

MUSIC PERFORMANCE ANXIETY AND TEACHING ANXIETY:  
A REVIEW OF LITERATURE AND IMPLICATIONS FOR MUSIC EDUCATION

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## **CHAPTER 1**

### **Introduction**

Performance anxiety is a common human experience. An estimated eighty percent of all people experience at least some degree of anxiety when they become the center of attention (Plaut, 1990). Musicians, frequently required to perform under an array of stressful conditions, are particularly susceptible to anxious thoughts and feelings. Although a little tension before a musical event is natural and may actually enhance the experience (Kokotsaki & Davidson, 2003), excessive nervousness acts mostly as a detriment to performance. For many musicians, the task of performing in front of an audience can lead to a wide range of physiological, psychological, emotional, and/or behavioral problems (Ely, 1991). Furthermore, experiences of performance anxiety do not appear to be limited by musical discipline or genre. Hamann (1982) found that both instrumentalists and vocalists are equally affected by enhanced anxiety conditions. And, other researchers have discovered comparable perceptions of music performance anxiety among classical, popular, and jazz musicians (Papageorgi, Creech, & Welch, 2011). Therefore, “understanding the components of performance anxiety and learning how to overcome [its] effects are important steps toward improving musical performances” (Ely, 1991, p. 35).

Indeed, the incidence of music performance anxiety is significantly widespread. When surveying the personnel of forty-eight professional orchestras from around the

United States, Lockwood (1989) reported that thirty-seven percent of the musicians admitted to suffering from frequent or acute anxiety. Likewise, Van Kemanade, Van Son, and Van Heesch (1995) found that fifty-nine percent of Dutch orchestra performers also experienced some level of anxiety. Considering the types of high-pressure situations professional musicians face, such as live recording sessions, televised concerts, and various performances with little rehearsal or preparation, these statistics are not surprising.

Although most may consider anxiety to be problematic for professional musicians only, anxiety and its many manifestations have been known to affect musicians at all levels, whether professional, amateur, or student (Kokotsaki & Davidson, 2003; LeBlanc, Jin, Obert, & Siivola, 1997; Rae & McCambridge, 2004; Ryan, 2005). In light of this fact, the topic of performance anxiety has become increasingly relevant to the field of music education. According to the National Standards for Music Education, all students should be able to sing and perform on instruments, alone and with others, a varied repertoire of music. Although these tasks do not seem overly daunting, effectively meeting these standards might prove difficult for students suffering from high levels of debilitating performance anxiety. Research has consistently shown that the factors associated with music performance anxiety can have a direct influence on the quality of musical performances (Hamann, 1982; LeBlanc et al., 1997; Kubzansky & Stewart, 1999). Moreover, Craske and Craig (1984) identified various behavioral, emotional, physiological, and psychological responses as consequences of an enhanced anxiety situation. Among these responses were heightened symptoms of arousal, increased thoughts of worry, and a lack of self-efficacy. Because performance anxiety affects

students both personally and musically, it is certainly deserving of attention within music teaching and learning processes.

Performance anxiety, however, may not be the only phenomenon present within the realm of teaching and learning. Considering that the act of teaching is essentially a performance experience in and of itself, there is a great need for more research in the area of teaching anxiety. A relatively unexplored phenomenon within the field of music education, Thomas (2006) defined teaching anxiety as “the feelings, beliefs, or behaviors that interfere with a person’s ability to start, continue, or finish teaching tasks” (p. 28). Teaching anxiety can be affected by any number of factors, including matters related to public speaking, classroom management, and teacher preparation. Research suggests that teaching anxiety is a significant problem for many educators. Gardner and Leak (1994) surveyed a group of psychology professors and found that roughly eighty-seven percent of the respondents had experienced anxiety associated with the teaching process. In addition to university professors, teaching anxiety has also been identified among graduate teaching assistants (Roach, 2003) and student teachers (Oral, 2012). While no specific research regarding the anxiety of elementary or secondary teachers was uncovered in this inquiry, it remains plausible that educators at all levels are susceptible to anxious thoughts and feelings related to the processes of teaching.

As with music performance anxiety, the issue of teaching anxiety carries great relevance for music education. In the same manner that severe performance anxiety can handicap musicians, intense teaching anxiety can be a powerful detriment to music educators. According to Bernstein (1983), teaching anxiety could lead to the development of teaching behaviors that are inappropriate, ineffective, and unhealthy. For example,

music teachers who struggle with anxious thoughts and feelings might have trouble communicating concepts, answering questions, or providing adequate feedback to students. In this way, the effects of teaching anxiety work against the collaborative nature of music making. Indeed, research has shown that teaching anxiety is harmful to both the professional well-being of teachers and to the academic performance of students (Koran & Koran, 1981). And, music teachers might be at greater risk to suffer from anxiety than teachers in other disciplines. The act of music teaching, when done well, includes aspects of music performance. Music teachers often provide a vocal model for students, accompany ensembles on piano or guitar, and demonstrate instrumental techniques on secondary instruments. If these and similar tasks are not accomplished well, perhaps due to some level of anxiety on the part of the teacher, the teaching process is hindered. As perceptions of ineffectiveness mount, the likelihood of teachers to experience some anxiety related to the teaching process increases. In this way, performance anxiety and teaching anxiety may function as a catalyst for the other when manifest within a music educator. Given this unique position of music educators in having to potentially manage performance anxiety and teaching anxiety at the same time, the purpose of this inquiry was to synthesize the research related to these issues and offer relevant implications for the field of music education.

## **CHAPTER 2**

### **Review of Literature**

The following literature review is comprised of twenty-two research studies spanning a time period of thirty years, 1982 to 2012. The first section contains studies concerning music performance anxiety among students at all education levels and both professional and amateur adult musicians. Representative studies regarding the treatment of performance anxiety are also included. The latter portion of the review is devoted to the topic of teaching anxiety. Both sections are organized chronologically in order to demonstrate the natural evolution in research. At minimum, the purpose, research procedures, and results of each study are included. Researchers and experts will note that this collection of studies is not exhaustive. Considering the purpose of this inquiry, the researcher rationalized a recent and representative collection of studies from each phenomenon would be sufficient to synthesize major findings and provide implications for the music education enterprise.

#### **Music Performance Anxiety**

**1980-1989.** Hamann (1982) investigated the general effect of music performance anxiety and its impact on performance quality under enhanced and reduced anxiety situations. Ninety college music students, both instrumentalists and vocalists, were asked to perform solos of their choosing in an enhanced anxiety condition where an instructor and peers formed the audience and then in a reduced anxiety condition where only a tape

recorder was present. Following the performances, participants completed two questionnaires to assess anxiety, curiosity, and anger. Analysis of the data revealed significant increases in state anxiety and anger between reduced and enhanced anxiety conditions. Moreover, Hamann found that students with more years of formal training performed better in front of an audience than did their less-experienced peers.

In a similar study, Craske and Craig (1984) compared the behavioral, physiological, and verbal responses of forty advanced pianists under stressful and non-stressful conditions. After being divided into two groups, anxious and non-anxious, each participant performed alone and for an evaluative audience. Continuous behavioral, physiological, and self-reported measures were collected using video equipment and telemetry systems. As hypothesized, the anxious group displayed heightened levels of anxiety when an audience was present. Furthermore, although the pianists in the non-anxious group reported lower levels of performance anxiety overall, they showed comparable increases to the anxious performers in terms of physiological arousal. The researchers also discovered that the stressful performance condition elicited intense emotional responses in the anxious pianists but little reaction among the non-anxious group.

Steptoe and Fidler (1987) explored the relationship between stage fright and public performing experience among professional, student, and amateur orchestral musicians. Additionally, the researchers examined some of the cognitive processes involved in music performance anxiety. Music performance anxiety was assessed along with other variables such as neuroticism, everyday fears, and self-statements using a variety of questionnaires. Results indicated higher levels of anxiety among students than

among professionals or amateurs. In all three groups, performance anxiety was positively related to neuroticism and everyday fears, most notably fear of crowds and social situations. Catastrophizing, or mentally exaggerating the consequences of minor errors, was strongly evident as well.

Wolfe (1989) investigated the relationships between music performance anxiety and personal variables such as age, gender, experience, instrument, and type of ensemble. Participants, ranging in age from fourteen to eighty years, responded to questionnaires concerning adaptive anxiety (helpful), maladaptive anxiety (harmful), and music performance anxiety, which was divided into cognitive and emotional components. In general, musicians with professional experience reported more adaptive anxiety and less maladaptive, cognitive, and emotional anxiety than those identified as amateurs. Wolfe also found that string players exhibited higher levels of both positive and negative anxiety compared to other instrumentalists. Age and gender did not appear to have a significant effect on any form of anxiety.

**Treatment.** Kendrick, Craig, Lawson, and Davidson (1982) compared the effects of cognitive-behavioral therapy with behavior rehearsal in the treatment of music performance anxiety. Fifty-three pianists recognized as suffering from extreme performance anxiety were randomly separated into two experimental groups and a control group. Treatment sessions took place once a week for three consecutive weeks and lasted approximately two hours. Findings suggested that both experimental treatments were successful in reducing music performance anxiety as compared with the control condition. Participants displayed fewer visible signs of anxiety as well as improved performance quality and self-efficacy. Overall, the cognitive-behavioral

treatment, namely attentional training, obtained slightly better results than the behavior rehearsal method.

**1990-1999.** Abel and Larkin (1990) examined physiological responses and self-report measures of anxiety and confidence in college music students during a baseline scenario and prior to a jury performance. Although all participants exhibited significant increases in heart rate, blood pressure, and self-reported anxiety from the baseline experiment to the jury, the researchers identified certain trends according to gender. For example, males displayed higher blood pressure than females, but females indicated experiencing higher anxiety levels than males. Moreover, females reported increased confidence during the jury performance while males did not. Abel and Larkin found that increased heart rate prior to a stressful performance situation could result in less confidence and more anxiety.

Mor, Day, Flett, and Hewitt (1995) investigated dimensions of perfectionism, control, and anxiety in professional musicians. Additionally, they looked for relationships between these personal variables and aspects of performance evaluation and goal satisfaction. Ten separate measures were obtained from eighty-seven participants using a variety of scales. Results indicated a positive correlation between perfectionism and debilitating performance anxiety. Conversely, the association between personal control and debilitating performance anxiety was negative. Further analysis revealed that higher levels of perfectionism and lower levels of control were also linked with less happiness while performing and less goal satisfaction. The researchers concluded that certain cognitive-behavioral strategies aimed at lowering levels of perfectionism and improving a musician's sense of personal control could help to treat severe anxiety issues.

LeBlanc, Jin, Obert, and Siivola (1997) examined the effects of audience presence as well as gender on anxiety and musical performance quality. Twenty-seven high school band students, representing a variety of different instruments, were asked to perform solos alone in a practice room, in a practice room with one researcher present, and in a rehearsal room with all four researchers plus a small group of peers. Measures were obtained using heart rate monitors during each performance and the Personal Performance Anxiety Report immediately following each performance. Results showed stable increases in self-reported anxiety with each subsequent performance. Furthermore, mean heart rates rose dramatically between the second and third performance conditions. Although females reported more anxiety and exhibited faster heart rates in front of an audience than did males, female performances were deemed as musically superior overall.

Kubzansky and Stewart (1999) explored the relationships between anxiety, gender, and performance quality during an audition process. Twenty male and thirty-six female musicians were asked to complete several anxiety questionnaires prior to auditioning for an orchestra. Dependent measures included self-perceived anxiety, evaluators' perceptions of anxiety, and overall performance evaluations. Findings indicated that evaluation scores were more highly correlated with evaluators' perceptions of anxiety than with performers' self-reported anxiety. Musicians viewed as being highly anxious received poorer evaluations. Self-perceived levels of anxiety showed no significant differences between males and females; however, the evaluators judged women to be more anxious than men.

**Treatment.** In a double-blind study, Clark and Agras (1991) compared the effects of cognitive-behavioral therapy with the beta-blocking drug buspirone on the reduction of music performance anxiety. Treatment conditions included six weeks of buspirone, six weeks of a placebo, group cognitive-behavioral therapy with buspirone, and group cognitive-behavioral therapy with placebo. Ninety-four participants were measured for anxiety, heart rate, performance confidence, and performance quality. Results indicated that cognitive-behavioral strategies were effective in both reducing anxiety and improving performance quality as well as confidence. Moreover, buspirone was completely ineffective. The researchers concluded that cognitive-behavioral therapy could be a viable treatment option for musicians suffering from performance anxiety.

**2000-Present.** Kokotsaki and Davidson (2003) investigated performance anxiety among second- and third-year undergraduate vocalists during their mid-year examinations. The intent of the study was to measure how the participants subjectively perceived and experienced anxiety in terms of their own performances. Results revealed females to be more anxious compared to the norms both as a personality trait and as a state condition during an examination situation. The study confirmed a significant positive correlation between state anxiety and trait anxiety. Additionally, more years of training and higher level of experience were found to help musicians perform better under anxious conditions. The researchers concluded that some performers might benefit from higher levels of pre-performance anxiety in certain situations.

Ryan (2005) examined performance anxiety with respect to elementary general music and band students during a school concert experience. Specifically, she sought to determine whether children younger than the sixth grade exhibit music performance

anxiety. Participants completed an anxiety inventory on two separate occasions, once during a regular class period and again on the day of the concert. Results indicated a significant rise in anxiety levels prior to the concert, suggesting that music performance anxiety could be problematic for students in as early as the third grade. Ryan found that gender was not a factor in grades 3 and 4 but noted interesting differences in the late elementary years, especially among sixth and seventh graders. The researcher concluded that male and female musicians might begin to display gender-specific responses to performance anxiety around the sixth grade.

Yondem (2007) focused on the relationships between music performance anxiety, dysfunctional attitudes such as perfectionism and need for approval, and gender during solo performance exams. Anxiety levels were collected from fifty-four Turkish instrumental music students using the Beck Anxiety Inventory. Results indicated significant positive correlations between performance anxiety and need for approval as well as between performance anxiety and gender. Female students were found to experience performance anxiety more intensely than male students. Yondem concluded that social approval appears to have a major impact on the anxiety levels of student musicians. Furthermore, the researcher encouraged the need for other studies exploring the relationship between perfectionism and music performance anxiety.

Ryan and Andrews (2009) investigated the experience of music performance anxiety in semiprofessional choristers. Participants completed a questionnaire regarding their experience with performance anxiety in relation to performance history, experience with conductors, and use of coping mechanisms. Results showed music performance anxiety to be a common occurrence for more than half of the respondents. Factors

contributing the most to increased anxiety included music difficulty, memorization, and characteristic behaviors of the conductor. Moreover, solo performances were reported as being more stressful than ensemble experiences. The researchers found a significant relationship between frequency of anxiety and college music training.

**Treatment.** Hoffman and Hanrahan (2012) examined the effects of a short-term mental skills intervention on diminishing music performance anxiety and improving performance quality. Thirty-three musicians were randomly assigned to either a cognitive restructuring treatment group or a control group. One-hour treatment sessions took place with a trained psychologist once a week for three consecutive weeks. Exercises in self-awareness, positive thinking, self-talk, and imagery were utilized. As hypothesized, results showed a significant reduction in self-reported anxiety and an increase in performance quality in the treatment group. Conversely, the control group showed a considerable decrease in performance quality.

### **Teaching Anxiety**

Gardner and Leak (1994) examined various personal and environmental correlates of teaching anxiety among college psychology teachers. One hundred and two professors completed a mailed questionnaire consisting of three sections: personal experiences with teaching anxiety, state and trait anxiety inventories, and demographic information. Results indicated that eighty-seven percent of the respondents had experienced anxiety associated with the teaching process. Frequently reported triggers included standing in front of the class prior to speaking, preparing for class, receiving hostile comments, and inadequately answering student questions. Additionally, years of experience and academic rank were negatively correlated with anxiety. The researchers emphasized a

need for teacher training programs that deal specifically with coping strategies and preventive methods.

In a similar study, Ameen, Guffey, and Jackson (2002) investigated the prevalence and severity of teaching anxiety among accounting professors. Three hundred and thirty-three educators from over six hundred different college institutions completed a mailed questionnaire consisting of items related to teaching anxiety and demographics. Data analysis revealed that over seventy-eight percent of the respondents had experienced teaching anxiety, a majority having dealt with it on a perpetual basis. The most commonly reported triggers of anxiety were insufficient preparation and lack of familiarity with course content. Moreover, personal characteristics such as age, academic rank, and years of experience emerged as negative correlates of teaching anxiety. The researchers concluded that graduate students, especially at the doctoral level, could benefit greatly from more treatment training opportunities.

Roach (2003) explored the relationships between coping strategies and various anxieties in new graduate teaching assistants. Measurements regarding communication apprehension, state anxiety, teaching anxiety, and coping strategies were collected from one hundred twenty-one graduate students representing nineteen academic disciplines during an orientation workshop. Results indicated a negative correlation between communication apprehension and likelihood of using visualizations or seeking help from mentors. Similarly, state anxiety levels and likelihood of using systematic desensitization were negatively related as well. Roach found positive correlations between teaching anxiety and likelihood to prepare. Furthermore, the researcher discovered that teaching assistants with moderate levels of teaching anxiety were more likely to employ cognitive

restructuring strategies than were teaching assistants with extremely high or low levels of teaching anxiety.

Houlihan, Fraser, Fenwick, Fish, and Moeller (2009) examined personality effects on teaching anxiety and teaching strategies among university professors. Forty-two participants were administered four different questionnaires to assess teaching anxiety, instructional methods, general anxiety, and personality factors. The data revealed a positive correlation between general state anxiety and teaching anxiety. A similar, yet slightly weaker association was found between neuroticism and teaching anxiety. Regarding instructional strategies, the researchers noted that professors scoring high in neuroticism reported extensive use of group activities and student-to-student discussions. Educators scoring low in extraversion also favored these methods.

Peker (2009) investigated the differences in the teaching anxiety of pre-service mathematics teachers according to their learning style preferences. Five hundred and six participants were administered two different questionnaires: the Learning Style Inventory and the Mathematics Teaching Anxiety Scale. In terms of learning style preference, teachers were categorized as either divergent, assimilator, convergent, or accommodator. Data analysis revealed that approximately seventy-five percent of the pre-service teachers were classified as either convergent or assimilator, the former being most prominent. Convergent learners had the lowest levels of mathematics teaching anxiety. Conversely, divergent learners rated highest in mathematics teaching anxiety. Peker also found that general elementary school teachers had slightly more mathematics teaching anxiety than elementary or secondary math teachers.

Oral (2012) investigated anxiety related to classroom management among student teachers. Seven hundred participants completed two questionnaires related to classroom management: the Behavior Management Anxiety Scale and the Teaching Management Anxiety Scale. Results indicated a significant positive correlation between behavior management anxiety and teaching management anxiety. Furthermore, student teachers that had participated in practicum experiences reported lower levels of anxiety than those who had not. Lastly, student teachers enrolled in the natural sciences—science and math—reported higher levels of anxiety than their peers in the social sciences and foreign languages.

**Treatment.** Williams (1991) considered the effects of a comprehensive training program on the teaching anxiety and effectiveness of teaching assistants. Twenty-seven teaching assistants from a university English department were randomly divided into experimental and control groups. All participants completed a one-week workshop as well as a semester-long theory and pedagogy course. Teaching assistants in the experimental group also participated in consultant observation and peer mentoring programs. The researcher used both pre- and post-test measures for teaching anxiety and effectiveness. Results showed a decrease in teaching anxiety among teaching assistants in the experimental group. Although the teaching effectiveness of neither group improved, the experimental group was rated higher than the control group on the final evaluation.

### **CHAPTER 3**

#### **Implications for Music Education**

Based on this collection of literature, music performance anxiety represents a significant problem within the realm of music education. In the past thirty years, research has shown that music performance anxiety is not only a source of trouble for professionals, but can also complicate the musical performances of younger, less-experienced musicians. College, high school, middle school, and even elementary school students are equally at risk. Ryan (2005) found evidence of music performance anxiety in third graders and speculated that its symptoms could occur as early as the first grade. Although certain researchers have recently begun to investigate the effects of music performance anxiety on children and adolescents (LeBlanc et al., 1997; Osborne & Kenny, 2008; Ryan, 2005), the overwhelming majority of research related to music performance anxiety remains centered on college students and professional musicians. Given this perceived prevalence of music performance anxiety among more seasoned musicians, early intervention by music teachers may reduce the number of musicians who continue to suffer from performance anxiety as they mature.

Experiences of music performance anxiety appear to be instigated by a number of different sources. One of these sources is performance setting. As expected, virtually all musicians included in the research studies were more prone to symptoms and manifestations of anxiety during solo performances than in ensemble situations.

Furthermore, the presence of an audience was positively correlated with higher levels of music performance anxiety, especially when the audience consisted of adjudicators or peers (Hamann, 1982; LeBlanc et al., 1997). This suggests that performance scenarios such as auditions, juries, music contests, and school recitals are likely to spur anxious responses in many student musicians. Teachers, then, can help students manage anxiety by abandoning the traditional model of programming only a few large-scale performances in a concert hall setting for a more diverse palette of performance opportunities that might include solo and/or chamber ensembles in more intimate venues. By asking students to perform frequently under a variety of performance conditions, music teachers help students develop specific strategies for navigating a variety of stressful situations.

A second major source of music performance anxiety is personality of the performer. Research clearly supports the idea that some musicians are more susceptible to performance anxiety than others. Specifically, individuals exhibiting high levels of trait anxiety are at greater risk of performance anxiety than those exhibiting moderate or low levels of trait anxiety (Hamann, 1982). Moreover, personality traits such as introversion, neuroticism, and perfectionism can also act as catalysts for anxious thoughts and behaviors. Fortunately, music teachers often recognize these characteristics in their students. By addressing these dispositions head on, teachers may help prevent instances of catastrophizing (Steptoe & Fidler, 1987).

Concerning gender, many studies suggest that females typically experience greater music performance anxiety than males (Kokotsaki & Davidson, 2003; LeBlanc et al., 1997; Yondem, 2007). Other researchers, however, have found equal incidence of

performance anxiety in men and women (Van Kemanade et al., 1995; Wolfe, 1989). Regardless, Ryan (2005) concluded that students might begin to display gender-specific responses to performance anxiety around the sixth grade. Even though the research seems inconclusive on this issue, being aware of potential differences among male and female performers may enable teachers to identify, and ultimately help students who suffer from anxiety.

A third source of music performance anxiety is preparation of the musical task itself. Indeed, the general and specific processes involved in getting ready for a performance can have a profound effect on the stress level of the musician. This is particularly evident in situations where performance results have other evaluative ramifications, such as juries or auditions (Abel & Larkin, 1990; Kubzansky & Stewart, 1999). Selection of repertoire, especially with regard to difficulty, is key. Performance pieces should offer the musician some challenges but should not be too difficult. Interestingly, students who are allowed to choose their own music seem to perform better overall (LeBlanc et al., 1997). Another factor associated with music performance anxiety is task mastery, or the ability to understand fully all technical, mental, and emotional components of the music. Teachers who meticulously program appropriate literature for their ensembles, allow students some choice in the repertoire they perform, and regularly instruct students on how to practice effectively do much to minimize the effects of performance anxiety among their students.

Research suggests a number of different methods for coping with and preventing music performance anxiety. Some of the most accepted treatments include behavioral therapy, cognitive therapy, or a combination of the two. Examples of effective behavioral

treatments are deep breathing, biofeedback, and progressive muscle relaxation (Kirchner, 2004). As these strategies are mostly focused on improving physiological aspects of anxiety, they are often used in conjunction with cognitive practices. Over time, cognitive-behavioral treatments have become the most preferred because of their ability to address all aspects—physical, emotional, and psychological—of performance anxiety. For musicians, exercises in attentional training (Kendrick et al., 1982) as well as in positive thinking, imagery, and self-talk (Hoffman & Hanrahan, 2012) are viable options for reducing physical and mental stress during performance. Luckily, many of these strategies can be easily reinforced by music teachers. Positive thinking, imagery, and self-talk, for instance, can be incorporated into daily warm-ups and/or instruction, and could have a profound, positive effect on students. Students, however, may not be the only beneficiaries of such methods.

Effective music teachers are in a constant state of performance throughout the school day. An instrumental music teacher might need to demonstrate a good clarinet tone, model a pizzicato on the double bass, or clap a complex rhythm. Likewise, a choir director might need to sing a melody, accompany a soloist, or show a group of boys how to properly use their falsetto voices. These are the types of teaching strategies that music educators must use in order to help their students gain a clear understanding of musical concepts. And, they are all examples of performance. For music educators, teaching and performing are synonymous, which explains why teachers who suffer from performance anxiety may be at greater risk to exhibit higher levels of teaching anxiety. Thus, leading students in several anxiety-reducing activities could also benefit educators who may

suffer from anxious thoughts and feelings related to the normal expectations for good music teaching.

Like performance anxiety, teaching anxiety is a serious affliction affecting many music educators. It has been well documented in a variety of academic disciplines, including English, mathematics, science, and psychology (Gardner & Leak, 1994; Oral, 2012; Peker, 2009; Williams, 1991). Also similar to performance anxiety, teaching anxiety is not limited to the young and/or inexperienced. Anxiety-related issues are greatly impacting teachers at all levels of instruction (Houlihan et al., 2009; Peker, 2009). Unfortunately, research pertaining specifically to music teaching anxiety does not currently exist. Given the prevalence of teaching anxiety among educators in other subjects, however, it seems reasonable to conclude that music teachers are troubled by this phenomenon as well.

Although teaching anxiety can be attributed to any number of factors, consistent patterns have emerged. Of particular significance is the fact that novice and veteran teachers experience anxiety very differently. In a meta-analysis of twenty-two studies, Coates and Thoresen (1976) found that beginning teachers were most worried about maintaining classroom management, being liked, knowing course material, making mistakes, and relating to other faculty members and parents. Experienced teachers, on the other hand, reported stress associated with time demands, classroom management, large class enrollments, finances, and lack of educational resources. These findings suggest that beginning teachers are predominately concerned with matters of self-improvement while more seasoned educators are likely focused on student growth (Coates & Thoresen, 1976). Moreover, classroom management is a primary concern for all teachers regardless

of experience level. Considering that many music classes, specifically ensembles, consist of fifty to eighty students (or more), anxiety with respect to classroom management might be compounded for music teachers.

### **Conclusion and Recommendations**

Research has clearly indicated that music teachers and professional performing artists are not the only musicians who consistently experience anxiety in musical settings. Students of all ages are equally susceptible to the fears and pressures associated with performing in public. Consequently, helping to prevent debilitating performance anxiety among students should be a high priority for all music educators. Early intervention is especially critical so that anxious thoughts and feelings can be suppressed before, rather than during, stressful situations such as juries and auditions. Coping strategies should be introduced and implemented as early as the elementary grades in order to prepare students for future solo performance opportunities. In doing so, music teachers are not only alleviating potential problems for their students, but for themselves as well.

Because music performance anxiety and music teaching anxiety appear to be inextricably linked, music educators should familiarize themselves with management techniques related to both. It is certainly reasonable to conclude that anxiety-reducing methods in one area would prove equally helpful in the other. According to research, treatments combining behavioral therapy with cognitive strategies are particularly effective (Kendrick et al., 1982). For example, a music teacher who is anxious about speaking and/or performing in front of a new group of students could utilize relaxation techniques (Coates & Thoresen, 1976; Kirchner, 2004) and positive thinking (Hoffman & Hanrahan, 2012). Ultimately, problems associated with performance anxiety and teaching

anxiety could be addressed by music teacher preparation programs. Recognizing students with performance anxiety is critical, as this condition most likely suggests similar levels of teaching anxiety. Coping and preventive strategies could then be introduced and applied prior to the start of one's teaching career. This may be especially important when you consider the current educational landscape. Within the last thirty years, *A Nation at Risk*, the *Goals 2000: Educate America Act*, the National Standards for Music Education, *No Child Left Behind*, student testing mandates, and high-stakes teacher evaluation have unintentionally raised the anxiety levels of all teachers. Given these conditions, it seems appropriate to suggest additional research regarding the relationship between performance anxiety and teaching anxiety among music educators. Developing a clearer understanding of these phenomena, especially their sources and interactive effects, could ultimately help to produce confident, more effective music teachers. By assisting and improving themselves, these teachers would also serve in creating more confident and capable students.

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