

A study into Music Performance Anxiety: How it effects the young aspiring musician today and the growing awareness and importance of developing viable coping strategies from the teacher perspective.

1) The Portfolio

Introduction and Rationale

In this study I aim to conduct a detailed analysis of the current research surrounding Music Performance Anxiety. I hope to gain a thorough understanding and insight into current research trends to date. Critically and comparatively, I aim to reflect the research in light of my own workplace experience and how relevant it is in the current climate where changes in experience and levels of MPA may have arisen, resulting from the global pandemic. Ultimately, I aim to be able to develop and interpret the knowledge and insights I gain from this study, to learn and develop teaching strategies that can help student musicians and singers manage or even eventually overcome their performance anxiety symptoms.

Music performance anxiety can affect musicians and performers of all ages and at all levels, whether student, professional, amateur and few studies have suggested even younger children can experience it (Hoffman and Hanrahan, 2011; Boucher and Ryan, 2011; Simon and Martens, 1979). Symptoms of MPA can be experienced to varying degrees, whilst it is of course evident that "some degree of anxiety may be healthy and even enhance performance" (Kirchner, Bloom and Skutnick-Henley, 2008, p.60). However, where some people find symptoms of anxiety helpful, to many it can be a hindrance and negative feelings caused by MPA may even have detrimental effects (Sieger, 2017), causing people to avoid performing completely or even ending careers.

Due to high prevalence rates of performance anxiety in professional and student musicians, most studies have focused on these groups. From two studies that focused on groups of professional orchestral musicians, it was reported as high as 59% suffer from performance anxiety severe enough to affect their lives professionally and/or personally; a similar study also reported as high as 70% were negatively affected during a performance (van Kemenade et al., 1995 cited in Kenny and Osborne, 2004). Performance anxiety is not always experienced during the performance itself, as some musicians find "their apprehensions are greatest before they perform" (Salmon, 1990, p.2). From the study above reporting 59% of sufferers, 5% also experienced anticipatory anxiety months before a performance, 10% experience symptoms weeks before and 21% days before (Dempsey, 2015). Due to less experience and the younger age of college and university student musicians it could be expected that they may experience higher levels of MPA (Steptoe & Fidler, 1987). However, it appears that some studies have identified that this is not the case (Hamann, 1982; Steptoe, 1983) Although Steptoe & Fidler (1987) recognise that the "restricted range of age and experience in these studies may have led to the inconsistent pattern of results" (p.241). To rectify this analysis, in their study they investigated and compared two professional orchestras and a third group of amateur orchestral musicians with music students (p.241). In the results they found the amateur group had the same level of experience as the students, but less anxiety so therefore suggested that age may be the more likely factor (p.248).

In a study by Wesner, Noyes and Davis (1990) out of the 301 college age students, 21% expressed high levels of MPA and 16.5% reported it had a negative effect on their careers (cited in Kenny, 2011; Juncos and Markman, 2015) and in a cross-sectional survey conducted on 377 orchestral musicians in Australia the youngest female musicians (below 30 years) were most affected by MPA (Kenny, Driscoll and Ackermann, 2012).

Due to the nature of the profession and the frequent exposure to physiological and psychological demands such as “conditions of high adrenalin flow, anxiety, fatigue, social pressure and financial insecurity” (Lehrer, Goldman and Strommen, 1990, p.48 cited in Salmon, 1990; Kenny, 2011) it is clear that no performer is exempt from experiencing performance anxiety. Cited in Kenny (2006), Sternbach describes the working conditions of the professional musician as “generating a ‘total stress quotient’ that far exceeds that observed in other professions” (Sternbach, 1995, cited in Kenny, 2011, p.60). Management of performance anxiety should thus be given much more attention and awareness amongst young aspiring musicians and performers, studying at college and university level. Student support systems within my workplace run efficiently and are importantly emphasised at all times; however, on the contrary a lack of emphasis specifically relating to Music Performance Anxiety concerns me, considering the widespread nature of the phenomenon (Kenny, 2011).

Over the past few decades, research in MPA has developed significantly but in more recent years it has come to light there are still areas that are under-researched and require further investigation. Through my independent study I endeavour to analyse a range of music performance anxiety theories and topics uncovered by researchers in the field. There are two key areas that I hope to gain a further understanding of as under-researched or relatively new topics of discussion it will be interesting to find out what is uncovered already and how this can help me in my own workplace setting. These topic areas are:

- **Music Performance Anxiety in student performing musicians.** Does it manifest in childhood like other anxiety disorders can? Management of MPA can certainly depend on personality traits within the individual and studies show comorbidity with other anxiety disorders a risk factor. The rising and awareness of mental health in the music industry and its growing concern amongst students, particularly between the ages of sixteen and nineteen – I am keen to find out, is music performance an outlet for these students or an added stressor? It can be an unexpected difference finding a love and passion for playing music and the idea of performing, and the actual experience of performing live on stage.

- **Teacher led strategies or ‘alternative interventions and models’ for the treatment and management of MPA in student musicians.** Related to the above, the ultimate outcome of this study is to lay the foundations and acquire new knowledge and skill in the field of MPA. To answer the questions above or at least uncover what has been researched and what is yet to still be investigated further. I hope to be inspired by some strategies and models that can be used at a teacher training level, without the need of a qualification in psychology; to help students cope, manage and even potentially overcome fears and anxiety surrounding performing live to any audience, on a stage of any size.

Planned Programme of Study

Aims and Objectives:

- Critically analyse and evaluate current research and literature conducted in the field of Music Performance Anxiety.
- To develop a thorough understanding of Music Performance Anxiety.
- Uncover up to date research conducted more recently, related to my specific areas and topics of interest 1) MPA in children and adolescents 2) Development of teacher led strategies, tools and models that can be used within the classroom setting.
- Critically reflect on my learning process throughout this study.

- Conduct a literature review to help me critique and compare findings, clarify my ideals and develop better teaching methodologies and practice in the field of MPA.

Research Objectives:

- Conduct a comprehensive research study on Music Performance Anxiety using a variety of resources, including studies, journals, articles, books and websites.
- Identify research trends and the major contributors in this area of study. Looking for recurring themes, where studies and researchers have informed and influenced each other.
- Discover under-researched topics of choice and gaps within research that would be relevant today and require further investigation.
- Relate my findings to understand further how MPA may be affecting music students within the institution where I work and necessary interventions and strategies that could inform my own practice and the practice of other teachers.

The chart below shows a proposed timeline for the study process.

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Literature Review Process

Through conducting a literature review process, I aim to highlight some key themes and trends from current research in the field of music performance anxiety. Critical analysis of knowledge and information acquired, comes mostly through the use of purposeful sampling. I have focused initially in the research process on a variety of studies, with relatable sources of interest and corresponding trends. Patton (2002) suggests "Purposeful sampling is a technique widely used in qualitative research for the identification and selection of information-rich cases for the most effective use of limited resources" (cited by Palinkas et al. 2013). The use of purposeful sampling is beneficial for the research process conducted for this independent study due to the shorter timescale and limited resources available on certain topic-focus areas related to the research objectives. However, limited the timescale may be, resources are carefully selected to lay foundations for knowledge base and uncover potential new lines of enquiry. Furthermore, it is important for the literature review to demonstrate an 'evidence of reading' that is comprehensively and critically considered (Bell and Waters, 2018). In this study I will also uncover information from other resources such as journals, articles, books, through online searches. The information comes from publishing's from authors in the field, including renowned authors such as Professor Diana Kenny who is cross referenced in most studies and resources due to her international authority and widespread value in the field of music performance anxiety.

It is the purpose of a literature review to "highlight new research streams, identify gaps or recognise inconsistencies" (Arshad and Danson, 2014, p.31) within the research, in order to "educate oneself in the topic area" (p.31) before effectively evaluating the proposed questions of enquiry, later on in the study. Depending on ones' research style, the systematic review follows a fixed plan and often can be used to answer questions that are 'highly structured and specific' (Danson and Arshad, 2014, p.32), that seek objectivity and unbiased, complete reviews (Boell and Cecez-Kecmanovic, 2010). I have found Boell and Cecez-Kecmanovic's (2010) 'Hermeneutics circle as framework for literature research' a useful resource when acquiring the literature for this study (p.132). A Hermeneutics influence suggests the "understanding of a paper is never isolated...it is interpreted in the context of other papers from the literature" (Boell and Cecez-Kecmanovic, 2010, p.132). The individual studies and texts make up a whole body of literature as the researcher searches for common themes and common gaps that occur across a body of texts. The pragmatic influence of the literature review as a hermeneutic process is open to different interpretation so there is "no final understanding of the relevant literature but a constant re-interpretation leading (ideally) to deeper and more comprehensive understanding" (Boell and Cecez-Kecmanovic, 2010, p.130).

Developing some structure in the pre-planning stage of the research process is certainly going to guide the researcher in the right direction and keep them from diverting off on tangents, but perhaps too much structure on specifics in the preliminary stages could cause the researcher to miss vital sources and end up with a notion of close-ended questions. I found the use of aims and objectives section and rationalising the outcomes of this study, particularly of help for this reason. Although my title for the project is more of a statement, with a mission ultimately to find out how MPA affects a particular age group of musicians and what the most viable coping strategies are that can be delivered by teachers. There are in fact other layers to the title question that compile a relatively large list of open-ended questions, which can help me to deepen my general understanding of the effects of music performance anxiety, which can be a debilitating condition and for decades has affected a large proportion of performers and musicians.

- What is Music Performance Anxiety?
- Who does it effect?
- How can it be treated?

These are more general overview questions that will help me to:

- 1) Be informed about the main issues.
- 2) Gain knowledge about vocabulary used in this field.
- 3) Highlight key areas of interest which have led to further investigation and/or are potential areas still yet to be uncovered.

Having a core text and relevant overview documents or videos at this stage has lots of advantage, as it provides the reader with what they need, to tick off the above lines of enquiry at this stage in the research process. To start my research process, I watched overview videos provided by David Juncos who is a psychologist with experience treating a variety of anxiety disorders, including helping musicians suffering with MPA. These informative videos gave me an overview understanding and introduced me to the scientific language. As it is an area of psychology, with effects that are generally either cognitive or behavioural or a combination of the two. These resources directed me to what became my core literature text *The Psychology of Music Performance Anxiety* by Diana Kenny and also provided a reference list which contained key studies in some heavily researched areas and topic focus areas that remain under-researched.

Once I had established these relevant resources that helped me to gain my knowledge base I required for this study and to uncover answers to the questions above, I was able to narrow the topic and give focus to research areas (Onwuegbuzie and Frels, 2016). I found to be mostly drawn to some key areas which remain relatively under-researched 'MPA in music performance students and strategies and interventions that can be teacher-led to help my students'. Even more specifically I am interested in experience of MPA in college level students as this is more relevant to my current workplace. However, it may be beneficial to look at a broader age range, as I would be keen to find out if MPA manifests as a child like some other anxiety disorders and the reasons why it may affect some people more severely than others.

Through research studies and reading core informative text, I have uncovered there are different models and tools that have been developed over the years to help researchers identify answers to these types of questions, for example 'Barlow's Triple Vulnerability model' which is useful in "aiding our understanding of performance anxiety in general, and MPA in particular" (Kenny, 2006, p.53). It measures three vulnerabilities associated with early life experiences that could account for the anxiety¹ (Kenny, 2006). This model also informed Diana Kenny in the construction of her 'Kenny Music Performance Inventory (K-MPAI) and for adolescents (MPAI-A) which are available self-measure resources that can be used by researchers.² These are the first of their kind self-measurement inventories that score high on the internal reliability scale and show validity in successfully measuring 'psychological factors of interest' (Kenny, 2006). Since the first and only study at the time conducted by Kenny and Osbourne (2005) on adolescent musicians, it will be interesting to note if any further measures or studies using the (MPAI-A) Inventory have been conducted with student musicians.

I gathered the majority of my research resources through the use of electronic searches, making use of the University system to retrieve access to different information and data provider websites, such as ProQuest, EBSCO and SAGE. Most resources I require for the study are either available on the University library system or through general web browser searches, as some studies and resources are made available online for free. In situations where resources are not available on the library system or online, it may be beneficial to assess the importance of requiring the information. How frequently it is cited across other literature and the specificity and value of the information in contributing to the research questions. Literature that may be of value and important to the study

¹ See Assignment 2 (p.15)

² Examples given in Appendix

should be included, so assessing other options to obtain material may be necessary; requesting access directly from the author where possible may be one option in some circumstances (Boell and Cecez-Kecmanovic, 2010).

Reference tracking can be a “powerful way for identifying additional literature” (Boell and Cecez-Kecmanovic, 2010). I find this method extremely useful in finding further relevant sources and also to uncover insightful resources that are frequently referenced. However, the downside to this method is you can only go back in time so it may be outdated (p.138). Citation analysis on the other hand can take you forward and may uncover more recent updated studies and resources, by using database sites that measure the impact of a resource by informing the researcher how many times an author is cited, this could uncover further resources the researcher is not aware of. Whilst using these electronic search methods I also use advance search options to refine searches, for example date, within the last year, 2 years or 5 years; to try to uncover more relevant and up to date literature, especially to find studies on current teaching strategies and models that could help my students.

Critical Reflection

Reflection into ones' own practice is an ongoing, developmental task. Used in many fields as a tool for professional growth, for teachers it is a 'crucial element' (Calderhead and Gates, 1993, cited in Ghaye, 2011). Bisson (2017) states, it is a critical element in our ongoing development process and the professional should "aspire to mastery in self-reflection as part of a life-long learning journey" (p.8). Critical reflection and becoming a reflective practitioner, takes the learner into deeper realms of analytical questioning to learn from experiences and to develop best possible practice, building on one's own knowledge, theories, beliefs and values. As Kolb (1984) puts it "learning is the process whereby knowledge is created through the transformation of experience" (p.38).

Throughout my learning experience on this course, I have aimed to improve my critical reflective skills in order to be able to enhance and further develop my best practice. One way to guide and develop my self-reflective skillset has been through the use of reflective theories and models (Schon, (1987) Kolb (1984), Gibbs, (1988), Borton (1970) (Bisson, 2017), to give a better structured approach to the deeper level questioning and challenge of my own teaching methodologies.

Reflecting on my last research process I was able to instigate a better method of practice when approaching this study. In the initial stages of my study, I decided to change topic from posture and alignment to music performance anxiety, this posed a few challenges and caused some overwhelming, anticipatory feelings as I felt I was taking two steps forward and one step back. Where I had developed research skills and broadened my horizons of self-awareness and the bigger picture of my learning process; I was having to start over learning in a new field of study. However, using Shon's (1987) influential theory, reflecting-on-action I conducted a research plan to help me focus these feelings and in my approach to the research process. The initial focus points of my plan were:

- To develop a timescale for the conducting of my study. I was able to address past time management issues, making sure I was able to manage my time effectively in this study. It is easy to feel bogged down in the 'swampy lowlands' (Bolton and Delderfield, 2018, p.3) when gathering research data and being up against time with the sheer volume of reading. Having a precise schedule in place breaks the potentially overwhelming experience into bite-size manageable chunks. Particularly in this study, the planning stages are all part of the process so having clear direction from the start was essential.
- To watch and read available MPA resources, available on the OneDrive library. I was previously aware of these resources available on the course system, particularly overview videos on MPA provided by psychologist David Juncos. They are extremely informative as a starting resource, introducing me to key knowledge and terms surrounding the field of MPA, providing definitions, symptom categories, some current studies in the field and most popular forms of treatment to date.
- Using my learned key knowledge base from core texts and material combined with my own personal anxiety experiences and that seen of my students. I was then able to reflect upon and unravel some specific areas that posed questions of uncertainty, in which I could build a question base to explore and develop the focus of my study. These specific areas could then help me to establish theories and trends across studies in the field of MPA, establishing relevant primary research material. These theories and trends and research resources, act as

my compass through the swamp (Bolton and Delderfield 2018) and the beginning stages of my own theoretical framework for music performance anxiety.

Using the theory of Reflection-on-action allows me to continually improve and become better aware of my 'theories in use' (Bolton & Delderfield, 2018) helping me to feel more confident in my growing knowledge base and my teaching philosophy that underpins teaching practice (Chapman, 2017). Through experience, teaching philosophy can change from 'unconscious' experience to a "conscious systematic method of working" (p.1). This in turn, ups the ante of having more control and being able to reach flow experience in teaching delivery, that can be fuelled by creativity and spontaneity; Reflecting-in-action on 'theories in use' (p.4) and using desirable methods of practice.

I have found Gibbs (1988) model of reflection, which is further adapted from Kolb's cycle (Bisson, 2017), a useful model for reflecting upon my experience of the research process undertaken in this study. It is a systematic approach (p.30) methodically exploring and breaking down a process or experience. I found the direct nature of the questions in this circular structure easy to grasp, as they evoke the learner to give rise to thoughts and feelings after an experience or event. To evaluate strengths and weaknesses, through critical analysis of what happened and finally concluding the experience and implementing action for further development. They could be used as 'prompt questions' (p.30) to direct me through what happened in my research process.

Description (What are you reflecting on?): My independent study research process. I made an initial research plan with three focus points (listed above) to kick start my research. The points in the plan focused on improving some key areas that were a hindrance to a previous study and research conducted early on during this course. These areas were time management, managing feelings of anxiety relating to being overwhelmed by the volume of study reading and the process of sourcing the material itself, particularly primary resources.

Feelings (thoughts and feelings about the experience): My focus prior to doing the research was on managing my time effectively and organisation of the material, as I was very aware to make sure that I obtained enough credible and relevant primary resources. Due to the scientific nature of the topic, rooted in psychology, I found the majority of resources uncovered were primary, being studies or articles that were produced at the time of a study. Also core literature texts were scientifically informed, referencing studies conducted by the author or other studies important in the research field. This lessened a little, any anxious pre-empting I had at the start of the study as I knew the resources were relevant and had a strong evidence base in which to be able draw theories and findings from. I was surprised by my ability to process and understand relatively quickly, some of the key psychology-based language and terminology, particularly as in the past I have really struggled with understanding academic writings, much like academic language and core scientific terminology found in studies.

Evaluation (Initial evaluation; what was good and bad about the experience?): My relatively quick 'getting to grips' with the topic, could be to do with the fact that I can relate on a personal level, whilst not specifically in the performing arena, I have experienced anxiety in other forms or situations. There was relatability in my understanding of symptom categories and how it can be processed through the body somatically, cognitively or behaviourally. Through reading further about performance anxiety, I feel passionate that it is something I would like to continue studying and take further with the

completion of this study. Challenges that arose during the research process, were again linked to time management. Although I made a positive start implementing a research plan, I found it difficult managing work and study with the start of a new academic year, made even more challenging by the Covid-19 procedures still frequently changing (with a combination of online and in person delivery). With time management a little shaky once work began again, I found my method of management over my resource materials slipping and feelings of an overwhelming nature creeping back in again. Amplified further by a new concept I had not crossed paths with before, the literature review.

Critical Analysis (what sense can you make of the experience?): I realised through implementing research in the field of writing a literature review, I needed to set more time aside in the initial planning stages for this process. As a part of my research plan before conducting the research as this would have informed me better on not only writing the literature review but also in being more consciously aware of my data collection methods. For example, I was aware of reference tracking but hadn't particularly considered how it only allows the researcher to move backwards in time to studies that may have influenced it prior to happening. As a result, it is not the most productive method in finding the most prominent studies surrounding my specific focus areas of interest. Through researching 'the literature review process' I became aware of other better forms of data collection methods, such as citation tracking which isn't limited to past research. Also, the use of database sights to help source more relevant, up to date research, such as Google Scholar. I found it sometimes to be more accurate at bringing up relevant studies and sources than the university library database, when refining specific keyword searches and using the 'sorting' options such as the current year. I discovered there have been studies conducted and published this year associated with MPA reflecting the current climate.

Conclusion (what have you learnt from the experience?): Even though improvements have been made in the planning stages and in my approach to the research process, through critical reflection I have analysed ways in which this process could be developed further. Consideration of ones' own strengths and weaknesses, in preparation of planning the research is vital and perhaps even the most important step, for efficiency and productivity of the study. Time is of the essence for any researcher working toward a deadline so highlighting a better method to manage time effectively will be key to my ongoing development. As Cannon (1996) puts it, "We cannot 'manage' time. What we can do is learn to manage *ourselves* and other *resources* in relation to time" (p.37). One tool to improve this quality effectively will be through the use of Covey's Time Management Matrix. This Matrix makes use of four quadrants that can help to organise time into four stages, prioritising tasks according to their urgency and importance. The Quadrants are labelled as follows:

- Quadrant 1: Urgent and Important – Important deadlines with high urgency.
- Quadrant 2: Not Urgent & Important – long term development and goal oriented.
- Quadrant 3: Urgent & Not Important – distractions with high urgency.
- Quadrant 4: Not Urgent & Not Important – activities with little or no value (procrastination).

Covey has highlighted that more attention should be given to Quadrant 2 as this takes into account long term, career focused planning and goal setting and also areas such as health and exercise. However, this is often the Quadrant that can become neglected in poor management of time. Although Quadrant two tasks may not be urgent, with more dedication to this area and better prioritising of tasks, Quadrant 1 daily 'urgencies' can be lessened leaving more time for encounters of social spontaneity, completing tasks with time to be thoughtful and reflective, healthy living and necessary recreational activity (Mueller, 2020).

Action Plan (what will you do differently next time?):

- Preplanning analysis of my strengths and weaknesses relating to the research process.
- Keep a daily or weekly task prioritising schedule using tools such as 'Covey's Time Management Matrix'.
- Keep a learning journal with a better structured approach. "E.g., Using a reflection model for deeper analysis of learnings after every resource read, rather than just notetaking thoughts and highlighting material.
- I created a large A1 mind-map of everything learnt part-way through the research process. To help with the learning journal process, create mind-map at the start, adding to it and organising thoughts throughout the whole learning process experience.
- Research data collection methods – uncovering new credible database websites and suggested effective data collection processes.

2. The Assignment

A study into Music Performance Anxiety: How it effects the young aspiring musician today and the growing awareness and importance of developing viable coping strategies from the teacher perspective.

In this independent study I aim to embark on a contemplative and explorative learning journey through the relevant research I have uncovered on the topic of Music Performance Anxiety. An important outcome of this study is to deepen my understanding in the field of MPA and broaden my knowledge to be better informed on the topic as a music performance practitioner. Through the acquiring of new knowledge, I hope to be able to develop strategies for practitioner use in the managing of symptoms of music performance anxiety experienced by music students in my workplace. As I have no background experience or qualification in psychotherapy, I am also interested in finding more recent studies that may uncover effective practice and strategies that can be teacher led, in dealing with MPA. Through this study it may also be possible to uncover potential gaps in the research for the age range and genre of my students, being from a contemporary popular music background covering a variety of popular genres.

Music performance anxiety (MPA) by definition is “the experience of marked and persistent anxious apprehension related to musical performance that has arisen through underlying biological and/or psychological vulnerabilities and/or specific anxiety conditioning experiences”. This definition (shortened version) comes from Diana Kenny (Kenny, 2011). It has since been considered across the literature as the most informed definition, based on clinical psychologies, MPA research and structurally built upon the valued measurement, Barlow’s model of anxiety. Up to this point MPA ‘suffered’ in terms of an agreed use of name and definition (Kenny, 2011) across the literature, as writers and researchers in the field loosely used the terms stage fright, performance anxiety and music performance anxiety interchangeably and when referring to differing ends of the spectrum in experience and severity (p.58). Another widely used definition of music performance anxiety across the literature comes from (Salmon, 1990) who states MPA is “the experience of persisting, distressful apprehension and/or actual impairment of performance skills in a public context, to a degree unwarranted given the individual’s musical aptitude, training and level of preparation” (p.3) This definition was widely used to define MPA across literature for years before Kenny’s more recently. It is also well informed from a clinical psychology standpoint. However, today it could be outdated, also it is not informed by newer MPA research. One example is, it does not cover all musician situations, in terms of ‘musical aptitude’ and skill level, as it refers and implies the seasoned, trained performer or musician only rather than a variety of backgrounds and situations. (Kenny, 2011).

In fact, according to Kenny (2011), MPA appears to be “no respecter of musical genre, age, gender, years of experience or level of technical mastery” (p.1). It can manifest in a variety of ways that can show as somatic, cognitive or behavioural (Kenny, 2011) and may be focal (to music performance) or occur “comorbidly with other anxiety disorders, in particular social phobia” (Kenny 2011; Skoogh and Frisk, 2019). It could occur in an array of performance settings for the performer but is more severe in settings that involve “high ego investment” (where there is more pressure on a performance due to its level of importance of the outcome, such as an audition), “evaluative threat” (performing to an audience and sometimes depending on the ‘status’ of the audience) and “fear of failure” (Kenny, 2011; Skoogh and Frisk, 2019) or fear of being negatively evaluated or judged. The level of severity can differ drastically from a mild level that perhaps could even pose as a motivational aid to the performance, as one may even enter a ‘flow’ state (Kirchner, Bloom and Skutnick-Henley, 2008). This can be an expressive and creative experience for the performer, whereby they become focused entirely in the present moment and will have no capacity left for distractive or obtrusive feelings or thoughts. However, Salmon (1990) argues that in reality, this is not anxiety but a ‘higher state of arousal; “a

biologically-based motivational force" (p.4). It is also suggested that introverts are more sensitive to these higher arousal levels and therefore more susceptible to anxiety (p.4). Whilst mild versions of MPA may be a driving force for some it can be a catastrophic experience for others, hindering performance on stage and even prematurely ending promising careers (Steptoe and Fidler, 1987) or life-long aspirations. Brodsky argues that MPA is understood on a "continuum of severity" (Kenny 2011, p.59) from "normal everyday healthy aspects of stress and anxiety that are intrinsic to the profession" (Brodsky, 1996, p.91 cited in Kenny, 2011) to "severely debilitating symptoms of 'stage fright', which he defines as an experience close to panic" (p.59). Havas (1995) ultimately expresses how performing publicly is one of "the few activities in life which can produce tension and anxiety as rapidly and thoroughly" (Havas, 1995 cited in Papageorgi et al., 2011).

One thing that has struck me through my research process is the comparatively larger number of studies conducted on musicians of a classical orchestral background within the research field of MPA. I have found this to be of focus for both professional and student musician sample groups and from the offset, I found this to be a posing challenge when searching for current trends and when concluding on questions specifically relating to the contemporary commercial field of music. I find it raises concern, that musicians (from a contemporary/commercial music background) are an under-researched, due to the nature of the commercial music industry, which is known to be a highly competitive, unpredictable and ever-changing place (Gross and Musgrave, 2017). However, it has been interesting to contemplate with further questioning, if differences such as musical background and genre; cultural experiences and method of education do play a role in the significance and effect of MPA in performers and musicians.

One study by Papageorgi et al. (2011) considered the differences surrounding the "performance contexts" (p.21) of Western classical musicians and 'other-than-classical-musicians' and sought to fill this gap in the literature where the experience of MPA in musicians outside of the Western classical world was under-researched at this time (p.21). They spotted a potential gap, considering the methods and settings involved in how each genre group go about "acquiring skills and knowledge" (Welch et al., 2004, p.29) – for contemporary musicians this is "quite distinct from the traditional methods of formal music education" (p.29). For students attending popular music institutes today there is a far lower expectation of values such academia or level of skill mastery as a requirement for the audition process and entry into the music establishment or institute. This could put at ease certain cognitive apprehensions such as fear of being negatively evaluated and individual perfectionistic qualities. However, there may be more emphasis on the individuals' artistry and originality in performance qualities, in the commercial audition these such requirements, along with personality, image and narrative are importantly emphasised, which could bring about other cognitive stressors and lead to wider health issues present in everyday life surrounding musicians health (Skoogh and Frisk, 2019).

Studies have indicated there is higher prevalence of severe cases of MPA experienced amongst orchestral musicians than other genres. In the Papageorgi, Creech and Welch, (2013) study, results showed high MPA in solo performance compared to ensemble (which is also found to be a consistent trend). Also, they suggest further research should investigate the performance context of classical student musicians, which could increase pressure and anxiety (p.36). An earlier study conducted by Fishbein et al. (1988) found MPA (or stage fright as the choice of terminology) to be the "most frequently mentioned severe problem" (p.6), in a survey which covered a large number of medical problems experienced by orchestral musicians. It featured 2212 respondents from 47 different orchestras. From this study survey, a higher prevalence of severe MPA was noted in females than males (another trend across the literature, particularly in adult musicians and appearing in adolescent groups), (Fishbein et al., 1988; Kenny and Oates, 2003; Osborne and Fanklin, 2002).

An important factor worth highlighting from this survey is regarding treatments; musicians in the youngest group (< 35) were more likely to seek counselling but overall, the percentage of musicians who had tried counselling was relatively low. Other treatment options tried such as mindful practices, relaxation techniques or movement-based therapies, along with physical exercise were also very low. The treatment that had the highest percentage in this study survey was prescribed medication, for example the use of beta blockers.

There has since been further research done on beta blockers as they are one of the most common treatment methods used by orchestral musicians and they have been proven to effectively lower physiological symptoms of MPA taken in lower doses (Juncos and de Paiva e Pona, 2018; Fehm and Schmidt, 2006). This consistently aligns with the results from the Fishbein et al. (1988) study which found beta blockers to have a high success rate amongst those who had used them only *occasionally and without prescription*. They were more likely to use them before higher stress performance only, such as before an audition or solo recital (p.4). Studies have shown in recent years that beta blockers could have side effects and/or might not be effective for every musicians' symptomatic response to MPA. Though they have proven useful to lessen the experience of physiological symptoms (tremor, palpitation, trembling or excessive sweating) (Kenny, 2011) they "do not target cognitive or emotional symptoms" (Juncos and de Paiva e Pona, 2018) for example, restless chatty mind, worry or rumination about the performance, or concentration issues, such as distraction or attention narrowing by perceived threats. Beta blockers have also shown to have negative effects for singers and wind instrumentalists due to inhibition of the respiratory level required (Kenny, 2011; Juncos and de Paiva e Pona, 2018). Higher dosage than necessary for the performer could affect elements such as "rhythmic control and emotional connection to the music" (Kenny, 2011, p.216). The higher percentage of musicians that used beta blockers occasionally but without a prescription from the (Fishbein et al., 1988) study would be concerning today as firstly, medical supervision is always advised when taking a medication such as this at any level (Kenny, 2011). Also, medical advice could recommend for the performer the best method of treatment for their experience of MPA. Recent studies are suggesting there could now be more effective mindful approaches that are healthier interventions to treating MPA symptoms in the long term.

The role of the musician comes with high levels of occupational stressors and strains. Musicians from all genre background can be subject to environments of "extensive comparison and competition, as well as high levels of job insecurity, financial instability and personal sacrifice" (Kegelaers, Schuijjer and Oudejans, 2020). A recent population study survey (2,211 respondents) conducted by Help Musicians UK focused on a variety of roles in the music industry and for musicians included popular genres and classical backgrounds. They found a staggering 70.1% of respondents believed they had experienced incidences of anxiety and panic attacks. 68.5% had experienced depression. The outcome of this study suggested the "precarious working conditions"³ in music could be making people sick (Gross and Musgrave, 2016).

In the Western classical world Leech-Wilkinson (2018) has noticed an issue today with 'virtuosity' and traditional expectations, which may also be contributing factors to high levels of anxiety. He expresses, the level of excellence that the term 'virtuoso' once rewarded has become the 'necessary norm' with musicians today expected to be both "human and superhuman, expressive and brilliant, moving and thrilling; no longer one at the expense of the other but both on every occasion" (p.559). With high pressure and high expectations that are imposed from the outset and consequentially from the inset, it is not surprising that studies are showing higher prevalence rates of mental health issues amongst musicians than the general public (Vaag, Bjørngaard and Bjerkset, 2015; Kegelaers, Schuijjer and Oudejans, 2020). One might also struggle to comprehend the colliding expectations, of technical mastery delivered with inclusion of creative nuance, whilst in the setting of the traditional. The

³ See Appendix 2

expectation of the 'superhuman' could certainly be a contributor to perfectionistic practice and untimely development of MPA. Skoogh and Frisk (2018) suggest MPA is not just an individual concern but rather "a wider structural issue related to the commodification of classical Western music and its focus on perfection and virtuosity" (p.1).

It has been understood psychologically in the research that in some cases, experience of MPA may show comorbidly with depression or other anxieties such as state or trait anxiety, general anxiety or closely related social anxiety (Kenny, 2011; Powell, 2004; Osborne and Franklin, 2002; Kenny and Oates, 2003; Papageorgi, 2020). Some argue that MPA is a form of social phobia due to both being centralised around 'fear of negative evaluation' (Kenny, 2011; Piko and Kenny, 2018) and other associated cognitive symptoms such as worry/rumination of possible failure and subsequently loss of status and/or low self-esteem (Papageorgi, Creech and Welch, 2013). However, it is also suggested that "MPA is a multidimensional construct" (Papageorgi, 2020, p.2) and therefore to consolidate the two would be 'over-simplified' and require much further research, of musicians in different social situations (Papageorgi, 2020; Piko and Kenny, 2018). A variety of theories and models have been developed across the literature and represent the multi-dimensionality of the experience of MPA.

Lang, Miller and Levine's (1988) three-factor model proposed how anxiety in the performer would arise from interaction between the three major components which are as mentioned previously, cognitive (worry about perceived threats), behavioural (overt and/or covert avoidance) and physiological (sensations in the body as a result of increase in arousal) (cited in Salmon, 1990; Kenny, 2011; Papageorgi, Creech and Welch, 2011). Craske and Craig (1984) supported this theory in a study that compared an anxious group of Pianists with a non-anxious group to test the response synchrony between all three components, when situational stress increased (rehearsal compared to performance with audience or judges). The results were as predicted and supported the model, higher anxious individuals showed increase in MPA across all three components in the audience performance. The non-anxious group showed comparable increase in physiological arousal (such as fast heartbeat) but not in cognitive or behavioural components (Salmon, 1990; Kenny, 2011). Self-efficacy (belief in one's own capabilities) was also tested in the Craske and Craig (1984) study as it is thought to be lowered substantially in high levels of MPA. Results did not support this theory amongst both groups of piano players, in that particular study and "it has been argued that actual skill level and task mastery mediate the relationship between self-efficacy and anxiety" (Kenny, 2011, p.200).

This would appear a reasonable argument as you would expect factors such as being under rehearsed or relating to inappropriate repertoire selection and general unpreparedness to decrease self-efficacy (lowering beliefs in being able to succeed) and heighten level of arousal and in effect, the level of MPA. Wilson (2002) proposed a theory to explain the causes of MPA symptoms which related to three areas concerned with personality factors, preparedness to perform and performance context. These areas are, 1) Trait anxiety level of the individual 2) Degree of task mastery 3) Situational stress (anything from solo or group performance, audience size and status and whether the performance is from memory), (cited in Williamon, 2004). Williamon, (2004) suggest that the three elements proposed in the model "interact in a 'multifarious' way to contribute to one person's perception of threat in social settings, which in turn can trigger survival instincts" (p.11).

The survival instincts suggested are relating to the 'fight or flight' response which is 'fuelled' in the body by the sympathetic branch of the autonomic nervous system (Dana, 2018, p.8). Fight, flight or freeze is a natural fear response that prepares the body for action to protect it from posing danger or threat. The symptomatic experiences (sensations, thoughts and actions) as a result of the heightened autonomic arousal (also referred to as alarm responses), when 'controlled appropriately' may lead the performer to 'heightened state of awareness' which could enhance performance (Cox, 2015). Eifert and Forsyth, (2005) suggest even future oriented worry and anxiety can ultimately be useful in

protecting us, for example feelings of nervousness before an event may help a person make a detailed action plan so to respond in the most efficient way (p.17). However, too much fear and anxiety can cause “narrowing of the focus of attention” (Valentine, 2002, p.16 cited in Williamon, 2004) and “impede one’s ability to take productive and effective action” (Eifert and Forsyth, 2005, p.17). Kenny (2011) also ascertains that problems occur when “old routes are triggered in situations where fight or flight responses are not appropriate, such as in music performance” (p.190).

In terms of early life experiences and the influence of supporting social structures, ZarZa-Alzugaray et al., (2020) conducted a study recently that explored social support and its role within the framework of self-efficacy in music education. They point out it is an important factor in an individual’s experience and development through their musical training. Individuals starting their music training from a young age may invest time in practice and development and rely on social support from parents and teachers in the form of direction, encouragement and positive constructive feedback. Amongst results in the study, parents particularly showed a “fundamental role in fostering self-efficacy beliefs” in music students. This consistently ties across the literature when investigating deeper into the psychological underpinnings of anxiety conditions, including the development of MPA which shows early life experiences and the development of vulnerability or resilience (including social and emotional parental support received) to be a contributing factor. A theoretical resource that can be useful in the understanding of an individual’s development of anxiety (specifically MPA) is Barlow’s (2000) Triple Vulnerability Model, (Kenny and Osborne, 2006). The three factor considerations are: 1) Generalised biological vulnerability (hereditary) 2) Generalised psychological vulnerability (rooted in early life experiences) 3) Specific psychological vulnerability (stressful life event or environmental stimulus that cause anxious response, leading to belief that the stimulus is a threat or danger to be avoided)⁴.

A lack of necessary social support could create a distressful experience, much like a casebook example of a young oboe player discussed in Kenny (2011). The individual had not experienced MPA through their education at a prestigious music school but post-education due to a repeated dismissive audition process, which lacked any social element in the form of feedback on the day or when informed of being unsuccessful. Frequent exposure to this kind of competitive, unsupportive environment means the learner could become subject to their own self-critical appraisal in a constant cycle of negative performance evaluation which can ignite severe anxiety even for a previously non-anxious individual (Kenny, 2011). This individual particularly expressed MPA as a synchronised experience of cognitive and somatic symptoms, as “anticipatory worry and dread, expectation of failure and dry mouth” also “feelings of hopelessness and depression” (p.211). With low self-esteem regarding the audition situation, a lower-level task mastery could ensue, through decreased commitment in practice time, leading to lower-level self-efficacy as a result of limited or absent necessary social support.

Research on MPA does not date back decades and in mainstream psychology it has been a ‘relatively neglected phenomenon’ (Kenny and Osborne, 2006). It is not recognised independently in the DSM-IV (*American Psychiatric Association, 1994*) only referred to in accordance with social phobia (Kenny, 2011). Research on young musicians was also a neglected area for some time but has been a focus in more recent years as patterns and trends started to arise in this area. It is evident that continual development of strategies is needed amongst music educators in helping students cope with stressors and strains they may be exposed to (p.103). Also, in teaching students to acknowledge and accept their own symptoms for what they are and how to become adaptable and flexible performers in music. One option (relating to my workplace) could be to necessitate more attention to the teaching of MPA and factoring it into the course spine as an essential element to be taught in relation to the current music industry, rather than just in the form of occasional masterclass or workshop. This would give students the opportunity to openly share possible experiences as well as learning about treatment

⁴ From a Voice Workshop video lecture, David Juncos provides advice on questions to ask if in doubt of using Barlow’s model with music students.

types and where to get help in high severity cases, where it may be impacting on performance or other aspects of life. As a result, a larger number of students with MPA may learn to work through their symptoms earlier on in their music journey resulting in longevity of a healthy, happy performing career. Making adjustments to perception and frame of mind, is an important first step in recognising that the problem is not in the symptoms as everyone will experience some level of anxiety; “the situation itself is not stressful, but our perception makes it stressful and produces those symptoms” (Baclija Susic, 2018).

In the Steptoe and Fidler (1987) study comparing professional orchestral musicians with music students, they saw high levels of state anxiety (situational) in student musicians (from Royal College of Music) compared to the professional orchestral musicians. They highlighted that this may not suggest that level of MPA would decrease with the furthering of experience over the career span, as experience negatively correlated across the study sample (p.248). Due to the level of occupational stress and health concern that as mentioned before is associated with that of the musician Kenny (2011) suggests, based on evidenced examples from her casebook, “anxious musicians who stay in the profession may become more anxious over time” with the most severe sufferers dropping out of careers altogether, she further suggests “we need prospective longitudinal studies to ascertain the level of anxiety experienced by musicians over the course of their career” (p.103). This would be an interesting insight for researchers and pedagogues alike to understand how MPA is managed over the career span. How exactly does the experience of MPA change, fluctuate or diminish with factors of experience, accomplishment and success? I would be particularly interested to relate this to the current contemporary music industry (outside of the changes due to the pandemic) as this relates closely to my workplace setting and would be a highly useful insight in the preparing of my students. Also, it would clarify some gaps in the literature, as it is an under-researched genre focus amongst study of MPA. As disclosed in interviews by leading industry performers and artists spanning the years, these three factors (experience, accomplishment and success) may not simply prevent it but experience in developing individual strategies to manage MPA can certainly help.

"To say that I suffer from pre-show nerves is like saying that when you get hit by an atom bomb it hurts a bit" - Ozzy Osbourne (from his 2010 autobiography, cited by Britt, 2017).

A variety of treatments and strategies are available to treat MPA that cover a range of therapies and practices such as, clinical psychotherapy, emotion-based therapies, hypnotherapy, cognitive and/or behavioural therapy, music therapy to and acceptance and commitment therapy to name a few. Also practices such as mindful and movement based, meditation, yoga, Alexander technique and also relaxation techniques such as deep breathing and muscle relaxation. Different options may vary in success for the performer depending on their symptom response and intervention needed based on severity level. As mentioned, medication such as beta blockers has been a popular treatment type that studies have shown many musicians have used. Kenny (2006) notes that studies have shown a combined treatment can be most effective, as symptoms and behaviours are often synchronous in the experience of MPA; for example, cognitive-behavioural therapy (CBT), counselling with relaxation or biofeedback techniques (using electric sensors to gain awareness and learn information about how the body is functioning, with the goal to improve health and performance) (p.61). Earlier studies have shown fairly low percentage in musicians trying and noting effectiveness in the above strategies (noting the Fishbein et al. study mentioned previously). Steptoe (1989) also noted in a study, deep breathing (38%) was the most noted strategy used by the musician sample (cited in Williamon, 2004).

More recently it is expressed that musicians and performers struggling with MPA may not reach out to clinical treatment required or realise the extent the condition is impacting on their profession and even their life. This could be due to limitations accessing the service (impossible working hours, long

waiting list or possible financial concerns) or the stigma associated with needing the treatment (Shaw, Juncos and Winter, 2020). In the Help Musicians population survey (2016), results showed 52.7% found it difficult to get help and 54.8% felt there were gaps in the provision of available help (p.5). The recent study by Shaw, Juncos and Winter (2020) recognises these possible concerns amongst student musicians and performers and suggests an answer could be, teachers developing the use of clinically supported interventions (such as ACT) without the need of psychotherapy training. Teachers could help their students to recognise, accept and enhance positive attitude in the perception of MPA symptoms. Teachers cannot diagnose (as this requires relevant qualification) but can guide and inform those whose experience of MPA is focal to performance.

In the literature, CBT is depicted as one of the most researched and effective psychological therapies in treating MPA (Kenny, 2006). It uses exposure therapy technique and is action oriented however main aims are focused in controlling or changing negative thinking patterns, which some have acknowledged as ineffective approach in helping clients live their best life, every day without any risk of relapse (Eifert and Forsyth, 2005). With this, Acceptance and Commitment Therapy (ACT) suggests a new perception and one that challenges the frequent perception of anxiety; that it is bad, and the symptoms are the cause of one's suffering (p.6). The acceptance approach asks people to view their internal experiences as they are (thoughts, sensations or emotions) rather than problematic experiences that should be eliminated or avoided. This approach of acceptance and becoming acquainted with one's internal experiences frees up time and energy for achieving goals, focused in the present and improving life quality. Strategies used, teach 'psychological flexibility' through behavioural processes known as the 'ACT Hexaflex'⁵ (Juncos and Paiva e Pona, 2018). There have been many studies conducted recently in the last few years that have proved it to be a successful intervention for the vocal or music student performer. Including the Shaw, Juncos and Winter (2020) study that showed positive result with a vocal student subject and showed potential for use of the ACT model by teachers, coaches and pedagogues as a strategy for students to overcome a negative association of their experience of MPA (pp.1-11).

In summary, this independent study has given me the opportunity to broaden my knowledge base in an area of vocal pedagogy that has been of interest to me for some time. Research analysed and reflected upon in this study will now encompass an informative resource for me, that can influence future MA research projects at a later date. Relating to my workplace, research acknowledges MPA does affect children, adolescents and can be highly prevalent in the music student, however the majority of studies relate more to the orchestral musician and music students from a classical background. Though MPA affects an abundance of musicians and performers regardless of genre, further specific research on MPA in the popular music performer would be insightful, in order to differentiate more specifically and understand completely differing experiences influenced by performance settings and education environments.

Considering how this will influence my practice, some areas of interest have arisen that I would now like to investigate and research further:

- If the experience of one's onset to music learning (which could again, be different in classical and contemporary) relating to level of passion vs skill affects live performance perception, whether live performance is viewed as high excitement or high stressor in accordance with developing MPA.
- Also, further research into mental health amongst young student musicians. With recent survey results showing concerning levels of mental health issues as a resulting factor of occupational stress. Student life is where occupational elements are first experienced and seriously considered. Therefore, there is a need to mentally prepare out students more

⁵ See Appendix 4

holistically as artists and performers and educate on how best to strategize for the concerns and hardships that could arise. This includes possible fluctuations and experience of MPA throughout the career.

- I am interested to learn in more depth about ACT and how this kind of intervention can influence strategies for students. Also informing my workplace practice.

Appendix

Kenny Music Performance Anxiety Inventory (K-MPAI). Questions are constructed or selected based on Barlow's (2000) emotion-based theory of anxiety, relating to MPA.

Below are some statements about how you feel generally and how you feel before or during a performance. Please circle one number to indicate how much you agree or disagree with each statement.

	strongly disagree				strongly agree			
1 Sometimes I feel depressed without knowing why	-3	-2	-1	0	1	2	3	
2 I find it easy to trust others	3	2	1	0	-1	-2	-3	
3 I rarely feel in control of my life	-3	-2	-1	0	1	2	3	
4 I often find it difficult to work up the energy to do things	-3	-2	-1	0	1	2	3	
5 Excessive worrying is a characteristic of my family	-3	-2	-1	0	1	2	3	
6 I often feel that life has not much to offer me	-3	-2	-1	0	1	2	3	
7 The harder I work in preparation for a concert, the more likely I am to make a serious mistake	-3	-2	-1	0	1	2	3	
8 I find it difficult to depend on others	-3	-2	-1	0	1	2	3	
9 My parents were mostly responsive to my needs	3	2	1	0	-1	-2	-3	
10 I never know before a concert whether I will perform well	-3	-2	-1	0	1	2	3	
11 I often feel that I am not worth much as a person	-3	-2	-1	0	1	2	3	
12 During a performance I find myself thinking about whether I'll even get through it	-3	-2	-1	0	1	2	3	
13 Thinking about the evaluation I may get interferes with my performance	-3	-2	-1	0	1	2	3	
14 Even in the most stressful performance situations, I am confident that I will perform well	3	2	1	0	-1	-2	-3	
15 I am often concerned about a negative reaction from the audience	-3	-2	-1	0	1	2	3	
16 Sometimes I feel anxious for no particular reason	-3	-2	-1	0	1	2	3	
17 From the beginning of my music studies, I remember being anxious about performing	-3	-2	-1	0	1	2	3	
18 I worry that one bad performance will ruin my career	-3	-2	-1	0	1	2	3	
19 My parents almost always listened to me	3	2	1	0	-1	-2	-3	
20 I give up worthwhile performance opportunities due to anxiety	-3	-2	-1	0	1	2	3	
21 As a child, I often felt sad	-3	-2	-1	0	1	2	3	
22 I often prepare for a concert with a sense of dread and impending disaster	-3	-2	-1	0	1	2	3	
23 I often feel that I have nothing to look forward to	-3	-2	-1	0	1	2	3	
24 My parents encouraged me to try new things	3	2	1	0	-1	-2	-3	
25 I worry so much before a performance, I cannot sleep	-3	-2	-1	0	1	2	3	
26 My memory is usually very reliable	3	2	1	0	-1	-2	-3	

Music Performance Anxiety Inventory (MPA-I) is the first of its for adolescents. It takes into account multi-dimensionality aspects of MPA.

	None of the time		About half the time		All of the time				
1	'Before I perform, I get butterflies in my stomach		0	1	2	3	4	5	6
2	'I often worry about my ability to perform		0	1	2	3	4	5	6
3	'I would rather play on my own, than in front of other people		0	1	2	3	4	5	6
4	'Before I perform, I tremble or shake		0	1	2	3	4	5	6
5	'When I perform in front of an audience, I am afraid of making mistakes		0	1	2	3	4	5	6
6	'When I perform in front of an audience, my heart beats very fast		0	1	2	3	4	5	6
7	'When I perform in front of an audience, I find it hard to concentrate on my music		0	1	2	3	4	5	6
8	'If I make a mistake during a performance, I usually panic		0	1	2	3	4	5	6
9	'When I perform in front of an audience I get sweaty hands		0	1	2	3	4	5	6
10	'When I finish performing, I usually feel happy with my performance		0	1	2	3	4	5	6
11	'I try to avoid playing on my own at a school concert		0	1	2	3	4	5	6
12	'Just before I perform, I feel nervous		0	1	2	3	4	5	6
13	'I worry that my parents or teacher might not like my performance		0	1	2	3	4	5	6
14	'I would rather play in a group or ensemble, than on my own		0	1	2	3	4	5	6
15	'My muscles feel tense when I perform		0	1	2	3	4	5	6

¹ = Somatic and cognitive features

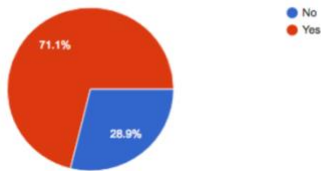
² = Performance context

³ = Performance evaluation

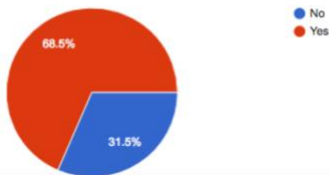
Appendix 2

Help Musicians – Can Music Make You Sick? Population Survey

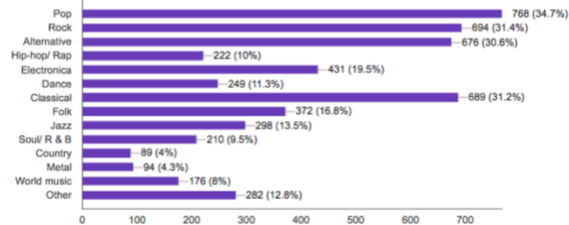
Survey Data: Have you ever suffered from panic attacks and/or high levels of anxiety?



Survey Data: Have you ever suffered from depression?



Survey Data: What Best Describes The Musical Areas You Work In:



Responses from the study representing ‘precarious working conditions’ and experiences that contribute to ill health. On top of “inability to plan ones time/ future, the nature self-employment, anti-social hours, exhaustion, and, crucially, low or often zero pay” (Gross and Musgrave, 2016, p. 13)

- A lack of recognition for one’s work (be this from friends and family not seeing it as ‘real work’ or from others within the industry expecting musicians to tolerate unprofessional behaviour and being unappreciated for their labour)
- A lack of transparency in contracts
- The welding of music and identity into one’s own idea of selfhood (and the impact a lack of perceived success can have on this)
- A frustration with live venues in the UK, particularly regarding sound quality.

“A plumber doesn’t work for ‘experience’; a doctor doesn’t perform surgery for ‘exposure’”

Appendix 3

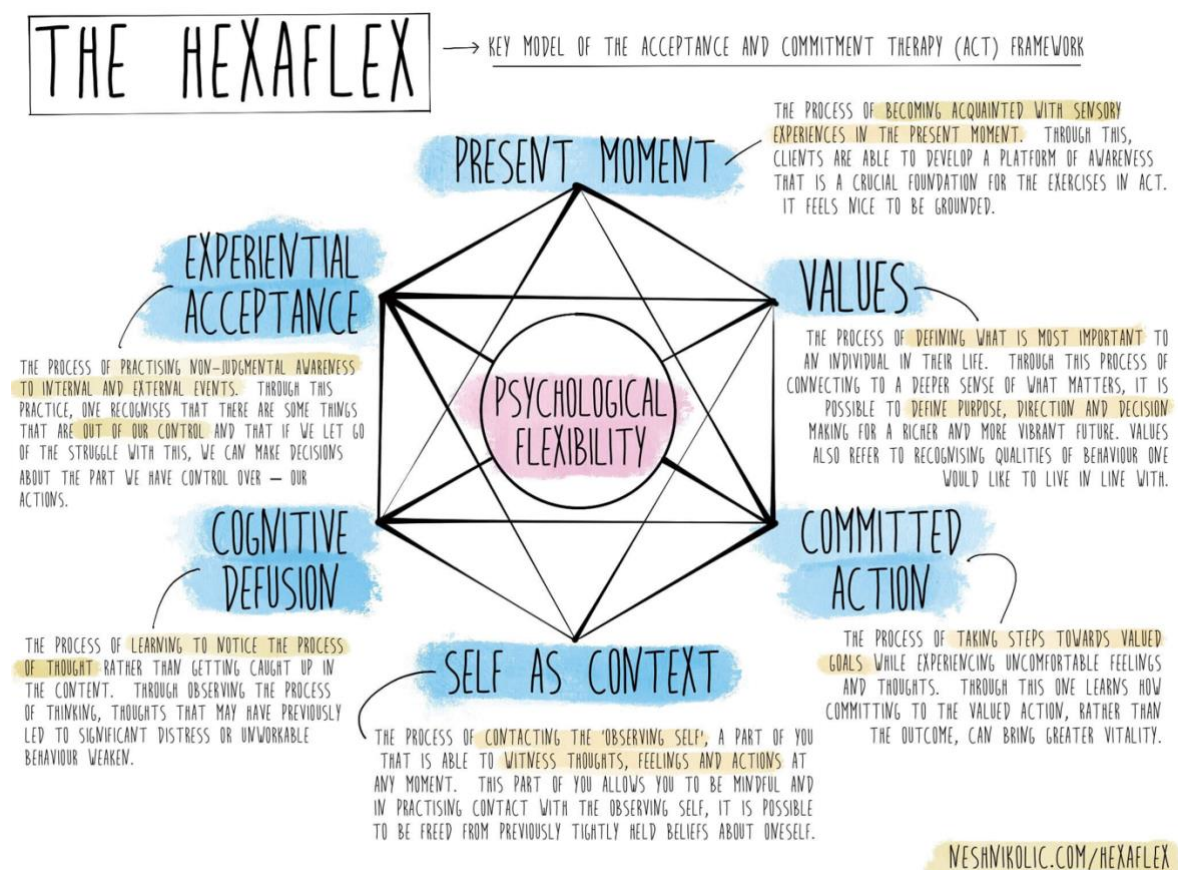
Three question break down in applying Barlow's Triple Vulnerability Model – David Juncos from Voice Workshop 'Music Performance Anxiety' video course lecture (2019):

- 1) What does my student fear? (whatever they are anxiously apprehending will be the fear)
- 2) Is there a life stressor or event that conditioned the fear?
- 3) What beliefs perpetuate the fear? (behavioural avoidance and cognitive fusion can keep people stuck in their anxiety)

"Whatever you resist persists"

Appendix 4

The ACT "Hexiflex" model, teaching processes of 'psychological flexibility'.



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