

Student Number: 2133908

Student Name: Madison Hayes-Crook

Tutor Name: Sophie Scott

Assignment Title: Independent Study Module

Module Code: BMPF7013

Submission Date: Dec 6, 2023

Research Question: if and why does MPA occur in MT performers, how does manifest, and to compare and what interventions are available to the MT pedagogue

1) Portfolio

Introduction and rationale from observation of the context of my work based practice

This study will examine the effect of Music Performance Anxiety (MPA) on the professional Musical Theatre (MT) singer. I intend to consider if and why MPA occurs in MT performers, how it may manifest, and to compare and contrast the treatment methods available to the pedagogue. I aim to develop an understanding of the cognitive, behavioural, emotional and physiological impact MPA has on MT singers in order to improve my awareness of maladaptive symptoms in the studio and better cater to the needs of students as they prepare for professional performance. While I understand that MPA may be a product of genetic disposition, environmental factors and events beyond the voice pedagogues control (Kenny, 2005), an awareness of the affliction and accessible intervention methods can better equip the pedagogue with exercises, routines and lesson plans that can improve the singer's self confidence, efficacy and foster joy of performance to potentially minimise one's experience of MPA (Cohen and Bodner, 2019; Winter, Juncos and Shaw, 2020).

MPA is described in academic literature as recurring and consistent anxiety in relation to musical performance (Kenny, 2023). It is experienced at all levels and may or may not affect performance quality. MPA can occur in any performance setting but tends to be elevated in the presence of audience, evaluation, or possibility of failure. MPA can exist independently or comorbidly with other anxiety disorders and is a result of conditioned experience and/or underlying biological/physiological vulnerabilities (McCambridge, 2004; Kenny, 2008; 2011; Rae and Papageorgi, Creech and Welch, 2013; Vaag et al., 2016).

Initial research demonstrated the great effect MPA can have on the lives of student musicians and the careers of professionals (Ryan and Andrews, 2009; Dobson, 2011), however there is very limited data on the effect of MPA on MT singers specifically (James and Shipley, 2022; Henshaw and Collyer, 2022).

Rationale

The rationale for this study comes from my first hand experience with MPA as a professional MT singer, the struggles my colleagues have faced with MPA, and the challenge of preparing students both professional and pre-professional when faced with stressful, MPA invoking performances.

I teach numerous students at the professional and pre-professional level who have the vocal and performance ability to perform at high levels but when encountered with high stakes audition and performance situations are overcome with MPA. These symptoms interfere with technique (Kenny, 2011; Biasutti and Concina; 2014) and focus (Osborne and Franklin, 2002), resulting in poor performance and potentially the loss of opportunities and employment (Kenny, Davis and Oates, 2004; Sandgren 2006;). The challenge is to understand why MPA manifests in MT singers, how it affects the MT performer and how my teaching practice can better cater to these student's needs while remaining within ethical boundaries.

When my own MPA became overwhelming in auditions and performances, I reached out to my community for resources but was unable to access interventions or guidance that met my needs. It was during this time I recognized my training in both classical and MT voice had not incorporated any means of MPA intervention, it had focused solely on technique and performance. Left untreated MPA may lead to damaging coping mechanisms and the premature termination of music careers (Ryan and Andrews, 2009; Park, 2010). This demonstrates the need for accessible MPA coaching in my immediate community and was the initial catalyst for my interest in the Voice Study Centre's programs. Recent research has demonstrated the benefit of voice pedagogues that are able to apply MPA intervention tactics to their practice (Juncos, Winter, 2020) and it is my intention to ultimately provide this service to my community.

An overview of MPA Research

Literature suggests that a degree of heightened arousal is beneficial to performers, as it increases energy, promoting their performance (Salmon, 1990; Kemp, 1996; Kenny, Davis

and Oates, 2004). However when this arousal is interpreted as threatening, causing the performer to experience physical, cognitive, emotional and behavioural interference it is considered maladaptive and can be detrimental to the performer's interpretation of the performance experience (Mornell, 2002; Cox, 2007; Kenny, 2011).

When considering MPA through the lens of the voice practitioner it is important to note that MPA is manifested through four independent yet highly interactive symptom groups (Craske and Craig, 1984; Osborne and Kenny, 2008).

Emotional - feelings of distress, impairment, anger, shame, guilt (Ferholtz et al., 2019)

Cognitive - catastrophic thinking, predictive negative thoughts, fear of judgement and appraisal (Kenny and Osbourne, 2006)

Somatic/ Physiological - tachycardia, increased breath rate, saliva production (dry mouth), perspiration (Fernholtz et al., 2019)

Behavioural - difficulty in posture maintenance, failures in trained technique (Rae and McCambridge, 2004; Yondem, 2007; Osborne and Kenny, 2008; Juslin and Sloboda, 2010; Kenny, 2011; Ferholtz et al., 2019)

Though the physiological symptoms of MPA seem to be of highest concern to musicians (Henshaw and Collyer, 2022), there is evidence negative cognitions may play the largest role in performance disruption (Bruce and Barlow, 1990; Kenny, 2008). This classification of symptoms is critical for me, as the voice practitioner, in order to understand MPA holistically. For example, in practice, if a student with MPA was struggling with the physiological symptom of shortness of breath in performance it may be my first thought to attempt to incorporate exercises that improve breath control into the student's lesson plan. However this does not address the cognitive or emotional symptoms of MPA which may in fact be the root of the singer's poor breath control in performance. This demonstrates the importance of the voice practitioner gaining a complete and thorough understanding of MPA prior to addressing it within lessons.

Beyond the aforementioned MPA symptom types, which can be assessed through behaviour and student-teacher interaction, there are formal tools to assess MPA. Most notably, the KMPAI- R (Kenny, 2009) which distils Kenny's robust research into a reliable consistent 40-item self reported inventory with a clear cut-off score (Juncos et al., 2017; Mahony, 2022) is often used by researchers and clinicians to assess severity of MPA and used as tangible measurement tools for pre and post intervention assessment (Juncos and Mahoney, 2017; Kenny, 2023).

To better understand the timeline of MPA, Papageorgi Hallam and Welch's suggest it can be divided into three sections: pre performance, performance and post performance (2013). This subdivision of the singer's performance experience may be useful in classification of different MPA management techniques (McGrath, 2012; Papageorgi, Hallam and Welch, 2013; Hatfield 2016; Hatfield, Havari and Lemyre, 2017).

MT Singing

In order to assess the effect of MPA on MT singer we must clearly examine what MT singing is and how it differs from other voice styles. Musical Theatre is a genre of entertainment most notably performed on Broadway and the West End wherein performers use acting, dance and singing to depict a narrative. When considering MT singing, it is imperative to note that MT singers must be able to sing in a vast variety of genres from a traditional classical sound (My Fair Lady; HMS Pinnafore), to pop (Six), country (Waitress), rock (Rock of Ages), folk (Once) and traditional Broadway (Funny Girl) (Saunders, 2019). In order to meet the requirements of these vast and varying music styles, the primary voice styles used in MT as defined in a previous paper by the author (Hayes-Crook, 2023) are:

Legit is an abbreviation of the term legitimate and refers to a classical or operatic style used in MT (Bourne and Kenny, 2015). It is generally used at higher pitches, uses dominantly **head voice registration** (thin vocal folds, cricothyroid (CT) dominance, and short CQ) (Bourne and Kenny, 2012; Kochis-Jennings et al., 2015).

Belt, another style of MT singing generally perceived as loud and "bright" (Bourne and Kenny, 2016; Echternach et al., 2014), has a degree of nasality (Sundberg and Thalen, 2010), demonstrates a speech-like articulation (Sundberg, Thalen and Popeil, 2012) and (Roll, 2016; Flynn, Trudeau and Johnson, 2018) and uses **chest voice registration** (thin/short vocal folds, thyroarytenoid (TA) dominance and long CQ) (Schutte and Miller, 1993; Titze, 2018; Bestebreurtje and Schutte, 2000; Popeil, 2007) most often heard in contemporary musical theatre and MT pop/rock shows.

Mix singing or "mixing" is used the transition area between chest and head registers that can be created through the use of head or chest voice registration **dependent on pitch** and requires forward placement, core engagement, relaxation and a sense of laryngeal contraction and emulates the sound of legit or belt dependent on style (Miller and Schutte, 2005; Bourne and Kenny, 2016).

The ability to sing in these varying styles requires unique vocal control that differs from classical singing technique (Kochis-Jennings et al., 2015), thus research based on classical singers cannot be directly applied to MT singers as the differing stylistic requirements must be considered (Henshaw and Collyer, 2022). Consequently, the MT voice coach interested in addressing MPA should be aware of the unique effect MPA will have on MT styles and technique.

MT, like opera and other musical styles, is at its core, a vehicle for storytelling and MT singers must also incorporate acting into performance (Saunders, 2019). Perhaps the integration of character and plot to music performance may affect how MPA affects both the performer and their performance (Mornell, 2019; Henshaw and Collyer, 2022) and may present opportunities for alternative methods for MPA to be managed. Thus when considering intervention the MT voice coach cannot simply address the voice they must also consider how MPA is affecting the singers storytelling.

Therefore, in this paper I will explore if and how MPA affects the MT singer and assess potential intervention methods available to the MT voice to better cater to the needs of my students and improve my own pedagogical practice.

Planned Programme of Study

Aims and Objectives

The Aims of this project are:

- To assess why and how MPA affects MT singers
- To compare MPA treatments methods that are accessible for the MT voice coach and beneficial to the MT singer
- To consider how this research could be applied directly to the voice studio

Research Objectives :

- To conduct a comprehensive literature review for relevant articles, journals and books that have contributed to the understanding of what causes MPA and how MPA affects musicians
- To relate these findings to the MT professional
- To analyse and compare different treatment methods for MPA that are accessible to the voice teacher

- To consider how this research can be applied to my own work, for students in my private studio as well as its place in the wider topic of voice pedagogy in general.
- To identify gaps in the current knowledge and potential areas for future research

Literature Review Process

This research project is centred around MPA, which is experienced and interpreted uniquely by each individual (Kenny, 2009). Thus, it is built on the belief that there are multiple realities and will function within the constructivist philosophical frame (Onwuegbuzie and Frels, 2015). An introductory database search assessing the research on MPA in MT performers using combinations of the search terms; “music performance anxiety,” “MPA” “musical theatre singing” and “musical theatre voice” (Baker, 2016) suggested it is a greatly under researched field (James and Shipley, 2022) and it was my expectation that in order to gain a sufficient understanding of the topic in order to relate findings to a pedagogical use, I would need to draw from multiple fields of study including voice pedagogy, performance anxiety, musical theatre and sports science. I would also need to explore the historical context of each of these fields for accurate contextualization (Georgiou, 2021). As MPA is classified as a social anxiety (Kenny, 2012) and is researched from a more medical perspective, it was my precursory assessment that literature on MPA would be more regulated and held to a higher scientific standard than that of musical theatre and voice pedagogy. After initial analysis, it appeared literature of MT and vocal pedagogy did range from empirical to scientific, consequently, I had to meticulously assess each article's relevance and viability and closely scrutinise my own bias when determining article reliability in these fields. It is my intent to compare the literature across these fields to identify consistencies and differences and relate these findings to begin to shape an understanding of MPA for the MT singer and in turn explore how this can inform the voice coach.

As multiple topics must be assessed to meet the needs of inquiry, an exhaustive review is beyond the scope (Cronin, 2018). My intent rather, is to gather and synthesise a volume of knowledge in order to gain an understanding of past and current research in order to improve my professional practice and guide future research (Cronin et al. 2008; Pare and Kitsiou, 2017), consequently, a general narrative review best meets the needs of inquiry (Baker, 2016; Onwuegbuzie and Frels 2016). I hope to ascertain from literature how MPA can be correlated to the experience of the professional MT performer and in which ways this can be ethically incorporated into pedagogical practice.

I am investigating a topic of which I am relatively uneducated in (MPA), and will need to synthesise research from various fields, thus, a hermeneutic framework best caters to my needs (Kakkori, 2009). The cyclical nature of hermeneutics, wherein in one moves between literature analysis, critical assessment and gradual argument development, will help guide me to relevant publications, clarifying the many lenses with which one can assess MPA and pilot my goal to develop a distinct original perspective of the literature when applied to the needs of the MT performer through the role of the pedagogue (Boell and Cecez-Kecmanovic, 2014).

The strict timeline for this research demands a thorough, systematic approach. Snyder (2019), Pare & Kitsou (2017) and Randolph (2009) subdivide the literature review process, expressing that each step must be considered and thorough. However each of the above authors focuses on different aspects of the literature review process (Appendix A), thus I have amalgamated their suggested processes to create a process that meets my needs:

1. Formulate a specific research question that's purpose meets the needs of the field at large.
2. Determine a review style and approach that meets the research and researchers needs
3. Determine inclusion/ exclusion criteria and search strategy, pilot this process
4. Data collection/ search databases for eligible studies
5. Data evaluation/ Select appropriate studies and articles based on reliability, validity and relevance (Chetwynd, 2022)
6. Analyse and interpret the findings from selected articles
7. Repetition of steps 4-6 applying hermeneutic framework
8. Synthesize findings and draw conclusions (Snyder, 2019; Pare and Kitsou 2017; Cooper, 1984; Randolph 2009)

A detailed Gantt Chart of the above process in this project's timeline can be found in Appendix B.

The narrative review that is not undertaken ethically and rigorously can provide invalid results or biased interpretation if selection of articles is subjective or data is gathered without explicit inclusion criteria (Rhodes, 2011; Pare and Kitsou, 2017).

I endeavour to apply a thorough, strict approach in order to systematically expose key ideas, relevant theories and principle concepts (Pickering and Bryne, 2013). To achieve greater reliability in my research, I intend to apply elements of Pickering and Bryne's Systematic

Quantitative Literature Review structure (2013). It is my ambition that application of these systemic approaches will aid in providing a clear, succinct understanding of MPA which by nature is a nuanced, emotional, individual experience. Only when this understanding is achieved can transference to MT and pedagogical fields occur.

Literature for this topic provides research spanning from empirical to scientific and as this topic is in part relatively new to me, it is critical I consult historical literature to acquire foundational knowledge (Denny and Twesbury, 2013). Thus purposive sampling, the selection of information rich cases related to the phenomenon of interest (Palinkas, 2015) of published and peer reviewed literature, best meets my research needs (Laws et al., 2003; Randolph, 2009). "The researcher decides what needs to be known and sets out to find sources that are able to provide the information (Etikan et al. 2016; Snyder, 2019)." MT is a field that caters to popular demands, rapidly altering what is asked of singers, and as there are numerous recent developments in MPA literature, recently published literature centering on MPA and MT will be most heavily weighted. Secondary source material published by pedagogues and scientists provides educated and challenging reasoning on the causes, experience and treatment of MPA and cannot be discounted, thus it will be included but heavily considered and scrutinised. Additionally, publications from sports psychology, a completely new area of research to me, have emerged informative and will also require intense analysis to assess validity and reliability to the MT performer. As each subject has its own key authors, works and traditions (Hart, 2014), when considering topics that surpass my knowledge base, like sports psychology, I intend to implement citation statistics from google search engines to assist in grounding these works appropriately and gaining awareness of key authors and concepts. I will analyse these findings thoroughly searching for the answers to my inquiry and maintaining wariness of my own biases through analysis. Through this process, I intend to assess each piece of data through the lens of Shaw's CHIP technique (assessing the Context, How, Issues and People involved in the study) to aid in accurately qualifying if literature meets the needs of analysis (2010).

I began this process by conducting an initial database search of the UWTSD library, google scholar, Pubmed, JSTOR and Sciencedirect of the previously mentioned search terms, then applied purposive sampling to narrow results (Pickering and Bryne, 2013).

This confirmed my initial speculation and only provided a single scientific paper that related MT and MPA (James and Shipley, 2022) and another that assessed MPA intervention in MT performers (Mahoney, 2022). Thus I began investigating each topic individually. As I progressed through these database searches I found the greatest success in unearthing appropriate literature through backward (footnote searching), forward chaining (citation

searching), and author searching (Pickering and Byrne, 2013; Bates, 1989). Though this method is retrospective in nature, it provides excellent historical basis and guidance towards the authors of greatest influence, in turn leading me to their most recent publishings and unearthing numerous articles of relevance.

This process provided an overwhelming amount of data and appropriate organisation was critical to the successful narrative review (Pickering and Bryne; 2013). All assessed literature has been downloaded and saved in Mendeley Reference Manager as well as stored and categorised in a spreadsheet (Appendix C) (Randolph, 2009; Snyder, 2019). I piloted this database protocol at an early stage and revised my system to ensure data is uniformly analysed and stored (Pickering and Byrne, 2013). It is my aspiration that this systemic approach, intense organisation and awareness of bias will provide greater reliability to the overall paper (Pickering and Bryne, 2013).

Critical Reflection - The Learning Process

The intent of the project was to bridge a gap in my experience and education by developing a fundamental understanding of how to best cater to MPA within the context of MT voice lessons. Liliman and Gayle suggest that in stepping back, as is necessary in the practice of reflection, we can recognize the areas for improvement, creating potential for “real and sustained improvements in quality” (2014).

Gibb’s reflective cycle (Appendix D) inspired my initial foray into this topic. As I reflected on my own path in professional MT, I recognized the formative role MPA had played in my audition experiences, repertoire selection, rehearsal experience and overall enjoyment of performance (Markkenen, 2020).

I became aware that as my career had progressed and I accumulated negative performance outcomes and rejections, that my self efficacy, ability to be present in performance and resilience to overcome disappointments had diminished (Juncos, 2022). This paired with my intense desire to succeed led to perfectionistic tendencies, catastrophic thinking and in turn the development of what I now understand to be physiological and behavioural symptoms of MPA (Kenny and Osborne, 2006). Other areas of MT like singing and dance are trained through practice and development of technique (Saunders, 2019). I began to consider if perhaps MPA, like singing or dancing, is a skill required in MT that could be trained and improved, as opposed to an embarrassing, hindering side effect. If this were the case, then

post secondary MT programs and pedagogues would benefit from offering classes on the psycho-education of, and skills to work through MPA (Juncos, 2022). Although it is clear that not all musicians suffer from MPA (Fernholz et al., 2019), it can become a challenge at any point in one's performing career (Kenny, 2009) thus an education in MPA may not benefit a MT performer immediately, but may in the future. Currently these are assumptions and extrapolations. However this concept identified a gap in my personal training, initiated this project and identifies how this research might be relayed directly to pedagogical practice.

Currently there is not sufficient research in MT specifically to adequately assess MPA's pervasiveness in the genre (James and Shipley, 2022), however a recent systematic review of MPA prevalence among musicians found rates range from 16-60% (Fernholtz et al., 2019) suggesting it is an issue that deserves consideration in MT. By applying Schon's 'reflection-in-action' (1983) through a causal investigation into the experiences of peers and students, I determined informally that many of my coworkers and students who worked in professional Canadian MT also experience MPA and were interested in resources to help mitigate their symptoms. This presented a gap in Canadian MT education and resources.

I thus began my foray into literature assessing MPA in MT singers. It became immediately clear that the minimal MPA education in MT training was perhaps due to the lack of research on the topic, with only Mahoney et al. (2022) specifically assessing MPA intervention in MT singers. Since literature on MPA in MT singers is extremely minimal, I would first have to uncover if the MPA MT singers' experience was relatable to the MPA of which there was research on. Only once I had determined that could I consider how the MPA may affect MT singers and what might be accessible to the pedagogue. Consequently, I adjusted my research question from "What MPA interventions are available to the MT voice coach" to "if and why does MPA occur in MT performers, how does manifest, and what interventions are available to the MT pedagogue"

Prior to beginning my own literature review of the topic, I recognized through the Module 4 readings that my previous approach to the literature reviews was insufficient and I required a more methodical approach to the format. This led to an initial exploration of literature review methods (Bates, 1989; Cronin, Ryan and Coughlan, 2008; Randolph, 2009; Park, 2010; Shaw, 2010; Denney and Tewsbury, 2013; Rhodes and De Jager, 2014; Onwuegbuzie and Frels, 2015; Baker, 2016; Etikan et al., 2016; Pare and Kitsou, 2017; Snyder, 2019; Pickering and Bryne, 2023; Winter, 2022). From these articles I developed a clear outline of steps and means of organisation to adopt. Initially, I found maintaining a catalogue of references to be distracting and annoying. However upon actual creation of the paper it was an excellent tool

for cross referencing, critical analysis and accurate referencing as my data was organised in a manner that made retrieval and access straightforward (Park, 2010).

Though the research on MPA in MT singers is limited (James and Shipley, 2022; Mahoney et al., 2022), the research on MPA is vast and I was immediately overwhelmed. I consequently directed my efforts to gaining an overview of the topic at large as opposed to direct practical application as suggested by Denny and Tweksbury, (2013). It was during this time key themes and authors presented themselves.

Once I had gained an understanding of the literary landscape at large as well as the topics of particular benefit to the voice teacher, I applied Borton's "What? So What? Now What?" (1970). The application of this model was critical as it aided monumentally in the application of what I had learned to practical use (Stonehouse, 2015) and guided the format of the essay.

The application of MPA to a new field (MT) and the critical analysis of this research for application in pedagogical use was both intimidating and challenging as it required analysis skills that I had not employed prior (Cottrell, 2017).

The timing of this project coincided with a number of high stakes auditions which allowed me to explore the real life application of the literature. I realised many sensations that I related to auditioning, which previously I had tried to ignore and push away, were in fact MPA symptoms (increased heart rate, dry mouth, shortness of breath, catastrophic thinking) of which I became aware of during this project. This initiated my application of some elements of ACT. It was in this I recognized my own personal bias towards cognitive approaches to MPA intervention. Gaining awareness, and accepting my own MPA felt like an insufficient approach to minimising MPA, however I was pleasantly incorrect. Through accepting my MPA and refocusing my attention on my own performance values (storytelling, humour and play) (Juncos, 2022; Mahoney et al., 2022) I found more joy and artistic fulfilment from these auditions than those I had done previously this year.

I am anxious to apply this knowledge to practise. Yet, I feel I have only begun to scratch the surface of the impact and importance of MPA on an individual and I am fearful of guiding students array. That said, as there is currently minimal MPA guidance in my community and opening the dialogue is a welcome starting place as I continue to research the topic and hone my understanding of how it is best approached by the pedagogue.

PART 2: THE ASSIGNMENT

A study into the causes and effects of MPA on MT performers and a preliminary assessment of interventions accessible to the MT pedagogue.

This independent study aims to explore literature on the causes, symptoms and interventions of MPA and relate those to the demands of the MT profession in order to improve pedagogical practice. Personal experience has led to the recognition of the damaging effects MPA can have on a musician's life (Kenny, 2005) however the topics of MPA or MPA coping strategies have not been covered in my 20 years of voice training or 10 years of professional performance experience. This demonstrates a gap in training and resources in Canadian MT voice.

Understanding the complex interdependencies and cause and effect relationships between MPA and the related variables is essential in addressing problems of maladaptivity (Papageorgi et al., 2007). To address MPA for the MT performer we must analyse the effect of MPA on the unique requirements of the MT profession. This posed an initial challenge as MPA has been examined through public speaking, music, classical and CCM singing however to date, only one study has assessed the rate of MPA within MT performers. James and Shipley (2022) conducted a survey assessing 33 professional MT performers' experience and KMPAI scores. Results demonstrated 63% of participants scored above the cut off threshold with females and "currently unemployed" ranking highest. Additionally, one participant who scored beneath the cutoff, remarked that they suffered from MPA "significantly", suggesting that although a performer may not have clinically elevated levels, their MPA may be severe enough to impact their outlook on performance. James and Shipley's study found the incidence of MPA to be high regardless of age or experience which mirrors MPA research in classical musicians (Kenny, 2009; Fernholtz, 2019). Many studies have found MPA to have increased prevalence among women (Rae and McCambridge, 2004; Wesner et al, 1990; Brotons, 1994), James and Shipley found the same gender disparity, but by a much smaller difference (2022). This study was comparatively very small and therefore more research is necessary in order to assess generalisability (Paula and Priest, 2006). Additionally, Mahoney, Juncos and Winter (2022) applied an MPA intervention (see ACC below) to a small group of students studying MT but did not assess the rate or effects of MPA. Therefore, to gain an adequate understanding of MPA in MT, we must look to other studies assessing MPA in musicians and singers and relate this to the published research of professional MT.

This instigated a broad hermeneutical approach to the material (Blair, 2006). To organise my findings and construct my thoughts, I applied Borton's Reflective model "What? So what? Now What?" (Borton, 1970; Rolfe, 2001, Jasper, 2005). The "what", permitted clear identification of what current research states, the "so what" aided in the relation and application of these findings to the MT literature and the "now what" serviced the interpretation of these results for practical use. The overwhelming amount of literature and required extrapolation of findings to a different field, then to pedagogical practice made a clear, simple reflection model most practical.

Numerous factors (motivation, personality traits, emotions, instrument, audience type, setting) contribute to MPA and gaining familiarity with these factors is key in obtaining practical awareness for appropriate guidance (Kenny, 2005; Papageorgi, Hallam and Welch, 2007). To understand the "what"? we must first assess if MPA is an issue MT singers would experience at all, if so, what elements of the profession and style would instigate it? Beyond the aforementioned research, the field of MPA in MT is largely unresearched. Thus in order to gather a clear understanding of MPA in the MT singer, we must relate current MPA research from other genres to existing literature on MT voice, assessing for common themes and drawing tentative conclusions. This study will now consider some of the most prevalent causes of MPA in studied musicians and compare them to the MT professional's experience.

MT, like classical music and opera, is a competitive field (Sanders, 2019; Keating, 2020; Biasutti, 2014; Kenny, Davis and Oates, 2004; Sandgren 2006). MPA research has determined that competitive circumstances heightened by the presence casting agents or directors, fear of potential judgement and the elevated vulnerability of performing alone increases the rate and intensity of MPA (Harris, 1986; Brotons, 1994; LeBlanc, Jin, Obert and Siivola, 1997; Osborne & Franklin, 2002; Osborne et al., 2005; Kenny and Osborne, 2008). Thus, audition circumstances wherein a casting panel will interpret singers' abilities, directly affecting their career, may lead to high levels of MPA in the MT singer (Phillips, 1991; Biasutti, 2014; Sanders, 2019). Additionally, North American union performance contracts (CAEA; Equity) can be terminated due to inadequate performance. This pressure to constantly perform at a high standard may be similar to that which classical musicians experience (Kenny, Davis and Oates, 2004; Sandgren, 2009) which can lead to catastrophic thinking, fear of judgement, emotional and psychological distress, which in turn can instigate perfectionism (Spielberger, Gorush and Lushene, 1970; Karasek, 1979; Theorell and Steptoe, 1989; Kenny et al., 2004; Ryan and Andrews, 2009). Perfectionism has shown to be a frequent and leading element in the development of MPA (Mor et al., 1995; Stoeber and

Eismann, 2007). It is critical the vocal coach recognize the impact competition (Papageorgi, Creech and Welch, 2013) and judgement (Kenny, 2004; Sandgren, 2006) has on the singer as an MPA instigator and propagator be aware of the potentially negative effects of perfectionism, in order to intervene detrimental cognitive patterns (Stoeber and Eismann, 2007; Yondem, 2007; Kenny). Student success is dependent on not only one's vocal ability but their capacity to navigate the stressful elements of professional performance (Cina, 2021).

These demands may lead to students performing pieces misaligned with their skill level (Kenny, 2011; Saunders, 2019) potentially causing poor pitch (Larrouy-Maestri, Morsomme, 2014) inferior practice routines and fatigue (Henshaw and Collyer, 2022) which may prompt negative performance experiences (Osborne and Kenny, 2008; Ryan and Andrews, 2009). Negative performance experiences can foster feelings of distress, anger or shame, that through a process of association can trigger MPA (Kenny and Osborne, 2008; Barlow, 2022). Rejection and high stress scenarios are an occupational reality for MT performers (Donahue and Patterson, 2012; Saunders, 2019). Musicians who have experienced negative performance outcomes are more likely to dread performances and experience low self esteem (Harris, 1986; Kenny and Osborne, 2008). Understanding the impact of these factors and how they may contribute to MPA is vital and pedagogy that prepares performers to overcome disappointment through goal setting (Hatfield, 2016), outlook and self-awareness (Juncos, 2020) is likely to promote student success.

MT singing, like opera, is a vehicle for storytelling (Saunders, 2019; Henshaw and Collyer, 2022). It could be suggested that the requirement to guide narrative and demonstrate vocal ability could increase MPA as the additional demand may overwhelm the singer or detract from MPA by providing an external focus (Mornell and Wulf, 2019). However this is merely conjecture, as to date, no study explores the impact of characterization and storytelling on MPA.

Though there are numerous similarities one can draw between the experiences of classical musicians and MT performers, there are distinct differences between the two careers. Musicians of different genres (classical, jazz, pop and Scottish traditional) were found to experience MPA in "quantitatively and qualitatively different ways", with classical musicians exhibiting the highest levels (Papageorgi, Creech and Welch, 2011). Performance location, context and style demands were found to be the highest contributing factors to the level and frequency of MPA. Papageorgi, Creech and Welch suggest this may be due to the increased likelihood of solo performance and formality of classical performance. MT singers

must sing a variety of styles from operatic to CCM, sometimes within the same audition (Green et al., 2014). Classical music sets explicit boundaries in what is correct and incorrect whereas contemporary styles are less rigid but require different vocal techniques. Though this has not been scientifically assessed, the MT performers' experience of MPA may alter depending on skills and standards of the style (Kenny, 2011; Larrouy-Maestri, Morsomme, 2014).

The MT pedagogue equipped with an understanding of factors that may cause and intensify MPA is of benefit to the student as they can meet these challenges as a team. Cognitions are tied acutely to the human voice (Larrouy-Maestri, Morsomme, 2014), thus effective pedagogy cannot terminate at the vocal apparatus.

This brings us to the consideration of “So what?” (Borton, 1970). If we have established that it is highly likely MT performers experience MPA and that MPA may be intensified by elements of the MT profession, we must now question how MPA uniquely affects the MT singer and MT pedagogy.

Though it can be assumed that MT singers experience all four manifestations of MPA, as the voice is an instrument contained within the musicians body, the somatic symptoms are usually of greatest concern to the affected singer (Sandgren, 2006; Ryan and Andrews, 2009; Stothert, 2012).

Physiological Symptoms

MPA in singers has shown to create tension surrounding the vocal cords (Stothert, 2012) which prevents complete chord closure (Puyvelde et al., 2018) resulting in poor phonation and a “breathy” sound (Herbst et al, 2014). Breath rate and shortness are other physiological symptoms (Studer et al., 2010; Kenny, 2011) that affect volume and phrasing (Kochis-Jennings et al., 2014; Sundberg, 2015). Though there are no studies assessing the physiological impact of incomplete chord closure, breath rate or shortness in MT singing, it could be inferred they would affect MT differently than classical voice as MT applies mixing and belting; styles that use different placement, higher subglottic pressure and increased chord closure compared to classical voice (Kochis-Jennings et al., 2012; Sandgren, 2006; Miller and Schutte, 2005; Bourne, Kenny and Garnier, 2011). Additionally, trembling caused by MPA can cause “shaky” vibrato (Craske and Craig 1984; Hiner et al. 1987; Kenny, 2006, 2011). Though a change in vibrato is unideal for all singers, MT employs the use of straighttone (Roll, 2014) and thus vibrato caused by MPA actively detracts from certain MT styles. The combination of the aforementioned symptoms likely creates registration

challenges for MT singers as most contemporary MT music sits between registrars (Roll, 2019) requiring a high level of specific coordination (Bourne, Kenny and Garnier, 2011; Maxfield and Manternach, 2017). This research suggests that MPA could have an intense physiological effect on singers, and affects MT technique differently than classical. The somatic effect of MPA should be considered uniquely and requires further research (Hall, 2007; Bourne and Kenny, 2016). Currently I do not include education of MPA of vocal anatomy in my own practice. However, this suggests an incorporation of vocal system education may better equip students with an understanding of physiological disturbances caused by MPA and could alter performance preparation through selection of material to reduce technical demands, and incorporation of exercises to increase somatic awareness.

It is likely a MT singer who experiences physiological symptoms may also experience behavioural, emotion and cognitive symptoms of MPA (Juncos, 2017). As previously discussed due to the minimal literature on MPA in MT performers the following section will relate results found in classical musicians to MT singers.

Cognitive Symptoms refer to the effect MPA has on a musician's thoughts and beliefs (Kenny, 2007). Common cognitive MPA symptoms include excessive worry about errors, concern over negative evaluation, post event rumination and narrowed attention (Fernholz et al., 2019; Kenny and Hall, 2019; Juncos et al, 2022). Cognitive symptoms could be particularly challenging for the MT performer as they may hinder storytelling, cause poor technique (Fernholz, 2019) and distract from the present moment, a core storytelling concept (Ingelson, 2022). Cognitive impairment can affect the individual's interpretation of events, and as MT performances are not recorded, a singer's only gauge is their perception (Papageorgi, Creech and Welch, 2013). An awareness of these thoughts as symptoms is paramount to the timely treatment and intervention of MPA (Kenny, Fortune and Ackermann, 2013) and should be closely monitored by the voice coach through communication and inquiry of student cognitions surrounding performance.

Behavioural Symptoms

Though they can be experienced independently, cognitive symptoms have shown to potentially alter the musicians behaviour. In classical musicians these behaviours include avoiding solos, poor eye contact and posture and improper song choice (Juslin and Sloboda, 2010; Kenny, 2011; Juncos, 2022). These symptoms in the professional MT performer may lead to denying auditions, avoiding showcase opportunities, inappropriate song choice, or physicality that signifies to casting that one is unprepared (Kenny, 2011). These behaviours may lead to the loss of employment which in turn may reduce self-efficacy and increase

anxiety (Juncos, 2022). The vocal coach should lookout for these symptoms through observation of student physicality and behaviour as recognition of these symptoms could be paramount to the timely intervention of MPA (Juncos, 2022).

Emotional Symptoms

Individuals affected by MPA can be subjectively upset by the experience of MPA causing feelings of anger, shame, guilt or distress (Juncos, 2022) and resulting in statements like “I wish this wasn’t happening” and “I can’t handle this” (Juncos, 2022). These sensations could be disconcerting for the MT performer as they have trained intensely for the current opportunity, but now that it is upon them they are filled with dread, fear and anxiety (Hall, 2006; Roll, 2019). These emotions are likely to be private and only shared with trusted individuals, should the voice coach become privy to them, those with an understanding of their severity would be able to provide appropriate referral or if appropriately educated, MPA intervention (Juncos, 2022).

Thus it can be determined that it is highly likely MT singers experience MPA and this MPA could have an obstructive effect on their performance, cognitions, emotions and behaviour. From this we can begin the exploration of “Now what?” (Borton, 1970) by assessing how the MT pedagogue can ethically include MPA management and intervention into their practice (Mahony, Juncos and Winter, 2022).

There are numerous MPA intervention and coaching methods that have proven beneficial to the struggling musician, however many of these methods require formal education or expensive tools (Mahony, Juncos and Winter, 2022). A complete analysis of every studied method to manage MPA is beyond the scope of this assignment and impractical for the voice teacher. The following section will compare and contrast four different MPA intervention modalities that meet the perimeters of voice practitioners and the needs of professional MT performers; cognitive behaviour therapy, acceptance and commitment coaching, psychological skills training and flow state.

Cognitive Behaviour Therapy (CBT) is a psychotherapy intervention composed of different cognitive restructuring techniques (psycho education, cognitive restructuring, somatic management, exposure therapy and behavioural management) that aims to alter dysfunctional thought patterns (Kenny, 2005; Jones-Smith, 2016). CBT is a psychotherapy and can only be administered by qualified psychotherapists, rendering it beyond reach of most vocal coaches. That said, CBT has the most empirical evidence for improvement in MPA (Henshaw and Collier, 2022; Kenny, 2005, Cina, 2021). Though a voice coach cannot

use CBT, there are a number of fundamental concepts that can be thoughtfully integrated into voice training while remaining within ethical boundaries (Osborne, Kenny and Cooksey, 2007; Jones-Smith, 2020).

Integrating a psycho-education of MPA may clarify the impact of MPA on a student's performance experience (Osborne et al., 2007) and support a plan of action (Jones-Smith, 2020). If a voice teacher becomes aware of detrimental cognitive processes through student statements or actions (catastrophizing or one error ruining entire performance, for example), bringing an awareness to a student's thought process can interrupt detrimental thought cycles and initiate useful cognitive patterns (Jones-Smith, 2020).

Including somatic management techniques, like breath, imagery and muscle relaxation exercises into a student's lessons can improve one's ability to focus attention by increasing the brain's "executive attentional network" (Sharma, 2015) increasing relaxation and lowering student stress, reducing the intensity of MPA (Fincham et al., 2023).

Exposure therapy in relation to MPA refers to gradual exposure to musical performance situations in controlled environments (Osborne, Kenny and Cooksey, 2007). The repeated exposure to the stimulus may decrease the intensity of MPA symptoms, helping performers build tolerance (Cina, 2023). Though perhaps an organisational challenge for the teacher, it provides student's opportunities to apply the aforementioned cognitive and somatic relaxation techniques (Candia et al., 2023). Put plainly, the act of practising performing can reduce anxiety surrounding performing.

CBT as a treatment for MPA has been found to improve self efficacy, self reported and visual symptoms of MPA (Kendrick et al., 1982; Kenny and Cooksey, 2005; Braden et al., 2015).

However when considering the primary goal for most suffering MPA is improved performance quality, there are conflicting results, thus CBT's efficacy for performance improvement remains inconclusive (Kendrick et al. 1982; Kenny, 2005; Osborne, Kenny, Cooksey 2005; Kenny and Hall, 2006; Hoffman and Hanrahan, 2011; Braden, Osborne and Wilson 2015). Almost all assessed studies of CBT for MPA are conducted on students and the musical style is either classical or undeclared thus the effect of CBT on MT professionals cannot be stated. It can be hypothesised that a CBT inspired approach to treating MPA in professional MT singers may improve physical demonstrations of MPA and self efficacy however it may not be the optimal approach for performance improvement.

Acceptance and Commitment Coaching (ACC) is a group or individual treatment program that aims not to reduce symptoms of MPA but to enhance psychological flexibility through six core processes (contact with the present moment, acceptance, cognitive

defusion, self as context, committed action and values) (Eifert and Forsyth, 2005; Craske et al., 2014; Juncos and de Pavia e Pona, 2018, Juncos, 2017). ACC research suggests it to be effective MPA intervention when administered by the trained voice teacher (Winter, Juncos and Shaw, 2020).

ACC functions under the belief that through mindful observation and diffusion of MPA symptoms, a musician can become more accepting and less reactive when experiencing MPA. ACC has demonstrated improved acceptance of symptoms, diffusion of anxiety and improved performance (Juncos et al., 2014; Juncos and Markman, 2015; Juncos, 2017; Juncos and de Pavia e Pona, 2018; Osbourne and Baranoff; 2020).

An additional key component to ACC is identifying performance related values - unique elements that the performer focuses on when experiencing MPA that aim to reinvigorate the performance experience and improve psychological flexibility (Eifert and Forsyth, 2005; Juncos and de Pavia e Pona, 2018; Juncos 2022). ACC consists of exercises which can be integrated by the educated pedagogue into a student's lesson plan and discussion/ coaching points which can be applied through teaching or in a separate coaching time.

When compared to CBT, ACC has significantly less empirical support (Herbert, 2005; Juncos and de Pavia e Pona, 2018). However, research suggests that ACC has the potential to improve behavioural performance and performance skills more effectively than CBT (Block 2002; Brown, 2011; Glassman et al., 2016), whereas CBT has shown to be more effective at reducing anxiety symptoms (Brown et al., 2011). It is suggested that this may be because the practice of ACT results in "freeing cognitive resources" whereas CBT activates cognitive resources (Brown et al., 2011; Glassman et al., 2016). This suggests that the application of either intervention is largely dependent on the students' specific needs and the pedagogue's education.

Psychological/ Mental Skills Training (PST) is a collection of cognitive training exercises based on the principles of CBT often used in high level athletics to enhance performance through the education and practice of psychological skills (Hardy, Jones and Gould, 1996; Anderson, 2009; Kornspan and Hubbard, 2013). Though PST can be guided by trained psychologists, programs like "Thinking Skills for Peak Performance" (Brandon and Ivens, 2009) do not require formal certification and can be applied by coaches.

PST is a multifaceted intervention aimed to teach performers (athletes and musicians) a series of self regulatory strategies (self talk, goal setting, imagery and arousal regulation (Rothlin, Birrer and Horvath, 2016) to facilitate performance excellence and improve meta

cognitive skills (Gould, Eklund and Jackson, 1992; Hardy et al., 1996). PST is likely a poor intervention for those who score highly on the KMPAI but maybe a strong choice for those who feel MPA is hindering their skill set (Birrer and Morgan, 2010; Rothlin, Birrer and Horvath, 2016; Jeon, 2023).

There are a variety of PST programs aimed to improve music performance such as *“Unleash your Potential: Thinking for Peak Performance”* (Brandon and Ivens, 2009); *“11 Strategies for Audition and Performance Success”* (Greene, 2012); *Positive Doing Method* (Jauncy, 2015). Assessment of these programs on MPA have found improved levels of self reported MPA (Hanrahan, 2011; Osborne, 2015; Hatfield, 2016). However, there is poor consistency between studies, thus comparison of results is challenging. More comprehensive research is required.

Through analysis of PST programs, some unique components of particular benefit to the MT pedagogue surfaced;

Self Regulated Learning refers to the strategic planning and time management of practice sessions (incorporating planned practice, practice journals and goal setting) to focus on task-relevant aspects of performance goals (Hatfield, Havari and Lemyre, 2016).

Professional MT performers must “initiate and direct their efforts to acquire knowledge and skill” (Zimmerman, 1989) to be prepared for auditions and shows (Roll, 2019). This demands high levels of organisation and self efficacy and may be benefited by self-regulated learning.

By strategically clarifying, breaking down and planning how to achieve goals in practice sessions, students are more likely to be aware of smaller advancements, track progress more accurately and experience more tangible improvements (Zimmerman, Bandura and Martinez-Pons, 1992). Awareness of successes in practice has shown to improve self efficacy by reducing uncertainty in one’s ability (Hatfield and Lemyre, 2016) leading to a reduction of MPA (Kenny, Fortune and Ackermann, 2009; Mikza and Tan, 2015; Hatfield, Havari and Lemyre, 2015; 2017).

Pre-performance Routines are a sequence of task relevant actions and thoughts that one engages in prior to performance (Cotterill, S. 2010). Though there is little research on the effect of a pre-performance routine on MPA, in sport, pre-performance routines have been beneficial in the interpretation of anxiety symptoms in athletes (Jones, Hanton and Swain, 1994; Connaughton et al., 2002; Hanton, Mellalieu and Hall, 2004; Clark and Williamon, 2011).

Integrating a consistent routine of self talk or visualisation of specific, achievable goals immediately prior to performance has shown to shift one's cognitions away from anxiety symptoms and towards concrete objectives (Hanton, Mellalieu and Hall, 2004). This cognitive shift may aid in reframing MPA symptoms as indicators of readiness as opposed to signs of impending failure. Additionally this routine once established can provide the performer a sense of control and consistency prior to performance which has shown to reduce anxiety (Clark and Williamon, 2011).

PST requires more thorough research before it can be adequately assessed for use in MPA , however these elements could be beneficial additions to the pedagogues tool box when catering to MT performer's MPA.

FLOW STATE (FS) is described as a state of full task engagement and is accompanied with low levels of self-referential thinking, high sense of accomplishment and positive mood states (Csikszentmihalyi, 1975; Van der Linden et al., 2021; Nakamura, 2010). FS is a widely researched construct in sports psychology and in recent years has received increased attention music performance and education (Marin and Bhattacharya, 2013; Wrigley and Emmerson, 2013; Cohen and Bodner, 2019; Sinnamon, Moran and O'Connell, 2012; Wrigley and Emmerson, 2011; Cohen and Bodner, 2021). The concept of facilitating flow as a means of treating MPA is a relatively new, however studies assessing the experience of flow and MPA have found a negative correlation between the two states suggesting experiencing flow can have positive effects on functionally coping with MPA (Kirchner et al., 2008; Fullagar et al., 2012; Cohen and Bodner, 2019; Spahn, Krampe and Nusseck, Phillipe et al., 2021). The only study assessing flow and singers found there to be no correlation, but there was a positive correlation among other instrumentalists. This may suggest that singers may experience flow and performance uniquely and should thus be examined independently, however more research is required (Lucsa, 2014).

When considering how to teach the skills necessary to experience flow, a scientifically evaluated program like ACC is not available and research of programs that aim to increase the experience of flow (Flow Music Method, Self Regulation Skills for Performing Musicians) is weak (Philips, 2016; Moral-Bofill, 2016). That said, Moral-Bofill's scientific study found through mindfulness, self regulation, performance preparation and emotion exercises that participants showed improved FS, increased sense of control and reduction in self described MPA. Currently there is no research on FS and MT performance.

Using flow to improve MPA symptoms may be interesting to the MT coach as it incorporates practice, emotional awareness, psychological training, and focuses on the performance experience (Atkins and Duke, 2013; Atkins, 2017; Mornell and Wulf, 2019). However, FS as a means of addressing MPA in MT singers requires more comprehensive research before its efficacy for the MT professional can be assessed.

When comparing these MPA treatments, there is vastly differing empirical and scientific evidence for each, which makes definitive conclusions impossible. CBT has the most supportive scientific research, followed by ACT. Both demonstrate enough evidence to suggest they are effective methods of MPA treatment. PST and FS on the other hand, while lacking in scientific support, have elements that could be of particular and practical benefit to the MT performer with MPA. The integration of a PST elements like pre-performance routine, developing a self-regulated practice or working towards integrating elements of flow to invoke an external focus may improve acting through song and could be extremely beneficial to the MT performer looking to work through their experience of MPA. Though the later two lack evidentiary support, they should not be discounted.

Additionally, the primary focus of each of these methods is different; CBT aims to improve symptom management, ACT works to accept MPA symptoms and improve performance commitment, PST works to optimise performance and FS aims to achieve full task engagement. Thus, when considering which approach is best for the MT pedagogue, it is my assertion that it depends entirely on the students' unique needs as well as the pedagogues' training. Elements like the severity of symptoms and student goals should be taken into account. Students who demonstrate severe symptoms are likely to be benefited best by integration of CBT elements or ACT, whereas students who are working to decrease the effect of MPA symptoms to optimise performance may find more success in the incorporation of elements of FS and PST in their training. This calls into question the ethical restrictions of the vocal coach catering to MPA.

The voice practitioner must remain cognizant of the students' needs overwhelming their skill set or the development of comorbid mental health concerns. A voice teacher is not trained in psychotherapy and students exhibiting severe levels of MPA or MPA in conjunction with other mental illnesses must be referred to a trained professional. It is the teachers ethical duty to make this choice and understand the limitations of their education and ability (Hunicutt and Winter, 2011).

That said, there is great benefit to the pedagogue becoming educated in MPA and MPA interventions. Teachers have preexisting, personal relationships with students and some singers might prefer to discuss MPA with their teachers. Additionally, MPA interventions outside of the voice lesson may not be as accessible or desirable to students (Willamon and Thompson, 2006; Juncos et al. 2020).

Another unique benefit of the MPA educated voice coach is their integrated understanding of MPA, performance and vocal anatomy. For example, I struggled for many years with the physiological symptom shortness of breath when transitioning between registrars in MT styles. Through this MA program I have developed a more thorough understanding of the MPA elements that contributed to my experience and can share with students the tactics I used to overcome this challenge, like; improving mix technique and placement, recognizing this as a symptom of MPA, modifying cognitions to minimise the physiological symptoms, improving awareness and control of breath support and selection of material that caters avoids challenging registrar changes or can be done on favourable vowels. This multifaceted approach goes beyond conventional pedagogy integrating cognitive, physiological and performance elements and consequently demands higher education on part of the coach.

At this juncture I do not feel sufficiently trained in any of these interventions and have not applied them in practice. I have, however, had the opportunity to apply some of these elements to my own MPA. Integrating self regulated learning to my practice regime has greatly improved my preparation in callback and show material. Additionally for my last three auditions I applied tactics suggested by Juncos et al. (2022) to increase my acceptance of MPA symptoms. I did not find they reduced the experience of symptoms (shaking, heart rate increase and changes in breath depth and rate) however I did notice I was able to shift my focus away from their distraction and instead towards the task at hand, which greatly improved my task enjoyment.

In order to obtain sufficient education and begin to approach MPA as a voice practitioner I intend to:

- Reread Juncos 2022, through the lens of a coach as opposed to an academic
- Participate in VSC's MPA seminars on topics related to MPA (Most recently I completed Juncos's 3 part series on ACC)
- Apply CBT/ PST exercises to my own singing practice
- Seek mentorship with vocal coaches who also apply MPA intervention

This project presents an introductory foray into the experience and treatment of MPA in MT performers. Though basic from a MPA standpoint this research has equipped me with the foundational knowledge to guide my practice and exploration as I continue to hone my knowledge. I have discovered numerous elements of MPA treatment that would benefit from deeper analysis, however this introductory analysis is a necessary starting point. I intend to continue to implement elements of these techniques to my practice and continue to improve my knowledge of MPA for MT.

4943

References

Anderson, J. R. (2009). *Cognitive Psychology and Its Implications (7th ed.)*. New York Worth Publishers. *Scientific Research Publishing*. (n.d.). [Www.scirp.org](http://www.scirp.org). Retrieved August 29, 2023, from [https://www.scirp.org/\(S\(lz5mqp453edsnp55rrgict55\)\)/reference/referencespapers.aspx?referenceid=2686809](https://www.scirp.org/(S(lz5mqp453edsnp55rrgict55))/reference/referencespapers.aspx?referenceid=2686809)

Atkins, R.L. (2016). "Effects of Focus of Attention on Tone Production in Trained Singers." *Journal of Research in Music Education*, 64(4), pp.421–434. DOI:<https://doi.org/10.1177/0022429416673842>.

Atkins, R., & Duke, R. A. (2013). "Changes in Tone Production as a Function of Focus of Attention in Untrained Singers." Semantic Scholar. Available at: <https://www.semanticscholar.org/paper/Changes-in-Tone-Production-as-a-Function-of-Focus-Atkins-Duke/0a292730d938df6a614c74bd664625b08bca479e>

Baker, J.D. (2016). "The Purpose, Process, and Methods of Writing a Literature Review. " *AORN Journal*, 103(3), pp.265–269. DOI:<https://doi.org/10.1016/j.aorn.2016.01.016>.

[Bates, M.J.](#) (1989), "The design of browsing and berrypicking techniques for the online search interface," *Online Review*, 13(5), pp. 407-424. Available at: <https://doi.org/10.1108/eb024320>

Biasutti, M., & Concina, E. (2014). "The role of coping strategy and experience in predicting music performance anxiety." *Musicae Scientiae*, 18(2), 189–202. <https://doi.org/10.1177/1029864914523282>

Birrer, D. and Morgan, G. (2010). "Psychological skills training as a way to enhance an athlete's performance in high-intensity sports." *Scandinavian Journal of Medicine & Science in Sports*, 20(s2), pp.78–87. doi:<https://doi.org/10.1111/j.1600-0838.2010.01188.x>.

Bestebreurtje, M.E. and Schutte, H.K. (2000). "Resonance strategies for the belting style: Results of a single female subject study." *Journal of Voice*, 14(2), pp.194–204. doi:[https://doi.org/10.1016/s0892-1997\(00\)80027-2](https://doi.org/10.1016/s0892-1997(00)80027-2).

Block, J. A. (2002). "Acceptance or change of private experiences: A comparative analysis in college students with public speaking anxiety." Doctoral dissertation. University at Albany, State University of New York.

Boell S.K. Cecez-Kecamovia, D. (2014) " A Hermeneutic Approach for Conducting Literature Reviews and Literature Searches." *Communications of the Association for Information Systems* 34(12). Available at: <http://aisel.aisnet.org/cais/vol34/iss1/12>

Bourne, T. and Garnier, M. (2012). "Physiological and acoustic characteristics of the female music theatre voice." *The Journal of the Acoustical Society of America*, 131(2), pp.1586–1594. doi:<https://doi.org/10.1121/1.3675010>.

Kenny, G. and Bourne, M. (2015). "Performance Measurement." *Wiley Encyclopedia of Management*, pp.1–3. DOI: <https://doi.org/10.1002/9781118785317.weom120139>

Braden, A.M., Osborne, M.S. and Wilson, S.J. (2015). "Psychological intervention reduces self-reported performance anxiety in high school music students." *Frontiers in Psychology*, 6. doi:<https://doi.org/10.3389/fpsyg.2015.00195>.

Brandon C. and Ivens C. (2009). "Thinking Skills for Peak Performance." South Yarra, Australia: Macmillan Education Australia.

Braden, A.M., Osborne, M.S. and Wilson, S.J. (2015). "Psychological intervention reduces self-reported performance anxiety in high school music students." *Frontiers in Psychology*, 6. doi:<https://doi.org/10.3389/fpsyg.2015.00195>.

Brodsky, W. (1996). "Music performance anxiety reconceptualized: A critique of current research practices and findings." *Medical Problems of Performing Artists*, [online] 11(3), pp.88–98. Available at: <https://cris.bgu.ac.il/en/publications/music-performance-anxiety-reconceptualized-a-critique-of-current> [Accessed 1 Nov. 2023].

Brotons, M. (1994). "Effects of performing conditions on music performance anxiety and performance quality." *Journal of Music Therapy*, 31(1), 63–81. <https://doi.org/10.1093/jmt/31.1.63>

Brown, M., Glendenning, A., Hoon, A.E. and John, A. (2016). "Effectiveness of Web-Delivered Acceptance and Commitment Therapy in Relation to Mental Health and Well-Being: A Systematic Review and Meta-Analysis." *Journal of Medical Internet Research*, 18(8), p.e221. doi:<https://doi.org/10.2196/jmir.6200>.

Bruce, T.J. and Barlow, D.H. (1990). "The Nature and Role of Performance Anxiety in Sexual Dysfunction." *Handbook of Social and Evaluation Anxiety*, pp.357–384. doi:https://doi.org/10.1007/978-1-4899-2504-6_12.

Candia, V., Kusserow, M., Margulies, O. and Hildebrandt, H. (2023). Repeated stage exposure reduces music performance anxiety. *Frontiers in Psychology*, 14. doi:<https://doi.org/10.3389/fpsyg.2023.1146405>.

Cina, J.A. (2021) "Music Performance Anxiety and Cognitive-Behavioral Therapy: Some Pedagogical Insights." *College Music Symposium*, 61(2) pp. 53–67. JSTOR, <https://www.jstor.org/stable/48645698>. Accessed 24 Oct. 2023.

Clark, T. and Williamon, A. (2011). "Evaluation of a Mental Skills Training Program for Musicians." *Journal of Applied Sport Psychology*, 23(3), pp.342–359. doi:<https://doi.org/10.1080/10413200.2011.574676>.

Cohen, S. and Bodner, E. (2018). "Music performance skills: A two-pronged approach – facilitating optimal music performance and reducing music performance anxiety." *Psychology of Music*, 47(4), pp.521–538. doi:<https://doi.org/10.1177/0305735618765349>.

Cohen S., Bodner E. (2021). "Flow and music performance anxiety: the influence of contextual and background variables." *Musicae Sci.* 25, 25–44. doi: 10.1177/1029864919838600 [[CrossRef](#)] [[Google Scholar](#)]

Jones, G., Hanton, S., & Connaughton, D. (2002). "What is this thing called mental toughness? An investigation of elite sport performers." *Journal of Applied Sport Psychology*, 14(3), 205–218. <https://doi.org/10.1080/10413200290103509>

Cooper, L. A., & Shepard, R. N. (1984). "Turning something over in the mind." *Scientific American*, 251(6), 106–114. <https://doi.org/10.1038/scientificamerican1284-106>

Cottrell, S. (2011). *Critical thinking skills : developing effective analysis and argument*. Basingstoke, Hampshire ; New York, Ny: Palgrave Macmillan.

Craske, M.G. and Craig, K.D. (1984). "Musical performance anxiety: The three-systems model and self-efficacy theory." *Behaviour Research and Therapy*, 22(3), pp.267–280. doi:[https://doi.org/10.1016/0005-7967\(84\)90007-x](https://doi.org/10.1016/0005-7967(84)90007-x)

Cronin, P., Ryan, F. and Coughlan, M. (2008). "Undertaking a Literature review: a step-by-step Approach." *British Journal of Nursing*, [online] 17(1), pp.38–43. doi:<https://doi.org/10.12968/bjon.2008.17.1.28059>.

Jasper, M.A. (2005). "Using reflective writing within research." *Journal of Research in Nursing*, [online] 10(3), pp.247–260. doi:<https://doi.org/10.1177/174498710501000303>.

Denney, A.S. and Tewksbury, R. (2013). "How to Write a Literature Review." *Journal of Criminal Justice Education*, [online] 24(2), pp.218–234.
doi:<https://doi.org/10.1080/10511253.2012.730617>.

Etikan, I., Musa, S.A. and Alkassim, R.S. (2016). "Comparison of Convenience Sampling and Purposive Sampling." *American Journal of Theoretical and Applied Statistics*, [online] 5(1), pp.1–4. doi:<https://doi.org/10.11648/j.ajtas.20160501.11>.

Fernholz, I., Mumm, J.L.M., Plag, J., Noeres, K., Rotter, G., Willich, S.N., Ströhle, A., Berghöfer, A. and Schmidt, A. (2019). "Performance anxiety in professional musicians: a systematic review on prevalence, risk factors and clinical treatment effects." *Psychological Medicine*, 49(14), pp.2287–2306. doi:<https://doi.org/10.1017/s0033291719001910>.

Fincham, G.W., Strauss, C., Montero-Marin, J. *et al.* Effect of breathwork on stress and mental health: A meta-analysis of randomised-controlled trials. *Sci Rep* 13, 432 (2023).
<https://doi.org/10.1038/s41598-022-27247-y>

Fullagar, C.J., Knight, P.A. and Sovern, H.S. (2012). "Challenge/Skill Balance, Flow, and Performance Anxiety." *Applied Psychology*, 62(2), pp.236–259.
doi:<https://doi.org/10.1111/j.1464-0597.2012.00494.x>.

Flynn, A., Trudeau, J. and Johnson, A.M. (2018). "Acoustic Comparison of Lower and Higher Belt Ranges in Professional Broadway Actresses." *Journal of Voice*.
doi:<https://doi.org/10.1016/j.jvoice.2018.10.006>.

Glassman, L.H., Forman, E.M., Herbert, J.D., Bradley, L.E., Foster, E.E., Izzetoglu, M. and Ruocco, A.C. (2016). "The Effects of a Brief Acceptance-Based Behavioral Treatment Versus Traditional Cognitive-Behavioral Treatment for Public Speaking Anxiety." *Behavior Modification*, 40(5), pp.748–776. doi:<https://doi.org/10.1177/0145445516629939>.

Gould D, Eklund RC, Jackson SA. "Coping strategies used by U.S. Olympic wrestlers." *Res Q Exerc Sport*. 1993 Mar;64(1):83-93. doi: 10.1080/02701367.1993.10608782. PMID: 8451537.

Greene, D (2002) "Performance Success: Performing your best under pressure." New York: Routledge.

Jauncy (2015) *The Power of Positive Doing*. Kindle Edition.

Hanton, S., Mellalieu, S. D., & Hall, R. (2004). "Self-confidence and anxiety interpretation: A qualitative investigation." *Psychology of Sport and Exercise*, 5(4), 477–495.
[https://doi.org/10.1016/S1469-0292\(03\)00040-2](https://doi.org/10.1016/S1469-0292(03)00040-2)

- Hoffman, S. L., & Hanrahan, S. J. (2012). "Mental skills for musicians: Managing music performance anxiety and enhancing performance." *Sport, Exercise, and Performance Psychology*, 1(1), 17–28. <https://doi.org/10.1037/a0025409>
- Hardy, L., Jones, J. G., & Gould, D. (1996). "Understanding psychological preparation for sport: Theory and practice of elite performers." John Wiley & Sons, Inc..
- Harris, R.N., Snyder, C.R., Higgins, R.L. and Schrag, J.L. (1986). "Enhancing the prediction of self-handicapping." *Journal of Personality and Social Psychology*, [online] 51(6), pp.1191–1199. doi:<https://doi.org/10.1037//0022-3514.51.6.1191>.
- Hart, C (2014) "Doing a Literature Review: Releasing The Social Science Research Imagination." Los Angeles: SAGE.
- Hatfield JL. (2016) Performing at the Top of One's Musical Game. *Front Psychol*. 2016 Sep 13;7:1356. doi: 10.3389/fpsyg.2016.01356..
- Hatfield, JL., Halvari , H., and Lemyre, P.N., (2016) "Instrumental practice in the contemporary music Academy: A three-phase cycle of self-regulated learning in music students" *Musicae Scientiae*. 21 (3) 316-337 DOI 10.1177/1029864916658342.
- Henshaw, A. and Collyer, S. (2022). "Under Pressure: Reports of Performance Anxiety Across Multiple Singing Genres." *Journal of Singing*, 78(5), pp.583–590. doi:<https://doi.org/10.53830/jeta7812>.
- Herbert, J. D., & Cardaciotto, L. (2005). "An Acceptance and Mindfulness-Based Perspective on Social Anxiety Disorder. In S. M. Orsillo & L. Roemer (Eds.), *Acceptance and mindfulness-based approaches to anxiety: Conceptualization and treatment* (pp. 189–212). Springer Science + Business Media. https://doi.org/10.1007/0-387-25989-9_8
- Brown, L.A., Forman, E.M., Herbert, J.D., Hoffman, K.L., Yuen, E.K. and Goetter, E.M. (2010). "A Randomised Controlled Trial of Acceptance-Based Behavior Therapy and Cognitive Therapy for Test Anxiety: A Pilot Study." *Behavior Modification*, 35(1), pp.31–53. doi:<https://doi.org/10.1177/0145445510390930>.
- Hiner, SL., Brandt, KD., Katz BP., French, RN., Beczkiewicz, TJ., (1987) "Performance related medical problems among premier violinists." *Medical Problems in the Performing Arts* 1, 67-71
- Hoffman SL., Hanrahan, SJ (2011) "Mental Skills for Musicians: Managing Music Performance Anxiety and Enhancing Performance." *Sport, Exercise, and performance psychology*. DOI: 10.1037/a0025409
- Ingleton, D. (2022). "Stanislavski training and mindfulness – being in the moment." *Stanislavski Studies*, pp.1–16. doi:<https://doi.org/10.1080/20567790.2022.2094103>.
- James, A. S. M., & Shipley, M. (2022). "Music Performance Anxiety in Musical Theater Performers: A Pilot Study." *Journal of dance medicine & science : official publication of the*

International Association for Dance Medicine & Science, 26(4), 226–231.

<https://doi.org/10.12678/1089-313X.121522c>

Jones-Smith (2016) “Theories of Counseling and Psychotherapy.” SAGE publications

Jones, G., Hanton, S. and Swain, A. (1994). “Intensity and interpretation of anxiety symptoms in elite and non-elite sports performers.” *Personality and Individual Differences*, 17(5), pp.657–663.

doi:[https://doi.org/10.1016/0191-8869\(94\)90138-4](https://doi.org/10.1016/0191-8869(94)90138-4).

Juncos, D.G. and Markman, E.J. (2015). “Acceptance and Commitment Therapy for the treatment of music performance anxiety: A single subject design with a university student.” *Psychology of Music*, 44(5), pp.935–952. doi:<https://doi.org/10.1177/0305735615596236>.

Juncos, D.G., Heinrichs, G.A., Towle, P., Duffy, K., Grand, S.M., Morgan, M.C., Smith, J.D. and Kalkus, E. (2017). “Acceptance and Commitment Therapy for the Treatment of Music Performance Anxiety: A Pilot Study with Student Vocalists”. *Frontiers in Psychology*, [online] 8. doi:<https://doi.org/10.3389/fpsyg.2017.00986>.

Juncos, D.G., De Pavia e Pona, E. (2022) “ACT for Musicians” Universal Publishers.

Juncos, D. G., & de Paiva e Pona, E. (2018). “Acceptance and commitment therapy as a clinical anxiety treatment and performance enhancement program for musicians: Towards an evidence-based practice model within performance psychology.” *Music & Science*, 1.

<https://doi.org/10.1177/2059204317748807>

Kakkori, L. (2009). Hermeneutics and Phenomenology Problems When Applying Hermeneutic Phenomenological Method in Educational Qualitative Research. *Philosophical Inquiry in Education*, [online] 18(2), pp.19–27. Available at:

<https://journals.sfu.ca/pie/index.php/pie/article/view/214>.

Karasek Jr., R. A. (1979). “Job Demands, Job Decision Latitude, and Mental Strain: Implications for Job Redesign.” *Administrative Science Quarterly*, 24, 285–308.

<http://dx.doi.org/10.2307/2392498>

Kendrick, M.J., Craig, K.D., Lawson, D.M. and Davidson, P.O. (1982). “Cognitive and behavioral therapy for musical-performance anxiety.” 50(3), pp.353–362.

doi:<https://doi.org/10.1037//0022-006x.50.3.353>.

Keating, M. (2020). “How Audition Environments Affect Professional Theatre Actors in the United States.” Available at:

<http://libjournals.unca.edu/ncur/wp-content/uploads/2021/02/3226-Keating-Miranda-FINAL.pdf> [Accessed 20 Nov. 2022].

Kenny, D. T., Davis, P., & Oates, J. (2004). “Music performance anxiety and occupational stress amongst opera chorus artists and their relationship with state and trait anxiety and perfectionism.” *Journal of Anxiety Disorders*, 18(6), 757–777.

<https://doi.org/10.1016/j.janxdis.2003.09.004>

Kenny, D.T. (2005). "A Systematic Review of Treatments for Music Performance Anxiety." *Anxiety, Stress & Coping*, 18(3), pp.183–208.
doi:<https://doi.org/10.1080/10615800500167258>.

Kenny, D. T., & Osborne, M. S. (2006). "Music performance anxiety: New insights from young musicians." *Advances in Cognitive Psychology*, 2(2-3), 103–112.
<https://doi.org/10.2478/v10053-008-0049-5>

Osborne, M.S. and Kenny, D.T. (2008). "The role of sensitising experiences in music performance anxiety in adolescent musicians." *Psychology of Music*, 36(4), pp.447–462.
DOI:<https://doi.org/10.1177/0305735607086051>.

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

Kenny, D.T., Fortune, J.M. and Ackermann, B. (2011)." Predictors of music performance anxiety during skilled performance in tertiary flute players." *Psychology of Music*, 41(3), pp.306–328. doi:<https://doi.org/10.1177/0305735611425904>.

Kemp, A. E. (1996). *The musical temperament: Psychology and personality of musicians*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780198523628.001.0001>

Kochis-Jennings, K.A., Finnegan, E.M., Hoffman, H.T. and Jaiswal, S. (2012)." Laryngeal Muscle Activity and Vocal Fold Adduction During Chest, Chestmix, Headmix, and Head Registers in Females." *Journal of Voice*, 26(2), pp.182–193.
doi:<https://doi.org/10.1016/j.jvoice.2010.11.002>.

Kochis-Jennings, K. A., Finnegan, E. M., Hoffman, H. T., Jaiswal, S., & Hull, D. (2014). "Cricothyroid muscle and thyroarytenoid muscle dominance in vocal register control: preliminary results. " *Journal of voice : official journal of the Voice Foundation*, 28(5), 652.e21–652.e29. <https://doi.org/10.1016/j.jvoice.2014.01.017>

Kornspan, A. S. (2012). "History of sport and performance psychology." In S. M. Murphy (Ed.), *The Oxford handbook of sport and performance psychology* (pp. 3–23). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199731763.013.0001>

Larrouy-Maestri, P., & Morsomme, D. (2014). "The effects of stress on singing voice accuracy." *Journal of Voice*, 28(1), 52–58. <https://doi.org/10.1016/j.jvoice.2013.07.008>

LeBlanc, A., Jin, Y. C., Obert, M., & Siivola, C. (1997). "Effect of audience on music performance anxiety." *Journal of Research in Music Education*, 45(3), 480–496.
<https://doi.org/10.2307/3345541>

Iucsa, D. (2014) " The relationship between flow and music performance of undergraduates in exam situations: The effect of the musical instrument" *Social and Behavioural Sciences* 117 pp. 396-400. Doi: 10.1016/j.sbspro.2015.02.376

Mahony, S. E., Juncos, D. G., & Winter, D. (2022). "Acceptance and Commitment Coaching for Music Performance Anxiety: Piloting a 6-Week Group Course With Undergraduate Dance and Musical Theatre Students." *Frontiers in psychology*, 13, 830230. <https://doi.org/10.3389/fpsyg.2022.830230>

Marin, M. M., & Bhattacharya, J. (2013). "Getting into the musical zone: trait emotional intelligence and amount of practice predict flow in pianists." *Frontiers in psychology*, 4, 853. <https://doi.org/10.3389/fpsyg.2013.00853>

Markkanen, P., Välimäki, M., Anttila, M., Kuuskorpi, M. (2020) A reflective cycle: Understanding challenging situations in a school setting, *Educational Research*, 62:1, 46-62, DOI: 10.1080/00131881.2020.1711790

Miller, D. G., & Schutte, H. K. (2005). "Mixing' the registers: glottal source or vocal tract?." *Folia phoniatrica et logopaedica : official organ of the International Association of Logopedics and Phoniatrics (IALP)*, 57(5-6), 278–291. <https://doi.org/10.1159/000087081>

Miksza P., Tan L. (2015). "Predicting collegiate wind players' practice efficiency, flow, and self-efficacy for self-regulation: an exploratory study of relationships between teachers' instruction and students' practising." *J. Res. Music Educ.* 63, 162–179.

Mor, S., Day, H.I., Flett, G.L. and Hewitt, P.L. (1995). "Perfectionism, control, and components of performance anxiety in professional artists." *Cognitive Therapy and Research*, [online] 19(2), pp.207–225. doi:<https://doi.org/10.1007/bf02229695>.

Moral-Bofill, L., López de la Llave, A., Pérez-Llantada, M. C., & Holgado-Tello, F. P. (2022). "Development of Flow State Self-Regulation Skills and Coping With Musical Performance Anxiety: Design and Evaluation of an Electronically Implemented Psychological Program." *Frontiers in psychology*, 13, 899621. FI

Mornell, A. and Wulf, G. (2018). "Adopting an External Focus of Attention Enhances Musical Performance." *Journal of Research in Music Education*, 66(4), pp.375–391. doi:<https://doi.org/10.1177/0022429418801573>.

Cotterill, S. (2010). Pre-performance routines in sport: Current understanding and future directions." *International Review of Sport and Exercise Psychology*, 3(2), 132–153. <https://doi.org/10.1080/1750984X.2010.488269>

Juslin, P. N., & Sloboda, J. A. (2010). "The past, present, and future of music and emotion research.", *Handbook of music and emotion: Theory, research, applications* (pp. 933–955). Oxford University Press.

Onwuegbuzie, A.J. and Frels, R.K. (2015). "Using Q Methodology in the Literature Review Process: A Mixed Research Approach." *Journal of Educational Issues*, [online] 1(2), pp.90–109. Available at: <https://eric.ed.gov/?id=EJ1131607> [Accessed 23 Oct. 2023].

Osborne, MS (2015) "Psychological Skills to Support Performance Under Pressure" Art in Motion III: Performing Under Pressure (pp.93-114) Publisher: Frankfurt: Peter Lang

Clarke, L. K., Osborne, M. S., & Baranoff, J. A. (2020). "Examining a Group Acceptance and Commitment Therapy Intervention for Music Performance Anxiety in Student Vocalists." *Frontiers in psychology*, 11, 1127. <https://doi.org/10.3389/fpsyg.2020.01127>

Osborne, M. S., & Franklin, J. (2002). "Cognitive processes in music performance anxiety." *Australian Journal of Psychology*, 54(2), 86–93. <https://doi.org/10.1080/00049530210001706543>

Osborne, M.S. and Kenny, D.T. (2008). "The role of sensitising experiences in music performance anxiety in adolescent musicians." *Psychology of Music*, 36(4), pp.447–462. doi:<https://doi.org/10.1177/0305735607086051>.

Osborne, M.S., Kenny, D.T. and Cooksey, J. (2007). "Impact of a Cognitive-Behavioural Treatment Program on Music Performance Anxiety in Secondary School Music Students: A Pilot Study." *Musicae Scientiae*, 11(2I), pp.53–84. doi:<https://doi.org/10.1177/10298649070110s204>.

Paré, G., & Kitsou, S. (2017). "Methods for Literature Review." In F. Lau & C. Kuziemsky *Handbook of eHealth Evaluation: An Evidence-Based Approach* (pp. 157-179). University of Victoria.

Park, C. L. (2010). Making sense of the meaning literature: An integrative review of meaning making and its effects on adjustment to stressful life events. *Psychological Bulletin*, 136(2), 257–301. <https://doi.org/10.1037/a0018301>

Papageorgi, I., Hallam, S., & Welch, G. F. (2007). A conceptual framework for understanding musical performance anxiety. *Research Studies in Music Education*, 28(1), 83–107. <https://doi.org/10.1177/1321103X070280010207>

Papageorgi, I., Creech, A., & Welch, G. (2013). Perceived performance anxiety in advanced musicians specialising in different musical genres. *Psychology of Music*, 41(1), 18–41. <https://doi.org/10.1177/0305735611408995>

Pickering, C. and Byrne, J. (2013). The benefits of publishing systematic quantitative literature reviews for PhD candidates and other early-career researchers. *Higher Education Research & Development*, 33(3), pp.534–548. doi:<https://doi.org/10.1080/07294360.2013.841651>.

Antonini Philippe, R., Singer, S.M., Jaeger, J.E.E., Biasutti, M. and Sinnett, S. (2022). Achieving Flow: An Exploratory Investigation of Elite College Athletes and Musicians. *Frontiers in Psychology*, 13. doi:<https://doi.org/10.3389/fpsyg.2022.831508>.

Phillips E.M (1991) "Acting as an insecure occupation: The flip side of stardom." *Psychology and performing arts* (pp. 133-142) Amsterdam: Swets & Zeitlinger.

- Popeil, L. (2007) "The Multiplicity of Belting," *Popular Song and Music Theatre. Journal of Singing* 64(1) pp. 77-80
- Rae, G., & McCambridge, K. (2004). Correlates of performance anxiety in practical music exams. *Psychology of Music*, 32(4), 432–439. <https://doi.org/10.1177/0305735604046100>
- Ryan, C. and Andrews, N. (2009). "An Investigation Into the Choral Singer's Experience of Music Performance Anxiety." *Journal of Research in Music Education*, [online] 57(2), pp.108–126. doi:<https://doi.org/10.1177/0022429409336132>.
- Randolph, J. (2009). "A Guide to Writing the Dissertation Literature Review A Guide to Writing the Dissertation Literature Review". *Practical Assessment, Research, and Evaluation Practical Assessment*, 14(13). doi:<https://doi.org/10.7275/b0az-8t74>.
- Paul Rhodes & Adele De jager (2014) "Narrative studies of recovery: A critical resource for clinicians," *Clinical Psychologist*, 18:3, 99-107, DOI: [10.1111/cp.12021](https://doi.org/10.1111/cp.12021)
- Ryan, C., & Andrews, N. (2009). "An Investigation Into the Choral Singer's Experience of Music Performance Anxiety." *Journal of Research in Music Education*, 57(2), 108-126. <https://doi.org/10.1177/0022429409336132>
- Roll C. (2016). "The Evolution of the Female Broadway Belt Voice: Implications for Teachers and Singers." *Journal of voice : official journal of the Voice Foundation*, 30(5), 639.e1–639.e6399. <https://doi.org/10.1016/j.jvoice.2015.07.008>
- Roll, C. (2019) "The Female Broadway Belt Voice: The Singer's Perspective" *Journal of Singing* 76 (2) pp.155-162
[https://www.nats.org/Library/JOS_On_Point/JOS-076-2-2019-155 - Christianne Roll - The Female Broadway Belt Voice.pdf](https://www.nats.org/Library/JOS_On_Point/JOS-076-2-2019-155_-_Christianne_Roll_-_The_Female_Broadway_Belt_Voice.pdf)
- Röthlin, P., Horvath, S., Birrer, D., & grosse Holtforth, M. (2016). "Mindfulness promotes the ability to deliver performance in highly demanding situations". *Mindfulness*, 7(3), 727–733. <https://doi.org/10.1007/s12671-016-0512-1>
- Salmon, P. (1992). "Performance Anxiety." *Comprehensive Casebook of Cognitive Therapy*, pp.61–69. doi:https://doi.org/10.1007/978-1-4757-9777-0_5
- Sandgren, M. (n.d.). *Health Anxiety Instead of Performance Anxiety Among Opera Singers*. [online] Available at: https://jyx.jyu.fi/bitstream/handle/123456789/20915/urn_nbn_fi_jyu-2009411316.pdf?sequence=1&isAllowed=y [Accessed 27 September 2023].
- Sinnamon, S., Moran, A., & O'Connell, M. (2012). "Flow among musicians: Measuring peak experiences of student performers." *Journal of Research in Music Education*, 60(1), 6–25. <https://doi.org/10.1177/0022429411434931>

- Shaw, R. (2010). "Embedding reflexivity within experiential qualitative psychology." *Qualitative Research in Psychology*, 7(3), 233–243.
<https://doi.org/10.1080/14780880802699092>
- Snyder, H. (2019). "Literature Review as a Research Methodology: An Overview and Guidelines." *Journal of Business Research*, 104, 333–339.
<https://doi.org/10.1016/j.jbusres.2019.07.039>
- Spahn, C., Krampe, F., & Nusseck, M. (2021). "Classifying Different Types of Music Performance Anxiety." *Frontiers in psychology*, 12, 538535.
<https://doi.org/10.3389/fpsyg.2021.538535>
- Spielberger, C.D., Gorsuch, R.L. and Lushene, R.E. (1970) "STAI Manual for the State-Trait Anxiety Inventory. Consulting Psychologists Press, Palo Alto.
- Stohtert, W.N. (2012) "Music performance anxiety in choral singers", *Canadian Music Educator*, 54(1), 21+, available:
<https://link.gale.com/apps/doc/A311291171/AONE?u=anon~4925a935&sid=googleScholar&xid=90bffc92> [accessed 02 Nov 2023].
- Stoeber, J. and Eismann, U. (2007). "Perfectionism in young musicians: Relations with motivation, effort, achievement, and distress." *Personality and Individual Differences*, 43(8), pp.2182–2192.
doi:<https://doi.org/10.1016/j.paid.2007.06.036>.
- Studer, R., Danuser, B., Hildebrandt, H., Arial, M. and Gomez, P. (2011). "Hyperventilation complaints in music performance anxiety among classical music students." *Journal of Psychosomatic Research*, 70(6), pp.557–564.
doi:<https://doi.org/10.1016/j.jpsychores.2010.11.004>.
- Sundberg, J. and Thalén, M. (2010). "What is 'Twang'?" *Journal of Voice*, 24(6), pp.654–660. doi:<https://doi.org/10.1016/j.jvoice.2009.03.003>.
- Sundberg, J., Thalén, M., & Popeil, L. (2012). "Substyles of belting: phonatory and resonatory characteristics." *Journal of voice : official journal of the Voice Foundation*, 26(1), 44–50. <https://doi.org/10.1016/j.jvoice.2010.10.007>
- Steptoe, A. (1989). Stress, Coping and Stage Fright in Professional Musicians. *Psychology of Music*, 17(1), pp.3–11. doi:<https://doi.org/10.1177/0305735689171001>.
- Titze, I. 2018) "Mixed Registration" *Journal of Singing* 75(1) pp. 49-50
- Vaag, J., Bjørngaard, J.H. and Bjerkeset, O. (2015). "Symptoms of anxiety and depression among Norwegian musicians compared to the general workforce." *Psychology of Music*, 44(2), pp.234–248. doi:<https://doi.org/10.1177/0305735614564910>.

Williamon, A., & Thompson, S. (2006). "Awareness and incidence of health problems among conservatoire students." *Psychology of Music*, 34(4), 411–430.
<https://doi.org/10.1177/0305735606067150>

Mahony, S. E., Juncos, D. G., & Winter, D. (2022). "Acceptance and Commitment Coaching for Music Performance Anxiety: Piloting a 6-Week Group Course With Undergraduate Dance and Musical Theatre Students." *Frontiers in psychology*, 13, 830230.
<https://doi.org/10.3389/fpsyg.2022.830230>

Wrigley, W. J., & Emmerson, S. B. (2013). "The experience of the flow state in live music performance." *Psychology of Music*, 41(3), 292–305

Zimmerman, B. J. (1989). "A social cognitive view of self-regulated academic learning." *Journal of Educational Psychology*, 81(3), 329–339.
<https://doi.org/10.1037/0022-0663.81.3.329>

Zimmerman, B. J., Bandura, A., & Martinez-Pons, M. (1992). "Self-motivation for academic attainment: The role of self-efficacy beliefs and personal goal setting." *American Educational Research Journal*, 29(3), 663–676. <https://doi.org/10.2307/1163261>

APPENDIX

APPENDIX A

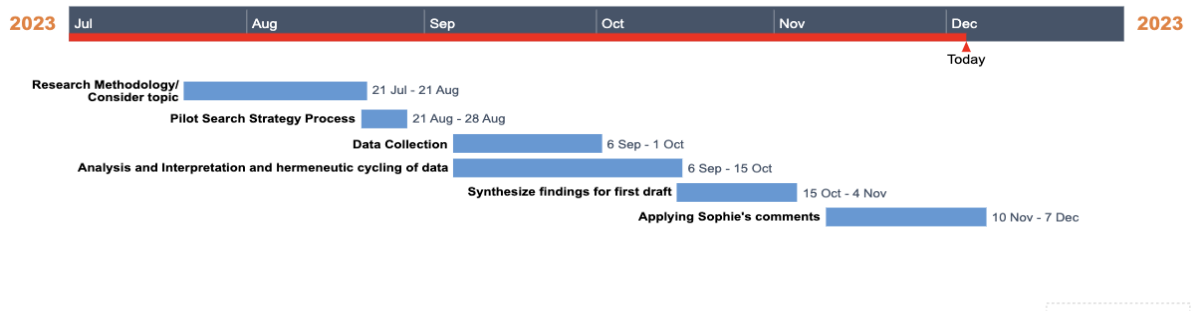
Comparison of different authors Literature Review Steps

Lit review Steps	Snyder	Pare and Kitsou	Randolph
1.	Design	Formulating research question	Problem Formulation
2.	Conduct	Searching for extant literature	Data Collection
3.		Screening for inclusion	Data Evaluation
4.		Assessing quality	
5.		Extracting data	
6.	Analysis	Analysis data	Analysis and interpretation
7.	Structuring and Writing		
8.			Public Presentation

*As public presentation was not a part of this assignment, this step was omitted

APPENDIX B

Module 4 Timeline



APPENDIX C

https://docs.google.com/spreadsheets/d/15YbijmxgOXri0LGb-xDwaZ0eCfVWn8Cmv32LPOx2__Y/edit#gid=0

APPENDIX D



