm down, they feel like two different things. So, I'd certainly done it for relaxing. And it's something, yeah, I feel like it is very useful. I find the box breathing, personally, really good for the physical symptoms, the sort of physically manifested symptoms, of anxiety, with the heart rate and the shakes and stuff like that. I feel it helps a lot with that. I think, I'm sure, in a sense, it does have an impact on the sort of mental and emotional side of it. I'd say I definitely felt the improvements and it helped me get a grip of things physically. The box breathing helps. I think the sort of fears and stuff can still be there. It doesn't necessarily get rid of those and then obviously if things start to go wrong, then that comes into play a bit more. But I would say, yeah, certainly from the physical symptom perspective, I find the box breathing is quite useful.

Researcher: And how did you find continuing to practise visualisation?

Participant E: Visualisation I struggle with, and I have always struggled with it, to be fair, when I've tried to do it in the past for various different things. I think, not just obviously from a musical perspective, it's like a general perspective and different things in life and I've tried to use it on. But I think my brain is so switched on it's kind of hard to trick it. That sounds like a weird compliment, I don't mean it necessarily like that. But I think because I have so much nervousness and anxiety built in, even when I'm trying to visualise things like that, there's always a voice that's very, very hard to block out that's

just sort of like, “this isn’t real”, you know what I mean? “Like this can still go badly like this”, “this doesn't change anything” kind of thing. I sort of struggle to overcome that a little bit. So yeah, there's always kind of a passive background thing that's pushing back against the visualisations for me, personally at least anyway, that I find it hard. I can sit there, I can do the exercises and I can get through it and I can come up with the visualisations. And there is certainly something calm about it, I suppose, but I think I don't always let myself buy it, I guess, is what I'd say. I struggle with that, it’s a little bit weird. I can get to the very end of it and I've done all the visualisations, but there's always something that's just like “that doesn't really matter”, that kind of thing. So, yeah, it's hard to sort of get past myself with regards to that sort of thing.

Researcher: Yeah, really, really interesting.

Participant E: Yeah?

Researcher: Yeah. Good. So, how did you find continuing to practice vocal improvisation?

Participant E: I certainly did it, I struggled with it a little bit. I think you probably saw that at the time [in the Interventions session], I struggled with it a little bit. That was probably just a complete deer in the headlights moment at the time. I've done it and I do find it useful. I think there's something about it, because it is so sort of like playful and stuff, it's a little bit disarming in that sense. So I think it does, I'm sure that's the exact idea of why people do it. But I think, yeah, there is something about it where it is a little relaxing and things like that. But I think there's something about doing it with songs that I’ve been very familiar with anyway, so I already know the songs and things like that. I never felt like it made much of a difference, never really felt like it was very effective for me personally. It's fun to do, it's definitely fun to do. It can lighten your mood and things like that a little bit and probably does unlock you ever so slightly, but I didn't feel it was overly useful, the improvisation stuff, certainly not for me at least anyway.

Rersearcher: Yeah, that's absolutely fine.

Participant E: Is that okay?

Researcher: Yeah, absolutely. So, how did you find continuing to practise expressive writing?

Participant E: See, the expressive writing I found useful and interesting, and in a sense, that you’re kind of putting it down on the paper and reading it back to yourself. It's odd because it shouldn't really make a difference when you think about it, but it does. When you see it written on paper you can kind of see how mad some of the things you're thinking are. Mad's probably not the best word for research, but you know, sort of wild and exaggerated and very sort of doom and gloom from other things that you put down and it allows you to sort of, what's the word I'm looking for, put things into perspective I suppose is the right way of saying it you know. It gives you an opportunity, and again I'm not sure why it's different because the words I'm writing down are the words I'm thinking

in my head, I don't know what it is about putting them on paper. There's something about that, that you can look at it and say, like, I don't you know, “obviously that's over the top”, “it's never going to be that bad” and all that sort of thing. And there is something cathartic about it in that sense that it was sort of like exercising demons, kind of thing. I guess you get them out of your head and you're putting them on paper and it gives you an opportunities to see them and say, okay, well, “I can cross out how bad that this is”, you know, “you've gone overboard a little bit” and yeah, as I say, putting things into perspective, it helps a lot with that for essay for whatever reason, putting them on paper seems to make a difference, I don't know why. But I found that useful in that sense to rationalise my own emotional mental response to certain things and the expectations I was putting on myself, maybe as well.

Researcher: Yeah, that sounds really, really positive.

Participant E: Yeah, yeah.

Researcher: So which, if any, of these interventions are you likely to continue with and why?

Participant E: Well, the box breathing was something I've done anyway. And I have done it the couple of times when I have sort of performed in front of people since the time when I've started being aware of the box breathing and stuff, it's something I always have done. As I said, I do feel it helps with the physical symptoms. Obviously, not necessarily with the research, as that’s singing specific, but certainly with guitar, there's, you know, handshaking and stuff like that makes a big difference, you know, being able to sort of get that under control helps a lot. And I'm sure, obviously, there's some physical aspects of singing that would benefit from you not being so sort of tense that the box breathing can help with. So that's something, absolutely, I will keep doing. And then the writing, the creative writing exercise thing is something that I've found. I was surprised how useful I found it, to be honest, I didn't really realise how useful it was going to feel on the face of it, and that's something that's made me interested in trying to keep up absolutely.

Researcher: Yeah, really really good. Thank you. Okay, so we're going to look at the survey results. So, we have your results from the Music Performance Anxiety and the Self-Efficacy scores before and after. So, the Music Performance Anxiety beforehand was 135 and it's come down a little bit to 127.

Participant E: Okay. So, is that good?

Researcher: Down is good on this one. So, it's still towards the lower end of the ‘above average’ category, but it has, as I say, dropped a little bit.

Participant E: Okay. So that's, yeah, very interesting.

Researcher: And then the Self-Efficacy started at 15, okay, and it jumped up to 33. This one has up being very positive, yeah, so it's in the 30 or over which is the ideal category.

Participant E: Okay. Yeah. That's good.

Researcher: So both of them have changed in what would be described as a positive way. So, reflecting on that, what do you think contributed to those changes?

Participant E: I think. Yeah, I think obviously. Let me think. I think that in that period of time I'd certainly had, not just through the interventions and things like that, but generally speaking, more exposure to singing and trying to sing and doing the lessons and things like that. I think doing that in an environment that, safe seems an over the top word but do you know what I mean? It's an environment where you're just like, okay, you can separate from all the stuff that you would feel anxious about. Singing in front of like peers and stuff like that. Again, peers went through the same sort of stuff as me when we were kids and we'll half the same, I'm sure, opinions about singing and all that sort of stuff. Granted, I know people who sing. I think being in an environment where, yeah, I'd say it's a safer environment, a more sort of encouraging environment and having a chance to have a go of it and and get over certainly some anxieties that I carry around about it myself and just sort of that exposure to it, I think has probably helped a lot. For sure, I think trying to be more diligent and regimented with practising some things to relax and calm down a bit. Whether or not they themselves have directly linked to the scores improvement and my opinion of myself getting better, as it were, I'm not sure whether you could draw that link. But what I suppose I would say is probably what's happened is doing those things is probably made me relax, made me perform a little better and then that, that's what's contributed to me feeling a bit more positive about things and stuff like that I'd imagine. It's the quality of the performance and seeing tangible improvements, I suppose, or certainly what feels like tangible improvements week to week. And yeah, I think that's helped a lot for sure. What was the second set of results?

Researcher: So the Self-Efficacy came from 15, which was quite low, to 33.

Participant E: Right, okay. Yeah, yeah. So that's, again, I guess it probably is the exposure to it and becoming just more comfortable with it over time. Certainly, I think I'm always someone who's been fairly hard on myself, I think. There's a lot of reasons for that that there probably isn't enough time in the interview to get into. Unless you wanted to. But I think there is a lot of reasons for that. Rightly or wrongly, and it sounds weird now that I'm saying it, I suppose because I know I'll judge myself quite harshly so I think hearing other people sort of say that "that's okay", makes a big difference. Because I know I'll always be at myself, I always will be. I think there's maybe some positives to that, maybe you can go overboard with it, but I think it's probably right to have standards. But yeah, having feedback from a neutral third party helps and that can lift you up a little bit. And then as I say, I think it's, yeah, it's the results are what makes the difference, you know, the results. And, you know, I understand people talk about the whole sort of faking it until they make it kind of thing and all that sort of stuff. I think I start to feel better about myself and start cutting myself a bit more slack when there's something there where I can say like, "oh, I can sing that bit that I couldn't sing the other week" or "that sounds better" kind of thing. You know, they're the things that when I'm

doing that, that's what will make me feel better about it. So I think it, I'm sure it's down to that. I'm sure it's down to improvements in performance, which I would imagine I'd probably link to feeling less nervous at the time, at least in part.

Researcher: Great. Really, really interesting to show your experience. Thank you so much for that. So, yes, we have done three lessons since the intervention session that we did about four weeks ago now. So since trying the interventions, and you may well have touched on this, have you sung in any situations where you would usually experience Music Performance Anxiety?

Participant E: I wouldn't say so, no, I haven't sung in any of those situations, no. I mean, the lessons themselves. I mean, for sure, the first couple of lessons, absolutely, there was anxiety. It was absolutely anxiety. So, yes, I guess the lessons would be the one. So that definitely has happened.

Researcher: Yeah, so how would you kind of compare your previous experience, maybe those first couple lessons, in the Music Performance Anxiety level there compared to the most recent couple of lessons?

Participant E: Yeah, yeah absolutely. A lot better, notably better. I think both notably better in terms of how I'm feeling in myself, the nerves certainly not as bad as they were. I think there's still definitely something in me where I feel as soon as something starts to sound like it's off, it's still in me to sort of be like, oo, because again I can be very critical of myself and and I'll hear it in my head and I can slam the brakes on a little bit. And you know, there's some sort of reflexive responses that are still in there. I think I feel like I'm getting better with them. I feel more relaxed for sure and I think I'm sounding better. I think it's going better. Not that I've never felt like it was going badly or anything like that but it certainly feels like it's improved absolutely in terms of performance and for sure, yeah across the board, less sort of mental and emotional panic of like " I've got to sing in front of somebody" and as I say the physical side of things less, it might not seem it, but it feels like less fidgeting and things like that and certainly less feeling shaky and stuff like that. It's been general improvements across the board. Yeah.

Researcher: Really good. Yeah. Okay. So, which one of these stands out as more appealing to you and why?

Participant E: So building self-efficacy or reducing music performance anxiety. I suppose I would say. It's difficult. I suppose I would say maybe reducing the performance anxiety. Again, I've always sort of been a person where I think performance, like tangible results, means a lot to me. Like seeing something work is an important thing for me, or something that I certainly use as a metric to judge a lot. And I think probably out of those two, I would imagine, a thing that would have the biggest impact on something like performance and stuff would probably be the musical performance anxiety, maybe, just through how it manifests at the time of a performance kind of thing. I think, rightly or wrongly, probably wrongly, I've come to a point I sort of accept that I'm going to be hard on myself sometimes and I'm sure that that contributes to musical performance anxiety, but I've made me peace with it to a point where I know I

can still do it. I can still perform on it. I know in the week leading up to a performance, I will be thinking “this could go really bad”, I know I'll be worrying about things. And it's not always necessarily just me. You know, with the band and stuff like that. I hope they never get this transcription. I worry a lot about how well some of them might perform. I worry about the people who are paying money to come, to our friends who are having to pay money to come as supporters. I want to make sure they get a good show. And I know I can play guitar, I know I can do it and I've wrote the songs so I know I can play them. So it's not a question of like, can I or can’t I do this? I know I can do it. It's the worry about what if something goes wrong, what if this happens, what if that happens. And then, as I say on the day, sort of dealing with the physical implications of that sort of stuff. So I guess I would say personally for me, I feel like the performance anxiety would be the thing that I’d be, if it was a choice of one or the other, reducing that would be the one that I think I would probably go for personally.

Researcher: Yeah, absolutely, fair enough. And is there anything else you'd like to add?

Participant E: Um. No, I mean, I guess not. I think it's certainly been useful. And some of those things, some of those interventions and stuff that I would never have considered anyway. Certainly, the writing thing is not something I would have ever tried really off my own back, and that's something that I think has been useful and will be useful. So, yeah, I think it's been interesting. It's been interesting to sort of be forcibly introspective, I suppose, in that sense and really, really analyse. Trying to have a look and analysing what's going on on the inside and I think it has been useful for sure.

Researcher: Thank you so much for your time, and we will end the interview recording now.

INTERVIEW TRANSCRIPT
Participant F
Wed/11/Jun/25 12nn online (zoom)

Researcher: There we go. We are officially recording this interview now. And we've had a little kind of chat to go through what the interview will entail. So, are you happy to continue?

Participant F: Yes.

Researcher: Brilliant. Okay, so my first question to you is, on the initial survey you indicated you are an aspiring semi-professional / professional singer of mainly musical theatre and popular music.

Participant F: Yeah, not really. Well, actually, I was gonna mention this before. Because and I completely forgot, because I didn't actually know what to put for that. Because obviously, like, I would like it to be part of my career. But I just don't think it's realistic. So then I was like, aspiring. Yeah. But I don't really know.

Researcher: I think it's a fair reflection of your aspiration, and you can obviously speak to this yourself. You can tell me more about the singing you do, and when you talk about performing, you can kind of fill me in with a bit more of a full picture on that, and why singing might be involved in that aspiration overall. So, can you tell me more about the singing and any performing you do at the moment?

Participant F: Yeah, I mean, I don't perform with singing at the minute. I did, like, perform a bit when I was training in college, and stuff in shows, and some of that was solo. But since then, I've not really performed at the minute whilst I'm auditioning for cruises and stuff. A lot of them are asking for dancer-singers and stuff. So, I've had some auditions where I've had to sing for that. Yeah.

Researcher: Okay, so with singing, it's not so much in public at the moment, and we've done a number of lessons together. So then, tell me a bit more about that other performing, you mentioned dancing. So tell me about your main performance work?

Participant F: I just perform as a freelance [dancer], mainly right now, like doing gigs and stuff. I don't really know what else. I mean, I'm hoping to get on a cruise ship. Yeah.

Researcher: Yes, so what types of dance?

Participant F: All sorts like jazz, contemporary, Latin, commercial, ballet and acrobatics as well. Yeah.

Researcher: And with your dancing, is that something you've done for a long time then?

Participant F: I've done it since I was about 3 years old. I think that's like when I started. And then just did it all the way up until I was 18, like as a hobby. And then after I left school, that's when I went to train vocationally for 3 years, and then I graduated last year. And yeah.

Researcher: Wonderful. Thank you. So can you tell me more about your experience of Music Performance Anxiety before you started this study?

Participant F: Yeah, just kind of it's generally like, I've always felt so anxious whenever I have to sing or do anything vocally, like even if it's not in a proper performance. If it's just like performing in front of anybody, I'd feel really just anxious, nervous, and have physical reactions to it. And often like when I'd be singing, if it's not like in a performance, if it's just in a relaxed environment, I'd still like get upset and not be able to control that. Yeah. It's just like feelings of like, “will I be judged negatively?”, “what will people think”, “will I get it wrong?”, that kind of thing. Yeah.

Researcher: Yeah, and have you had any specific experiences where negative things have happened that may have impacted the MPA, that's Music Performance Anxiety, that you have?

Participant F: There's been a few things. One, though. One of the ones which I always remember is when I was in college, and we were having to perform like sections of the song in front of each other. I don't think it was my first time doing it, but that day I felt just so bad, and I feel like when I feel bad in myself then I don't perform well. And I did it, and I ended up crying. I couldn't get through it, and I just felt so embarrassed. And I thought, like, what are other people thinking of me? So then the teacher said, “Go outside and just have a few moments”. So I did. And then I thought, okay, it's over now. It's fine. I'm done. Then when I came back in she said, like, “Okay, go back and stand up in the front, we're gonna workshop some stuff around this”. So we did it, and I was still crying and just couldn't stop, and I just hated every second of it and then she made the whole class do it with me, and it just felt so bad. I just wanted to be out of there. And then the week after that, it was the same day of the week, like that same lesson, and I overheard someone in the class saying like, “oh, I hope, [Participant F] cries again, it will be funny” or something like that. And then I felt like that was like me, kind of, getting embarrassed and them making fun of me, kind of thing. That just made me feel negative about myself. Yeah.

Researcher: I'm really sorry that that happened to you. That's really not very nice at all. And so moving on, if that's okay, can you tell me more about your self-efficacy for singing, so that belief in your ability to carry out vocal performance tasks, before you started this study?

Participant F: Definitely, just feeling like it's just impossible. And like whatever I try to think, it won't be right. It won't be good enough. Because I'm not good enough, kind of thing, right? Yeah.

Researcher: Okay, thank you.

Participant F: Yeah, that's kind of it.

Researcher: Okay, yeah, thank you so much for sharing that, I really appreciate it.

Researcher: So can you describe any change or similarity in your perception of your levels of music performance anxiety and self-efficacy between the start of this study and now?

Participant F: I think I still feel very anxious. Just even like the thought of singing in front of someone is like, oh gosh, so nerve wracking for me. But I feel like, because before like I tried to not deny it but kind of play it down a bit to myself, so then I wouldn't like get worked up so much about it. But then that was actually kind of worsening the problem, because then I just wasn't addressing it. But now I feel like I know that I do get really anxious, so then I can try things to try and reduce it a bit. And it doesn't always work but it's helped a couple of times, like even when I've been on my own and thinking about performing something. And then I just kind of do things to calm myself down. It's kind of helped a bit. But in terms of like self-efficacy, I think it depends how I feel, like, day to day. Some days I feel like I can do it, and I just need to practice a bit more, and I work on it. But then other days I feel like, yeah, I'm really bad. I can't do it, and yeah, once I let my mind go to that place like I can't stop it. Yeah.

Researcher: Yeah, thank you very much for sharing that. So, in the Interventions session we looked at box breathing visualisation, vocal improvisation and expressive writing. So we're going to look at each of those in turn. So, how did you find continuing to practise box breathing?

Participant F: Actually quite helpful. So I already knew, like, a lot about it. I do it quite a bit in yoga meditation and stuff and I knew that it could be applied to singing. But I'd kind of never really done that, and I know that a couple of times when I was feeling anxious about an audition coming up I'd be like, okay, just do this box breathing thing. And it did kind of make me a bit more calm because you just think about the breath. You don't think about the nerves, the anxiety. Yeah.

Researcher: Great, that's good to hear. So how did you find continuing to practise visualisation?

Participant F: I'd say this one was not the easiest. But it was helpful, because usually, I think I'd actually previously been visualising it but doing it in a negative way. So actually trying to switch it around was tricky. But, like, it did help. Because then I thought, I'm literally setting myself up to fail if I'm already visualising myself doing it negatively, whereas if I kind of visualise it going well then that kind of removes that initial sort of self-doubt, in a way. Yeah.

Researcher: Really interesting. Yeah, thank you. So how did you find continuing to practise vocal improvisation?

Participant F: This one was a bit harder. I won't lie. I didn't do it as often, but I did try so like with some songs, and mostly kind of like, with the rhythm. So like holding a note for a bit longer and, I don't know, just playing around with the rhythm a bit, and stuff like that which is interesting. But I feel like it didn't really help me a lot with the anxiety side of things. It made me even more anxious, I feel, because I was stressed about doing the task, if that makes sense.

Researcher: Yeah, that is completely fair enough.

Researcher: How did you find continuing to practise expressive writing?

Participant F: Good. Actually, it's kind of just like an outlet to let your thoughts just go on the page and not worry about what comes out, because no one's gonna see it. I don't know if it did reduce any anxiety, but it's helpful to kind of have the thoughts on paper, because then you can see that. Okay, this is how I'm feeling about it. Even if I can't change it right now, at least, I know, like, I've got the thoughts out. I can see what they are, kind of. Yeah.

Researcher: Yeah, great. So, which, if any, of these four interventions are you likely to continue with and why?

Participant F: Probably the visualisation, just because I think it's quite easy to do. I mean, you just literally, it just requires thought. And because it's so different to my usual thought process I feel like it's quite helpful. And box breathing as well, that was quite helpful. Maybe not the improvisation one. And then the expressive writing, maybe I'll do that when I'd be feeling particularly nervous about something, and I just kind of couldn't talk through it with anybody. I just had to get it out to myself and, like, even if no one was going to see it like maybe it would help in that situation.

Researcher: Yeah, very good. So, we're going to have a little look at your before and after survey results. So, your before and after of your music performance anxiety, it began at 174, which was categorised as high, and it's actually come down to 150, which is now in the just the above average category. So we're one category down with a 24-point difference. So to me, that seems quite significant. And then with the self-efficacy, the first score was 18, and that has risen up to 26. An increase here is positive.

Participant F: Okay. Okay.

Researcher: That's a good thing. And so yeah, the closer to 30 and above you can get it, the better, as that would be classed as ideal. So from 18 to 26. That's certainly a lot closer. So, reflecting on those changes in both, what do you think contributed to these changes in both music performance anxiety and self-efficacy levels?

Participant F: Well, I think, firstly, maybe it was just a good day. I don't know when I did the survey. I could have just been feeling great. Maybe, I don't know. But I know. Obviously it's only over a short amount of time. But I think just thinking about like the anxiety, and I thought, well, the anxiety doesn't actually help anything so kind of trying to

reduce it a bit made me think about it more. And then I thought, it's not like it's not necessary. I don't know if that makes any sense. But then that made me feel like, okay, I don't need to feel anxious because it won't help me. Yeah, I think, yeah, I don't really know. To be honest. Yeah, with the other one, [self-efficacy], I think, I don't really know, I was just thinking to myself, like, maybe I can do it. I mean, I don't believe that I can, but maybe I can, or one day I will be able to. Yeah.

Researcher: Yeah, very good. So since trying the interventions, that was about 4 weeks ago now, have you sung in any situations where you would usually experience music performance anxiety?

Participant F: Not like publicly, but do lessons count? I don't know.

Researcher: Yeah, if that's something you feel anxiety around, or auditions if you've had any.

Participant F: I don't think, I think the audition that I last sang in was before we started it, I think. But I'd say lessons for definite. Yeah.

Researcher: Yeah, that's it. Yeah. Okay, so you've had one lesson since we did the interventions. So, what change if any, did you notice in that experience of music performance anxiety in that situation?

Participant F: Oh, I think actually, in that lesson I felt really nervous and I had a lot of anxiety. I don't know if that was just a particularly bad day, because I just felt like I couldn't think of the interventions at all, like I didn't think about breathing or anything. Yeah, sorry. I don't know.

Researcher: That's absolutely fine. Yeah. Okay, so one last question for you. So, which of these stands out as more appealing to you and why: building self-efficacy or reducing music performance anxiety?

Participant F: I think, reducing the anxiety because I think it's a big barrier to me, like, to even be able to sing without, like to just to be able to sing in front of people the anxiety is such a barrier. So even before I'd be able to believe that I could do something, I'd want to just reduce the anxiety around doing it first because I just think that would then help me with the self-efficacy. Yeah.

Researcher: Yeah. Great. Is there anything else you'd like to add?

Participant F: Don't think so.

Researcher: Okay, then I will finish off the recording at this point. Thank you very much.

INTERVIEW TRANSCRIPT
Participant H
Mon/9/Jun/25 3pm online (zoom)

Researcher: The recording has started, brilliant, all right. So, we've done our nice little preamble and everything. All happy to continue?

Participant H: Sure.

Researcher: Yeah, brilliant. All right, I'll get on with the first question, then. So, on the initial survey, you indicated you're a hobbyist singer, mainly singing Contemporary Christian Worship. So, can you tell me more about the singing and any performing that you do at the moment?

Participant H: So I don't do a lot of performing at the moment. I used to do more before. I would like to get back into it. It's mainly at church. So, I now join the rehearsals. So, I guess I sing with people at that point, but not as a performance.

Researcher: Yeah, thank you.

Participant H: What was the question again?

Researcher: I think you answered it, yeah. “Can you tell me more about the singing and any performing you do at the moment?”

Participant H: Oh, yeah, at the moment, I really don't do a lot of it, but otherwise it's probably a church. Yeah.

Researcher: Great. Thank you so much.

Researcher: Can you tell me more about your experience of Music Performance Anxiety before you started this study?

Participant H: So, I definitely have stage fright. Not just for singing, also for speaking in public, or something like this. I know that every time. Just before, as in like a few minutes before it starts again, like I have this stomach ache. And then just all panicky. But usually once I start (typically, if it's a song) I need to get through the first few lines, and then I relax, and then I can do it. And I know it happens like this every time. So as much as I have anxiety and worries. I also know that once I've started I'll be fine because it's happened many times, so I can kind of coach myself mentally. Just walk on stage, take the mic, open your mouth, the first line is blah blah, so do it and get through it. And yeah, but I do get scared every time, I think.

Researcher: Thanks for sharing that. Thank you.
Participant H: Thanks. Did that answer the question?

Researcher: Yeah, I definitely believe it did. Thank you. So, can you tell me more about your self-efficacy for singing? So, that's that belief in your ability to carry out vocal performance tasks. And again, just relating that to how you felt around that before we started the study.

Participant H: Well, I'm aware that I'm not very qualified musically. So, I don't know how to play an instrument. I do enjoy singing, and I do sing here and there, like at church or with family. I grew up singing, but without all the technical knowledge of it, and also the technology that goes with it always makes me a little bit nervous. So when I am in a group, or with musicians, I always feel a bit not as good at them because they talk about musical things that I don't know or don't really understand. So, all of these things tend to make me more nervous. It makes me practice more at home. Yeah, it's mainly practising or trying to make sure I know the lyrics, or I know the melody, all of these things. But I am not very confident in my efficacy and that probably brings anxiety as well.

Researcher: Yeah, thank you for that. So, can you describe any change or similarity in your perception of your levels of Performance Anxiety and/or Self-Efficacy between the start of the study and today? Do you feel like there's been any change or similarity?

Participant H: So, I haven't sung in public since I did the first questionnaire with you. Well, I guess at band practice, but I didn't feel like it's a performance. It was just singing, practising with other people, and I don't get anxiety from the practice, because everybody makes mistakes. So, we're just trying stuff out or whatever, so that's not, in a sense, scary for me. And to be honest, the techniques that you gave, some of them, I did them. I've done them for many years before you ever spoke about them, typically like visualisation, how it's going to be, because I'm worried. Like, as I said before, I was just, you know, thinking to myself, walk on stage up to the mic, deep breath, get the first line out. And it's like practising what I'm going to do before I do it, or even how I'm going to move, or where I'm going to look, all of these things. So, I do this and the writing down beforehand, writing my emotions or my worries. I've done that for many years to be fair. So they've definitely helped me. But I can't say that from the first interview [Intervention session] till now it's made a change, because it's the same. Yeah.

Researcher: Yeah, thank you so much for sharing that, that's really interesting. So, we're now going to talk about the interventions a little bit more. So, in the Interventions session we looked at box breathing, visualisation, vocal improvisation and expressive writing. So, we're going to look at each one in turn. How did you find continuing to practise box breathing?

Participant H: So I've done it, like, alone in my room. I'll be honest, I don't really know what it does, so I've done it because you've asked me to but I don't know if it's changed or improved anything. Maybe, I'm not even sure myself if it does make a difference. I feel like potentially practising this would help me keep notes for longer or in having more control over my breathing. Typically, if I'm nervous, my breathing goes faster. Yeah. So, I thought maybe that could help. But I can't say that I've seen a big change in using this one.

Researcher: Yeah, that's absolutely fine. Thank you for sharing that. So, moving on to the next one. How did you find continuing to practice visualisation?

Participant H: Yeah, as I said, I've done it for years. It's quite normal for me to do that, not just for singing, for any other, like job interview or any of these things. I just imagine how it's going to be, what questions are gonna be asked or how I'm gonna respond. And so it definitely helps me. And it helps me think not only of what I'm going to do, but potentially, how it's going to be perceived, because I think a lot of the stress that comes from performing is, how is the audience going to respond? So, I can try and see myself doing the thing, but I can also try to visualise myself being in the audience, and how I would react to this or that, or if somebody else did this, would I find this normal or strange? Or would I be comfortable with this? So that's definitely something that has helped me in the past and still helps me. Yeah.

Researcher: Great. Thank you again, very interesting, with that kind of history that you've got in using that. So that's really great to hear. So, how did you find continuing to practice vocal improvisation.

Participant H: So I enjoy doing this when I know nobody hears me. Typically, if I know I'm alone at home, I will do it. And you know, ad lib, or even harmonies. I've always struggled with harmonies, but when I'm alone at home nobody hears me. I enjoy doing it, because if it sounds wrong, then it's only me hearing it. So I enjoy all of these things. Now, it would be a completely different step having to do that on the stage, and kind of improvising. I don't know that I would be ready to do that now. But it's fun if I'm alone.

Researcher: Yeah, that's really yeah, interesting to kind of identify that difference that you feel. Great. So how did you find continuing to practice expressive writing?

Participant H: Yeah, I do a lot of that, anyway. And I will continue to do it. It's a way to process my thoughts and also reflect. And like, because I've done it for years I can also see the progress. And when I read it back and see, there are some issues that I used to have like 5 years ago that I don't have now. And either it's because I've grown or because the circumstances have changed. And these things like, really help me see. Okay, I have an issue with this. What do I need to work on? Or an issue that keeps coming over several times. Then what can I do about that? Sometimes it’s just a one-off because of a certain person in the room, or because of the importance of that particular performance. And then you can get stressed about these things. But, yeah, writing it down, reflecting and, kind of similar to people writing a song where they have a problem, they write a song, and then they reach a conclusion at the end of it, it's like finding a solution or a conclusion. So, in that, creative writing is the same. You write all your issues, and then you bring it to a close. And you're like, yeah, you'll be all right. And then you feel better.

Researcher: Really good to hear. Thank you. So which, if any, of these interventions are you likely to continue with, and why?

Participant H: So the writing and the visualisation are definitely two things. As I said, I've done them for years, and they work. So I'll continue. The improvisation, yeah, I think it's fun to do. And then also, if I'm in the audience watching another person perform, I enjoy when they do these kind of things, especially if it's a song that I've heard a hundred times, and then they change it a little bit or ad lib or something. It makes it more interesting. So, I really like when people do it. And then I like doing it. I think there'll be one day, hopefully, when I'll be up to being able to do it in public. The breathing thing. I might continue just to practice again for regulating my breathing, but I didn't see the correlation between this and like any anxiety. If I'm honest.

Researcher: Yeah, that's absolutely fine. Thank you. So I'm gonna let you know what your score results were before and after on both, because I only kind of gave a bit of a brief ballpark idea last time [in the Interventions session]. So, before and after on Music Performance Anxiety, before it was 113, and it's actually gone slightly up to 123. So a change of 10. So, that brings it just into above average, as it was an average kind of figure to begin with. So it's just crept in above 120. And then your Self-Efficacy score has gone from 22 and has raised up to 28. As 30 or upwards is ideal then that's actually a lot closer to where is deemed ideal. So yes, just reflecting on that. We've had a change on both of them, really. So what do you feel contributed to those changes?

Participant H: Hmm! I'm not sure. To be completely honest with the questions. Yes, sometimes we think about being worried about being on stage or something, and, as I said, I know. Like, if you tell me, I have to sing on stage on Saturday, then there's a whole preparation, and the more prepared, the less I'm scared. But sometimes it's like, oh, you have to sing tomorrow, and I don't have much time. And then the panic goes up. And then also I know that when I prepare, and then, you know, a few minutes before, I'll be in a panic and sweating, and all this. And then once I start, the nerves go. So, I think sometimes with the questions, it's like, I know I'm gonna panic for at least 15 minutes but then I'll be fine. And if I practised a lot I won't have anxiety. But if I don't, I'll get nervous. So, maybe it's also my way of reading the question because they were obviously general questions, but then I don't know if it's changed my level of anxiety, I've scored more, but I don't know if that reflects the truth. I can say it like this, yeah.

Researcher: Yeah, absolutely. You can say it however makes sense to you, it's your experience, isn't it, at the end of the day. Okay, so since (and you may have answered this, but I'm going to say the question), since trying the interventions, have you sung in any situation where you would usually experience Music Performance Anxiety?

Participant H: I'll go not really, because, as I said, it was only the practice, and I don't get nervous for that. I know what songs we're going to do. I know the people well. Everybody makes mistakes because we're all practising and learning and stuff. And so usually this bit is fine, and then I think it was last week we all got together, and we learned a new song, which is fine because we're learning. But then the leader asked for the singers to take the mics, and sing in the mic. And, singing in the mic a song that I don't know, well, that makes me nervous. So at first she gave me the mic, and I was like "no, no" and I kind of avoided eye contact for her to give the mic to somebody else. And then we sang the song a second time. Okay, fine, then I took it. But this is typically something that

would make me a bit nervous, having to sing a song that I don't know. But again, I can kind of talk to myself in my head, saying, like nobody here knows it well, the musicians didn't know it well, other singers didn't know it well, it was a new song. So I can kind of calm myself down by talking to myself and being rational about it, I think usually.

Researcher: Okay, so did you notice, compared to any previous experience of Music Performance Anxiety any change or similarity when you performed in that situation?

Participant H: I don't know if I have, really. I didn't think about it in that moment it was just happening. Yeah, I got a bit nervous. Okay. I'm gonna divert here. I think the people around me or the audience play a huge part in whether I feel anxious or not because people around me last week were very friendly and relaxed. And oh, it's fine! We're just learning. Let's practice, and having a bit of a laugh or something. Then the whole atmosphere goes right down. But when you have a situation where let's say, maybe there's a teacher or a leader, it's very strict, and they told you to learn this song before today and this kind of thing. Then immediately the stress comes. Or people who don't like you, or people who think that you're rubbish, and you can't do it. If these people are around you when you have to perform, it immediately gives you this anxiety. So I would say I wasn't too anxious last week but also it was a very friendly environment and I think that changes a lot. I think probably my anxiety is from what other people will think of me if I'm honest, and in that case I wasn't too worried about it.

Researcher: Yeah. So you mentioned you were a little bit nervous in that situation. So, in that situation, what do you put the change or similarity in your Music Performance Anxiety down to in that practise situation?

Participant H: Similar for that context. I think if I was on stage performing for an audience, then it would be different. But for the context of rehearsals or learning a new song together, I would be nervous, but not the same as normal. I think.

Researcher: Thank you.

Participant H: To be fair for this one, I didn't know we were going to do that, so it's not like I could have prepared or visualised or written about it because it just happened so I couldn't have used those techniques for those things.

Researcher: Perfect. That's great. And so which one of these stands out as more appealing to you and why, building self-efficacy or reducing Music Performance Anxiety?

Participant H: Efficacy, for sure, because anxiety, I mean generally in life, I used to have a lot of anxiety, but that's something I've worked on, but not just for singing, just in everything. And now this has gone down a lot. I think a lot of my stress or worries with singing, as I said, is, I think I don't know enough or not like comparing myself to others, or yeah, those able to sing harmonies, and I don't feel confident doing this, or sing a solo, or, you know, improvise, or whatever. All of these things make me nervous,

because maybe I feel I'm not as good as them. So if I improved my skills I think I'd feel more confident and, obviously with that, less nervous or less anxious.

Researcher: Yeah, thank you. That's great. Is there anything else you'd like to add?

Participant H: No.

Researcher: Absolutely fine, brilliant. Thank you so much for sharing. I will end the recording there.

Participant H: Okay.

INTERVIEW TRANSCRIPT
Participant K
Tue/10Jun/25 4:15pm online (zoom)

Researcher: The recording is now working, I believe. So we've had our little preamble going through a few bits and pieces. Are you happy to proceed on to the interview.

Participant K: Yes.

Researcher: Brilliant. All right. So, first question, on the initial survey you indicated you're a hobbyist singer of mainly popular music and musical theatre. So can you tell me more about the singing and any performing that you do at the moment?

Participant K: Well, last year I did the musical theatre things, [including a show], and that's really about it. Sometimes karaoke on a cruise, that's it. And a lot of singing at home when I'm in the shower, and you know, cleaning the house.

Researcher: Very good. Can you tell me more about your experience of Music Performance Anxiety before you started this study?

Participant K: Okay, I feel like speaking in public I don't get as nervous. I kind of get nervous at the beginning, and then I just find my flow. But with singing there's just so much to think about that I just get really nervous. So I even remember when I was singing in class at school I would be able to do the song really well while we were practising in class and everything, and as soon as it was the exam day and it was just me alone with the piano I wasn't able to do it as well. And so the teacher would even be like, "well, I will give you higher marks because I know that during the practises and in classes you've done better, so this is just like a moment right now". And again, like doing theatre is fine, but when it comes to the singing, I don't know if it is because I don't feel like I'm good enough, or there is so much to think about you know, the timing and the voice, that I just don't have the confidence in myself. I think. Even though people said that I could sing. But yeah, in public, I can't.

Researcher: Very interesting, thanks for sharing that. So can you tell me more about your self-efficacy for singing, so that belief in your ability to carry out vocal performance tasks, before you started this study?

Participant K: I feel like I can sing, but I also feel like I can't. So if someone asks, can you sing? I probably, my first instinct would be like, "well, not very well, but it's not like I'm gonna sound like I'm murdering a cat", for example. But I just, I don't know, I think it's more like a fear of judgment rather than my ability. That is, someone is then going to be like, "Oh, you are really, really bad". But I've never heard that before. So I do think that yeah, I can sing, but I'm also very aware that I struggle in public, so I wouldn't be the first one to say, "Oh, I can sing", "I'm really good at singing", and then be terrible at it, if that makes sense.

Researcher: Yeah, absolutely. So, can you describe any change or similarity in your perception of your levels of Music Performance Anxiety and Self-Efficacy between the start of this study and today?

Participant K: Well, I was surprised yesterday, [singing karaoke], that I wasn't as nervous as I was before, because I was singing in a bit more of a group. Yeah, I don't feel like I was as nervous. And I have been, like, doing a little bit of singing in front of other people, you know, like when in a little group and I have a song in my head I will sing it, whereas probably in the past I would have just kind of sung it in my head and not shared it with anybody. So yeah, maybe I do feel a bit more comfortable or confident in my abilities, I guess.

Researcher: Great.

Participant K: My ability to make a fool out of myself, maybe.

Researcher: Okay, very interesting. So, thinking about the Interventions session, we looked at box breathing, visualisation, vocal improvisation and expressive writing. So how did you find continuing to practice box breathing?

Participant K: Yeah, I feel like that is something that I have done fairly often, because it is good for, like, anxiety and things like that. So I think that box breathing is one that I'll keep doing. Yeah, it helps me calm down. So if I'm gonna do anything in public, It'd probably be one of the things I will do.

Researcher: Great. So how did you find continuing to practice visualisation?

Participant K: I think the visualisation one is a fun one. I do a lot of visualisation for other things, like my business and just life in general. So I think that, yeah, probably those would be the two main things that I would do.

Researcher: And can you tell me a little bit more about how you find the process of doing the visualisation?

Participant K: I like putting on music in the background. So that can be from movies type of music, or something classical is a bit high vibe. And then I can just visualise and get the emotions going of like, yeah, this is good. And then I visualise either on a stage or in front of friends, or like karaoke, or things like that. We did say, because we knew the karaoke thing was coming up, so I mainly visualised the karaoke. I definitely didn't visualise, you know, 60 people on a stage. But that's what happened [last night].

Researcher: Very good. That sounds fun, so

Participant K: I'm glad to tell you it was the best thing of the evening. So I'm very happy.

Researcher: It was the best thing in the evening? Brilliant! I’m just giving the Internet a moment.

Participant K: Oh, you're back!

Researcher: Yeah, I think we're back. So next question, how did you find continuing to practice vocal improvisation?

Participant K: That was harder because I couldn't always think of things to say and I felt like I was always just repeating myself. But yeah, I did try.

Researcher: Great. And how did you find continuing to practice expressive writing?

Participant K: Yes, I just feel like sitting down and writing takes a little bit more time in the day. Like the box breathing I can do it anywhere, anytime, and with the visualisation pretty much the same, because I just need to close my eyes, for, you know, like a minute or a few minutes. But for writing I need paper, and I need a pen, and I need somewhere where I can write. So that just takes a bit more conscious effort. But yeah, I think it's something that is easy to do.

Researcher: And how did you actually find doing it in those moments that you could create that environment to do it in?

Participant K: It. It was good. I feel like it always just went on for too long, like, I maybe just did too much detail. But it was. It was good. It was interesting.

Researcher: Really really good. So which, if any of these interventions are you likely to continue with, and why.

Participant K: I think the box breathing and the visualisations are probably going to be the easiest ones, because I already do those in my day to day life, I would say. So it's, yeah, probably easier to carry on with those.

Researcher: Sure. So we're going to look at your before and after scores from the survey. The before and after of your Music Performance Anxiety, it was 141 and it came down to 124. So that is the very like bottom end of the 'above average' category. So almost into kind of that ideal area. That's a nice reduction there.

Participant K: Yeah, it is.

Researcher: And self-efficacy has come from 25 up, which is good, to 31. So, it's actually classed as ideal now it's 30 or over.

Participant K: Really good.

Researcher: So, reflecting on those before and after survey results. What do you think contributed to those changes in both of those results?

Participant K: Oh, I feel like the visualising really helped, because I already like went through it in my head, even though I obviously imagined myself singing Call Me Maybe, and that was not it, I think that helped. But definitely the breathing. I was doing breathing all the time before, when all the people [before me] were singing [last night at karaoke] and it really helped kind of calm me down, I think. Yeah.

Researcher: Great. So you've kind of touched on this, but maybe kind of say it a bit more explicitly. So since trying the interventions, have you sung in any situation where you would usually experience Music Performance Anxiety?

Participant K: Well in our class, like I always feel like, you know, I have to sing in public. So, we had only done a couple of days of the exercises by then, so I didn't see much of a difference. But definitely [the karaoke] yesterday was a big thing, and I wasn't too nervous. There was also like a bunch of strangers that aren't strangers, because we've been now together for like 5 days, so it was interesting that I didn't think so much about, you know, the anxiety coming up. So yeah.

Researcher: Great. So the situation you're describing is the karaoke that you did last night?

Participant K: Yeah.

Researcher: Brilliant. So, and again, a little bit of this might be a repeat of what you've already said. So, you had a little bit of a change in that experience of music performance anxiety in this public performance on the karaoke last night. So what kind of change did you notice? Can you tell me a little bit more about that?

Participant K: I didn't have sweaty hands. I think that's a big one for me. My heart wasn't racing. I felt fairly calm, more or less, I would say, I mean as calm as you can be about to do karaoke. But yeah, I wasn't so nervous. I think I only said, like once, “okay, I'm not going to do this”, but because the two first people that went on were so so good that I was just like, “what am I doing? Am I going to embarrass myself?” But then there were some people that really couldn't sing, so then I felt better. I'm a terrible person.

Researcher: No, you're not. Tell me a bit more about what you put that change down to?

Participant K: I think some of it is obviously the work that you and I have done that I feel maybe a bit more confident in my singing abilities. I can notice more like if I'm using my head voice, and if I'm too pitchy. But yeah, I think the breathing, I was just feeling quite calm at the core, I want to say. I think that that really helped.

Researcher: Really good.

Researcher: So which one of these stands out as more appealing to you and why? Building self-efficacy or reducing music performance anxiety?

Participant K: Oh, I don't know. Hmm! I feel like they're both important. Maybe because that would help with the anxiety as well, I'd imagine, whereas the anxiety, just removing that doesn't necessarily help with the self-efficacy. So yeah, probably self-efficacy so I can really feel like I know what I'm doing and that I'm not constantly worried about “am I doing this right?”, “Is this okay?”, “What are other people going to be thinking about me?” because I think that's probably quite big for me. What other people are gonna think.

Researcher: Brilliant. Thank you so much for sharing all that. So, is there anything else you'd like to add?

Participant K: Oh, it's interesting, because I've always had this anxiety when it comes to singing in public, and it doesn't even have to be like singing in public, public, you know, like yesterday was in front of a hundred people. It's even when it's like, you know, you and I.

Researcher: I'll just pause for a second because the Internet needs a moment to catch up.

Participant K: At school, in singing class or music.

Researcher: Sorry you cut out for a little bit there. So you just got up to where you were saying it doesn't have to be in front of lots of people like 100 people. It could just be you and I. And then I couldn't hear the rest.

Participant K: I was saying that I get quite nervous even when it is just you and I in class. But I don't know if it is something that would go, but it would be something that, you know, could be quite good if I didn't feel that way. To feel that nervous singing in front of the public, I don't know, it's an interesting one. Because I remember, like I was saying earlier, I remember being, you know, 12, 13, 14 in music class, and I was the one that always in my reports it said “she's got a beautiful voice, she should be in the choir”, but I could never join the choir because you had to audition, and I couldn't sing in public. And then you had to sing in front of the whole school, and we had thousands of people in the school, so it just felt very overwhelming. But even in front of the class, even if it was, you know, like 20 people, I would still get very nervous, and I wouldn't be able to perform. So ideally I'd love to be able to, but I don't know if it's maybe just not my gift.

Researcher: I would say, from what you described, there's already been a change. So change is possible in that.

Participant K: Yeah, no, I agree, but to the point of, because I know that you have said in the past that even, you know, professional performers. They still get nervous before going on stage. So maybe it's this idea of like, oh, if you do it all the time and you are good at it you're never going to be nervous. But there is always a level of nervousness, I guess. Yeah, but let's be honest, I will never be Taylor Swift on the stage, with 30,000 people watching me. I would die.

Researcher: Very good. On that note, we will end our recording. Thank you so much for sharing all that.

Participant K: You’re so welcome.

Appendix H: Interview Questions

Semi-structured Interview Questions for Participants
June 2025

Within:
**A Participatory Action Research Project Exploring Potential Strategies Intended to Build Self-Efficacy and Reduce Music Performance Anxiety in Contemporary Commercial Music Singers**

Researcher: Josephine Wilcock

Questions:

- On the initial survey, you indicated you are a *type of vocational/avocational singer* of mainly *genre/s*. Can you tell me more about the singing and performing you do at the moment?
- Can you tell me more about your experience of Music Performance Anxiety (MPA) before you started this study?
- Can you tell me more about your Self-Efficacy (SE) for singing (belief in your ability to carry out vocal performance tasks) before you started this study?
- Can you describe any change or similarity in your perception of your levels of MPA and SE between the start of this study and today?
- In the Interventions session, we looked at box breathing, visualisation, vocal improvisation, and expressive writing. How did you find continuing to practise box breathing?
- How did you find continuing to practise visualisation?
- How did you find continuing to practise vocal improvisation?
- How did you find continuing to practise expressive writing?
- Which, if any, of these Interventions are you likely to continue with and why?
- Your before and after MPA and SE scores were *share scores*. Reflecting on your before and after survey results, what do you think contributed to the change/similarity in your MPA and SE levels?
- Since trying the Interventions, have you sung in any situation where you would usually experience MPA? (This could be in public performance or lessons, if that involves MPA for you).
- If so, what change, if any, did you notice compared to your previous experience of MPA when you performed vocally?
- What do you put that change/similarity in MPA down to?
- Which one of these stands out as more appealing to you and why: building SE or reducing MPA?
- Is there anything else you'd like to add?

Appendix I: Field Notes

M3 RESEARCHER OBSERVATIONS (FIELD NOTES)
**INTERVENTION SESSIONS**

Participant A – 14/5/25 online

- Told P. the general idea of survey scale results: Low SE, above average MPA
- Box breathing – some experience of other deep breathing exercises in yoga, and singing exercises. Followed the exercise well.
- Visualisation – Does sometimes visualise performance but finds it stressful – more so with replaying a performance than imagining it beforehand. Checked was happy to continue with trying this intervention – yes. Worries around all that could go wrong. LEAF open mic, Defying Gravity, with BT. Commented that it went great in her head, but she usually finds the visualisation goes better than the she feels the actual performance goes. Good participation in exercise.
- Improvisation – Expressed both the challenge that this felt (the call and response exercise) to be put on the spot, alongside a desire and willingness to try things. Good participation in exercise.
- Expressive writing – Again, worried about doing this but willing to give it a go. Has a lack of confidence and stress for performing as she cares what people think. Followed the exercise well.
- Other – Mentioned having more confidence back when performing (drama) in school. Lost confidence.

Participant E – 14/5/25

- Told P. the general idea of survey scale results: (Very) low SE, above average MPA
- Box breathing – Has experience of box breathing and some other meditation practices. Find it sends him to sleep quite easily (relaxing). Followed the exercise well.
- Visualisation – On occasion, has visualised upcoming performances, a bit. Used likely future scenario for today: band BVs in a familiar venue. Good participation in exercise.
- Improvisation – He mentioned the difference in talent/skill levels between us regarding the call & response exercise (I called first, he called second). Followed the exercise well.
- Expressive writing – He commented 'this might get dark' (even within a 2-minute version). He believes he knows the thoughts/feelings he has, but was happy to write and actually wrote for more than 2 minutes. Followed the exercise well.
- Other – Tends to be most nervous/anxious before and after performance, he knows he can perform. Different nerves for singing than playing guitar.

Participant F – 19/5/25

- Told P.F. the general idea of survey scale results: (very) low SE, high MPA.
- Box breathing – Has done this in yoga and likes it. Followed the exercise well. Comfortable for her.

- Visualisation – Had tried before. Used upcoming 3rd July panto audition as scenario. Challenging for her to imagine it going well due to strong and repetitive self-talk beliefs such as "I know I won't sing it well" / "I never think it'll go well". More open to what she deems the more realistic possibility of reflecting on actual audition and how it could go better to implement changes. Still followed the exercise well.
- Improvisation – no idea what this entails. She disclosed her phonological dyslexia diagnosis during Improvisation section after taking part in Call & Response exercise as this impacted her 'response' (due to challenges in processing especially unfamiliar sounds, did find it easier on 2nd repeat of each improvised phrase). Conversely, when she did the 'call' she showed the most creativity and flow with it (keeping going for longer) than all other participants. Took part well.
- Expressive writing – used to journal a lot. Likes the idea of it but finds it hard to make the time. Took part well.
- Other – She noted (in visualisation section), regarding MT audition yesterday, she did sing in it and it went better than she thought it would (but still self-conscious), she puts it down to going first and not having others to compare herself to beforehand.

Participant H – 13/5/25

- Told P.H. the general idea of survey scale results: Low SE, top of average MPA.
- Box breathing – hasn't had any experience of using deep breathing exercises (other than vocal lesson related) except at a work event which feel very awkward in a big room of people who weren't really into it. Followed the exercise well.
- Visualisation – Does use visualisation. Is most nervous about being on stage on a Sunday. What song she is singing doesn't matter. Followed the exercise well.
- Improvisation – Finds she is quite free to ad lib and improvise when singing alone at home, but knows that her role in the type of vocal performance she does (worship) doesn't really give room for that in public. She was happy to try call and response, and was able to do it more easily than she thought beforehand. Good participation in exercise.
- Expressive writing – She commented that she found this one the most natural, as she is a writer. Good participation in exercise.
- Other – Was settled throughout and open to try these interventions.

~~Participant I – 12/5/25 [ENDED PARTICIPATION AFTER THIS DATE]~~

- ~~Told P.I. the general idea of survey scale results: SE not low, above average MPA.~~
- ~~Box breathing – hasn't had any experience of using deep breathing exercises (other than vocal lesson related) except at a work event. Followed the exercise well.~~
- ~~Visualisation – This is a new idea to him. He said he generally avoids thinking about it ahead of time. Experiences higher MPA for a full band show as there are more people affected by how he performs, compared to acoustic shows in~~

~~general. Doesn't like to feel out of control- made mention of a prior performance at Bluecoat that he didn't feel went well with a poor accompanist on piano. Followed the exercise well.~~

- ~~Improvisation – Talked about what vocal improvisation is, as his immediate association was school drama improv, which worried him. Good participation in exercise. In practice, it was easier to do than he had thought.~~
- ~~Expressive writing – He can't remember the last time he actually wrote on paper with a pen (other than a card). He didn't think he would have anything to write, but actually found it flowed easily. He chose to share a couple of things from his writing (his choice) that stood out/surprised him – he is more anxious when his mum comes to watch him perform as he knows she'll be anxious for him and he knows what she'll be thinking about. Feels like a different pressure to him. Also commented again about being a 'control freak'. Followed the exercise well.~~
- ~~Other – Was settled throughout and open to try these interventions.~~

Participant K – 19/5/25 online

- Told P.K. the general idea of survey scale results: low SE, above average MPA.
- Box breathing – has done this before for anxiety, she has panic attacks. Followed the exercise well.
- Visualisation – has used for work but it generally doesn't go well in her head. And uses it with her coaching clients. Followed the exercise well. Scenario- at upcoming entrepreneurial conference there'll be a talent show end of June and she is going to sing a pop song (solo or with group), perhaps Call Me Maybe. Had butterflies in her stomach at start of this visualisation, sense of huge relief at end of visualised performance. Fear of not knowing when to start singing. She said the performance did go well in the visualisation, she had to try hard to get to this happen but achieved it.
- Improvisation – makes her think of the chaos of improv drama group. Some apprehension of making small changes to melody/rhythm in familiar songs. She took part well, though nervous, in call and response. She was the only participant to change the syllables to include 'hi', 'ho', wheras all other stuck to 'hey', she did this as she couldn't think of more melodic/rhythmic changes (though did demonstrate some in her 'call's), she wanted to plan ahead. Seemed more open to trying this herself after doing the exercise with me.
- Expressive writing – She used a yellow pages notebook as this helps with her dyslexia. She uses journalling and likes writing so quite natural for her. She really felt the emotions (using same scenario as for visualisation) as she was writing.
- Other – She noted that she does get nervous in lessons with me, and is conscious of neighbour listening/hearing.

M3 RESEARCHER OBSERVATIONS (FIELD NOTES)
**LESSONS / REHEARSALS**

Participant A

- 1 lesson between the Intervention session and the Interview.
- 21/5/25. Showed determination to learn and develop advanced technical skills, particularly in the middle voice. She seemed to have some drops of SE (holding back vocally and body language) but also moments of more SE (determination leading to higher execution of the vocal skills) in testing out her developing technical skills.

Participant E

- 3 lessons between the Intervention session and the Interview.
- 4/6/25. Has notably grown in just a few lessons in where he is willing to go with his voice. More open to higher range and bigger, bolder sounds. Progressing well! I can sense, from what he says about his practice habits and from the improvements and his general disposition, his commitment to developing his vocal skills. And he is!

Participant F

- 4/6/25 She got upset in the online lesson, cried and had to stop singing for a short while. Together we identified that she is tired as she is towards the end of a run of auditions and call backs in London. Later, she let me know the pressure she is feeling from her agent to get better at singing. She was frustrated at herself as she struggled (self-doubt involved) to learn the patterns of the song, she doesn't fully trust what she actually does know of the melody. We went through line by line of the song because she wanted to be sure, but the self-doubt and frustration built up and resulted in crying. We paused, I offered support, gave space, asked how or if she would like to continue the lesson. She chose to continue, and I made adjustments to what we focused on. I will monitor this and see if signposting to further support is needed.

Participant H

- Not currently taking lessons. Observed at 2 team rehearsals between the Intervention session and the Interview.
- 4/6/25 I observed her at our church worship team rehearsal. In the new song workshop, she seemed uncomfortable (body language and knowing her) with the leader trying to pass her the mic near the start of this. She did later take it on a further repeat of this new song.

Participant K

- 2 lessons between the Intervention session and the Interview.
- 22/5/25 First lesson after Intervention session. We got into a discussion about neurodiversity, and she felt strongly that her own neurodiversities definitely negatively impact her SE and MPA, though exactly how wasn't explored.

| | | **Reflexive Thematic Analysis of Interview Data** | | |
|---|---|---|---|---|
| PARTICIPANT | # | CODING | CONNECTING | THEMES |
| A | | Symptoms of MPA: physical (feeling sick, feeling sweaty), cognitive (replaying after), behavioural (reduced vocal skills demonstrated). | **Commonality of having a mix of physical, cognitive and behavioural symptoms of MPA.** | Patterns of MPA experience. |
| | 1 | Desire to improve vocal and performance skills through training with a teacher/coach. | Desire to improve vocal and performance skills through training with a teacher/coach. | Motivation to improve through training. |
| | 2 | Repeated pattern of MPA symptoms that feels inevitable. | Recognition of repeating patterns of MPA symptoms towards public performance. | Patterns of MPA experience. |
| | 3 | Long term struggle with confidence affecting self-efficacy and connection is high self-critical trait. | Trait of high self-criticism decreases SE. | Recognition of influences on SE. |
| | 4 | One intervention identified as having the most positive impact for the individual (visualisation in this case). | **Importance of individaul singer's agency in intervention choice (judging effectiveness and ease of application).** | Singers' agency in targeted intervention selections. |
| | 5 | Belief that SE has improved, with caveat that it hasn't been tested in public performance. | Need for testing internally perceived improvements in SE and MPA in external, public performance. | Testing improvements in public performance. |
| | 6 | Use of box breathing for calming effective on body and mind. | Box breathing is useful for calming physical MPA symptoms and the mind. | Singers' agency in targeted intervention selections. |
| | 7 | Use of visualisation to feel more performance ready and experience positive cognitions regarding positive audience judgements. | Visualisation is useful for performance-readiness and producing positive cognitions and belief around performing. | Singers' agency in targeted intervention selections. |
| | 8 | Vocal improvisation caused some MPA due to the unknowns/lack of control of what sounds will be sung. | Vocal improvisation can cause MPA due to the perceived threat of the unknown / letting go of control. | Singers' agency in targeted intervention selections. |
| | 9 | Willingness to try new interventions. | Openess to try new interventions. | Motivation to improve through training. |
| | 10 | Expressive writing was least engaging for them. | **Importance of individaul singer's agency in intervention choice (judging effectiveness and ease of application).** | Singers' agency in targeted intervention selections. |
| | 11 | Importance of individual singer's feelings and what they gravitate towards - their estmiation of ease of application and effectiveness. | **Importance of individaul singer's agency in intervention choice (judging effectiveness and ease of application).** | Singers' agency in targeted intervention selections. |
| | 12 | Singer believes interventions made the positive change to MPA/SE scores (no other changes to practice). | Belief that interventions made the positive change to MPA/SE scores. | Recognition of influences on SE. |
| | | | | Recognition of influences on MPA. |
| | 13 | Positive changes yet tyo be tested by real life public performance. | Need for testing internally perceived improvements in SE and MPA in external, public performance. | Testing improvements in public performance. |
| | 14 | Building SE is more appealing than reducing MPA. Belief that a level of MPA will always be present and healthy and can add a boost to a performance (when adrenaline can be channelled). | Individual preference and reasoning for firstly addressing SE or MPA. | Singers' beliefs about MPA and SE. |
| | | | | |
| | | | | |
| | 1 | Hesitancy to label his MPA as anxiety. | Resistance to the 'anxiety' label. | Singers' beliefs about MPA and SE. |
| | 2 | Mention of general anxiety and overthinking traits. | Traits of general anxiety affect/increase MPA. | Recognition of influences on MPA. |
| | 3 | Notable MPA symptoms are physical, mental/emotional. | | |
| | 4 | Always feels a level of MPA in any performance. In band it has reduced in a standard rehearsal setting by repeated exposure. | MPA can reduce by repeated exposure to similar performance conditions. | Recognition of influences on MPA. |
| | 5 | MPA symptoms: physical (fast heartrate, shortness of breath, severe dry mouth), cognitive (catastrophise, overthink, fear of audience judgement), behavioural (reduced singer skills in performance). | **Commonality of having a mix of physical, cognitive and behavioural symptoms of MPA.** | Patterns of MPA experience. |
| | 6 | MPA increases with perceived audience/fear of judgement even in rehearsal with heightened self-expectation to get it right. | Increased MPA caused by type of fear of judgment from others: need to perform right. | Recognition of influences on MPA. |
| | 7 | MPA for singing different than for guitar. Formational years it was uncultural to sing, whereas playing guitar was accepted. Vulnerability of no physical instrument/barrier, and sound being intrinsicly from them. | Inherent vulnerability factor in singing versus playing an instrument which can increase MPA. | Recognition of influences on MPA. |
| | 8 | SE for singing can be better, appreciates what is going well, when there's no audience. SE held back by prior performances that didn't go as well as expected. | Less self-critical when there's no fear of judgment (no audience) which can increase SE. SE can be reduced by performances not going well (lowered skill level executed). | Recognition of influences on SE. |
| | 9 | Feels a lot more confident and less nervous and puts it down to both taking lessons (was new to training) and the interventions. | Confidence/SE increase from vocal skills training, teacher/coach impact, and interventions. | Recognition of influences on SE. |
| | | | | |
| | 10 | Positive changes yet to be tested in public performance. | Need for testing internally perceived improvements in SE and MPA in external, public performance. | Testing improvements in public performance. |
| | 11 | Positive changes in SE with increased belief he can sing, and cognitive MPA by being less self-critical. | SE can with recognition of increased vocal skills. Cognitive MPA can decrease by less self-criticism. | Recognition of influences on SE. |
| | | | | Recognition of influences on MPA. |

| PARTICIPANT | # | CODING | CONNECTING | THEMES |
|---|---|---|---|---|
| E | 12 | Usefulness of box breathing for reducing physical symptoms of MPA. It has a calming effect. | Box breathing useful for calming effect, reducing physical MPA symptoms. | Singers' agency in targeted intervention selections. |
| | 13 | Cognitive fears can still be present while feeling calmer in body, with the possibility they can increase with perceived threat (things starting to go 'wrong'). | MPA intervention strategies may continue to work to a greater or lesser degree. | x |
| | 14 | Challenge with visualisation being imaginary and not reality to the mind, cognitive/self-talk push back on its relevance. | Cognitive challenge with unaccepted, imaginary nature of visualisation. | Singers' agency in targeted intervention selections. |
| | 15 | Challenge of vocal improvisation was the disarming nature of it. Playful but requires a letting go of control. Did not find it effective. | Vocal improvisation can cause MPA due to the perceived threat of the unknown / letting go of control. | Singers' agency in targeted intervention selections. |
| | | | | Recognition of influences on MPA. |
| | 16 | Usefulness of expressive writing for reflexivity and rationalisation of cognitions (including repeating thoughts), and making changes to some. Cognitive (mental/emotional). | Expressive writing useful for reflexivity of cognitions leading to problematic MPA/SE. | Singers' agency in targeted intervention selections. |
| | 17 | Surprise at positive impact of creative writing. Effective for them. Will continue. | Role of practitioner/vocal coach to introduce interventions that the singer may not otherwise try which may result in strong positive change. | The role of the Singing Teacher. |
| | 18 | Puts positive result changes down to impact of interventions and vocal lessons (skill development). | Positive changes from interventions of lessons/skill development. | Influence of vocal skill development. |
| | 19 | The power of a safe space to learn and encouragment from a teacher so they could have a go and let go of some anxieties and gain exposure to singing more/developing singing. | Power of improving vocal and performance skills (greater exposure and support) through training with a teacher/coach in a safe space. | The role of the Singing Teacher. |
| | | | | Influence of vocal skill development. |
| | 20 | Improved practice habits. Commitment to develop. | Need for commitment to develop / persevere through challenges. | Motivation to improve through training. |
| | 21 | Is motivated by tangible improvements to vocal performance. Sees the pathway as doing things to be relaxed, that allows him to perform better, that allows him to believe in his abilities more. Repeat. | Motivation from tangible results/improvements for SE raising. Sees the flow as interventions to relax/prepare, leading to performing better, giving tangible results which raises SE. | Recognition of influences on SE. |
| | 22 | Believes SE has been improved by vocal coach verbal support and encouragment as a different voice to his self-critical/high expectations own voice. | Improvements through support and encourage of vocal coach in contrast with own self-critical self-talk regarding singing. | The role of the Singing Teacher. |
| | 23 | Has tested out MPA/SE improvements in lessons with me (physical and cognitive symptoms have reduced a lot). Yet to test out in public performance. | Need for testing internally perceived improvements in SE and MPA in external, public performance. | Testing improvements in public performance. |
| | 24 | Being self-critical leads to holding back and limiting singing. | Traits of high self-criticism hold back best singing and SE with it. | Recognition of influences on SE. |
| | 25 | Reducing MPA is preferrable because they value tangible results and the change in symptoms manifesting around a performance would have a positive impact. With the phyical symptoms being most problematic for them. | Individual preference and reasoning for firstly addressing SE or MPA. | Singers' beliefs about MPA and SE. |
| | 26 | Level of acceptance of their usual pattern of MPA leading up to a performance, including the contribution of their self-critique/high standards on that. | Pattern of problematic MPA can be accepted to some level (even the negative impact of known traits such as self-critique and high conscientiousness). | Singers' beliefs about MPA and SE. |
| | | | | Recognition of influences on MPA. |
| | 27 | Cognitive side to MPA involves heigtened worry not just for own performance but other band members performance negatively impacting the audience. | MPA in group performances can increase to relation to worrying about the performance standards of others. | Recognition of influences on MPA. |
| | 28 | Appreciation for being introduced to expressive writing in particular. Believes it will continue to be useful. | Role of practitioner/vocal coach to introduce interventions that the singer may not otherwise try which may result in strong positive change. | The role of the Singing Teacher. |
| | 29 | Process has promoted reflexivity resulting in better self-understanding of what is contributing to MPA. | Increased reflexivity for increased self-understanding of own MPA/SE and opportunity to challenge thought/belief patterns. | Singers' MPA and SE reflexivity. |

| PARTICIPANT | # | CODING | CONNECTING | THEMES |
|---|---|---|---|---|
| F | 1 | Hesitancy/Lack of confidence/SE in naming herself as an aspiring pro singer. | Example of low SE for singing. | x |
| | 2 | More opportunities as a dancer-singer drives her need to perform better vocally. | The type and strength of motivations for improving MPA / SE / vocal skills can make a difference on outcomes. | Motivation to improve through training. |
| | 3 | Sense of 'always' having MPA for singing in front of any other person. | Pattern of problematic MPA in public performance since childhood. | Patterns of MPA experience. |
| | 4 | MPA symptoms: physical ('physical reactions'), cognitive (fear of judgement, prior embarassments, note feeling good enough in skill or self, worries about getting it wrong, desire for 'flight', avoidance of thinking about it), behavioural (gets upset, uncontrollable emotions, reduced vocal skills demonstrated, avoidance of performing) | **Commonality of having a mix of physical, cognitive and behavioural symptoms of MPA.** | Patterns of MPA experience. |
| | 5 | Long-term pattern of day to day fluctuations in how she feels in herself affecting how she performs. | SE is effected by emotional variability. | Recognition of influences on SE. |
| | 6 | Negative public performance (embarrassment, overexposure, judgment from others) experiences. | Negative public performance experiences can cause increased MPA and decreased SE. | Recognition of influences on SE. |
| | | | | Recognition of influences on MPA. |
| | 7 | Strong connection between how she feels about herself and how she performs. | Cognitive fusion can happen between how they perform and how they feel about themselves which affects SE. | Recognition of influences on SE. |
| | 8 | Fusion of self-worth and SE for singing. 'Not good enough' belief, deep-rooted, long held. Negative self-talk bias. | SE is affected by negative self-talk bias. | Recognition of influences on SE. |
| | 9 | Change in MPA cognition by not avoiding but facing/accepting nerves, this FEELS better, allows her to impliment coping strategies. Acknowledges these can work (not always), and she can calm herself down - more flexibility and new possibilities/ more positive self-talk/beliefs emerging. | Moving from cognitive MPA avoidance to acceptance can lead to positive change through intervention/coping strategies. Introducing interventions to an established MPA pattern can have a positive knock-on effect once it influences one area (eg. cognition: things can be different, more flexibility) | Singers' MPA and SE reflexivity. |
| | | | | Patterns of MPA experience. |
| | | | | Singers' agency in targeted intervention selections. |
| | 10 | Day to day feelings based fluctuations in SE, some days she has greater belief in SE for singing (and general) than others. I can. I can't- sense of lack of choice/control to change things when feeling this. | SE is effected by emotional variability and this can lower the vocal performance quality. | Recognition of influences on SE. |
| | 11 | Usefulness of box breathing for calming when thinking about upcoming audition. Was helpful- mindfulness quality. Applied and effective in real life MPA situation lead up to performance. | Box breathing useful for calming effect (mindfulness) in thinking about and going into a performance. | Singers' agency in targeted intervention selections. |
| | 12 | Usefulness of visualisation for changing cognitive patterns to be more supportive of possiibility of vocal performance going well which improved her sense of SE for singing. Big change to ususal, challenging but worthwhile- showed commitment to change. | Visualisation is useful for changing cognitive patterns and increasing SE. Commitment to change is important. | Singers' agency in targeted intervention selections. |
| | | | | Recognition of influences on SE. |
| | | | | Motivation to improve through training. |
| | 13 | Challenge of vocal improvisation was the unknowns of the sounds/singing that would come out causing more anxiety. | Vocal improvisation can cause MPA due to the perceived threat of the unknown / letting go of control. | Recognition of influences on MPA. |
| | 14 | Usefulness of expressive writing for reflexivity. | Expressive writing is useful for reflexivity. | Singers' MPA and SE reflexivity. |
| | | | | Singers' agency in targeted intervention selections. |
| | 15 | Importance of choice in what and how to implement useful interventions going forward with personal identification of what each is useful for. | **Importance of individaul singer's agency in intervention choice (judging effectiveness and ease of application).** | Singers' agency in targeted intervention selections. |
| | 16 | Self-doubt around positive changes to MPA and SE surveys scores. Possibility of those day-to-day fluctuations in self-worth/SE etc having influence. | Changes in scores put down to emotional variability. | Recognition of influences on SE. |
| | | | | Recognition of influences on MPA. |
| | 17 | Increased reflexivity around MPA leading to reframing of MPA and understanding the high level she experiences doesn't help/serve her and reducing it would be ideal, change in cognition to 'i don't need to feel nervous because it won't help'. Development of new cognitions/beliefs. | Increased reflexivity for increased self-understanding of own MPA/SE and opportunity to challenge thought/belief patterns. | Singers' MPA and SE reflexivity. |
| | 18 | Change in cognition introducing new possibilties from 'I can't' to 'maybe I can', self-belief and SE increasing. Greater hope towards change being possible / goals being achievable. | Example of increasing SE through cognitive changes - increase of hope/belief of goals being possible. | Singers' MPA and SE reflexivity. |
| | | | | Recognition of influences on SE. |
| | 19 | Example of lesson during research being a 'bad day' for her, holding her best performance back. | Emotional instability affects SE and MPA and vocal performance level. | Recognition of influences on SE. |
| | | | | Recognition of influences on MPA. |
| | 20 | Desire to reduce MPA as a preference due to how strongly it interfers with her performing as a singer, believing this would lead to increased SE. | Individual preference and reasoning for firstly addressing SE or MPA. | Singers' beliefs about MPA and SE. |

| | | **Reflexive Thematic Analysis of Interview Data** | | |
|---|---|---|---|---|
| PARTICIPANT | # | CODING | CONNECTING | THEMES |
| H | 1 | Sense of 'always' having MPA. Not just for singing, includes other public performance/speaking. | Pattern of problematic MPA in public performance since childhood, and PA for other performing/speaking. | Patterns of MPA experience. |
| | 2 | MPA symptoms: physical (stomach ache, faster breathing), cognitive (worries, panic, fear of judgement, comparison to others), behavioural (panicky). Peaks early in performance. | Commonality of having a mix of physical, cognitive and behavioural symptoms of MPA. | Patterns of MPA experience. |
| | 3 | Acceptance/Inevitability of MPA and existing calming self-talk strategy / prior exposure so knowing it will reduce soon. | Acceptance of inevitability of MPA and use of exisiting coping strategies (calming self-talk) and prior exposure so knowing the pattern of the MPA will reduce once into performing. | Recognition of influences on MPA. |
| | 4 | SE lowered by awareness of lower musicianship / technical understanding, leading to MPA. | SE is affected by comparitively lower musicianship, leading to more MPA. | Recognition of influences on SE. |
| | 5 | SE strategy to raise it is to practice well, do what she can. | Efforts to raise SE by doing what is their control- practicing and preparing well. | Recognition of influences on SE. |
| | 6 | Belief that her lower SE contribues to higher MPA. | Belief that lower SE contributes to higher MPA. | Recognition of influences on MPA. |
| | 7 | Acknowledgment of two interventions (visualisation and expressive writing) being in her practice long-time already. | Interventions that were already being practiced by the participant prior to the study may have a different impact on MPA/SE change. | Recognition of influences on MPA. |
| | 8 | Challenge to see usefulness/connection to MPA in box breathing and didn't find it affective. Sees breathing may be more useful for building vocal skills (longer notes etc). | Challenge of box breathing was seeing connection to affecting/reducing anxiety by one participant. | Singers' agency in targeted intervention selections. |
| | 9 | MPA physical (breathing faster). | | |
| | 10 | Usefulness of visualisation to imagine different scenario and be herself OR in audience to work on performance in ways that they may perceive/judge the performance better. Has effectively applied this to more situations than just singing. | **Importance of individaul singer's agency in intervention choice (judging effectiveness and ease of application).** | Singers' agency in targeted intervention selections. |
| | 11 | Usefulness of vocal improvisation for playful enjoyable home singing where there is no audience. Challenge of vocal improvisation is when there is an audience. | Usefulness of vocal improvisation for promoting creativity and playfulness in home practice. Challenge of vocal improvisation is risk of exposure/fear of judgment/lowered demonstration skill due to MPA. | Singers' agency in targeted intervention selections. |
| | | | | Recognition of influences on MPA. |
| | 12 | Usefulness of expressive writing for reflexity, self-development over time, problem solving, developing self-compassion and positive self-talk. | Increased reflexivity for increased self-understanding of own MPA/SE and opportunity to challenge thought/belief patterns (including self-talk and self-compassion). | Recognition of influences on MPA. |
| | | | | Recognition of influences on SE. |
| | | | | Singers' MPA and SE reflexivity. |
| | 13 | Desire to develop vocal improvisation skills to deliver them in public. | Willingness to persevere with appealing interventions to continue to reach further goals with them. | Singers' agency in targeted intervention selections. |
| | | | | Motivation to improve through training. |
| | 14 | MPA is lessened by increased time to prepare/practice for the performance. | MPA can reduce with increased practice and preparation before a performance, connection with reducing unknowns. | Recognition of influences on MPA. |
| | 15 | Rise in MPA score put down to way she read the questions on the day rather than feeling the score reflects the truth. | Rise in MPA score accredited to emotional variability rather than being true. | Recognition of influences on MPA. |
| | 16 | Example of her preference to having preparation time through an instance without it- feels more exposed/higher risk of judgement. Implemented reassuring, rational self-talk. | MPA can reduce with increased practice and preparation before a performance, connection with reducing unknowns/exposure/fear of judgment. Exisitng copying strategy of reasurring self-talk has been developed over the years. | Recognition of influences on MPA. |
| | | | | Singers' agency in targeted intervention selections. |
| | 17 | Role of others/audience in perception of situational threat of judgement from others leading to MPA arising. Need for supportive/encouraging people. Negative impact of unsupportive/discouraging people. | Impact on MPA by perceived encouragment or discouragment: lowering and raising fear /experience of judgment. | Recognition of influences on MPA. |
| | 18 | Some public performances can occur without preparation time. | | |
| | 19 | Preference for building SE and she believes increasing skill level is most important for that. | Individual reasoning leading to choice in vlauing addressing either SE or MPA most. | Singers' beliefs about MPA and SE. |
| | 20 | MPA also connected with comparison to others with higher vocal/musical skills leading to lower confidence/SE. | Increased MPA and lowered SE caused by type of fear of judgment from others: skill comparison. | Recognition of influences on MPA. |
| | | | | Recognition of influences on SE. |

| | | **Reflexive Thematic Analysis of Interview Data** | | |
|---|---|---|---|---|
| PARTICIPANT | # | CODING | CONNECTING | THEMES |
| K | 0 | MPA symptoms: physical (sweaty hands, racing heart), cognitive (thoughts about feeling nervous, thoughts to avoid performance, not feeling good enough in skill level (comparison to others), fear of judgement), behavioural (reduced vocal skills demonstrated). | **Commonality of having a mix of physical, cognitive and behavioural symptoms of MPA.** | Patterns of MPA experience. |
| | 1 | Higher PA for singing than public speaking/theatre acting. Peaks near start of speaking. Continues when singing. | Performance Anxiety can range from similar to very different for other tasks (such as public speaking, acting, interviews). Can include difference in timing of peak of MPA (before, at the start, during, or after performance). | Patterns of MPA experience. |
| | 2 | MPA 'always' problematic/ effecting performance level from childhood. | Pattern of problematic MPA since childhood - inevitability to it. | Patterns of MPA experience. |
| | 3 | Believes MPA for singing is worse due to lower belief/confidence in skills and challenge of having more to process to sing. | Connection of the challenge of the multi-tasking nature (high cognitive load) of singing in public performance contributing to lowered vocal quality when experiencing MPA. | Recognition of influences on MPA. |
| | 4 | Received enouragement and affirmation of ability to sing from others. Still, MPA high. | Can receive verbal confirmation/encouragement of strong singing ability from others and cocurrently experience high MPA. | Patterns of MPA experience. |
| | 5 | Pattern of knowing she can sing better than she can do in public affecting her SE. | Pattern of problematic MPA can reduce SE due to repeated lowered performance quality. | Recognition of influences on SE. |
| | | | | Patterns of MPA experience. |
| | 6 | **Positive experience testing out perceived SE for singing increase in public performance during research period.** | Need for testing internally perceived improvements in SE and MPA in external, public performance. | Testing improvements in public performance. |
| | 7 | Change in cognition around less fear of judgment, more willing to be herself/ just do it. | MPA can decrease through a stronger sense of self (self-esteem), reducing fear of judgment from others. | Recognition of influences on MPA. |
| | 8 | Usefulness of box breathing for calming effect to apply for public performance. | Box breathing useful for calming effect (mindfulness) in thinking about and going into a performance. | Singers' agency in targeted intervention selections. |
| | 9 | Usefulness of visualisation to promote positive emotions in relation to performance. Used and proved effective for public performance in research period (karaoke). Prior experience applying it to business/other parts of life. Individual style of application. | Usefulness of visualisation for increasing positive emotions towards the performance. Tested and it proved effective for less MPA. | Singers' agency in targeted intervention selections. |
| | 10 | Importance of the singer having ownership of how to apply interventions. | **Importance of individaul singer's agency in intervention choice (judging effectiveness and ease of application).** | Singers' agency in targeted intervention selections. |
| | 11 | **Challenge of expressive writing is it can run over time and therefore not be so easy to slot into life. Interventions need to be easy to use/practice.** | Challenge of expressive writing was easily overruning the time therefore reducing ease of application. | Singers' agency in targeted intervention selections. |
| | 12 | Choice to continue with two interventions that she already did for other things but continue to now also apply them to singing. Interventions need to be easy to use/practice. | Interventions that were already being practiced by the participant prior to the study, without application to singing, seemed to be preferred (known effectiveness and habit/ease of application). | Singers' agency in targeted intervention selections. |
| | 13 | Feels good and trusting of the positive change to MPA and SE survey scores. | **Positive measurable change in MPA and SE levels can be reasurring/encouraging of progress when aligns with their experience of changes.** | The impact of measurable changes. |
| | | | | Singers' beliefs about MPA and SE. |
| | 14 | Example of use of interventions in combination for greater effect on reducing MPA due to differing effects on it. | **Interventions used in combination can have a greater effect on reducing MPA.** | Singers' agency in targeted intervention selections. |
| | | | | Recognition of influences on MPA. |
| | 15 | **Example of effect of lower MPA meaning less physical symptoms (no sweaty hands or racing heartbeat) and cognitive (less self-talk trying to get her to avoid the performance).** | Need for testing internally perceived improvements in SE and MPA in external, public performance. Provides tangible evidence of positive change when it works. | Testing improvements in public performance. |
| | 16 | MPA/SE connection to comparison with others which can help or hinder depending on perception of who is better. | SE and MPA change can be connected to comparision to the vocal skills of other performers (can help/hinder depending on who is perceived to be better). | Recognition of influences on MPA. |
| | | | | Recognition of influences on SE. |
| | 17 | Believes the changes to be increased SE through vocal skill training (lessons) and less MPA primarily through box breathing - feeling calm is important for her in achieving best vocal performance. | SE can increase through vocal lessons (skill training, teacher support, safe environment). MPA can decrease through physical/cognitive calming - feeling calm is important for achieving best vocal performance. | The role of the Singing Teacher. |
| | | | | Recognition of influences on MPA. |
| | | | | Recognition of influences on SE. |
| | 18 | Preference to build SE due to thinking that being confident in her skills will lead to reduced cognitive MPA issues (fear of judgement). | Individual reasoning leading to choice in vlauing addressing either SE or MPA most. | Singers' beliefs about MPA and SE. |
| | 19 | Desire to be more comfortable performing / less MPA. Also questions if performing is her gift or not. | Trait of perseveance in reaching desire to be more comfortable performing (reducing MPA to non-problematic level/type). | Motivation to improve through training. |
| | 20 | Growth in understanding that some level of MPA is a common experience between singers of all types including top professionals. Acceptance of some level of MPA being normal. | Importance of considering the singer's viewpoint of MPA ranging from 'get rid' to 'some is useful'. | Singers' beliefs about MPA and SE. |