

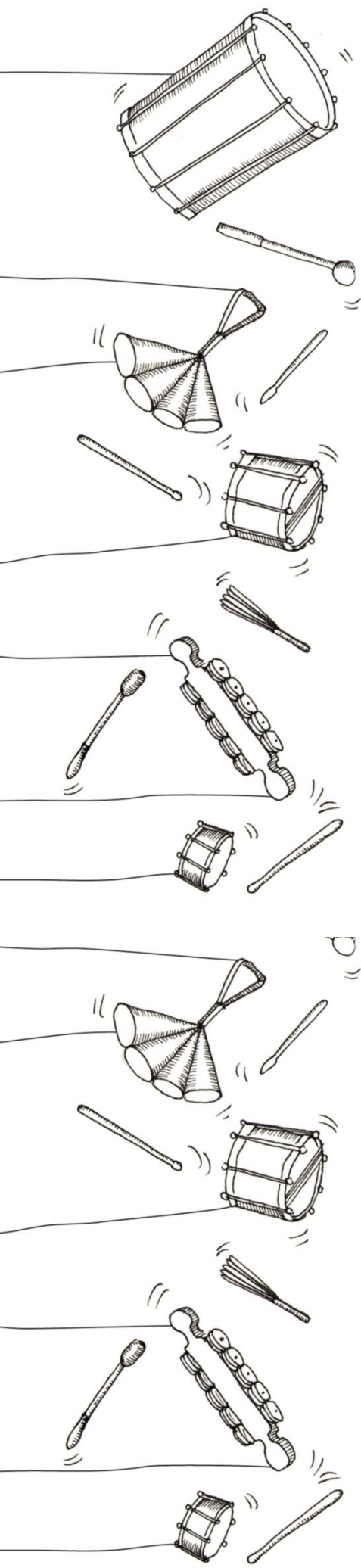
Selected psychological factors of music performance anxiety in community musicians.

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INTRODUCTION



- There is a need in people to interact with music and actively participate in its creation, it is a fundamental aspect of human experience, and an inseparable and fundamental part of human culture and society. For people engaged in **Community Music** activities, expressing music is a tool supporting social transformation, empowerment, emancipation and cultural capital (Higgins and Willingham, 2017)
- **Music performance anxiety** is defined as an experience of clear and persistent anxiety associated with a musical performance, which arises as a result of specific experiences conditioning anxiety and which manifests itself through a combination of affective, cognitive, somatic and behavioral symptoms (Kenny, 2016).
- Music performance anxiety is very common among musicians (Studer, Gomez, Hildebrandt, Arial and Danuser, 2011) and can negatively influence the performer's personal and professional life (Steptoe, 2001).
- Environmental interaction is an important part of Community Music (Veblen and Olsson, 2002), signifying the role of performances in the community musician's life.
- As previous studies involving music students suggest (Juncos et al., 2017), **ACT** (Acceptance and Commitment Therapy) could be an effective method of supporting community musicians in sharing their music through enhancing their psychological flexibility.

RESULTS

Results suggest that there is a significant relationship between music performance anxiety and psychological flexibility ($r=0.706, p<0.01$), flow ($r=-0.409, p<0.01$) and mindfulness ($r=-0.300, p<0.05$) in community musicians. Multiple regression analysis suggests that psychological flexibility and flow explains 57% of variance of music performance anxiety

Table 1. *r* Pearson's correlation between music performance anxiety, mindfulness, psychological flexibility and flow.

	Music Performance Anxiety	Mindfulness	Psychological Flexibility
Mindfulness	-0.300*		
Psychological Flexibility	0.706**	-0.294**	
Flow	-0.409**	0.119	-0.226

* $p < 0.01$, ** $p < 0.001$

PARTICIPANTS AND PROCEDURE

During an international samba music festival in Warsaw, a sample of 63 polish batucada (samba percussion orchestra) players completed self report questionnaires measuring psychological flexibility, mindfulness, flow and music performance anxiety levels.

MEASURES

- **Music Performance Anxiety** - K-MPAI Kenny-Music Performance Anxiety Inventory (Kenny et al., 2004)
- **Psychological Flexibility** - AAQ-II, Acceptance and Action Questionnaire-II, (Bond et al., 2011)
- **Mindfulness** - MAAS Mindful Attention Awareness Scale (Brown and Ryan, 2003)
- **Flow** – FSS Flow State Scale-2 (Jackson and Marsh, 1996)

Table 2. Multiple regression analysis with music performance anxiety as the dependant variable

	B	Standard error (B)	Beta	T	Sig.
Stala	97.92	24.95		3.92	0.000
Mindfulness	-0.24	0.25	-0.09	-0.97	0.338
Psychological Flexibility	1.96	0.29	0.62	6.82	0.000
Flow	-0.38	0.13	-0.26	-2.94	0.005

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CONCLUSIONS

- Due to the above results, Acceptance and Commitment Therapy should be further tested as a potentially effective method of supporting musicians involved in community music activity in successful dealing with the symptoms and effects of musical performance anxiety. It might be beneficial to introduce ACT therapy exercises during community music meetings.
- The more psychologically inflexible a musician is - avoids experience and does not accept negative feelings, the more difficult it is to deal with music performance anxiety, and unwanted feelings are stronger, more persistent and recurrent.
- Community musicians who experience an optimal and positive state of mind (flow), are highly motivated and fully absorbed in playing, more effectively deal with stress related to public performance, are less worried about the prospect of failure and evaluation while performing.
- There are no studies comparing the state of flow in a group and individually for musicians, and conducting such research with the participation of community music activities could check whether actually engaging in such a form of spending free time, that is available to everyone, is conducive to more frequent experiencing of flow states.
- A list of community music manifestations in Poland should be created, to be able to study a larger, more representative group of community musicians in the future, and not just sambistas from larger cities. A survey addressed to community musicians in Poland and around the world examining patterns of active involvement in music making and the quality of experience would help better understanding and matching of the proposed ACT intervention for this given population.