A STUDY OF PERFORMANCE ANXIETY IN CLASSICAL WOODWIND STUDENTS AT COLLEGE OF MUSIC, MAHIDOL UNIVERSITY

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Thesis
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ABSTRACT

The purpose of this study was to study performance anxiety in classical woodwind students at College of Music, Mahidol University. This consists: 1) the factors influencing performance anxiety, 2) how students cope with performance anxiety problem, 3) the level of performance anxiety in classical woodwind categorized by gender, educational level, and instruments. This research used a mixed-method research approach where interviews were qualified and analyzed in order to create a quantitative questionnaire in which descriptive statistics (frequency and percentages) and One-Way ANOVA were used to analyze the data and describe the research findings.

The results of the study indicate that the most significant factor that influenced performance anxiety is performance environment (69.5%), followed by the artistic integrity and technical difficulties (50.9%), (both have the same frequency,) and personality (42.4%), and family tension (18.6%). The results of this study suggested the solutions for performance anxiety are: taking a deep breath, staying in a quiet environment, psychological analysis, practice, memorizing the score, eating, drinking something, or taking drugs to reduce anxiety. In addition, the results showed that females have a higher level of performance anxiety than males, and performance anxiety for the bassoon was higher than for the saxophone, and there were significant differences among different educational levels in all items.

KEY WORDS: PERFORMANCE ANXIETY/CLASSICAL MUSIC/WOODWIND STUDENTS

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CHAPTER I
INTRODUCTION

1.1 Background of the Study

Performance anxiety has been the common phenomenon of the performers which leads to psychological distress with all the live performances. These performers have to go through many obstacles that can stop them to deliver a good performance, which can arise from both internal and external factors. Internal and external factors can play an important role as it can affect the performance of the performers. Some performers might say that the impact of internal factors can provide larger affect than external factors. This is because there might be some technical problems, but as long as the performer can provide a good show, then it all good as the performers can deliver the show that they audiences expert to see. On the other hand, if the performers are not ready to perform even though they have a good stage preparation or a good instrument, then it is still not a good show as the audiences do not receive what they expect from the performer. One of the reasons of internal factors is anxiety. Anxiety can play a significant role for the performer as it provides both good and bad effects (Wendy & Justin, 1993).

The word anxiety can be referred to ‘performance anxiety’ or ‘stage fright’; nevertheless most performers prefer to describe their anxiety attack. Most performers describe this situation as performance anxiety rather than stage fright because performance anxiety can refer to both positive and negative effects whereas stage fright only refers to the negative effects. There are four major reasons that being used to describe anxiety as performance anxiety. Firstly, performance anxiety explicitly relates to the artist's experience. Secondly, stage fright can occur under a variety of scenarios, not just on stage as it refers to the fear of failure when faced with a large audience. However, performance anxiety may occur in a more intimate environment, such as in a classroom or under test conditions. Performance anxiety depends on the type of environment faced with rather than audience attendance rates.

Thirdly, ‘nervousness’ implies a sudden sense of fear or awareness, while music performance anxiety is predictable and gradually builds up before show time. Lastly, the phrase ‘musical performance anxiety’ carries the meaning of live music performance, not just the artist’s fear (Juslin & Sloboda, 2001).

In addition, Wilson (2002) proposed a Three Dimensional as the extension of the Yerkes Dodson Law. Yerkes Dodson Law described the relationship between stress and performance though the invention of U-shaped graph, where the performers should have middle rate of stress in order to deliver the best performance. Wilson (2002) suggested Three Dimensional of the extension of the Yerkes Dodson Law by categorized source of stress into three main categories. The first is characterized by anxiety, it is any personal characteristics, whether it is inborn or learned, that leads to susceptibility to stress. The second is environmental pressure such as public performances, auditions or competitions. The third is task mastery: from performing a simple skit to a rehearsed performance, having made no preparations. These sources of stress are independent of one another.

According to Widmer et al (1997), anxiety can lead to symptoms includes restlessness, rapid heartbeat, trembling, diarrhea, facial nerve cramps, dry mouth, and etcetera. A number of performer who experience anxiety can also face the symptoms like rapid heartbeat, shortness of breath and sweating are relatively common. Subjectively, many musicians reported excessive anxiety with symptoms caused by shortness of breathing - dizziness, trembling, and increased heart rate, as well as continuous reduction of arterial carbon dioxide levels which happens to be a symptom of shock. As shown in from the research from Marchant-Haycox & Wilson (1992) found that instrumental musicians were the most vulnerable to performance anxiety (47 percent), followed by the singer (38 percent), and finally the dancers (35 percent), then the latter is actors (33 percent). Van Kemenade, Van Son & Van Heesch (1995) found that performance anxiety is a significant problem for performers. In addition, Noyes & Davis (1990) discovered that 9 percent of the performers reported that they often avoided musical performances because of anxiety and 13 percent reported that actual performances were interrupted at least once. Another survey included a wide range of 56 orchestras around the world. The survey was conducted in 1997 by the FIM (Fration International des Musiciens) involved 1639 respondents, 70 percent

admitted that they sometimes experience such severe anxiety that lowers the quality of their performance. Moreover, 16 percent of the musicians pointed out that severe performance anxiety appear at least once a week. The above study points out that music performance anxiety for 15-25% of the musicians are a serious problem (Fration International des Musiciens, 1997).

As performance anxiety becomes a significant problem for performers, there are four major therapy methods being invented to solve this problem included pharmaceutical method, behavioral therapy, cognitive behavior therapy and alternative method. Firstly, pharmaceutical method, many actors attempt to self-medicate with drugs to reduce anxiety, such as: alcohol, stabilizers, and marijuana (Wills & Cooper, 1988). These methods can allow a performer to successfully complete a performance, but pose destructive side effects as they produce drug reliance, which destroys the natural perfection of a performance. Secondly, behavioral therapy, music performance anxiety treatment and cure phobia treatment has been adapted to reduce performance anxiety. For example the famous system desensitization therapy including muscle relaxation training. However, the therapy itself does not necessarily eliminate performance anxiety, because many musicians have been performing for a long period but had not overcome their fears (Steptoe & Fidler, 1987; Wesner et al, 1990). Therefore, there is a need for a deeper study of desensitization therapy in overcoming performance anxiety. Thirdly, cognitive behavior therapy, it is the training with optimistic thoughts to replaces negative thoughts, or unrelated ideas. Researchers used a variety of methods, such as verbal persuasion, demonstration; however the key is to kick the habit of negative thinking. Lastly, alternative method is the method involved paying attention to diet, getting enough rest, inviting audience to rehearsals, mentors engaging students/performers in positive thinking, performers having constant eye-contact with the conductor and other performers during musical presentations as well as maintaining a confident smile. Students can also participate in relaxing exercises such as yoga to soothe musical performance anxiety.

1.2 Need for the Study

Performance anxiety was a common phenomenon that all performers were likely to encounter long-term difficulties, which leads to psychological distress at all the live performances. Understanding the causes of performance anxiety, anxiety and actively guide to get rid of performance anxiety. Solve and improve performance anxiety on the one side help to improve the quality of the performances of performers and enhance artistic expression, but also inspire the confidence of the other side of the musicians continue to artistic creation. From the music education point, the educators can guide students to understand the causes of performance anxiety as soon as possible and with a positive and effective training from passive to active, all students will lay a solid foundation stage career (Wendy & Justin, 1993).

What are the symptoms of anxiety? How was it generated? With age related and how to handle it? Whether avoid anxiety happen and so on. With these questions author continue to literature. Why do students performing in the concert and the performance of the usual class have such a big difference? Was nervous? Does performance anxiety have the relations with the age and gender? Is it associated with exercise frequency, school achievement? The series of questions lingering in the researcher's mind in order to ascertain the origin of the facts find the relevant counter measures. The researcher decided to focus on a professional woodwind classical performs to find the performance anxiety.

At the College of Music, many performer also face performance anxiety as they sometimes perform frequent wrong tone, forget the situation spectrum, some even drop out performances from their performance. Therefore, the researcher decides to examine performance anxiety problem on classical woodwind students at College of Music, Mahidol University by used Mix-method a combination of qualitative and quantitative research methods. Qualitative study used in-depth interviews conducted through face-to-face technique, and quantitative study used questionnaire to calculate the frequency, percentages, mean and standard deviation; analysis of variance by used One-Way ANOVA.

The participants of the research in qualitative study were four perform major teachers at College of Music, Mahidol University, and the participants in quantitative study were meet all the woodwind classical perform students at College of

Music, Mahidol University, Thailand. The total of 73 students (pre-college has 28 students, undergraduate has 36 students, graduate has 9 students), who age from 14-28 years old.

Performance anxiety was a major problem for all performers which need to address the problem in order to improve the performance quality of the performers and provide ways for these performers who face this problem. In Thailand, there was a lack of research on performance anxiety on classical woodwind means that this problem was rarely examine and investigate. Therefore, this research allows the researcher to explore the performance anxiety of students in Thailand, especially students who study classical woodwind. The findings from this research will help teachers, students, educational institutions and related people to cope performance anxiety. Also, being the inspiration for other researchers to examine problem concerning performance anxiety of students in Thailand who study other types of music instruments or students from other levels.

1.3 Research Questions

1.3.1 What are the factors influencing the performance anxiety of classical woodwind students at College of Music, Mahidol University?

1.3.2 How students in classical woodwind at College of Music, Mahidol University cope with performance anxiety problem?

1.3.3 Are there any different in the level of students on performance anxiety in classical woodwind concerning gender, educational level and instruments?

1.4 Purpose of the Study

The purpose of this study were 1) to study the factors influencing performance anxiety of classical woodwind students at College of Music, Mahidol University; 2) to study how students in classical woodwind at College of Music, Mahidol University cope with performance anxiety problem; and 3) to compare the level of students on performance anxiety in classical woodwind categorized by gender, educational level and instruments.

1.5 Definition of Terms

Performance anxiety called Musical Performance Anxiety (MPA) refers to experience of marked and persistent anxious apprehension related to musical performance that has arisen through specific anxiety conditioning experiences and which is manifested through combinations of affective, cognitive, somatic and behavioral symptoms. (Wendy & Justin, 1993)

Classical woodwind refers to five principle woodwind instruments that all work by means of a system of keys (usually silver-plated), which when variously depressed and released allow air to pass through differing lengths of the instrument resulting in notes of different pitch. The principle woodwind instruments involved flute, clarinet, oboe, saxophone and bassoon. (Walton, 2003)

Classical woodwind's students refer students who study at the woodwind performance department at College of Music, Mahidol University. It is including pre-college, undergraduate and graduate students that have total number of 73 students who age range are from 14 to 27 years old.

Yerkes Dodson Law refers to the U-shaped relationship between stress and performance where moderate level of stress correlated with peak performance stage. (Nfifitfinen, 1973)

CHAPTER II
LITERATURE REVIEW

This chapter was the literature review consisting four sections: 1) general theory of musical performance anxiety, 2) performance behavior and the factors of anxiety, 3) therapy methods, and 4) performance anxiety gauge design analysis.

2.1 General Theory of Musical Performance Anxiety

In this section general theory of musical performance anxiety included 1) definition of musical performance anxiety, 2) the theory of musical performance anxiety, and 3) a three dimension extension of the Yerkes Dodson Law.

2.1.1 Definition of musical performance anxiety

The term anxiety is being described as either performance anxiety or stage fright, these words share a number of similarity and differences. Many researches attempted to define these words like “Many Paths of Facing the Fear of stage Fright” from Feinstein (2003) and “Managing Musical Performance Anxiety” from Kirchner (2004). Both research papers discussed that there are many ways to overcome performance anxiety or stage fright, whereas the sole difference was how the two authors individually addressed the issue as ‘stage fright’ and ‘performance anxiety’ respectively.

Due to this confusion, the researcher tried to provide a clear explanation concerning performance anxiety and stage fright. Stage fright or performance anxiety refers to an anxiety, fear or lasting fear, which is related to the audience or being in front of the camera. This anxiety may appear before a performance or along with the performance. In relation to that, ‘stage fright’ or phobias be long public performance anxiety, often spurred by high expectations of one and lasts for a long period. The symptoms include restlessness or rapid heartbeat, trembling, diarrhea, facial nerve

cramps, dry mouth, etcetera. In addition, stage fright does not apply to a specific group of people, or the new artists and profound musicians may also encounter stage fright. It is also interpreted as poor performance (Juslin & Slobida, 2001).

Lastly, stage fright is a public performance of fear; however, certain musicians and speakers distinct between performance anxiety and stage fright. They believe performance anxiety to be beneficial to a performance if it provides under the right circumstances, as the adrenaline raises performance standards, despite nervousness being a depressant. Stage fright be a symbol of fear, the consequences will be unimaginable. The main concern for most performers is performance anxiety because it can affect the standards of their performance as well as the completeness of the performance. These characteristics clearly distinguish performance anxiety from other forms of phobias. (Juslin & Sloboda, 2001) Hence for the reasons above, this thesis uses the term ‘performance anxiety’ for illustration purposes.

2.1.2 The theory of musical performance anxiety

Yerkes Dodson Law the theory introduced the U-shaped relationship between stress and performance. The moderate level of stress correlates to peak performance state while too little or too much pressure can result in the decrease of working efficiency. Tension and actions related to the presence of the "U-curve” is associated with an intermediate stage, where information processing rate and performance standards continue to increase. However, the conditions exceed the optimum range information processing and performance standards begin to deteriorate (Duffy, 1962; Nfifitfinen, 1973). The theory of Yerkes Dodson Law can be presented as the picture below;

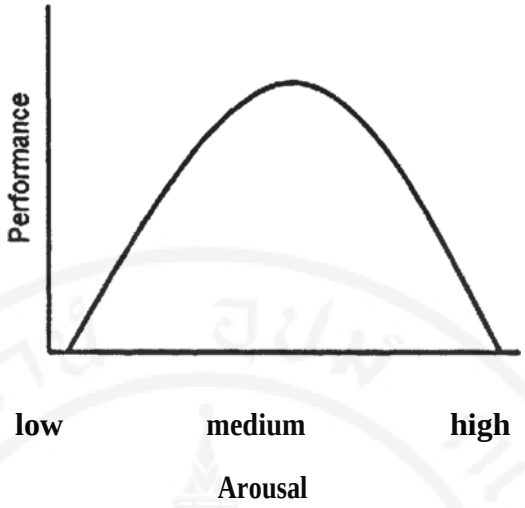

Figure 2.1 (Yerkes-Dodson Law)

Many performance experience performance anxiety through the symptoms of rapid heartbeat, shortness of breath and sweating are relatively common. Subjectively, many musicians reported excessive anxiety with symptoms caused by shortness of breathing, dizziness, trembling, and increased heart rate, as well as continuous reduction of arterial carbon dioxide levels which happens to be a symptom of shock (Widmer et al, 1997).

According to these results, musical performances anxiety might be the result of excessive anxiety and physiological reaction. Steptoe (1983) conducted a research with professional opera singers where he faced some limitations on the questionnaire; the findings were consistent with the theory proposed by the U-shaped curve. Nevertheless, there is still a lack of evidence to prove that performance anxiety is closely related to physiological reaction. Fredrikson & Gunnarsson (1992) have done a research to proof the relationship between performance anxiety and physiological measurements. The data indicated that compared with less anxious musicians, musicians who were anxious reported an increase in heart rate by an average 39.2bpm, compared to the latter of only 22.6bpm, while adrenaline levels were similar. Besides, Widmer et al., (1997) also described the correlation between the presences of specific musical performance anxiety associated with hyperventilation. However, some studies have shown that a similar level of physiological activation is independent of anxiety and musical performances. For example, Abel & Larkin (1990)

found that blood pressure and heart rate increased significantly during a public performance, but these reactions and performance anxiety were not significantly associated. The above findings showed that physiological reaction may be necessary for music performance anxiety, but it does not fully explains about the phenomenon. Other factors that lead to performance anxiety corresponds may disagree with cognitive responses associated and related to the perception of physiological reaction. Nonetheless, the objectives of these findings will greatly help in overcoming performance anxiety.

2.1.3 A three dimension extension of the Yerkes Dodson Law

Wilson (2002) proposed a Three Dimensional as the extension of the Yerkes Dodson Law. He categorized source of stress into three main categories: The first source of stress is characterized by anxiety, it is any personal characteristics, whether it is inborn or learned, that leads to susceptibility to stress. The second source of stress is environmental pressure such as public performances, auditions or competitions. The third source of stress is task mastery that comes from performing a simple skit to a rehearsed performance or having made no preparations. These sources of stress are independent of one another hence whether performance anxiety is beneficial to a performance heavily relies on the interaction among these three factors. This model explains the reason behind many research results and has practical significance for many performers. For example, a performance is best performed by performers who have great mastery of skills and are in a relaxed state. On the contrary, performers who are less anxious are more adept at meeting the challenges and high expectations of the audience. Performers prone to performance anxiety should choose easy, familiar pieces to perform, especially during auditions or public performances. However, adequate preparations for a relatively difficult task can turn the task into a simple piece of work, thereby alleviating performance anxiety.

2.2 Performance Behavior and the Factors of Anxiety

This section included 1) the occurrence and behavior of musical performance anxiety, 2) factors constituting musical performance anxiety, and 3) other reasons for musical performance anxiety.

2.2.1 The occurrence and behavior of musical performance anxiety

In order to investigate the incidence of performance anxiety, the researcher discovered that there are a variety of methods to evaluate being used music performance anxiety. Schulz (1981) did a research with Vienna Symphony Orchestra, and found that 58 per cent of the people said that the concert in the nerve pressure is high or very high, 24 percent of the musicians complained about the pre-performance high-tension. Fishbein & Middlestadt (1988) did a research in United States with 48 pipe bands, over 2200 participant were involved in the research. They found that19 percent of women and 14 percent of men said stage tension is a serious problem. Wesner, Noyes & Davis (1990) found that in the United States Academy of Music, the presence of 21 percent of the students and staff reports significant distress" and that significant distress occurred as a result of anxiety. The results showed that 40 percent experienced a moderate distress, 17 percent of people report the presence of significant damage, and 30 percent reported moderate damage. In addition, the most bothersome symptoms embody inattention (63% of people with such symptoms), rapid heart rate (57 percent), tremor (46 percent), dry mouth (43 percent), sweating (43 percent), and shortness of breath (40 percent). Some other commonly reported symptoms are blushing, trembling voice, nausea and dizziness. The results also further showed that 9 percent reported that they often avoided musical performances because of anxiety, and 13 percent reported that actual performances were interrupted at least once. Marchant-Haycox & Wilson (1992) tried to find the compare performance anxiety from different types of performers. They found that instrumental musicians were the most vulnerable to performance anxiety (47 percent), followed by the singer (38 percent), the dancers (35 percent), and the latter is actors (33 percent). Moreover, Van Kemenade, Van Son & Van Heesch (1995) pointed out that performance anxiety is a significant problem by conducted a survey in the Netherlands where 59 percent of symphony orchestra performers affirmed that performance anxiety often occurs with

2l percent of the performer's performance anxiety being very strong. They conducted a poll on all occupations of members of the orchestral in Netherlands where they found that91 people out of 155 respondents, 59 percent reported professional or personal manner by stage nervous problems, 10 percent of people reported an important pre-performance anxiety and pain in the last few weeks. Another survey included a wide range of 56 orchestras around the world. The survey was conducted in 1997 by the FIM (Fration International des Musiciens) involved 1,639 respondents, 70 percent admitted that they sometimes experience such severe anxiety that lowers the quality of their performance, and 16 percent of the musicians pointed out that severe performance anxiety appear at least once a week. The above study points out that about 15-25% of the musicians is a serious problem. There are two assumptions raised in this issue regarding performance anxiety and age. Firstly, performance anxiety decreases with age as musicians become more experienced and more familiar with different audiences and more adept at responding to different challenges, then performance anxiety reduces. Secondly, achievements cause an increase in performance anxiety as successful musicians face stronger competition. So, when musicians received more praise and hope in the face of high public expectations, the pressure felt by them is much larger. For example, the famous violinist Nathan Milstein (Guardian, 1993) said that if there is a concert in the evening, he would tour the city and play cards during the day to relax. This is contradictory to amateur musicians who tend to feel nervous hours before a performance. In addition, the popular musician Arthur Rubinstein and singer Luciano Pavarotti are known for excellence in performance, experience extreme performance anxiety and are very distressed. Also, the great actor Laurence Olivier suddenly suffered from severe anxiety for several years performances in the late of his acting career (Olivier, 1982). Thus, the relationship between performance anxiety and age and experience cannot be generalized, as it is a frequent and is a complex problem in the performing arts that requires thorough scientific research and analysis.

2.2.2 Factors constituting musical performance anxiety

As musical performance anxiety being a complex phenomenon, it has the same effects as stress under other circumstances (Steptoe, 1998). Steptoe (2001)

divided performance anxiety into four factors. The four factors are similar to the concept of several concepts of stress in today's society. Additionally, there are three important branches of the concept of fear (Hugdahl, 1981). Among the four factors, the most important factor is feeling or sensation. The main course for many musicians is performance anxiety.At the same time, music is able to arouse emotion which is easily identifiable. Emotions are not limited only to the audience, but also the artist. However, other aspects are also important such as information in the process of cognitive responses or interference, changes in behavior, as well as physiological responses. In the1997 of FIM findings showed that before or during the show, physiological responses have a high rate of occurrence the most notable symptom is rapid heartbeat (67%), sweaty palms (56%), and muscle tension (56%). Meanwhile, 49 percent of performers often complain that they cannot concentrate, and 46 percent said that they experienced trembling during performance. However, the symptoms of performance anxiety do not necessarily occur simultaneously, the relationship between each of the symptoms is also complicated (Craske & Craig, 1984; Fredrikson & Gunnarsson, 1992). For example, when an performer experiences performance anxiety, he or she may result in a performance of lower standard, but does not get frustrated. On the contrary, another performer may experience adverse psychological effects due to performance anxiety. Craske & Craig (1984) explained consistency between the various symptoms of performance anxiety in more anxious performers is higher, but the correlation between physiological measurements and subjective measure has not reached 0.38 percent, which indicates the presence of a contradiction between physiological measurements and subjective measurement. Thus, the understanding of the underlying issues of the relationship between the various symptoms of performance anxiety proves to be extremely important.

2.2.3 Other reasons for musical performance anxiety

In everyday life, musicians face not only rehearsals and performances, but also work issues, family problems, and social pressure. Hence negative emotions experienced musicians is not solely limited to performance anxiety. Some researchers have used this as a cutting point to analyze musicians' working health background. Parasuraman & Purohit (2000) on the basis of Schulz (1981) identified five main

sources of stress based on the finding of their research. The sources of stress are closely related to working environment (air quality, humidity, comfort etc.), social tension (orchestra in battle, the feeling of contempt), music performance anxiety, problems associated with the artistic integrity (dissatisfaction with the way in music, in obedience to the command of dissatisfaction with the wishes), as well as concerns about the technical difficulties associated with the music. They found that social tension, artistic integrity problems, poor working conditions have contributed to the discontentment of music performers.

Worrying about job security and economic value of making music and novelty are likely to increase this discontent. They found that home and family separation are major sources of stress, and other reasons include irregular working hours, monotonous rehearsals and travel, as well as uncertainties caused by irregular employment (Steptoe, 1989). A 1997 FIM investigation categorized 40 kinds of potential sources of stress in order to list the top ten contributors of stress. The sources of pressure come from the conductor, conflicts with colleagues, work environment, and dissatisfactory rehearsal arrangements. However, in contrast to dissatisfaction is optimism such as interest for music, sheer joy of playing in an orchestra, job diversity, and the excitement of meeting new audiences. In jazz, pop and rock music studies, researchers have also come across performance anxiety. It has been reported that the main concern is with the uncertainty of performance location, low season periods, having to compete with their peers and the lack of a clear career development structure (Cooper & Wills, 1989). Music students also develop performance anxiety also along similar structure of thoughts (Dews & Williams, 1989). Nonetheless, stress is an inevitable factor under any kind of circumstance and whether musicians encounter more problems than others to experience more severe on this point researchers also did not give a definite has yet to be proved. Orchestra members tend to have a higher average level of satisfaction with work than other employees due to the diversity of the work, and the fact that they can use their skills on the job. However, the orchestral family has relatively low levels of self-control. This can be seen from an experiment by Theorell and his colleagues (Theorell et al., 1990). Low levels of self-control are associated with work as a major source of stress, which is bad for one's health. This issue has been the topic of controversial discussions in recent years (Steptoe & Apples,

l989). However, one thing is clear, a musician's private issues has certain connections with his musical performance anxiety. The study found that musicians with higher levels of performance anxiety worries more about other negative aspects of their lives, such as poor remuneration, social conflicts with peers, competitive work environment and uncertainty of employment (Steptoe & Fidler, 1987). Performance anxiety emphasizes the individual perception of musical performances related to other forms of pressures; however, this does not apply for experienced performers who rarely encounter performance anxiety. Thus, the impact of social pressure on musicians cannot be generalized into one compound conclusion, but varies from one person to another.

2.3 Therapy Methods

2.3.1 Pharmaceutical methods

Many actors attempt to self-medicate with drugs to reduce anxiety, such as alcohol, stabilizers, and marijuana (Wills & Cooper, 1988). These methods can allow a performer to successfully complete a performance, but pose destructive side effects as they produce drug reliance as it destroys the natural perfection of a performance. Actually, these performers rely on whatever resources are available to overcome performance anxiety. An ideal method of doing so would be seeking out professional consultation with psychologists to regain self-control over his or her emotions, which would be a much better choice than medication. Thus, reliance on drugs to relieve performance anxiety is largely controversial and greatly limited.

2.3.2 Behavioral therapy

In music performance anxiety treatment and cure phobia treatment has been adapted to reduce performance anxiety. For example, the famous system is desensitization therapy including muscle relaxation training. Systematic desensitization therapy, also known as reciprocal inhibition method, is the theoretical basis of learning theory of classical conditioning and operant conditioning. The main advantage of this method is to induce the patient to slowly expose experiences that

cause anxiety, and to combat the psychological state of anxiety through relaxation to overcome performance anxiety. Systematic desensitization is the most common treatment applying the anti-conditioning principle in order to relieve the anxiety of patients with neurological disorders associated with behavioral problems. The basic principles of systematic desensitization is reciprocal inhibition, which trains the patient to resist anxiety when presented with anxiety-causing stimuli, this reaction will weaken and eventually cut off contact irritants with anxiety reaction. Using systematic desensitization therapy for treatment should include three steps. Firstly, the creating fear or anxiety the basis for systematic desensitization therapy and the main point to master. Secondly, proceed with relaxation training; once again asking the patient to relax and commence systemic desensitization therapy. For example, one can imagine the anxiety of the pianist in a friendly family environment with family and friends to play a simple song. When they feel comfortable, the pianist can imagine the next scene, which included several unforeseen stimuli such as strangers or ultimately visualizing a major concert. Some researchers suggest that classical desensitization does help to overcome performance anxiety and speech anxiety (Wardle, 1975; Appel, 1976; Allen, Hunter, & Donahue, 1989). However, the therapy itself does not necessarily eliminate performance anxiety, because many musicians have been performing for a long period, but had not overcome their fears (Steptoe & Fidler, 1987; Wesner et al, 1990). Therefore, there is a need for a deeper study of desensitization therapy in overcoming performance anxiety.

Music psychologists have conducted various psychological analyses pertaining to musical performance anxiety, such as Nagel (1993) & Gabbard (1979). The psychological analysis of performance anxiety dates back to early childhood experiences. Although a portion of these case studies were successful, the results of the analyses fail to meet the evaluation criteria of science. Previous experiments may help with the study of performance anxiety; however implementation of this idea requires further discussion. In comparison, the following discussions regarding behavioral and cognitive therapy as methods to alleviate or cure performance anxiety prove to be more feasible.

2.3.3 Cognitive behavioral therapy

Since negative self-persuasion can affect performance anxiety (Lloyd, 1991; Steptoe & Fidler, 1987), then follow the pattern of cognitive restructuring, re-organization, a performer's thinking habits, self- persuasion will certainly be effective in alleviating performance anxiety. The primary goal of the program is to focus on the performer's cognitive attention. This program is the training with optimistic thoughts to replaces negative thoughts or unrelated ideas. Researchers used a variety of methods such as verbal persuasion or demonstration; however, the key is to kick the habit of negative thinking. Sweeney & Horan (1982) reported that cognitive therapy and relaxation training were used to control the state of a train consisting of music analysis, and the combination of two methods would produce better results. A special form of cognitive restructuring is known as pressure indoctrination (Meichenbaum, 1985; Salmon, 1991). This concept instills realistic hope that these hopes will be experienced in a performance in order to promote positive self-review. Leading performers imagine the possible anxiety stimuli that may occur during a performance appears to prepare them in managing emotions and how to handle anxiety issues, making panic attacks less fearful. For example, body responses to adrenaline such as increased heart rate and breathlessness can be re-evaluated as a source of energy during a performance that does not catch the eye of the audience while improving performance quality. In an interview of successful music performers, Roland (1994a) found that they were often anxious before their performance and perceived this anxiousness as an important part of the preparation. They described that before the show, anxiety stimulates excitement bring the performer to focus and sometimes increases inspiration. In order to promote the standardization of cognition behavioral therapy, Roland (1994a) developed a number of methods. He compared two test groups with a control group to results after administration of standard cognitive-behavioral treatment inclusive of relaxation techniques (breath awareness, progressive muscle relaxation, mental suggestion and imagination to produce a state of relaxation) and cognitive technologies (specifications anxiety experience and the development of positive self- speech) components. Standard cognitive behavioral treatment group experienced anxiety under the treatment composition, but no positive self-accounting language training. Cognitive techniques are also included to complete the task under

thinking, determining performance target, mental training, develop a performance route, and active self- persuasion training. The experiment carried out over a total of four weeks, two hours per week. Although both methods produced significant results compared to the control group, the results were not as good as that of the standard treatment procedure. Hence this treatment for performance anxiety may not prove to be effective and requires further improvements.

Paying attention to diet, getting enough rest, inviting audience to rehearsals, mentoring engaging students or performers in positive thinking, performers having constant eye-contact with the conductor and other performers during musical presentations as well as maintaining a confident smile are the techniques under alternative method. Students can also participate in relaxing exercises such as yoga to soothe musical performance anxiety.

2.4 Measurement of Performance Anxiety

2.4.1 Performance anxiety gauge design analysis

The measurement of musical performance anxiety has always been a blind sport in the field of discussion. The researcher found that there are only 20 articles for self-gauge of performance anxiety. The reports can be grouped into categories as follow. Firstly, almost all the studies were aimed at students or musicians as the target audience. Generally, the studies were outdates and focused on professionals. Secondly, the performance anxiety gauge was extremely detailed and refined. For examples, there are specific studies on performance anxiety on pianists - Piano Performance Anxiety Scale or a performance anxiety gauge for string ensemble - Stage nervous Inventory. In addition, to provide wide range of measurement, the performance anxiety gauge also took into consideration of various different locations for musical performance. Thirdly, all the scales were measured across a variety of backgrounds according to individual music performance evaluation to determine performance anxiety levels (Osbome & Kenny, 2005). Fourthly, most parts of the questionnaire were adapted from surveys designed for psychology studies rather than music performance anxiety (Osborne & Kenny, 2005). Fifthly, the scales were

insufficient in meeting the educational and psychological measurement standards of performance anxiety scale. Any standardized self-assessed psychological assessment must include the following descriptions; description of a standardized generalization, survey size is greater than or equal to 100 participants, a standard deviation for each subgroup of the original scores calculations and average, analysis of findings (including analysis of factors), analysis of whether the results support the hypothesis, details of test principles, and verify the qualifications survey participant (standards for educational and psychological testing, 1985).

At the beginning of this chapter, the researcher differentiated the terms performance anxiety and stage tension. Also, presenting a systemized sorting of the theory of performance anxiety. In the second portion, the researcher provided the prove that performance anxiety has a high occurrence rate and analyzed the phenomena of performance anxiety in order to present a concrete explanation of the abstract idea of musical performance anxiety and provided in-depth analysis for the factors which contribute to musical performance anxiety. The third section introduced various methods to overcome performance anxiety practiced widely in the music industry of today basing on the findings of the previous two chapters. However, there is no definite answer to which method proves to be the most effective in helping performers overcome performance anxiety. The fourth section, also the core section this chapter as it illustrates how performance anxiety levels are measured. The author studied the topic from a professional point of view and found that there are various systems for measuring performance anxiety that require further improvement before they can be released for use on a global scale. The agenda for now is to discuss the credibility of the present performance anxiety gauge as well as to develop a similar system of gauging to measure performance anxiety for woodwind performers. The four sections not only presented research done pertaining to performance anxiety, but also emphasized on the methods of gauging performance anxiety as well as studies on musical performance anxiety.

In conclusion, the researcher is strongly believed that there is a need to improve studies regarding the theory of performance anxiety, and also an in-depth study for performance anxiety of classical woodwind students.

CHAPTER III
RESEARCH METHODOLOGY

This chapter was research methodology consisting five sections: 1) research design, 2) participants, 3) research instruments, 4) data collection, and 5) data analysis.

3.1 Research Design

This study employs mixed method research as qualitative and quantitative research approach will be used. Mixed methods research has become increasingly popular and being considered as a legitimate and stand-alone research designs (Creswell, 2003). By using a mixed method approach as a research methodology, the researchers attempt to legitimize the use of multiple approaches using both qualitative and quantitative data in answering research questions in a single study (Creswell, Plano Clark, Gutmann, & Hanson, 2003).

There have been several typologies for classifying and identifying types of mixed methods strategies that researchers might use in their study. Creswell and Plano Clark (2007) identified 12 classification systems drawn from the fields of evaluation, nursing, public health, education policy and research, and social and behavioral research. In these classifications, the authors use diverse terms for their types of designs, and a substantial amount of overlap exists in the typologies. (Creswell et al., 2003). Mixed method research is relatively new in social and human sciences as a distinct research approach; it is useful to convey a basic definition and description.

In this research the teachers were the guidance of students, they know very well about their students though, while students may do not know why performance anxiety occurred and how to solve that it. So, the researcher should to interview first in order to narrow down to specific symptoms that the students actually faced in order to produce the questionnaires where they can choose which anxiety symptom they are facing.

3.1.1 Qualitative Method

In this study, the researcher used in-depth interviews. In-depth interview was one of qualitative methods, which is optimal for collecting data on individuals' personal histories, perspectives and experiences, particularly when sensitive topics are being explored (Fischer, 2005). Moreover, in-depth interviews were usually conducted through face-to-face technique where there are one interviewer and one participant. The qualitative method allows the researcher to investigate the *why* and *how* of the decision making, as it not only identify the *what*, *where*, *when*. Hence, focused samples were more often needed, rather than large samples (Creswell, 2003). Qualitative research can help to interpret the result and provide better understand of the complex reality in a given situation. In addition, the effective qualitative research method is when the participant about to express their personal feelings, opinions, and experiences (Fischer, 2005).

Because the literature review from the western and Asian people were different. So, the researcher needed to gather the answer from the teachers first, and then students had to pick their answer.

3.1.2 Quantitative Method

In this study the researcher used questionnaire as part of the research. This was because quantitative researcher helps to describe the attitudes, opinions, behaviors, or characteristics of the population (Creswell, 2003). Therefore, the researcher will conduct the quantitative research by giving out questionnaire to the participants who were chosen to be involved in this research. Moreover, to calculate the frequency, percentages, mean, and standard deviation; analysis of variance by using One-Way ANOVA.

The steps of conducting the mixed method research

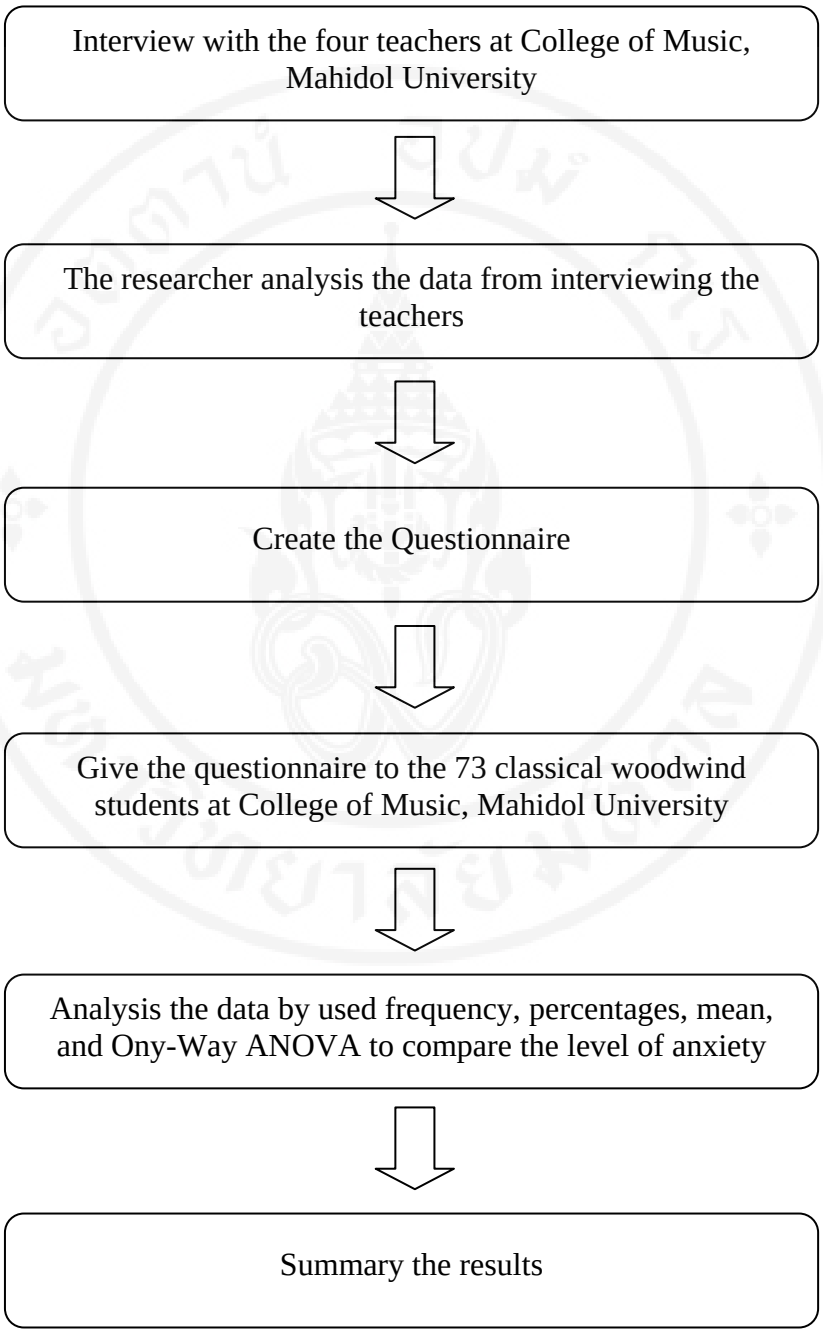

Figure 3.1 Steps of conducting the mixed methods

3.2 Participants

The participants of this study were the four woodwind performance major teachers and 73 woodwind performance department students at College of Music, Mahidol University.

3.2.1 Participants for qualitative study

The participants of this research were four perform major teachers who meet the following criteria:

1) Foreigner teachers who are teaching at College of Music, Mahidol University and are working in the classical woodwind department; teaching flute, clarinet, saxophone and bassoon.

2) These teachers have to possess at least five years teaching experience in pre-college, undergraduate or graduate levels.

3.2.2 Participants for quantitative study

The participants consist of all the students in woodwind classical performance department at College of Music, Mahidol University. The total numbers of participants were 73 students, which consist of 28 pre-college students, 36 undergraduate students; and 9 graduate students.

3.3 Research Instruments

The researcher done the interview protocols with four major teachers by used recorder first, then collecting the data from interview and designs the questionnaire gives to the students.

3.3.1 Interview protocols

The interview questions were developed according to the literature review and the research questions that the researcher really wants to know, where the questions are open-ended questions. The length of the in-depth interview process is approximately 30 minutes at the College of Music teachers' office. The researcher used the audio recorder to record the interview process in the interview day. The

interview contained be ten open-ended questions following five parts: (1) Background information of the teachers include number of years teaching music and performing time, (2) The performance anxiety existed and solution of the teachers, (3) The reason and behaviors for those performance anxiety (4) The performance anxiety in the students that affect their performance, and (5) The way to solve or cope with the performance anxiety problem of students and methods that being taught by the teachers.

3.3.2 Questionnaire

The researcher was collecting the data form interview and designs the questionnaire. As the researcher thought their teacher were really know the students think was very well and collecting the data from the interview can make the range of the question smaller. This questionnaire has total of 10 questions in form of check list and rating score. The researcher rated students' questionnaire and rolled the score. The questionnaires comprise of student's gender, age, educational level, instruments, degree of anxiety, behavior, effect degree, etc. The questionnaires were given to the students in the master class, where all Woodwind students gather together every week in order to share the piece.

3.4 Data collection

The participants in this research were divided into two parts: 1) participants for qualitative research were who involved in the interview, and 2) participants for quantitative research were the students who done the questionnaires process.

3.4.1 Participants for qualitative research

The data on this process gathered through the interview method by having a face to face with the participant in order to conduct the interview. The researcher invited four major classical performance teachers on flute, clarinet, saxophone and bassoon, who are currently teaching at College of Music, Mahidol University. The process of the interview last approximately 30 minutes at the College of Music office

where the participants given the interview questions one week before the interview process occurs. The interview contained open-ended questions, and also the researcher used audio recorder to record the interviews.

After each interview, the research transcript in order to analyze the information for further development in the quantitative part.

3.4.2 Participants for quantitative research

After the interview, the researcher analyzed the results in order to create the questionnaires in which hand out the classical woodwind students at College of Music, Mahidol University. The researcher invited all students from classical performance included flute, clarinet, oboe, saxophone and bassoon instruments at college of music, Mahidol University to answer the questionnaires. The questionnaire was divided into parts; generational information and performance anxiety level of the students, which the questionnaire given at the beginning of the master class and retrieve after the class. All the master classes would have two hours to complete the questionnaire according to the length of the master class.

The data was collected from questionnaire in order to find and compare the level of performance anxiety of classical woodwind students at College of Music, Mahidol University regarding their gender, educational level and instruments.

3.5 Data analysis

The data analysis into three parts: 1) qualitative analysis, 2) quantitative analysis, and 3) Both qualitative and quantitative analysis.

3.5.1 Qualitative analysis

Inductive analysis was use to analysis data from interview. After the data was collected, the researcher had transcript the data from the recording into text data. Then, the researcher used hand analysis of qualitative data (Creswell, 2008), which is the data analyze method by reading through the data, marking, and dividing the data into parts by hand (Creswell, 2008). This process was to categorize the data into

categories or segments. During the analysis process, the researcher mark specific themes which each interviewee shares.

3.5.2 Quantitative analysis

Descriptive statistics used to analyze the data from questionnaire by providing frequency, percentages, mean, and standard deviation. Analysis of variance (One-Way ANOVA) will be used in order to compare level of performance anxiety among gender, educational level and instruments.

3.5.3 Both qualitative and quantitative analysis

In the end of the results, the researcher was analysis both qualitative and quantitative study to find out the research questions consisting: the factors that influenced performance anxiety, the solution to the performance anxiety, and compare the level of students on performance anxiety in classical woodwind categorized by gender, educational level and instruments.

CHAPTER IV
RESULTS

This research aims to 1) to study the factors influencing performance anxiety of classical woodwind students at College of Music, Mahidol University; 2) to study how classical woodwind students at College of Music, Mahidol University cope with performance anxiety problem; 3) to compare the performance anxiety level of classical woodwind students categorized by gender, educational level and instruments. Through this research, musicians were able to understand their weaknesses and it will provide a more effective way of learning during the lessons. Moreover, students will change from passive learner to active learner.

This chapter shows the results of the study consisting two sections: 1) results of qualitative study, and 2) results of quantitative study. The first section included 1) background information of the teachers, and 2) results of interview study in performance anxiety. The second section included 1) demography background of students, 2) the factors concerning performance anxiety, 3) performance anxiety symptoms, 4) influence of performance anxiety, 5) compare the level of students on performance anxiety, and 6) the solutions to the performance anxiety.

4.1 Results of qualitative study

In this study the researcher used interview method. The participants of this study came from four performance major teachers who meet the following criteria: 1) foreigner teachers who are teaching at College of Music, Mahidol University and are working in the classical woodwind department; and 2) teachers who possess at least five years teaching experience in pre-college, undergraduate or graduate levels.

4.1.1 Background information of the teachers

Teacher 1: He is a saxophonist from Taiwan, who has been teaching music since he was 22 years old in the military orchestra. He went abroad for further studies. It was in 1998 that he became an official music teacher where he teaches undergraduate students who majoring in music at University of Taiwan. He dedicates himself in pioneering toward developing pedagogy, traditional and modern repertoire and various forms for saxophone performance. He currently serves as the professor of saxophone in Mahidol University, Thailand. Also he is appointed to be Organizer and Artistic Director of the 2nd International J-M Londeix International Competition and World Saxophone Congress XV. He also used to perform annually while in Taiwan. After coming back to Thailand, he had been performing every 2-3 months. He appeared as solo recitalist in various concert halls including Lincoln Center, Paine Hall in Harvard University as well in Montreal, Minneapolis, Paris, Fermo (Italy), Ljubljana, Kiev, Bangkok, Beijing, Shanghai, Taipei and other cities all over China and Taiwan. With Thailand Philharmonic Orchestra, he was the soloist for the Concerto by H. Tomasi under the baton of Jeannine Wagar in the season of 2006-07. To promote saxophone performance in Asia, he organizes saxophone summer camps in Bangkok, Taiwan and China every year. In 2006, he acted as the organizer and the composition presenter of Thailand International Composition for Saxophone.

Teacher 2: He is a bassoon teacher. His teaching experience is more than 20 years. In the present, he has performing every week at TPO (Thailand Philharmonic Orchestra), and involving in numerous of concerts in Thailand as well as a solo recital or chamber. He joined the staff of Mahidol University in 2007. He additionally instructs the bassoon studio, coaches chamber music, teaches lecture classes in music theory, research methodology, and performance practice, and also plays in the faculty woodwind quintet. He is also an instructor for SAYOWE (Southeast Asian Youth Orchestra and Wind Ensemble) and a founding board member of the Asian Double Reed Association (ADRA). In August of 2011 he hosted the first international conference of the ADRA, held at the College of Music, Mahidol University. Along with administrative and teaching duties, he is active as a bassoonist. He is principal bassoon of the Thailand Philharmonic Orchestra (TPO), Thailand's leading orchestral ensemble. The TPO performs 60 concerts per year and is regularly

engaged to perform outside of Thailand. In February of 2009, he performed the Weber Bassoon Concerto in F Major and in August of 2011 performed the Mozart Symphony Concertante, both with the TPO. Other playing opportunities include regular faculty recitals and woodwind quintet concerts. He has many research interests, including bassoon pedagogy and literature, as well as the development of woodwind teaching and playing in Thailand.

Teacher 3: She is a clarinet teacher. She has been teaching music since she was 14, at the top of the clarinet which lead her to have more than 21 years of teaching experience. She is the 3rd generation of musician in her family in which her mother and her grandmother is a clarinet musician. Therefore, she got lots of practice as she was watching her mother played clarinet. She used to take part in the TPO where she played clarinet every week; however, now she performs 8-10 concerts per semester. Appearing in solo recitals and chamber recitals, She has performed throughout the United States, Italy, Thailand, Philippines, Malaysia, Myanmar and China. She joined the music faculty at Mahidol University, College of Music in 2007. In addition to instructing the clarinet studio and directing the Mahidol Clarinet Choir, she teaches Clarinet Literature and Pedagogy classes. Before coming to Thailand, she was the Clarinet Instructor at the Ann Arbor School for the Performing Arts, and was on the summer faculty at the Cazadero Performing Arts Camp and Laughing Horse Music Festival in Washington. She was a member of the Thailand Philharmonic for 6 years playing Bass Clarinet and Clarinet. Additionally she plays with the Faculty Woodwind Quintet and the newly formed Classic Trio. She is the Thailand representative for the International Clarinet Association (ICA) and was head of their 2013 committee for “International Access Initiative.” She has attended the International Clarinet Festival in Atlanta, Georgia (2006), Kansas City, Kansas (2008), Los Angeles, California (2011) and Assisi, Italy (2013). She has given guest Master classes in Thailand, Myanmar, Malaysia, Indonesia, Philippines, China and the Americas. Additionally she has been the clarinet instructor of SAYOWE (The Southeast Asia Youth Orchestra and Wind Ensemble) since 2007 and was given a research grant to study “The Effects of SAYOWE on Music in Southeast Asia” in 2012.

Teacher 4: He is a flute teacher. He started his teaching career when he was a master student. He used to teach children for 2-3 years, and then he moved to Thailand in 2002. As an orchestral musician, he has to play in concerts almost every week, as well as solo and chamber music concert where he performs once per semester. He has been a Resident Artist and Professor of Flute at the Mahidol University College of Music since the fall of 2002. Prior to his arrival in Thailand, he has appeared at major music festivals in Europe, such as Reichenau/Bodensee, Rheingau, MDR-Musiksommer and Schleswig-Holstein. He has performed as Flutist of the Asian Youth Orchestra, Hof Symphony, Munich Symphony, Munich Chamber Orchestra and Philharmonia of the Nations in Germany. As an avid proponent of new music and music of the Japans, he has commissioned and performed works by notable composers. Residing in Thailand, he has not ceased to contribute to introduce Japanese music culture, having collaborated with musicians of Japanese traditional instruments and been sent to Chiangmai and Yangon as a cultural mission by the Japan Foundation.

4.1.2 Results of interview study in performance anxiety

The results from the interview process have divided into five parts; 1) the factors concerning performance anxiety, 2) performance anxiety symptoms, 3) influence of performance anxiety, 4) the solutions to the performance anxiety, and 5) the guidelines of appropriate student's practice.

1) The factors concerning performance anxiety

There were many factors that can lead to performance anxiety which these factors can be varies between students and teachers. Therefore, the researcher decided to separate the interview questions for the teachers into two parts. This included the factors that cause performance anxiety of the teachers themselves and their opinion toward the factors that cause performance anxiety on their students. The questions that are being asked to the teachers concern their opinions toward demographic background which may or may not affect performance anxiety of their students.

> *…I am scared of unfamiliar performance piece, when I am not fully prepared, or when there is competition, and my attitude when competing. For example, during a competition where there are*

> *musicians in the crowd, I would want to play better than them, or when there are professionals listening to me performing, or when there is authoritive personnel, like those who can decide if you get a job or lose your job. I feel that the outcome or consequence of a performance is the main reason that causes performers to be anxious. If it is just a normal performance, then I shouldn't feel too nervous but if it is a competition or an exam, I'll be more anxious. The importance of the performance is also to be taken into account such as if it determines your future path then I'll probably feel more anxious* [Teacher 1].

The first teacher believed that the factors that cause his performance anxiety were artistic integrity and technical difficulties. In addition, the performance itself can be the factor that causes performance anxiety especially if it related to future career of that performer. On the other hand, [Teacher 3] believed that the performer's mind is the major factors that cause performance anxiety; however, the environment can be factors that lead to performance anxiety, too. This is because the location and the audiences can affect the feeling of the performers which it can have a direct effect on the performance of that performers. Moreover, [Teacher 3] also believed that this performance anxiety is not only occur for musicians, but also for athletes as well;

> *…It is your brain, it your thoughts and visions become a reality. If you area little worried or not sure, or you didn't practice enough, or you had performance anxiety before, your body remembers that very quickly and so you continue to have it. Your mind controls everything, because your mind is a memory. So if you have had performance anxiety before, your mind remembers that. I wouldn't say not have performance anxiety, because if you say I want to not have performance anxiety, then you are thinking about performance anxiety. If you say I want to be relax, and I want my body to be cool, and I want to have a deep breath, then you are encouraging your mind to breathe deeply and to be relaxed, but if you are thinking "I don't want..." then you get that more. So your mind controls everything in this world that is really important to remember. In my teaching I have many students who went to competition. Whether they are just a hard worker to prepare for great performer, I make them walk through the performance the same. I make they practice like that they are going on stage, they must go outside, they must have their reed on, it's hot, then you walk in is cold, you know the temperature changes and then go in another room and play, so it sounds different. You can walk through an entire performance like that, that's how Olympians do it. It is actually visualization, and this is a very important thing for you to get ready for*

> *a performance. A lot of people, if they visualize the performance, then they can make themselves play more like that. Your mind can convince you of anything, so performance anxiety is all about the mind [Teacher 3].*

When the same questions being asked [Teacher 2] and [Teacher 4], they believed that regarding the factors that affect performance anxiety. Both teachers believed that personality is the major factor that affects performance anxiety:

> *…Any kind of performance anxiety is caused, when our body thinks that we are in dangerous. It's a fight or fly reaction, so if you think that going on stage will kill you, then you develop anxiety symptom and the problem is that will not kill us, and yet we think it will or subconscious thinks it will, because there's so much to risk when you go up on stage, there's so much to lose when you go out on stage, there's so much to lose. Whatever you are afraid is probably exact the right, exact the same* [Teacher 2].

> *…In my opinion, one gets nervous when he/she doesn't know exactly what happens or what to do. For example, when a musician doesn't know what note to play exactly, doesn't know where to take breaths, doesn't know when his accompanist comes in, and so on. If I close your eyes and take you to somewhere without saying anything, you will get nervous because you don't know where I will take you* [Teacher 4].

These two teachers, [Teacher 2] and [Teacher 4], believed that when a performer feels uncomfortable to perform, the natural reaction of these performers would be nervous. This reaction shows because they do not know what will be happed to them in which it is a normal reaction as this is normal human's instinct reaction.

The followed question was asked concerning the teacher's opinion toward the performance anxiety factors of the students. Questions were also involved can the student's demographic background such as skills, age, and experience affect performance anxiety of the students, or the performance anxiety arises from other factors. The teachers expressed their opinion as shown about:

> *…For students, there are many factors that affect the level of performance. I think that the most important factor has to do with*

> *personality. For example, when we are attending master class where performance is not graded, and only requires students to perform in the manner of a rehearsal, Thai students appear to be very anxious. Also, classical music performance and modern jazz music performance are vastly different. Audience of modern jazz music may be having coffee or tea, one side may be performing while the other is chatting. However, classical music concerts are held in very quiet environments where the audiences' full attention is on the performer. In the purpose of a concert is to share with the audience what I have prepared.... in order to make the audience feel the need to sit down quietly and listen to the music* [Teacher 1].

> *…Most of my students are very shy, and they feel that it is not polite to tell their opinions to others. I was the same. However, our job as musician is to give performance in public, which means we tell some messages to our audience on behalf of composers through playing musical works. So we must have our opinion and ides, and try our best to reflect them into performance. This is an important part of musical performance, but seems to be difficult for young performers. Students can get used to performing in front of audience to some extent if they experience performances on stage, but without maturing musicianship, they won't be able to give an excellent performance* [Teacher 4].

[Teacher 1] and [Teacher 4] believed that the factor which lead to performance anxiety of the students came from stress. Although, there are many factors that can cause performance anxiety, the teachers believed that the student's personality and influence of the environment are the dominant factors which cause student's performance anxiety. Moreover, the performance anxiety level can be higher in the case when that students want give the perfect performance. However, [Teacher 2] believed that the factors that lead to performance anxiety can be different depending on each student.

> *…Students are all really different, I think what people subconscious feel in danger is very different. Some students get really nervous in private lessons, some students don't, some students if they practiced a lot they feel very nervous for the private lesson, because they have a lot to show and some students don't get nervous at all, because they just don't. Sorry, if students have not practiced, they don't nervous at all, because they don't care it. The most important thing is experience. That's the most important thing above all the most important thing is*

> *by far experience, the more time you faced something you afraid of, the easier it will get* [Teacher 2].

On the same question, [Teacher 3] though that the factors that affect performance anxiety of children and adult were same. Also, gender is not related to the factors that cause performance anxiety. She believed that the major factor that cause performance anxiety of the students occur when that students thought that they are not ready or need more practice before the performance as shown below;

> *…I don't really think that the performance anxiety for kids and adult are different, they are exactly the same, there's no difference between them, so it has nothing to do with gender. Except the one I said boys have bigger ego and they like competition a lot, and girls tend to be shy and not competitive. Clarinetists tend to have a lot of performance anxiety and stage fright from squeaking when they were little kids, so that is already learnt when the students as young. As far as age and experience, I think you do get better, as you get older. You get more used to it and what to expect. If you have never performed before, or played in studio class, I'm sure you are going to be very scared. Anybody would be, but if you can get positive feedback immediately, then the next time you play in studio class, I'm sure you will get better. For me, preparation is everything because when somebody gets nervous, whether is me or students, everything goes, all of it, everything goes, except your preparation. How much you practice that piece, and diligently, practiced it, is what you need when your brain goes. You can't even think, but your body is just on auto drive, because you practiced. So everything goes, except for preparation* [Teacher 3].

There are many factors that cause performance anxiety that depends\ on different properties and environment. The teachers' performance anxiety mostly occurs because of decisive factors, such as that certain performance can determine their job position or some wish to pursuit the perfect performance. While for students have different performance anxiety depend on the situations. For example, in the test, the factors of performance anxiety were different during the competition or in the concert. The importance of the performance was also to be taken into account such as if it determines that student future, and then they were probably feel more anxious. From the interviews, three teachers believed that brain and personality were one of the important factors of performance anxiety as the brain itself has storage capacity, so it

memorized the last time anxiety happened, and likely to repeat again next time. Additionally, when the bodies feel that they were in danger, it led to performance anxiety as well as fears. Two teachers thought that environment was also the cause of anxiety, such as the temperature difference for indoor, outdoor or the place of the performance was too cold. There were three teachers who had the same opinions that factors of the anxiety have nothing to do with gender or age. The students scared of unfamiliar performance piece when they were not fully prepared or needed perfection performance or technology more hard than the actual ability were also the cause of the performance anxiety.

2) Performance anxiety symptoms

These four participants come from different countries before become a teacher in Thailand which lead them to have various performance anxiety behaviors. Factors that affect individual performance anxiety of each teacher were different, but some of them are similar. When the question about the performance anxiety symptoms being asked and when it happens, these teachers suggested that:

> *…I'll feel like I want to use the bathroom but if I have performed a lot, then I wouldn't have any symptoms of anxiety, and I wouldn't be nervous or scared. In the past, I might have a blank-mind, or be distracted easily, like thinking of other things while on stage and unable to focus entirely on performance. Other people may sweat, tremble etc, but I don't have any of these symptoms. Sometimes when I reach a difficult part of the song, my fingers will become stiff or won't move as fast as usual, and this affects my finger technique* [Teacher 1].

> *…Probably the same as everyone, sweaty hand, shaking, can't focus, can't breathe, probably the first one who show up is fingers, fingers don't work, your fingers are shaking, the second one probably your breathing is affected and then the most importantly your thinking, your mind is racing, when your mind is racing, you are thinking too many things at once, so instead of focusing on the music, you focusing on the music plus everything else* [Teacher 2].

> *…Let see, I think shortness of breath, you know you feel like you can't breathe, your hands are very cold or sweaty. You might have a shaky lip, so you can hear it in the sound "wow...wow". Even sometimes a*

leg shaking or something, you can have lots of different option for nervousness this [Teacher 3].

…It depends. In my recent case, my legs shake, and I feel difficult to control breathing; when I take a breath, I feel that I can't breathe in deeply, and when exhale my nervous appears in tone as an uncontrolled vibrato. In the past I also experienced dry mouth. These are the symptoms that I often experienced, and when I was very young, I also experienced that I couldn't focus on the music at all[Teacher 4].

From the interview, all the 4 teachers revealed that performance anxiety symptoms included shaking and not able to concentrate on playing that music instrument. Moreover, three of the teachers said that performance anxiety's symptom starts from mental affect which later cause to physical effect of that performer such as sweaty or shortness of breath. Two of the teachers believed that performance anxiety symptom causes a great influence on the fingers. Lastly, one of the teacher believed that the performance anxiety symptoms are dry mouth or diarrhea.

Most teachers showed that they had have performance anxiety when they were students and there is a little or no anxiety after they got a job. There were a lot of symptoms for performance anxiety, basically diarrhea or go to the toilet, sweating, dry mouth, the shaking of the hand, mouth, legs or other parts of the body trembling. Furthermore, difficult breathing, cannot breathe, or auditory hallucination can sometimes be the cases.

3) Influence of performance anxiety

In this part, the researcher focused on two questions; 1) how to diagnose the student's performance anxiety?, and 2) how does it affect the students' performance? Most of the teachers thought that performance anxiety was a good effect and the performers need to have anxiety. The teachers' expressions concern the influences of the students' performance anxiety is shown below:

…Performance anxiety is necessary, don't completely avoid it on stage but it should not affect the flow of the performance. The consequences of performance anxiety are: psychologically, students

> *will experience setback and will be scared of performing students who play well in class might underperform on stage. Even worse, certain students will reject going on stage or leave the music industry. If a student is affected by anxiety during a performance, the student may be unable to continue and be afraid of performing again* [Teacher 1].

[Teacher 1] answered this question by gave the worse example that this might cause the students to reject the performance on the stage or decide to leave the music industry. [Teacher 2] thought that fingers and breathing of the students can reveal performance anxiety of those students which cause them to be not able to focus on their performance.

> *…It is simple, look at their fingers. Some students can control it better than others. So they can control but you can always, you can almost tell on the fingers. The fingers are the very first sign, usually students playing even in lesson, they are a little bit excite, they are a little bit nervous and a little bit nervous is not a bad thing. Little bit nervous means that you have more energy, you are awake you are focus. That's usually how I do it I just look right at the fingers. Bassoon is a very difficult instrument. The technique and fingers have to be just right and I will sit very close to the students' fingers. When they can't breathe… usually not but like brain, if the mind is going crazy, you can't really diagnose that, you can't observe that, it is not observable, but fingers are observable and also have the most impact on making the performance bad, fingers don't work then things don't work. The first thing usually is the finger start, and then breathing, and they can't focus, and sweaty palms and things like that* [Teacher 2].

[Teacher 3] and [Teacher 2], they though that performance anxiety can show through student were breathing which result in imperfect articulation as shown below:

> *…I don't think performance anxiety is a problem. Everyone gets a little excited when they play, so you can call performance anxiety "excited". In America, excited is not a bad word, it's a good word, an extra boost of energy, to help them play well. The "performance anxiety", you are putting a negative side to it, maybe they could be a better word you can use. To teach this, because we do want energy*

> *when we play everyone does. Maybe they don't play musically, because they are scare. Maybe they hold back, a lot of times like dynamics range will go down, because they are kind of scare. They might make mistake, they might play wrong note, they might get lost, maybe the articulation is not so perfect, because there is not enough air, that is the first thing that affect the articulation, any of those things could happen* [Teacher 3].

[Teacher 3] and [Teacher 4] believed that performance anxiety would immobilized the student's ability to play that music instrument. Additionally, [Teacher 4] thought that performance anxiety cause that students to face some technical problems when playing certain piece of music as shown below;

> *…They are full of fears and anxieties. They don't have self-confidence. Why? Because, they don't know exactly what to do. To give a performance with confidence, they have to solve all the technical problems and must have firm ideas for the pieces they play* [Teacher 4].

From the previous questions, it allows the researcher to understand the symptoms shown when students face performance anxiety. Therefore, the researcher had further explored on how it can influence the students:

> *…Performance anxiety can also affect the fingers and breathing, making the performance unnatural. When a performer's fingers are stiff, he may not be able to express physically his understanding of the music piece. It can also occur that anxiety causes you to play faster than the pace of the song or play out of pace. Unexpected things might happen, like being out of tune with the accompanying piano* [Teacher 1].

> *…Well the fingers start to, if fingers start to go then the technique starts to suffer, things are unclean and usually when students have more energy, then the things go faster than it should both mentally and also fingers wise. Is like when you have adrenaline in your body, the adrenaline things go faster, like your fingers move faster, so one very common effect is that students play faster, things go faster and not just like the tempo will go faster, like just your finger will move faster. But then following that brain, starts thinking about what you did wrong and*

> *how you are not be performing, what you gonna eat for dinner and all sort of things that are related* [Teacher 2].

> *…Well that's the same thing, you are not going to play musically, you are not really getting the performance, if you have less dynamics, you have less exciting performance on your hand* [Teacher 3].

All the teachers have the same idea about this question. These teachers thought that the influence of performance anxiety cause an effect on the fingers, breathing and the body of those students.

The influences of performance anxiety were easily led to distraction, brain blank, cannot focus or don't have enough attention, and cannot completely focus on the performance. Performance anxiety can affect the fingers technique, which caused some difficulties to perform technical sense. Students in the case of performance anxiety misfired, cannot focus on provide a good performance. When a performer's fingers were stiff, they may not be able to physically express their understanding of the music piece. Anxiety can cause students to play faster than the normal pace of the song, play out of pace, or being out of tune with the accompanying piano. Easily losing control and performance anxiety at the same time also can make the students feel psychologically frustration, afraid of playing or scared of performing. Even worse, certain students will reject going on stage or leave the music industry.

4) The solution to the performance anxiety

The solution included how these teachers cope with their performance anxiety and the suggestions for their students who facing performance anxiety. The question being asked that "Have you experienced performance anxiety before and how do you solve the performance anxiety?". These reveal that;

> *…It helps to take deep breaths (to calm down), and if you are unable to practice playing the song, take a look at the music score and rehearse the song in your head. Avoid chatting before going on stage, find a quiet place to look through the music score, and if circumstances permit, practice playing the song at a slower pace. For a long term solution, you should be able to memorize the score, putting in extra effort to memorize the difficult parts of the song.*

> *Practicing also serves as memory work hence we need to develop the habit of practicing regularly and to be able to memorize the score* [Teacher 1].

[Teacher 1] said that he will take a deep breath and keep quiet to thinking the piece, practice the music until can memory, whereas [Teacher 2] had different views. He believed that the solution is to face problem even though it might scare them:

> *…When you are afraid of something you have to face that fear, you have to face that fear. I know that the more time you do something that you afraid of, the less afraid you become of it. It might take times, but, I've also seen that performance anxiety is a lot greater when there is a lot more to risk, to loose, so like for example when you are a student you don't have a job and no job and you have everything to gain, like I had to play my best all the time and so you feel like you feel there's much more pressure on you to play well* [Teacher 2].

[Teacher 3] and [Teacher 4] said that performance anxiety is just a process, and everyone has to go through. Therefore, the performers had to find the balance within them by stop worry about playing the piece and then it will naturally disappear:

> *…It's always a process. You don't solve it then it's gone. Sometimes it's better, and sometimes is not, but it's always there, it just depends. Maybe easy concert you will not stress you and in a stressful concert you stressed. Some people, boys, tend to have bigger eager, they have less performance anxiety usually. Girls we think, we worry, we think about everything. I mean it's not everyone, but if you take it like a YouTube questionnaire or something like that, I bet you like very high performance anxiety for girls and not as high as for boys* [Teacher 3].

> *…I start to think that I can never get rid of the anxiety. So I changed my mind and try to get along with the anxiety. I don't try avoiding getting nervous. Instead, I try to accept the nervous and the anxiety* [Teacher 4].

From the interview, the researcher learned that the performance anxiety also occurs in teachers, but the experience of the teachers themselves can help to lower the performance anxiety level. To further the research, the researcher explored the suggestions that these teacher can provide in order to solve the performance anxiety of the students.

> *…Taking long breaths and telling yourself that you can do it. Train more and find your peers to practice with in order to reach the standards of a small -scale concert in your practice sessions. Recording and listening to yourself play can also decrease performance anxiety. But different situations require different solutions to tackle anxiety. For example, competitions, concerts and exams will result in different kinds of performance anxiety. Anxiety becomes harder to tackle in the event of a competition as stress levels are higher due to the time and money devoted into the competition. Students should understand that competitions are a big deal, and shouldn't be too concerned about the outcome of a competition, but to have the right attitude of viewing each competition as a chance to learn new things and improve oneself. For a concert, performers should have the positive attitude that they are there to share the achievement of their success thus even if their performance is not perfect, they still put in a lot of effort to perform, and that there is always a next time to improve on weaker areas. For an exam sometimes an exam is very similar to a competition, and pressure levels are high. But if it is a small-scale exam, it is necessary to see your improvement. This is very important. So, sometimes self-assuring is a very important part of dealing with performance anxiety* [Teacher 1].

[Teacher 1] felt that self-assuring is very important to lower performance anxiety of the students. So, the teachers need to give their student encouragement. Internship performance also can alleviate performance anxiety. However, [Teacher 2] suggested that students should keep practices in order to lower the performance anxiety and to increase their confident level:

> *…Well is my fundamental believes that we get over our fear by facing them, almost all of us. So every week I make a suggestion, students have to perform they have to play, as a teacher you have to put them in situation that make them nervous, so they learn it will kill them, because basically the subconscious thinks that. I tried to make weekly session, I make students feel as nervous as possible, in order to train*

> *them. That was effective, but anything I could do to make the student more nervous. I don't think there is…they said when students are more prepared, they feel less nervous, I don't think that's true. When you are a student you may think that but when you are professional, you realize that, you will never fully prepare, there's always something difficult like your reed might crack or there are chances where you will go wrong, even a professional* [Teacher 2].

[Teacher 3] She said that the teachers should give courage to the student in order reduce their performance anxiety level:

> *…For me, if I find that students have performance anxiety, or they are a little bit nervous, I will make them play all the time, I will make them play every studio class, and if they play, sometimes they played in class and they stopped, and I was like "are you excited, how do you feel?"They would say "I'm very nervous, my hand is shaking." I would say "okay, play it again." If this is a problem, we want to make them feel as comfortable as possible. We don't want they feel bad about it. If someone's skill level is higher, they often have lesser performance anxiety, because they had this positive training in their ear. "You are good, you are amazing, you played really well is positive", and gives them more courage* [Teacher 3].

[Teacher 4] said that anxiety was a normal human nature. The students cannot control the heartbeat, but they can learn to control the breathing which will help to lower the performance anxiety. Also, practice can help to overcome the performance anxiety problem:

> *…Sometimes our brain recalls our past failure, because our brain reminds us not to do the same mistake this time. Now, my advice is to recognize what's happening to us and accept all of them first. Then try to control only something we can change. For example, if we want our heartbeat to get slower, we can't control it. But we can control breath! We can change from frequent and shallow breath to slow and deep breath. We can also assume a proper posture. That's why many musicians try to learn from Yoga. In addition, we have things that can be prepared: if the concert hall is cold, you can prepare something to put on. If you often experience dry mouth, you can prepare water. If you can't play with empty or full stomach, you can consider when and what to eat… Each tiny little thing can be a big aid for the day of the performance* [Teacher 4].

In addition, [Teacher 4] said that the preparation was very important where the students can record themselves when they play the musical instrument in order to find out the mistake and solve the problem, which help to lower down the performance anxiety level. On the other hand, [Teacher 3] said some people might should to take some drugs, eat or drink something to reduce their anxiety:

> …*Performance anxiety, they talk about, you know they are pills you could take. Some people take Beta Blocker, some people take Xanax, those are important to know also. Some people talk about, there are certain chemical like bananas, if you eat bananas before performance, then it will like calms you down, I know people like drinking chamomile tea, just to kind of like calm you down. You know most of it, it's just again, is your brain, because when you smell that tea, you relax, because you are used to it. For me I think, during a performance, it's very important for you to have a routine. You would do the same thing before performance, if you have a band concert, it's not a big deal, but if you have like a recital or something, and then people will eat a power bar, a banana before every performances, and as you get professional, you get really anal retentive about your routine. Like every time you have to have tea or something specific before a performance, you are telling your body you are about to go to performance. So everyone got their thing, some people have to have a cup of coffee* [Teacher 3].

The above solutions are also shown from Chapter II literature review. However, the most effective solutions were to understand what are the students really need, and what are the student difficulties. Also, the students should try to practice and solve their technical problems when they praying certain piece of music in order to reduce the performance anxiety level.

The major factors that cause performance anxiety were caused by personality and unfamiliar the piece. So, in the interview, the teachers suggested that in addition to give the students comfort in mind and let students practice. If they can memory the score or rehearsal in advance can help to reduce performance anxiety. However, everyone needed to have performance anxiety because it was a good

phenomenon that students cannot play without performance anxiety. Students can take a deep breath and relax mood, keep a quiet environment or food instead of the method to reduce performance anxiety. Also, they suggested that the students had to face the fear, and faced the performance anxiety existence and occurrence. Students needed time to find out their own way to solve performance anxiety in order to overcome anxiety by themselves. Performance anxiety also related to the stress. So parents, teachers, and students also exist in the performance anxiety among the corresponding link, like the triangle method. Performance anxiety was a process of learning that the student should go through. The teachers and students need try to find a balance and coexist of performance anxiety.

5) The guideline for student's practice

The results from the interview allowed the researcher to provide guidelines concerning the appropriate practice and length of time they need to practice for the students in order to reduce their performance anxiety.

> …*Long tone, finger and breathing exercises, tonguing, scales, analyzing how to cooperate with the pianist etc. More competent students should practice for 3-5 hours per day* [Teacher 1].

> …*Two things, about preparing to practice, students have not made a firm fundamental scale, like scales and arpeggio, I can only just practice scales, I can just play them. I do practice them, maybe once a week but if I don't practice it and play it, I can still play it. Well, as well as a student, those scales were not yet ready. So as students, when they are preparing their recital, is very important to practice all those fundamentals, or probably more like vibrato, if you plan to use it, and tuning. I will ask my student to play scales, etudes then only solo music even when they are going to have a recital. It depends on the difficulty of music to practice, if you practice smart, you may not need to practice more than 3 hours. Students need to have discipline to practice, and practice smart* [Teacher 2].

[Teacher 1] and [Teacher 2] suggested that students they need practice should practice at least 2 to 5 hours per day. And the content of the practice should comprise of long tone, finger or breathing exercises, scales, arpeggio and the solo

piece. So, to make create a perfect performance it is depending on how much you are playing, or how much you should be practicing:

> *…Well, it really depends on how much they practice. If they have a jury or something like that, it really depends on the student, I would say somewhere between 2-4 hours, depending on the students. I have them to do a warm-up. It can be long terms, you have lots of different one that they can choose from, and then I would say to do some sort of articulation and technique, after that, you can do technique first, fingers exercises, or some sort of finger technique, or scales would also fall onto technique, and then articulation, do some articulation exercises, it's a muscle, if you don't work it out you are not getting any better. Then you go to your etudes, and then you would go to your solo* [Teacher 3].

Moreover, [Teacher 4] thought that the quantity and quality of the practice had nothing to do although the students spend a lot of time to practice, they might still be able to solve their problem. The most important way to solve the problem was to found their weakness and try to fix it:

> *…How long we should practice depends on each musician and is according to the necessity. I used to practice 13 hours a day, but I still couldn't gain confidence on my performance. Then I thought something was wrong… I considered why I was still unconfident, and realized that I never solved my problems in spite of many hours of practice. Then, I stopped all the routines such as practicing all the scales everyday. Instead to started to focus only on my weak points. This has generated certain results, because it has saved a lot of time. Usually I don't tell my students how long they should practice, although we often listen and read articles that a world-famous musician practiced at least 3 hours per day for technique, or similar stories. Important thing is not the length of practice. Students need to know what to practice, what for and how. If a student can perform with confidence, that means he had a proper practice. If not, something was wrong. Unfortunately we often realized it just before or during our performance… But anyway, he obtained an experience and got to know his problem. Important is to remember and practice it so that he doesn't repeat the mistake* [Teacher 4].

Therefore, it was significant for the students to understand their weaknesses, thus improve the quality of practice to shorten the time of the practice. This was because it is important for the students to overcome the problem instead of repeating the same mistake again and again.

The teachers suggested that students need practice should practice at least 2 to 5 hours per day. And the content of the practice should comprise of long tone, finger or breathing exercises, scales, arpeggio and the solo piece. Moreover, the quantity and quality of the practice had nothing to do although the students spend a lot of time to practice, they might still be able to solve their problem.

4.2 Results of quantitative study

This section included 4.2.1) demography background of students, 4.2.2) the factors concerning performance anxiety, 4.2.3) performance anxiety symptoms, 4.2.4) influence of performance anxiety, 4.2.5) compare the level of students on performance anxiety, and 4.2.6) the solutions to the performance anxiety. There were 73 classical woodwind performance students at College of Music, Mahidol University who answered the questionnaire for the quantitative study. The total feedback of the questionnaire from the students were 80.8%, which were 59 students out of 73 students.

4.2.1 Demography background of students

The demographic information was divided into gender, age, level of education, instruments and practice times according to the respond from the students. In this part, the researcher had applied descriptive statistic to analyze the results which were shown in frequency and percentage.

The results show that most of the participants were male (61%) and female (39%). The majority of participants were age 17-19 and 20-22 (40.7%) that both have the same frequency, followed by age 14-16 (8.5%). Additionally, 5.1% of the participants age 23-25 and 26-28 that both have the same frequency. Most participants were undergraduate (67.8%), followed by pre-college (25.4%), and graduate levels (6.8%). In terms of music instruments, the majority of participants studied clarinet and

saxophone (30.5%), followed by flute (18.6%) and oboe, bassoon (10.2%) that both have the same frequency. Most of participants practiced 3-4 hours (62.7%), followed by 1-2 hours (27.1%) and 5-6 hours (10.2%). The details were shown in Table 4.1

Table 4.1 Frequency and percentage of the demography background of the participants

Demography background of participants	***f***	***%***
Gender		
Male	36	61.0
Female	23	39.0
Total	59	100.0
Age		
14-16	5	8.4
17-19	24	40.7
20-22	24	40.7
23-25	3	5.1
26-28	3	5.1
Total	59	100.0
Educational level		
Per-college	15	25.4
Undergraduate	40	67.8
Graduate	4	6.8
Total	59	100.0
Instruments		
Flute	11	18.6
Clarinet	18	30.5
Oboe	6	10.2
Saxophone	18	30.5
Bassoon	6	10.2
Total	59	100.0
Practice times		
1-2 hours	16	27.1
3-4 hours	37	62.7
5-6 hours	6	10.2
Total	59	100.0

4.2.2 The factors concerning performance anxiety

Most of the student's performance anxiety occurred from performance environment (29.9%), followed by the artistic integrity and technical difficulties associated with the music (21.9%) that both have the same frequency, and personality (18.3%), family tension (8%). The details shown in Table 4.2 and Figure 4.1

Table 4.2 Frequency and percentage of the factors concerning performance anxiety

The factors concerning performance anxiety	*f*	*%*
Performance environment	41	29.9
Family tension	11	8.0
The artistic integrity	30	21.9
Technical difficulties associated with the music	30	21.9
Personality	25	18.3
Total	**137**	**100**

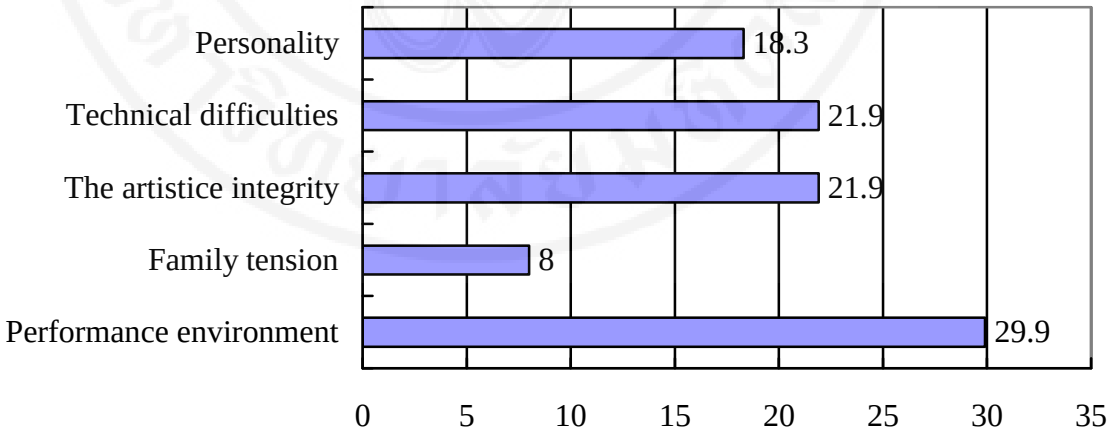

Figure 4.1 The factors concerning performance anxiety

4.2.3 Performance anxiety symptoms

The participants in this study experience variety of performance anxiety symptoms. As a result, the majority of the participants' face sweating (22.5%), shaking (21.5%), followed by shortness of breath (20.9%), dry mouth (19.2%) and diarrhea or go to toilet (15.9%). Details shown in Table 4.3and Figure 4.2

Table 4.3 Frequency and percentage of the performance anxiety symptoms

The performance anxiety symptoms	*f*	*%*
Diarrhea/ go to toilet	29	15.9
Dry mouth	35	19.2
Shortness of breath	38	20.9
Sweating	41	22.5
Shaking	39	21.5
Total	**182**	**100**

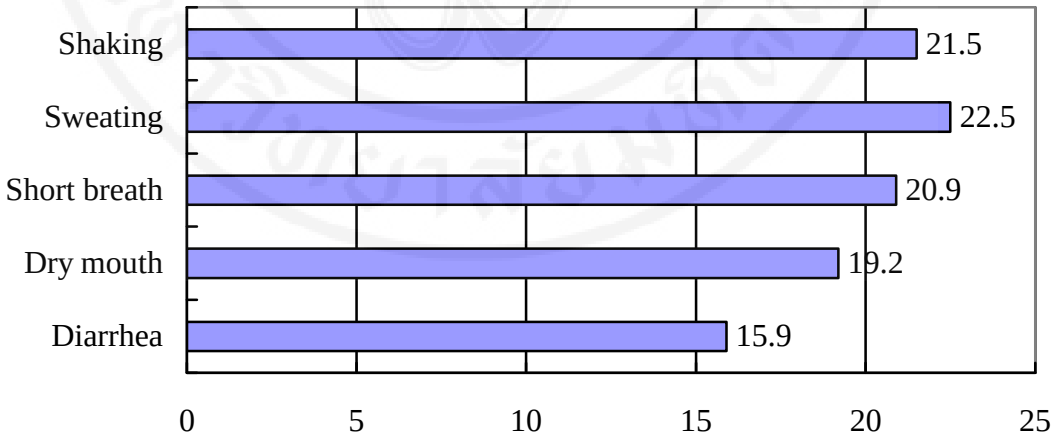

Figure 4.2 Performance anxiety symptoms

4.2.4 Influence of performance anxiety

As these participants face performance anxiety, it leads them to play faster or play out of the pace (*M* = 3.19, *SD* = 0.80), followed by performance anxiety can affect the breathing (*M* = 3.12, *SD* = 1.05). The lowest average of influence was cannot play together with the accompanying (*M* = 2.58, *SD* = 0.88). Details shown in Table 4.4

Table 4.4 Mean and standard of the influence of performance anxiety

Influence of performance anxiety	***N***	***M***	***SD***
1. Cannot focus on music	59	2.92	0.47
2. Affect fingers' technique	59	3.00	0.85
3. Affect the breathing	59	3.12	1.05
4. Play faster or play out of the pace	59	3.19	0.80
5. Cannot play together with the accompany	59	2.58	0.88

4.2.5 Compare the level of students on performance anxiety

To find the comparison result of opinion level of students on performance anxiety in classical woodwind categorized, these comparisons were divided into gender, educational level and instruments. These will be presented in Table 4.5-4.7 as follows.

In terms of comparison the opinion of students' performance anxiety by gender. The results revealed that there were only two items were significant difference. The first item was a fear of performing in front of other people (t (50.44) = -2.443, p = .01). These results suggest that the participants' opinions regarding female (*M* = 3.43, *SD* = 0.95) in which was higher than male (*M* = 2.78, *SD* = 1.05). And the second item was during the performance have at least one mistake because of anxiety (t (52.64) = -4.504, p = .00). Moreover, the opinion from the female (*M* = 3.96, *SD* = 0.82) was higher than the opinion from the male (*M* = 2.89, *SD* = 0.98). The details were shown in the Table 4.5:

Table 4.5 The comparison result of opinion on performance anxiety by gender

Statement	*N*	*M*	*SD*	*P*
1. I have a fear of performing in front of other people				0.01*
Male	36	2.78	1.05	
Female	23	3.43	0.95	
2. During the performance have at least one mistake because of anxiety				0.00*
Male	36	2.89	0.98	
Female	23	3.96	0.82	
3. Performance anxiety occurs one week before the actual performance				0.12
Male	36	2.50	1.06	
Female	23	2.82	0.94	
4. Anxiety makes me feel bad about performing in front of people				0.08
Male	36	2.58	1.16	
Female	23	3.04	1.22	

*$p<.05$

In terms of the result of comparing the opinion level of students on performance anxiety categorized educational level; it revealed that there were no significant differences among educational level in all items. The details were shown in Table 4.6

Table 4.6 Analysis of variance in opinion of students about performance anxiety categorized by educational level

Statement	*N*	*M*	*SD*	Test of homoge-neity of Var.	*p*	*f*	*p*
1. I have a fear of performing in front of other people				0.33	0.72	0.21	0.81
Pre-college	15	3.13	1.19				
Undergraduate	40	2.98	1.03				
Graduate	4	3.25	0.96				
2. During the performance have at least one mistake because of anxiety				0.99	0.38	0.46	0.63
Pre-college	15	3.53	1.06				
Undergraduate	40	3.23	1.00				
Graduate	4	3.25	1.70				
3. Performance anxiety occurs one week before the actual performance				0.06	0.94	0.50	0.61
Pre-college	15	2.80	1.01				
Undergraduate	40	2.60	1.01				
Graduate	4	2.25	1.26				
4. Anxiety makes me feel bad about performing in front of people				0.62	0.94	0.95	0.39
Pre-college	15	2.40	1.18				
Undergraduate	40	2.88	1.18				
Graduate	4	3.00	1.41				

*p<.05

The results in terms of data analysis showed that there was significant difference in opinion level of students categorized by instruments in only one item which was anxiety makes me feel bad about performing in front of people (F = 5.35, p = .00) showed significant different. There results suggested that the opinion in "anxiety makes me feel bad about performing in front of people by bassoon instrument

(M = 4.17, SD = 1.33) was higher the saxophone instrument (M = 2.17, SD = 1.04). The details were shown in Table 4.7

Table 4.7 Analysis of variance in opinion of students about performance anxiety categorized by instruments

Statement	*N*	*M*	*SD*	Test of homoge-neity of Var.	*p*	*f*	*P*
1. I have a fear of performing in front of other people				1.34	0.27	1.37	0.26
Flute	11	3.55	0.82				
Clarinet	18	3.00	1.08				
Oboe	6	2.50	0.55				
Saxophone	18	2.83	1.15				
Bassoon	6	3.33	1.21				
2. During the performance have at least one mistake because of anxiety				2.09	0.10	0.89	0.48
Flute	11	3.72	0.79				
Clarinet	18	3.33	0.69				
Oboe	6	3.17	1.17				
Saxophone	18	3.00	1.24				
Bassoon	6	3.50	1.64				
3. Performance anxiety occurs one week before the actual performance				1.12	0.36	2.36	0.06
Flute	11	3.00	0.77				
Clarinet	18	2.61	1.04				
Oboe	6	3.00	1.41				
Saxophone	18	2.11	0.76				
Bassoon	6	3.17	1.17				
4. Anxiety makes me feel bad about performing in front of people				2.25	0.08	5.35	0.00*
Flute	11	3.36	0.81				
Clarinet	18	2.67	1.19				
Oboe	6	2.33	0.52				
Saxophone	18	2.17	1.04				
Bassoon	6	4.17	1.33				

*p<.05

4.2.6 The solution to the performance anxiety

In terms of the solution to the performance anxiety, the participants rank take deep breath or stay in a quiet environment (M = 3.69, SD = 1.05) the highest as a way to resolve their anxiety. Following with give yourself confidence ranked third as a way to resolve performance anxiety (M = 3.49, SD = 1.01). Nevertheless, taking drugs to reduce anxiety (M= 1.37, SD = 0.74) was listed lowest as the solution for performance anxiety. The details were shown in Table 4.8:

Table 4.8 Mean and standard of the solution of performance anxiety

The solution of performance anxiety	*N*	*M*	*SD*
1. Take deep breath/stay in quiet environment	59	3.69	1.05
2. Practice more or memorize the score	59	3.47	0.95
3. Eat or drink something	59	2.83	1.19
4. Take drugs to reduce anxiety	59	1.37	0.74
5. Give yourself confidence	59	3.49	1.01

This research studied the factors influencing performance anxiety, the way to solve the problem and compare the performance anxiety level of classical woodwind students categorized by gender, educational level and instruments. And the researcher got the results from both qualitative and quantitative study. The factors that influence performance anxiety included performance environment (29.9%). Two teachers thought the environment was also the cause of anxiety, such as the temperature difference with the indoor and outdoor, or the place of the performance was too cold. Students had different performance anxiety in different situations. For example, in the test, the factors of performance anxiety were different during the competition or in the concert. The importance of performance was also to be taken into account such as if it determines your future path then the students were probably feel more anxious. For the teachers performance anxiety mostly from decisive factors, such as performance importance of whether can determine a job or excessive pursuit of perfect performance. In this research the artistic integrity and technical difficulties associated with the music (21.9%) that both have the same frequency. The students

scared of unfamiliar performance piece or not well for prepared the music, when they were not fully prepared or needs perfect performance or the technology more hard than the actual ability can also the cause of the performance anxiety. In the interviews, three teachers believed that the brain and personality (18.3%) was one of the important factors of performance anxiety as the brain itself was a storage capacity, which it memorized when the last anxiety occur, and likely to repeat again in the future. And when the bodies feel danger, it was caused performance anxiety, and we tend to dare not to face such fears. The teacher didn't say about family tension, but the results from the students showed the family tension (8%) was the lowest reason that factors the performance anxiety.

The major factors that cause performance anxiety were caused by personality and unfamiliar the piece. So, in the interview, the teachers suggested that in addition to give the students comfort in mind and let students practice. If they can memory the score or rehearsal in advance can help to reduce performance anxiety. However, everyone needed to have performance anxiety because it was a good phenomenon that students cannot play without performance anxiety. Students can take a deep breath and relax mood, keep a quiet environment or food instead of the method to reduce performance anxiety. Also, they suggested that the students had to face the fear, and faced the performance anxiety existence and occurrence. Students needed time to find out their own way to solve performance anxiety in order to overcome anxiety by themselves. Performance anxiety also related to the stress. So parents, teachers, and students also exist in the performance anxiety among the corresponding link, like the triangle method. Performance anxiety was a process of learning that the student should go through. The teachers and students need try to find a balance and coexist of performance anxiety.

There were three teachers who had the same view opinions that factor of the anxiety had nothing to do with the gender, educational level or instruments. But the result of the quantitative study showed female had the performance anxiety higher than the male, and the bassoon student had the performance anxiety higher than the saxophone student too.

CHAPTER V
DISCUSSION IMPLICATION AND RECOMMENDATION

The purposes of this study were to study the factors, solutions and compare the different level of students on performance anxiety in classical woodwind students. This chapter presented the discussion of research results which consist of 1) the factors concerning performance anxiety, 2) the participants' symptoms and influence of performance anxiety, 3) the solution to the performance anxiety, 4) the different level of students' performance anxiety, 5) implications of the study, and 6) recommendation for further research.

In this chapter, the researcher presented a summary and discussion. The discussion in this chapter was drawn from the viewpoints shared by the participants and the findings regarding the literature review as follows:

5.1 Discussion

5.1.1 The factors concerning performance anxiety

According to the result in chapter IV, the most influence factors on performance anxiety were the performance environment and artistic integrity. The first factor was the performance environment as 29.9% of the students from a total population of 137 answered this. Especially, air quality, humidity, and comfort regarding temperature differences between indoor and outdoor performance location can lead to uncomfortable of the performers. These results related Parasuraman & Purohit (2000) study that identified the sources of the performance anxiety stress were closely related to working environment like air quality, humidity, and comfort. The results from them showed that most factor that influence the performance anxiety was the performance environment. Other result from Wilson (2002) categorized the source of stress was environmental pressure such as public performances, auditions or

competitions. Stage fright can occur under a variety of scenarios, as it does not just occur because of the stage, but it can also refer to the fear of failure when faced with a large audience. However, performance anxiety may occur in a more intimate environment, such as a classroom or under test conditions. Performance anxiety depends on the type of environment faced rather than audience attendance rates. The result from Wilson (2002) showed that performance anxiety depends on the type of environment. In the result from researcher interview shows that classical music performance and modern jazz music performance were very different. Classical music concerts were held in very quiet environment where the audiences' full attention was on the performer. Hence, performers of classical music tend to be more anxious as everyone was watching on his/her performance.

The second factor was the artistic integrity as the result showed 21.9%. The students feel artistic integrity and technical difficulties associated with the music which become lead to performance anxiety. The results from the study related to the research study of music performance anxiety. The problems associated with the artistic integrity, the dissatisfaction with the way in music, obedience to the command of dissatisfaction with the wishes, as well as concerns about the technical difficulties associated with the music. Parasuraman & Purohit (2000) found that social tension, artistic integrity problems, poor working conditions have contributed to the discontentment of music performers. In their research, it showed that the factors influence the performance anxiety was the artistic integrity and technical difficulties. This result did not cover social tension or poor working conditions as the participants in this research were students. However, during the interview, some interviewees had expressed their though concerned this topic that social tension can cause performance anxiety. Wilson (2002) suggested artistic integrity fact as part of the performance anxiety as he proposed that the source of stress came from task mastery that arrived because performing a simple skit to a rehearsed performance or having made no preparation. Also, two of the interviewees had said in the interview that they were scared of unfamiliar performance piece, when there were not fully prepared or want perfect performance.

5.1.2 Participants' symptoms and influence of performance anxiety

The discussion in this part includes symptoms of performance anxiety and influence of performance anxiety.

Symptoms of performance anxiety

A variety of symptoms were present which related to performance anxiety of the students. As it the results presented that 41 students showed sweating which account as 22.5%, 39 students showed shaking which account as 21.5%, 38 students showed shortness of breath which account as 20.9%, 35 students experienced dry mouth which account as 19.2%, and 29 students want to go to the toilet or feel diarrhea which account as 15.9%. All symptoms related to Widmer (1997) study, anxiety can lead to symptoms includes restlessness, rapid heartbeat, trembling, diarrhea, facial nerve cramps, dry mouth, and etcetera. In this study showed a number of performers who experienced anxiety also experienced the rapid heartbeat, shortness of breath and sweating symptoms. Subjectively, many musicians reported excessive anxiety which the symptoms caused by shortness of breathing - dizziness, trembling, and increased heart rate, as well as continuous reduction of arterial carbon dioxide levels; in another word, the symptom of shock.

The results support the study from Wesner & Davis (1990) from United States Academy of Music; they found that the most bothersome symptoms embody inattention (63% of people with such symptoms), rapid heart rate (57%), tremor (46%), dry mouth (43%), sweating (43%), and shortness of breath (40%). Some others commonly symptoms reported were blushing, trembling voice, nausea and dizziness. Additionally, Fration International des Musiciens (1997) findings showed that before or during the show, physiological responses shows high rate of occurrence and the most notable symptom is rapid heartbeat (67%), sweaty palms (56%), and muscle tension (56%). Meanwhile, 49% of performers often complain that they cannot concentrate, and 46% said that they experienced trembling during their performance. However, symptoms of performance anxiety do not necessarily occur simultaneously, the relationship between each symptom is also complicated.

Influence of performance anxiety

Regarding the results, the major influence of performance anxiety was brain blank where the performers cannot focus on performing or do not have the full

attention on the music. When the students face brain blank, they could perform the piece faster or play out of the pace. Additionally, if they do not have enough attention on the performance, then it can affect the breathing, fingers' technique or cannot play together with the accompanying. When a performer's fingers were stiff, students may not be able to physically express their understanding of the music piece. In the research study of Widmer (1997) also described the correlation between the presences of specific musical performance anxiety associated with hyperventilation. However, some studies had shown that a similar level of physiological activation is independent of anxiety and musical performances. Some students were easily to be distracted or brain blank that lead to inability to focus or concentrate, completely focus entire performance or cannot play together with the accompanying. Students in the case of performance anxiety misfired cannot focus on playing or delivered a not good performance to share the piece and no musicality. In his result showed that this can lead to distraction or brain blank in which cause the performers to not be able to focus or do not have enough attention to play the piece.

The survey conducted in 1997 by the FIM (Fration International des Musiciens) involved 1639 participants, 70 percent admitted that they sometimes experienced such severe anxiety that lowers the quality of their performance. The study also suggested that 15-25% of the musicians rated performance anxiety as a serious problem. The results from FIM showed that performance anxiety can let the students to be easily lost control, and at the same time it can make the students feel psychologically frustration, afraid of playing or scared of performing. In some worst cases, certain students will reject going on stage or leave the music industry. The main concern for most performers is performance anxiety because it can affect the standard of their performance as well as the completeness of the performance.

5.1.3 The solution of performance anxiety

According to the results there were four solutions can be used, including behavioral therapy, cognitive behavior therapy, alternative method, and pharmaceutical method. Since performance anxiety becomes a significant problem for performers, the most solution that students choose were invented to solve this problem included behavioral therapy and cognitive behavior therapy were be discussion in this

sections. In the research study from Sweeney & Horan (1982), they reported that behavioral therapy and cognitive behavior therapy were used to control the state of a train consisting of music analysis, and the combination of two methods would produce better results.

The first therapy method is the behavioral therapy which ranked as the best way to solve performance anxiety through taking deep breath in quiet environment. Music performance anxiety treatment and cure phobia treatment have been adapted to reduce performance anxiety, for example, the famous system of desensitization therapy including muscle relaxation training. However, the therapy itself does not necessarily eliminate performance anxiety because many musicians have been performing for a long period but still cannot overcome their fears (Steptoe & Fidler, 1987). Therefore, there is a need for a deeper study on desensitization therapy in overcoming performance anxiety. The result from Steptoe & Fidler (1987) showed that the solution for performance anxiety is to use desensitization therapy included muscle relaxation training; still not every performer can eliminate performance anxiety. In addition, behavioral therapy or taking deep breath or relaxation was the easiest way to solve the performance anxiety problem.

The second therapy method was the cognitive behavioral therapy. This method is helpful when the students face difficulties when perform certain music piece in which they will persuade themselves through psychological technique in order to overcome performance anxiety as well as gaining more confidence. Since negative self-persuasion can affect performance anxiety (Lloyd, 1991), following the pattern of cognitive restructuring, re-organization, a performer's thinking habits, self- persuasion will certainly be effective in alleviating performance anxiety. In his results, it showed that through the optimistic training thoughts to replace negative thoughts or unrelated ideas. The researcher had provided a variety of methods such as verbal persuasion and demonstration; however, the key is to eliminate the habit of negative thoughts.

5.1.4 The different level of students' performance anxiety

In this part, the comparison between different levels of students' performance anxiety will be provided in which the opinion level of students on

performance anxiety in classical woodwind categorized gender, educational level and instruments.

Gender

The comparison results of the opinions of students' performance anxiety by gender revealed that there were two items showed significant difference by gender. The first item was before the performance students feel a fear of performing in front of other people, and the second item was during the performance have at least one mistake because of anxiety. These results suggest that the participants' opinions regarding females were higher than males. In the result from the interview, the teachers thought that performance anxiety had nothing to do with gender, but some teachers viewed boys who are older are likely to be more competition, and girls tend to be shy and not competitive. In the survey and other research studies also support that the performance anxiety is relating with the gender. In the study of Fishbein & Middlestadt (1988), they conducted a research in United States with 48 pipe bands where over 2,200 participants were involved in the research. They found that 19% of women and 14% of men said that stage tension is a serious problem, and also found that women have higher performance anxiety than men.

Educational level

In terms of the results of comparing the opinion level of students on performance anxiety categorized educational level; it revealed that there were no significant differences among educational level in all items. However, in the literature review showed that performance anxiety decreases with age as musicians become more experienced, more familiar with different audiences and better adept at responding different challenges. Moreover, achievements cause an increasing in performance anxiety as successful musicians face stronger competition. So, when musicians received more praise and hope in the face of high public expectations, the pressure felt by them is much larger (Fration International des Musiciens, 1997). The result from FIM showed that performance anxiety decreases with age as musicians become more experienced and more familiar with different audiences, as well as better adept at responding to different challenges. The teacher who was in the interview supported this suggestion as they said that performers with more performance or experienced are better handling at lower down their performance anxiety.

Nevertheless, this result did not show in the survey that performance anxiety is relating with age or education level.

Instruments

The results showed that there was significant difference in opinion level of students categorized by instruments in only one item which was anxiety makes me feel bad about performing in front of people. The results suggested that the opinion in “anxiety makes me feel bad about performing in front of people by bassoon instrument was higher than saxophone instrument. As shown in the research from Marchant-Haycox & Wilson (1992), they found that instrumental musicians were the most vulnerable to performance anxiety (47%), followed by the singer (38%), and finally the dancers (35%), then the latter is actors (33%). The result shows that an instrumental musician was the most vulnerable to performance anxiety.

5.2 Implications of the study

The basis of the study is on performance anxiety of classical woodwind students; there should be a study on the factors that influence performance anxiety and the solution to solve the performance anxiety of the students. The summary of the literature review from the initial study, experimental design, to the final analysis of the experimental results, the formation of words, "which lasted a total of ten months. In the study, the author also accumulated a theoretical knowledge of wealth and practical exercise the practical abilities, research methods, and research findings that give positive practical significance.

Firstly, for the researcher this study conducted a systematic theory of performance anxiety provide an in-depth analysis in order to clarify the distinction between "performance anxiety" and "stage nervous", and foreign performers anxiety. These theories illustrated a shortcut for major research institutions as well as music teachers and music scholars, not only eliminating the literature search of labor, and the popularity of knowledge of the performance anxiety.

Secondly, for the students the literature review provided number of treatments to alleviate performance anxiety. The study suggests that patients should combine performance anxiety with their own circumstances, reasonable ease

performance anxiety, consult the experts when necessary, timely and effective treatment. This type of research that was conducted in Thailand where related researches concerning this issue is rarely conducted either in qualitative or quantitative research. However, this research focuses on classical woodwind performance anxiety by involving both qualitative and quantitative research methods in order to design the experiment, and uses a lot of psychometric methods.

Also, for the teachers and parents this topic discusses the breakthrough in major anxiety problems that many performers were facing. Although the sample was small, this fresh attempt in the process of growing told that parents should actively cooperate with the classroom teachers, give special attention on students' psychological counseling, guide and communicate with their children in order to help them overcome performance anxiety and other negative emotions. This would allow the students to have healthy music psychology rather than demanding for progress and difficulty. Finally, the core of this study was to measure. In this study, in addition to basic psychology scale, a system of necessary conditions for the development of a standard scale was also introduced.

5.3 Recommendation for further

Firstly, this study uses a combination of qualitative and quantitative research approaches. With the statistical calculations, the test method is not unique due to limited space, and the author lists for each conclusion only a statistical method. Therefore, if other researchers interested in this study, they can try to use other statistical methods to further verify the psychological aspect. Secondly, this study is based on psychometrics; the main use of psychological principles is to explain the musical performance anxiety problem areas of expertise. Future researchers might choose to mainly focus in psychology, or try to use variety of methods such as philosophy, anthropology, or sociology in order to demonstrate classical woodwind performance anxiety problems. Thirdly, this study is a small study, a total of 78 participants, including 5 classical woodwind teachers and 73 students from pre-college, undergraduate and graduate students of the classical woodwind performance department at College of Music, Mahidol University. If the condition permits, future

researchers can try to study with larger sample size, in addition with instrumental music students who study part-time study, students who study in performance of non-amateur Anxiety. Additionally, the content and scope in the study can continue to refine and deepen. Lastly, this study measured the force performance anxiety scale and development of the classical woodwind students. In the results of this study not only shows the results of student performances of classical woodwind anxiety and other psychological indicators related, but also shows the performances of classical woodwind student satisfaction, student exercise frequency, and the frequency of performances indicators correlation was significant and so on. This study only focus on student's performances anxiety scale development process of a paving stone, hoping for future amendments to these conclusions targeted standard scale to provide some references and inspirations.

CHAPTER VI
CONCLUSIONS

The purpose of this study was to study the performance anxiety of classical woodwind students at College of Music, Mahidol University. Ther are three main characteristics that beinganalyzed; 1) the factors influenced performanc anxiety, 2) the solution of performance anxiety, and 3) compare the opinion level of students categorized by gender, educational level and instruments. This study employs mixed method researches. In this study, the researcher had applied in-depth interviews and questionnaires through analysis of variance by using One-Way ANOVA. The participants in this study were comprised of four perform major teachers and 73 woodwind classical performance department students at College of Music, Mahidol University. The research instruments contain 10 open-ended interview questions with five perform major teachers that take approximately 30 minutes at the College of Music teachers' office; in addition, a 10 questions questionnaire were given in form of check list and rating score to all the woodwind classical performance students during their master class.

In the data collection process, the researcher spent three months to conduct the interview and collect survey data. The data was gathered since August to October 2015. Initially contacts with interviewees were made through e-mails and followed up telephone calls, and some were contacted through connections from researcher's friends. Then formal invitation was sent through e-mails in order to set the data and place for the interview and confirmation before conducting the interview. The interview last approximately 30 minutes for each interview where voice record was used as part of the interview process. After that, questionnaires were given to the students in their master class at the beginning of the period where and return when the class finished, which the master class itself last approximately two hours. The researcher rather transcript the data from the voice recording into text data in which it was analyzed by reading through the data, marking, and dividing the data into parts by

hand. Descriptive statistics were used to analyze the data from the questionnaires by providing frequency, percentages, mean, and standard deviation and analysis of variance (One-Way ANOVA). The researcher organized the data based on research questions which were divided into themes. The data relevant to the purpose of this research study was analyzed, and the discovered data led to the conclusions of a study of performance anxiety in classical woodwind students at College of Music, Mahidol University. The process of synthesis came from the results of the literature review and conclusion of the participants' viewpoint.

The finding of this study shows that there are four factors concerning performance anxiety. The first factor was the performance environment, such as the temperature difference with the indoor and outdoor or the place of the performance was too cold. The second factor was the artistic integrity or technical difficulties, the students scared of unfamiliar performance piece or not well for prepared the music, when they are not fully prepared or needs perfection performance or the technology more hard than the actual ability. The third factor was brain or personality, the brain and personality is one of the important factors of performance anxiety. This is because the brain itself has storage capacity which it will be the memory of a person's latest anxiety, and is likely to repeat again next time. And when the bodies feel danger, it will cause performance anxiety, and we tend to dare not to face such fears; last factor was the family tension.

The results of the study provide the solution for performance anxiety the teachers suggested that in addition to give the students comfort in mind and let students practice. If they can memory the score or rehearsal in advance can help to reduce performance anxiety. However, everyone needed to have performance anxiety because it was a good phenomenon that students cannot play without performance anxiety. Students can take a deep breath and relax mood, keep a quiet environment or food instead of the method to reduce performance anxiety. Also, they suggested that the students had to face the fear, and faced the performance anxiety existence and occurrence. Students needed time to find out their own way to solve performance anxiety in order to overcome anxiety by themselves. Performance anxiety also related to the stress. So parents, teachers, and students also exist in the performance anxiety among the corresponding link, like the triangle method. Performance anxiety was a

process of learning that the student should go through. The teachers and students need try to find a balance and coexist of performance anxiety.

In addition, the results shows that females have higher level of performance anxiety than males, and the opinion about the performance anxiety from bassoon instrument was higher than saxophone instrument, with no significant differences among different educational levels in all items.

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APPENDICES

APPENDIX A
INTERVIEW PROTOCOL

Topic: A study of performance anxiety in classical woodwind students in College of Music, Mahidol University.

This research aims to study the performance anxiety of students who are currently studying at College of Music in Mahidol University. The researcher would like to examine the factors influencing affecting performance anxiety of the students, and how these students cope with the problems when anxiety occurs. In addition, this study aims to compare the performance anxiety level of the students concerning the gender, age, educational level and experiences.

The interviewees may feel free to ask any questions or opt to withdraw the interview during the interview process. Also, during the interview, recorder and note taking will be used as part of the tools in order to record the interview process. After the interview process, the researcher will be transcript the information in order to use as the findings to be used further in this researcher. The information about the interviewees will be used in this research only when the researcher receive consent and permission form from the interviewees, otherwise the interviewee's name and institution will be kept confidentially.

Therefore, the interviewer would like the interviewees to feel free to provide their opinions and thoughts concerning the performance anxiety of the classical woodwind students at College of Music in Mahidol University. The researcher estimate the interview process will be conducted approximately 30 minutes at the College of Music office. There are ten (10) questions in will asked in this interview, where the interview questions will be given to the interviewees one (1) week in advance before conducting the interview.

_____

Interviewee's signature

(……...)

Interviewee's name

Date: …… Time: ……

Interviewee's Name …….

1. How long have you taught music and how often do you perform in a concert?

2. Have you experienced performance anxiety and how do you solve the problem?

3. What are the symptoms when you have performance anxiety?

4. What make you feel nervous on stage?

5. For the performance anxiety that happens to the students, does it have something to do with the level of skill, gender, age, experience or any other factors?

6. How to diagnose the student's performance anxiety?

7. What happen to a student when he/she has performance anxiety?

8. (Continue for 7.) How does it affect the students' performance?

9. In general, what is the appropriate daily content and length for a student to prepare a performance?

10. In your opinion, how to help the student who has performance anxiety?

Thank you for your participation

APPENDIX B
RESEARCH QUESTIONNAIRE

Topic: A study of performance anxiety in classical woodwind students in College of Music, Mahidol University.

This research aims to study the performance anxiety of students who are currently studying at College of Music in Mahidol University. The researcher would like to examine the factors influencing affecting performance anxiety of the students, and how these students cope with the problems when anxiety occurs. In addition, this study aims to compare the performance anxiety level of the students concerning the gender, age, educational level and experiences.

This questionnaire was designed to investigate the performance anxiety level on classical woodwind students in College of Music, Mahidol University. The questionnaire consists of two (2) parts:

Part 1: General Information

Instruction: Please**,** read each statement below carefully; indicate you're your answer each statement by check mark (✔) that is relevant.

1. **Gender:** ☐ 1) Male ☐ 2) Female

2. **Age:**

☐ 1) 14-16 ☐ 2) 17-19 ☐ 3) 20-22

☐ 4) 23-25 ☐ 5) 26-28 ☐ 6) More than 29

3. **Educational level on music:**

☐ 1) Pre-college ☐ 2) Bachelor's Degree ☐ 3) Master's Degree

4. How long do you practice your major instrument/voice in your daily routine?

☐ 1) 1-2 hours ☐ 2) 3-4 hours ☐ 3) 5-6 hours

☐ 4) 7-8 hours ☐ 5) More than 8 hours

5. The instruments that you are playing (Choose tick one box):

☐ 1) Flute ☐ 2) Clarinet ☐ 3) Oboe

☐ 4) Saxophone ☐ 5) Bassoon

Part 2: Level of the performance anxiety

Instruction: Please**,** read each statement below carefully; indicate your level of agreement or disagreement with each statement by check mark (✔) that is relevant to level of performance anxiety.

Notice: 1 = Never

2 = Rarely

3 = Sometimes

4 = Often

5 = Always

6. The effect of performance anxiety on your performance.

No.	Effects of performance anxiety	Always	Often	Sometimes	Rarely	Never
6.1	Cannot focus on music					
6.2	Affect fingers' technique					
6.3	Affect the breathing					
6.4	Play faster or play out of the pace					
6.5	Can't play together with the accompanying					

7. How do you feel during your performance.

No.	Statement	Always	Often	Sometimes	Rarely	Never
7.1	I have a fear of performing in front of other people					
7.2	During the performance have at least one mistake because of anxiety					
7.3	Performance anxiety occurs one week before the actual performance					
7.4	Anxiety makes me feel bad about performing in front of people					

8. Have you experienced any of these performance anxiety symptoms during performance?

8.1 Diarrhea/ go to toilet ☐ 1) Yes ☐ 2) No

8.2 Dry mouth ☐ 1) Yes ☐ 2) No

8.3 Shortness of breath ☐ 1) Yes ☐ 2) No

8.4 Sweating ☐ 1) Yes ☐ 2) No

8.5 Shaking ☐ 1) Yes ☐ 2) No

9. The factors that affect performance anxiety during the performance (You can mark (✔) more than one answer)

☐ 1) Performance environment (air, place, audience, comfortability etc.)

☐ 2) Family tension (Pressure from family members toward the performance)

☐ 3) The artistic integrity (The need to perfection during the actual performance)

☐ 4) Technical difficulties associated with the music

☐ 5) Nature physical or personality

10. The solution of the performance anxiety <u>before performance</u>:

No.	The solution of performance anxiety	Always	Often	Sometimes	Rarely	Never
10.1	Take deep breath or stay in a quiet environment					
10.2	Practice more or memorize the score					
10.3	Eat or drink something					
10.4	Take <u>drugs</u> to reduce anxiety					
10.5	Psychological analysis/say good things to self					

Thank you for your participation

APPENDIX C
HUMAN SUBJECTS APPROVAL DOCUMENT

Certificate of MU-SSIRB Approval

★★★★★★★★★★★★

Certificate of Approval No.:	2015/272.1108
MU-SSIRB No.:	2015/293 (B1)
Title of Project:	A STUDY OF PERFORMANCE ANXIETY IN CLASSICAL WOODWIND STUDENTS AT COLLEGE OF MUSIC, MAHIDOL UNIVERSITY
Principal Investigator:	Miss Jiannan Li
Name of Institution:	College of music, Mahidol University
Approval includes:	1) MU-SSIRB Submission form version received date 24 June 2015 2) Participant Information sheet version date 10 August 2015 3) Informed Consent Form version date 24 June 2015 4) Quesitonnaire version received date 24 June 2015

The Committee for Research Ethics (Social Sciences) is in full compliance with International Guidelines of Human Research Protection such as Declaration of Helsinki, The Belmont Report, CIOMS Guidelines and the International Conference on Harmonization in Good Clinical Practice (ICH-GCP)

Date of Approval: August 11, 2015
Date of Expiration: August 10, 2016

Chairman

(Emeritus Professor Dr.Santhat Sermsri)

Head of the Institute

(Assoc.Prof.Dr.Wariya Chinwanno)
Dean of Faculty of Social Sciences and Humanities

Office of The Committee for Research Ethics (Social Sciences), Faculty of Social Sciences and Humanities, Mahidol University
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โครงการวิจัยนี้ได้รับการรับรองจริยธรรมการวิจัยในคนจากคณะกรรมการจริยธรรมการวิจัยในคน สาขาสังคมศาสตร์ มหาวิทยาลัยมหิดล แล้ว

ระเบียบในการดำเนินการวิจัย ดังนี้

1) ขอให้ผู้วิจัยนำเอกสารชี้แจงผู้เข้าร่วมการวิจัย และหนังสือแสดงเจตนายินยอมเข้าร่วมการวิจัยโดยได้รับการบอกกล่าวและเต็มใจที่มีตราประทับรับรองจากคณะกรรมการจริยธรรมการวิจัยในคน สาขาสังคมศาสตร์ ไปสำเนาใช้กับผู้เข้าร่วมการวิจัยของโครงการวิจัยนี้เท่านั้น

2) หากผู้วิจัยต้องการปรับเปลี่ยนรายละเอียดบางส่วนของโครงการวิจัย ขอให้ผู้วิจัยแจ้งมายังสำนักงานคณะกรรมการจริยธรรมฯ โดยกรอกแบบฟอร์ม "แบบขอปรับเปลี่ยนโครงร่างวิจัย (Protocol Amendment)" เพื่อขอรับการพิจารณารับรองก่อนเริ่มดำเนินการวิจัย เมื่อคณะกรรมการจริยธรรมฯ พิจารณารับรองแล้ว จะมีหนังสือตอบรับ (Acceptance Letter) แจ้งไปยังผู้วิจัย โดยระบุวันที่พิจารณารับรอง ผู้วิจัยจึงสามารถเริ่มดำเนินการวิจัยต่อไปได้

3) หากเกิดเหตุการณ์ไม่พึงประสงค์อย่างร้ายแรง รวมทั้งเหตุการณ์ที่ไม่อาจคาดเดาได้ล่วงหน้ามาก่อนเกิดขึ้นกับผู้เข้าร่วมการวิจัย ขอให้ผู้วิจัยรายงานมายังสำนักงานคณะกรรมการจริยธรรมฯ โดยกรอกแบบฟอร์ม "รายงานเหตุการณ์ไม่พึงประสงค์" หรือส่งสำเนาการรายงานที่ส่งไปยังผู้ให้ทุนวิจัยมาให้สำนักงานคณะกรรมการจริยธรรมฯ ด้วย เมื่อคณะกรรมการจริยธรรมฯ พิจารณารายงานเหตุการณ์ไม่พึงประสงค์แล้ว จะมีหนังสือแจ้งไปยังผู้วิจัย โดยระบุวันที่พิจารณา

4) หากผู้วิจัยดำเนินการวิจัยเสร็จสิ้นภายใน 1 ปี ขอให้ผู้วิจัยดำเนินการส่งรายงานความก้าวหน้าของโครงการวิจัยตามแบบฟอร์ม "แบบติดตามผลการดำเนินการวิจัยประจำปี" มายังสำนักงานคณะกรรมการจริยธรรมฯ หลังจากสำนักงานคณะกรรมการจริยธรรมฯ ได้รับรายงานแล้ว จะมีหนังสือตอบรับการรายงานโครงการวิจัยและแจ้งปิดโครงการมายังผู้วิจัย

5) ในกรณีที่โครงการวิจัยของผู้วิจัย มีระยะเวลานานกว่า 1 ปี ผู้วิจัยจะต้องส่งรายงานความก้าวหน้าของโครงการวิจัยตามแบบฟอร์ม "แบบติดตามผลการดำเนินการวิจัยประจำปี" เพื่อขอต่ออายุโครงการวิจัย มายังสำนักงานคณะกรรมการจริยธรรมฯ หลังจากสำนักงานคณะกรรมการจริยธรรมฯ ได้รับรายงานแล้ว จะมีหนังสือตอบรับการรายงานโครงการวิจัยและต่ออายุโครงการมายังผู้วิจัย (**ทั้งนี้ตามประกาศคณะสังคมศาสตร์และมนุษยศาสตร์ มหาวิทยาลัยมหิดลเรื่อง หลักเกณฑ์และอัตราการเก็บค่าธรรมเนียมการพิจารณาโครงการวิจัยเสนอขอรับการรับรองจริยธรรมการวิจัยในคน ของคณะกรรมการจริยธรรมการวิจัยในคน สาขาสังคมศาสตร์ มหาวิทยาลัยมหิดล (MU-SSIRB) พ.ศ. 2557 ลงวันที่ 17 พฤศจิกายน 2557 ข้อ 1.2 (1) การต่ออายุการรับรองโครงการวิจัย เก็บค่าธรรมเนียมการพิจารณาฯ จำนวน 1,000 บาท**)

This research project had been certified by MU-SSIRB.

Research methodology was as follows:

1) The researcher had to use the copies of Participant Information Sheet and Informed Consent Form with the seal of MU-SSIRB for research project participants only.

2) If the researcher wanted to amend some details of the research project, the researcher had to inform MU-SSIRB by completing the Protocol Amendment Form for consideration and certification before beginning doing the research. After considering and certifying, MU-SSIRB would send the researcher an acceptance letter with date of consideration and certification. After that, the researcher was able to begin doing the research.

3) If research participants severely faced an adverse event and an unexpected event, the researcher had to report this issue to MU-SSIRB by completing the Adverse Event Report Form or send MU-SSIRB the report copy sent to scholarship givers. After considering the adverse event report, MU-SSIRB would send the researcher a letter with consideration date.

4) If the researcher completely did the research within a year, the researcher had to send MU-SSIRB the research project progress report called "Annual Research Report Form". After receiving the report, MU-SSIRB would send the researcher an acceptance letter with closure of the project.

5) If the research project was done for more than a year, the researcher had to send MU-SSIRB the research project progress report called "Annual Research Report Form for renewal of the research project. After receiving the report, MU-SSIRB would send the researcher the acceptance letter with renewal of the research project (**according to The Announcement of The Faculty of Social Sciences and Humanities, Mahidol University on Fee Collection Criteria and Rate for Consideration of the Research Project Requesting Research Ethics Certification of MU-SSIRB, 2014 dated 17th November 2014, Article 1.2 (1) renewal of certification of research project having to pay fees at the amount of 1,000 baht **).

BIOGRAPHY

NAME	Miss Jiannan Li
DATE OF BIRTH	14 April 1989
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