Exploring and comparing differences in performance anxiety and coping strategies between contesting and non-contesting brass band players

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Abstract

The aim of the study was to explore and compare the differences in performance anxiety and coping strategies between contesting and non-contesting brass band players. The research followed a mixed method approach which included questionnaire, administration of the *Kenny Music Performance Anxiety Inventory* (K-MPAI) (Kenny, [revised] 2009) and interviews.

Results suggested that the contesting brass band players experienced a heightened level of anxiety when comparing them with their non-contesting counterparts and were more likely to experience physical symptoms in relation to performance anxiety. Additionally, they focused on self-scrutiny and scrutiny from others. The most effective coping strategies for alleviating performance anxiety were 'preparation and practice' and having a positive mental attitude (PMA); whereas alcohol and beta-blockers were the least effective.

The researcher recommends that future research should consider: in-depth research into performance anxiety discussions within the brass band world to further understand why they are so uncommon, research that centres on how performance anxiety affects performers on the contest day, and immediately afterwards, research that focuses on the attitudes towards females in brass banding; and studies i.e. longitudinal, cross-sectional or case studies, that focus on the international brass banding community in relation to performance anxiety as the current study focused on UK brass band players only.

CHAPTER 1: Introduction

1. Introduction

This study aims at addressing exploring and comparing the differences in performance anxiety and coping strategies between contesting and non-contesting brass band players and so; the next section will provide an overview and rationale for the study. The section will also include a brief history of banding, such as how brass banding became a global phenomenon, the types of players who play in brass bands and will discuss the slow introduction of female brass band players. The purpose of doing the aforesaid is to allow the reader to gain familiarity of the historical and social contexts of brass banding.

1.1 An overview of the study and rationale

Although brass bands traditionally started in the UK, the popularity of brass banding quickly increased; with many predicting that brass banding would become a global phenomenon as early as the 1970s. The former professional trumpet player of the Royal Philharmonic, Philharmonia and Covent Garden orchestras Geoffrey Brand commented '*One day bands will visit every part of the world. The process of modern travel makes it ever more possible, and the process has already made great strides forward. The visit of four bands to Niagara Falls and the surrounding areas in July is the latest in the progression of cultural contact. Those who are fortunate in being part of the team: may well be seen in years to come as the forbears of regular transatlantic fraternisation*.' (Helme, 2009). Currently over half of the top 200 ranked championship section brass bands are international (World rankings, 2019); thus, demonstrating the accuracy of Brand's prediction.

Although many brass band players are semi-professional or professional, there are currently no brass bands that are exclusively 'professional', however this was not always the case. According to one source, in 1927 the St Hilda's Colliery Band went 'professional', but because many of the players were unwilling to make music-making their livelihood, many of the original members left. Through the efforts of James Oliver and James Southern however, a competent band was formed again and within a year they were fulfilling a busy concert schedule; subsequently they became the St Hilda's 'Professional' Band (Helme, 2009).

As aforementioned, although many brass band players do class themselves as semi-professional or professional, the majority are 'amateur' and regard banding as '*just a hobby*' (Trinity Girls, n.d.; Hatfield Band, n.d). Currently there is a wealth of students in the community, and in 2011 the first 'university only' brass band competition ensued. Each year 'UniBrass' has seen a steady increase in entrants and consequently has become an important yearly event for many UK University brass bands (UniBrass History, 2016).

Previous studies have shown there are several factors that can increase performance anxiety, such as; inadequate prep, low self-esteem, audience perceptions (Hsu, 2012; ICSOM, 2015; Papageorgi, 2007), however, there are other studies that demonstrate the coping strategies used by those struggling with the aforesaid, such as; preparation, meditation, breathing exercises (ICSOM,

2015; Ryan & Andrews, 2009). Although many studies have focused on performance anxiety and coping strategies; it should be acknowledged that the majority of studies focus on orchestral, (ICSOM, 2015) choral (Ryan & Andrews, 2009), public speaking (Uziel, 2007; Hsu, 2012) and sporting contexts (Triplett, 1898).

Currently, there are a few established studies that have focused on brass bands (Williamson & Bonshor, 2019 Kerwin, 2019); however, these have predominantly researched mental health. Moreover, there has been no known studies' that have specifically explored and compared the differences in performance anxiety and coping strategies of contesting and non-contesting brass band players and with an abundance of brass bands in the UK at present, along with an increase in contesting; the researcher felt it was integral to establish the advantages and/or potential ramifications of playing in this type of ensemble, given there is a clear gap in knowledge.

Traditionally, brass banding was male-dominated, and the integration of females has been slow. In the 1960's it was standard practice to prohibit the wives and girlfriends of the bandsmen from going on the 'band bus'; meaning they were unable to support their partners at concerts and contests. On rare occasions however, the rule was relaxed, for instance, when Grimethorpe Colliery Band had their 50th Anniversary dinner-dance in 1967 to celebrate their achievements, the bandsmen's partners were invited for one night only to attend (Roberts, 2003),

In 1999, one of the biggest moments in brass banding history occurred when Lesley Howie was accepted to play solo horn for the prestigious Black Dyke Band. At the time it was seen as a major breakthrough particularly for championship section brass banding as many of the 'elite' bands were all-male (Howie, 2008). Regardless of this however, some bands maintained the all-male tradition for longer, for instance, the Brighouse and Rastrick Brass Band only accepted their first female player in 2010 after 130 years of being a "boy's only club". Many stated that this decision was long overdue; however, with some describing it as 'shameful' (4barsrest, 2018).

Because of the delay of women in brass bands, particularly in relation to the championship section, it could be speculated that women may feel more pressure when it comes to performing and when the ex-principal cornet player of Wingates Band, Lynda Nicholson was asked whether she felt there were added pressures as a female soloist she replied *'Looking back, I did feel an added pressure as a player. I only ever wanted to be respected as a good player, but I do feel I had to be consistently better than anybody else in order to achieve this, which certainty adds to the pressure, particularly on contest days!*' (Helme, 2009). Although this is one female's individual perspective; it does imply that there could be some truth to the notion that women may feel more pressure, and so; given that no known research has looked into the aforementioned, the research aims to address this potential issue.

Although there was some resistance to break the tradition sooner, it is evident that things are evolving for bandswomen and women are now able to voice their opinions in the brass banding world. In 2018 'Femmes Fortissimo' was established. Femmes Fortissimo is a group of female players that get together and perform concerts with the aim of 'making women's voices heard through brass'. When organising their inaugural concert it was also decided that it would coincide with the 2018 International Women's Week as the event celebrates women throughout the world, and so; Femmes Fortissimo believed this would be appropriate because of what they stand for as a group.

Furthermore, the groups' founder Kate Lock also said '*One of the greatest things about brass bands nowadays... they are so accessible and give anyone who wants to learn a route into making music, whatever your age, gender or level of experience*' (Femmes Fortissimo, n.d.).

As stated, the main rationale for the study was to address a gap in knowledge, particularly as research on performance anxiety and coping strategies have mostly focused on non-brass band related contexts. With the rise in brass bands, contests, and the gradual integration of women in banding it seems apt to address these topics sooner rather than later so that it can be established how this may impact these individuals.

The following chapter will now focus on reviewing literature in relation to performance anxiety and coping strategies.

Chapter 2: Literature review

2. Introduction

The following chapter will review literature that relates to the current study and will focus on 4 different aspects: 1) why people choose to play/listen to music and the impact this can have on individuals, 2) professional musicians and the impact their career can have on them, 3) a review of the literature related to performance anxiety and coping strategies, and 4) performance anxiety, the causes, and the coping strategies used in relation to brass bands.

2.1 Why people use music?

Groarke and Hogan (2016) found there are over a hundred functions of music listening, including stress relief, emotional engagement, and social connection. However. the Chinese philosopher and teacher Confucius (551-479 BC) said *'music produces a kind of pleasure which human nature cannot do without'*, whilst ancient cave paintings have been shown to depict individuals using old-fashioned flutes and drums (Best, 2017); and so, it is perhaps plausible to suggest that music may have played a role in everyday life for centuries.

Sloboda, O'Neill, and Ivaldi (2001) investigated the effects that music has on individuals in everyday life. Sloboda et al. (2001) used the Experience Sampling Method (ESM) which allowed them to identify episodes of everyday music. Eight non-musical participants (aged between 16 and 40) were randomly selected from different departments of University of Keele (UK). Participants were given a pager that alerted them every two hours, and on hearing the said pager the participants were asked to record their musical experiences. There were 224 episodes reported where a positive change had occurred in the individual's response to music, 162 episodes where individuals had reported no change in their response to music, and 64 instances where individuals reported a negative response. Sloboda et al. (2001) concluded that music can promote positivity, arousal, and attention and thus, the study is integral for showing the predominantly positive influence that everyday music can have on individuals. Although this study provides supportive evidence for other researchers who used similar methods, DeNora (1999) for example (cited in Sloboda et al., 2001), future studies should consider undertaking a more longitudinal study as the study undertaken by Sloboda et al. (2001) was only done over a one week period.

2.2 Professional musicians: The impact of music as a career

Although research has shown music can have an positive impact in everyday life (Groarke & Hogan, 2016; Sloboda et al., 2001), research has shown that for individuals who opt for a professional music career could be prone to experiencing many issues, such as; physical (i.e. musculoskeletal injuries and disorders) and psychological (i.e. anxiety, depression, panic attacks) problems (Ackermann, Kenny, O'Brien & Driscoll, 2014; Burin & Osorio, 2017, Gross & Musgrave, 2016).

Ackermann, Kenny, O'Brien, and Driscoll (2014) focused on the physical and psychological aspects that affect professional musicians, with the aim of providing a baseline evaluation. They aimed to develop and implement exclusive health and safety initiatives for musicians and to obtain the results required for developing the said initiatives they used a range of mixed methods. First, they undertook a cross sectional survey which was used as a guide for the development of targeted interventions that encompassed physical, psychological, and auditory health components. Second, they utilised the Music Performance Anxiety Checklist (Kenny, 2011), alongside undertaking a series of interviews. Three hundred and seventy-seven musicians from 8 professional Australian orchestras were studied and the findings showed that 316 participants had suffered from performance-related musculoskeletal disorder episodes in the past, whilst half were currently suffering. Furthermore, females reported more trait anxiety, music performance anxiety, social anxiety and other forms of anxiety and depression, whilst 120 participants screened positive for depression, 82 had PTSD, and 124 had social phobia. The findings also revealed that the most common causes of music performance anxiety were: pressure from self, inadequate prep, health reasons and a tendency to be anxious in general. Ackermann et al. (2014) pinpointed that further studies were required that looked at instrument-specific evaluations which should encompass musculoskeletal examinations. They suggested this would provide a better understanding of the aforementioned issues and could highlight potential research opportunities relating to OHS.

'Help Musicians UK' (Gross & Musgrave, 2016) undertook a large-scale survey on 2,211 self-identifying professional musicians. They investigated the incidence of musicians' mental health problems with the aim of gaining insight into the views of professional musicians, aspiring musicians and workers within the industry. The survey consisted of ten undisclosed questions and focused on working conditions and mental health perceptions. 68.5% of the respondents had experienced incidences of depression, 71.1% had suffered from anxiety or panic attacks, 52.8% stated they had found it difficult to get help and 54.8% stated there were gaps in the provision with regards to available help. The report established that although music playing and music listening does have a positive impact on mental health, a musical career may not. Furthermore, the study by Gross and Musgrave (2016) supports several previous studies which also demonstrated MPA is a prevailing factor in professional musicians' (Ackermann, Kenny, O'Brien and Driscoll, 2014; ICSOM, 2015).

Over the years the brass banding community has seen an increase in professional brass band musicians and considering that studies have shown that for many who play at a professional level may experience heightened MPA, suffer depression, general anxiety or panic attacks, it is perhaps imperative that performance anxiety is addressed sooner rather than later so we can understand the impact this may have on these particular individuals in the brass banding context.

2.3 Performance anxiety and coping strategies

Research has shown performance anxiety can affect people in a variety of contexts, such as sport, public speaking, theatre, and of course music, however; in extreme cases it can be so debilitating that eventually some individuals have to forego their chosen career path (Webster, 2005).

Martens, Vealey, and Burton (1990) identified two distinct aspects of performance anxiety; these were cognitive and somatic anxiety. Cognitive characteristics of anxiety include: a stronger negative expectancy before the event, stronger expectation their performance will be judged negatively by the audience/examiners, strong concerns about the consequences of a poor performance and a heightened response to changes in reactions of judges/audiences. Somatic symptoms however relate to physical changes such as a racing pulse, trembling, nauseam or experiencing the 'fight or flight' response (cited in Kenny & Ackermann, 2009; Webster 2005). As described by the psychologist Walter Cannon, the 'fight or flight' response is where an individual is presented with what they perceive as a threat and in response they will either stand and fight, or flee (Webster, 2005).

As the phrase 'performance anxiety' is an umbrella term (Matei & Ginsborg, 2017) researchers often specify which type of 'performance anxiety' they are investigating to avoid any confusion, for instance; research into performance anxiety in the sporting context is often referred to as 'sports-related performance anxiety' (Ford, Ildefonso, Jones & Arvinen-Barrow. 2017), whereas those who are focusing on performance anxiety in musicians, habitually refer to it as 'Music Performance Anxiety', or 'MPA'. According to Osborne and Kenny (2005) Music Performance Anxiety is a response experienced by a performer in which the stress levels go beyond the ordinary arousal state.

Papageorgi, Hallam, and Welch (2007) provided a conceptual framework that aimed to demonstrate the probable processes that occur once a performer agrees to partake in a particular performance with regards to MPA. Papageorgi et al. (2007) reviewed countless pieces of literature that focused upon different factors that can increase MPA, the factors that can influence a performer's task efficacy, and the factors related to the performance environment. One factor that was found to contribute to an increase in MPA was gender. A study by Kenny and Osborne (2006) found that females were more anxious and more susceptible to experiencing MPA compared to males. In addition to this however, Papageorgi et al. (2007) also found that low self-esteem, perfectionist views, negative self-concept, sensitivity to evaluation by others, and limited performing experience were additional factors that may contribute to an increase in MPA. The next factors to be discussed were those that influence a performer's task efficacy. Papageorgi et al. (2007) found that children and adolescent music students used a variety of strategies to alleviate anxiety; adequate preparation, maintaining a positive attitude, concentrating on communicating with the audience and enjoyment of the music. Other factors found to influence a performer's task efficacy however were motivation for achievement which was related to fear of failure and a high task difficulty. Finally, the factors related to the performance environment were established. Papageorgi et al. (2007) found that one of the most common causes of performance anxiety in relation to the aforesaid was the presence of an

audience (Abel & Larkin, 1990; Fredrikson & Gunnarsson, 1992; Hamann, 1982; Leglar, 1978). However, other factors related to the environment were: a feeling of vulnerability when more exposed (Wilson, 1997) and unsatisfactory performance conditions, such as uncomfortable seating and humidity (Parasuraman & Purohit, 2000).

The framework by Papageorgi et al. (2007) provides knowledge and understanding of the factors that contribute to MPA and may be invaluable for those working in the music education sector as it highlights the importance of addressing performance anxiety, and stresses the significance of being able to assess students' vulnerability so that potential issues can be dealt with effectively. Papageorgi et al. (2007) implied that future studies should focus on levels of expertise and how this impact's on performance anxiety and acknowledged there is a lack of understanding of diverse musical cultures.

Osborne and Kenny (2008) undertook an MPA-related study with the aim of building on an earlier existing study that was carried out in 2005, in which they developed the MPAI-A (the Music Performance Anxiety Inventory for Adolescents) and tested it for its reliability and validity (Osborne & Kenny, 2005; Osborne, Kenny & Holsomback, 2005). In the 2008 study, Osborne and Kenny (2005) employed a mixed methods approach. This included the original MPAI-A (Osborne & Kenny, 2005) which was designed for measuring somatic, cognitive and behavioural factors of MPA, whilst also using the Stait-Trait Anxiety Inventory - Trait subscale (STAIT-T) (Speilbeger, 1983). The STAIT-T measured stable individual differences in the tendency to perceive stress and allowed for a better understanding of how performance anxiety affects adolescents. Participants' were also asked to write self-reports of worst performance.

One hundred and twenty-four males and one hundred and seventy-four females (total *n = 298*, *mean age = 14 years*) from three chosen Sydney performance high schools were studied. Two hundred and thirty-two participants (84 males and 148 females) provided a written description of their worst performance, whilst the remaining 66 left the section blank. Using qualitative analysis methods, they found those who reported a worst performance experience had higher levels of MPA. Although this study highlighted issues surrounding MPA in adolescents, the use of self-reporting may have been compromised by memory biases (Hayes & Stratton, 2017), however; they did ask students to visualise the characteristics of the experience (prompting recall) as this has been shown to be effective for improving accuracy, detail and validity (Osborne & Kenny, 2008).

Yoshie, Kudo, Murakoshi, and Ohtsuki (2009) focused on highly skilled pianists and their aim was to explain how social-evaluative performance situations influence subjective, autonomic and motor stress responses. They used qualitative and quantitative approaches and a range of measures such as, heart and sweat rate monitoring, the visual analog mood scale (VAS), and electromyographic (EMG) readings. Eighteen participants (7 male and 11 female) were studied in two contexts; 1) during a performance without the presence of an experimenter, and 2) a competition performance with a large audience and five judges. Both conditions were recorded, and participants were asked to play their own choice of music. They were asked not to drink caffeine or alcohol 24 hours prior to ensure the readings would be accurate and to improve

validity. The findings suggested that anxiety was greater when placed in the competitive situation as heart rate, sweat rate and EMG readings all increased during this condition.

Although this study demonstrated that MPA might differ between situations, Yoshie et al. (2009) suggested future studies should employ a unified performing task as this would enable for a thorough note-to note analysis of sound and physiological data. Furthermore, research on the relationships of subjective, autonomic, motor stress responses and individual differences in relation to the said responses was also recommended in order to understand if there were different factors related to stress tolerant musicians and non-stress tolerant musicians.

Because the participants knew they were being studied it is possible this could have influenced the outcome. First, in natural circumstances musicians do not have monitors attached to their body, and second, they are not constantly subjected to being recorded every time they perform, so; this may have heightened their anxiety levels from the beginning which could have consequently augmented their heart and sweat rate readings during the study (Langdridge & Hagger-Johnson, 2013). The aforesaid should be considered when examining the findings.

Ryan and Andrews (2009) examined performance experiences of choral singers with regards to MPA. Their study focused on four aspects; 1) the regularity and severity of anxiety in choral performance; 2) the relationships between singers' experiences of performance anxiety and their vocation and solo performance choices; 3) the role played by the conductor in improving or aggravating singers' experience of anxiety and 4) the coping mechanisms employed. All four aspects were measured using the 'Choral Performance Experience Questionnaire'. Two hundred and one semi-professional choristers aged between 17-70 years old participated, with one quarter identifying as professional, half worked in education, and the remaining few worked in other music related roles. Ryan and Andrews (2009) found that MPA was common amongst choral singers, with solo performances causing the most anxiety. Furthermore, conductors emerged as one of the primary factors for MPA and Meditation (44), exercise (34), prayer (26), deep breathing (22) were the most common coping strategies used. Although Ryan and Andrews (2009) study supports a number of other studies (Osborne & Kenny, 2008; Papageorgi, 2007; Yoshi et al, 2009) that demonstrate the impact of performance anxiety on musicians, Ryan and Andrews (2009) was also able to highlight the role the conductor and underlined the coping strategies employed by these musicians.

The study by Ryan and Andrews (2009) is integral in increasing our understanding of choral musicians, however it does have limitations. The study focused on semi-professional musicians and so, they were not able to consider the performance experiences of the different levels of expertise such as, professional, amateur or student choral singers; therefore, future studies should concentrate on researching the aforementioned to address the gap in knowledge.

The International Conference of Symphony and Opera Musicians (ICSOM, 2015) completed a survey on orchestral musicians and performance anxiety. The survey was a follow-up from Fishbein and Middlestadt 'ICSOM Medical Questionnaire' (Fishbein & Middlestadt, 1987) and the intention was to compare the results of both studies; thus the questions in both studies were similar to allow for a better comparison. It should however be acknowledged that the sample size in the 2015 study was smaller (447 as opposed to 2,212),

In the 2015 study, ICSOM found that 98% of the participants reported experiencing MPA, with 61% saying that MPA had caused a negative impact on their performance, 22% of participants said MPA 'maybe' had an impact on their performance and the remaining 17% thought that it had no impact. Furthermore, the coping strategies employed by the participants were: physical exercise, massage, yoga, the Alexander technique, and beta-blockers. With regards to the latter strategy, the 2015 study reported that 70% of the 447 participants had tried beta-blockers, whereas in the 1987 study, 27% out of the 2,212 participants admitted to using them, which is quite a significant difference.

As mentioned previously, there is limited research that focuses on the different levels of expertise in relation to performance anxiety. Osborne and Kenny (2008) focused on students, Ryan and Andrews (2009) focused on semi-professional choral singers, Yoshie et al. (2009) focused on highly-skilled pianists and the studies by ICSOM (2015) and Fishbein and Middlestadt (1987) focused on semi-professional and professional orchestral musicians and so, comparisons between the levels of expertise could not be examined; therefore the researcher felt they should perhaps address this to an extent, given there is an obvious gap in knowledge.

As previously mentioned, there are a number of studies in relation to several different contexts such as public speaking (Uziel, 2007; Hsu, 2012), sports (Triplett, 1898) and other types of non-specific social research (Bond, 1982; Hamilton and Lind, 2016), however it soon becomes apparent that often the results and conclusions of the said studies exhibit similarities akin to those that have focused on MPA.

As early as the early 1900s, sports-related researchers have developed multiple models and theories to explain sport-related anxiety and the relationship that it has with performance. The Inverted-U Hypothesis (Yerkes and Dodson, 1908) states that low arousal and anxiety leads to a decrease in performance, whereas higher arousal and anxiety can aid performance to an athletes' optimal level; however, beyond a certain point, any additional stress or arousal does cause performance to decline. In addition to this, the Reversal Theory (Apter, circa. 1970s) states that the way in which arousal and anxiety affects performance is all dependent on the individual's own interpretation of their arousal and anxiety.

When Ford, Ildefonso, Jones and Arvinen-Barrow (2017) reviewed the findings from many sports-related studies they concluded that anxiety does impact on performance. They found that the individual and situation can have an effect on performance either in a positive or negative way, and such effects are usually a result of a cognitive, behavioural or physiological response to the stressful situations (Ford et al., 2017).

Another context which has interested researchers is that of Public Speaking Anxiety. Mörtberg, Jansson-Fröjmark, Pettersson and Hennlid-Oredsson (2018) researched 273 University students using the method of a Personal Report of Speaking Anxiety (PRPSA). They found that the predominant issues of performance anxiety were anticipation anxiety, physiological symptoms, and the sense of having a lack of control during a performance. This study supported the findings of Hsu (2012) who also studied the effects of Public Speaking Anxiety (PSA) on students (n = 82). Hsu (2012) used the PRPSA to obtain their findings and like Mörtberg et al. (2018) found there were many factors that caused PSA, such as the feelings of helplessness,

wanting perfectionism, lack of preparation and audience types and perception. Furthermore, 60% of the participants suffered from apprehension anxiety.

If you compare the studies that focus on Public Speaking Anxiety (Hsu, 2012; Mörtberg et al., 2018) with the findings from the sports and music-performance anxiety related studies that were discussed prior, it is evident there are similarities between all three contexts. First, Ryan and Andrews (2009) and ICSOM (2015) found that performance anxiety does affect performance in musicians, which is comparable to studies from the sporting and public speaking contexts (Ford, Ildefonso, Jones & Arvinen-Barrow, 2017; Hsu, 2012; Mörtberg et al., 2018). Second, the study by Yoshie et al. (2009) demonstrated how different situations (competition compared to rehearsal) can impact on individual musical performance and this too coincided with the findings from the sports-related and public speaking anxiety studies as they demonstrated how different situations can cause varying degrees of anxiety. Because of the aforesaid, the researcher felt it was important to address how different situations such as contests and concerts affect individuals within the brass banding community given that the number of people who play in brass bands has increased over the years. Furthermore, there are over 23 major brass band contests at present in the UK (Contest Archive, 2019), so potentially this could heighten MPA.

2.4 Brass Banding: Performance anxiety, causes and coping strategies

After considering the literature above it is clear performance anxiety can be problematic for many individuals when placed in a variety of perceived stress-inducing situations. Furthermore, literature also highlights the many causes of performance anxiety and demonstrates the importance of why these issues need addressing as there are several individuals who experience anxiety, depression etc. as a direct result of performing.

In the book *What brass bands did for me* (Helme, 2009), the author briefly discusses the subject of performance anxiety in relation to the brass band and provides a few anecdotes with regards to the aforementioned.

> *"He suddenly shouted at one of the bass players as they played a descending passage in unison. One could see the puzzled looks on the players' faces; how could he pick out one wrong note and also name the player? When they came to the end of the passage, George Hespe said, 'I couldn't hear you, but I could see your fingers…'"*

(Helme, 2009, p. 23)

> *'It is hard to imagine him ever being nervous before a performance, but it is said that before performing he went to pray'.*

(Helme, 2009, p.31).

In the first quote, the former cornet soloist of the Black Dyke Band, James Shepard describes how the conductor George Hespe of the Ferodo Works Brass Band (approx. 1954) was said to have given off an air of confidence to the players on the contest stage which

demonstrates the sort of impact that a conductor can have on the players, whereas; in the second quote the author is referring to how James Shepard coped with his performance nerves prior to going on stage. Given there is a limited amount of brass band literature that focuses on performance anxiety, the effects of it, and the factors that may cause it, the researcher felt it was integral to address the aforesaid in order to increase our knowledge and improve our understanding of how these individuals cope with the pressures of brass banding; in particular what impact does contesting have on those who partake in them, and why do some opt to play in a contesting band, whereas others choose to play in a non-contesting band.

In 2019, two separate studies were undertaken that focused on mental health in brass bands namely, Kerwin (2019) and Williamson and Bonshor (2019).

Williamson and Bonshor (2019) used a survey for data collection purposes (*n* = 346 brass band players). They used descriptive statistical analysis, plus thematic analysis to establish their findings and found that 7.5% of their participants reported that playing in a brass band had a positive effect on their mental health, whereas 1 participant mentioned that brass banding had a negative impact on their mental health. Additionally, 4% reported experiencing nerves or performance anxiety. In comparison to this, Kerwin (2019) surveyed 328 brass band players (method of analysis not specified) and reported that 71.1% of their participants had experienced some sort of mental health issue, 79.6% stated they had experienced nerves, and 53.8% stated they experienced anxiety as a direct result of banding, and so; the results are fairly conflicting. Regardless of the aforementioned, both accept that although the competitive nature of brass banding is one of the most common causes of performance anxiety, playing in a brass band mostly promotes positivity. Because both studies focused on mental health in brass bands however, the factors of performance anxiety were only touched upon briefly and as the current study aims to address these factors in more depth this should strengthen the rationale for why the current study should be undertaken, will enhance our knowledge and understanding of these musician types and could be used to strengthen and validate the aforementioned studies further.

Although Williamson and Bonshor (2019) and Kerwin (2019) highlighted the need to tackle issues surrounding the competitive nature, neither study included comparisons between contesting and non-contesting brass band players, nor did they touch upon the subject surrounding coping strategies, and so; in consideration of these omissions, it is perhaps even more important that the current study addresses the aforementioned as this will improve our understanding of why some choose to partake in what can only be described as a volatile activity, yet some opt to avoid it (Kerwin, 2019).

In the book *What brass bands did for me*, there is a short extract in which the author describes an incident that occurred at a major brass band contest when the principal cornet player Willie Lang of the Black Dyke Band was playing on stage (circa. 1947).

> *'Willie felt that Belle Vue was never a lucky place for Black Dyke. On one occasion he had a solo to play. Early on in the piece, with a top A natural looming, he felt relaxed – but then, for some unknown reason, he split it. The groans from the audience echoed round the Kings Hall, and from that point on the band simply collapsed. Willie once remarked that it*

seemed more laughable than tragic, as later in the piece there was a rather difficult cadenza, which was played without any problems. However, the band did not recover sufficiently from the earlier mistake to change the eventual contest placing'.

(Helme, 2009, p. 22)

The above extract demonstrates how one mistake can have a detrimental effect on the whole performance, but also highlights the potential volatile nature in which both the aforementioned brass band studies speak of. Furthermore, Yoshie et al. (2009) found that being in a competitive situation, being judged and having an audience can heighten MPA; thus supporting the notion that brass band contesting may impact on anxiety levels.

Audience effect has interested researchers from a variety of different contexts and can be described as a change in behaviour which is caused by being observed or studied by another person or believing that you are being watched. Studies have shown that the presence of an audience can cause greater anxiety (Abel & Larkin, 1990; Fredrickson & Gunnarsson, 1992; Hamann, 1982; Hsu, 2012; Leglar, 1978; Yoshie et al., 2009), however some studies have shown that for some individuals concentrating on communicating with the audience can help (Papageorgi et al., 2007).

In 1898, Triplett discovered that cyclists rode faster when competing against each other as opposed to when they competed against the clock. At the time this was seen as a significant piece of research as it demonstrated there was a potential relationship between audience and performance (cited in Hamilton & Lind, 2016).

Bond (1982) provided a social explanation for audience effects, named the 'Self-Presentation Theory'. Bond suggested that people like to maintain their public image in the presence of an audience and often consider how others evaluate them. After undertaking his own studies, he also found that being seen making errors can lower self-esteem as it causes a feeling of embarrassment and can worsen performance in later trials. Furthermore, Uziel (2007) found that people with positive-self-assured traits were more likely to respond and perform better when observed, whereas those with negative-apprehensive traits responded worse in the presence of an audience (cited in Hamilton & Lind, 2016).

2.5 Summary of rationale

Currently there are over 23 major brass band contests in the UK alone (Contest Archive, 2019), thus there is a potential that MPA could heighten as a result. Furthermore, given the increasing amount of evidence that suggests there is need to focus on issues such as MPA in relation to contesting due to the potentially volatile nature that it presents (Kerwin, 2019; Williamson & Bonshor, 2019); it is perhaps important that the current study is addressing the aforesaid issues. Moreover, establishing the types of coping strategies employed may be fundamental to our understanding of how these individuals cope with the stressors of brass banding; in particular, do coping strategies differ between those who contest and those that do not.

Although the aforementioned studies in this chapter used a variety of different methodological approaches for instance; surveys (Fishbein & Middlestadt, 1987; ICSOM, 2015; Kerwin, 2019; Ryan & Andrews, 2009; Williamson & Bonshor, 2019), anxiety scales (Osborne & Kenny, 2008; Yoshie et al., 2009), descriptive self-reports (Osborne & Kenny, 2008), and physiological monitoring methods such as heart rate, sweat rate and EMG readings (Yoshie et al, 2009); only one study included an interview process (Ackermann et al., 2014). In consideration of this, the research conducted will include interviews, alongside implementing an initial questionnaire that will include the Kenny Music Performance Anxiety Inventory (Kenny, [Revised] 2009). Interviews are potentially an effective way of accessing people's perceptions and meanings with regards to specific situations (Punch, 2014), and so, combined with the other measures they provide depth and will improve the validity of the study. Furthermore, undertaking interviews will also address a potential gap in the kind of evidence and understanding that these types of methodological approaches can provide.

2.6 Research questions and hypotheses

The questions that the study aims to address are; 1) What are the main causes of performance anxiety and do the factors of performance anxiety differ between contesting and non-contesting players?, 2) What coping strategies do brass band players employ and do they differ between contesting and non-contesting?

After considering previous research, the researcher hypothesises that the contesting players may have a heightened state of anxiety, will have additional stressors due to contesting and will potentially use different, if not more extreme kinds of coping strategies than their non-contesting counterparts given that non-contesting is perhaps less stressful.

Chapter 3: Methods

3.1 Research Design: Mixed Methods

The study primarily undertook a pragmatic approach as this enabled the researcher a degree of freedom to explore how they wished. The pragmatic approach to research methodology came via the work of Peirce, James, Mead and Dewey (Cresswell & Cresswell, 2018). They believed that doing quantitative followed by qualitative research should be done to better understand the research question.

Although a pragmatic approach was primarily undertaken, a level of interpretivism and constructivist views also played a part. Interpretivism and constructivism is a way of understanding and explaining meaning with regards to experience (Hayes & Stratton, 2018). Furthermore, Crotty (1988) claimed that in order to understand one's research, the researcher should visit their chosen research context and undertake the research themselves in order to fully envelop in the world they are researching; which will consequently enable for a greater understanding (Cresswell & Cresswell, 2018). Additionally, Max Weber (1864-1920) also argued that the human sciences should be concerned with *Verstehen* (understanding) as opposed to *Erklaren* (explanation), as *Verstehen* allows researchers to prioritise the exploration of meaning (Cresswell & Cresswell, 2018). First, it should perhaps be brought to the readers' attention that the researcher had over 15 years' experience in their chosen field prior to commencing the research and had invested a number of years partaking in both contesting and non-contesting brass bands; thus they already had a broad-spectrum of knowledge when it came to understanding the basic social, cultural and historical background for this type of music ensemble. Second, taking a pragmatic approach seemed apt as it allowed the researcher a degree of freedom to explore the topic further through implementing a mixed-methods research design (Cresswell & Cresswell, 2018).

As stated previously, the research employed a mixed-method approach which incorporates both quantitative and qualitative research. With regards to this particular study, the quantitative research was undertaken first, followed by the qualitative; thus, taking on a sequential explanatory approach (Cresswell & Cresswell, 2018; Punch, 2014). The quantitative phase involved responding to a questionnaire alongside using the Kenny Music Performance Anxiety Inventory (K-MPAI) (Kenny, [Revised] 2009), whereas the qualitative phase involved undertaking interviews with contesting and non-contesting brass band players that were recruited during Study One.

A mixed-method approach enabled the researcher to investigate different questions at different points of the study, for instance, the questionnaire and K-MPAI was conducted to determine the players experience levels, demographics, coping strategies and performance anxiety scores, whereas the interviews focused on gaining an in depth analysis of the previous findings; meaning the questions at this stage of the research were more refined. This subsequently resulted in applying the traditional model of triangulation (Kelle, 2001) which involves obtaining results from both quantitative, then qualitative data and collating the said results to understand the most significant findings (Langdridge & Hagger-Johnson, 2013).

The decision to carry out the quantitative phase first accepted the advantage of the explanatory approach (Cresswell & Cresswell, 2018) as it enabled the researcher to establish a large amount of statistical data, which would consequently allow for certain assumptions to be made about what needed to be focused on during the interviews (second phase), therefore; the questionnaire and K-MPAI played an important role in setting the precedence for the second phase of this research study (Cresswell & Cresswell, 2018). In relation to the second phase, the interviews also played a significant role as they were used to explain and augment the statistical findings from Study One (Cresswell & Cresswell, 2018; Hayes & Stratton, 2017; Langdridge & Hagger-Johnson). However, when interviews are combined with other methods this also improves the reliability of the overall findings, which consequently results in a greater understanding of the research question.

3.2 Research design: Study One: Questionnaire study

Although the K-MPAI (Kenny, [revised] 2009) was an established tool, the questionnaire was original and designed specifically with the studies' research aims in mind. Given there is lack of accessible materials within this field of research it also seemed appropriate to develop an original questionnaire to gain a better understanding of the research question and the players in which they were researching.

Although the questionnaire was original, one study that was perhaps influential, particularly in relation to the structure, design and the questions asked, was that of Ryan and Andrews (2009). Ryan and Andrews (2009) examined Choral Singers experiences of music performance anxiety, along with focusing on the coping mechanisms used. They conducted an original questionnaire and so; when you consider the above it is perhaps comprehensible to see that it is fundamentally like that of the current study.

First, Ryan and Andrews (2009) presented their questionnaire in different sections and the researcher felt that this was a good use of structuring and so, it was decided that the current study's questionnaire would also be divided into several sections to improve readability (Langdridge & Hagger-Johnson, 2013). Second, given that the research area of Ryan and Andrews study was not too dissimilar to the researchers own study, the researcher was able to use the aforementioned questionnaire as a guideline, particularly when addressing the types of questions to ask, however; no questions were directly used from Ryan and Andrew's questionnaire in order to maintain the current study's originality. Third, on researching the copings strategies, Ryan and Andrews (2009) presented participants with a list of predetermined strategies, provided participants space to put 'other strategies' down where applicable and asked whether each strategy had been successful. Although the researcher in the current study decided to include a number of fixed strategies and provide participants with a text box to write any other strategies down, the researcher decided to omit the question regarding whether the strategies had been successful as they were keen on exploring this in depth during the second phase of their research.

There are 3 main advantages to using a questionnaire; 1) they are practical and enable for a significant amount of data to be obtained in a short period of time which can allow for a certain level of generalizability about the population that is being studied, 2) they are an efficient way of collecting

individual demographics, basic player experience, coping strategy usage and provide a functional way of obtaining psychometric scores (Langdridge & Hagger-Johnson, 2013), and 3) the collection of the data from the said questionnaire and K-MPAI would subsequently allow for a number of different variables to be measured (Cresswell & Cresswell, 2018; Langdridge & Hagger-Johnson, 2013). Regardless of the above, questionnaires do present some limitations. First, there is a potential that the results may be unreliable due to participant honesty, and second, it is possible that some individuals' may misunderstand certain questions (Surrey University, n.d.) and so; having considered these potential disadvantages it was perhaps a sensible decision to employ a further method such as, interviews.

3.3 Research design: Study Two: Interview study

Semi-structured interviews were conducted in this study. Although semi-structured interviews do have some loss of flexibility, they still provide the interviewer enough scope to address all topics and ensure that participants have no restrictions with regards to discussing their personal views and experiences and so, interviewers are often encouraged to take a step back to allow the individual to express themselves freely (Langdridge & Hagger-Johnson, 2013)

Although semi-structured interviews include a number of set questions, researchers are also encouraged to use open-ended questions as this allows the interview to go in multiple directions depending on the interviewees' responses; consequently, this also means that each interview is unique. Being able to explore numerous avenues also enables for further investigation into any topics of which the researcher deems particularly significant (Langdridge & Hagger-Johnson).

At the beginning of each interview the aim was to identify each of the participant's experience and musical background so that a greater understanding of individual experiences could be established. However, the other topics explored were: understanding what role brass banding plays in today's society, uncovering the potential advantages and pitfalls of playing in such a niche musical ensemble, gender differences in the brass band community, performance anxiety discussions; and determining which coping strategies worked and which do not.

Because the researcher had over 15 years of brass band experience they were able to utilise their knowledge when interpreting the transcripts, for instance; many of the participants used specific brass band terminology that some individuals who may not be as familiar with the brass band community may not have grasped. Because of the researchers aforementioned knowledge, some initial considerations had to be reflected on prior to undertaking the research, such as any pre-existing views the researcher had about brass band playing was not to impede on the study and so, an unbiased approach had to be exercised in order to authenticate the research (Langdridge & Hagger-Johnson, 2013).

As stated in *Section 3.1 Research Design: Mixed Methods*, the interviews in the current study were undertaken to help support and validate the original findings from the questionnaire and K-MPAI (Cresswell & Cresswell, 2018; Hayes & Stratton, 2017; Langdridge & Hagger-Johnson, 2013).

3.4 Pilot Study: Questionnaire

3.4.1 *Introduction*

Prior to undertaking the first part of the main study, a pilot study was conducted. The purpose of the pilot study was to gain feedback on the technical aspects, design, and structure of the questionnaire (Langdridge & Johnson-Hagger, 2013; Thabane et al., 2010). Furthermore, the pilot study helped to determine how long it would take the participants to complete the questionnaire and K-MPAI in preparation for the main study (Thabane et al., 2010).

3.4.2 Participants and recruitment process

The pilot study was undertaken in May 2018 (*n*= *7*) and several brass bands were contacted via email for recruitment purposes. Once established numbers of interest were confirmed individual bandsmen and women were then forwarded the address link for pilot study. The address link incorporated the information page, consent page, the questionnaire, the K-MPAI, a feedback page and a debrief sheet. Six of the participants were brass band players, and the remaining 1 was a former brass band player with a psychology educational background and so; the researcher felt this could strengthen the pilot further given the individual's prior knowledge and understanding of the subject matter.

3.4.3 Development of the pilot study

The pilot study was developed using Apex Oracle software. The software provided great freedom for development and design as everything was created by inputting specific coding into the software. The pilot study took 6 weeks to develop and so this had to be considered when developing the main questionnaire study.

As stated, once the questionnaire had been finalised, a questionnaire link was made available to all the participants. This link was made available via an electronic format for ease of access. Participants were also able to consent electronically to make the process more efficient. Furthermore, their respective times and dates for when they had consented were recorded on a separate data table (only visible to the researcher) so that should there be any issues regarding consent this information may prove invaluable.

3.4.4 Data collection and anonymity

Participants were aware they would remain anonymous throughout. Anonymity was achieved by providing each participant with an automatically generated Unique ID. A specific code was inputted into the Apex Oracle software during the development stage so that once a participant had consented, the participant would be provided with their Unique ID. Participants were asked to keep a record of their Unique ID so that should they wish to complete the questionnaire later, they could do so by clicking on the original link again and inputting their Unique ID when prompted. Once they had

completed the pilot study however, the participant was told to discard their Unique ID as they no longer required it.

The pilot study was a creditable method of establishing whether the chosen system for maintaining participant anonymity and confidentiality worked. The feedback from the pilot implied that the approach was adequate and so; the same method would be applied to the main study.

3.4.5 Access to results and feedback using Oracle Apex

The results and feedback were accessible via an Apex Oracle data table that was password protected and only visible to the researcher. The password was created to provide security. Furthermore, for analysis purposes the results and feedback pages from the pilot were exported into Microsoft Excel and SPSS.

3.5 Pilot study: Interviews

3.5.1 Introduction

As with Study One, a pilot study was conducted prior to the main interviewing process. The pilot study was undertaken to gain feedback on the interview questions, structure, and timings. The pilot study was also a good way for finding out what worked or did not work and helped finalise the provisional interview schedule prior to sending the material for ethical approval (Thabane et al., 2010).

3.5.2 Participants and recruitment process

The pilot study was undertaken in February 2019 (*n= 3*). One participant had taken part in the questionnaire study and was keen to contribute to the pilot study, whereas the remaining two participants were qualified academic staff in Psychology.

Given that the researcher is a former brass band player, and because the two academic staff had advanced knowledge of interviewing techniques and approaches, it was decided that for one interview it would be perhaps beneficial if the researcher was to play the role of the interviewee, as opposed to the interviewer. Doing this allowed the researcher to gain a different perspective on the interviewing techniques and approaches used by others that they had perhaps not considered previously, such as; the types of questions to ask and how to conduct a good semi-structured interview.

3.5.3 Development of the pilot study

The questions for the interview pilot study were established by the main questionnaire study findings. Certain questions such as those regarding the player's specific playing history and their personal feelings regarding performance anxiety however had been purposely omitted from the

questionnaire as the researcher felt this was best addressed face-to-face. In consideration of this, the pilot study focused on investigating how the subjects could be explored. As the interviews were semi-structured however the researcher only asked one or two basic questions with regards to each topic and so, the route in which the interviews followed depended solely on the interviewees' responses.

Data collection and anonymity

The interviews were recorded using a Dictaphone and a mobile phone; both password protected. The interviews were recorded for preparation purposes of the main interview study. Those involved in the pilot study knew they were being recorded and were told throughout that their anonymity would be acknowledged.

3.5.5 Pilot study outcome

Although the interviews were used mainly for preparation purposes, they also allowed the researcher to undertake the final revision of the interview schedule.

When undertaking the first interview, in which the researcher acted as the interviewer, the main point highlighted was that the researcher needed to act less formal, needed to speak more concise and failed to pick up on specific cues from the interviewee that would have allowed for deeper exploration of the topics. On reflection, the researcher also realised that interview took on a more structured approach and so, this proved an invaluable learning curve going into the main study.

With regards to the interview in which the researcher played the role of the interviewee, it was evident there was an array of topics the researcher should perhaps consider that could potentially enhance the research and allow for a more in depth analysis; thus questions regarding the player's history, discussions on performance anxiety within the brass banding community, gender bias and old-fashioned attitudes were added to the revised interview schedule.

3.6 Main Study One: Questionnaire

This section will discuss main Study One – questionnaire, which employed an original questionnaire developed by the researcher to establish demographic information, player information, player experience and coping strategy usage, alongside using the Kenny Music Performance Anxiety Inventory (Kenny, [revised], 2009). The K-MPAI was used for obtaining music performance anxiety scores.

3.6.1 Participants and recruitment process

The participants were aged 18 or over, currently living in the UK (native language English) and were playing in a brass band on a regular basis (at least once a month). There were no limitations with regards to the upper age limit, gender, education level and ethnicity to reduce the chances of discrimination. As the research focused on UK Brass Band players however, participants had to reside in England, Northern Ireland, Scotland, or Wales, which could be seen as a demographic limitation. Furthermore, participants were provided with a 'Prefer not to say' option in relation to all demographic related questions, such as age, gender, country of residence etc. so that should they feel uncomfortable disclosing such information; they could do the aforesaid at their discretion.

Three hundred and forty-eight (Contesting *n = 263*, Non-contesting *n = 85*) participants completed the questionnaire study, with an almost even male to female ratio in both groups (Contesting females *n = 133*, Contesting males *n = 130.* Non-contesting females *n = 43*, Non-contesting females *n = 41*). The age of the participants were varied, with 50 participants aged 18-25 years old (Contesting *n = 42*, Non-contesting *n = 8*), 67 participants aged 26-35 years old (Contesting *n = 49*, Non-contesting *n = 18*), 77 participants aged 36-45 years old (Contesting *n = 64*, Non-contesting *n = 13*), 78 participants aged 46-54 years old (Contesting *n = 55*, Non-contesting *n = 23*), 62 participants aged 55-64 years old (Contesting *n = 44,* Non-contesting *n = 18*), and the remaining 14 participants aged 65 and over (Contesting *n = 9*, Non-contesting *n = 5*).

With regards to employment status, most were in full-time employment (Contesting *n in full-time employment = 170*, Non-contesting *n in full-time employment = 57*), and many of the participants held higher education degrees, namely, 105 participants obtained post-graduate degrees (Contesting *n = 92*, Non-contesting *n = 31*) and 115 participants obtained under-graduate degrees (Contesting *n = 90*, Non-contesting *n = 25*). In relation to ethnicity, 259 of the 263 contesting participants were of White British ethnicity, 2 came from another ethnic group, and 1 participant chose not to specify. With regards to the non-contesting group, 84 participants were White British and 1 came from another white background. For a full table of frequencies, refer to *Appendix 7a*.

The participant recruitment process was established through several means: email, telephone calls and private messaging via social media. Initially a generic email was sent to several brass bands which gave a brief outline of the research, and those who were interested in helping were asked to reply. Once a response was ascertained, a further email was sent that provided the individual bands with the address link to the questionnaire study so they were able to either post it on their private social media page or forward it to their band members. Furthermore, two of the leading brass band

news websites *4barsrest.com* (4barsrest, 2019) and *All4brass.com* (All4brass, n.d.) gave permission in advance to print an article on their website that gave readers a short insight into the study and provided readers with the address link of the study should they wish to find out more. Undertaking the research in the above manner created a snowball effect (snowball sampling) (Langdridge & Hagger-Johnson, 2013).

3.6.2 Materials

The questionnaire study was presented in two parts; 1) an original questionnaire developed by the researcher and 2) the established Kenny Music Performance Anxiety Inventory (K-MPAI) (Kenny, [revised] 2009)

The original questionnaire looked at many variables and a maximum of **28** questions were asked. The number of questions presented to the participant however depended on their responses, for instance '*What section does your band contest in?*' was only asked to those who stated they played in a contesting band as non-contesting brass bands are not split into sections.

As stated, the second part of the questionnaire study used the Kenny Music Performance Anxiety Inventory (K-MPAI) *(*Kenny, [revised] *2009)*. The K-MPAI is a 40-item inventory based on Barlow's (2002) emotion-based theory of anxiety disorders (Sheriff & Yoong, 2015) and so, the inventory explored each of the components. These were: 1) Proximal somatic anxiety and worry about performance; 2) Worry/dread (negative cognitions) focused on self/other scrutiny; 3) Depression/hopelessness (psychological vulnerability); 4) Parental empathy; 5) Memory; 6) Generational transmission of anxiety; 7) Anxious apprehension; and finally 8) Biological vulnerability (Kenny, [revised] 2009). See *Appendix 6: K-MPAI.*

Kenny suggested that musicians learn from their experiences and as a result, they learn to focus their anxiety on specific objects or events that are associated with music performance, and so; this inventory addresses this (cited in Sheriff & Yoong, 2015).

3.6.3 Procedure

Participants were asked to complete the questionnaire study online and the link to the study was provided through email, posting online via social media brass band pages and publishing articles on brass band news websites. All permissions for sending emails, posting links on social media and publishing the articles were granted in advance.

Although basic details of the study were provided initially, the full details of the study could only be accessed via the address link. Clicking on the link took participants straight to the *participant information page* (see *Appendix 1*). Participants were asked to carefully read the information page, and were given the opportunity to ask any further questions before continuing to the *participant consent page* (see *Appendix 2*) which included a series of statements that participants were asked to tick as they read each one so they could demonstrate they had understood the conditions of the study. Once they had ticked all statements and agreed to participate, participants received their

Unique ID's and were presented with the first set of questions (See *Appendix* 4, Questionnaire Guide).

Participants were reminded throughout the study to keep a record of their Unique ID up until the withdrawal end date Participants were told that without their Unique ID any information and data they had provided for the study may not be sufficiently discarded or destroyed should they wish to withdraw. The Unique ID however also served another purpose; it enabled participants to retrieve their questionnaire should they wish to complete it later.

3.6.4 Analysis

The data for the questionnaire and the K-MPAI were stored in an Apex Oracle data table and were only accessible by inputting a specific code and password into the software, which was only accessible to the researcher. This was done to increase the safety of the information and data held. Once the data collection was complete, it was exported into Microsoft Excel, followed by SPSS so that patterns could be determined, comparisons could be drawn and quantitative data analyses such as Independent Samples T tests and Mann-Whitney U tests could be conducted,

3.6.5 Ethical issues

The questionnaire study required ethics approval prior to undertaking; this was granted by the SREP at the University of Huddersfield.

As stated previously, participants were provided with information and consent pages prior to undertaking the study which were accessed via an address link. It was vital that each participant read the information and consent forms fully so that they were able to make an informed decision to continue with the study. Participants were also asked to tick each statement on the consent page to demonstrate their understanding of the study conditions and show they understood what was being asked of them.

Because the participant's psychological well-being was paramount, participants were debriefed on completion of the study (see *Appendix 3*). The debrief included thanking the participant for their time and provided them with a list of organisations and contacts should they feel they need them

The next ethical consideration was achieving anonymity and confidentiality. During the study participants were never asked to disclose their names and were provided with Unique ID's in keeping with their anonymity. However, because participants were asked to provide an email address should they wish to be contacted regarding future research, this had to be considered given that some individuals will use part or all of their name in their email address; therefore, the email addresses provided were placed into a separate data table to that of their questionnaire and K-MPAI results in order to preserve their anonymity and confidentiality.

All participants were given the rights to withdraw at any time, however they were told that if they could not provide their Unique ID should they wish to withdraw, the researcher may not be able to destroy the data accordingly. Without their Unique ID the participant would need to disclose a

sufficient amount of information for their data to be destroyed; thus, potentially jeopardising the whole dataset. Furthermore, participants were given a specific cut-off date to adhere to so that the researcher had sufficient time to write up the analysis and thesis. Participants were told that if they wished to withdraw after this date, the researcher again may not be able to destroy their data.

The final issue that had to be considered was how to avoid subject bias. Although participants were told they were undertaking a study on anxiety, they were not explicitly told during the study that they would be asked to complete the Kenny Music Performance Anxiety Inventory (APA, 2018) so the aforementioned could be achieved.

3.7 Main Study Two: Interviews

In this section, the main Study Two – interviews will be discussed.

3.7.1 Participants and recruitment process

When selecting the participants for the interviews the researcher was aiming for three factors. First, it was important they interviewed a mix of contesting and non-contesting players so that insights into both could be gained. Second, the researcher aimed to interview participants with a range of experience so it could be established whether experience impacts on performance anxiety; and whether or how attitudes differ in relation to varying experiences. Third, the researcher focused on attaining an even ratio of male to female players so that any potential differences by gender could be explored.

In total, 7 participants were interviewed (Contesting n = 3, Non-contesting n = *4*). An outline of the participants' details will now be presented.

Table 1 – Participant information **Asked where applicable to the participant*

Participant	**Gender**	**Age group**	**Years of player experience?**	**Brass Band Identity**	***Which section does your band play in?**	**Current band length?**	**Soloist position?**	***Ever played in a contesting band before**
One	Female	18-25	11-20 years	Contesting	2nd section	Less than a year	No	N/A
Two	Male	35-45	31+ years	Contesting	1st section	1-5 years	Yes	N/A
Three	Female	56-64	1-5 years	Non-contesting	N/A	1-5 years	No	No
Four	Male	18-25	11-20 years	Non-contesting	N/A	11-20 years	No	No
Five	Female	56-64	1-5 years	Non-contesting	N/A	1-5 years	No	No
Six	Male	36-45	1-5 years	Non-contesting	N/A	1-5 years	No	No
Seven	Male	46-55	31+ years	Contesting	Championship section	Less than a year	No	N/A

Participants were recruited via the main questionnaire study (Study One) and so, it should be acknowledged that the criteria did not change for Study Two (see Methodology, Main Study One: Questionnaire, *3.6.1 Participant information and recruitment process* for the full criteria). During the questionnaire study (Study One) participants were given brief details regarding the upcoming interviews (via the debrief page) and were asked to provide email addresses should they wished to be contacted later. Once the data collection for Study One had been completed, emails were then sent to the individuals who had expressed interest which provided them with details such as; the location of the interviews, the style of interview and a provisional date and time sheet; and consent form. Participants were asked to complete the date and time sheet so that an interview schedule could be created; whereas participants were asked to return a signed copy of their consent form once those selected for the interviews were notified.

It should be acknowledged that establishing the dates and times of availability was done prior to ethics approval so the process could be dealt with efficiently.

3.7.2 Materials

The interview schedule (see *Appendix 8*) contained 15 questions, however depending on the interviewees' responses follow-up questions proceeded. The topics and questions were influenced by and subsequently developed using the findings from Study One. Individual brass banding history, performance anxiety and the symptoms, player experiences, gender, attitudes towards performance anxiety and coping strategies were topics of discussion.

The individual's brass banding history was asked at the start of the interview so that a short historical profile of each interviewee could be established initially, and the researcher could adapt their interview to suit that individual.

Study One found that contesting players experienced more physical symptoms and were more likely to scrutinize themselves or feel scrutiny from others when comparing them with their non-contesting counterparts and so, the researcher felt this should be addressed. Interviewees were asked to discuss their symptoms, discuss how the symptoms made them feel and were asked about possible causes.

Traditionally brass bands were male-dominated and although females are now widely accepted in the brass banding community, the researcher felt they should discuss the interviewees' attitudes towards gender bias and whether or not they had experienced/witnessed it during their playing career given the aforesaid. Asking such provocative questions enabled the researcher to establish whether 'old-fashioned views' still existed within the 'brass banding community' today.

The next section of the interview involved asking participants about whether performance anxiety discussions take place in their own band and throughout the brass banding world. The findings from Study One demonstrated that many of the participants experienced a variety of physical anxiety symptoms and had fears of being scrutinised by others and/or by themselves, thus; the researcher wanted to explore whether there was a relationship between the aforementioned issues and performance anxiety discussions.

The final topic to be discussed was coping strategies. The researcher asked each participant to discuss any coping strategies they had used and whether they had helped or hindered. The findings from Study One showed those who used beta-blockers and alcohol suffered high anxiety scores, whereas

'preparation and practice' or having a positive mental attitude (PMA) presented the lowest and so, participants views on each of these strategies were ascertained.

3.7.3 Procedure

Semi-structured interviews were undertaken, with each lasting between 25-90 minutes. The interviews were conducted in a secure room on University premises and interviewees were asked beforehand to sign their consent forms (see *Appendix 10*).

When each interviewee arrived they were offered a drink and information regarding the interview schedule was explained, such as; the topics to be covered, the approximate length of the interview, the reiteration they would be recorded, and a polite request to switch off their mobile phone so that no interruptions could occur. The interviewer then asked permission to start the recording prior to commencing the first question. The interviews were recorded using a Dictaphone and a mobile phone. Two devices were used so that should one device present with any recording problems, the other would become invaluable as back up.

3.7.4 Analysis

Prior to undertaking the analysis, the interview recordings had to be transcribed. The transcriptions were typed into a Microsoft Word document and once this had been completed, the analysis took place.

The interviews were analysed using thematic analysis, more specifically *Template Analysis* (King & Brooks, 2017). The approach of Thematic Analysis enables for specific themes and patterns to be identified within textual data, which makes it easier to establish key points in research findings (King & Brooks, 2017). *Template Analysis* was used for this particular study as it allowed for a certain level of adaptability which enabled the researcher to tailor the template to the needs of their study. Although not compulsory, it also allowed for the incorporation of *a priori* themes. Furthermore, *Template Analysis* is efficient and once the initial template was created, the subsequent templates were developed quickly (King & Brooks, 2017).

King and Brooks (2017) recognise that Template Analysis typically follows a series of steps. First, the researcher needs to start familiarising themselves with the data, i.e. reading the transcripts, so that preliminary coding can be undertaken. This involves highlighting parts of the data that the researcher may find of interest to their research question. Furthermore, the researcher will look for specific material that may support their *a priori* themes. *A priori* themes are themes that have been identified in advance and are based on pragmatic or theoretical interests to the researcher's study. The next stage of the process is referred to as *Clustering*. *Clustering* is where the researcher will start to group together the emergent and *a priori* themes into meaningful groups, whilst beginning to place items into a hierarchic format in which the broader themes will start to encompass some more narrowly focused themes. Following this, an initial template will then be produced. Here the cluster of themes identified will be coded properly and presented in a diagram format to demonstrate the full hierarchical structure. To conclude the Template Analysis process, two final steps are followed: first, a series of templates are produced; followed by the development of a final template. With regards to the first step, this focuses on developing the initial template further along with amending any

weaknesses that are found within the data set, whereas the final template aims to finalise and code the full data set once all significant changes have been made (King & Brooks, 2017).

With regards to the *Template Analysis* process described above, this study followed a similar series of steps. First, the researcher read two transcripts (one contesting, one non-contesting) (familiarisation), followed by highlighting any significant material that may support the *a priori* themes. *A priori* themes were established from the findings of Study One. Following this, using the *a priori* themes as a starting point, potential emergent themes were then clustered using a mind-map format. Using the mind-maps as a guideline, an initial template was produced (See *Appendix 12*).

Once the above steps had been fully completed, the 5 remaining transcripts were read, which subsequently resulted in the development of a second template (see *Appendix 13*). Following this, the final template was produced (see *Appendix 14*). The purpose of the final template was to merge some of the subthemes already presented during the second template to minimize the template further (King & Brooks, 2017).

3.7.5 Ethical issues and considerations

Prior to undertaking the interviews, the first ethical consideration was how to gain informed consent. Participants were sent the consent form (see *Appendix 10*) via email in a word document format and were asked to read the document thoroughly before signing so that chances of participant misinformation were limited. The consent form could be completed by hand or electronically and were asked to scan their signed copy and return it either by email or bringing the form to their interview. A copy of the signed and dated consent forms were done so that should any issues arise regarding the consent, the researcher would have the required documentation.

Another ethical issue that had to be considered was the participants' rights to withdraw. Although participants were given the right to withdraw at any time, they were reminded that after the 'withdrawal end/cut-off date' their information and data may not be discarded or destroyed accordingly as sufficient time was needed to undertake the analysis and write up and so; this was made clear at each stage of the process.

Furthermore, participant anonymity and confidentiality were also imperative, particularly as it was possible the participants would disclose some sensitive information. To maintain the aforementioned, the researcher took several steps to ensure this was upheld throughout. First, because participants were asked to disclose their full name, all related documents such as interview dates, times, location, and consent forms plus any email correspondence were password protected to maintain confidentiality. Second, although the researcher referred to the interviewees by their first names during the interviews, when writing the transcripts pseudonyms such as *Participant One* were used to preserve anonymity.

A further potential issue that had to be considered was the interview recordings. Participants were made aware via the information sheet, consent form, and at the interview itself that they would be recorded to allow for the analysis to take place, and before starting and stopping the recordings, the researcher explained their actions to avoid any deception. More importantly, the participants were told they could ask for the recording to be stopped at any time; should they feel uncomfortable or need a break. Furthermore, each recording was password protected to avoid any breach in confidentiality, however, as a further precaution the recordings were 'locked' into the integrated Dictaphone file system to avoid any accidental erasing.

Participant well-being was also paramount and must not be compromised; so, the researcher had the duty of care to cease the interview if the participant was showing signs of distress or appeared to be uncomfortable. Additionally, it was essential that each participant was debriefed afterwards. The debrief included thanking the interviewee for their time and provided them with a printed sheet that had several contacts, helplines and organisations should they wish to use them (see *Appendix 11*).

Chapter 4: Main Study One findings

4. 1 Main Study One: Questionnaire study

4.1.1 Introduction

The first method of data collection comprised of undertaking an original questionnaire alongside the Kenny Music Performance Anxiety Inventory (K-MPAI, Kenny, [revised] 2009). The findings from Study One will be reported in this chapter.

*4.1.2 Participant infor*mation

Participants had to be aged over 18, be living in the UK (first language English) and had to play in a brass band on a regular basis.

Three hundred and forty-eight participants were used in the analysis of Study One (**Contesting (C) group *n = 263*, Non-contesting (NC) group *n = 85***). Although **460** participants initially responded, 106 participants did not fully complete their K-MPAI, and a further 5 did not disclose their brass band identity and so, these were excluded from the analysis due to the nature of the research question.

One hundred and thirty-three contesting females and **130 contesting males** took part in the study, whereas there were **43 non-contesting females** and **41 non-contesting males**. Furthermore, **196 contesting players** were amateur, **43** were semi-professional, **14** were professional and **10** were students, whereas there were **74** amateur, **4** semi-professionals, **4** professional and **3** students that were **non-contesting**.

4.1.3 Analysis and SPSS statistical tests

The analysis was conducted using SPSS software, with Independent Samples T tests (parametric tests) being performed to analyse each section of the K-MPAI and Mann-Whitney U tests (non-parametric tests) being performed to analyse the individual items.

4.2 Initial findings of the K-MPAI

This section will focus on presenting the initial findings of the K-MPAI, however a brief summary of the key issues in relation to the initial findings will be discussed first.

The findings showed that contesting players were more likely to experience heightened anxiety than their non-contesting counterparts and more specifically, they experienced an increase in physical symptoms and were more susceptible to focusing on self and others scrutiny. Furthermore, the findings implied that the non-contesting group had less confidence in their own ability, particularly in stressful situations.

4.2.1 Initial parametric tests: The differences in K-MPAI between contesting and non-contesting players

The first part of the analysis included performing a series of Independent Samples T-Tests that focused on finding statistical significances between the contesting and non-contesting group in relation to each section of the K-MPAI.

First, the tests showed that **contesting players** had higher mean scores with regards to section one (*proximal somatic anxiety and worry about* performance) when comparing them with their non-contesting counterparts, meaning they experienced more physical symptoms and tended to worry about their performance more than the non-contesting players (Contesting *M = 26.42*, *SD = 13.8,* Non-contesting *M = 21.95*, *SD = 15.5*; *t*(346) = 2.51, *p =.-013*, *two-tailed*). See *Appendix 7b, Table 1-2* for full statistical information.

Second, **contesting players** were more likely to focus on self or others scrutiny more than their non-contesting counterparts ([*Worry/dread (Negative cognitions] focused on self/other scrutiny,* section two, Contesting *M = 20.89*, *SD = 10.6,* Non-contesting *M = 17.67, SD = 10.7; t*(346) = 2.41, *p = .016, two-tailed*). See *Appendix 7b, Table 3-4* for full statistical information.

Third, **non-contesting players** were found to worry more about playing from memory, and had less confidence in their reliability to play from memory than the contesting players (*Memory*, section five, Contesting *M = 7.65*, *SD = 3.98,* Non-contesting *M = 9.01, SD = 9.01; t*(346) = -2.8, *p = .001, two-tailed*). See *Appendix 7b, Table 5-6* for full statistical information.

Lastly, section three (*Depression/Hopelessness*), four (*Parental empathy*), six (*Generational transmission of anxiety*), seven (*Anxious apprehension*) and eight (*Biological vulnerability*) did not show any statistical significances.

Once the tests were completed, the effect sizes for each section were established using this formula:

Cohen's *d* = (*M2 – M1*) / *SD pooled*

It was found that the **effect sizes were small**.

4.2.2 Initial non-parametric tests: The differences in K-MPAI between contesting and non-contesting players

Mann-Whitney U Tests were conducted to establish significances in relation to each item of the K-MPAI and so, the findings of both groups will be discussed below

4.2.2.1 Contesting group: The physical symptoms of performance anxiety and commitment (Section one)

Contesting players were more likely to **experience a dry mouth** (*K12*), have an **increased heart rate and a pounding chest** (*K22*), were more likely to **suffer from sleep disturbances** before a performance (*K34*), and were **more likely to suffer from shaking or trembling** (*K36*) as opposed to the non-contesting players. Regardless, **contesting players** were likely to **remain committed** to performing more so than the non-contesting players even though it may cause them great anxiety (*K40*). Refer to *Table 2-3* for the statistical information of section one in relation to the items that showed significance.

Table 2 - Section one Mann-Whitney U test showing mean rank scores when comparing contesting with non-contesting

Section One				
	Brass band identity	*N*	*Mean Rank*	*Sum of Ranks*
K12	*C*	*263*	*182.5*	*47997*
	NC	*85*	*149.75*	*12729*
	Total	*348*		
K22	*C*	*263*	*183.9*	*48365*
	NC	*85*	*145.42*	*12361*
	Total	*348*		
K34	C	263	184.03	48400
	NC	85	145.01	12326
	Total	348		
K36	C	263	181.16	47646
	NC	85	153.88	13080
	Total	348		
K40	C	263	182.33	47954
	NC	85	150.26	12772
	Total	348		

With regards to the items showing no statistical significance, these were: ***K10*** (*Prior to, or during a performance, I get feelings akin to panic*), ***K14*** (*During a performance I find myself thinking about whether I'll even get through* it), **K16** (*Prior to, or during a performance, I feel sick or faint or have a churning in my stomach*), ***K26*** (*My worry and nervousness about my performance interferes with my focus and concentration*), ***K28*** (*I often prepare for a concert with a sense of dread and impending disaster*) and ***K30*** (*Prior to, or during a performance, I have increased muscle tension*).

Table 3 – Section one Mann-Whitney U test result

	K12	K22	K34	K36	K40
Mann-Whitney U	9074	8706	8671	9425	9117
Wilcoxon W	12729	12361	12326	13080	12772
Z	-2.643	-3.105	-3.243	-2.209	-2.597
Asymp. Sig. (2-tailed)	0.008	0.002	0.001	0.027	0.009

4.2.2.2 Contesting group: Audience perception and self-scrutiny (Section two)

Contesting players were more likely to worry about a negative reaction from the audience (*K18*), were **more likely to worry that one bad performance may ruin their career** (*K21*) and **worried more about whether they had played well enough** (*K25*). Furthermore, they were **more likely to replay the performance in their mind over and over** (*K32*) and were **more concerned about their own judgement prior to performing** (*K39*) than their non-contesting counterparts. Refer to *Table 4-5* for the statistical information of section two in relation to the items that showed significance.

K7 (*Even if I work hard in preparation for a performance, I am likely to make mistakes*), ***K15*** (*Thinking about the evaluation I may get interferes with my performance*) and ***K38*** (*I am concerned about being scrutinized by others*) showed **no statistical significance**.

Table 4 – Section two Mann-Whitney U results

	K18	K21	K25	K32	K39
Mann-Whitney U	9527.5	8419	9328	8768	9180.5
Wilcoxon W	13182.5	12074	12983	12423	12835.5
Z	-2.081	-3.632	-2.32	-3.026	-2.508
Asymp. Sig. (2-tailed)	0.037	0.00	0.02	0.002	0.012

Table 5 – Section two Mann-Whitney U test showing mean rank scores for contesting and non-contesting

Section Two				
	Brass band identity	N	Mean Rank	Sum of Ranks
K18	C	263	180.77	47543.5
	NC	85	155.09	13182.5
	Total	348		
K21	C	263	184.99	48652
	NC	85	142.05	12074
	Total	348		
K25	C	263	181.53	47743
	NC	85	152.74	12983
	Total	348		
K32	C	263	183.66	48303
	NC	85	146.15	12423
	Total	348		
K39	C	263	182.09	47890.5
	NC	85	151.01	12835.5
	Total	348		

4.2.2.3 Non-contesting group: Performance and memory (Section five)

Both items from section five showed statistical significance. They showed that the **non-contesting players** had **less confidence in their memory being reliable when performing without music** (*K35* – Contesting *M rank* = 166.94, *n = 263*, non-contesting *M rank = 197.88, n = 85*, *U* = 9190, *Z* = -2.51, *p =.01, r = .13*). and **had little confidence in their abilities to play from memory** (*K37* – Contesting *M rank* = 167.27, *n = 263*, non-contesting *M rank = 196.88, n = 85*, *U* = 9275, *Z* = -2.7, *p =.01, r = .14*) than the contesting players

4.2.2.4 Non-contesting group: More stress, less confidence (Section seven)

Although section seven showed no statistical significance when undertaking the parametric tests, when performing *Mann-Whitney U tests* on each item of section seven, it was found that the **non-contesting players had less confidence they would play well in the most stressful situations** when comparing them with their contesting counterparts *(K17* – Contesting *M rank* = 167.54, *n = 263*, non-contesting *M rank = 196.04, n = 85*, *U* = 9347, *Z* = -2.3, *p =.02, r = .12*).

K11 (*I never know before a concert whether I will perform well*) and ***K24*** (*I give up worthwhile performance opportunities*) however showed **no statistical significance**.

4.3 Comparing the questionnaire variables with the K-MPAI

When comparing the different variables from the questionnaire with the K-MPAI there were some statistically significant outcomes. A summary of the key issues will now be presented, followed by a more in-depth presentation in relation to each of the findings.

4.3.1 Brief summary of the key issues

In this section, four key issues were demonstrated. First, the findings implied that contesting females were more anxious overall, experienced numerous physical symptoms and had a lack of confidence in their ability to handle stressful situations than their male counterparts. Second, contesting soloists were found to experience more physical symptoms of anxiety than the non-soloists from the same group. Third, having less experienced coincided with players have more anxiety, whereas more experience was shown to lessen anxiety levels. Finally, those from the non-contesting group who had not played in a contesting band prior were found to experience heightened anxiety and lack confidence when comparing them with the non-contesting players who had played in a contesting band previously.

4.3.1.1 Contesting group: Female anxiety and scepticism

When analysing the total scores for the K-MPAI in relation to gender differences, the **Contesting females** had a higher mean rank score than the contesting males. This implies that **females are more anxious than the males** in this group (Contesting female *M = 102.78*, *SD = 35.4,* contesting male *M = 88.17, SD = 36.9; t*(261) =-3.27, *p = 0.001*, *two-tailed*). See *Appendix 7b: Table 7-8* for full statistical information of both groups in relation to the total scores and gender.

First, **contesting females** experienced **more proximal somatic anxiety and worry about performance** (section one), Feelings of panic (*K10*), a dry mouth (*K12*), an increased heart rate (*K16*), worry that nervousness will interfere with the performance (*K26*), increased muscle tension (*K30*), sleep disturbances before a performance (*K34*) and shaking and tremors (*K36*) were all worries for the contesting females (Refer to *Table 6-7* for the statistically significant information for section one).

Table 6 – Contesting female and male comparison of mean rank scores in relation to section one

Brass band identity			N	Mean Rank	Sum of Ranks
C	K10	Male	130	112.34	14604.50
		Female	133	151.21	20111.50
		Total	263		
	K12	Male	130	117.85	15320.50
		Female	133	145.83	19395.50
		Total	263		
	K16	Male	130	117.28	15246.00
		Female	133	146.39	19470.00
		Total	263		
	K26	Male	130	120.23	15630.50
		Female	133	143.50	19085.50
		Total	263		
	K30	Male	130	116.97	15206.00
		Female	133	146.69	19510.00
		Total	263		
	K34	Male	130	121.42	15784.00
		Female	133	142.35	18932.00
		Total	263		
	K36	Male	130	113.19	14715.00
		Female	133	150.38	20001.00
		Total	263		

Table 7 – Contesting female and male comparison for section one (Mann-Whitney U test)

Brass band identity		K10	K12	K16	K26	K30	K34	K36
C	Mann-Whitney U	6089.500	6805.500	6731.000	7115.500	6691.000	7269.000	6200.000
	Wilcoxon W	14604.500	15320.500	15246.000	15630.500	15206.000	15784.000	14715.000
	Z	-4.197	-3.025	-3.160	-2.521	-3.223	-2.305	-4.020
	Asymp. Sig. (2-tailed)	0.000	0.002	0.002	0.012	0.001	0.021	0.000

Second, the **contesting females** were **less sure whether they would perform well before a concert** (*K11* – Contesting female *M rank* = 144.18, *n = 133*, contesting male *M rank = 119.53, n = 130*, *U* = 7024, *Z* = -2.67, *p =.008, r = .16*) and were **less sure whether they would perform well in a stressful situation** (*K17* – Contesting female *M rank* = 156.81, *n = 133*, contesting male *M rank = 106.62, n = 130*, *U* = 5345, *Z* = -5.43, *p =.00, r = .3*) when comparing them with their male counterparts.

4.3.1.2 Contesting and non-contesting group: Physical symptoms amongst soloists

An Independent-samples t test showed that **contesting soloists** experienced **more proximal somatic anxiety and were found to worry about their performance** (section one) more so than the non-contesting soloists (Contesting soloist *M = 27.5, SD = 14.08,* non-contesting soloist *M* = 22.1, *SD = 14.1; t*(168) = 2.1, *p =.03*, *two-tailed*) See *Appendix 7b, Table 9-10* for full statistical information of section one. Furthermore, when performing *Mann-Whitney U tests* on each item of section one, this showed that **contesting soloists** were **more likely to suffer with a dry mouth** (*K12*) and **an increased heart rate during or before a performance** (*K22*) than the non-contesting soloists (*K12* – Contesting *M rank* = 91.86, *n = 130*, non-contesting *M rank = 64.83, n = 40*, *U* = 1773, *Z* = -3.07, *p =.002, r = .23. K22* – Contesting *M rank* = 90.87, *n = 130*, non-contesting *M rank = 68.06, n = 40*, *U* = 1902, *Z* = -2.6, *p =.009, r = .2*).

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4.3.1.3 Contesting and non-contesting group: More experience, less anxiety

Players who had **1-5 years playing experience** had the **highest overall total mean scores** in both the contesting and non-contesting group. (Contesting *M=120.33*, Non-contesting *M=104.60*), whereas those who had **played 21 years or more** had the **lowest overall total mean scores** (Contesting *M=88.81*, Non-contesting *M=74.63*) (Refer to *Appendix 7b: Table 11* for full statistical information); therefore, the findings show those who have less experience suffer more anxiety, and those who have more experience suffer less.

4.3.1.4 Contesting group: Experience, perceptions, self-scrutiny, and commitment

When performing K-Independent samples tests the results showed that **contesting players** who had played for **1 to 5 years** were: **more likely to let their nerves get in the way of a performance** (section one, *K26, M rank = 78.17, H = 7.64, df = 3, p =.05*), were **concerned about getting a negative reaction from the audience** (section two, *K18, M rank = 73.5, H = 18.14, df = 3, p =.00*), **would worry that one bad performance may ruin their career** (section two, *K21. M rank = 68.33, H =10.53, df = 3, p =.01*), **worried about being scrutinized by others** (section two, *K38, M rank = 76.33, H = 14.32, df = 3, p =.003*) and had **less confidence they would play well before a performance** (section seven, *K11, M rank = 83.67, H = 14.21, df = 3, p =.003*) when comparing them with all other categories from contesting group. These findings imply that individuals who play in contesting bands with less than 5 years' experience are more likely to have issues surrounding confidence.

With regards to the **contesting, 11-20 years category** they were **more likely to have sleeping issues** prior to performing (section one, *K34, M rank = 63.92, H = 8.94, df = 3, p =.03*), **worried more about whether they had played well enough** (section two, *K25, M rank = 64.55, H = 11.72, df = 3, p =.008*) and were **more likely to replay their performances in their mind afterwards** (section two, *K32, M rank = 65.00, H = 12.97, df = 3, p =.005*). Regardless of this, they were still more likely **remained committed to performing even though it caused them great anxiety** (section one, *K40, M rank = 64.09, H = 10.83, df = 3, p =.01*).

Please refer to *Appendix 7b: Table 12-13* for the statistical findings of section one, *Table 14-15* for statistical findings of two and *Table 16-17* for the statistical findings of section seven in relation to the contesting group

4.3.1.5 Non-contesting group: Previous contesting band experience and confidence

Another point of interest was to focus on whether the non-contesting players had ever played in a contesting band before. This was done to establish if this had an influence on anxiety scores.

When performing *Mann-Whitney U tests* on each item of the K-MPAI, two statistically significant results were found. Those **who had not played in a contesting band** previously were found to have **less confidence they would perform well even when they had prepared** (*K7* – 'Yes' to having played in a contesting band before *Md = 37.5*, *n = 56,* 'No' to having played in a contesting band before *Md = 52.5, n = 28; U = 504, z = -2.7, p = .007, r = .03*), and were **more likely to recall being anxious from early on in their musical studies** (*K20* – 'Yes' to having played in a contesting band before *Md = 37.03*, *n = 56,* 'No' to having played in a contesting band before *Md = 53.4, n = 28; U = 447.5, z = -2.9, p = .003, r = .03*). See *Appendix 7b, Table 18-19* for full statistical information.

The findings imply that a lack of confidence in own ability and early onset performance anxiety may influence a player's decision to forego playing in a contesting band.

4.4 Comparing the coping strategies with the K-MPAI

This section will focus on the significant findings in relation to the K-MPAI and the coping strategies used by both groups. An initial test was performed on each group to demonstrate the overall total mean K-MPAI anxiety scores in relation to each strategy and the findings of the aforesaid can be found in *Appendix 7b: Table 20*. Furthermore, when conducting additional tests, significant findings were found in relation to 'preparation and practice', 'alcohol' and 'beta-blockers' and so, the next section will focus on presenting these findings in more depth, however a brief summary of the key issues will first be presented.

4.4.1 Brief summary of the key issues

Three significance key issues were brought to the attention to the researcher when comparing the different coping strategies with the K-MPAI. First, there was a significant difference in anxiety levels between the contesting players that used preparation and practice with those that did not, for instance those who used the strategy were less likely to give up on opportunities. Second, contesting players who used alcohol had significant issues in relation to physical symptoms, self-criticism, others criticism, have a psychological vulnerability and experience more apprehension anxiety. Third, all participants that had used or did use beta-blockers currently experienced more physical symptoms of anxiety alongside apprehension.

4.4.2 Contesting group: 'Preparation and practice' and confidence

When performing *Mann-Whitney U tests* on each item of the K-MPAI they showed that **contesting players who did not employ the coping strategy 'Preparation and practice'** felt **less in control of their life** (*K1, section three* – 'No' to using preparation and practice *Md = 133.98*, *n = 255,* 'Yes' to using preparation and practice *Md = 68.75, n = 8; U = 514, z = -2.4, p = .01, r = .009*) and were **more likely to give up on worthwhile opportunities** (*K24, section seven* – 'No' to using preparation and practice *Md = 133.95*, *n = 255,* 'Yes' to using preparation and practice *Md = 70, n = 8; U = 524, z = -2.4, p = .01, r = .009*) when comparing them with the contesting players who did use the strategy (see *Appendix 7b, Table 21-22* for full statistical information for *K1* and *K24*).

4.4.3 Contesting group: Alcohol and anxiety

First, those who **had used, or use alcohol in the contesting group** had **significant anxiety issues relating to physical symptoms** (section one: *Proximal somatic anxiety and worry about performance*), such as; *K10 – feelings of panic, K22 – increased heart rate, K26 – worry and nervousness gets in the way of performing, K34 – sleep disturbances, K36 – shaking and trembling*. Second, they were more **self-critical and worried about scrutiny from others** (section two: *Worry/dread focused on self/other* scrutiny); with the tests showing that all items of section two (bar K7) were significant. Third, they had **an increased psychological vulnerability** (All items were significant from section three) when comparing them with the contesting players who did not use alcohol. For full statistical information see *Table 8-9* for section one, *Table 10-11* for section two and *Table 12-13* for section three.

The findings imply that for the individuals who use or have used alcohol in the contesting group have significant issues with anxiety as opposed to those who have not used alcohol as a strategy

Table 8 – Showing the mean rank scores for section one in relation to the contesting group and alcohol

Brass band identity		**Alcohol**	N	Mean Rank	Sum of Ranks
C	K10	Yes	77	147.78	11379
		No	186	125.47	23337
	K22	Yes	77	153.75	11839
		No	186	122.99	22877
		Total	263		
	K26	Yes	77	148.56	11439
		No	186	125.15	23277
		Total	263		
	K34	Yes	77	157.06	12093.5
		No	186	121.63	22622.5
		Total	263		
	K36	Yes	77	146.1	11250
		No	186	126.16	23466
		Total	263		

Table 9 – Mann-Whitney U test showing the significant findings from section one in relation to the contesting group and alcohol

Brass band Identity						
C		K10	K22	K26	K34	K36
	Mann-Whitney U	5946	5486	5886	5231.5	6075
	Wilcoxon W	23337	22877	23277	22622.5	23466
	Z	-2.192	-3.028	-2.309	-3.551	-1.962
	Asymp. Sig. (2-tailed)	0.028	0.002	0.021	0	0.05

Table 10 – Mann-Whitney U test showing the significance from section two in relation to the contesting group and alcohol

Brass band Identity		K15	K18	K21	K25	K32	K38	K39
C	Mann-Whitney U	5767.5	5909.5	5830	5373	6087.500	5894.5	5351.5
	Wilcoxon W	23158.5	23300.5	23221	22764	23478.500	23285.5	22742.5
	Z	-2.532	-2.265	-2.477	-3.222	-1.935	-2.283	-3.271
	Asymp. Sig. (2-tailed)	0.011	0.023	0.013	0.001	0.053	0.022	0.001

Table 11 – Showing mean rank scores for section two in relation to the contesting group and alcohol

Brass band Identity		**Alcohol**	N	Mean Rank	Sum of Ranks
C	K15	Yes	77	150.1	11557.5
		No	186	124.51	23158.5
		Total	263		
	K18	Yes	77	148.25	11415.5
		No	186	125.27	23300.5
		Total	263		
	K21	Yes	77	149.29	11495
		No	186	124.84	23221
		Total	263		
	K25	Yes	77	155.22	11952
		No	186	122.39	22764
		Total	263		
	K32	Yes	77	145.94	11237.5
		No	186	126.23	23478.5
		Total	263		
	K38	Yes	77	148.45	11430.5
		No	186	125.19	23285.5
		Total	263		
	K39	Yes	77	155.5	11973.5
		No	186	122.27	22742.5
		Total	263		

Table 12 – Showing the significant findings from section three in relation to the contesting group and alcohol

Brass band Identity		Alcohol	N	Mean Rank	Sum of Ranks
C	K1	Yes	77	152.26	11724
		No	186	123.61	22992
		Total	263		
	K2	Yes	77	146.05	11245.5
		No	186	126.19	23470.5
		Total	263		
	K3	Yes	77	159.44	12277
		No	186	120.64	22439
		Total	263		
	K4	Yes	77	151.77	11686
		No	186	123.82	23030
		Total	263		
	K6	Yes	77	149.3	11496
		No	186	124.84	23220
		Total	263		
	K8	Yes	77	149.65	11523
		No	186	124.69	23193
		Total	263		
	K13	Yes	77	151.23	11644.5
		No	186	124.04	23071.5
		Total	263		
	K31	Yes	77	155.69	11988.5
		No	186	122.19	22727.5
		Total	263		

Table 13 – Mann-Whitney U test showing the significant findings from section three in relation to the contesting group and alcohol

Brass band identity		K1	K2	K3	K4	K6	K8	K13	K31
C	Mann-Whitney U	5601	6079.5	5048	5639	5829	5802	5680.5	5336.5
	Wilcoxon W	22992	23470.5	22439	23030	23220	23193	23071.5	22727.5
	Z	-2.856	-1.962	-3.809	-2.747	-2.477	-2.457	-2.729	-3.445
	Asymp. Sig. (2-tailed)	0.004	0.05	0	0.006	0.013	0.014	0.006	0.001

In addition to the aforementioned, those who used alcohol from the contesting group were also **less likely to know whether they would perform well before a concert** (section seven: *K11* – Yes to alcohol *M rank* = 148.04, *n = 77*, no to alcohol *M rank = 125.36, n = 186*, *U* = 5926, *Z* = -2.23, *p =.03, r = .14*) and were **more likely to give up on worthwhile opportunities** (section seven: *K24* – Yes to alcohol *M rank* = 146.67, *n = 77*, no to alcohol *M rank = 125.93, n = 186*, *U* = 6031, *Z* = -2.07, *p =.03, r = .13*).

The first finding implies that contesting players who use alcohol have lower self-confidence and as a result, are more likely to suffer from apprehension prior to performing. In addition to this however, these particular players were also more likely give up on opportunities presented to them and given the amount of anxiety issues demonstrated by these individuals, it is perhaps comprehendible to see why this finding came back as significant.

4.4.4 Contesting and non-contesting group: Beta-blockers and anxiety

Statistically speaking, **contesting players** who **used beta-blockers** were **more likely to suffer from proximal somatic anxiety and worry about performance (section one)** when comparing them with the contesting players who did not use beta-blockers. It should be noted that all items of section one, except for *K14* was statistically significant. They were also **more likely to worry about scrutiny from themselves/others** (section two)**.** Here, items *K15 – Thinking about the evaluation I may get interferes with my performance, K25 – After the performance, I worry about whether I have played well enough, K32 – After the performance, I replay it in my mind over and over* were statistically significant. In addition to this however, **they also had more issues with apprehension anxiety** (section seven) when comparing them with the contesting players who had not used beta-blockers as a strategy**.**

Regardless of all the aforementioned, it should be noted however that although **performing caused them great anxiety, they were still more likely to remain committed** (section one, *K40*) than the contesting players who had not used beta-blockers; which implies these players have a certain level of resilience regardless of their issues.

With regards to the **non-contesting group**, all items of section one (*Proximal somatic anxiety and worry about performance*), except for *K12* and *K40* were statistically significant. The tests showed those who

used beta-blockers experienced many physical symptoms of anxiety and worried more about their performances than those who did not use beta-blockers from the non-contesting group. In addition to this, those who used beta-blockers were also more likely to have issues with apprehension as all items from section seven were statistically significant.

Refer to *Table 14-15* for section one, *Table 16-17* for section two; and *Table 18-19* for section seven for the statistical findings.

Table 14 – Mann-Whitney U test showing the p values for the items of significance in relation to section one of the K-MPAI and beta-blockers

Brass band identity		K10	K12	K14	K16	K22	K28	K30	K34	K36	K40
C	Mann-Whitney U	2882	3646.5	3920	3642	3056.5	3214.5	3100	3369.5	2702	3685.5
	Wilcoxon W	27192	27956.5	28230	27952	27366.5	27524.5	27410	27679.5	27012	27995.5
	Z	-4.103	-2.409	-1.841	-2.429	-3.722	-3.478	-3.634	-3.081	-4.508	-2.331
	Asymp. Sig. (2-tailed)	0	0.016	0.066	0.015	0	0.001	0	0.002	0	0.02
NC	Mann-Whitney U	69	145	53.5	89	100.5	58.5	96.5	98	78	127.5
	Wilcoxon W	3229	3305	3213.5	3249	3260.5	3218.5	3256.5	3258	3238	3287.5
	Z	-2.94	-1.603	-3.338	-2.623	-2.385	-3.243	-2.473	-2.645	-2.82	-1.915
	Asymp. Sig. (2-tailed)	0.003	0.109	0.001	0.009	0.017	0.001	0.013	0.008	0.005	0.06

Table 15 – Showing the mean rank scores for each item of significance from section one of the K-MPAI in relation to both groups and beta-blocker usage

Brass band identity		Beta-blockers	N	Mean Rank	Sum of Ranks
C	K10	Yes	43	174.98	7524
		No	220	123.6	27192
		Total	263		
	K12	Yes	43	157.2	6759.5
		No	220	127.08	27956.5
		Total	263		
	K16	Yes	43	157.3	6764
		No	220	127.05	27952
		Total	263		
	K22	Yes	43	170.92	7349.5
		No	220	124.39	27366.5
		Total	263		
	K28	Yes	43	167.24	7191.5
		No	220	125.11	27524.5
		Total	263		
	K30	Yes	43	169.91	7306
		No	220	124.59	27410
		Total	263		
	K34	Yes	43	163.64	7036.5
		No	220	125.82	27679.5
		Total	263		

	K36	Yes	43	179.16	7704
		No	220	122.78	27012
		Total	263		
	K40	Yes	43	156.29	6720.5
		No	220	127.25	27995.5
		Total	263		
NC	K10	Yes	6	71	426
		No	79	40.87	3229
		Total	85		
	K14	Yes	6	73.58	441.5
		No	79	40.68	3213.5
		Total	85		
	K16	Yes	6	67.67	406
		No	79	41.13	3249
		Total	85		
	K22	Yes	6	65.75	394.5
		No	79	41.27	3260.5
		Total	85		
	K28	Yes	6	72.75	436.5
		No	79	40.74	3218.5
		Total	85		
	K30	Yes	6	66.42	398.5
		No	79	41.22	3256.5
		Total	85		

	K34	Yes	6	66.17	397
		No	79	41.24	3258
		Total	85		
	K36	Yes	6	69.5	417
		No	79	40.99	3238
		Total	85		
	K40	Yes	6	61.25	367.5
		No	79	41.61	3287.5
		Total	85		

Table 16 – Mann-Whitney U test showing the p values for each item of significance from section two of the K-MPAI for the contesting group in relation to beta-blocker usage

Brass band identity		**K15**	**K25**	**K32**
C	Mann-Whitney U	3752	3772.5	3579
	Wilcoxon W	28062	28082.5	27889
	Z	-2.187	-2.123	-2.552
	Asymp. Sig. (2-tailed)	0.029	0.034	0.011

Table 17 – Showing the mean rank scores for each item of significance from section two of the K-MPAI for the contesting group in relation to beta-blocker usage

Brass band identity		Beta-blockers	N	Mean Rank	Sum of Ranks
	K15	Yes	43	154.74	6654
		No	220	127.55	28062
		Total	263		
	K25	Yes	43	154.27	6633.5
		No	220	127.65	28082.5
		Total	263		
	K32	Yes	43	158.77	6827
		No	220	126.77	27889
		Total	263		

T*able 18 – Mann-Whitney U test showing the p values for the items of significance from section seven of the K-MPAI in relation to both groups and beta-blockers*

Brass band identity		**K11**	**K17**	**K24**
C	Mann-Whitney U	3545.5	3662	3808.5
	Wilcoxon W	27855.5	27972	28118.5
	Z	-2.634	-2.375	-2.076
	Asymp. Sig. (2-tailed)	0.008	0.018	0.038
NC	Mann-Whitney U	106	107	112.5
	Wilcoxon W	3266	3267	3272.5
	Z	-2.281	-2.269	-2.205
	Asymp. Sig. (2-tailed)	0.023	0.023	0.027

Table 19 – Showing the mean ranks for each item of significance from section seven of the K-MPAI for both groups in relation beta-blocker usage

Brass band identity		Beta-blockers	N	Mean Rank	Sum of Ranks
C	K11	Yes	43	159.55	6860.5
		No	220	126.62	27855.5
		Total	263		
	K17	Yes	43	156.84	6744
		No	220	127.15	27972
		Total	263		
	K24	Yes	43	153.43	6597.5
		No	220	127.81	28118.5
		Total	263		
NC	K11	Yes	6	64.83	389
		No	79	41.34	3266
		Total	85		
	K17	Yes	6	64.67	388
		No	79	41.35	3267
		Total	85		
	K24	Yes	6	63.75	382.5
		No	79	41.42	3272.5
		Total	85		

4.5 Further findings between the coping strategies, the demographics, and the K-MPAI

When analysing the significant findings between the coping strategies, the demographics and the K-MPAI it was found that there were statistical significances in relation to alcohol, gender, and anxiety, and so; the findings will be presented below.

4.5.1 Contesting group: Comparing females, alcohol, and anxiety

Contesting females that used alcohol as opposed to not were **more likely to experience an increased heart rate** (*K22 – section one:* 'Yes' to alcohol *M rank = 86.68, n = 34,* 'No' to alcohol *M rank = 60.24, n = 99; U = 1014, z = -3.5, p = .00, r = .3*), **experienced nervousness which was more likely get in the way of performing** (*K26 – section one:* 'Yes' to alcohol *M rank = 81.28, n = 34,* 'No' to alcohol *M rank = 62.10, n = 99; U = 1197, z = -2.5, p = .01, r = .2*) and were **more likely to experience sleep disturbances before a performance** (*K34 – section one:* 'Yes' to alcohol *M rank = 80.04, n = 34,* 'No' to alcohol *M rank = 62.52, n = 99; U = 1239, z = -2.3, p = .02, r = .2*). Refer to *Appendix 7b: Table 23-24* for section one findings.

They were also more likely to experience a lack of energy at times (*K4 – section three* - 'Yes' to alcohol *M rank = 80.72, n = 34,* 'No' to alcohol *M rank = 62.29, n = 99; U = 1216, z = -2.5, p = .01, r = .2*), **would often feel depressed without knowing why** (*K4 – section three* - 'Yes' to alcohol *M rank = 80.31, n = 34,* 'No' to alcohol *M rank = 62.43, n = 99; U = 1230, z = -2.4, p = .01, r = .2*) and were **more likely to give up on worthwhile opportunities** (*K24 – section seven*: 'Yes' to alcohol *M rank = 77.90, n = 34,* 'No' to alcohol *M rank = 63.26, n = 99; U = 1312, z = -2, p = .05, r = .2*). See *Appendix 7b: Table 25-26* for section three and seven findings.

4.5.2 Contesting group: Comparing males, alcohol, and anxiety

Contesting males who had used alcohol as opposed to not in this group **felt less in control of their lives** (*K1 – section three:* 'Yes' to alcohol *M rank = 76.13, n = 43,* 'No' to alcohol *M rank = 60.25, n = 87; U = 1413, z = -2,3 p = .02, r = .2*), **often felt depressed without knowing why** (*K3 – section three:* 'Yes' to alcohol *M rank = 79.94, n = 43,* 'No' to alcohol *M rank = 58.36, n = 87; U = 1249, z = -3.1, p = .002, r = .3*), **were more likely to feel like they were not worth much as a person** (*K13 – section three:* 'Yes' to alcohol *M rank = 77.02, n = 43,* 'No' to alcohol *M rank = 59.8, n = 87; U = 1375, z = -2.6, p = .009, r = .2*) and **were less confident beforehand that they would perform well** (*K11 – section seven*: 'Yes' to alcohol *M rank = 75.38, n = 43,* 'No' to alcohol *M rank = 60.61, n = 87; U = 1445, z = -2.1, p = .03, r = .2*). See *Appendix 7b: Table 27-28* for section three and seven findings.

4.6 Summary of key issues

Study One (Questionnaire study) found four key issues.

First, contesting players were more susceptible to anxiety issues such as physical symptoms, being too self-critical of themselves and having anxiety over others criticism. Because of this, the researcher felt this was an important issue to address during Study Two (interviews) to better understand the pressures in which these players appear to place on themselves and the reasons why they choose to go into contesting given the heightened anxieties it causes these individuals.

Second, those who had never played in a contesting band from the non-contesting group were found to lack in confidence and experienced more anxiety than those who had previously played in a contesting band, therefore this is something that again the researcher aims to explore further during the interviews to understand what exactly drives a players decision to go into contesting or not.

Third, the findings suggested that anxiety decreases with experience and so, the researcher felt it was important to address this during Study Two as this will enable the researcher to explore further the context of the relationship and the experiences surrounding their anxiety. Furthermore, it will allow for the consideration of the link with the Questionnaire study (Study One) to be carried out in more depth.

Finally, with regards to the coping strategies, the findings showed those who used preparation and practice had the least anxiety, whereas those who used alcohol or beta-blockers had the most anxiety.

As the researcher chose to implement an explanatory sequential approach to their research, the next phase of the research was to undertake interviews with the aim of accessing people's perceptions and meanings which would allow the researcher to explore the above key issues further. Combining the interviews with the questionnaire and K-MPAI from Study One will also provide the context of the brass band players in more depth.

Chapter 5: Main Study Two findings

5. Main Study Two: Interviews

5.1 Introduction

The interviews were carried out once the results from the questionnaire study were analysed. The interviews were analysed using *template analysis* (King & Brooks, 2017). See *Chapter 3: Methods, Main Study Two: Interview Study, 3.7.4 Analysis* for the full process.

The next section will provide some basic participant information, followed by an introduction to the participants and a discussion of the main themes.

*5.2 Participant infor*mation

Seven interviews were undertaken: **Three contesting (*C*) players** (2 male/1 female), **four non-contesting (*NC*) players** (2 male/2 female). **Six** interviews were conducted face to face, and **one** was done via Skype.

5.2.1 Participant one (P1)

The participant was a female, contesting player (first section). She was a University student aged between18-25 and had between 11-20 years playing experience. She had previously played in wind bands with her local music school and played a range of instruments. She started on Bb Cornet but moved onto Tenor Horn after a few years. She seemed at ease talking about her feelings and experiences and was keen on discussing the importance of mutual support amongst the players.

5.2.2 Participant two (P2)

The participant was a male, contesting player (first section). The participant was aged between 35-45 years and had over 31 years playing experience. He had previously played in a championship section band for many years and so he was able to give a good account of how 'top-level banding' works, along with describing the pressures of playing in such a band. Although the participant had played Bb Cornet for much of his career; he currently plays Eb Soprano Cornet.

5.2.3 Participant three (P3)

The participant was a female, non-contesting player who was in her late 50s (56-64 age group category). She had played Bb Cornet between 1-5 years.

As a previous sportswoman, the participant discussed how she was able to draw parallels between sports and banding, in particular; the parallels with performance-related anxiety.

5.2.4 Participant Four (P4)

The fourth interview was conducted via Skype due to personal reasons. The participant was a male, non-contesting player aged between18-25 years old. He had between 11-20 years of playing experience on the Tenor Horn and had played with his current band for 10 years. The participant was able to discuss his experience of going on a band tour abroad and discussed his previous severe anxiety issues.

5.2.5 Participant Five (P5)

The participant was a female, non-contesting player aged between 56-64 years. The participant had between 1-5 years playing experience and explained that she had started playing through assistance of her local training brass band, although she has since progressed to the senior band playing her Bb Cornet. In the interview she discussed her experiences of different conductors and described how each one had impacted on her anxiety.

5.2.6 Participant Six (P6)

The participant was a male, non-contesting player who was aged between 36-45 years. He had played Bb Cornet for nearly 3 years with his local training band. He also explained that he had got into playing because his children played and so he thought he would also 'give it a go' as a way of encouraging them. In the interview, the participant focused on discussing his own symptoms of anxiety, and the causes.

5.2.7 Participant Seven (P7)

The participant was a male, contesting player aged between 46-55 years. He had over 31 years experience and currently plays in a championship section band on Trombone. He explained that he had previously played with other 'elite' bands, although he did have a 5-year gap from brass band playing whilst living overseas. He did however explain that during this time, he still played with other types of ensembles. The participant spoke about his previous issues with anxiety and the symptoms that came with that, He was a keen on discussing the lack of performance anxiety discussions in the brass banding world at present.

5.3 Template analysis: Introduction of themes

There were six top-level themes that were identified. Please refer to *Table 20* for a brief description of each theme.

Table 20 – Description of themes

Theme	Brief description of themes
1. Why play in a brass band?	Addressed why each participant chose to play in a brass band.
2. Symptoms of performance anxiety	Addressed the participants performance anxiety symptoms to see whether these collaborated with the findings from Study One.
3. Causes of performance anxiety	Focused on the participants own causes of performance anxiety. Further analysis also looked at whether the findings coincided with Study One.
4. Performance anxiety discussions within the brass band community	Addressed whether performance anxiety was a topic discussed within the brass banding world.
5. Gender equality	The findings of Study One showed that females were more anxious than males and so, this theme addressed whether there were gender equality issues within brass bands.
6. Coping strategies	Addressed the participant's experiences of coping strategies and focused on gaining insight into their views on the most effective and ineffective methods

The findings for each theme will now be discussed.

5.3.1 Theme one: Why play in a brass band?

The first theme addressed why the participants chose to play in a brass band and regardless of the participants' brass band identity, all participants reported 'socialising' and 'enjoyment' as the primary reasons.

'*You become part of a family of people'* (*P1, C*)

'*I just enjoy playing. I enjoy being with good musicians*' (*P7, C*)

'*We are all playing for no other reason than we all enjoy playing*' *(P3, NC*)

'*I really enjoy the brass band people and the actual music*' (*P5, NC*)

Although 'socialising' and 'enjoyment' were the primary reasons reported, some participants also provided further insights into what inspired them to play in a brass band. Participant six (*NC*) described how he was inspired by his kids *w*hen they joined their local brass band; thus, encouraging him to take up playing. Furthermore, participant one (*C*) described how she loved the tradition of

brass banding and explained how she found it endearing that people don't just do it for the money, but instead '*People do it for the love*'.

Although most of the participants only gave brief accounts, participant two (*C*) spoke in detail about how for him, there were two sides to playing: a musical and a non-musical side. With regards to the musical side, he explained.

> '*You get that moment in barber shop singing.... where they all hit that vocal note... at the same place and you get that ring from their voices and it's like "Phwoar!". I am waiting for that moment...you get that buzz moment on stage when you have finished, and you can't remember afterwards what you have played at all'.* (*P2, C*)

With regards to the non-musical side, he described this as:

> *'You build friendships, it's a community model music making...You get the camaraderie, family and it's a kind of a different place to go to than your normal part of the day*'. (*P2, C*)

Participant four (*NC*) also expressed how she liked the challenge of playing, believing that it helped to keep her brain active, helped coordination and more importantly, helped release tension in their everyday life.

In order to understand why some people opt to play in contesting, yet some choose to play in non-contesting, the researcher posed the question to the non-contesting participants '*would you ever play in a contesting band in the future?* Only one participant out of the four said they would.

> '*Maybe, if I get to where I think I am in ability and I progress*' (*P6, NC*)

Participant five (*NC*) simply answered '*No... I'm not competitive at all, not at all*!', whilst *participant three* (*NC*) said '*I don't feel the need to do contesting; this is suiting me... it's just an interest*'. Lastly, participant four (*NC*) described how they had spoken with friends in the past regarding playing in a contesting band and for him; the travelling, the pressures and commitment required was something he did not want to be part of. The responses imply that choosing to play in a non-contesting band could be due to personal lifestyle choices made by the individual as it appears that for these players it suited their needs. However, it should also be acknowledged that contest brass banding requires significantly more commitment, as well as an increased pressure and so; it is perhaps understandable to see why some individuals may be reluctant to take steps into contesting. In addition to this however, the findings also suggest that personality may play a part in the decision. For instance, participant three, four and five all reported they were either not competitive, or did not like the competitive nature of contesting; which implies that contesting brass band players may have a competitive characteristic that the aforementioned non-contesting players did not have.

5.3.2 Theme two: Symptoms of performance anxiety

The second theme established the symptoms of performance anxiety for both contesting and non-contesting brass band players.

The findings showed that the contesting group of participants reported more symptoms of anxiety than the non-contesting group. The symptoms reported by the contesting group were; feelings of panic, or like they were in 'flight or fight' mode, shallow/heavy breathing, inability to fill the instrument, difficulty producing notes, twitching or shaky legs, crying, dry mouth and a rapid heart rate. Participant two (*C*) explained how sometimes he had experienced panic whilst on stage and discussed how some players go into 'flight or fight' mode; particularly whilst performing on the contest stage.

> '*You get to a contest, and the contest scene itself and the context puts more pressure on you and that gives you more chance of going into flight, rather than fight mode*'. (*P2, C*).

Another symptom frequently reported by this group was 'shallow breathing' and an 'inability to fill the instrument'.

> '*I've had a couple of times in the past where I have been playing a solo and the 'yips' have set in, the nerves and the wobbles and the first thing to go is the breathing... it's been like a twitch, and not being able to control the breathing, and not being able to fill the instrument*'. (*P7, C*)

Although participant seven explained he had experienced severe anxiety when he was younger, he acknowledged that he no longer had the same issues. He put this predominantly down to experience, learning to believe in himself and changing his mindset to positive; in which he said he had achieved through reading self-help books.

One of the most common symptoms reported by the contesting group was experiencing a rapid heart rate at some point in their performing career, with participant two giving an account of what typically happens to them on the contest stage.

> '*Part of that is going on the contest stage, walk on, put the mutes down, look at the audience and your heartbeats going, you can see people in the audience, you give them a wave..., put the mutes down, music on stands*'. (*P2, C*)

Finally, the last symptom reported was 'crying'. Here, participant one stated she had cried on occasion due to stress and said that sometimes she feels like she isn't good enough; which she explained can have an adverse effect on them.

> '*Even in rehearsals, if I am really winding myself up enough, I'll get really upset to the point of crying. I was crying a couple of rehearsals ago because I thought this isn't good enough!*'. (*P1, C*)

As stated earlier, prior, the non-contesting group reported fewer symptoms. These were a rapid heart rate, trouble producing notes, feeling hot and sweaty, feeling nauseous or being sick, feeling of panic and blushing.

With regards to having a rapid heart rate, when asking participant three whether this symptom affected them, she was able to describe a time when she had made a mistake and consequently experienced a slight increase in heart rate.

> '*I think it does a bit* [heart rate goes up] *and my irritation levels go up, I'd be really cross with myself. It would irritate me if I felt I have done something that was really noticeable, that would affect me*'. (*P3, NC*)

Furthermore, participant six described a time when he was playing in a bandstand and experienced a rapid heart rate along with other symptoms; however, he did acknowledge that these were often temporary.

> '*I do remember having trouble blowing a note out and I could feel my lips tightening up, and then a rapid heart rate. That was about it until I started settling in*'. (*P6, NC*)

Another common symptom reported was feeling hot and sweaty on stage. In the following quote, participant five is describing a time when this had happened to them.

> *'I have a friend of mine who I didn't reveal as being a friend of mine to the band and well... we play in a pub in [undisclosed pub] every year at the [name of pub] and play [Christmas] carols. [Renowned brass band player] walked in with his cornet and sat at the side of me to play second cornet... everybody was just in awe, but because I knew him, I wasn't in awe... I daren't play! I mean I am not normally nervous and I wouldn't usually be with him, but it was just because it's his profession... I went all hot and worried. I didn't shake; I just went all warm and sweaty*'. (*P5, C*)

The quote above demonstrates the power in which some players, particularly those who are highly respected in the brass band community, can have on individuals. However, what is perhaps more surprising is the impact in which this renowned player had on participant five given that she knew them personally.

With regards to feeling nauseous or being physically sick, participant four explained:

> '*I've vomited beforehand, or as soon as I've got off stage. I've had to quickly go and throw up. Not so much now because I am a lot more used to it, but in the early stages of playing with the adult band I felt a little bit pressured to be better*'. (*P4, NC*)

This quote demonstrates the severity of this individual's performance anxiety, although thankfully it would seem that it is not that prevalent as it was one of the symptoms least reported by the group.

5.3.3 Theme three: Causes of performance anxiety

The third theme addressed the causes of performance anxiety and the findings showed that the most prevalent causes reported by both groups was 'pressure from self', 'judgement by others', 'unpreparedness' and 'exposure from playing'.

With regards to 'pressure from self', all participants reported this. Furthermore, some of the participants also reported how they had experienced negative thoughts whilst performing and as a result this had affected their performance.

The second major cause of anxiety was 'being judged by others', however it was apparent this affected the contesting group more deeply. With regards to the contesting group, other band members, renowned musicians, audience members, conductors and 'toxic players', so players who impinge their own anxiety on others were reported. Furthermore, in relation to the conductors, demoralising conductors, conductors with high expectations, guest conductors and having a less confident conductor at the helm were conveyed as having impacted on the contesting participants' anxiety at some point in their playing career. Although conductors were a potential cause of anxiety, participant seven also provided an account of how a 'good' conductor can help, particularly when a band is put under immense pressure.

> '*We were backstage and he [the conductor] got us out and instead of giving us the whole 'Come on', he just quietly said 'Gentleman, we are on now for something that has never been done before, but I don't want that to affect you... you are [Undisclosed band] and you are a very good band and can do things that not many bands can, so we are going to go on and just be [Undisclosed band] and do exactly what we do and play the music'. It was just done in such a way that everyone grew two inches taller and it made a difference*'. (*P7, C*)

Participant seven is describing what happened when the championship section brass band he was playing in at the time were aiming to achieve the 'Grand Slam'. The band had already won the European Contest, the Open Contest, the Area Contest and the BBC Band of the Year, and so; going into the above contest (the National Finals) they were on for creating a piece of 'brass banding history'.

In relation to the non-contesting group and 'being judged by others', other band members renowned musicians and audience members were all reported as specifics in relation to the aforesaid. Furthermore, like the contesting group, the non-contesting participants also expressed that the conductor had caused some of their anxieties, with participant five providing separate accounts of how two conductors had made them feel.

> '*We had a new conductor last year who was new in conducting and he didn't get the best out of the band at all, not necessarily his fault but it just didn't gel and didn't work right... you could see he was nervous as well. He didn't communicate with the audience very much, if at all... and I think that heightened everyone's nervousness*'. (*P5, NC*)

She then described the current conductor in the band.

> '*We have a new conductor now and it's just different... They make you feel really relaxed and ok, you know he's not going to be saying 'Do that on your own' and showing you up all the time, and it's a massive difference all together. It shows in our playing and our performances'*. (*P5, NC*)

The third predominant cause of anxiety reported by both groups was 'unpreparedness'. In the quote below participant six (*NC*) describes how a lack of preparation can affect his performance.

> '*I don't want to look daft, and I want to know what I am playing and just concentrate on that piece and I can do it. I don't want to get to a concert and think 'well I know this bit, but I don't know the next bit' and start panicking about it*'. (*P6, NC*)

Another common cause of anxiety reported was 'exposure from playing'. With regards to the contesting group, those who had experienced playing a solo on stage described how the 'exposure' had caused them great anxiety, however, none of the participants in the non-contesting group had experienced playing in a soloist's position but did acknowledge that if they were to do so, they envisaged that it could heighten their anxiety. Thoughts such as '*there will be an expectancy to take the lead'* and '*expectancy to get it right*' were articulated by the group.

In addition to the primary causes of anxiety, other less common causes reported were different performance situations, such as contests, auditions, venues, previous bad experience, apprehension, and the music itself.

In relation to 'previous bad experience', participant two (*C*) likened his bad experience to an '*over-hanging hangover*'. He described how in one rehearsal they were playing a test piece that he had played numerous times before but, in this instance, the conductor at the time suddenly increased the tempo without warning.

> '*He [the conductor] took the beginning a really steady speed and during the actual movement it starts getting faster and faster. I'm like looking at this solo bit coming up, and at the time we were getting there it was about a quarter or half the speed on top. Physically, technically I cannot play it this fast; it is too hard. In my head before I was playing I was like 'this is not going to end well' and because of that it was just like, well it didn't completely fall apart... and it wasn't just me who found it very difficult, it was all the other people who had all technically hard bits, but there was a hangover for the whole band... Every time 'Year of the Dragon' [test piece] is mentioned I go 'Noooo', and it's like quickly move on because in my head it's a piece rather than the performance. If I were made to do it again, I'm pretty sure I would have that overhanging hangover'.* (*P2, C*)

As well as showing how previous bad experience can cause anxiety, the above quote is also demonstrative of apprehension anxiety as a direct result of the bad experience.

Apprehension was reported by participants from both groups. The contesting participants put their apprehension predominantly down to impending solos, unfamiliar contest stages and travelling to different venues, whereas the non-contesting participants reported worrying about timekeeping, unfamiliar venues, and inability to play their instrument on stage. Furthermore, they also expressed how they would constantly check to see if they had the right equipment such as mutes, music etc prior to performing.

Although it was clear from the analysis that each group presented similar worries overall, the contesting group reported a number of other stressors in which the non-contesting group did not; such as, the stress that comes from partaking in contests and the stress of adjudication. Furthermore, the

contesting participants also implied that they had higher expectations of self and there were higher expectations from others when playing in a contesting band as opposed to a non-contesting band.

Participant two and seven (C) had accumulated a vast amount of experience playing in championship section brass bands and as a result, they were able to provide accounts of the particular stressors that come with playing at such an elite level. They discussed the type of mindset that one needs to play in a band like this and provided insight into the potential ramifications of what can happen if a player doesn't perform to the expected standard.

> '*I would have been gone... if you go into those bands and you want to do as well as you can then you'll be fine, but because everybody else is playing their part and you know everyone can play their part, it makes your life so much easier and then you can focus on what you are doing properly but... I sincerely think it's a choice you make when you sit in with a band like that*'. (*P7, C*)

Participant seven is implying that when playing at an 'elite' level it can be brutal and should a player have a 'bad day' there is a possibility that you could get sacked from the band; which demonstrates that to play in such a band you really need to be 'on your game' so to speak and there is little margin for error. Participant seven also provided an account of when they had played with another 'elite' band and stated how the players often made a joke about how you were perceived.

> *'Nobody wants anybody to do anything but play to the best of their ability in those bands, nobody wants anybody to cock up, even if it is somebody in the band you don't like. There was a standing joke at [unnamed band] and after a gig... we would get on the bus and the joke would be 'are your mates on the bus?', because you don't have any mates, you didn't have any mates in the brass band, you had people you worked with and people you liked and people who were mates probably outside band; but in band you were only as good as your next performance; and so were they*'. (*P7, C*)

The participant here implies that although outside the banding context these individuals may be your 'friends', whilst playing in the band you are seen as a 'colleague'; thus showing how these players will often take on a different persona and demonstrates how these individuals perceive and appreciate the importance of their role within the band.

5.3.4 Theme four: Performance anxiety discussions within the brass band community

Theme four addressed whether performance anxiety discussions took place within the brass band community, with all participants reporting that performance anxiety was not discussed in either their own bands, or in the brass band community. The main cause for this seemed to be down to a fear of gaining a negative reaction as explained by participant four (*NC*).

> '*I would keep it within, I did years ago...I was quite ill in Germany and at one point one of the band members just said 'oh for god's sake, stand up and get up and play man!' and that obviously didn't help*'. (*P4, NC*)

This quote demonstrates how some people within the brass band community may actively discourage the sharing of performance anxiety issues given that this participant received such an antagonistic response from his fellow band mates.

At the time of the interview, participant seven (*C*) played with a championship section band and he explained that in his experience those who choose to play 'at the top' tend not to last when they have presented with performance anxiety issues and so; it is perhaps easy to understand why an individual would be reluctant to divulge any problems they may have, particularly if their playing career could be put at risk.

> '*We don't get many people who suffer from it to be perfectly honest with you on a principal position at [participant's own band], which is hardly surprising really because of the experience. It's not been much a massive issue in most of the elite bands. Where people have come in, and then it has become a problem they have tended not to last long. It is ruthless and that's why the bands are where they are*' (*P7, C*).

Although he acknowledged that performance anxiety is not an issue in their band, participant seven (*C*) did accept there was a lack of performance anxiety discussions in the music industry overall and that it should be discussed more publicly in order to help those who are experiencing performance anxiety issues. Although it was clear that discussions in the brass band community were sparse, several of the participants interviewed said that if they had issues with performance anxiety they would be comfortable speaking to an experienced player or conductor in the band if need be.

> '*Like if I went to [the conductor] and said 'oh, I'm messing this bit up because I am nervous' I wouldn't want him to go 'well, you're just making excuses for playing it wrong all the time', but I think he would say 'let's sort this out', so I would feel comfortable asking him about it'*. (*P1, C*)

> '*I would if I got to know him a little better as he's only been with us for a relatively short while, but I wouldn't have done with the last conductor. I mean he [current conductor] encourages you and he can see if you're getting nervous and he'll say, 'come on second and third cornets, you've nearly done there, keep practicing!'. He just makes you feel better, so it's easier to approach somebody like that*'. (*P5, NC*)

These quotes show how having an encouraging and supportive conductor can help alleviate performance anxiety, however it also implies that conductors and players who possess these qualities may influence a player's decision to ask for support in relation to their issues.

Although it is evident that performance anxiety discussions in the brass banding community are almost 'non-existent', the findings imply that if performance anxiety was discussed more openly then those who are suffering may consequently feel less isolated.

5.3.5 Theme five: Gender equality

The fifth theme established whether there was gender inequality in brass bands and the majority of the participants interviewed said that females were not treated equally within the brass banding world; however, they agreed that the situation was 'getting better'. Participant seven (*C*) also provided a brief account of the history of brass banding and explained how males in the banding world were often prejudiced against women.

> '*I don't think men and women are treated equally in life and brass banding... When I was banding at 'top level' for the first time in my 20s, by enlarge the bands I played with were mostly men only and most of those guys were in blue collar jobs and didn't have a high education level. Their views were obviously very much governed by their environment that they spent most of their time in at work, and if it's a factory full, or it's down a mine, or in a steelworks, there is a very definite approach and misogynistic way of life*'. (*P7, C*)

Participant seven is suggesting that environmental factors play a predominant role in shaping the views of many in the brass band world and as a result; bandswomen today are still facing biases. Additionally, participant two (*C*) also explained that attitudes such as '*why would a woman want to join an all-male group when they could go elsewhere?*' were common place in the earlier decades and that even in recent years he has heard some men repeat this phrase within the brass band community.

Later in his interview, participant seven further discussed the voting system used by many of the 'elite' bands when women applied for a position.

> '*In 1985 we had a vacancy on Cornet, I think it was Rep (Repiano Cornet) ... We've got this vacancy and [unnamed female cornet player] applied. She wrote a letter to the band and [the conductor] had always been very pro equality, 'it's the player that counts, not the gender, it's their ability and musicality, not their gender or their sexuality or anything like that'... the band didn't have a committee. I was part of the team that thought yes she should get the position and we lost by one vote*'. (*P7, C*)

Although it is apparent that in the earlier decades' things were very unequal with regards to gender and banding, it is evident that some aspects of brass banding have improved. Participant one (*C*) explained that '*women are now in positions of authority´* and in their band '*some women are in the committee*' and so; this implies that things are improving. However, she did acknowledge that 'brass band jackets' are still not that flattering for women. Furthermore, there was a suggestion by the contesting group that women who do play, particularly at 'top level' should have a 'certain personality' in order to withstand the gender bias and should have confidence in their own ability to survive. Regardless of this, it was recognised that gender should not even come into it.

> '*I do think it takes a certain character to be able to go into an all-male environment. She had a very progressive attitude and character and self-confidence, but if she didn't have that, I don't think she would have coped well*'. (*P2, C*)

Here, participant two provided an account of when the first female joined their band and the quote implies that had she not had a strong personality, she may not have survived playing in such a male-dominated environment.

Although the majority of the participants felt that women were not treated equally in the banding world, participant five (*NC*) challenged the interviewer by asking '*could males be the ones who suffer with more performance anxiety perhaps?*' given that '*perhaps the men do not expect the women to do as well?*'. Furthermore, she then expressed great dislike at the fact that some bands still insist on calling a female chairperson a 'chairman' and said that although the majority of those using the latter terminology were male, on occasion she had heard females saying it.

For the participants who had stated not witnessing any gender bias in bands, they did acknowledge that this could be due to a lack of experience and were certainly not ignorant of the fact that it could be happening. Furthermore, for the participants who had witnessed such prejudice towards women, they highlighted that such views had mostly been aired by the '*older male players*' from a different generation. Participant seven (*C*) however was quick to say that these attitudes really angered him because as someone who came from the said generation, he did not understand the mentality of these men.

> '*It really annoys me because despite being the generation that I am, when I was in my 20's I saw no reason why we shouldn't have women in bands*'. (*P7, C*)

5.3.6 Theme six: Coping strategies

The final theme addressed the coping strategies employed by contesting and non-contesting brass band players. The findings showed that the three most reported coping strategies was 'preparation and practice', having a 'positive mental attitude' and 'breathing exercises', however, there were seven other lesser strategies also reported. These were: physical exercise, listening to music, visualisation, Kalms, communicating with others, chewing gum or gentle biting of the tongue to promote saliva and continual exposure to the stress.

With regards to 'preparation and practice', this was reported as being one of the most effective strategies to combat anxiety.

> '*Preparation is important, the mindset is set then you are fully in control of your technique and music'.* (*P2, C*)

> '*It's extremely important, I don't do enough!*'. (*P5, NC*)

> '*Yeah, I think it helps with nerves definitely, personally anyhow*'. (*P6, NC*)

The quotes above are the initial responses given by three of the participants when asked how important they felt 'preparation and practice' was, however; when discussing the strategy further, any of the participants provided more in-depth accounts of their experiences.

> '*The fact that I had practiced my part so much, and when I wasn't practicing... You know if I had a day where I really didn't want to practice I would at least listen to the piece, because I know that can help if you just listen to something as you know what is going on. I think its part of the reason I was not shaking on stage. It was a fairly easy part anyway as it was only the first horn part rather than the solo part, but I got up and I knew I could play it*'. (*P1, C*)

> '*For my self-confidence. I suppose if I feel I'm a bit wobbly or something... I think it's just personal and I have to go home and do my bit and practice... If I turned up and I couldn't play it, I would be really cross with myself and I'd be more anxious*'. (*P3*, *NC*)

In the first quote, participant one is explaining how 'preparation and practice' helped her prior to partaking in her most recent contest, whereas in the second quote participant three (*NC*) is

describing how 'preparation and practice' helps with their anxiety. Another interesting account however was that of participant seven, who spoke at considerable length of his experience of performing when being both prepared and unprepared,

> '*If I'm on top of my game, I'm in practice. I can rely on what my chops are doing, my breathing is doing, my articulation. The production is the one that goes quite quickly, if you don't breathe properly and control it, the breathing goes... Even if the band are feeling a little underprepared then I know from experience I can lift my game to the next level because I have done it before, I've done it a lot before*'. (*P7, C*)

Although he deemed 'preparation and practice' essential, he implied that 'short intense practice' was more beneficial.

> '*A lot of bands have been working on the Area (Contest) piece since it was announced... And that to me, over prepares it... It's not music anymore, it's just a piece. You're just producing notes that have been programmed in... What the elite bands do is they prepare in the right way, they don't do too much but they do quite... well this week is an intense week*'. (*P7, C*)

It should be noted that when participant seven describes the week as '*intense'*, he is referring to the Yorkshire Area Brass Band Contest as at the time of the interview the contest was only a week away and so, he was explaining that the band would be rehearsing most nights in the lead up.

With regards to participant four (*NC*), when discussing 'preparation and practice' he said:

> '*I never practice, but I probably should. Well, we practice every week anyway on a Friday night*'. (*P4, NC*)

It should be acknowledged that participant four also commented that he '*only plays for fun*' and when discussing his commitment to rehearsals and band jobs he explained '*you can miss if you want to and just turn up to the concerts if you really want to*'. First, this implies that both the participant and the band have adopted an incredibly relaxed approach to practicing, playing and commitment and second; although the participant may not practice, the fact that he recognises he should, demonstrates that he understands the importance of it.

On reflection, the above strongly implies that 'preparation and practice' does help alleviate performance anxiety and boosts player morale.

With regards to having a positive mental attitude (PMA) over half of the participants reported that this helped with their anxiety.

First, two of the contesting players provided particularly lengthy accounts how 'PMA' helps alleviate their anxiety.

> '*At my old band... everyone in the horn section would put their hands in the middle and say '3, 2, 1, flower power', and obviously it is completely random, but the fact that the horn players had included me in that... Well, me and the horn players in Uni* [University band] *sort of just nod at each other and pat each other on the back, I think that helps me a lot because it reminds me that it's not just about you. If I was going on and playing on my own, I don't know what I would do, but you know if you are part of a team it sort of helps*' (*P1, C*)

Here, participant one (*C*) described how visual nods and undertaking '*rituals*' was a source of positive encouragement for her. However, participant seven (*C*) explained how he '*used to have a devil on his shoulder´* which would tell him he was no good; although since adopting a 'PMA' approach, he has since managed to reverse this feeling.

> '*Performance anxiety, I can understand why people get it because I used to get it quite badly, but I learnt to handle it, I learnt to use it in the correct way and it's a question of taking the desire to do really well... because no one wants to look a fool. So take that and use the energy... use the energy to get something positive out of it*'. (*P7, C*)

With regards to the non-contesting group and 'PMA', participant five and six expressed how having a positive conductor had helped reinforce their positivity whilst on stage and in rehearsals.

The third commonly used strategy behind 'preparation and practice' and 'PMA' was 'breathing exercises' and for those who did report using them, they expressed how this technique was predominantly helpful when used prior to going on stage.

Because the results from the questionnaire study showed those who currently used or had used beta-blockers or alcohol had higher anxiety mean scores overall, the participants were asked to provide their views and experiences in relation to the aforementioned. All the participants stated that alcohol should not be used prior to a performance, and reasons such as it looks unprofessional and can hinder a performance were reported. It also became apparent that brass band identity did not alter their feelings towards the matter, for example Participant five (*NC*) explained: '*It's not professional and even if we aren't a contesting band we still should be professional* '. Furthermore, despite the reservations on alcohol usage, participant one and four admitted they had used alcohol before a performance. First, participant one (*C*) explained she had drunk a small amount of alcohol at a Bavarian event and reported that it had *'sort of taken the edge off it* [the nerves]', however she did state the event was '*very informal*' and admitted that had it been a brass band related gig, she would have abstained because she believed it could easily lead to a slippery slope in that instance; '*If I did have a drink and I played better, next time I would think I need one, it's like a 'lucky charm' thing, you think you can't cope without it*. Second, participant four (*NC*) explained that he had drank alcohol at the band's Christmas party; '*I have [had a drink] but that's generally at Christmas parties and then you decide to play afterwards, which doesn't go well. I kind of feel like I was playing a little better because I wasn't as nervous and I reckon it helped with the anxiety*'.

With regards to beta-blockers, participant two and seven from the contesting group had used them before. Participant seven explained that he had initially used beta-blockers years ago for severe anxiety, although he now takes them for medical reasons, whereas participant two had used them only on occasion. Participant two explained that beta-blockers helped lower his heart rate and helped decrease his anxiety, and although participant seven stated that he was not sure of the extent in which beta-blockers helped at present given he used them for medical purposes, he did acknowledge that when he had used them for severe anxiety early on in his career; they too helped lower his heart rate and anxiety. Furthermore, on speaking of the initial use he also recalled that he felt no emotion whilst taking them, yet participant two contradicted this as he felt he could still '*feel the music, feel the event*' and '*give a good performance*'. Although they disagreed on some level, they did agree that

beta-blockers were '*not the best solution*'; with participant two explaining how they could have easily become a 'crutch'. In addition to this, participant five (*NC*) also expressed:

> *'I would say to them 'do you know what the ramifications are for taking something like that is? I would probably say: so, Ok, I don't think it would be advisable and perhaps have they got any medical advice on that?*' (*P5, NC*)

The above implies that beta-blockers (and alcohol) are perhaps not the best strategies for combating anxiety and other strategies such as 'preparation and practice', 'PMA' and 'breathing exercises are considerably more superior.

5.4 Summary of key issues

Although the findings suggested that regardless of brass band identity the two predominant reasons why brass band players partake in 'banding' was for 'enjoyment' and 'socialisation', the findings for Study Two implied that contesting players experienced heightened levels of anxiety in comparison to their non-contesting counterparts, with contesting players being more susceptible to experiencing physical symptoms, having more issues relating to self-criticism and having additional fears in relation to being scrutinised by others. It should perhaps be acknowledged that the key issues here are particularly significant as the findings from Study One were parallel with Study Two.

The second key issue that emerged during Study Two was in relation to gender equality. Here the findings implied that females were not treated equally within the brass band community and that regardless of brass band identity, the opinions of each participant were largely consistent with one another.

The final key issue to emerge related to the relationship between coping strategy usage and anxiety. The findings suggested that 'preparation and practice' and having a positive mental attitude (PMA) was the most effective strategy, however alcohol and beta-blockers were the least effective, with participants implying that such strategies could easily 'become a crutch' and had the potential to cause added issues particularly long term. Again the findings from Study One also support the above as those who stated they had used 'preparation and practice' or 'PMA' had the lowest K-MPAI anxiety scores, whereas those who used alcohol or beta-blockers presented with the highest.

Chapter 6: Discussion

6.1 Introduction

This research aimed to explore and compare differences in performance anxiety and coping strategies in contesting and non-contesting brass band players. It is understood that although there have been two studies published since the current project commenced in 2017 in relation to brass bands, there is still limited research relating to this group of players. Furthermore. both the above studies centralised their research in the area of mental health (Williamson & Bonshor, 2019; Kerwin, 2019); thus it should be argued that the current study is original as no known study has focused on the differences in performance anxiety and coping strategies of contesting and non-contesting brass band players. It should also be acknowledged that most studies relating to performance anxiety and coping strategies tend to focus their research in other contexts such as; orchestral (Fishbein & Middlestadt, 1987; ICSOM, 2015), choral singing (Ryan & Andrews, 2009), sports (Ford et al., 2017; Triplett, 1898) or public speaking (Hsu, 2012; Mörtberg et al., 2018; Uziel, 2007), which again demonstrates part of originality of the current study.

Although both the above studies touched upon issues relating to performance anxiety, the current study aimed at providing a more in-depth analysis of the said issues. Furthermore, the researcher felt it was important to address the differences in performance anxiety between contesting and non-contesting players given that previous research has not directly attended to this issue. In addition to this, the present study investigated coping strategies amongst brass band players and it is to the researcher's knowledge that whilst a handful of studies (ICSOM, 2015; Ryan & Andrews, 2009) have focused on coping strategies in other contexts, there has been no known studies that have addressed the topic of coping strategies in the brass band community; thus demonstrating the originality of the study.

This research was carried out in two parts; the first being a questionnaire alongside using the Kenny Music Performance Anxiety Inventory (K-MPAI, Kenny, 2009) and second; conducting interviews. Following this, the findings from both studies were consequently triangulated.

In this chapter, the first part will focus on summarising the key findings from both studies, whereas the second part will present a discussion on each of the key findings. Furthermore, throughout the chapter the researcher will as appropriate draw upon previous literature to highlight any support or contradictions which exist between previous work and the current study.

6.2 Brief summary of the overall key findings of the research

After triangulating the findings, six key findings emerged.

First, the contesting group of players were found to experience a heightened level of anxiety when comparing them with their non-contesting counterparts, with players being more susceptible to experiencing physical symptoms of anxiety; have a tendency of being more self-critical and have worries regarding scrutiny from others. Second, those who had never played in a contesting band, or were reluctant to do so from the non-contesting group were found to have a lack of confidence. Third, the findings showed that for both the contesting and non-contesting players, the most effective

strategies were ‘preparation and practice’ and having a positive mental attitude (PMA) whereas the least effective strategies were ‘beta-blockers’ and ‘alcohol’. Fourth, regardless of the players’ brass band identity (contesting or non-contesting) those who had the most experience presented with the least performance anxiety. Fifth, gender inequality is present throughout the contesting and non-contesting brass band community, and sixth; brass band performance anxiety discussions are almost non-existent amongst contesting and non-contesting brass band players.

6.3 Discussion of key findings

6.3.1 Contesting players: heightened anxiety issues

As previously stated in section *6.2 Brief summary of the overall key findings of the research* the analysis found that contesting players were shown to experience heightened levels of anxiety.

Williamson and Bonshor (2019) and Kerwin (2019) undertook research examining the mental health of brass band players and as part of their research they briefly touched upon issues surrounding performance anxiety. Kerwin (2019) found that 79.6% of their participants (*n=328*) experienced nerves, whereas a further 53.8% experienced performance anxiety as a direct result of playing in a brass band; Williamson and Bonshor (2019) on the other hand reported that 4.33% (*n=346*) of their participants had experienced nerves or performance anxiety. Kerwin (2019) study strongly implies that performance anxiety is a significant issue for many in the brass band community, however Williamson and Bonshor’ (2019) study seems to contradicts this as only a small percentage of their participants reported having nerves or performance anxiety.

Although the researcher acknowledges that the findings from the current study concur with the study by Kerwin (2019) particularly from a statistical standpoint, it should be noted that regardless of the contradictory evidence both the previously mentioned works concluded that brass banding could be especially demanding for contesting brass band players and may induce anxiety; hence the current study supports the above as the findings demonstrated that contesting brass band players had heightened levels of performance anxiety when comparing them with their non-contesting counterparts.

The findings from Study One found that contesting players were more likely to experience an increase in physical symptoms such as a rapid heart rate, shaking or trembling and when interviewing the participants in Study Two the most common symptoms of performance anxiety expressed by the contesting group corresponded to those reported in Study One. It should however be acknowledged that a rapid heart rate was also one of the most common symptoms reported by the non-contesting participants, although the contesting group implied that the cause of their rapid heart rate was triggered predominantly by playing on the contest stage and unlike the non-contesting participants, concerts usually did not result in a change in heart rate unless they were performing a solo. Furthermore, the findings from Study Two indicated that the shaking and trembling which the contesting participants experienced was also a consequence of the aforementioned solo playing;

however it should be noted that none of the non-contesting participants had experience of playing as a soloist and so, this should be taken into consideration.

After analysing the findings from Study One, the findings demonstrated that the contesting players were more self-critical than their non-contesting counterparts. Contesting players were shown to worry more that they had not played well enough, were found to replay performances in their mind and had overriding fears that one bad performance would ruin their career. With regards to the findings from Study Two, the contesting participants raised each of the above concerns and it was clear that self-criticism was a major issue for this specific group of players. It should not be disregarded however that the non-contesting participants from Study Two also raised similar concerns over their own self-criticism; albeit it was not as prevailing. It should be noted however that during Study Two it was also implied that non-contesting is centred more on 'playing for fun' as opposed to 'competitively', and although many of the contesting brass band participants in the current study considered themselves as 'amateur', it was suggested that the dedication required for contest brass banding could easily be compared to, or even be parallel to that of a professional musician. Furthermore, previous research (Kenny, Driscoll & Ackermann, 2014) has shown that 'pressure from self' is a major contributing factor for performance anxiety in professional musicians and if we accept that contest brass banding is akin to professional musicianship then it easy to perceive how the findings from the current study also demonstrated that 'pressure from self' was a chief influence on performance anxiety in these players.

One study that is comparable to the current study is that of Yoshie, Kudo, Murakoshi, and Ohtsuki (2009). Yoshie et al. (2009) focused on two study conditions; one where participants were tested without the presence of an experimenter, and the other in the presence of an audience and five judges, with the former being similar to that of the non-contesting group, and the latter being similar to the contesting group in relation to the current study. Participants tested in the latter condition (audience and five judges) were found to suffer more anxiety and had an array of physical symptoms, including increased heart rate, shaking, and sweating, which demonstrates how placing someone in a competitive scenario can increase anxiety and its symptoms and supports the current study findings.

During Study One, another significant factor that was found to heighten the contesting players anxiety was the fear of being scrutinised by others; with worries regarding getting a negative reaction being at the core. Audience members, other players and conductors were expressed by both the contesting and non-contesting players as individuals who were most likely to cause stress.

Previous research (Ryan & Andrews, 2009) found that conductors were a primary factor of MPA; see also Osborne & Kenny, 2008; Papageorgi, 2007; Yoshi et al, 2009, thus further highlighting the impact that conductors may have on an individual's anxiety. The researcher also accepts that conductors play a particularly significant role and so anyone who does take on the position needs to understand the significance of the position. They should also be actively encouraged to educate themselves on how to recognise anxiety amongst their players, so they can learn how to manage it effectively.

As well as the previously mentioned fears, the analysis of Study Two also underlined another distinct worry that was voiced by the contesting group alone; the fear of being scrutinised by

adjudicators. Given that a significant proportion of contest brass banding includes performing in the presence of an adjudicator however, this finding is probably not that unforeseen. It was also palpable that the contesting group were overly anxious about the scrutiny from 'other players' such as those who were described as 'toxic'; players who impinge on others anxiety, and 'conductors' who held '*high expectations*' or had been '*demoralising*' especially pre-contest.

After consideration, the researcher accepts that the Study Two findings first support those from Study One which demonstrated that contesting players worried more than the non-contesting players over scrutiny of others, and second; supports previous works (Osborne & Kenny, 2008; Papageorgi, 2007; Ryan & Andrews, 2009; Yoshi et al., 2009).

Despite the many worries reported by the contesting participants, it should be acknowledged that such worries were of particular concern pre-contest where it was implied that tensions are more likely to flare. However, it should be noted that when the participants from Study Two were asked to describe how they felt immediately after they had performed at a contest, two feelings emerged; a sense of relief, and a feeling of elation particularly when they had played well. This indicates that although contesting players do suffer from heightened anxiety levels, the feelings in which they encounter whilst performing and afterwards most likely outweigh the anxiety experienced, which may explain why many of these individuals remain committed.

Considering the above, the researcher concludes that the contributing factors for the heightened levels of performance anxiety in contesting players include the act of participating and playing on the contest stage, a tendency to focus on one's own self-assessment, performing as a soloist and criticism from others; with the most common physical effect of their performance anxiety being a rapid heart rate and shaking or trembling.

6.3.2 Non-contesting players: To contest or not?

Analysing the questionnaire and interview data generated a couple of interesting perspectives which explained why some brass band players opt to play in contesting bands, whereas others do not. When conducting the interviews the non-contesting participants were asked the question 'why do you play in a non-contesting brass band?' and the initial responses implied they do so because they enjoy playing in a stress-free environment and non-contesting suited their lifestyle needs, however; when investigating the subject further with the participants some contradictory evidence began to emerge and there was an indication that other more prominent factors played a role in their decision, such as a lack of competitiveness, a lack of confidence, and overriding fears of being judged. Furthermore, the findings from Study One also suggested that a lack of self-confidence could be a predisposing factor for determining whether a player chooses to go into contesting or not. Here the findings showed that the non-contesting players who had not played in a contesting band before had less confidence in their ability to perform even when prepared (*K7, p=.007*) when comparing them with the non-contesting players who had previously played in a contesting band. When you consider that during Study Two it was established that one fundamentally time-consuming aspect of playing in

a contesting brass band is ‘preparation and practice’ the findings from Study One are perhaps comprehensible.

6.3.3 Coping strategies: the least and most effective

The third key finding to emerge from the research was in relation to the most and least effective coping strategies, however, it should be initially acknowledged that there were 13 strategies employed by the contesting and non-contesting participants in this particular research study. These were positive mental attitude (PMA), preparation and practice, breathing exercises, yoga, self-help books, certain food, smoking, meditation, alcohol, counselling, beta-blockers, and prayer.

After comparing each of the strategies with those found by previous studies it was evident there were similarities akin to the current study. ICSOM (2015) found that participants used beta-blockers, physical exercise, massage, yoga and the Alexander technique as coping mechanisms; whereas Ryan and Andrews (2009) found that the strategies employed by their participants were meditation, prayer, deep breathing, prescription drugs, over the counter drugs, street drugs, alcohol, and counselling. Given the current study employed the K-MPAI however, the researcher was at an advantage as they were able to demonstrate the effectiveness of each strategy which further improves and expands our knowledge of the above.

On triangulating the findings of Study One and Two, the most and least effective strategies could be ascertained. First, those who reported using ‘preparation and practice’ or having a positive mental attitude (PMA) from both the contesting and non-contesting group in Study One were found to have lower K-MPAI anxiety scores, however when discussing these two strategies with the contesting and non-contesting participants of Study Two, it was also evident these strategies were equally frontrunners as both groups of participants described how each strategy helped alleviate their anxieties.

With regards to ‘preparation and practice’, the contesting participants from Study One who reported employing this strategy were less likely to give up on worthwhile opportunities than those who did not employ it. During Study Two the contesting participants discussed the many challenges and opportunities they faced by playing in a contesting brass band such as competing in a variety of contests often consecutively, frequent solo playing and auditions. The participants also explained that such encounters were often anxiety-inducing and that the only way to alleviate their anxiety was usually by undertaking an adequate amount of ‘preparation and practice’; thus the findings from Study One and Two imply that this particular strategy is perhaps fundamental in providing players with the confidence they need to go for the said opportunities. Furthermore, previous research (Ackermann et al., 2014; Hsu, 2012; Papageorgi et al., 2009) has shown that adequate preparation can lessen anxiety and so the current study also supports this.

The second most effective strategy was ‘PMA’. Prior research (Papageorgi, 2007; Uziel, 2007) has shown that having a positive attitude to performing can lessen anxiety, and so the current study echoes this. After comparing the contesting and non-contesting group in relation to ‘PMA’ the findings established that regardless of brass band identity (contesting and non-contesting) those who

reported taking a ‘PMA’ approach to their performances had some of the lowest K-MPAI anxiety scores overall during Study One. Furthermore, when discussing ‘PMA’ with the participants from Study Two, although it was clear having a positive attitude was helpful to both groups, thus supporting Study One; the researcher ascertained that it was a particularly useful attribute to have when aiding the contesting players through many of the unique performance situations in which they face as a contesting player, such as frequent and intense rehearsal schedules leading up to contests and concerts, the contest day itself, and auditions.

On reflection, it is clear that ‘preparation and practice’ and ‘PMA’ play a significant role in lessening the symptoms of performance anxiety, and given the findings from the current study found that both methods had a similar impact on the contesting and non-contesting participants it also demonstrates the superiority of the aforesaid when comparing them with the other methods.

Another aim of the research was exploring the least effective strategies and the findings implied these were alcohol and beta-blockers. Those who stated they had used either strategy in both the contesting and non-contesting group had some of the highest K-MPAI anxiety scores overall and were found to experience more physical symptoms, such as feelings of panic, increased heart rate, shaking; had issues with self-scrutiny, and feared being scrutinised by others. Furthermore, when discussing these specific coping strategies with the participants during the interview study it was also implied there were ‘*better and far more superior strategies*’, such as ‘preparation and practice’, and ‘PMA’; thus, providing further support.

With regards to alcohol, the participants from Study Two expressed how drinking alcohol before a ‘band job’ looked ‘*unprofessional*’, was often frowned upon in the contesting and non-contesting brass band community, and without self-control could cause an individual to go into a downward spiral. What was enlightening however was that although the non-contesting participants placed more emphasis on the ‘fun’ aspects of banding, they still held similar viewpoints with regards to alcohol and performing. The following quote best embodies the responses given by the other non-contesting participants

> ‘*I don’t think we should, and I don’t think it looks good. It’s not professional and even if we aren’t a contesting band we still are or should be professional*’. (*P5, NC*)

ICSOM (2015) undertook a questionnaire survey that focused on orchestral musicians and they found that 70% of their participants (313 out of 447) had used beta-blockers, however, in the current study the questionnaire and K-MPAI findings from Study One showed that only 14% of the participants (49 out of 348) reported using beta-blockers. Given the significant difference in statistics it could be construed that beta-blocker usage is either more commonplace within the orchestral community than in the brass band community, or orchestral musicians have an openness surrounding beta-blocker usage that brass band musicians do not. Because the researcher applied an explanatory sequential approach to their current study however it was accepted that a deeper exploration of the above would be undertaken in Study Two to improve the research findings. Participants were asked to discuss their thoughts on beta-blocker usage within the brass band community and were asked to

provide personal accounts where possible. It should be acknowledged that although the researcher was able to obtain personal accounts from the contesting group, none could be obtained from the non-contesting group as no participant had prior experience of using beta-blockers; this could therefore be perceived as a slight drawback to the current study because having such knowledge would have enabled the researcher to draw comparisons between the two groups.

As stated, prior, those who reported using beta-blockers in the contesting and non-contesting group presented with similar performance anxiety issues during Study One, however there was an additional unexpected finding in relation to the contesting group in which those who used beta-blockers were found to be significantly more likely to remain committed to playing than those who had not used them before. Furthermore, the findings from Study Two also resonated with the above. The contesting participants who provided personal accounts regarding their beta-blocker usage described how a series of anxiety-related issues such as a fast heart rate, shaking, being overly self-critical and having an overriding worry regarding criticism from others had resulted in them opting to try beta-blockers early in their playing career as a way of combatting the above. It later transpired that during this time the participants had faced many challenges, namely playing as a soloist, participating in some of the most 'prestigious' brass band contests, such as the 'British Open', and auditioning to play for several elite brass bands, however with determination, continued exposure to performing and experience, they were able to gradually wean themselves off beta-blockers by finding more effective strategies such as 'preparation and practice' and having a positive mental attitude.

In consideration of the above, it is of the researchers understanding that whilst those who use beta-blockers may face countless difficulties, the findings discussed in the above paragraph demonstrates a level of resilience which perhaps should be admired. The researcher also advises that before using such methods as beta-blockers and alcohol for performance anxiety, individuals should first evaluate their situation and second, aim to seek professional help before their anxiety worsens.

6.3.3 The relationship between experience and anxiety

The fourth key finding to emerge was in relation to experience and anxiety. The findings from Study One showed that participants, regardless of brass and identity (contesting and non-contesting) who placed themselves in the 'over 31 years' experience' category presented with the lowest K-MPAI mean scores, whereas those who had the least experience presented with the most. During Study Two, participants were asked to provide their own perspectives in relation to their performance anxiety and experience so the researcher could establish whether there was a correlation between the two. It should be acknowledged however that the participants from the contesting group had over 21 years of playing experience each, whereas those in the non-contesting group had under 5 years; thus, exact comparisons between the two groups could not be drawn during Study Two, which could be seen as an disadvantage. Regardless, those who had over 31 years of experience accepted that although earlier in their playing career they had experienced severe anxiety, the more experience they gained the less anxiety they felt, whilst those who had the less experience acknowledged that the lack of experience could be the driving force behind their current anxiety levels. The findings of Study Two

therefore validate those from Study One. Previous research (Sadler & Miller, 2010) has also found that increasing a musician's performance experience, specifically through a succession of performances can decrease anxiety, thus supporting the current study as both imply that more experience has a positive impact on performance anxiety.

6.3.4 Gender inequalities in brass bands

When undertaking the analysis for Study One, the findings showed that contesting females were significantly more anxious than the contesting males and were more susceptible to experiencing heightened proximal somatic and apprehension anxiety, however; it should be acknowledged there were no statistical significance in the findings when comparing the non-contesting group with regards to gender and anxiety. Furthermore, when discussing gender equality with the participants of Study Two it became apparent that although female gender equality issues were seen throughout the whole brass band community, they were particularly prevalent within the contesting brass band scene; with such biases reported as being even more rife amongst the higher-sectioned brass bands, such as championship and elite level brass bands.

> '*It seems to me, that the further up you go, the less gender equality there is within banding; so, fourth section band male/female fifty-fifty or in certain cases I have seen there are more females than males, I don't quite know why it is, but it should be fifty-fifty... but as you go up, I think there's a definite bias... there always has been, it shouldn't be, and it's getting better, but we're not there yet*' (*P7, C*)

There was also a suggestion that regardless of gender, to play in an elite band you have to be '*strong minded',* however for females it was implied that their journey to play in such a band was consequently harder due to the biases that are still prevalent amongst the community.

> *'Anyone who is good enough to play in [the elite bands] is going to be strong minded enough to say bugger you.... Unfortunately for them... they've had a harder journey getting there based purely on biases against female players... yet we all come up through the system'.* (*P7, C*)

Participants acknowledged that female prejudice views were commonplace in the earlier decades and the integration of women in brass bands was often slow, with many implementing voting systems on receiving applications from female players; with majority being outvoted. The aforesaid is demonstrative of the difficulties that females have had to face to establish themselves as players in their own rights.

Kenny and Osborne (2006) found that females were more anxious than males and were susceptible to experiencing MPA. Low self-esteem, perfectionist views, having a negative self-concept and being sensitive to evaluation by others were established as factors that contributed to a female musicians' high level of performance anxiety; thus the current study findings are comparable

to the study undertaken by Kenny and Osborne. During Study One contesting females were found to have pre-concert reservations in their ability to perform well and were less confident they would be able to cope with stressful situations than their male contesting counterparts. In addition to this, the contesting female interviewed in Study Two initially expressed that she had issues with low self-confidence. After exploring these issues further however, it later transpired that her lack of confidence could be associated with a fear of being judged by others, with the participant admitting that although it was probably irrational, she still believed she needed to constantly better her playing and impress because she was a female brass band player.

The researcher accepts that although the findings above may support the study by Kenny and Osborne (2006), it would have perhaps been more beneficial to have interviewed several female contesting participants to enable for further comparisons to be drawn as this would have strengthened the findings.

Another interesting point highlighted during Study Two was how there appeared to be a lack of understanding by the public regarding brass bands, and, how females were often perceived in the brass band world.

> '*I told someone I played in a brass band at Uni and her first reaction was 'oh, break that glass ceiling'.* (*P1, C*)

In the above quote, participant one explained how a friend's reaction had surprised them, especially as the said individual was also a female of the same generation (18-25 years old). The participant expressed that the response by their peer also felt rather archaic.

Although there are obvious gender equality issues directed towards females within the brass band community, and a clear room for improvement required in relation to top-level contest brass banding, it was still noticeable that such bias is gradually improving and has evolved, if somewhat slowly overtime.

6.3.6 Performance anxiety discussions?

Given the findings from Study One showed there was a number of performance anxiety issues particularly amongst contesting brass band players, the researcher felt it was important to address how prevalent performance anxiety discussions were within the brass band community during Study Two. The findings showed that such discussions were almost 'non-existent' and it was implied that there were two predominant reasons for this: a 'fear' of being 'mocked' and a fear of 'having a career jeopardised', with the latter being primarily articulated by the contesting group of participants. Furthermore, there was a strong suggestion that it could be particularly difficult and indeed '*ruthless*' for those who play at 'top level', especially when they outwardly show symptoms of performance anxiety.

> *'Where people have come in and then it has become a problem, they have tended not to last long, it is ruthless and that's why the bands are where they are?*' (*P7, C*)

It is therefore easy to appreciate the amount of pressure in which contesting players must place on themselves; but equally understandable to see how such pressures could cause perturbation if ignored.

Although it is understandable why some contesting players may opt to withhold their performance anxiety issues, it was implied by the non-contesting group that such antagonism also occurs amongst their players; albeit the researcher agrees that it is not as profound as it is for the contesting brass band community. Given that the current study findings implied that non-contesting was centred around promoting pleasure, having fun and creating a stress-free environment however, this finding was perhaps perplexing.

Although the current study demonstrated there is a lack of performance anxiety discussions, the study also highlighted a need for resources relating to the aforesaid, which would consequently allow for a better education and ensure that performance issues were dealt with more effectively. Gross and Musgrave (2016) reported a lack of resources and inadequate support for those who are affiliated with the music and/or education industry and so, provides further evidence as to why such provisions are fundamental if we are to promote better health and wellbeing amongst these musicians. Papageorgi et al. (2009) provided a conceptual framework that focused on the factors surrounding MPA and one of their aims was to assist those in the education sector in gaining a better understanding of MPA which demonstrates that although limited, researchers are taking some fundamental steps towards confronting this gap in knowledge.

Chapter 7: Conclusion

7.1 Conclusion

The previous chapter aimed at addressing the research question: '*Exploring and comparing the differences in performance anxiety and coping strategies between contesting and non-contesting brass band players. Chapter 6: Discussion* focused on outlining the findings from both study's and compared them with previous research. A sizeable part of the discussion focused on presenting the main factors which contributed to performance anxiety, along with discussing the most effective and ineffective coping strategies. This was established through merging the two study's findings using the Traditional model of triangulation (Kelle, 2001) as stated in *Chapter 3: Methods*.

Although several previous studies have focused on performance anxiety, with a few identifying the most and least common coping strategies, the majority have focused on orchestral and choral contexts (ICSOM, 2015; Ryan & Andrews, 2009). Currently, there are limited studies that have focused on brass band players and so, the current study aimed to widen the knowledge and understanding of performance anxiety amongst brass band musicians; and in particular, focus on highlighting the differences in performance anxiety and coping strategies between contesting and non-contesting brass band players. Next, given the gap in current knowledge, the current study aimed at contributing to what is the constantly evolving UK and international brass banding communities, whilst hoping to provide a platform for other potential researchers to utilise the current study in future research. Lastly, although the current study found that playing in a contesting band may have a detrimental effect on some individuals, the study did find there were also many social and enjoyment aspects of brass banding that can contribute to increased levels of overall well-being and so; the current study could be used to inform and educate other musicians and/or those working in the music education sector of the aforementioned.

The current study found there were three major factors for alleviating performance anxiety, these were; preparation and practice, having a positive mental attitude and experience, however the findings also demonstrated that although contesting players had significant performance anxiety issues, there was a strong indication that discussions on performance anxiety in the brass band world were non-existent. Regardless of the aforesaid, it should not be disregarded that brass banding also provides numerous social and enjoyment benefit, however, if we are to promote better health and wellbeing for these players it is paramount that performance anxiety discussions are more commonplace within the brass band community as such discussions will only be an asset to the community, and the future of banding given that brass banding is loved by many.

7.2 Implications for future research

After considering the current study findings, four suggestions for future research were recognised. First, research that focuses into how performance anxiety affects contesting brass band players' particularly on the contest day, and immediately afterwards could prove beneficial; given that the current study showed that contesting players had a heightened level of anxiety.

Second, considering the current study found that brass band performance anxiety discussions were not commonplace due to a fear of gaining a negative reaction, research that focuses on the implications of the aforementioned and/or designing an intervention so that we can gain a better understanding may prove helpful if we are to improve well-being amongst these players.

Third, the current study showed there were many inequalities and biases against females in the brass band community, and so; research that explores the attitudes of women in the brass band world in more depth could be addressed in order to develop our understanding further.

Finally, as the current study focused on UK brass band players, studies i.e. longitudinal study, cross-sectional study or case study, that focuses on the international brass band community in relation to performance anxiety should be considered; given that brass bands are acclaimed worldwide.

7.3 Implications for players and conductors

The findings of the current study first highlighted the positive and negative impact that performance anxiety can have on brass band players. Second, the study outlined the most and least effective strategies. As a result, the researcher acknowledges there are four recommendations for both players and conductors of the brass band community.

One, should a player experience performance anxiety it would be recommended that prior to using such methods as beta-blockers and alcohol, players should consider the ramifications of using them, however it would be more advisable for the player to seek help beforehand as the current study suggested that those who have, have had healthier outcomes.

Two, prior to taking up the role of the conductor, it would be recommended that individuals should consider the importance of their role within the band given that the current study and previous works (Ryan & Andrews, 2009) have shown that conductors do play an important part in alleviating or exacerbating anxiety levels in players.

Three, given conductors play an important role, it would be recommended that the individual undertake basic performance anxiety or general anxiety related training to educate themselves so they are able to recognise the signs of early performance anxiety in their players and learn how to approach it effectively.

Given the current study found there was an issue with performance anxiety, particularly for those in the contesting brass band community and an obvious lack of performance anxiety discussion, the fourth recommendation by the researcher would be that such discussions must be encouraged amongst the brass band community as it would encourage better mental health in bands, help remove the stigma of performance anxiety, help improve the education, and ensure positive relations between peers.

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APPENDIX 1: Questionnaire Participant Information Page

Participant Information Page

Brief overview of the researcher and the questionnaire:

My name is Fiona Smith and currently I am doing a Psychology Masters Research Degree at the University of Huddersfield and this questionnaire has been designed to support my final project that will focus on the differences in performance anxiety and coping strategies of brass band players.

Conditions for study:

To participate in this study you must be **aged 18 years old or over**, be **currently living in the UK** (first language must be English) and should be **playing in a brass band on a regular basis (at least once a month).**

Study information:

What kind of questions will I be asked?
This questionnaire will include a series of questions and statements relating to your demographic background, employment and education level, brass banding habits, music performance anxiety and coping strategies.

How long will it take me to complete the questionnaire?
The questionnaire should take you no longer than **10-15 minutes to complete.**

How do I give my consent?
On the next page, you will be asked to tick a box to confirm your consent for participating in this study and this will be electronically saved to a data table (along with the time and date that you gave the consent). Clicking the consent button will then enable you to enter the questionnaire by clicking on the *Begin Questionnaire* button.

How will my data be stored, and will my information be kept anonymous and confidential throughout the study?
Any data received will only be accessible to myself and will be stored using an encrypted database. It will also be password protected at all times and will be kept for a maximum of 10 years. Furthermore, the data will also be collected anonymously and confidentially using automatically generated Unique ID's that will be provided once you have given consent and have entered the questionnaire. It is important that you **keep a record of your Unique ID (along with my contact email address)**, as this will allow you to complete the questionnaire at a later date. In addition to this, your Unique ID will

also be required should you wish to withdraw from the study so that any data you have given can be destroyed accordingly.

How will my data be used and where will it be disseminated?
The results from the questionnaire will be used in my final thesis and once the project has been completed, the aim will be to publish the results on various brass band news websites and on my own Facebook research page (the link for this will be made available after the questionnaire has been completed), where your anonymity will remain.

Do I have to answer all the questions?
Although you are **encouraged to answer all of the questions or statements**, if you do feel uncomfortable answering any of the questions or statements, you may leave it blank (or choose the 'prefer not to say' option where available) and continue. In addition to this, once you have completed the questionnaire you will be directed to a short debrief section which will also provide you with some support websites and helplines should you need them.

What do I need to do if I want to withdraw from the study?
If you wish to withdraw from the study, you have up until the [WITHDRAWEL DATE GOES HERE] to do so and any request to withdraw after this date will no longer be valid (this is to allow for the analysis of my results). Throughout the study you will be reminded to **keep a record of your Unique ID, and my contact email address** and it is important that you do this because should you wish to withdraw, you will need both of these. **Please note: your Unique ID will be required when withdrawing, and if you do not have this, I will not be able to destroy your data.** Once the withdrawal date has passed, your Unique ID can however be discarded as you will no longer need it. In addition to this, if you have already started the questionnaire and decide that you no longer want to take part in the study and wish to withdraw, you will need to email me with your Unique ID so that your data can be removed accordingly.

Contact information:

If you have any questions in relation to this study, please do not hesitate to contact me (Fiona Smith) on ***U0650954@pgr.hud.ac.uk***. Furthermore, you can also find contact details for my university supervisor below, should you wish to contact her also.

Kagari Shibazaki (main supervisor): K.Shibazaki@hud.ac.uk

APPENDIX 2: Questionnaire Participant Consent Page

Participant Consent Page

Prior to participating in this study, you are required to read all the statements and tick the box at the bottom if you give consent.

I have read and understood the *Participant Information Page*.

I understand that the data I provide will be collected confidentially and I will remain anonymous throughout.

I understand that any data I provide will be stored and secured using an encrypted database and all data will be password protected.

I understand that after the study has been completed, any data that I have provided will be securely stored for a maximum of 10 years and after this time, arrangements for confidential destruction will take place.

I understand that the results from the questionnaire will be published in a thesis.

I understand that the results from the questionnaire may be later disseminated to various brass band news websites and will be published on the researchers own Facebook research page.

I understand that some of the questions and statements may be of a sensitive nature and so, if I do not wish to answer a question or statement, I am able to leave it blank or tick 'prefer not to say' where applicable.

I understand that if I have the right to withdraw from the study at any time (whether the questionnaire has been partially or fully completed), however after the [WITHDRAWAL END DATE GOES HERE], my right to withdraw will no longer be valid.

I understand that it is my responsibility to keep a record of my Unique ID and the contact email address up until the given withdrawal date, so that if I do wish to withdraw from the study my data can then be removed and destroyed accordingly.

I understand that if I do not keep a record of my Unique ID, I will not be able to withdraw from the study, as my data can only be removed or destroyed once I have provided my Unique ID.

I have been given the chance to ask questions and discuss any complaints that I may have.

I am aged 18 years old or over.

I am currently living in the UK and my first language is English.

I currently play in a brass band on a regular basis (at least once a month).

Participant declaration

I agree to participate in the pilot study ☐

APPENDIX 3: Questionnaire Participant Debrief Sheet

Participant Debrief Page

If you have any questions regarding the study, or have any other queries about the overall project, then please feel free to email me at ***U0650954@pgr.hud.ac.uk*****.** Furthermore, if you would like to follow this project more closely then you can do so by clicking on the link below.

[LINK TO FACEBOOK RESEARCH PAGE TO GO HERE]

Once again, please note: that you **must keep a record of your Unique ID and the contact email address (*U0650954@pgr.hud.ac.uk*)** so that should you wish to withdraw, you are able to do so.

Support and helplines:

If you have been affected by any of the issues in this questionnaire, or you would like more information on 'Anxiety' and other mental health issues, then please see below for a list of helplines and websites.

Anxiety UK:

https://www.anxietyuk.org.uk

Infoline: 03444 775 774 Text service: 07537 416 905

NHS choices:

https://www.nhs.uk/conditions/generalised-anxiety-disorder/

Mind:

https://www.mind.org.uk

Mind Infoline: 0300 123 3393 Text service: 86463

Your support is really appreciated and so, I would like to take this opportunity to thank you for participating in my study!

APPENDIX 4: Questionnaire Guide

1. ***Participant Information Page*** **to go here (see Appendix 1).**
2. ***Consent Page*** **to go here (see Appendix 2):** ***'Begin Questionnaire'*** **button to go at the bottom of the page.**
3. **Questionnaire to go here. See below for questions and statements, plus any comments or alterations made since the pilot study**

Questionnaire design and format

To go at the top of each page (before the first question, at the top of the K-MPAI statements, on the coping strategies page and at the end there will be a warning on the debrief):

Your Unique ID is: **[Unique ID to go here in bold]**

Contact email address: **[Email address to go here in bold]**

Please keep a record of your Unique ID and the contact email address. Your Unique ID will allow you to continue the questionnaire should you choose to complete it at a later date. You will also need both of these should you wish to withdraw and without them, you will not be able to do so. However, after the latest withdrawal date, your Unique ID will no longer be needed and so, you may discard it.

SECTION 1: DEMOGRAPHIC QUESTIONS

Age:

1. What is your age?

18-25 ☐

26-35 ☐

36-45 ☐

46-55 ☐

56-64 ☐

65+ ☐

Prefer not to say ☐

Gender:

2. What is your gender?

Male ☐

Female ☐

Other ☐

Prefer not to say ☐

Location:

3. Which part of the UK are you from?

England ☐

Northern Ireland ☐

Scotland ☐

Wales ☐

4. Which county do you live in?

Ethnicity:

5. What is your ethnicity?

White British ☐

Irish ☐

Other White Background ☐

Indian ☐

Pakistani ☐

Chinese ☐

Other Asian Background ☐

Caribbean ☐

African ☐

Other Black Background ☐

Mixed ☐

Other EthniC ☐

Not Known ☐

Prefer not to say ☐

SECTION 2: EMPLOYMENT AND EDUCATION

Employment:

6. What is your current employment status?

Part-time ☐

Full-time ☐

Student ☐

Unemployed ☐

Prefer not to say ☐

7. What is your current occupation? *If you do not wish to disclose this information, please tick the box that states, 'prefer not to say'.*

Prefer not to say ☐

Education:

8. What is your highest level of education?

No formal education ☐

Below GCSE/O Levels/NVQ (Below Level 2) ☐

GCSE/O Levels/NVQ (Level 2) ☐

AS/A Levels (Level 3) ☐

Undergraduate Degree ☐

Postgraduate ☐

Prefer not to say ☐

9. Do you have a music related degree?

Yes ☐ *Please answer 9a.*

No ☐ *Go to question 10.*

9a. When was this completed?

Currently undertaking ☐

Under a year ago ☐

1 to 5 years ago ☐

6 to 10 years ago ☐

11 to 20 years ago ☐

21+ years ago ☐

10. Have you done any music performance practical examinations, such as: ABRSM, Trinity etc.?

Yes ☐ *Answer question 10a.*

No ☐ *Go to section 3 (Question 11)*

10a. When did you undertake your last graded exam?

Under a year ago ☐

1 to 5 years ago ☐

6 to 10 years ago ☐

11 to 20 years ago ☐

21+ years ago ☐

SECTION 3: PLAYER AND BAND INFORMATION

Basic player info:

11. What type of brass band musician do you identify as?

Amateur ☐

Student ☐

Semi-professional ☐

Professional ☐

12. How long have you been playing an instrument (Brass or other)?

Less than a year ☐

1 to 5 years ☐

6 to 10 years ☐

11 to 20 years ☐

21 to 30 years ☐

31 + ☐

13. How many other (non-brass band) ensembles do you play in?

0 ☐

1 ☐

2 ☐

3 ☐

4+ ☐

14. In the last year, how many concerts (brass band or other) have you played in? *Please note this only requires an estimate.*

None ☐

Between 1 and 25 ☐

Between 26 to 50 ☐

Over 50 ☐

15. In the last year, how many contests have you played in (brass band or other)? *Please note this only requires an estimate.*

None ☐

Between 1 and 4 ☐

Between 5 and 10 ☐

Over 10 ☐

Brass Band info:

16. Currently do you play in more than one ***brass band***?

Yes ☐

No ☐

If you answered 'Yes' to this question, please only refer to your **main band.**

17. Do you play in contesting or non-contesting?

Contesting ☐ *Go to question 17b.*

Non-contesting ☐ *Go to question 17a.*

17a. Have you ever played in a contesting band?

Yes ☐

No ☐

17b. What section does your band contest in?

Championship ☐

1st section ☐

2nd section ☐

3rd section ☐

4th section ☐

Youth section ☐

Band player specifics:

18. How long have you played in your current band?

Less than a year ☐

1 to 5 years ☐

6 to 10 years ☐

11 to 20 years ☐

21 to 30 years ☐

31 + years ☐

19. Currently, what instrument do you play in the band?

Cornet/Flugel ☐

Tenor Horn ☐

Baritone ☐

Euphonium ☐

Trombone ☐

Tuba ☐

Percussion ☐

19a. Is this your main instrument?

Yes ☐

No ☐

20. Do you play in a soloist position in your current band?

Yes ☐ *Go to question 21* (K-MPAI, section 4)

No ☐ *Answer question 20a.*

20a. Have you ever played in a soloist position before (in a brass band or any other ensemble)?

Yes ☐ *Go to next section* (K-MPAI, section 4)

No ☐ *Go to question 20b.*

20b. Given the opportunity, would you consider ever playing in a soloist position?

Yes ☐

No ☐

Maybe ☐

4. **The Kenny Music Performance Anxiety Inventory (Kenny, 2009) will go here. Please note that for the purpose of the questionnaire, participants will not be told that this is specifically taken from the K-MPAI but will be told what the statements will be related to instead.**

SECTION 5: COPING STRATEGIES

21. Have you ever used any of the following coping strategies? *Please tick all that apply.*

Self-help books	☐
Meditation	☐
Counselling/Psychological treatment	☐
Exercise	☐
Yoga	☐
Alcohol	☐
Beta-blockers	☐
Smoking	☐
Prayer	☐
Eating certain foods	☐
Other or N/A	☐ *Please indicate in the box below*

Complete Questionnaire button to go here.

5. **Future research statement to go here.**

Future Research

As stated on the *Participant Information Page* this questionnaire is part of a larger project and so, following this, I will be undertaking a series of interviews. If you would like to be contacted with more information regarding this process (subject to ethics), then please leave your email address below, so that I am able to contact you at a later date.

* Please note that the email addresses will be stored on the same encrypted database as the questionnaire, but the email addresses will be kept in a separate data table to enable continued anonymity. Furthermore, the email addresses will only be accessible to myself and will be password protected at all times.

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6. **Debrief page**

APPENDIX 5: KENNY MUSIC PERFORMANCE ANXIETY INVENTORY

		Strongly disagree						Strongly agree
K_1	I generally feel in control of my life	6	5	4	3	2	1	0
K_2	I find it easy to trust others	6	5	4	3	2	1	0
K_3	Sometimes I feel depressed without knowing why	0	1	2	3	4	5	6
K_4	I often find it difficult to work up the energy to do things	0	1	2	3	4	5	6
K_5	Excessive worrying is a characteristic of my family	0	1	2	3	4	5	6
K_6	I often feel that life has not much to offer me	0	1	2	3	4	5	6
K_7	Even if I work hard in preparation for a performance, I am likely to make mistakes	0	1	2	3	4	5	6
K_8	I find it difficult to depend on others	0	1	2	3	4	5	6
K_9	My parents were mostly responsive to my needs	6	5	4	3	2	1	0
K_10	Prior to, or during a performance, I get feelings akin to panic	0	1	2	3	4	5	6
K_11	I never know before a concert whether I will perform well	0	1	2	3	4	5	6
K_12	Prior to, or during a performance, I experience dry mouth	0	1	2	3	4	5	6
K_13	I often feel that I am not worth much as a person	0	1	2	3	4	5	6
K_14	During a performance I find myself thinking about whether I'll even get through it	0	1	2	3	4	5	6
K_15	Thinking about the evaluation I may get interferes with my performance	0	1	2	3	4	5	6
K_16	Prior to, or during a performance, I feel sick or faint or have a churning in my stomach	0	1	2	3	4	5	6
K_17	Even in the most stressful situations, I am confident that I will perform well	6	5	4	3	2	1	0
K_18	I am often concerned about a negative reaction from the audience	0	1	2	3	4	5	6
K_19	Sometimes I feel anxious for no particular reason	0	1	2	3	4	5	6

K_20	From early in my music studies, I remember being anxious about performing	0	1	2	3	4	5	6
K_21	I worry that one bad performance may ruin my career	0	1	2	3	4	5	6
K_22	Prior to, or during a performance, I experience increased heart rate like pounding in my chest	0	1	2	3	4	5	6
K_23	My parents almost always listened to me	6	5	4	3	2	1	0
K_24	I give up worthwhile performance opportunities	0	1	2	3	4	5	6
K_25	After the performance, I worry about whether I played well enough	0	1	2	3	4	5	6
K_26	My worry and nervousness about my performance interferes with my focus and concentration	0	1	2	3	4	5	6
K_27	As a child, I often felt sad	0	1	2	3	4	5	6
K_28	I often prepare for a concert with a sense of dread and impending disaster	0	1	2	3	4	5	6
K_29	One or both of my parents were overly anxious	0	1	2	3	4	5	6
K_30	Prior to, or during a performance, I have increased muscle tension	0	1	2	3	4	5	6
K_31	I often feel that I have nothing to look forward to	0	1	2	3	4	5	6
K_32	After the performance, I replay it in my mind over and over	0	1	2	3	4	5	6
K_33	My parents encouraged me to try new things	6	5	4	3	2	1	0
K_34	I worry so much before a performance, I cannot sleep	0	1	2	3	4	5	6
K_35	When performing without music, my memory is reliable	6	5	4	3	2	1	0
K_36	Prior to, or during a performance, I experience shaking or trembling or tremor	0	1	2	3	4	5	6
K_37	I am confident playing from memory	6	5	4	3	2	1	0
K_38	I am concerned about being scrutinized by others	0	1	2	3	4	5	6
K_39	I am concerned about my own judgement of how I will perform	0	1	2	3	4	5	6
K_40	I remain commited to performing even though it causes me great anxiety	0	1	2	3	4	5	6

APPENDIX 6: KENNY MUSIC PERFORMANCE ANXIETY INVENTORY (KENNY, 2009) ITEM LIST

Kenny Music Performance Anxiety Inventory (K-MPAI – Revised, 2009)	
FACTORS	
1. Proximal somatic anxiety and worry about performance	
K_10	Prior to, or during a performance, I get feelings akin to panic
K_12	Prior to, or during a performance, I experience dry mouth
K_14	During a performance I find myself thinking about whether I'll even get through it
K_16	Prior to, or during a performance, I feel sick or faint or have a churning in my stomach
K_22	Prior to, or during a performance, I experience increased heart rate like pounding in my chest
K_26	My worry and nervousness about my performance interferes with my focus and concentration
K_28	I often prepare for a concert with a sense of dread and impending disaster
K_30	Prior to, or during a performance, I have increased muscle tension
K_34	I worry so much before a performance, I cannot sleep
K_36	Prior to, or during a performance, I experience shaking or trembling or tremor
K_40	I remain committed to performing even though it causes me great anxiety
Total/66	
2. Worry/dread (Negative cognitions) focused on self/other scrutiny	
K_7	Even if I work hard in preparation for a performance, I am likely to make mistakes
K_15	Thinking about the evaluation I may get interferes with my performance
K_18	I am often concerned about a negative reaction from the audience
K_21	I worry that one bad performance may ruin my career
K_25	After the performance, I worry about whether I played well enough
K_32	After the performance, I replay it in my mind over and over
K_38	I am concerned about being scrutinized by others
K_39	I am concerned about my own judgement of how I will perform
Total/48	
3. Depression/hopelessness (Psychological vulnerability)	
K_1	I generally feel in control of my life
K_2	I find it easy to trust others
K_3	Sometimes I feel depressed without knowing why
K_4	I often find it difficult to work up the energy to do things
K_6	I often feel that life has not much to offer me
K_8	I find it difficult to depend on others
K_13	I often feel that I am not worth much as a person
K_31	I often feel that I have nothing to look forward to
Total/48	

4. Parental empathy	
K_9	My parents were mostly responsive to my needs
K_23	My parents almost always listened to me
K_27	As a child, I often felt sad
K_33	My parents encouraged me to try new things
Total/24	
5. Memory	
K_35	When performing without music, my memory is reliable
K_37	I am confident playing from memory
Total/12	
6. Generational transmission of anxiety	
K_5	Excessive worrying is a characteristic of my family
K_19	Sometimes I feel anxious for no particular reason
K_29	One or both of my parents were overly anxious
Total/18	
7. Anxious apprehension	
K_11	I never know before a concert whether I will perform well
K_17	Even in the most stressful situations, I am confident that I will perform well
K_24	I give up worthwhile performance opportunities
Total/18	
8. Biological vulnerability	
K_20	From early in my music studies, I remember being anxious about performing
OVERALL TOTAL/240	

APPENDIX 7a: FREQUENCIES FOR STUDY ONE QUESTIONS

Age

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	18-25	42	16.0	16.0	16.0
		26-35	49	18.6	18.6	34.6
		36-45	64	24.3	24.3	58.9
		46-54	55	20.9	20.9	79.8
		55-64	44	16.7	16.7	96.6
		Over 65	9	3.4	3.4	100.0
		Total	263	100.0	100.0	
NC	Valid	18-25	8	9.4	9.4	9.4
		26-35	18	21.2	21.2	30.6
		36-45	13	15.3	15.3	45.9
		46-54	23	27.1	27.1	72.9
		55-64	18	21.2	21.2	94.1
		Over 65	5	5.9	5.9	100.0
		Total	85	100.0	100.0	

Gender

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Male	130	49.4	49.4	49.4
		Female	133	50.6	50.6	100.0
		Total	263	100.0	100.0	
NC	Valid	Male	41	48.2	48.8	48.8
		Female	43	50.6	51.2	100.0
		Total	84	98.8	100.0	
	Missing	9999	1	1.2		
	Total		85	100.0		

Employment status

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Part-time	43	16.3	16.4	16.4
		Full-time	170	64.6	64.9	81.3
		Student	27	10.3	10.3	91.6
		Unemployed/Retired	22	8.4	8.4	100.0
		Total	262	99.6	100.0	
	Missing	9999	1	0.4		
	Total		263	100.0		
NC	Valid	Part-time	10	11.8	11.9	11.9
		Full-time	57	67.1	67.9	79.8
		Student	7	8.2	8.3	88.1
		Unemployed/Retired	10	11.8	11.9	100.0
		Total	84	98.8	100.0	
	Missing	9999	1	1.2		
	Total		85	100.0		

Occupation

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Admin/IT	17	6.5	8.9	8.9
		Education	49	18.6	25.7	34.6
		Customer Services	28	10.6	14.7	49.2
		Management	35	13.3	18.3	67.5
		Music/Arts profession	7	2.7	3.7	71.2
		Health Services	17	6.5	8.9	80.1
		Civil Servant	8	3.0	4.2	84.3
		Engineering	9	3.4	4.7	89.0
		Other	21	8.0	11.0	100.0
		Total	191	72.6	100.0	
	Missing	9999	72	27.4		
	Total		263	100.0		
NC	Valid	Admin/IT	4	4.7	7.1	7.1
		Education	10	11.8	17.9	25.0
		Customer Services	9	10.6	16.1	41.1
		Management	8	9.4	14.3	55.4
		Music/Arts profession	3	3.5	5.4	60.7
		Health Services	14	16.5	25.0	85.7
		Civil Servant	2	2.4	3.6	89.3
		Engineering	2	2.4	3.6	92.9
		Other	4	4.7	7.1	100.0
		Total	56	65.9	100.0	
	Missing	9999	29	34.1		
	Total		85	100.0		

Education level

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	No formal education	1	0.4	0.4	0.4
		Below GCSE (Below L2)	4	1.5	1.5	1.9
		GCSE (L2)	16	6.1	6.2	8.1
		AS/A Level (L3)	57	21.7	21.9	30.0
		Undergrad	90	34.2	34.6	64.6
		Postgrad	92	35.0	35.4	100.0
		Total	260	98.9	100.0	
	Missing	9999	3	1.1		
	Total		263	100.0		
NC	Valid	No formal education	2	2.4	2.4	2.4
		GCSE (L2)	10	11.8	11.9	14.3
		AS/A Level (L3)	16	18.8	19.0	33.3
		Undergrad	25	29.4	29.8	63.1
		Postgrad	31	36.5	36.9	100.0
		Total	84	98.8	100.0	
	Missing	9999	1	1.2		
	Total		85	100.0		

Music degree?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	55	20.9	30.4	30.4
		No	126	47.9	69.6	100.0
		Total	181	68.8	100.0	
	Missing	9999	82	31.2		
	Total		263	100.0		
NC	Valid	Yes	6	7.1	10.9	10.9
		No	49	57.6	89.1	100.0
		Total	55	64.7	100.0	
	Missing	9999	30	35.3		
	Total		85	100.0		

Completed music degree?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Currently undertaking	2	0.8	3.7	3.7
		Under a year ago	5	1.9	9.3	13.0
		1-5 years ago	10	3.8	18.5	31.5
		6-10 years ago	11	4.2	20.4	51.9
		11-20 years ago	10	3.8	18.5	70.4
		Over 21 years ago	16	6.1	29.6	100.0
		Total	54	20.5	100.0	
	Missing	9999	209	79.5		
	Total		263	100.0		
NC	Valid	1-5 years ago	2	2.4	28.6	28.6
		11-20 years ago	2	2.4	28.6	57.1
		Over 21 years ago	3	3.5	42.9	100.0
		Total	7	8.2	100.0	
	Missing	9999	78	91.8		
	Total		85	100.0		

Practical exams?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	193	73.4	73.7	73.7
		No	69	26.2	26.3	100.0
		Total	262	99.6	100.0	
	Missing	9999	1	0.4		
	Total		263	100.0		
NC	Valid	Yes	52	61.2	61.2	61.2
		No	33	38.8	38.8	100.0
		Total	85	100.0	100.0	

When did you complete practical exams?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Under a year ago	5	1.9	2.6	2.6
		1-5 years ago	30	11.4	15.5	18.1
		6-10 years ago	15	5.7	7.8	25.9
		11-20 years ago	48	18.3	24.9	50.8
		Over 21 years ago	95	36.1	49.2	100.0
		Total	193	73.4	100.0	
	Missing	9999	70	26.6		
	Total		263	100.0		
NC	Valid	Under a year ago	1	1.2	1.9	1.9
		1-5 years ago	8	9.4	15.4	17.3
		6-10 years ago	6	7.1	11.5	28.8
		11-20 years ago	12	14.1	23.1	51.9
		Over 21 years ago	25	29.4	48.1	100.0
		Total	52	61.2	100.0	
	Missing	9999	33	38.8		
	Total		85	100.0		

Musician Identity?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Amatuer	196	74.5	74.5	74.5
		Student	10	3.8	3.8	78.3
		Semi-professional	43	16.3	16.3	94.7
		Professional	14	5.3	5.3	100.0
		Total	263	100.0	100.0	
NC	Valid	Amatuer	74	87.1	87.1	87.1
		Student	3	3.5	3.5	90.6
		Semi-professional	4	4.7	4.7	95.3
		Professional	4	4.7	4.7	100.0
		Total	85	100.0	100.0	

How long have you been playing?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	1-5 years	3	1.1	1.4	1.4
		6-10 years	17	6.5	7.8	9.2
		11-20 years	52	19.8	23.9	33.0
		21-30 years	37	14.1	17.0	50.0
		Over 31 years	109	41.4	50.0	100.0
		Total	218	82.9	100.0	
	Missing	9999	45	17.1		
	Total		263	100.0		
NC	Valid	1-5 years	5	5.9	8.1	8.1
		6-10 years	5	5.9	8.1	16.1
		11-20 years	12	14.1	19.4	35.5
		21-30 years	10	11.8	16.1	51.6
		Over 31 years	30	35.3	48.4	100.0
		Total	62	72.9	100.0	
	Missing	9999	23	27.1		
	Total		85	100.0		

How many ensembles?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	0	155	58.9	58.9	58.9
		1	60	22.8	22.8	81.7
		2	26	9.9	9.9	91.6
		3	7	2.7	2.7	94.3
		4 or more	15	5.7	5.7	100.0
		Total	263	100.0	100.0	
NC	Valid	0	52	61.2	61.2	61.2
		1	22	25.9	25.9	87.1
		2	4	4.7	4.7	91.8
		3	4	4.7	4.7	96.5
		4 or more	3	3.5	3.5	100.0
		Total	85	100.0	100.0	

Concerts in last year?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	0	2	0.8	0.8	0.8
		1-25	191	72.6	72.6	73.4
		26-50	61	23.2	23.2	96.6
		Over 50	9	3.4	3.4	100.0
		Total	263	100.0	100.0	
NC	Valid	0	1	1.2	1.2	1.2
		1-25	69	81.2	81.2	82.4
		26-50	13	15.3	15.3	97.6
		Over 50	2	2.4	2.4	100.0
		Total	85	100.0	100.0	

Contests in last year?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	0	7	2.7	2.7	2.7
		1-4	177	67.3	67.3	70.0
		5-10	74	28.1	28.1	98.1
		Over 10	5	1.9	1.9	100.0
		Total	263	100.0	100.0	
NC	Valid	0	53	62.4	62.4	62.4
		1-4	31	36.5	36.5	98.8
		Over 10	1	1.2	1.2	100.0
		Total	85	100.0	100.0	

Brass band - more than one?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	75	28.5	28.5	28.5
		No	188	71.5	71.5	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	28	32.9	32.9	32.9
		No	57	67.1	67.1	100.0
		Total	85	100.0	100.0	

Brass band section?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Championship Section	84	31.9	32.4	32.4
		1st Section	57	21.7	22.0	54.4
		2nd Section	38	14.4	14.7	69.1
		3rd Section	42	16.0	16.2	85.3
		4th Section	38	14.4	14.7	100.0
		Total	259	98.5	100.0	
	Missing	9999	4	1.5		
	Total		263	100.0		
NC	Valid	3rd Section	1	1.2	100.0	100.0
	Missing	9999	84	98.8		
	Total		85	100.0		

Have you ever played in contesting band?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
NC	Valid	Yes	56	65.9	65.9	65.9
		No	28	32.9	32.9	98.8
		9999	1	1.2	1.2	100.0
		Total	85	100.0	100.0	

Band length?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Under a year	43	16.3	16.3	16.3
		1-5 years	123	46.8	46.8	63.1
		6-10 years	40	15.2	15.2	78.3
		11-20 years	32	12.2	12.2	90.5
		21-30 years	11	4.2	4.2	94.7
		31 plus years	14	5.3	5.3	100.0
		Total	263	100.0	100.0	
NC	Valid	Under a year	6	7.1	7.1	7.1
		1-5 years	33	38.8	38.8	45.9
		6-10 years	13	15.3	15.3	61.2
		11-20 years	19	22.4	22.4	83.5
		21-30 years	10	11.8	11.8	95.3
		31 plus years	4	4.7	4.7	100.0
		Total	85	100.0	100.0	

What instrument do you play?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Cornet/Flugel	104	39.5	39.5	39.5
		Tenor Horn	40	15.2	15.2	54.8
		Baritone	18	6.8	6.8	61.6
		Euphonium	23	8.7	8.7	70.3
		Trombone	30	11.4	11.4	81.7
		Tuba	37	14.1	14.1	95.8
		Percussion	11	4.2	4.2	100.0
		Total	263	100.0	100.0	
NC	Valid	Cornet/Flugel	38	44.7	44.7	44.7
		Tenor Horn	12	14.1	14.1	58.8
		Baritone	7	8.2	8.2	67.1
		Euphonium	8	9.4	9.4	76.5
		Trombone	10	11.8	11.8	88.2
		Tuba	7	8.2	8.2	96.5
		Percussion	3	3.5	3.5	100.0
		Total	85	100.0	100.0	

Main instrument?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	244	92.8	93.1	93.1
		No	18	6.8	6.9	100.0
		Total	262	99.6	100.0	
	Missing	9999	1	0.4		
	Total		263	100.0		
NC	Valid	Yes	79	92.9	92.9	92.9
		No	6	7.1	7.1	100.0
		Total	85	100.0	100.0	

Soloist position?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	130	49.4	49.6	49.6
		No	132	50.2	50.4	100.0
		Total	262	99.6	100.0	
	Missing	9999	1	0.4		
	Total		263	100.0		
NC	Valid	Yes	40	47.1	47.1	47.1
		No	45	52.9	52.9	100.0
		Total	85	100.0	100.0	

Soloist before?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	108	41.1	81.8	81.8
		No	24	9.1	18.2	100.0
		Total	132	50.2	100.0	
	Missing	9999	131	49.8		
	Total		263	100.0		
NC	Valid	Yes	19	22.4	42.2	42.2
		No	26	30.6	57.8	100.0
		Total	45	52.9	100.0	
	Missing	9999	40	47.1		
	Total		85	100.0		

Consider solo position?

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	3	1.1	12.5	12.5
		No	10	3.8	41.7	54.2
		Maybe	11	4.2	45.8	100.0
		Total	24	9.1	100.0	
	Missing	9999	239	90.9		
	Total		263	100.0		
NC	Valid	Yes	7	8.2	26.9	26.9
		No	9	10.6	34.6	61.5
		Maybe	10	11.8	38.5	100.0
		Total	26	30.6	100.0	
	Missing	9999	59	69.4		
	Total		85	100.0		

Coping strategies frequencies

Self help books

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	43	16.3	16.3	16.3
		No	220	83.7	83.7	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	14	16.5	16.5	16.5
		No	71	83.5	83.5	100.0
		Total	85	100.0	100.0	

Meditation

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	59	22.4	22.4	22.4
		No	204	77.6	77.6	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	21	24.7	24.7	24.7
		No	64	75.3	75.3	100.0
		Total	85	100.0	100.0	

Counselling

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	44	16.7	16.7	16.7
		No	219	83.3	83.3	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	17	20.0	20.0	20.0
		No	68	80.0	80.0	100.0
		Total	85	100.0	100.0	

Exercise

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	88	33.5	33.5	33.5
		No	175	66.5	66.5	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	30	35.3	35.3	35.3
		No	55	64.7	64.7	100.0
		Total	85	100.0	100.0	

Yoga

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	21	8.0	8.0	8.0
		No	242	92.0	92.0	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	5	5.9	5.9	5.9
		No	80	94.1	94.1	100.0
		Total	85	100.0	100.0	

Alcohol

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	77	29.3	29.3	29.3
		No	186	70.7	70.7	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	22	25.9	25.9	25.9
		No	63	74.1	74.1	100.0
		Total	85	100.0	100.0	

Beta-blockers

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	43	16.3	16.3	16.3
		No	220	83.7	83.7	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	6	7.1	7.1	7.1
		No	79	92.9	92.9	100.0
		Total	85	100.0	100.0	

Smoking

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	44	16.7	16.7	16.7
		No	219	83.3	83.3	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	13	15.3	15.3	15.3
		No	72	84.7	84.7	100.0
		Total	85	100.0	100.0	

Prayer

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	28	10.6	10.6	10.6
		No	235	89.4	89.4	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	11	12.9	12.9	12.9
		No	74	87.1	87.1	100.0
		Total	85	100.0	100.0	

Certain food

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	67	25.5	25.5	25.5
		No	196	74.5	74.5	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	4	4.7	4.7	4.7
		No	81	95.3	95.3	100.0
		Total	85	100.0	100.0	

Breathing ex.

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	18	6.8	6.8	6.8
		No	245	93.2	93.2	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	3	3.5	3.5	3.5
		No	82	96.5	96.5	100.0
		Total	85	100.0	100.0	

PMA

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	7	2.7	2.7	2.7
		No	256	97.3	97.3	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	1	1.2	1.2	1.2
		No	84	98.8	98.8	100.0
		Total	85	100.0	100.0	

PREPARATIONANDPRACTICE

Brass band identity			Frequency	Percent	Valid Percent	Cumulative Percent
C	Valid	Yes	8	3.0	3.0	3.0
		No	255	97.0	97.0	100.0
		Total	263	100.0	100.0	
NC	Valid	Yes	1	1.2	1.2	1.2
		No	84	98.8	98.8	100.0
		Total	85	100.0	100.0	

Appendix 7b: Table of statistics for Main Study One (Questionnaire and K-MPAI)

4.2.1 Initial parametric test findings

Table 1 - Section one mean test results

Section One					
Section Score	Brass band identity	N	Mean	Std. Deviation	Std. Error Mean
	C	263	26.42	13.852	0.854
	NC	85	21.95	15.509	1.682

Table 2 - Section one Independent-samples t test showing significance

Section One										
Section Score		Levene's Test for Equality of Variances								
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
	Equal variances assumed	2.431	0.12	2.51	346	0.013	4.469	1.781	0.967	7.971
	Equal variances not assumed			2.369	130.126	0.019	4.469	1.887	0.737	8.201

Table 3 - Section two Independent-samples t test showing significance

Section Two										
Section Score		Levene's Test for Equality of Variances								
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
	Equal variances assumed	0.01	0.92	2.417	346	0.016	3.215	1.331	0.598	5.832
	Equal variances not assumed			2.397	140.387	0.018	3.215	1.342	0.563	5.868

Table 4 - Section two mean test results

Section Two					
Section Score	Brass band identity	N	Mean	Std. Deviation	Std. Error Mean
	C	263	20.89	10.622	0.655
	NC	85	17.67	10.795	1.171

Table 5 - Section five Independent-samples t test showing significance

Section Five										
Section Score		Levene's Test for Equality of Variances								
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
	Equal variances assumed	10.938	0.001	-2.891	346.00	0.004	-1.365	0.472	-2.294	-0.436
	Equal variances not assumed			-3.29	182.096	0.001	-1.365	0.415	-2.184	-0.546

Table 6 - Section five mean test results

Section Five					
Section Score	Brass band identity	N	Mean	Std. Deviation	Std. Error Mean
	C	263	7.65	3.985	0.246
	NC	85	9.01	3.084	0.335

4.3.1 Gender and K-MPAI

Table 7 – Contesting and non-contesting females and males overall total mean score

Brass band identity			N	Mean	Std. Deviation	Std. Error Mean
C	Overall Total	Male	130	88.17	36.917	3.238
		Female	133	102.78	35.413	3.071
NC	Overall Total	Male	41	81.54	42.813	6.686
		Female	43	94.23	38.219	5.828

Table 8 – Contesting and non-contesting females and males overall total mean score Independent-samples t test result

Gender			**Levene's Test for Equality of Variances**		**t-test for Equality of Means**						
			F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
										Lower	Upper
C	Overall Total	Equal variances assumed	0.030	0.862	-3.276	261	0.001	-14.613	4.460	-23.395	-5.830
		Equal variances not assumed			-3.275	259.920	0.001	-14.613	4.462	-23.400	-5.826
NC	Overall Total	Equal variances assumed	0.103	0.749	-1.435	82	0.155	-12.696	8.846	-30.293	4.901
		Equal variances not assumed			-1.431	79.930	0.156	-12.696	8.870	-30.348	4.956

4.3.2 Soloists and K-MPAI

Table 9 – Independent samples t test showing the mean scores between contesting soloists and non-contesting soloists

Group Statistics						
Soloist position?			N	Mean	Std. Deviation	Std. Error Mean
Yes	Section 1 Score	C	130	27.52	14.072	1.234
		NC	40	22.13	14.108	2.231

Table 10 – Demonstrating the statistical significance between soloists from the contesting and non-contesting groups using an independent samples t test

Independent Samples Test[a]											
Soloist position?			Levene's Test for Equality of Variances		t-test for Equality of Means						
Yes			F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
										Lower	Upper
	Section 1 Score	Equal variances assumed	0.082	0.775	2.120	168	0.035	5.398	2.546	0.372	10.424
		Equal variances not assumed			2.117	64.701	0.038	5.398	2.549	0.306	10.490

4.3.3 Experience and K-MPAI

Table 11 – Mean scores for contesting and non-contesting in relation to years of playing experience

Brass band identity		Mean	N	Std. Deviation
C	1-5 years	120.33	3	30.534
	6-10 years	97.00	17	37.236
	11-20 years	110.17	52	34.089
	21-30 years	86.30	37	28.882
	Over 31 years	88.81	109	38.252
	Total	94.55	218	36.700
NC	1-5 years	104.60	5	36.685
	6-10 years	101.20	5	22.152
	11-20 years	98.83	12	54.958
	21-30 years	92.50	10	31.792
	Over 31 years	74.63	30	40.716
	Total	86.76	62	41.856

Table 12 – K-Independent test showing mean rank scores of section one for the contesting group in relation to player experience and anxiety

Brass band Identity			N	Mean Rank
C	K26	1-5 years	3	78.17
		6-10 years	17	43.59
		11-20 years	52	61.57
		21-30 years	37	49.14
		Total	109	
	K34	1-5 years	3	60.00
		6-10 years	17	45.65
		11-20 years	52	63.92
		21-30 years	37	46.35
		Total	109	
	K40	1-5 years	3	63.33
		6-10 years	17	53.00
		11-20 years	52	64.09
		21-30 years	37	42.47
		Total	109	

Table 13 – K-Independent samples test showing the significance of section one in relation to years of player experience and anxiety

Brass band Identity		K26	K34	K40
C	Kruskal-Wallis H	7.641	8.943	10.832
	df	3	3	3
	Asymp. Sig.	0.054	0.030	0.013

Table 14 – K-Independent samples test showing the significance of section two in relation to years of player experience and anxiety

Brass band Identity		K18	K21	K25	K32	K38
C	Kruskal-Wallis H	18.143	10.536	11.722	12.976	14.320
	df	3	3	3	3	3
	Asymp. Sig.	0.000	0.015	0.008	0.005	0.003

Table 15 – K-Independent test showing mean rank scores of section two for the contesting group in relation to years of player experience and anxiety

Brass band Identity			N	Mean Rank
C		Total	109	
	K18	1-5 years	3	73.50
		6-10 years	17	40.65
		11-20 years	52	67.15
		21-30 years	37	43.01
		Total	109	
	K21	1-5 years	3	68.33
		6-10 years	17	57.50
		11-20 years	52	62.64
		21-30 years	37	42.03
		Total	109	
	K25	1-5 years	3	39.67
		6-10 years	17	56.12
		11-20 years	52	64.55
		21-30 years	37	42.31
		Total	109	

	K32	1-5 years	3	39.33
		6-10 years	17	56.47
		11-20 years	52	65.00
		21-30 years	37	41.54
		Total	109	
	K38	1-5 years	3	76.33
		6-10 years	17	47.18
		11-20 years	52	65.34
		21-30 years	37	42.34
		Total	109	

Table 16 – K-Independent samples test showing the significance of K11 (section seven) in relation to the contesting group, years of player experience and anxiety

Brass band Identity		K11
C	Kruskal-Wallis H	14.207
	df	3
	Asymp. Sig.	0.003

Table 17 – K-Independent test result showing mean rank score of K11 (section seven) for the contesting group in relation to years of player experience and anxiety

Brass band Identity			N	Mean Rank
C	K11	1-5 years	3	83.67
		6-10 years	17	56.88
		11-20 years	52	63.12
		21-30 years	37	40.41
		Total	109	

4.3.4 Non-contesting band players: Previous contesting band experiences?

Table 18 – Mann-Whitney showing the mean rank scores of K7 and K20 when comparing the non-contesting players who had played in a contesting band before with those that had not

Brass band identity			N	Mean Rank	Sum of Ranks
NC	K7	Yes	56	37.50	2100.00
		No	28	52.50	1470.00
		Total	84		
	K20	Yes	56	37.03	2073.50
		No	28	53.45	1496.50
		Total	84		

Table 19 – Mann-Whitney U test showing the significance for K7 and K20 when comparing the non-contesting players who had played in a contesting band before with those that had not

Brass band identity		**K7**	**K20**
NC	Mann-Whitney U	504.000	477.500
	Wilcoxon W	2100.000	2073.500
	Z	-2.699	-2.954
	Asymp. Sig. (2-tailed)	0.007	0.003

4.4 Summary of findings when comparing coping strategies with K-MPAI

4.4.1 Significant findings

Table 20 –Overall total mean anxiety scores for those who stated 'Yes' to the strategies and the frequencies in relation to the contesting and non-contesting group

Strategy	Contesting overall means	Contesting frequencies	Non-contesting overall means	Non-contesting frequencies
PMA	79.57	7	31.00	1
Prep and practice	70.38	8	131.00	1
Breathing Ex.	89.56	18	90.00	3
Exercise	100.51	88	88.97	30
Yoga	104.29	21	80.20	5
Self-help books	100.21	43	102.57	14
Certain food	103.67	67	100.50	4
Smoking	110.34	44	82.69	13
Meditation	103.83	59	104.62	21
Alcohol	108.97	77	97.45	22
Counselling	112.20	44	113.35	17
Beta blockers	110.56	43	128.17	6
Prayer	117.79	28	109.18	11

4.4.2.1 Contesting players: Preparation and practice

Table 21 – Showing the mean rank scores for K1 and K24 of the K-MPAI in relation to the contesting players who use prep and practice with those that do not

Brass band identity		PREPARATIONANDPRACTICE	N	Mean Rank	Sum of Ranks
C	K1	Yes	8	68.75	550.00
		No	255	133.98	34166.00
		Total	263		
	K24	Yes	8	70	560
		No	255	133.95	34156
		Total	263		

Table 22 – Mann-Whitney U test showing the significance of K1 and K24 when comparing the contesting players who use prep and practice with those that do not

Brass band identity				
C		K1		K24
	Mann-Whitney U	514	Mann-Whitney U	524
	Wilcoxon W	550	Wilcoxon W	560
	Z	-2.455	Z	-2.407
	Asymp. Sig, (2-tailed)	0.014	Asymp. Sig. (2-tailed)	0.016

4.5 Further findings between coping strategies and the different questions

4.5.1 Gender, alcohol and anxiety: female contesting group

T*able 23 – Mann-Whitney U test showing the significant p values for the items from section one of the K-MPAI in relation to the contesting females and alcohol*

Brass band identity			K22	K26	K34
C	Female	Mann-Whitney U	1014.000	1197.500	1239.500
		Wilcoxon W	5964.000	6147.500	6189.500
		Z	-3.499	-2.543	-2.343
		Asymp. Sig. (2-tailed)	0.000	0.011	0.019

Table 24 – Showing the mean rank scores for the items of section one that demonstrate significance between the contesting females that use alcohol with those that do not

Brass band identity				N	Mean Rank	Sum of Ranks
C	Females	K22	Yes	34	86.68	2947.00
			No	99	60.24	5964.00
			Total	133		
		K26	Yes	34	81.28	2763.50
			No	99	62.10	6147.50
			Total	133		
		K34	Yes	34	80.04	2721.50
			No	99	62.52	6189.50
			Total	133		

Table 25 – Mann-Whitney U test showing p values of significance for section three and seven in relation to females and alcohol

Brass band identity			K3	K4	K24
C	Female	Mann-Whitney U	6262.500	1216.500	1312.500
		Wilcoxon W	-1.961	6166.500	6262.500
		Z	0.050	-2.439	-1.961
		Asymp. Sig. (2-tailed)	1312.500	0.015	0.050

Table 26 – Showing mean rank scores for females and alcohol use with regards to section three and seven

Brass band identity				**N**	**Mean Rank**	**Sum of Ranks**
C	Female	K3	Yes	34	80.31	2730.50
			No	99	62.43	6180.50
			Total	133		
		K4	Yes	34	80.72	2744.50
			No	99	62.29	6166.50
			Total	133		
		K24	Yes	34	77.90	2648.50
			No	99	63.26	6262.50
			Total	133		

4.5.2 Gender, alcohol and anxiety: male contesting group

Table 27 – Mann-Whitney U test showing p values of significance for section three and seven in relation to males and alcohol

Brass band identity			K1	K3	K13	K11
C	Male	Mann-Whitney U	1413.500	1445.500	1375.000	1445.500
		Wilcoxon W	5241.500	5273.500	5203.000	5273.500
		Z	-2.337	-2.144	-2.595	-2.144
		Asymp. Sig. (2-tailed)	0.019	0.032	0.009	0.032

Table 28 – Showing mean rank scores for the items of significance from section three and seven in relation to males and

Brass band identity				**N**	**Mean Rank**	**Sum of Ranks**
C	Male	K1	Yes	43	76.13	3273.50
			No	87	60.25	5241.50
			Total	130		
		K3	Yes	43	79.94	3437.50
			No	87	58.36	5077.50
			Total	130		
		K13	Yes	43	77.02	3312.00
			No	87	59.80	5203.00
			Total	130		
		K11	Yes	43	75.38	3241.50
			No	87	60.61	5273.50
			Total	130		

APPENDIX 8: INTERVIEW SCHEDULE

Interview schedule

Opening (Introduction)

Firstly, I would to thank you for allowing me to interview you.

As you know, the questionnaire that you completed earlier in the year was designed to find out some basic player/banding information, along with focusing on anxiety and coping strategies, so this interview is going to be an extension of that, and I aim to go into more depth on some of the issues raised during the questionnaire.

The interview will last approximately 30-45 minutes and afterwards there will be a short debrief. If at any time you feel uncomfortable or would like me to stop; then just let me know.

If it is ok, I am now going to press record so that we can start the interview.

[PRESS RECORD]

*In the questionnaire you were asked what type of brass band you play in, however can you just confirm again for the purpose of this interview whether you play in a contesting or non-contesting band please?

General questions and performance anxiety

1. So firstly, could you tell me perhaps a little bit about your brass banding history?
   - How old were you when you started playing in a brass band? Did you start off in a brass band first or was it something you started later in your playing career?
   - What instrument do you play? Other instruments
   - Played in both contesting and non-contesting?
   - Is there lots travel involved?
   - Typical rehearsal schedule?

2. Why do you play in a brass band?

FOR NON-CONTESTING ask the following (Q3), otherwise move on to Q4.

3. What are the main reasons for you playing in a non-contesting band as opposed to a contesting band?

FOR ALL PARTICIPANTS

4. Can you now tell me about a difficult experience you may have had on the contest or concert stage?

   3a. Would you say that the experience had any impact on your performance anxiety levels?
   - Symptoms of performance anxiety you experienced?

   3b. How do you think this experience may have affected the other people around you?

   3c. Do you think the experience had an impact on the overall performance?

   3d. How did this experience make you feel afterwards?

4. What would you say are the most common causes of performance anxiety?
   - Own experience?
   - Other people's anxiety?

5. How much of an influence do you think the conductor has in relation to performance anxiety?
6. Do you currently play, or have you played in a soloist position before?

   YES – Ask the following question

   6a. Would you say there are/were particular stresses that come/came with playing in a soloist position?

   6b. Can you tell me about a time that you have played a solo on stage with the band , and how this made you feel?

   NO – Ask the following question

   6c. Would you say that performance anxiety is one of the main reasons that you do not play in a soloist position at the moment, or are there other reasons

7. In your current band, or experience, would you say that performance anxiety is something that is discussed openly within the brass band world?
   - If you, or any of the other members of the band had an issue with performance anxiety, do you think that it is something you would be comfortable in discussing with your band?
   - Taboo subject? Stigma attached to having performance anxiety?

GENDER QUESTIONS

8. In your current band, what is the balance like with regards to male/female players?
9. With brass banding being a male-dominated pastime originally, do you that men and women are treated equally in the brass banding world today?
   IF THEY MENTION GENDER DIFFERENCES REGARDING FEMALES, ASK 7A.

10. Do you think that in some bands old fashioned views still exist perhaps with regards to women?
11. Do you think that **females may/as a female you** feel more pressure when it comes to performance?

COPING STRATEGIES QUESTIONS

12. What are your personal views on drinking alcohol before a contest/concert?
13. What are your personal views are on using beta-blockers for combating performance anxiety?

IF THEY MENTION THAT THEY HAVE USED BETA-BLOCKERS, PERHAPS ASK THEM TO DISCUSS THEIR EXPERIENCE IN MORE DETAIL

14. In your own experience, how important would you say preparation and practice is?
    - Do you think it can help with performance anxiety?
15. In your own personal experience, what would you say are the best methods for overcoming performance anxiety? (Perhaps ask what advice they would give someone with performance anxiety?)

Closing

So as this is the end of the interview, is there anything else that you would like to perhaps add that you think may be useful to me with regards to any of the topics we have discussed today?

Secondly, are there any questions that you would like to ask me?

So, I have a sheet here with some websites and helplines for if you feel you need some additional help in dealing with any of the topics we have discussed. The sheet also has my contact details for if you do have any further questions about my research, or you wish to withdraw. Just be aware however that after 1st April 2019, I may not be able to remove your data as I will need to leave myself sufficient time to undertake the analysis.

And finally, I would like to take this opportunity just to thank you for allowing me to interview you.

[STOP RECORDING] (Tell them you have done this)

END INTERVIEW.

APPENDIX 9: INTERVIEW PARTICIPANT INFORMATION SHEET

Brief overview of the researcher and the interview:

My name is Fiona Smith and currently I am doing a Psychology Masters Research Degree at the University of Huddersfield. This interview has been designed to support both the original questionnaire and support my final project that will focus on the differences in performance anxiety and coping strategies amongst brass band players.

Conditions for interview:

You must be **aged 18 years old or over**, be **currently living in the UK** (first language must be English) and should be **playing in a brass band on a regular basis (at least once a month).**

Interview information:

What kind of questions will I be asked?
The questions in this interview will focus on issues related to performance anxiety and coping strategies. You will also be asked to outline certain details during the interview, such as brass band type for instance.

Will the interview be recorded?
Yes, the interview will be recorded for the purposes of analysis using a voice recorder. Once the interview has been completed, the media file will be transferred straight away onto my University OneDrive which will only be accessed by myself and will be password protected at all times. In addition to this, all recordings will be destroyed according to the University guidelines and will only be kept for a maximum of 10 years.

How long will the interview take?
The interview will be approximately **30-60 minutes in length.**

How do I give my consent?
You will be asked to sign and date a consent form that will be sent to you via email (either sign the form in a written format or electronically). Once signed (and dated), you will be asked to send back the signed form using the email address shown at the bottom (see contact information).

How will my answers be stored, and will my information be kept anonymous and confidential throughout?
Any information you provide will only be accessible to myself, will be stored in password-protected files and will be kept confidential at all times. Furthermore, you will remain anonymous both during the project and afterwards and any information received will be kept for a maximum of 10 years. In addition to this, you will also remain unidentifiable from all data included in resulting publications.

How will the information I provide be used and where will it be disseminated?
The results from the interviews will be used in my final thesis and once the project has been completed, the aim will be to publish the results on various brass band news websites and on my own Facebook research page (the link for this will be made available again once you have finished the interview).

Do I have to answer all the questions?
Although you are **encouraged to answer all of the questions**, if you do feel uncomfortable at any time during the interview, I can pause the interview if need be. Alternatively, at your request, the interview can be terminated. Please note, in the instance where you do not wish to answer a question, or you would like to terminate the interview, you do not have to disclose the reasons for this. Furthermore, after the interview you will be given a short debriefing and will be offered a sheet with some support websites and helplines should you need them as your health and safety is paramount.

What do I need to do if I want to withdraw from the study?
If you wish to withdraw from the study you can do so at any time, however it must be noted you may not be able to request that your data be removed or destroyed after the **1st April 2019** as sufficient time will be needed for the analysis. To withdraw from the study you will be required to send an email to myself (see contact details below) where you will be asked for your **Unique ID.** Providing me with your Unique ID will enable me to destroy your data/information accordingly and so, you will be sent a reminder of your Unique ID once the interview details have been confirmed. Furthermore, if you would like to withdraw from any part of the study, you do not need to disclose the reasons why.

Contact information:

If you have any questions in relation to this study, please do not hesitate to contact me (Fiona Smith) on ***U0650954@pgr.hud.ac.uk***. Furthermore, you can also contact my university supervisor via the following email address: K.Shibazaki@hud.ac.uk **(Kagari Shibazaki: main supervisor)**

APPENDIX 10: INTERVIEW PARTICIPANT CONSENT FORM

Prior to participating in this study you are required to read all the statements and tick each of the boxes to confirm you have read each individual statement, and once you have done this, please sign and date in the box provided (either handwritten or electronically).

I have read and understood the *Participant Information Page*. ☐

I understand that for the purposes of the analysis, the interview will need to be recorded. ☐

I understand that the information or data I provide will remain confidential, and I will remain anonymous throughout. ☐

I understand that any information or data collected will be stored on password protected files. ☐

I understand that after the study has been completed, any data or information that I have provided will be securely stored for a maximum of 10 years and after this time; arrangements for confidential destruction will take place. ☐

I understand that the results from the interviews (and the earlier questionnaire) will be published in a thesis. ☐

I understand that the results from the interviews (and the questionnaire) may be later disseminated to various brass band news websites and will be published on the researchers own Facebook research page, but no individual will be identifiable from the material that is published. ☐

I understand that some of the questions may be of a sensitive nature and so, if I do not wish to answer a question, I can choose not to do so. ☐

I understand that I have the right to withdraw from the study at any time however, after the **1st April 2019** any data provided by myself may not be removed, as sufficient time for the analysis will be required. ☐

I understand that it is my responsibility to keep a record of my Unique ID (and the researcher's contact email address) as without it, the researcher may not be able to remove or destroy the data I have provided accordingly, should I wish to withdraw. ☐

I have been given the chance to ask questions and discuss any concerns that I may have. ☐

I am aged 18 years old or over. ☐

I am currently living in the UK and my first language is English. ☐

I currently play in a brass band on a regular basis (at least once a month). ☐

Participant declaration

I have read the information page and statements above and I therefore give my consent to participate in an interview.

Signature to go here (written or electronically) | |

Date of signing: | |

APPENDIX 11: INTERVIEW PARTICIPANT DEBRIEF SHEET

If you have any questions regarding the study, or have any other queries about the overall project, then please feel free to email me at ***U0650954@pgr.hud.ac.uk*****.** Furthermore, if you would like to follow this project more closely then you can do so by clicking on the link below.

https://www.facebook.com/fspsychbrassbandresearch/

Once again, please note: that you **must keep a record of your Unique ID and the contact email address (*U0650954@pgr.hud.ac.uk*)** so that should you wish to withdraw, you are able to do so.

Support and helplines:

If you have been affected by any of the issues in this interview, or you would like more information on 'Anxiety' and other mental health issues, then please see below for a list of helplines and websites.

Anxiety UK:

https://www.anxietyuk.org.uk

Infoline: 03444 775 774 Text service: 07537 416 905

NHS choices:

https://www.nhs.uk/conditions/generalised-anxiety-disorder/

Mind:

https://www.mind.org.uk

Mind Infoline: 0300 123 3393 Text service: 86463

Your support is really appreciated and so, I would like to take this opportunity to thank you for participating in my study!

APPENDIX 12: INITIAL TEMPLATE

1. **Why play in brass band?**
   - 1.1 Social aspect (NC)
   - 1.2 Enjoy playing alongside other musicians (C)
   - 1.3 Enjoy the music and playing (NC + C)
2. **Symptoms of performance anxiety?**
   - 2.1 Shallow breathing (C)
     - 2.1.1 Not been able to fill instrument (C)
     - 2.1.2 Top register affected (C)
   - 2.2 Twitches in the legs (C)
   - 2.3 Hot and sweaty (NC)
3. **Causes of performance anxiety?**
   - 3.1 Different performance situations, such as; auditions, contests (C)
   - 3.2 Negative thoughts (C)
   - 3.3 Lack of player experience (C)
   - 3.4 Self-scrutiny of playing and pressure from self (C + NC)
   - 3.5 Judgement from others (C + NC)
     - 3.5.1 Pressure of other band members (C +NC)
     - 3.5.2 Pressure whilst in the presence of renowned musicians, either on stage or off stage (C +NC)
     - 3.5.3 Pressure when playing in front of an audience (C +NC)
     - 3.5.4 'Toxic players' who impinge their anxiety on others with nasty, snide remarks about other performance due to own insecurity (C)
   - 3.6 Lack of performance anxiety discussion within the 'banding community' (C)
   - 3.7 Pressure from playing in front of an audience (C + NC)
   - 3.8 Being unprepared (C + NC)
   - 3.9 Exposure of playing (C + NC)
     - 3.9.1 Soloist playing (C + NC)
       - 3.9.1.1 Expectancy to take the lead (NC)
       - 3.9.1.2 Expectancy to 'get it right' (NC)
   - 3.10 Conductors (C + NC)
     - 3.10.1 Inexperienced conductor (NC)
     - 3.10.2 Nervous conductor (NC)
     - 3.10.3 Demoralising conductor (C)
4. **Performance anxiety discussions within the brass band community**
   - 4.1 Lack of discussions in banding world (C + NC)
   - 4.2 Lack of discussions in own band (NC)
     - 4.3.1 Would only discuss with a handful of people in own band (C + NC)
     - 4.3.2 May discuss with experienced conductor (NC)
   - 4.3 Lack of discussions in the education sector (C)
5. **Gender equality**
   - 5.1 Male/Female not treated equally, but slowly getting better (C + NC)
     - 5.1.1 Some old-fashioned views still exist that females should not be in bands (C + NC)
       - 5.1.1.1 Males used to have a definite approach and misogynistic way of life (C)
       - 5.1.2 Some bands still call the 'Chairman' that, and not 'Chairperson' (NC)
     - 5.1.2 Better opportunities in the lower section bands for females (C)
       - 5.1.2.1 More equal divide (C)
   - 5.2 Prevalent gender bias in 1980s and earlier (C)
     - 5.2.1 Particularly true of Championship section banding (C)
       - 5.2.1.1 Women who auditioned were often outvoted (C)
   - 5.3 Suggestion that males may feel more pressure due to women in bands (NC)
6. **Coping strategies**
   - 6.1 Preparation and Practice (C + NC)
     - 6.1.1 Extremely important and helps with anxiety (C + NC)
     - 6.1.2 Short intense preparation and practice better (C)
   - 6.2 Positive Mental Attitude (C)
   - 6.3 Visualisation (C)
   - 6.4 Beta-blockers may not be the best solution (C + NC)
     - 6.4.1 When used, no nervousness, but also no emotion (C)
     - 6.4.2 Should consider the ramifications for using them (NC)
   - 6.5 Disagree with use of alcohol before a concert or contest (C + NC)
     - 6.5.1 Looks unprofessional (C + NC)
     - 6.5.2 Some use it, but it is frowned upon (C + NC)
     - 6.5.4 'Not a coping strategy, it's somewhere to hide'

APPENDIX 13: SECOND TEMPLATE

1. **Why play in brass band?**
   - 1.1 Social aspect (Cx1, NCx2)
     - 1.1.1 Friendship (C)
     - 1.1.2 Like a family (C)
     - 1.1.3 Community spirit (C)
   - 1.2 Enjoy playing alongside other musicians and in a team (Cx1, NCx1)
   - 1.3 Enjoy the music and playing (Cx1, NCx3)
   - 1.4 Loves the tradition and how people in brass bands do it for love, not money (Cx1)
   - 1.5 Live for the 'buzz' moments (Cx1)
   - 1.6 Keeps brain active (NCx1)
     - 1.6.1 Helps coordination (NC)
   - 1.7 Enjoys the challenge (NCx1)
   - 1.8 Physical workout (NCx1)
   - 1.9 Personal development (NCx1)
   - 1.10 Helps release tensions of everyday stresses

2. **Symptoms of performance anxiety?**
   - 2.1 Feelings of panic (Cx1, NCx2)
     - 2.1.1 During piece panic sets in and feels like 'fight or flight' (C)
   - 2.2 Rapid heart rate (Cx1, NCx2)
   - 2.3 Shallow or heavy breathing (Cx2)
     - 2.3.1 Not been able to fill instrument (C)
   - 2.4 Trouble producing notes (Cx1, NCx1)
   - 2.5 Twitchy or shaky legs (Cx3)
   - 2.6 Dry mouth (Cx1)
   - 2.7 Crying (Cx1)
   - 2.8 Hot and sweaty (NCx3)
   - 2.9 Feeling sick or being sick (NCx1)
   - 2.10 Going red in face (flushed) (NCx1)

3. **Causes of performance anxiety?**
   - 3.1 Self scrutiny of playing and pressure from self (Cx3, NCx3)
   - 3.2 Negative thoughts (Cx3, NCx1)
   - 3.3 Judgement/pressure from others (Cx3, NCx3)
     - 3.3.1 Pressure of other band members (Cx2, NCx1)
     - 3.3.2 Pressure whilst in the presence of renowned musicians, either on stage or off stage (Cx2, NCx2)
     - 3.3.3 Pressure when playing in front of an audience (Cx3, NCx3)
     - 3.3.4 'Toxic players' who impinge their anxiety on others with nasty, snide remarks about other performance due to own insecurity (Cx2)
   - 3.4 Being unprepared (Cx3, NCx3)
   - 3.5 Exposure of playing (Cx3, NCx3)
     - 3.5.1 Soloist playing (Cx3, NCx3)
       - 3.5.1.1 Expectancy to take the lead (Cx1, NCx3)
       - 3.5.1.2 Expectancy to 'get it right' (NCx1)
   - 3.6 Conductors (Cx3, NCx2)
     - 3.6.1 Inexperienced conductor (Cx1, NCx1)
     - 3.6.2 Nervous or less confident conductor (Cx1, NCx1)
     - 3.6.3 Demoralising conductor (Cx1)
     - 3.6.4 High expectation (Cx1, NCx1)
     - 3.6.5 Guest conductor (Cx1)
     - 3.6.6 Lack of communication (NCx1)
   - 3.7 Previous bad experience whilst performing (Cx2, NCx1)
     - 3.7.1 'Overhanging hangover' (Cx1)
     - 3.7.2 Making mistakes whilst playing (Cx3, NCx2)
   - 3.8 Apprehension Anxiety (Cx1, NCx2)
     - 3.8.1 Travelling to different venues (Cx1, NCx1)
     - 3.8.2 Apprehension during a piece due to impending solo (Cx1)
     - 3.8.3 Unfamiliar contest stages (Cx1)
     - 3.8.4 Timekeeping (NCx1)
     - 3.8.5 Scared of letting people down beforehand (NCx1)
     - 3.8.6 Scared of not being able to play the instrument (NCx1)

3.9 Different performance situations (Cx2, NCx1)
- 3.9.1 Contests (Cx1)
  - 3.9.1.1 Higher levels of expectation
- 3.9.2 Auditions (Cx1)
- 3.9.3 Different venues (NCx1)
  - 3.9.3.1 Acoustics (NCx1)

3.10 Lack of player experience (Cx1, NCx2)
3.11 Lack of performance anxiety discussion within the 'banding community' (C)
3.12 Higher stress levels from playing in a higher section band (Cx1)
3.13 Adjudicators (Cx2)
- 3.13.1 Adjudicators demoralising players (Cx1)

3.14 The music itself (NCx1)
3.15 Lack of confidence (NCx2)

4. Performance anxiety discussions within the brass band community

4.1 Lack of discussions in banding world (Cx2, NCx3)
4.2 Lack of discussions in own band (Cx2, NCx3)
- 4.2.1 Would only discuss with a handful of people or experienced players within own band (Cx2, NCx2)
- 4.2.2 May discuss with experienced conductor (Cx1, NCx1)
- 4.2.3 Women in own band more likely to discuss problems with anxiety (NCx1)

4.3 Lack of discussions in the education sector (C)
4.4 Fear of a negative reaction? (NCx2)
- 4.4.1 More likely to keep it within or leave the band due to a fear of a negative reaction (NCx2)
  - 4.4.1.1 Some people have the 'Just deal with it' approach to performance anxiety which heightens anxiety (NCx1)
- 4.4.2 Perhaps more of an issue in 'higher level' banding (NCx1)
  - 4.4.2.1 Confirmation that those who have performance anxiety or display outward signs of anxiety would probably not last long in a Championship or elite brass band (Cx1)

5. Gender equality

5.1 Male/Female not treated equally in the brass banding world, but slowly getting better (Cx3, NCx2)
- 5.1.1 Prevalent gender bias in 1980s and earlier (Cx2)
  - 5.1.1.1 Males used to have a definite approach and misogynistic way of life (Cx1)
  - 5.1.1.2 Attitudes such as 'why would a woman want to join an all-male club/group when they could go elsewhere?' (Cx1)
  - 5.1.1.3 Particularly true of Championship section banding (Cx1)
    - 5.1.1.3.1 Women who auditioned were often outvoted (Cx1)
- 5.1.2 Witnessed old-fashioned views in own band or in the brass banding community (Cx3, NCx1)
  - 5.1.2.1 Some bands still call the 'Chairman' that, and not 'Chairperson' (NCx1)
  - 5.1.2.2 Most likely views are aired by 'older players' (Cx1, NCx1)
- 5.1.3 Suggestion that women may feel more pressure than men (Cx1, NCx1)
  - 5.1.3.1 Counter argument however that male's may feel more pressure due to women in bands? (NCx1)
  - 5.1.3.2 Have to have a certain personality as a woman to play in higher level banding to withstand the gender bias (Cx1)
- 5.1.4 Women now have a voice (Cx1)
  - 5.1.4.1 Women are now in positions of authority, such as committee, solo positions etc.
- 5.1.6 More women in some bands nowadays (Cx1)
  - 5.1.6.1 Bands are becoming more reliant on females (Cx1)
  - 5.1.5.1 More equal divide M/F (C)
- 5.1.7 Uniforms still quite male-orientated (Cx1)

5.2 No difference in equality or gender bias noticed (NCx2)
- 5.2.1 Believe some views may exist still (NCx2)

6. **Coping strategies**
6.1 Preparation and Practice
- 6.1.1 Preparation and Practice is extremely important (Cx3, NCx3)
  - 6.1.1.1 Helps with anxiety (Cx3, NCx3)
  - 6.1.1.2 Organisation makes you less anxious (NCx1)
  - 6.1.1.3 More anxiety if unprepared (Cx2, NCx2)
- 6.1.2 Feels like they should do more practice (NCx1)
- 6.1.3 Short intense preparation and practice is better (Cx1)
- 6.1.4 Simplifying music to aid performance anxiety (Cx1)

6.2 Positive Mental Attitude (Cx2, NCx1)
- 6.2.1 Encouragement whilst on stage and beforehand (Cx1)
  - 6.2.1.1 Nods (Cx1)
  - 6.2.1.2 Smiles (Cx1)
  - 6.2.1.3 Mantras (Cx1)

6.3 Visualisation (Cx1)
6.4 Beta-blockers
- 6.4.1 Have used beta-blockers (Cx2)
  - 6.4.1.1 When used, no nervousness, but also no emotion (Cx1)
  - 6.4.1.2 When used, no anxiety, but felt emotion and musical awareness (Cx1)
    - 6.4.1.2.1 Slowed heart rate down in both instances (Cx2)
- 6.4.2 May not be the best solution (Cx2, NCx1)
  - 6.4.2.1 Should not become a crutch (Cx1)
  - 6.4.2.2 Should consider the ramifications for using them (NCx1)
- 6.4.3 Would use, or have no objection to others using beta-blockers (Cx1, NCx3)

6.5 Alcohol Usage
- 6.5.1 Disagree with use of alcohol before a 'brass band' contest/concert (Cx3, NCx4)
  - 6.5.1.1 Looks unprofessional (Cx2, NCx1)
  - 6.5.1.2 Some use it, but it is frowned upon (Cx1, NCx1)
  - 6.5.1.3 Unwritten rules for not using alcohol (Cx1)
  - 6.5.1.4 'Not a coping strategy, it's somewhere to hide' (Cx1)
  - 6.5.1.5 Would lose concentration (NCx1)
  - 6.5.1.6 'Slippery slope' (Cx1)
  - 6.5.1.7 May use for 'Dutch courage' (NCx1)
  - 6.5.1.8 Better solutions (Cx1)
- 6.5.2 Have used when playing at an informal concert or non-brass band related gig (Cx1, NCx1)
  - 6.5.2.1 Felt like they played worse (Cx1, NCx1)
  - 6.5.2.2 Took the edge off the nerves (Cx1, NCx1)

6.6 Breathing Exercises (Cx2, NCx1)
- 6.6.1 Alexander Technique (Cx1)

6.7 Physical Exercise (Cx1)
- 6.7.1 Wall pushing (Cx1)

6.8 Listening to music (Cx2)
6.9 Kalms (Cx1)
6.10 Communicating worries with others (Cx2)
6.11 Chewing gum or gentle biting of the tongue (Cx1)
6.12 Playing through the nerves with continual exposure (NCx1)

APPENDIX 14: FINAL TEMPLATE

1. **Why play in brass band?**
   - 1.2 Enjoyment
     - 1.2.1 Social aspect (Cx1, NCx2)
       - 1.2.1.1 Friendship (C)
       - 1.2.1.2 Like a family (C)
       - 1.2.1.3 Community spirit (C)
     - 1.2.2 Enjoy the music and playing (Cx1, NCx3)
       - 1.2.2.1 Enjoy playing alongside other musicians and in a team (Cx1, NCx1)
       - 1.2.2.2 Live for the 'buzz' moments (Cx1)
       - 1.2.2.3 Loves the tradition (Cx1)
       - 1.2.2.4 People in brass bands do it for love, not money (Cx1)
     - 1.2.3 Enjoys the challenge (NCx1)
       - 1.2.3.1 Physical workout (NCx1)
       - 1.2.3.2 Mental workout (NCx1)
         - 1.2.3.2.1 Keeps brain active (NCx1)
         - 1.2.3.2.2 Helps coordination (NCx1)
         - 1.2.3.2.3 Helps release tensions of everyday stresses (NCx1)
       - 1.2.3.3 Personal development (NCx1)

2. **Symptoms of performance anxiety?**
   - 2.1 Physical symptoms
     - 2.1.1 Feelings of panic (Cx1, NCx2)
       - 2.1.1.1 During piece panic sets in and feels like 'fight or flight (C)
     - 2.1.2 Rapid heart rate (Cx3, NCx2)
     - 2.1.3 Shallow or heavy breathing (Cx2)
       - 2.3.1.1 Not been able to fill instrument (Cx2)
     - 2.1.4 Trouble producing notes (Cx1, NCx1)
     - 2.1.5 Twitchy or shaky legs (Cx3)
     - 2.1.6 Dry mouth (Cx1)
     - 2.1.7 Crying (Cx1)
     - 2.1.8 Hot and sweaty (NCx3)
     - 2.1.9 Feeling sick or being sick (NCx1)
     - 2.1.10 Flushed (NCx1)

3. **Causes of performance anxiety?**
   - 3.1 Pressure
     - 3.1.1 Pressure from self and self-scrutiny (Cx3, NCx4)
       - 3.1.1.1 Negative thoughts (Cx3, NCx1)
       - 3.1.1.2 Making mistakes whilst playing (Cx3, NCx2)
       - 3.1.1.3 Lack of player experience (NCx2)
       - 3.1.1.4 Lack of confidence (NCx2)
       - 3.1.1.5 Apprehension Anxiety (Cx3, NCx2)
         - 3.1.1.5.1 Travelling to different venues (Cx1, NCx1)
         - 3.1.1.5.2 Apprehension during a piece due to impending solo (Cx1)
         - 3.1.1.5.3 Unfamiliar contest stages (Cx1)
         - 3.1.1.5.4 Timekeeping (NCx1)
         - 3.1.1.5.5 Scared of letting people down beforehand (NCx1)
         - 3.1.1.5.6 Scared of not being able to play the instrument (NCx1)
     - 3.1.2 Pressure and judgement from others (Cx3, NCx4)
       - 3.1.2.1 Other band members (Cx2, NCx1)
       - 3.1.2.2 The presence of renowned musicians (Cx2, NCx2)
       - 3.1.2.3 Audience (Cx3, NCx3)
       - 3.1.2.4 'Toxic players' who impinge own anxiety on others (Cx2)
         - 3.1.2.4.1 Nasty, snide remarks about other players' performance due to their own insecurities (Cx2)
       - 3.1.2.5 Conductors (Cx3, NCx2)
         - 3.1.2.5.1 High expectation (Cx1, NCx1)
         - 3.1.2.5.2 Inexperienced conductor (Cx1, NCx1)
         - 3.1.2.5.3 Nervous or less confident conductor (Cx1, NCx1)
         - 3.1.2.5.4 Demoralising conductor (Cx1)
         - 3.1.2.5.5 Guest conductor (Cx1)
         - 3.1.2.5.6 Lack of communication (NCx1)

3.1.2.6 Adjudicators (Cx2)
3.1.2.6.1 Adjudicators demoralising players (Cx1)
3.2 Being unprepared (Cx3, NCx3)
3.3 Exposure of playing (Cx3, NCx3)
3.3.1 Soloist playing (Cx3, NCx3)
3.3.1.1 Expectancy to take the lead (Cx1, NCx3)
3.3.1.2 Expectancy to 'get it right' (NCx1)
3.4 Previous bad experience whilst performing (Cx2, NCx1)
3.4.1 'Overhanging hangover' (Cx1)
3.5 Different performance situations (Cx2, NCx1)
3.5.1 Contests (Cx3)
3.5.1.1 Higher levels of expectation (Cx3)
3.5.2 Auditions (Cx1)
3.5.3 Different venues (NCx1)
3.6.3.1 Acoustics (NCx1)
3.6 Lack of performance anxiety discussion within the 'banding community' (Cx1)
3.7 Higher stress levels from playing in a higher section band (Cx1)
3.8 The music itself (NCx1)

4. Performance anxiety discussions within the brass band community

4.1 Lack of discussion
4.1.1 Lack of discussions in brass banding world (Cx3, NCx4)
4.1.1.1 Fear of a negative reaction? (Cx3, NCx2)
4.1.1.1.1 More likely to keep it within or leave the band (NCx2)
4.1.1.1.2 Some people have the 'Just deal with it' approach which heightens anxiety (NCx1)
4.1.1.1.3 May be more of an issue in 'higher level' banding? (NCx1)
4.1.1.1.3.1 Confirmation that those who have performance anxiety or display outward signs of anxiety would probably not last long in a Championship or elite brass band (Cx2)
4.1.2 Lack of discussions in own band (Cx3, NCx4)
4.1.2.1 Would discuss with a handful of people (Cx2, NCx2)
4.1.2.1.1 Experienced players (Cx2, NCx2)
4.1.2.1.2 Experienced conductor (Cx1, NCx3)
4.1.2.2 Women in own band more likely to discuss problems with anxiety (NCx1)

5. Gender equality

5.1 Male/Female not treated equally in the brass banding world (Cx3, NCx2)
5.1.1 Slowly getting better (Cx3, NCx2)
5.1.1.1 Prevalent gender bias in 1980s and earlier (Cx2)
5.1.1.1.1 Males used to have a definite approach and misogynistic way of life (Cx1)
5.1.1.1.2 Attitudes such as 'why would a woman want to join an all-male group when they could go elsewhere?' (Cx1)
5.1.1.1.3 Particularly true in Championship bands (Cx1)
5.1.1.1.3.1 Women who auditioned were often outvoted (Cx1)
5.1.1.2 Women now have a voice (Cx1)
5.1.1.2.1 Women are now in positions of authority, such as committee, solo positions etc. (Cx3)
5.1.1.3 More women in some bands nowadays (Cx1)
5.1.1.3.1 Bands are becoming more reliant on females (Cx1)
5.1.1.3.2 More equal divide M/F (Cx1)
5.1.1.3.3 Uniforms still quite male-orientated (Cx1)
5.1.2 Suggestion that women may feel more pressure than men (Cx1, NCx1)
5.1.2.1 Counter argument however that males may feel more pressure due to women in bands? (NCx1)
5.1.2.2 Women need a 'certain personality' to play in higher level banding to withstand gender bias (Cx2)
5.1.2.2.1 Confidence in own ability (Cx2)
5.1.3 Witnessed old-fashioned views in own band/brass banding community (Cx3, NCx1)
5.1.3.1 Some bands still call the 'Chairman' that, and not 'Chairperson' (NCx1)
5.1.3.2 Most likely views are aired by 'older players' (Cx1, NCx1)
5.2 No difference in equality or gender bias noticed (NCx2)
5.2.1 Believe some views may exist still (NCx2)

6. **Coping strategies**

6.1 Preparation and Practice (Cx3, NCx4)
- 6.1.1 Extremely important (Cx3, NCx3)
  - 6.1.1.1 Helps with anxiety (Cx3, NCx3)
    - 6.1.1.1.1 Being organised (NCx1)
    - 6.1.1.1 2 Simplifying music (Cx1)
    - 6.1.1.1.3 Short intense preparation and practice may be better (Cx1)
  - 6.1.1.2 More anxiety if unprepared (Cx2, NCx2)
    - 6.1.1.2.1 Feels like they should do more practice (NCx1)

6.2 Positive Mental Attitude (Cx2, NCx1)
- 6.2.1 Encouragement whilst on stage and beforehand (Cx1)
  - 6.2.1.1 Nods (Cx1)
  - 6.2.1.2 Smiles (Cx1)
  - 6.2.1.3 Mantras (Cx1)

6.3 Visualisation (Cx1)

6.4 Beta-blockers
- 6.4.1 Have used beta-blockers (Cx2)
  - 6.4.1.1 When used, no nervousness, but also no emotion (Cx1)
  - 6.4.1.2 When used, no anxiety, but felt emotion and musical awareness (Cx1)
    - 6.4.1.2.1 Slowed heart rate down in both instances (Cx2)
- 6.4.2 May not be the best solution (Cx2, NCx1)
  - 6.4.2.1 Should not become a crutch (Cx1)
  - 6.4.2.2 Should consider ramifications (NCx1)
- 6.4.3 Would use, or have no objection to others using them (Cx1, NCx3)

6.5 Alcohol Usage
- 6.5.1 Disagree with use of alcohol before a performance (Cx3, NCx4)
  - 6.5.1.1 Looks unprofessional (Cx2, NCx1)
    - 6.5.1.1.1 Frowned upon (Cx1, NCx1)
  - 6.5.1.2 Unwritten rules for not using alcohol (Cx1)
  - 6.5.1.3 Better solutions (Cx1)
    - 6.5.1.3.1 ‘Not a coping strategy, it’s somewhere to hide’ (Cx1)
    - 6.5.1.3.2 ‘Slippery slope’ (Cx1)
  - 6.5.1.4 Would lose concentration (NCx1)
  - 6.5.1.5 May use for ‘Dutch courage’ (NCx1)
- 6.5.2 Have used when playing at an informal concert or non-brass band related gig (Cx1,NCx1)
  - 6.5.2.1 Felt like they played worse on reflection (C1, NCx1)
  - 6.5.2.2 Took the edge off the nerves (Cx1, NCx1)

6.6 Breathing Exercises (Cx2, NCx1)
- 6.6.1 Alexander Technique (Cx1)

6.7 Physical Exercise (Cx1)
- 6.7.1 Wall pushing (Cx1)

6.8 Listening to music (Cx2)

6.9 Kalms (Cx1)

6.10 Communicating worries with others (Cx2)

6.11 Chewing gum or gentle biting of the tongue (Cx1)

6.12 Playing through the nerves with continual exposure (NCx1)