

Performance Anxiety in Students:  
A Pedagogical Reference Guide

by

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## ABSTRACT

Students afflicted with music performance anxiety (MPA) can greatly benefit from guidance and mentorship from a music teacher with whom they have established trust, however there exists a knowledge gap between the development and manifestations of MPA, and how it can be overcome in order to prepare the student for success as a performer. It is my purpose with this guide to inform musicians, including students and teachers, about MPA, common coping methods, and outside resources where pedagogues, students, and even professionals can find further guidance. This document is designed to aid music students and teachers in their individual research on the topic. The first section provides necessary background information on MPA and concepts of gender, identity, and personality. A discussion of the results of an experimental protocol that surveyed double reed musicians about their experiences with performance anxiety comprises the second section. An annotated bibliography, listing other resources including self-help books, personal accounts, and scientific studies, is contained in the final section of this guide. Because of the relative absence of research done on the correlation between MPA and specific identity traits including personality, self-image, and gender, it was necessary to incorporate more generalized sources relating to the topic. The annotations offer a more comprehensive approach to understanding and overcoming MPA. This work is not meant to be all-inclusive; rather, its purpose is to act as a basic guide.

## ACKNOWLEDGEMENTS

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## TABLE OF CONTENTS

CHAPTER	Page
1 BACKGROUND AND BRIEF LITERATURE REVIEW .....	1
Understanding Performance Anxiety .....	1
Confidence and Its Connection to Gender and Identity .....	3
Androgyny, Masculinity, and Femininity.....	8
2 PERFORMANCE ANXIETY IN DOUBLE REED MUSICIANS .....	20
Survey Design .....	20
Synthesis of Data and Discussion .....	20
Limitations and Future Research.....	25
3 RECOMMENDED FOR FURTHER RESEARCH .....	27
REFERENCES .....	38
APPENDIX	
A QUESTIONS AND RESULTS FROM SURVEY.....	41
B IRB APPROVAL CERTIFICATE.....	58

## CHAPTER 1

### BACKGROUND AND BRIEF LITERATURE REVIEW

#### **Understanding Performance Anxiety**

Music Performance Anxiety (MPA) is a phenomenon most musicians address and many fail to overcome. Both physical and mental manifestations of MPA create a distinct and always-changing combination of symptoms for each individual. To be a successful performer, one must possess a variety of skills and intuitions that are traditionally associated with masculinity including confidence and assertiveness. Not only are these characteristics used to describe common gender stereotypes, but they are also often used to describe one's personality and even identity. Thus, if it is possible to connect MPA with gender and personality via confidence levels, then I propose that there exists a correlation between identity and MPA. This concept can help to further explain the complexities associated with MPA and give sufferers insight into the ways this problem can inhibit successful and enjoyable performance opportunities.

To study the effects of personality and identity on MPA, I created an anonymous online survey which addressed confidence and body image levels along with severity of MPA. In order to keep the research small and exploratory, it was necessary to limit the field of respondents to double reed musicians (bassoonists and oboists).<sup>1</sup> The 77 respondents were almost evenly divided between males and females. The survey also inquired about the manifestations of MPA along with severity, perceptions, and possible causes. The findings from this survey show that the most significant gendered difference

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<sup>1</sup> Self-reports from the respondents indicated that the survey, administered in 2011 through Survey Monkey, consisted of about 44% students, 30% professionals, and 25% amateurs.

concerns how men and women conceptualize their own MPA. Men in both the professional arena and those still in school overwhelmingly remarked that their MPA is not a major concern. On the contrary, women, especially students who are female, were more likely to admit that their MPA is a problem and affects their careers and performances negatively. Though the survey needs to be replicated multiple times to determine general trends, my findings indicate that the severity of MPA is generally higher in women than in men. By using research in psychology, sociology, gender studies, and performance practices, we can further develop our understanding of why certain identifying traits are more adversely affected by MPA.

Musicians and pedagogues have come to trust a few sources as guides to addressing MPA. Perhaps the best-known of these is a book published in 1986 titled, *The Inner Game of Music*<sup>2</sup> by Barry Green and W. Timothy Gallway. The two authors combine their expertise in music and sports psychology to encourage musicians to adopt a balanced approach to performing, preparing, and surviving in a competitive field. Written as a self-help book, it addresses common performance issues concerning focus, concentration, and nerves and offers guidance in finding mental stability and contentment that can contribute to successful performance experiences.

In 1992, Paul Salmon and Robert Meyer wrote an extremely popular text on MPA.<sup>3</sup> Unlike many other sources, it does discuss the advantages of including MPA in the curriculum of music performance students, something that often does not get enough

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<sup>2</sup> Green, Barry, and W. Timothy. Gallway. *The Inner Game of Music*. Garden City, NY: Anchor/Doubleday, 1986.

<sup>3</sup> Salmon, Paul, and Robert G. Meyer. *Notes from the Green Room: Coping with Stress and Anxiety in Musical Performance*. New York: Lexington, 1992.

attention. Yet, much of the discussion is out of date, particularly concerning the background information on the causes and manifestations of MPA. Much of the other writings about MPA have similar issues and are often either over-generalized or too specific to be of much help for someone who is just beginning to explore this potentially overwhelming topic. Because it can be difficult to sift through the long list of titles to find something that will be applicable to the unique nature of a certain individual's MPA, this resource aims to not only provide necessary background information, but also advise on finding further helpful information. Many fail to provide useful insight or worse yet, offer quick solutions that are promised to work for everyone. Like many major obstacles encountered during a lifetime, MPA is too complex to be easily "cured."

### **Confidence and Its Connection to Gender and Identity**

Gender is an essential component of every individual's identity. Gender is different from sex: males can have characteristics typically considered feminine and females can have masculine characteristics as well. Meanwhile, the term sex is often used when referring to the biological and anatomical aspect of the human body. For the purpose of this study, I focus specifically on gender and the sociological and psychological implications rather than the biological definition of an individual's sex. The unique combination of attributes that places each individual on a wide gendered identity spectrum contributes our behavior, responses to social interactions, decision making, and our ability to interpret our surroundings and environment.<sup>4</sup> As gender is

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<sup>4</sup> Sara Mills. "Researching the Female Voice in Public Contexts." In *Speaking Out: The Female Voice in Public Contexts*, by Judith Baxter. New York: Palgrave Macmillan, 63. 2006.

largely a performative concept, most people exhibit characteristics and traits from both sides of the spectrum. “These normative conceptions of men and women vary across time, ethnic group, and social situation, but the opportunity to behave as manly men or womanly women is ubiquitous.”<sup>5</sup> A good example of normative conceptions within a reactive situation might be seen how an individual decides to express a strong negative emotion. Our gendered identity often compels us to react in a manner that has been deemed acceptable by our culture and our environment whether it be violence, rage, tears, or even denial.

Perhaps due to the scarcity of professional opportunities afforded to women for so many years until the beginning of women’s rights movements in the nineteenth and twentieth centuries, confidence and assertiveness in the public sphere were not seen as appropriate characteristics of women. Though the number of women who are pushing these boundaries has been steadily rising throughout the current and previous centuries, many still struggle with these conventional behavioral notions for females of remaining docile and modest.<sup>6</sup> According to feminist researcher, Judith Halberstam, feminine masculinity is specified when a female attains outward power and privilege particularly in a field or sphere of influence typically dominated by men. She goes on to claim,

Female masculinity has been blatantly ignored both in the culture at large and within academic studies of masculinity. This widespread indifference to female masculinity has clearly ideological motivations and has sustained the

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<sup>5</sup> Francine Deutsch. “Undoing Gender.” In *Gender and Society* 21, no. 1 (February 2007): 107.

<sup>6</sup> Judith Halberstam, *Female Masculinity* (London, Duke University, 2006), 4.



complex social structure that wed masculinity to maleness and to power and domination.<sup>7</sup>

Though the purpose of this paper is not to recount the substantial successes of women in Western music history, it is crucial to point out the special circumstances that allowed women such as Clara Schumann (1819-1896), Fanny Mendelssohn (1805-1847), and even the girls under Vivaldi's tutelage at the *Ospedale della Pietà* in the seventeenth century to lead fruitfully musical lives. The women who concern me in this paper are those who have the technical skills, discipline, and ambition to be equal to successful male musicians, but who, unlike Schumann, do not have the support and/or opportunities to succeed outside of their rigid social expectations.<sup>8</sup> Nancy B. Reich describes the cultural norms of the nineteenth century Europe in terms of the growing prosperity of the middle class:

Prosperous and aspiring bourgeois families discovered that music lessons for their daughters could be an asset in their climb to social acceptance. The Leisure created by new technology and industry afforded middle-class girls and women the opportunity to cultivate music (primarily voice and piano) to improve their marriage possibilities as well as to provide entertainment. Although this led to a large group of amateurs out of which some real talents emerged, upper- and middle-class women were discouraged from taking music too seriously. Even the most competent were forbidden by husbands or fathers to appear in public, to publish music under their own names, or to accept fees for their teachings lest these activities reflect badly on the social statues of the family. The advice and support of a

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<sup>7</sup> *Ibid*, 2.

<sup>8</sup> For more information concerning the history and significance of female musicians, please refer to the writings of Susan McClary, Karin Pendle, and Marcia J. Citron.

man was still a necessity in the music career of a woman no matter how talented she was.<sup>9</sup>

Western society made advances towards accepting women into professional roles, however the upbringing of girls still often emphasizes modesty and constraint.<sup>10</sup>

According to the tenets of feminist constructionism, gender identity conforms to societal expectations. Further, societies differ from one another, leaving women around the world to navigate unique expectations and opportunities. According to the arguments of this theory, gender identity is formed according to what the individual perceives to be allowed by society for their gender.<sup>11</sup> If a woman fully adopts a view consistent with her society's most conservative traditions concerning how a woman should behave, interact with others, and make decisions, she may not be comfortable performing on stage. This is because public performance is an activity that, in many cultures, has been historically indexed as masculine and requires masculine qualities to succeed. "Gender is the way that these norms are contested and/or affirmed in interaction; they are not fixed but hypothesized by individuals depending on their assessment of the context."<sup>12</sup> In other words, not all women find it difficult to perform in public; however, the constraints felt

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<sup>9</sup> Nancy B. Reich, "European Composers and Musicians, ca. 1800-1890" in *Women and Music: a History*, ed. Karin Pendle, (Indiana University Press: Bloomington, Indiana), 98.

<sup>10</sup> Earliest gains in music professionalism for women may be seen especially in the history of singing. Still, as early as Vivaldi's time at the *Ospedale della Pietà*, female residents played the bassoon. Documentation of this phenomenon are frustratingly difficult to find, but Vivaldi's catalog along with concert records at the Pietà confirm the presence of female wind players at this time. See Judith Tick, "Women in Music," *Grove Music*, and also Jane L. Baldauf-Berdes, *Women Musicians of Venice. Musical Foundations 1525-1855*.

<sup>11</sup> Sara Mills, "Researching the Female Voice in Public Contexts." In *Speaking Out: The Female Voice in Public Context*. By Judith Baxter (New York: Palgrave Macmillan, 2006), 63.

<sup>12</sup> *Ibid.*

from society present a very real dilemma for many.<sup>13</sup> Though many women have been increasingly forging their place in history as important performers it is not surprising if some of them still feel anxious or uncomfortable. This concept may explain why women often lack the necessary confidence to perform, leaving them more vulnerable to severe MPA.

An individual's ability to exude confidence may be a personality attribute linked to one's gendered identity. It generally exhibits a circular process: those who believe they are popular act more confidently.<sup>14</sup> For musicians, this concept can contribute to a hierarchy based on their performing abilities. This is further demonstrated later in my survey with the majority of respondents admitting to consciously ranking their own playing among other instrumentalists in an effort to find their place in said hierarchy.<sup>15</sup> As our skills mature, we re-conceptualize our rank in relation to the hierarchy of others to a higher position, which allows for higher confidence. According to Mills, confidence can be found when we make a positive evaluation of our audience's assessment of us.<sup>16</sup> However, Mills goes on to explain why this is not an easy task to achieve: "it is this circularity of the feedback and one's assumptions of the approval or disapproval of one's audience which seems crucial in the process of deciding whether or not you 'are' a

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<sup>13</sup> Though only a few sources that document the professional lives of women exist, we do know of the careers of some specific female professional music performers, particularly Faustina Bordoni (1697-1781), one of the first prima-donna's of seventeenth century Italy. Please refer the Dean Winton's entry in *Grove Music Online*.

<sup>14</sup> Mills, *Researching the Female Voice*, 71.

<sup>15</sup> See the Appendix for a complete catalog of my survey's results.

<sup>16</sup> Mills, *Researching the Female Voice*, 71.

confident person in general.”<sup>17</sup> Neither gender, identity nor confidence is a fixed attribute of our personalities, but they continue to develop as we experience and assess the norms and judgments of our surroundings. Confidence in ourselves, our abilities, and our gendered identities shape the decisions we make on an everyday basis. “Confidence itself is a nebulous concept, even though the way that it manifests itself physically upon the body makes it appear very material.”<sup>18</sup> Body language of an individual with confidence is generally seen in the posture, though a proud stance is not what gives an individual confidence nor is that individual confident because of it.<sup>19</sup>

It is easy to feel anxious in any situation when we are not confident. Fascinatingly, those attracted to performing generally exhibit other anxiety-prone personalities and social phobias such as perfectionism, low self-esteem, and the need to have excessive personal control.<sup>20</sup> Numerous studies prove that such traits are very closely related to MPA in that “negative self-appraisal in a performance context can easily de-motivate a performer, as the ensuing self-doubt can distort perception, leading to further negative appraisal.”<sup>21</sup> These results were also affirmed in my survey, which will be discussed in detail below. Figure 1A shows a large number of male and female respondents admitting to judging their own performances in a harsher manner than

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<sup>17</sup> *Ibid.*

<sup>18</sup> Mills, *Researching the Female Voice*, 70.

<sup>19</sup> *Ibid.*

<sup>20</sup> Glenn D. Wilson and David Roland, “Performance Anxiety” in *The Science and Psychology of Music Performance: Performance Anxiety* (Oxford: Oxford University Press, 2002), 49.

<sup>21</sup> Richard Davidson, *Anxiety, Depression, and Emotion* (Oxford: Oxford UP, 2000), 101.

others, which demonstrates the nature of a perfectionist musician. A major gender difference can be seen, however, in Figure 1B which establishes lower-levels of confidence in women while on stage. I intended to measure self-perception, and only offered “yes” or “no” as possible answers. Additionally, this survey does not address certain variables such as specific performance situations and opportunities afforded to each respondent.

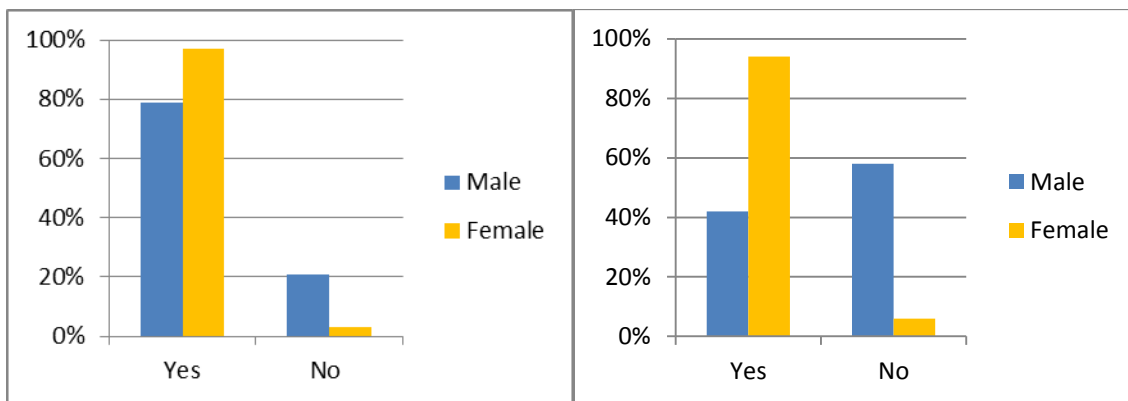


Fig. 1a: Following a performance, do you critique your playing more harshly than others?

Fig. 1b: Do you ever worry about what other people are thinking about while you are performing?

At this point, I found myself asking: why do the musicians who participated in my study, who are prone to negative self-appraisal continuously place themselves into situations where their confidence is being judged and examined by others? The results of my survey incidentally showed the answer: simply because when successful, performing music ultimately makes both men and women happy.

## **Androgyny, Masculinity, and Femininity**

My study indirectly posed the question of how musicians are able to achieve happiness through music while avoiding the negativity of MPA. Again, gender and identity play a crucial role. An individual who demonstrates a balance of both masculine and feminine attributes is sometimes called androgynous. Whether male or female, such an individual adopts necessary characteristics and behaviors that are stereotyped to the opposite gender while continuing to maintain attributes from their own gender.

Psychologist Sandra Bem, an expert on androgyny and gender studies, describes androgyny as “[representing] the equal endorsement of both masculine and feminine personality characteristics, a balance, as it were, between masculinity and femininity.”<sup>22</sup> The combination of qualities from the two genders tends to cancel out the negative sides of being of a single gender-type.

The Bem Sex-Role Inventory (BSRI), created in 1974, sought to distinguish androgynous, masculine, and feminine individuals. Of the 2,000 undergraduate students who participated in the study, roughly 1/3 of the participants described themselves as being androgynous.<sup>23</sup> Additionally, the results showed that single gender-types were more likely to engage in activities that are also stereotyped to their gender, and often become nervous and uncomfortable when asked to perform tasks that are stereotypically associated with the opposite gender. However, more androgynous individuals were not affected by performing the opposite sex’s tasks, and were able adapt quickly when asked

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<sup>22</sup> Sandra L. Bem, “Probing the Promise of Androgyny.” In *Beyond Sex-role Stereotypes: Readings Toward a Psychology of Androgyny* ( Boston: Little Brown, 1976), 51.

<sup>23</sup> *Ibid*, 52.

to perform a variety of tasks. Bem concluded from this survey that strict adherence to “traditional sex roles do produce an unnecessary and perhaps even dysfunctional pattern of avoidance for many people.”<sup>24</sup>

Successful musicians are often characterized as being androgynous. As an art form, music examines and expresses a wide variety of human emotion.<sup>25</sup> Musical Performance calls for a wide variety of talents and skills and encompasses a variety of stereotypical masculine and feminine traits. The expression and emotion, which is usually indexed as feminine, is an essential part of the power behind music, thus requiring performers to be able to quickly access and convey a wide range of feelings. However simultaneously, that performer and performance must also be presented as a confident, masculine manner that allows the audience to feel comfortable; awkwardness and nervousness will take away from the music, as the audience will feel it as well. “In other words, musicians of both sexes may frequently need to cross the boundaries of sex-role stereotypes to operate successfully, particularly in terms of introverted single-mindedness and sensitivity.”<sup>26</sup> It is not always easy to simultaneously adopt both masculine and feminine attributes, and as a society we generally recognize those who can as being talented.

Music theorist Marion Guck explains androgyny in musicians by claiming: “Women’s and men’s ‘natures’ are not, in fact natural but rather are culturally

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<sup>24</sup> *Ibid*, 51.

<sup>25</sup> Anthony E. Kemp, “Psychological Androgyny in Musicians,” *Bulletin of the Council for Research in Music Education*, no. 85 (Fall 1985): 98.

<sup>26</sup> *Ibid*, 102.

determined: inculcated in the course of child-rearing and reinforced throughout life. What is cultural can be changed.”<sup>27</sup> Because the field of music is competitive, performers (along with other artists) must learn to adapt certain traits of both genders such as self-reliance, assertiveness, and sensitivity. Those who fail to do so eventually quit or remain unsuccessful.<sup>28</sup> Androgynous individuals, according to psychologist Cecilia Cheng, are more adaptive to new and changing situations than single gender-typed individuals. Those who are capable, musical performers quickly learn how to adopt the appearance of the confidence required to step into the frightening arena of public performance. Though males in the Western world are often socialized early to face fears head-on, many females are instead encouraged to save themselves from those fears. Freely negotiating personality attributes that cross traditional gendered behaviors, in my argument here, categorizes performers as being androgynous.

Such gender crossing was also present in my survey. Both the male and female respondents exhibit androgynous behavior and personalities, with hardly any regard to gender boundaries. Figure 2 below shows how respondents rated their personality in terms of being confident, assertive, resilient, and sensitive.

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<sup>27</sup> Marion Guck. “A Woman’s (Theoretical) Work,” *Perspectives of New Music* 32, no. 1 (Winter 1994): 30.

<sup>28</sup> Kemp, “Psychological Androgyny in Musicians,” 105-106.



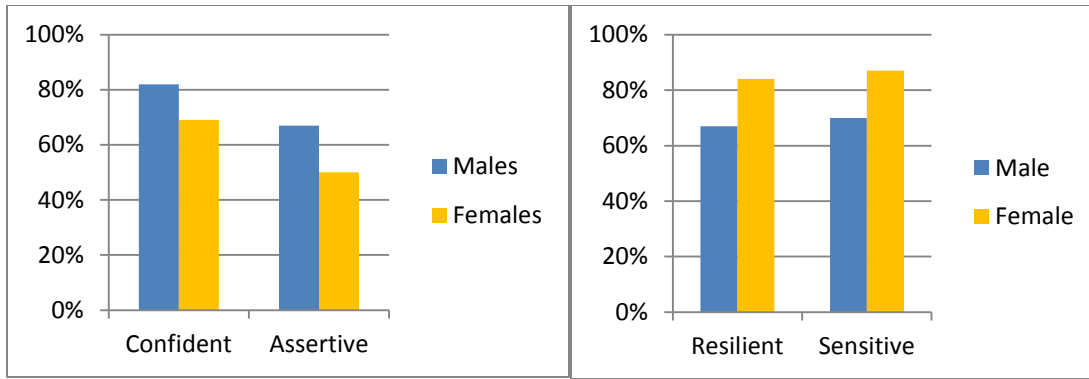


Fig. 2a: Percentage of respondents with strong masculine characteristics

Fig. 2b: Percentage of respondents with strong feminine characteristics

Publicly performing is may not be outwardly assigned to a specific gender like activities such as football or other contact sports, yet it is still indexed as a male activity. Performing is not a simple matter of transmitting the music to the audience, but it is also a display of competence (musical and technical), claiming expertise, and establishing a place in the ranking of others. A competent performer must show their ability to play without hesitation or nervousness while demonstrating a comprehensible interpretation of the music reflecting the styles of the era. Additionally, the performer must also take authority of the performance and claim originality. Assertiveness, confidence, stage presence, and authority are all associated with performing well, and they are often attributes instilled in males. However, men can be uncomfortable performing as well:

The stereotype should not be seen as something that all men draw on when constructing themselves as gendered individuals, but neither should it be seen as having no effect whatsoever. We hypothesize these norms of femininity and masculinity, and even when we do not model our own behavior on them, they nevertheless inform our judgments about what is appropriate within a particular context. The functions of masculinity and femininity differ from context to context, but individuals will draw on these

hypothesized norms, assuming that in some sense the stereotypes exist outside themselves.<sup>29</sup>

In the above statement, Mills hints that not adhering to gender norms can be a choice, and one's gendered identity will influence how easy it is to make that choice. It is no secret that women often must adopt masculine norms in order to survive and thrive in the workplace. Similar obstacles must be scaled by women in business, law, engineering and the medical field, where they often face performance anxiety at similar levels as female musicians.

Public performance entails claiming expertise in an evaluative situation, an activity earlier noted as being stereotypically masculine. MPA has a particular impact on individuals when they are crossing gender lines, such as women performing in public. However, it is important to note that not every woman feels this when she is on stage; in fact, some women enjoy it and do not experience MPA on any level. By studying such women, we can further our understanding of what an ideal woman performer can look like.<sup>30</sup>

A woman musician who does not abide by an earlier generation's gender norms in the context of performance can be characterized as being androgynous. She claims expertise over her instrument, music, and performance situations, while simultaneously expressing herself in a sensitive manner. This sounds simple, yet societal norms instilled from childhood may not foster this sort of behavior from a woman. Whether it be from

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<sup>29</sup> *Ibid*, 65.

<sup>30</sup> *Ibid*, 70.

parental child-rearing or social expectations developed at school, many girls are in some way reprimanded for showing too much confidence and assertiveness.<sup>31</sup> This theme is further ingrained with certain movies, books, the media, and other forms of pop culture. Feminist theorists have been focusing on ‘masculine’ women, finding that “some women do not simply accept the stereotypical norms of behavior, but rather challenge them by consciously adopting behavior conventionally associated with masculinity and men.”<sup>32</sup> In order for a woman to succeed as a performer, she must accept certain masculine norms into her own gendered identity: confidence, assertiveness, claiming expertise, being self-assured. To make effective progress towards controlling MPA, it is imperative for the woman to be comfortable and assured of her androgyny. This is not an easy task to accomplish, and women often slowly progress towards this ideal throughout an entire lifetime. For this reason, certain women are often subject to more severe MPA than men.

### **The Fundamentals of MPA and the Link between Certain Personality and Identity Traits**

MPA has both mental and physical manifestations that lead to feelings of nervousness, fear, and/or apprehension. Additionally, MPA can be felt before, during, and after a performance. “As in any other kind of phobia, [MPA] symptoms are those produced by activation of the body’s emergency system...including all the well-known

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<sup>31</sup> For a deeper understanding of the complexities of childhood body image and its effects on adulthood, please refer to Kathleen Franco’s, Mohammed Alishahie’s, and David L. Bronson’s article, “Body Image” in the *Encyclopedia of Women’s Health*.

<sup>32</sup> *Ibid.*

effects of increases of adrenaline in the bloodstream.”<sup>33</sup> These reactions are designed to alert us to perceived danger as well as enhance our chances of survival. Interestingly, an individual’s ego is valuable enough for the body to instinctively protect with the possibility of causing panic. “In ancient times it may have been wild beasts, natural catastrophes, and the like that served as major sources of anxiety, in our modern achievement-oriented society, stress and anxiety are evoked largely by social-evaluative and ambiguous environmental situations.”<sup>34</sup>

The symptoms associated with MPA are often large obstacles in a successful career, especially for women. My research shows that 75% of women confessed to experiencing MPA, as opposed to 50% of men. In order to further understand how crossing gender boundaries can lead to MPA, it is necessary to examine the biological workings of anxiety itself.

There are two main types of anxiety: trait anxiety and state anxiety. Trait anxiety is a biological disposition of an individual’s tendency to be anxious, while state anxiety describes of how anxiety levels are affected by certain situations.<sup>35</sup> All anxiety is a primal reaction to danger. Increased heart rate, trembling, and butterflies are all ways of preparing for a fight or flight reaction. “A person’s proneness to anxiety will directly influence his or her level of response to what is perceived to be dangerous.”<sup>36</sup> It is crucial

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<sup>33</sup> David Roland, *The Confident Performer* (Portsmouth, NH: Heinemann, 1998), 47.

<sup>34</sup> Moshe Zeidner, *Test Anxiety: The State of the Art* (New York: Plenum, 1998), 3.

<sup>35</sup> Anthony E. Kemp, *The Musical Temperament: Psychology and Personality of Musicians* (Oxford: Oxford UP, 1996), 86.

<sup>36</sup> *Ibid.*

to distinguish between permanent trait anxiety and state anxiety. This understanding can help the performer to identify and address key components of the distinct causes and symptoms of MPA.

Several distal (trait) and proximal (state) factors can contribute to anxiety. Besides a chemical predisposition to anxiety, trait anxiety can also be developed through parent-child relationships and other early experiences relevant throughout one's life. State anxiety, on the other hand, can be developed at any time in one's life, and it usually is associated with evaluative environments and experiencing failure. These can contribute both directly and indirectly to anxiety as a response to performance situations.<sup>37</sup> Studies on test anxiety show that "distal factors are believed to shape anxiety as a situation-specific trait or disposition, whereas proximal factors are expected to impact upon test anxiety as an emotional state. Both trait and state anxiety interact in contributing to actual manifestations of anxiety in evaluative situations."<sup>38</sup> Anxiety in all its forms is not a simple issue, thus proving difficult to overcome.

There are four common components of MPA: Affect, Cognition, Behavior, and Physiology. An individual suffering from MPA might feel the effects from any combination of the four, or all of them simultaneously.<sup>39</sup> All of the components do not necessarily occur simultaneously, nor do they follow a regular pattern. To further explore this concept, let us examine each of these four components.

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<sup>37</sup> *Ibid*, 95.

<sup>38</sup> Zeidner, *Test Anxiety*, 145.

<sup>39</sup> Andrew Steptoe, "Negative Emotions in Music Making: The Problem of Performance Anxiety" In *Music and Emotion*, ed. Patrik N. Juslin and John A. Sloboda, (Oxford Press, 2001), 291-307.

Affect deals with feelings of apprehension, tension, and/or dread. Loss of concentration, distraction, and memory failure belong in the cognition category. Behavior manifestations are most commonly felt as tremors, difficulty in maintaining posture, and failure of technique. Finally, increased perspiration, altered body temperature, and an increase in heart rate are examples of the physiological component.<sup>40</sup> My survey explored the symptomatic manifestations each musician experiences. For example, one participant, Subject A, is a performer with high Affect and Behavioral components of MPA paired with low Cognition and relatively average Physiological components. He exhibits the following symptomatic responses: refusal to go on stage (fear), no eye contact, raised/tense shoulders and body, hyper-alertness, very focused, and a small sensation of butterflies felt in his stomach. Another participant, Subject B, is a performer with a high Physiological MPA involvement, low Cognition and Behavioral components, and a medium Affect. He exhibits clammy hands, excessive perspiration, an elevated heart rate, an absence of memory-slips, outward calm, and nervousness. However, these are merely symptoms of MPA, and they do not explain its underlying causes. This examination of symptoms does provide an opportunity to begin to explore one's MPA with the possibility of providing insight for finding the best path to surmounting the uncomfortable and frustrating afflictions caused by MPA.

Musicians notoriously worsen their own anxieties with self-imposed perfectionist standards. *Catastrophizing* is used to describe these musicians: they often exaggerate the likelihood of experiencing negative consequences during or as a result of a performance. Catastrophizing is a typical cognitive problem among performers that can result in feeling

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<sup>40</sup> *Ibid.*

ill or faint from the perceived loss of control over the situation.<sup>41</sup> “Performers tend to view the time immediately surrounding and including their performances as a time of maximal stress and tension. Such responses are mainly reactions to the dramatic physical and psychological changes that accompany the immediate anticipation and experience of performing on stage.”<sup>42</sup> MPA is different than stage fright, in that it can happen in a variety of situations. Musicians often experience it during private lessons, auditions, or even in the practice room in addition to performing onstage.<sup>43</sup> In general, it depends on the evaluative nature of the performance, not the presence of an audience. MPA is also very inconsistent. It may not be felt every time one performs, and it can be present in varying degrees and manifestations.

Since performing before an audience of judges and claiming expertise in the public sphere has been traditionally deemed a masculine quality, female musicians are more prone to MPA than their male counterparts. According to Mills’s study on public speaking, women are often more sensitive to evaluative stimuli and show more anxiety than men. “Performance anxiety is often considered something which women are more likely to experience than men... What seems to play a role in performance anxiety is the degree to which the individual has internalized or resisted stereotypical views of the gendered nature of the public sphere.”<sup>44</sup> The Mills study shows that anxiety from

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<sup>41</sup> *Ibid.*

<sup>42</sup> Kemp, *The Musical Temperament*, 86.

<sup>43</sup> Steptoe, “Negative Emotions in Music Making,” 300.

<sup>44</sup> Mills, “Researching the Female Voice,” 61.

publicly performing in women stems from the fear of being harshly judged by their colleagues. Mills concludes her study with the idea that men and women interpret and respond to evaluative situations differently. Some men find it easier to view being evaluated as a personal challenge, not threat, thus interpreting anxiety positively. However, women tend to interpret anxiety negatively by viewing such situations as a threat and the need to protect themselves from an attack on their livelihood, expertise, and pride.<sup>45</sup>

Interestingly, my study concluded with the same result as Mills' study. When asked: "Does your MPA negatively or positively affect your performance? How?" Gender differentiation can be seen in the answers.<sup>46</sup> 65% of women answered negatively as opposed to only 30% of men. Additionally, men often simply stated their response in one or two short words: "Neither." and "Positively, incentive." While women tended to include an explanation as to why MPA has a negative affect: "Negatively, I feel very inhibited and cannot express myself freely" was one such answer typical among the women. This demonstrates that one of the main differences in MPA between males and females is the conceptualization and perception of the MPA. Women seem to spend a lot of energy focusing on issues concerning their MPA, whereas men do not feel the need to focus on it.

The results of my survey (as seen in Figure 3 below) also give evidence that women are often more emotionally distraught before and during their performance. Women are often aware of being affected negatively by catastrophizing, however it

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<sup>45</sup> *Ibid.*

<sup>46</sup> A complete list of questions and results from the survey can be found in Appendix B



seems to be a difficult phenomenon to control. Men, on the other hand, may not be as easily flustered by mental tricks induced by MPA and generally seem to not always catastrophize either before or during a concert.

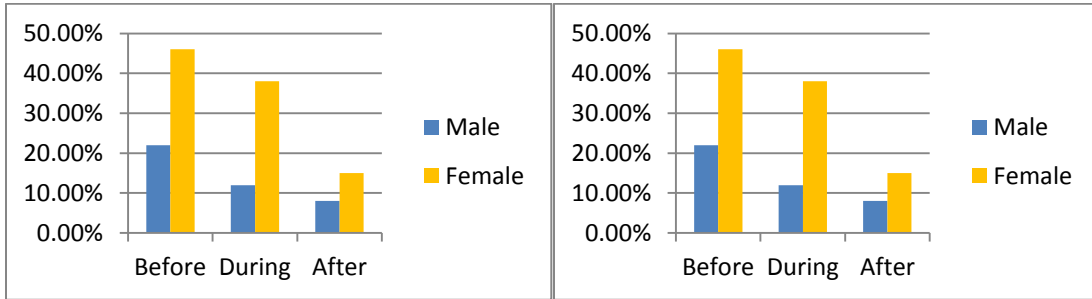


Fig. 3a: Number of respondents who feel flustered before, during, and after a performance.

Fig. 3b: Number of respondents who feel afraid before and during a performance.

## CHAPTER 2

### PERFORMANCE ANXIETY IN DOUBLE REED MUSICIANS

#### **Survey Design**

Of the 77 double reed instrumentalists who responded to my anonymous online survey, the male to female ratio was almost evenly split: 38 male, 39 female. Consisting of students, amateurs, and professionals, the age range of respondents was 18 to 80. They were recruited through the email list serve and online forum maintained by the International Double Reed Society. It was necessary to limit the subjects to double reed players in order to keep the study small and exploratory. A larger study with the inclusion of musicians from a more diverse musical background will prove an even greater understanding into the complexities of MPA. The aim of this survey was to investigate each individual's experience with MPA, what factors could be causing it, and what methods are used to control or overcome it. Initially, I assumed that the survey would demonstrate that more women experience MPA than men. However, this was not the case. Instead, the real difference lies in *how* the MPA is conceptualized, and how much power one has to control it. A study on a larger scale is needed to confirm these findings.

#### **Synthesis of Data and Discussion**

Much of the research on gender differences and anxiety were proven to be correct within my survey as well. Not only do women seem to struggle with more severe MPA, they also cope with low levels of self-esteem. When asked to rate their vulnerability, the majority of the women remarked that they are quite vulnerable, while a majority of the

men remarked that they are not all vulnerable (Figure 4A). This seems to explain a second gender difference highlighted by my survey (see Figures 4B and 4C) that women generally need to be in a calm mental state whereas men can be feel fueled by the rush of adrenaline that comes with performing. It is my conclusion that women and men generally react to experiences involving fight or flight situations differently. This situation occurs for musicians when their adrenaline spikes during a public performance; a women is more inclined to feel afraid and have the need to protect herself and her dignity while a man will often be excited for the opportunity to demonstrate his skills and abilities.

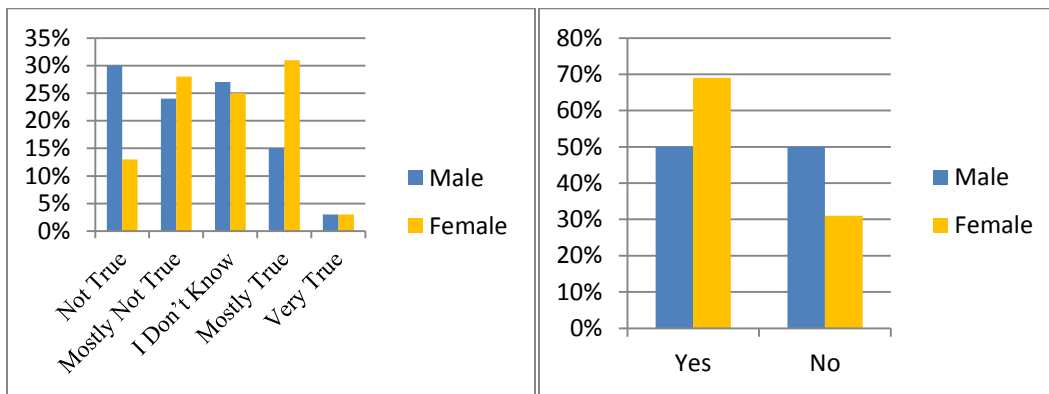


Fig. 4a: Number of respondents who describe themselves as being vulnerable

Fig. 4b: Do you need to be calm and collected in order to perform?

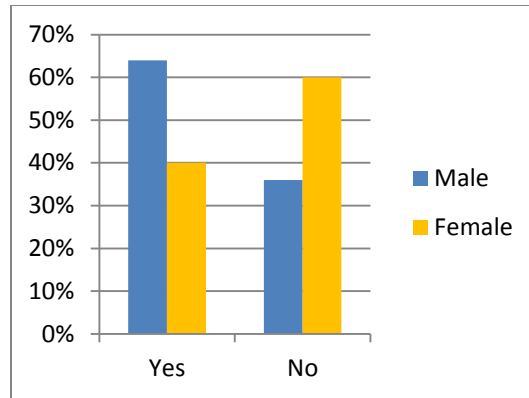


Fig 4c: Do you find that performance anxiety can give you the necessary adrenaline needed to successfully perform?

Another specific gender line I discovered as a result of my survey concerns coping methods and their success rate. When questioned about these coping methods, a number of women shared some very extravagant and extreme methods, often based on superstition. These included executing a specific routine or ritual before the performance, implementing a strict dietary regimen, or even seeking outside help from a psychologist or hypnotherapist. Men generally described their techniques to be much more simple and calming such as taking deep breaths, and finding a brief moment to relax before the performance. Women are experiencing MPA at a more severe level, and it is causing them to take more drastic measures in an attempt to control it. On the other hand, most men acknowledge the presence of MPA, however they generally do not feel as threatened and are thereby more successfully able to control it.

As stated before, the men generally responded to questions about their MPA in a positive manner, sometimes with a bit of humor. Of the men who experience MPA, the trend was to downplay the situation. To further support this concept, I will profile two

respondents, highlighting the gendered differences in how they perceive, experience, and cope with MPA.

Subject A is a male amateur bassoon player. He does not feel vulnerable or anxious when performing in front of others. It is important to note the variable of an amateur versus a professional player. The survey questions did not screen for those who only perform in low or high stress situations. Though we do now know the stress level of the performances Subject A participates in, we do know that he is simply not affected by MPA; he is always confident and relaxed while on stage. When asked to describe certain aspects of his personality, Subject A explained that he is neither tentative, fearful, nor timid. He claims that he functions well when under pressure, and he never bothers to worry about what other people think of him. It is not surprising that he does not experience MPA, he says: “I have prepared as well as I can. It is peaceful knowing that there is nothing left to do except go out there and do what I need to do.” Subject A’s vigorous practicing habits help him to face anxiety as it allows him to claim expertise while performing.

Subject B exhibits more stereotypically feminine attributes, which complicate her severe MPA. As an amateur oboist, she admits to feeling extremely vulnerable while performing. Even though she practices often, she has trouble reproducing her finely tuned effort while on stage. She can very vividly picture what failure looks like in her head, yet she understands that it is these mental games that are compounding her extreme MPA. Additionally, she not only acknowledges her lack of confidence, but she also believes that confidence is a trait that one is born with and cannot develop. She exhibits multiple traits that all too often lead to MPA: lack of confidence and authority, and extreme

sensitivity in evaluative situations. Subject B recently began to seek the help of a therapist, where she concentrates on breathing and relaxation techniques along with working on freeing her mind from the pressures surrounding a performance. She is slowly progressing towards her goal of enjoying freedom from anxiety, and she is hopeful for future successes

The one of the main differences between Subject A and Subject B is the way each conceptualize the pressures of performing in front of an audience, which can be related to their gendered personalities and identities. Though we do not know what sort of evaluative performances each subject participates in, it seems clear that Subject A demonstrates strong masculine attributes as he comfortably shows authority and is confident in his abilities. He does not see a reason to lack confidence about performing, as it is merely a task that must be completed. Instead, he feels calm while on stage. To Subject B, on the other hand, performing exposes her inner self, making her feel very vulnerable. It causes a rush of emotion, putting her in constant fear of failure. A spike of adrenaline results in physical reactions that only elevate the problem. These include shaking and shortness of breath. According to the Constructionist Theory, Subject B has internalized the notion that publicly performing has been indexed to the male gender, and even though she feels willing to cross that traditional gender boundary, she cannot help but feel extremely uncomfortable. Therefore, it is not hard to understand why she struggles with MPA more than Subject A.

The results from the survey of double reed instrumentalists show that males and females conceptualize MPA differently which seems to be directly related to the presence or absence of confidence. Certain individuals who struggle to control it, often

catastrophize their MPA, believing their efforts are unsuccessful, resulting in extreme frustration. This is an important issue to remember when working with students on overcoming MPA.

To understand this issue, one must first examine and comprehend various concepts of gender and anxiety in relation to both psychology and sociology. Though society is more progressive than before in terms of gender equality, in some circles there is still a notion of certain behavior and activities of which are deemed appropriate for each gender. Centuries ago, many Western societies held that only males had the capabilities to publicly perform. Audiences were conditioned to expect a certain amount of masculine qualities from performers such as exuding confidence and authority. Even though today's society still holds on to these expectations, women are now allowed to join men on the stage. Performers must actively choose to cross gender boundaries and adopt certain required attributes into their personality and identity in order to succeed as a performer. This can be a very stressful and daunting task, one that would be undeniably easier with the support and encouragement from teachers, mentors, and peers.

### **Limitations and Future Research**

Since the completion of this study in 2011, there have been several other studies and further research published on MPA, some of which focuses on students. Alexandra Sandy Errico focused her 2012 dissertation research on elementary students with MPA while Michelle McKenzie conducted a similar case study on undergraduate music students in 2013. Both of these studies do not take certain personality and identity traits such as confidence into account when discussing their data. Other articles have been

published that offer expert insight to the most recent findings concerning anxiety, performance psychology, and even concepts dealing with gender and music, yet researchers are still neglecting to connect all of these components when discussing MPA.

Because my study attempts to do this on a small scale, obvious problems arise from making broad generalizations from such a small applicant pool. This includes taking into account the differing levels of ambition, competency, and career goals. Future research focusing on the specific cultural, biological, and psychological intricacies of confidence levels within musicians will provide a more balanced means for understanding and effectively reducing the struggles associated with MPA.



## CHAPTER 3

### RECOMMENDED FOR FURTHER RESEARCH

As stated in the abstract, this section is included to help guide students and teachers to find more information on MPA and the varying approaches that others have taken to overcome it. It is important to note that such a complex issue requires different strategies for different people. Ideally, one will be able to use specific sources listed here to address the causes, reactions, manifestations, and perceptions of one's unique biological and environmental situations that lead to MPA. The below selected entries are representative of available resources that I found to be the most current and relevant. Additionally, I took care to include a variety of sources ranging from scientific studies to self-help books and articles in order to cater to a wide array of needs.

**Bruser, Madeline. *The Art of Practicing: A Guide to Making Music from the Heart*. New York: Bell Tower, 1997.**

This work is a favorite of pedagogues who are introducing students into the lifestyle of being a musician. Though it mostly focuses on how to implement an efficient and effective practice routine with an emotionally positive approach, it also spends an entire chapter addressing MPA. It speaks of common fears and vulnerabilities and suggests refocusing one's energy and emotions toward the positive in performance situations. The entire work is written in an accessible manner that favors anecdotal-based discussion over scientific findings.

**Dunkel, Stuart Edward. *The Audition Process: Anxiety Management and Coping Strategies*. Stuyvesant, NY: Pendragon, 1989.**

Dunkel authored this book from an orchestral audition perspective. Having gone through numerous orchestral auditions as both auditioner and auditionee, he compiles his experiences and observations for other musicians to learn from. Through discussions on anxiety and its correlation to self-esteem and mood, Dunkel, with help from his psychologist brother, argues for the importance of maintaining a healthy mindset. Additionally, he offers several coping strategies with the ultimate goal of confronting one's fears along with an extensive bibliography and insights from outside psychologists

and psychotherapists for further research. It is a realistic approach to MPA: straightforward, yet easy to read.

**Green, Barry, and W. Timothy. Gallwey. *The Inner Game of Music*. Garden City, NY: Anchor/Doubleday, 1986.**

Perhaps the most popular book among those who are seeking to understand and overcome MPA, Green co-wrote this book with the author of the original, highly-acclaimed self-help book, *The Inner Game of Tennis*. Drawing on the psychological similarities between athletes and musicians, Green writes of his several years spent experimenting with various mental interferences within himself and his music students that manifest in MPA symptoms. Written as a how-to guide, readers are encouraged to commit to self-exploration and implement personalized management strategies. Additionally, a chapter is dedicated to providing pedagogical techniques for addressing these issues in students.

**Havas, Kato. *Stage Fright, Its Causes and Cures*. Amersham, England: Halstan, 1973.**

Havas writes from her experiences as a violinist with stage fright. She writes of the unhelpful advice she received from former teachers, and attempts to shed some light on understanding and overcoming the subject. Her writing style is nurturing and accessible, ideal for individuals who require extra emotional sensitivity and support. However, a large section of the work is not applicable to musicians other than violinists. She discusses many violin-specific issues affected by MPA, such as a trembling bowing arm, and gives solutions to this problem. Though it may be a good place to start for other non-violinists, the depth of knowledge may not extend deeply enough to be highly effective for everyone.

**Jones, Kate. *Keeping Your Nerve!* London: Faber Music, 2000.**

This pocket-sized book uses its informal writing style to appeal to students in particular. It offers a nurturing approach to understanding MPA and encourages mutual support between friends and fellow students. Tips on “how to unwind after a performance, and finally, ultimately enjoy performing” demonstrates its aim to help young musicians create positive performance experiences for themselves. I believe this resource is often overlooked by academics, perhaps due to its casual nature and youth-oriented cover and title.

**Kenny, Dianna T. "Music Performance Anxiety: Origins, Phenomenology, Assessment and Treatment." *Context* (2006): 51-64. <http://search.proquest.com/docview/1468263?accountid=4485>.**

Though brief, this article meticulously reviews MPA as a comprehensive whole. Through explanations on factors that often lead to MPA, such as perfectionism and ruthless self-

evaluations, Kenny simultaneously provides helpful behavioral intervention treatment advice. She supports her claim by heavily referencing and dissecting David H. Barlow's *Model of Anxiety* and relating it to music and musicians. This work is an excellent quick reference on the subject.

**Kirchner, Joann Marie. "The Relationship between Performance and Flow." *Medical Problems of Performing Artists* 23, no. 2 (06, 2008): 59-65. <http://search.proquest.com/docview/868611651?accountid=4485>.**

Kirchner examines flow, "the state of focused absorption of an activity," within the context of music making. She claims that failure to maintain this flow, which is often described by others as discipline and ambition, can be a contributing factor to MPA. This resource supports these claims through Kirchner's study on undergraduate music majors, of which he includes the methodologies and results. Not surprisingly, Kirchner is able to prove the integral role of flow in overcoming MPA. This resource reads as a scientific study, complete with a treatment plan of maintaining focus on mental stability.

**Leblanc, Albert, Y. Jin, Mary Obert, and Carolyn Siivola. "Effect of Audience on Music Performance Anxiety." *Journal of Research in Music Education* 45.3 (1997): 480-96. <http://www.jstor.org/stable/3345541>.**

One of the few studies done on younger music students, this one focuses on high school band students and their anxiety levels in certain performance situations. Students were asked to give three performances in different settings with varying numbers of audience members present. This work not only details the study but also provides sections on literature review, statistical analysis of the findings, and implications for music educators. It is an extremely well-rounded resource for approaching MPA from several perspectives, and is often referenced in other writings on MPA in young musicians. One particularly interesting finding on gender differences shows many female students experiencing a much higher heart rate during performances than their male counterparts.

**Lehmann, Andreas C., John A. Sloboda, and Robert H. Woody. *Psychology for Musicians: Understanding and Acquiring the Skills*. Oxford: Oxford UP, 2007.**

Reading like a textbook, Lehmann offers a chapter on "Managing MPA" that could easily be transformed into a lesson plan for students. It thoughtfully lays the background on MPA, its symptoms, and its correlation to the person with support from numerous psychological studies done on anxiety. Additionally, the work also includes a section examining MPA from a cross-cultural perspective outside of Western Classical music. The chapter includes study questions and further reading suggestions that are clearly designed to entice students and teachers to explore MPA through critical thinking.

**Perdomo-Guevara, Elsa. "Is Music Performance Anxiety just an Individual Problem? Exploring the Impact of Musical Environments on Performers"**

**Approaches to Performance and Emotions." *Psychomusicology: Music, Mind, and Brain* 24, no. 1 (2014): 66-74. <http://search.proquest.com/docview/1515992129?accountid=4485>.**

This investigation on MPA perception delves deeper into the psychological implications than most other resources on this list. Through an online survey, this study resulted in the finding that cultural background can play a major role in not only the presence of MPA in musicians, but also its perception of severity. Unique in its cultural approach to MPA, this work offers an alternative avenue towards understanding and overcoming than most other resource available.

**Riley, Jessica M. "Reducing Anxiety: Studio Strategies for Performing Salvation." *Music Educators Journal* 98.3 (2012): 65-70. <http://mej.sagepub.com.ezproxy1.lib.asu.edu/content/98/3/65.full.pdf+html>.**

Despite this article's lack of conceptual depth concerning MPA, it can still prove to be an excellent resource for music pedagogues as they attempt to guide their students towards overcoming MPA. One of the few articles written specifically for music teachers with studios, it provides several methods on becoming a supportive, knowledgeable mentor.

**Roland, David. *The Confident Performer*. Portsmouth, NH: Heinemann, 1997.**

Dr. Roland, a performance psychologist, uses his expertise to explore and explain the various mental aspects of performing. Rather than being written from the musician's perspective of emotion, it offers an unbiased scientific approach. It aims to encourage mental preparation in order to increase consistency and confidence of which can help diminish the severity of MPA. Roland proposes several mental techniques for readers to try concerning relaxation, health, lifestyle, mental imagery, and positive self-talk.

**Salmon, Paul, and Robert G. Meyer. *Notes from the Green Room: Coping with Stress and Anxiety in Musical Performance*. New York: Lexington, 1992.**

This popular book is an excellent text for music pedagogy classes. Not only does it explore and examine many contributing factors to MPA, but it also gives an undeniable call for more support from music teachers. Being on the forefront of changing how MPA is addressed in students, this work is still relevant today.

**Stern, Judith R. S. "A Yoga Intervention for Music Performance Anxiety in Conservatory Students." *Medical Problems of Performing Artists* 27, no. 3 (09, 2012): 123-128. <http://search.proquest.com/docview/1283954242?accountid=4485>.**

This study is an examination of the effects of yoga on MPA. Not only did participants of the 9-week yoga training experience significantly less MPA, but progress was also

sustained up to a year later. The authors present and discuss their methodologies along with those from other similar surveys. This resource offers readers holistic and easy to implement treatments that include advice on posture, meditation, and breathing.

### **Additional Articles and Dissertations**

#### *Journal Articles:*

These articles contain useful information and insights from a musician's perspective. They address a variety of topics that can be of help when trying to understand specific concepts related to MPA

Abel, J. L., and K. T. Larkin. "Anticipation of Performance among Musicians: Physiological Arousal, Confidence, and State-Anxiety." *Psychology of Music* 18.2 (1990): 171-82. Web. <http://pom.sagepub.com.ezproxy1.lib.asu.edu/content/18/2/171.full.pdf+html>.

Arneson, Christopher. "Performance Anxiety: A Twenty-First Century Perspective." *Journal of Singing - the Official Journal of the National Association of Teachers of Singing* 66, no. 5 (05, 2010): 537-546. <http://search.proquest.com/docview/753578902?accountid=4485>.

Clark, Duncan B., and W. Stewart Agras. "The Assessment and Treatment of Performance Anxiety in Musicians." *American Journal of Psychiatry* 148 (1991): 598-605.

Cox, Wendy J., and Justin Kenardy. "Performance Anxiety, Social Phobia, and Setting Effects in Instrumental Music Students." *Journal of Anxiety Disorders* 7.1 (1993): 49-60. Web. [http://ac.els-cdn.com/088761859390020L/1-s2.0-088761859390020L-main.pdf?\\_tid=0a528864-580a-11e4-93ca-00000aab0f02&acdnat=1413776267\\_0f8bfb57598b3a5c7bb6c09bc34f34d6](http://ac.els-cdn.com/088761859390020L/1-s2.0-088761859390020L-main.pdf?_tid=0a528864-580a-11e4-93ca-00000aab0f02&acdnat=1413776267_0f8bfb57598b3a5c7bb6c09bc34f34d6).

Fogle, Dale O. "Toward Effective Treatment for Music Performance Anxiety." *Psychotherapy: Theory, Research & Practice* 19, no. 3 (1982): 368-375. <http://search.proquest.com/docview/616928398?accountid=4485>.

Garner, Allison Maerker. "Performance Anxiety: Treatment Options for Stage Fright." *American String Teacher* 62, no. 1 (02, 2012): 34-37. <http://search.proquest.com/docview/927879373?accountid=4485>.

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Whitcomb, Benjamin. "Overcoming Performance Anxiety." *American String Teacher* 58, no. 4 (11, 2008): 36-39. <http://search.proquest.com/docview/965810?accountid=4485>.

#### *Doctoral Dissertations:*

The inclusion of published doctoral dissertations allows for further study of highly specific research done on this topic. Those included here are available through UMI publishing. In my search, the earliest dissertation was written in 1969. MPA has gained a significant amount of attention in more recent years.

BienAime, Jean K. "Managing Performance Anxiety in Music Students: Using a Solution Focused Approach." PhD diss., Nova Southeastern University, 2011. ProQuest (3520545).

Boucher, Helene. "The Occurrence of Music Performance Anxiety in Early Childhood." PhD diss., McGill University (Canada), 2008. ProQuest (NR66284).

Chang, Joanne Chiung-Wen. "Effect of Meditation on Music Performance Anxiety." PhD diss., Columbia University Teachers College, 2001. ProQuest (3014754)

Errico, Alexandra Sandy. "The Effects of a Researcher-Designed Intervention on Elementary Students' Music Performance Anxiety Levels." PhD diss., Boston University, 2012. ProQuest (3532805).

Galatas, Ruth Ann. "A Survey of Techniques in Imagery Training for the Treatment of Performance Anxiety." PhD diss., University of Miami, 1989. ProQuest (8922735).

Goren, Laurie. "A Meta-Analysis of Nonpharmacologic Psychotherapies for Music Performance Anxiety." PhD diss., California Institute of Integral Studies, 2014. ProQuest (3621049).

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APPENDIX A  
QUESTIONS AND RESULTS FROM SURVEY

## **Informational**

- 1.) What instrument do you play?  
Oboe Bassoon
  
- 2.) How do you identify yourself?  
Student Amateur Professional
  
- 3.) Do you have or are you currently working towards a music degree?  
No Yes
  
- 4.) Would you describe yourself as a self-motivated music student, either now or in the past?  
Yes No
  
- 5.) How would you describe your practice routine?  
Vigorous Moderate Occasional Lacking
  
- 6.) Do you actively seek-out opportunities to perform a solo in front of an audience?  
Yes No
  
- 7.) Do you find that performance anxiety can give you the necessary adrenaline needed to successfully perform?  
Yes No
  
- 8.) Do you need to be calm and collected in order to perform?  
Yes No
  
- 9.) Does anxiety hinder you?  
Yes No
  
- 10.) Does anxiety hinder you?  
Yes No
  
- 11.) Does your performance anxiety negatively or positively affect your performance?

12.) Do you regularly take risks while performing?

Yes No

13.) How does performance anxiety manifest itself in terms of your mental state?

Check all that apply

Enthused

Afraid

Excited

Focused

Worried

Energized

Alert

Inattentive

Absent

Bored

Peaceful

Flustered

Anxious

Calm

Happy

14.) On a scale from 1 to 5, how vulnerable do you feel when you are performing?

1-Very vulnerable

3-Moderately vulnerable

5-Not vulnerable at all

15.) Do you feel that it takes a while before you are able to bounce back after making a mistake?

Yes No

16.) How would you describe your own presence while performing on stage? Check all that apply

Tense  
Relaxed  
Stiff  
Awkward  
Confident  
Cocky  
Jittery  
Natural  
Off-Balance  
Scared  
Timid

17.) How would others describe you presence while performing on stage? Check all that apply

Tense  
Relaxed  
Stiff  
Awkward  
Confident  
Cocky  
Jittery  
Natural  
Off-Balance  
Scared  
Timid



18.) Check the physical manifestations of your performance anxiety. Check all that apply:

- Sweating
- Shaking
- Dry-mouth
- Butterflies
- Altered Body Temperature
- Shortness of Breath
- Twitches
- Clammy Hands
- Racing Heart
- Weak Legs
- Jitters

19.) Please rate the following adjectives according to how well they describe your personality:

- 1-Not at all true
- 2-Mostly not true
- 3-I don't know
- 4-Mostly true
- 5-Very true

- Confident
- Physically Attractive
- Timid
- Assertive
- Charming
- Tentative
- Driven
- Successful
- Vulnerable
- Self-Assured
- Positive
- Fearful
- Self-Critical
- Resilient
- Cautious
- Beautiful

20.) How would you rate the importance of the image of yourself and your body? (1-5)

1-Very important

3-Moderately important

5-Not important

21.) Do you think confidence is an attribute of your personality you were born with or something you had to develop in order to perform?

Something you are born with

Something you develop

22.) Do you assume things about other's ability levels when you have not heard them?

Yes No

23.) Following a performance, do you critique your playing more harshly than others do?

Yes No

24.) Do you ever worry about what other people are thinking about while you are performing?

Yes No

25.) Do you fear success?

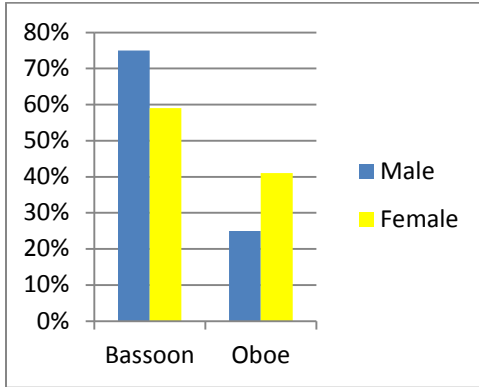
Yes No

26.) Do you often find yourself ranking your playing among other instrumentalists?

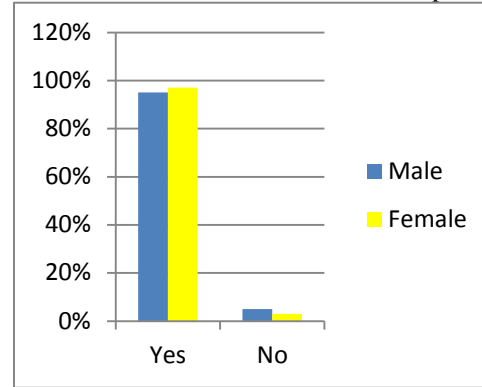
Yes No

Please note: The scale of each graph may have been altered for formatting purposes.

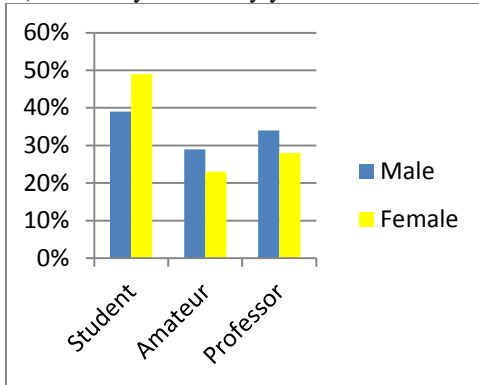
1.) What instrument do you play?



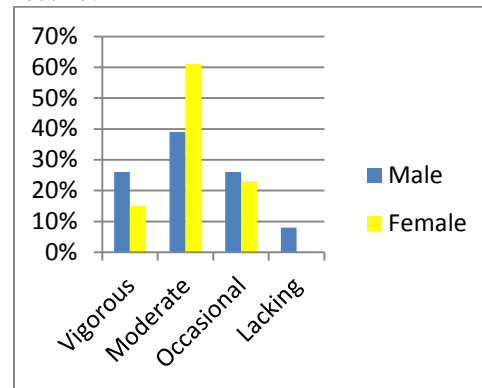
4.) Would you describe yourself as a self-motivated student, either now or in the past?



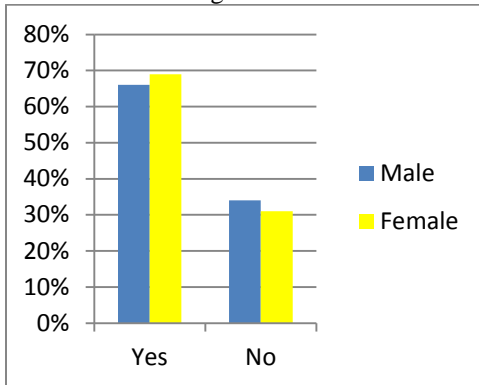
2.) How do you identify yourself?



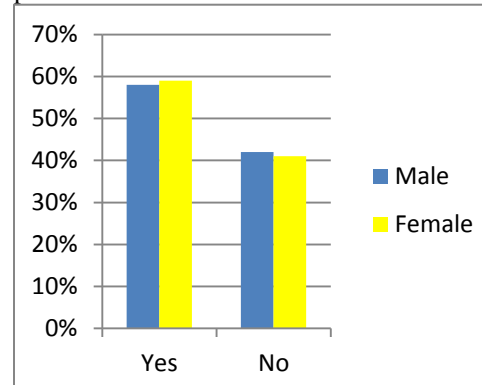
5.) How would you describe your practice routine?



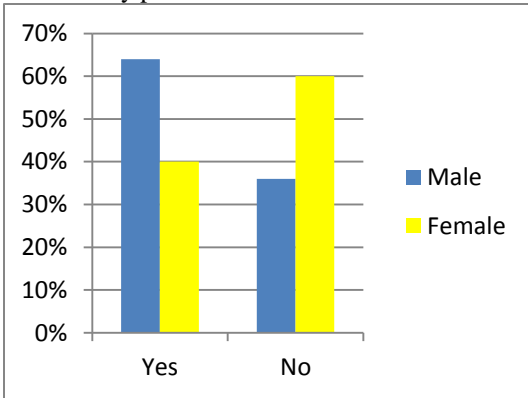
3.) Do you have or are you currently working towards a music degree?



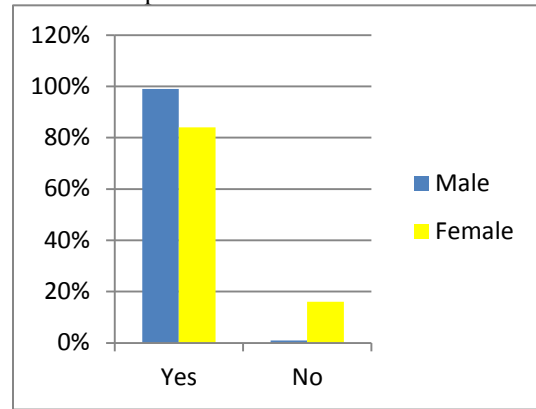
6.) Do you actively seek-out opportunities to perform a solo in front of an audience?



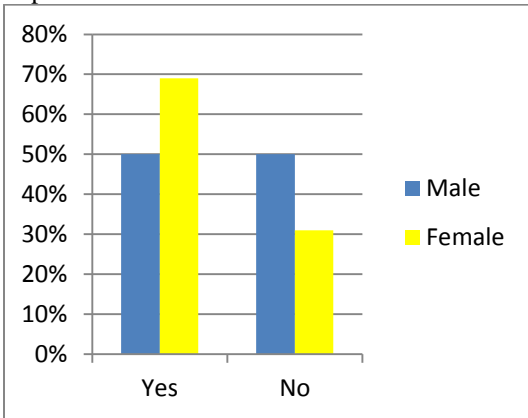
7.) Do you find that performance anxiety can give you the necessary adrenaline needed to successfully perform?



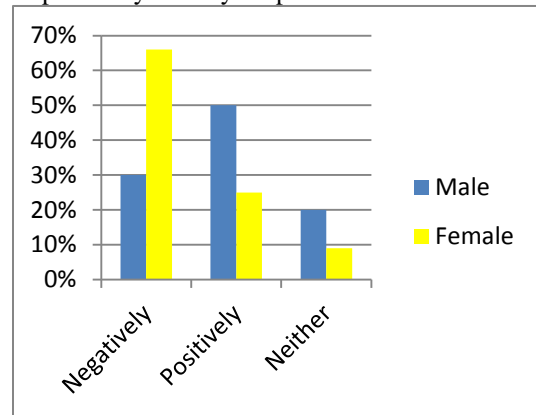
10.) Can you still function at a high level even when under pressure?



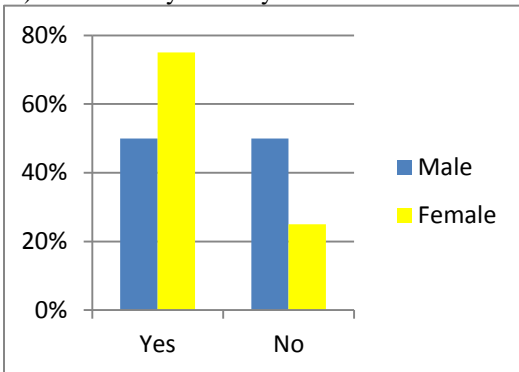
8.) Do you need to be calm and collected in order to perform?



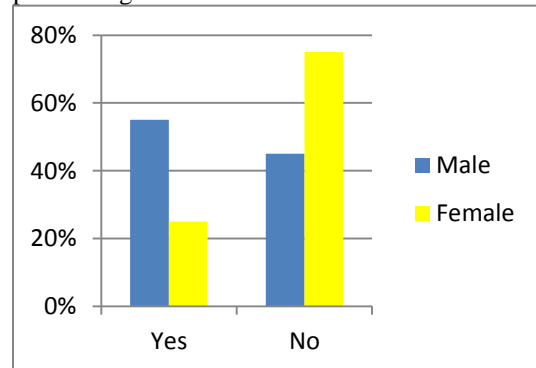
11.) Does your performance anxiety negatively or positively affect your performance?



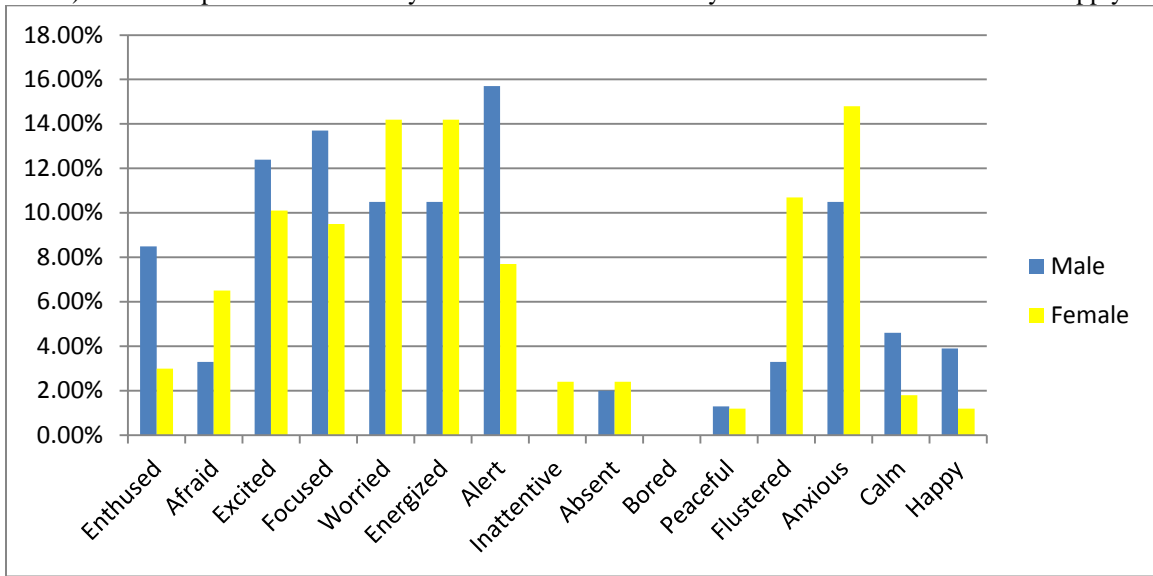
9.) Does anxiety hinder you?



12.) Do you regularly take risks while performing?



13.) How does performance anxiety manifest itself in terms of your mental state? Check all that apply

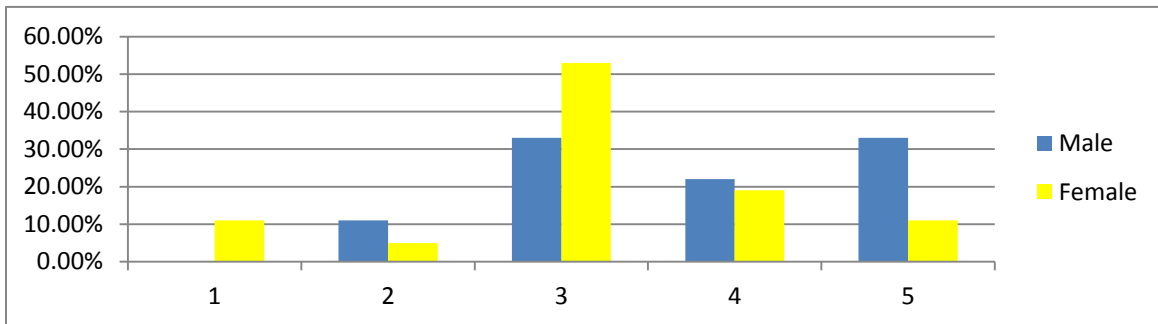


14.) On a Scale from 1 to 5, how vulnerable do you feel when you are performing?

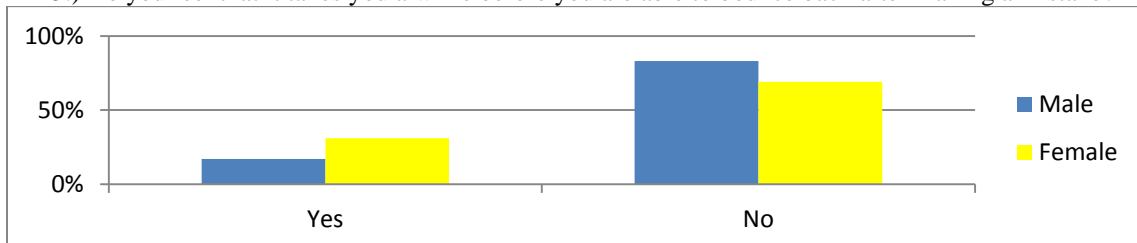
1-Very vulnerable

3-Moderately Vulnerable

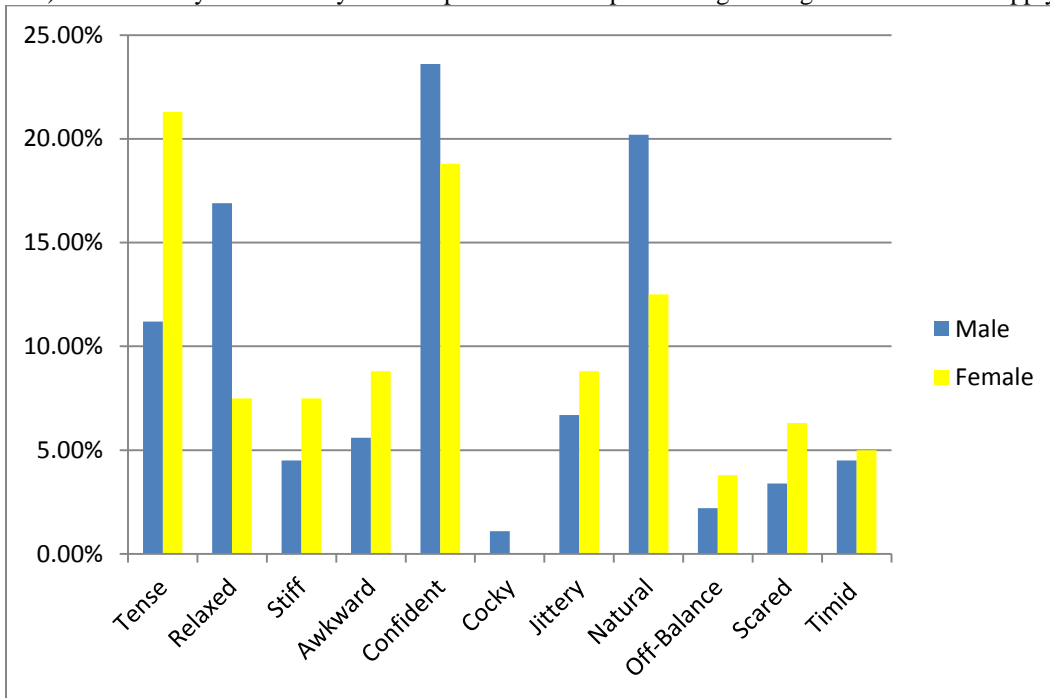
5-Not vulnerable at all



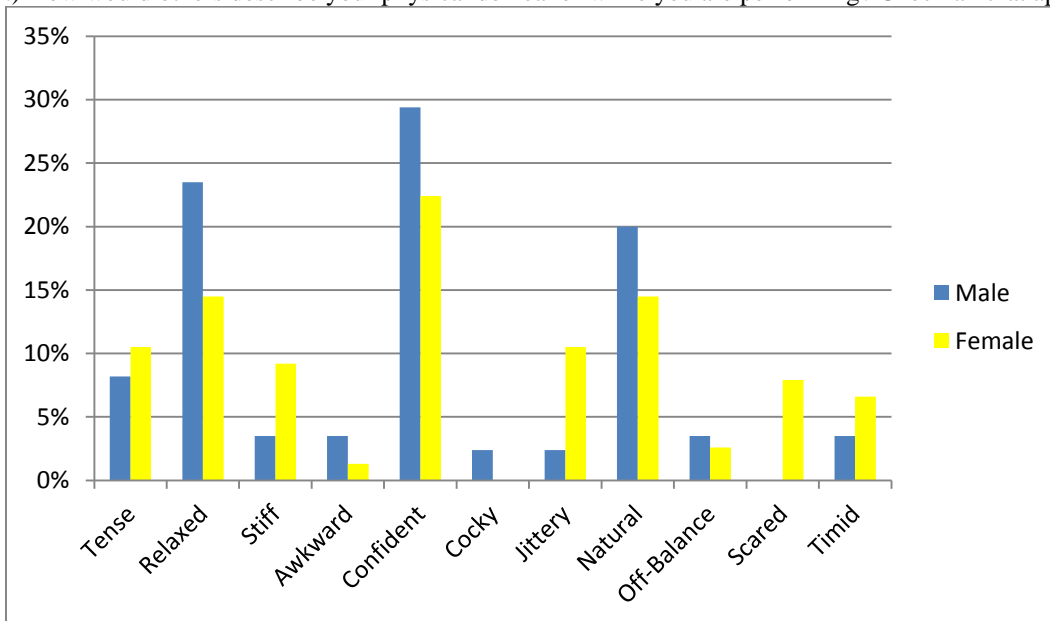
15.) Do you feel that it takes you a while before you are able to bounce back after making a mistake?



16.) How would you describe your own presence while performing on stage? Check all that apply

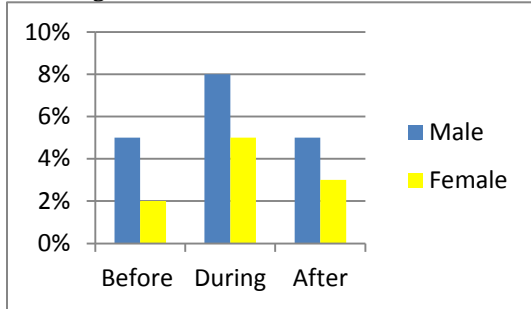


17.) How would others describe your physical demeanor while you are performing? Check all that apply

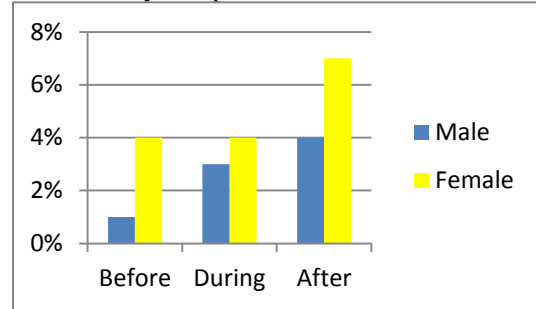


18.) Check the manifestations of performance anxiety that you experience. Check all that apply.

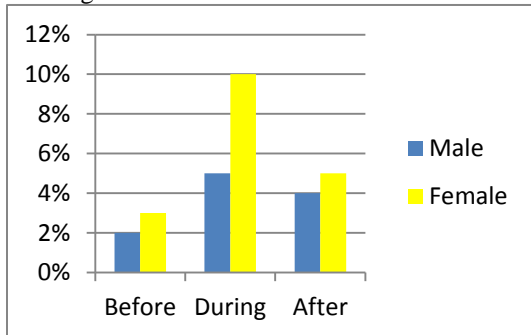
Sweating



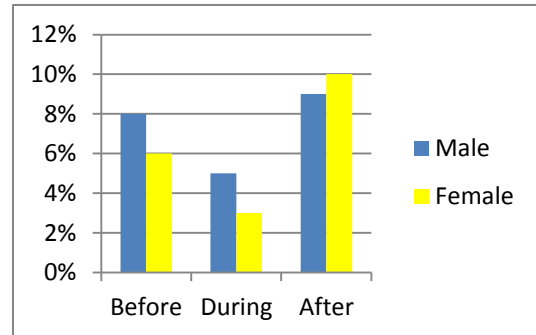
Altered Body Temperature



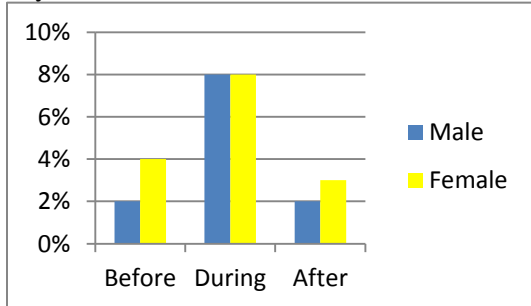
Shaking



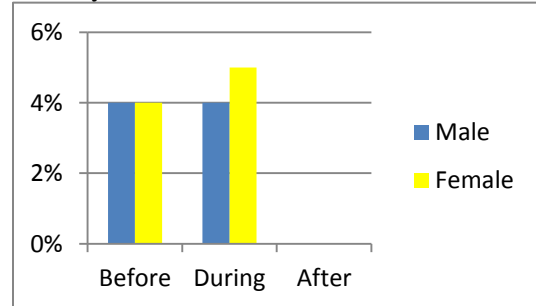
Excited



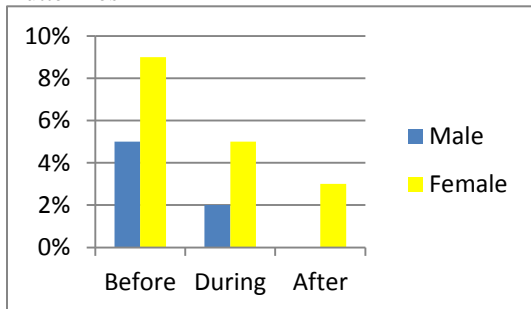
Dry-Mouth



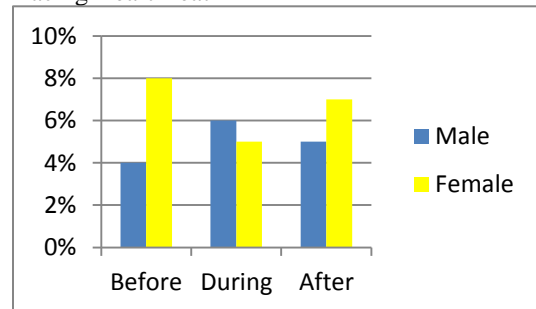
Clammy Hands



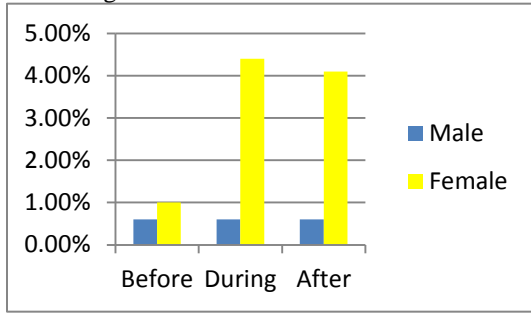
Butterflies



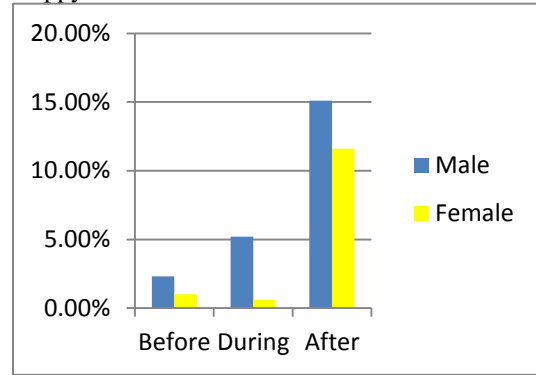
Racing Heart Beat



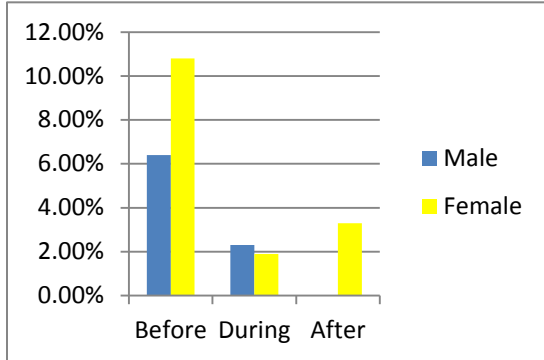
Weak Legs



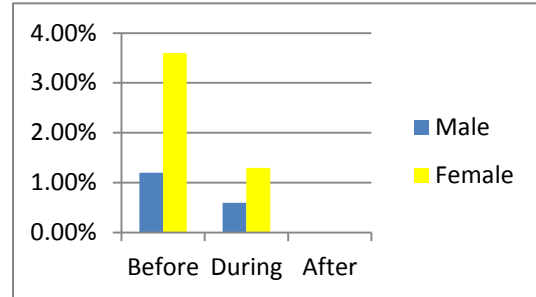
Happy



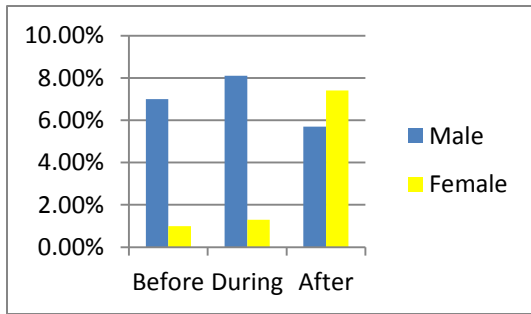
Worried



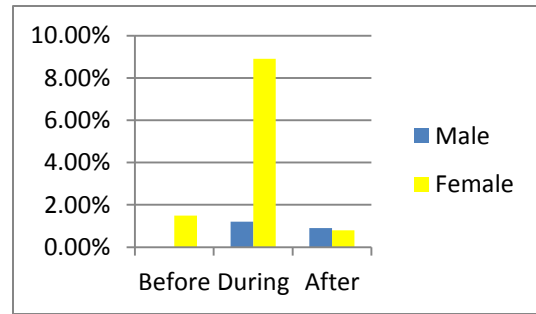
Afraid



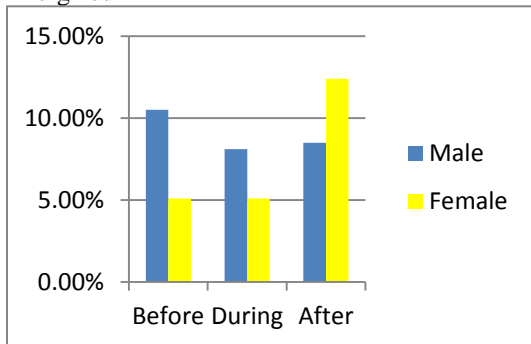
Enthusied



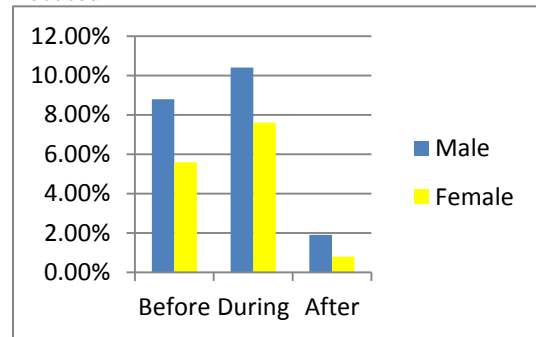
Shortness of Breath



Energized

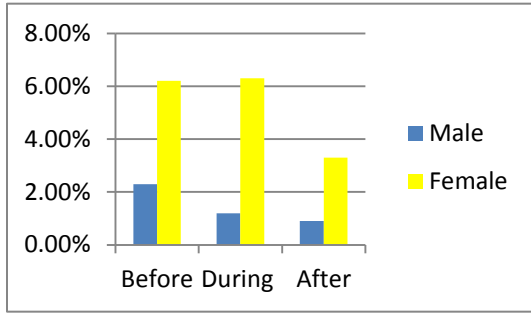


Focused

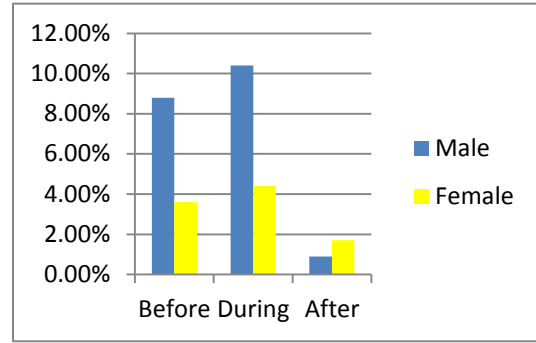




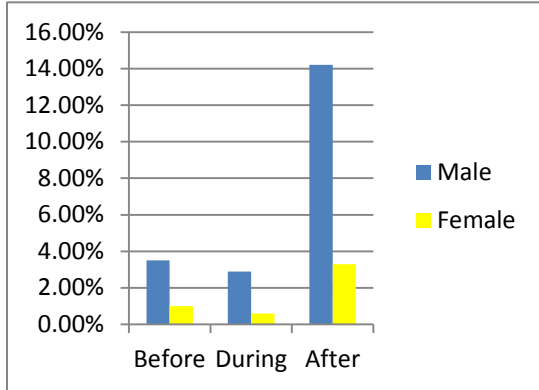
Jitters



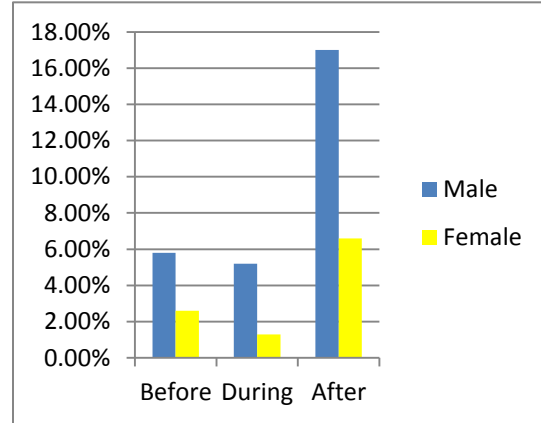
Alert



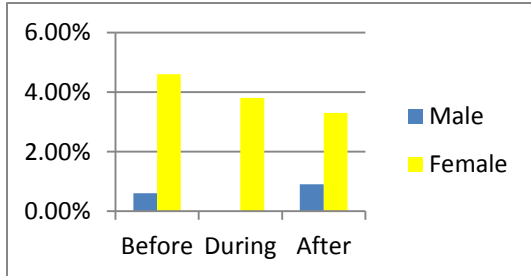
Peaceful



Calm

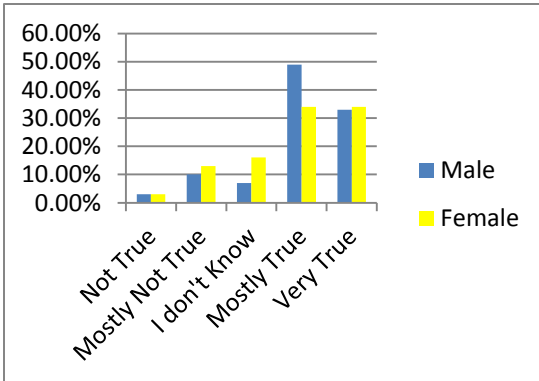


Flustered

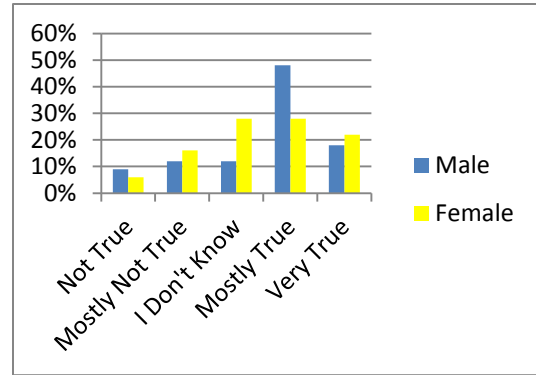


19.) Please rate the following adjectives according to how well they describe your personality. Check all that apply.

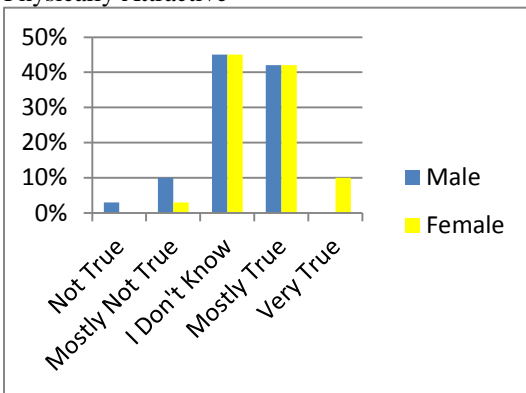
Confident



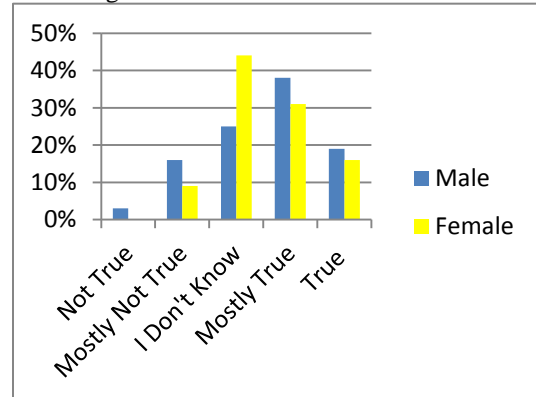
Assertive



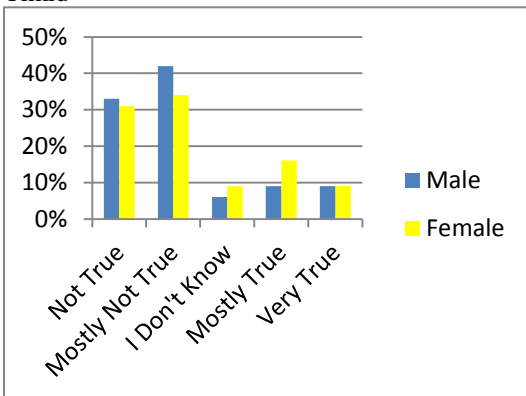
Physically Attractive



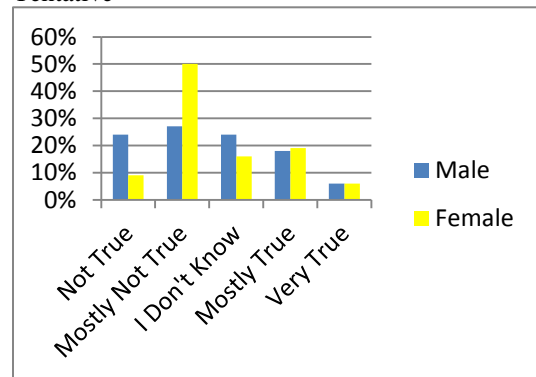
Charming



Timid



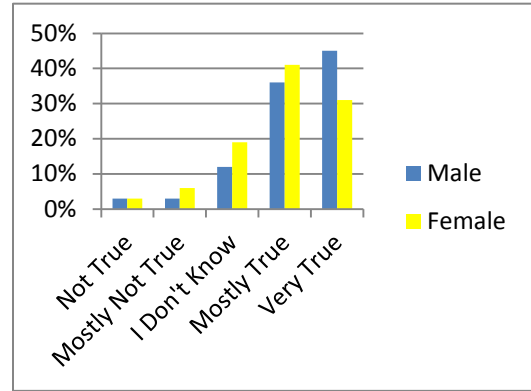
Tentative



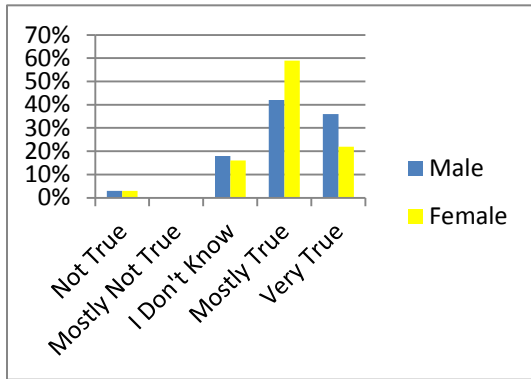
Driven



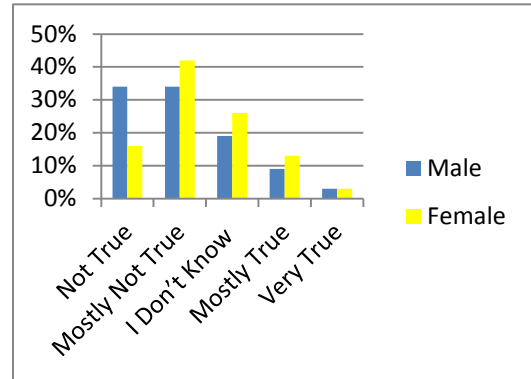
Positive



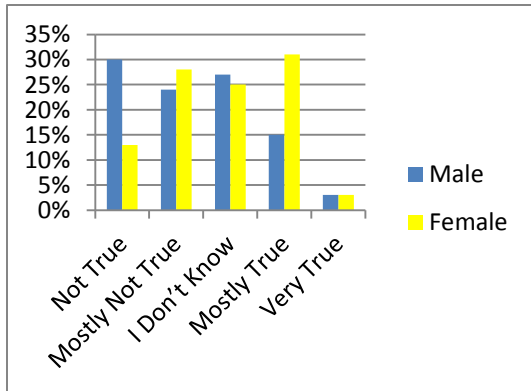
Successful



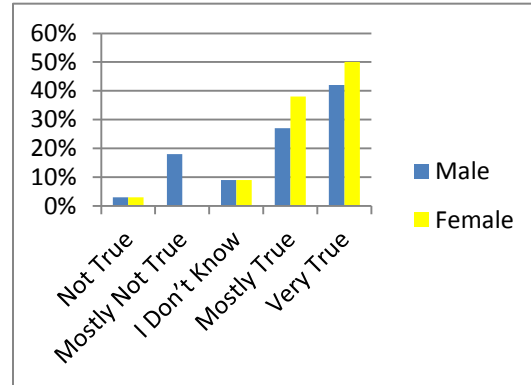
Fearful



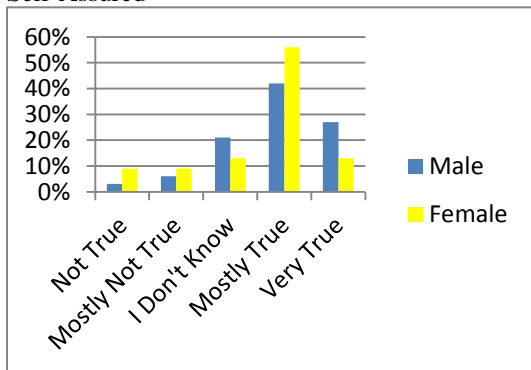
Vulnerable



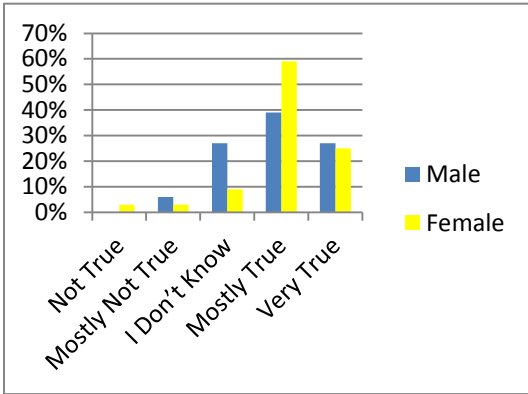
Self-Critical



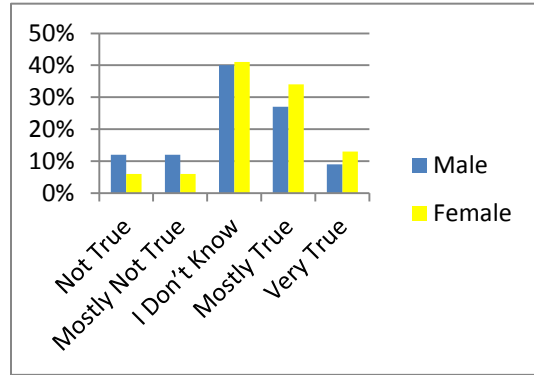
Self-Assured



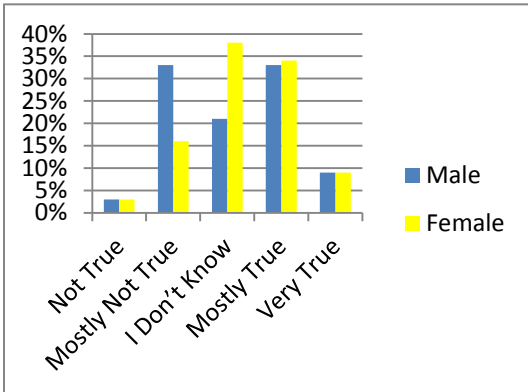
Resilient



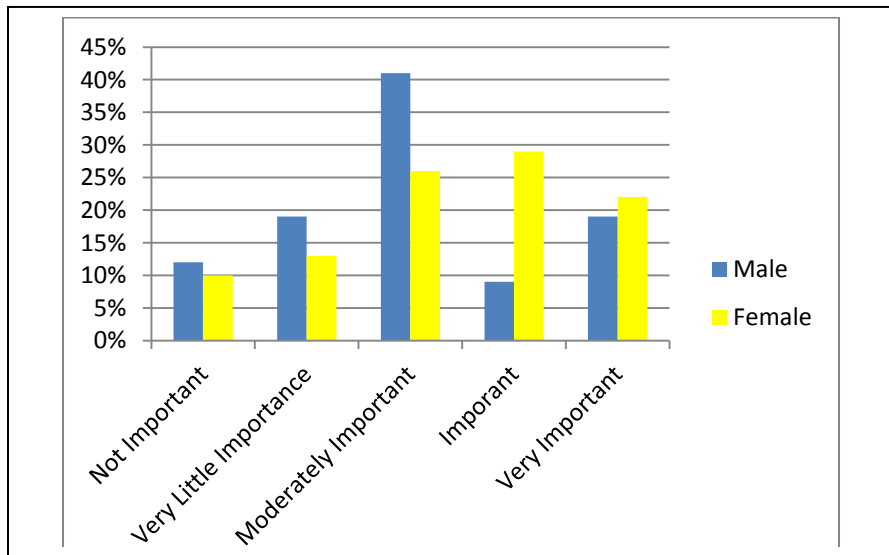
Beautiful



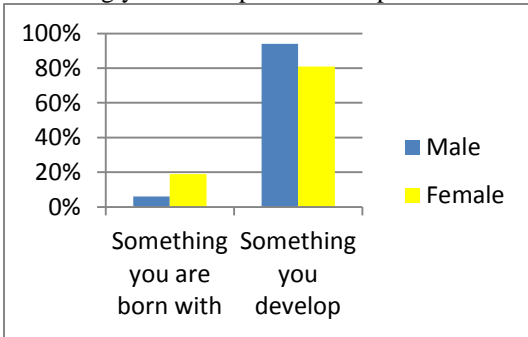
Cautious



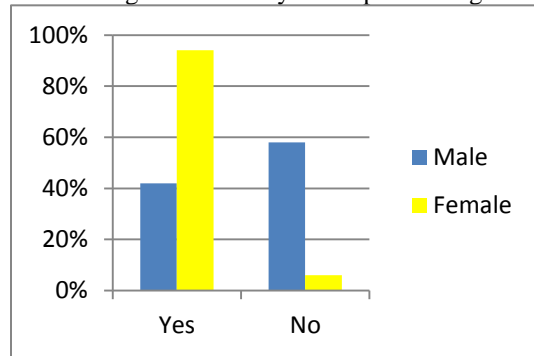
20.) How would you rate the importance of the image of yourself and your body?



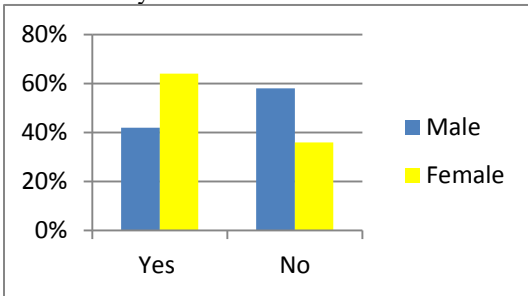
21.) Do you think confidence is an attribute of your personality that you were born with or something you develop in order to perform?



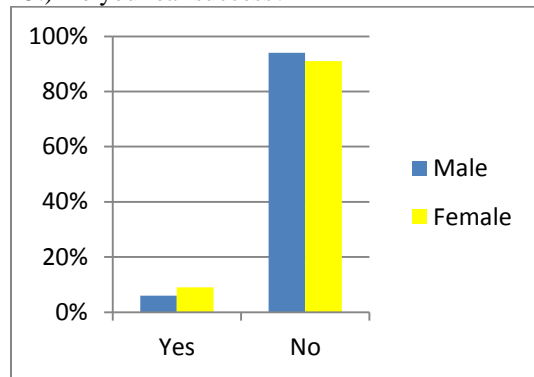
24.) Do you ever worry about what other people are thinking about while you are performing?



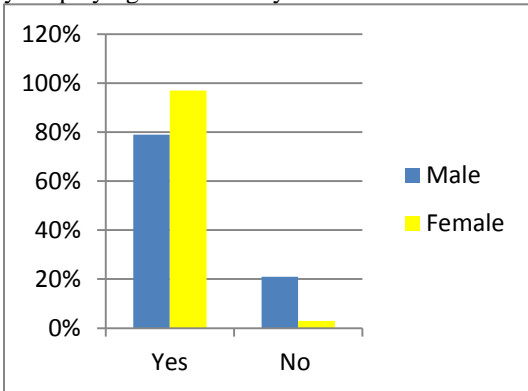
22.) Do you assume things about other's ability levels when you have not heard them?



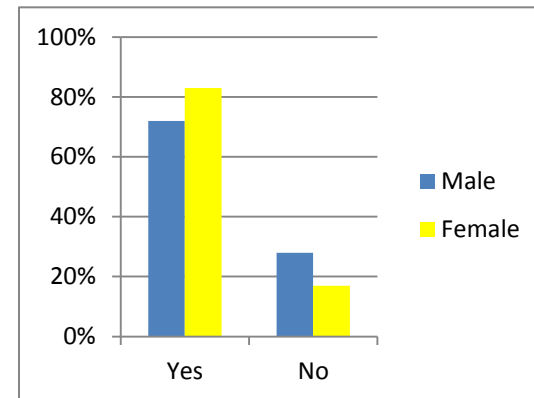
25.) Do you fear success?



23.) Following a performance, do you critique your playing more harshly than others do?



26.) Do you often find yourself ranking your playing among other instrumentalists?



APPENDIX B

IRB APPROVAL CERTIFICATE



Certification: Human Subjects Research Exempt from IRB Review

01 Dec 11

Exempt Research  
Certificate  
Number:

To: Kate MacKenzie and Christin Schillinger

E00427

RE: *Performance Anxiety and Double Reed Players:*

The project noted above and as described in your application for registering Human Subjects (HS) research has been screened to determine if it is regulated research or meets the criteria of one of the categories of research that can be exempt from Institutional Review Board review (per 45 CFR 46). The determination for your research is indicated below.

- The research described in the application is regulated human subjects research, however, the description meets the criteria of at least one exempt category included in 45 CFR 46 and associated guidance.

The Applicable Exempt Category(ies) is/are: 2

Research may proceed upon receipt of this certification. When research is deemed exempt from IRB review, it is the responsibility of the researcher listed above to ensure that all future persons not listed on the filed application who i) will aid in collecting data or, ii) will have access to data with subject identifying information, meet the training requirements (CITI Online Training).

If you are considering any changes in this research that may alter the level of risk or wish to include a vulnerable population (e.g. subjects <18 years of age) that was not previously specified in the application, you must consult the Research Compliance Office before implementing these changes.

Exemption certification is not transferrable; this certificate only applies to the researcher specified above. All research exempted from IRB review is subject to post-certification monitoring and audit by the compliance office.

Neal H. Sullivan, Research Compliance Officer

Notes: