Performing Wellness

10 December 2016
Centre for Theology and Ministry, 29 College Crescent, Parkville

A symposium presented by the Music, Mind and Wellbeing group of
The University of Melbourne, and
The Australian Society for Performing Arts Healthcare

MMW
MUSIC, MIND & WELLBEING

THE UNIVERSITY OF MELBOURNE

ASPAH
Australian Society for Performing Arts Healthcare

WELCOME to Performing Wellness!

We are pleased to be able to share with you a day of collegial and scholarly discussions around a topic that is vital to the optimal performance and career sustainability of all musicians – their physical and mental health and wellbeing.

The symposium is hosted by the Melbourne Conservatorium of Music (MCM) and Music, Mind & Wellbeing at the University of Melbourne, and runs in association with the Australian Society for Performing Arts Healthcare (ASPAH). The University of Melbourne advocates for research and teaching in music performance science, conducting psychology and musicians' health work across undergraduate and postgraduate programs, including an innovative career development program.

The spirit of this symposium continues in the tradition of APSAH conferences: bringing together leading practitioners and researchers to provide information to apply within a practical context, whether in the studio, research laboratory, or clinical setting. The day includes a range of keynotes, research papers, and workshops with practical insights and evidence-based strategies to minimise the stresses and strains of musical performance and maximise performance potential and enjoyment.

Jane Davidson, Margaret Osborne and Frederic Kiernan
The University of Melbourne

SYMPOSIUM SCHEDULE

8:30–9:00am	Registrations	
9:00–9:15am	Welcome	
9:15–10:15am	**Keynote Lecture, Wyselaskie Auditorium** David Howard: ‘Performer vocal wellness in pitch control and its role in vocal intonation in choral singing’	
10:15–10:30am	Break	
10:30–11:50am	**Music Performance Anxiety** **Wyselaskie Auditorium** Georgia Pike: ‘Ancient practices and modern stresses: Insights for today’s music profession gleaned from ancient sources’ Katie Zhukov: ‘Conquering performance anxiety: Applying research findings to optimise music performance’ Jennifer Kirsner [M. Osborne, S. Wilson]: ‘Early maladaptive schemas associated with performance anxiety in classically-trained musicians’	**Music and Health** **Seminar Room G-03** James Harvey: ‘Elder music, instrumental music performance and affirmative aging’ Ann Shoebridge: ‘Minding the body: An interdisciplinary theory of optimal posture for musicians’ Janet Davies: ‘Classes in Alexander Technique for tertiary students at Sydney Conservatorium: Perception of benefit’
12:00–1:00pm	**Workshop** **Wyselaskie Auditorium** Janet Davies: ‘Could tension and compression be good for your body? Alexander Technique as ‘bio-tensegrity"’	**Workshop** **Seminar Room G-03** David Howard: ‘Vocal wellness using visual feedback: a workshop’
1:00–2:00pm 1:30–2:00pm	Lunch **Posters (Seminar Room G-03)** Anthea Cottee: ‘Adaption of the mindfulness-acceptance-commitment approach for groups of adolescent musicians: An assessment of music performance anxiety, performance boost, and flow’ Lachlan Hawkins: ‘Investigating musculoskeletal pain among current tertiary drum kit players in Australia: A mixed-method study exploring injury risk factors, management and prevention’	

	Posters – continued (Seminar Room G-03) Anna Kho: ‘Fear of expression: A mixed-method analysis of the causes of music performance anxiety in improvising classical, jazz and cross-genre tertiary percussionists’ Jeanette Tamplin [F. Baker, J. Davidson, M. Morris, A. Vogel]: ‘Staying in tune with Parkinson’s communication: Investigating the effects of participation in ParkinSong singing groups for people with Parkinson's disease and their caregivers’ Sally Walker: ‘Wrapped around the little finger: transferring between a one-keyed baroque flute and a fully keyed flute’	
2:00–3:30pm	**The Voice** **Wyselaskie Auditorium** Caitlin Hulcup: ‘Singing the top of their game’ Stephen Grant: ‘From sensing to singing: A Feldenkrais perspective on bringing intention into action’ Julia Nafisi: ‘Optimising expression: The role of gesture and movement in stabilising an expressive interpretation’	**Performance Skills** **Seminar Room G-03** Anneliese Gill [M. Osborne, G. McPherson]: ‘Pedagogical development of performance skills in individual and group music lessons’ Eve Newsome: ‘Optimal experience techniques for instrumental music practice and performance’ Margaret Osborne [G. McPherson]: ‘Pre-competitive appraisal and performance anxiety in conservatorium music students’ Natalie Bartsch: ‘Creativity and mental Illness: A case study of the relationship between bipolar disorder and creativity in a professional musician’
3:30–3:45pm	Break	
3:45–5:15pm	**Keynote Lecture/Workshop, Wyselaskie Auditorium** Bronwen Ackermann: ‘Sound practice: Stay well, play well’	
5:15–5:30pm	Conference close, concluding remarks, Wyselaskie Auditorium	
5:30–6:30pm	**ASPAH Annual General Meeting, Seminar Room G-02**	
From 6pm	Naughton’s Hotel (Royal Parade, Parkville) for dinner and drinks (pay self). Location: back bar, pleasant covered courtyard area with private bar for mingling over drinks and dining (see map on back page of this booklet).	

ABSTRACTS

Bronwen Ackermann
The University of Sydney

Keynote & Workshop - Sound Practice: Stay well, play well

This lecture/workshop will start by considering the demands placed on the musicians' body by the regular daily hours of practice required to excel. These demands will then be discussed in light of the kind of factors musicians are exposed to in their normal playing environment and how these can be best modified or organised to reduce the risk of injury. Topics to be discussed include safe practice strategies and organizational charts, signs that help you know when you need to stop and rest or when you need to see a health professional, and how nutrition helps muscle performance and recovery. In addition, when and how to warm-up and stretch will be discussed with practical applications. Postural strategies to reduce strain on musculoskeletal systems will be discussed and practiced. Finally, some musically applied breathing anatomy will be briefly reviewed in terms of reducing diaphragm involvement in maintaining posture, and increasing awareness and practice of the action of breathing and concept of breath support.

Bio

Bronwen Ackermann is a physiotherapist whose interest in performing arts health grew as a result of her ongoing work with the musicians of Australasia's leading symphony orchestras. Her clinical and research work focuses on understanding better ways to optimise body use during performance and reduce the risk of injury. She has run several large national musicians health projects including an ARC linkage grant developing evidence based guidelines for best management of occupational injuries occurring in musicians ('Sound Practice'). She was the inaugural president of the Australian Society for Performing Arts Healthcare, is the Chair of the International Liaison Committee and the Education Committee of the USA based Performing Arts Medicine Association (PAMA), and Editor-In-Chief of the journal Medical Problems of Performing Artists.

Natalie Bartsch
Pianist/Composer, Melbourne

Creativity and mental illness: A case study of the relationship between bipolar disorder and creativity in a professional musician

Extensive research connects Bipolar Disorder (BD) to creative individuals and groups. However the "posthumous diagnosis" of eminent artists within this literature has been strongly criticised. This study, by a jazz pianist/composer with BD, used autoethnography to contribute to the field from a unique first-person perspective, to gain insights that cannot be obtained from research external to the subject.

The objectives were to examine how BD affects the creative process in an individual, how a professional music career affects BD symptoms, and whether artists with BD could have a compensatory advantage towards creativity. Qualitative and quantitative methods were used. A written journal, iPhone app tracking moods, and a series of music compositions were examined from an 8-week period. Thematic analysis allowed subclinical symptoms and environmental factors to be identified.

Depression and hypomania were found to affect creativity, particularly related to the quantity of work. Milder symptoms enhanced and severe symptoms restricted creative activity. Changes in quality were considered, including harmonic density and risk taking, however the real effect of BD on the works remained unknown. Performances acted as a trigger for BD episodes, thus demonstrating a cycle where creative work impacts upon BD symptoms and vice versa. Any advantage of BD in artists may relate more to the development of resilience and discipline in dealing with symptoms in a creative career than the illness itself. Future research imperatives included objective reviews of this case study, longitudinal, pluralistic auto/ethnography, and the study of emerging professional artists with career pressure vulnerabilities to BD episodes.

Anthea Cottee
The University of Sydney

Adaption of the Mindfulness-Acceptance-Commitment Approach for groups of adolescent musicians: An assessment of music performance anxiety, performance boost, and flow

Performing music may invoke a sense of exhilaration or one of anxiety, and sometimes both. The heightened state of arousal associated with performance may have negative affective, cognitive, somatic and behavioural impacts on the performer, known as *music performance anxiety* (MPA) (Kenny, 2011). However, there may also be positive

manifestations, recently described as *performance boost* (Simoens, Puttonen, & Tervaniemi, 2015). Csikszentmihalyi (2000) identified the experience of complete involvement in an activity, which may be associated with a positive state of arousal, as a state of *flow.* This study is the first to examine the relationships between these three constructs, and found an association between flow and performance boost (r = .485, p = .003), MPA and performance boost (r = -.554, p < .001), and MPA and flow (-.476, p = .003). Further understanding these concepts may assist understanding of MPA treatment.

The Mindfulness-Acceptance-Commitment (MAC) Approach (Gardner & Moore, 2007) has been shown to increase performance quality and decrease performance anxiety, and increase flow across various sports (Gardner & Moore, 2012). The study is the first known adaption of the MAC Approach to the field of music performance, and the effect was examined using measures of MPA, performance boost and flow. Young musicians (aged 13 - 22) who received a seven-session group intervention (N = 18) had a non-significant reduction compared to a no-intervention control group (N = 18) in MPA (p = .097, η^2_p = .08), and a significant reduction in the performance context factor of MPA (p = .048, η^2_p = .11). While the reduction in overall MPA is not significant, these results are of note for a small population. No significant differences were found for performance boost or flow. Suggestions are made for further modification, application and research of the MAC approach in the field of music performance.

Janet Davies
The University of Sydney

Classes in Alexander Technique for tertiary students at Sydney Conservatorium: Perception of benefit

Research over the last three decades has reported an alarmingly high incidence and prevalence of playing-related musculoskeletal disorders (PRMDs) in professional and student musicians, highlighting the need for music students to be trained in prevention strategies before entering the profession. Musicians worldwide use the Alexander Technique (AT) for prevention and management of pain and to enhance performance skills. However currently there is little published research conclusively demonstrating the value of the AT for these purposes with musicians.

This presentation will report initial results of a pilot study conducted at Sydney Conservatorium in 2014. Twenty-two students attended weekly Alexander Technique classes for one semester. Questionnaires and before-and-after video recordings were used to examine students' perceptions of changes occurring in playing-related pain and in risk factors associated with pain, including posture, stress and excess muscle tension. Data pertaining to perceived changes in performance anxiety, practice efficacy, instrumental technique, tonal resonance and performance quality were also collected.

Since students are most likely to consult their instrument teachers when initially encountering a pain problem, the participants' teachers were also asked to assess before-and-after video recordings. It was hypothesised that even amongst elite musicians and teachers there could be considerable differences of opinion regarding the visual attributes of such factors as "good posture" or "physical freedom".

Workshop - Could tension and compression be good for your body? Alexander Technique as "bio-tensegrity"

The ability to be relaxed when playing an instrument or singing is a valued goal at the centre of many instrumental and vocal pedagogies. This workshop will shed new light on the very notion of relaxation by examining the musician's body as a *bio-tensegrity system*, reliant on a continuous network of tension for power and structural integrity.

Bio-tensegrity is a relatively new concept, yet it has many similarities to the principle that F.M. Alexander discovered in the 1890s, and on which he based the development of the technique that cured his own vocal overuse injury. Alexander also anticipated modern scientific thinking in rejecting contemporaneous ideas of mind-body separation, instead representing the 'self' as a unified system where neuroplasticity may be the mechanism for change.

In this practical workshop we will explore how musicians can apply the Alexander Technique to support the intensity needed for a deep connection with the music whilst at the same time reducing harmful excess effort and muscular force. Alexander's unique mode of postural correction and movement re-training does not involve muscle strengthening, re-positioning or stretching. Instead power, balance and ease of movement are found to be inherent within the bio-tensegrity system, once we learn how not to interfere with its integrated functioning.

Bio

Since completing a three-year Alexander Technique (AT) teacher-training course in 1985, Janet Davies has specialised in the application of the Technique to musical performance. As a result of this extensive experience she has developed her own innovative method, The Resonant Body®, with the goal of making AT easily accessible to musicians for immediate improvements in playing. Currently she conducts AT classes for the Sydney Symphony, Australian Opera & Ballet and NZ Symphony Orchestras.

As a professional violinist Janet was a core member of the Australian Chamber Orchestra, and as a violin teacher at Sydney Conservatorium she has been active in many roles over nearly three decades. In private practice she teaches violin students of all ages and works with professional players on concert and audition preparation, technique modification and injury rehabilitation. Her students have had numerous successes nationally and internationally.

Janet's research activities include an investigation into the predictors of musculoskeletal injuries among professional instrumental musicians (2002) and a Churchill Fellowship study tour where she worked with leading international AT and violin teachers (2009). In 2011, as consultant to Sydney University's Sound Practice Posture Trial, she designed a curriculum in AT specifically for players in Australia's major orchestras.

Anneliese Gill, Margaret Osborne, Gary McPherson
The University of Melbourne

Pedagogical development of performance skills in individual and group music lessons

Performance-related problems can cause significant distress to adolescent music students as they progress with their musical studies (Osborne, Kenny & Holsomback, 2005). Learning the skills to cope with the demands and pressures of performing should form an integral part of music practice early in one's musical education (Ingle, 2013; Nagel, 2009). However, musicians receive limited training in the critical skills known to be involved in the execution of a successful performance leaving them vulnerable to experiencing high levels of stress and anxiety, sub-par performances and diminished enjoyment of their craft.

Embedding performance-skills training into music lessons would allow for early intervention and prevention, ultimately taking care of the well-being of the performer as well as potentially enhancing performance (Kenny & Ackerman, 2009; Patston, 2013). This study investigated the current status of the pedagogical development of 'performance-skills' in adolescent class and individual music lessons in Australia.

Two open-ended questionnaires were developed; one for instrumental teachers teaching individual music lessons, the other for school music educators teaching class or group music lessons. The teachers were required to respond to vignettes depicting common student performing scenarios and to share their strategies for helping their students cope with key performance issues.

Initial results suggest that teachers: have limited knowledge of the psychology of optimum performance; rely on verbal persuasion or discussion rather than practical application of skills; lack a systematic (step-by-step) and comprehensive (sufficient number of skills) approach to the development of performance skills; and, favour short-term (reactive) rather than long-term (preventative) skill development.

Stephen Grant
The University of Melbourne

From Sensing to Singing – a Feldenkrais perspective on bringing intention into action

Healthy singing entails the coordination of a great number of actions, and the teaching of singing involves the communication of complex concepts, many of which require fine physical adjustments to bring about improvements in sound. Vocal students are, however, often unaware of the biases and habits that support their own way of doing.

The Feldenkrais Method provides possible ways to improve kinaesthetic awareness, utilizing a process that affects posture and breathing, while providing learners with an embodied, integrated and meaningful approach. The presentation will include a description of how the Feldenkrais Method can be used formally and explicitly as part of the vocal curriculum, and how some of its organizing principles can be used implicitly in vocal teaching. As this work is experiential in nature, participants will be led through some short, practical movement sequences that will provide a very brief introduction into this work.

James Harvey
Griffith University

Elder music, instrumental music performance and affirmative aging

Elder Music, Instrumental Music Performance and Affirmative Aging is a Practice-led research project in Community Music performance. It is also a phenomenological critique of lived musical experience by a senior, former professional musician returning to an accomplished instrumental music performance practice after a playing hiatus of twenty-four years. Research that arose in response to this personal aesthetic process resulted in a performance led community music investigation, detailing the journey of a musician returning to active performance, without claiming to be either unique or typical. It is both a chronicle articulating the incidence and benefice of later life music making and a report on how this experiential and artistic process involves many mature musicians.

Qualitative artistic research revealing a context to the breadth of involvement and commitment of older musicians, who are not only quantitatively significant and noteworthy in their numbers and musical influence, but in also reflecting the positive benefits of community music making within our society in promoting personal and collective wellness, vitality and social bonding through collegial expressions of abstract musical truth and beauty.

Lachlan Hawkins
Griffith University

Investigating musculoskeletal pain among current tertiary drum kit players in Australia: a mixed-method study exploring injury risk factors, management and prevention

This research project assesses the factors, both on and away from the instrument, contributing to musculoskeletal pain among current tertiary drum kit players in Australia. Whilst performing arts medicine continues to grow as a research field, a lack of information and primary research exists for drum kit players wanting to take better care of their playing-related health. Two new methods of data collection were created, the Drummers' Health and Pain Assessment Questionnaire and the Summary Index of Participants Self-Reported Pain, in order to assess the current state of health within 38 tertiary drum kit players. Specifically, the areas of playing habits, PRMD prevalence, injury history and treatment, most affected pain regions, internal/external pressures, performance anxiety, general health, and stress levels were examined.

A deconstruction of the questionnaire responses along with: 1) factor analysis; and 2) the researcher's autoethnographic reflections (geared towards optimal performance preparation) reveal emerging trends that indicate musculoskeletal problems are widely present within current tertiary drum kit players in Australia. Risk factors away from the instrument – fatigue, stress, inconsistent warm up routines, lugging gear, and a lack of muscular strength – particularly contribute to these problems whilst the ability to maintain disciplined, balanced routines assist in alleviating and better managing both playing-related and stress-related pain.

David Howard
The University of London

Keynote - Performer vocal wellness in pitch control and its role in vocal intonation in choral singing

Our voices manifest their uniqueness and aspect of our personalities primarily through their pitches. The process of voice pitch production for the performer and pitch perception for the listener can have both good health and psychological benefits. Pitch perception is deep-rooted within our hearing system and protected as a result of evolutionary processes. Pitch production is at the heart of all singing and speaking and our voice pitch signals our state of mind, emotions, overall wellness and is basic to our desire to communicate. Healthy control of pitch is a basic aspect of voice production that will be discussed in the context of what singers expect of their voices and what is healthy. Intonation is the appropriate control of the pitch production mechanism when we communicate in speech or song, and it becomes

particularly special in the context of choral singing when it is maximally musically consonant (as opposed to musically dissonant). Maintained consonance in choral tuning promotes a sense of beauty via the perceptual system, and this can promote a sense of profound vocal wellness for singers and listeners alike. The complex interactions of fundamental frequency, vibrato and timbre will be explored in the context of expressing intonation in choral singing that promotes this profound vocal wellness through sonic demonstrations.

Bio

David Howard is a founding member of the York Centre for Singing Science, headed the Audio Lab Research Group and was Professor of Electronics at the University of York for many years. He is a Chartered Engineer (CEng), Fellow of the Institution of Engineering and Technology (FIET), Senior Member of the Institution of Electrical and Electronic Engineers (Senior MIEEE), and Fellow of the Institute of Acoustics (FIOA). He is also an accomplished choral director and singer, and his innovative research has explored ways to improve vocal pedagogy and learning through the use of engineering and the application of music technology to the vocal pedagogue's studio practice.

David's beautifully illustrated book, *Choral singing and healthy voice production,* is an ideal text for singers everywhere. Go to: amazon.co.uk or www.willowleafmedia.com. ISBN 978-0-9926216-1-2. 190pp. £19.95/AUD33.

Caitlin Hulcup
The University of Melbourne

Singing at the top of their game

What does it mean to be vocally fit? This talk discusses ways vocal condition be achieved and also maintained, during a busy and demanding singing career. Because a singers' instrument is not separate from their body, it's particularly important these performers build up a working awareness of the relationship between voice use and vocal condition. This presentation invites singers consider themselves as flexible and fit vocal athletes, as much as they are artists. It encourages them to develop skills of vocal self-management to help support long-lasting careers. Maintaining appropriate vocal fitness helps singers to meet a wide range of performing challenges, as well as helping to avoid stressful situations such as vocal fatigue or injury setbacks. This presentation draws attention to the physical demands posed by different types of repertoire. The benefits of mental rehearsal in streamlining practice as well as other techniques in the science and art of training toward peak vocal performance.

Anna Kho
Griffith University

Fear of expression: A mixed-method analysis of the causes of music performance anxiety in improvising classical, jazz and cross-genre tertiary percussionists

Treatments for music performance anxiety (MPA) are different for every musician. Some treatments aim to alleviate MPA and not necessarily assist management. As an inevitable and essential element for peak performance, MPA must be accepted and nurtured by the musician. This research explores a strategy to manage MPA through the awareness of causes, similar to cognitive behavioural therapy, and aims to assist musicians at the beginning stages of MPA experiences.

An understanding of causes from psychological constraints in improvisational contexts can filter creativity and freedom. The psychological constraints were identified through existing literature, and devised as the 'six constraints'- tradition, style, performer, instrument, environment and time. These were explored through personal observations, questionnaire (Kenny Music Performance Anxiety Inventory) and interviews focusing on classical, jazz and cross-genre tertiary undergraduate percussionists.

The findings displayed low to mid-high MPA levels in both jazz and classical majors, with similar responses of positive and negative experiences through the perception of the six constraints. A reoccurring recommendation for alleviation was controlling perception through confrontation of causes from observation and acknowledgement. This introduced positive management for change in better health and performance enjoyment. Due to a limited project scope, the application of this strategy requires further research.

Jennifer Kirsner, Margaret Osborne, Sarah Wilson
The University of Melbourne

Early Maladaptive Schemas associated with performance anxiety in classically-trained musicians

Whilst the theoretical and treatment literature around music performance anxiety (MPA) is increasingly rich and diverse, there remains limited research into the developmental aetiology underlying the experience of MPA. As noted by Kenny and Osborne (2006), factors that may mediate the likelihood of and severity of developing MPA from childhood to adulthood may include innate temperament, trait anxiety, interpersonal experiences (e.g., interactions with parents), perceptions and interpretations of the world, levels of technical skill/mastery, and performance experience.

This research project applies Jeffrey Young's Early Maladaptive Schema framework (Young, Klosko, & Weishaar, 2003) to provide a social and emotional processing schema model for conceptualising MPA in a developmental context (i.e., by providing an explanation for the impact of early environmental experiences on the development of these schemas). The project has investigated the relationship between Early Maladaptive Schemas (EMSs) and MPA as assessed by the Young Schema Questionnaire (YSQ-S3; Young, 2005) and the Kenny Music Anxiety Inventory (K-MPAI; Kenny, Davis, & Oates, 2004).

Overall, the project's initial findings indicate that EMSs are strongly predictive of MPA in adulthood, and factor analytic investigations have begun to identify particular early environment experiences (e.g., hypercritical parenting) that may be predictive of particular MPA phenotypes. These preliminary findings are discussed and elaborated, alongside implications for clinical interventions.

Julia Nafisi
The University of Melbourne

Optimising expression: The role of gesture and movement in stabilising an expressive interpretation

Elite vocal performance is characterised by the capacity to perform with subtlety of expression, requiring conscious manipulation of musical and social aspects of the performance. Conventions surrounding the use of gestures and movements in classical singing performance are diverse and dependent on genre and situation. Literature on gestures and body-language in voice performance focuses on their pivotal role in communication – between fellow performers as well as between performer and audience.

There is however anecdotal evidence that singers also gesture and/or move when singing on their own - for instance in a recording studio, in practice or rehearsal. Far from being simply a dry-run of stage movements, these 'private' gestures and/or movements are distinct from the ones observed on stage and their existence suggests that they are carried out as a form of 'embodied imagery', to assist in the technical production of these expressive elements. This paper reports of a pilot study that investigated if moving about when singing and illustrating sung phrases with hand gestures made a difference to singing voice and musical expression that could be discerned by expert listeners in a blind listening evaluation. Findings suggest that gesturing/moving while practising led to greater vocal freedom and increased expressivity. An overview of the used gestures/movements is given and implications of the investigated phenomenon are discussed.

Eve Newsome
Griffith University

Optimal experience techniques for instrumental music practice and performance. Evaluation of the effectiveness of a flow enhancing music method on the experience and performance of tertiary instrumental students

The paper will outline current PhD research that aims to assess the effectiveness and value of teaching techniques based on flow theory directed to the practice of instrumental music practice and performance. Flow theory is the theory of optimal experience where intrinsic motivation acts as a driving force in enjoyment and absorption levels of participants. It has been researched and applied in practical ways to many fields such as sport, however, the effectiveness of a flow-activation teaching methodology for instrumental music performance is a new domain. In the research, instrumental undergraduate tertiary students are taught how to consciously activate flow experiences during practice and performance and the results are monitored in practice and performance settings. The research includes measures of both the student's subjective experience through the use of Experience Sampling forms and video journals as well as instrumental performance outcomes through videoed and assessed performances.

The paper details the utilisation of the education context in applying psychological theory to music performance. The research methodology applied is standard in the social sciences being a quasi-experimental intervention with non-equivalent control using concurrent triangulation comparative mixed method design. The methodology is most suited to small samples due to the multiple base-line design with non-equivalent control.

Margaret Osborne & Gary McPherson
The University of Melbourne

Pre-competitive appraisal and performance anxiety in conservatorium music students

Precompetitive appraisal determines the type of emotion an athlete experiences with regard to an upcoming competition. These emotions have powerful and potentially destructive consequences for performance, depending on whether the performance is interpreted as a threat or challenge. Similarly, poor self-efficacy beliefs and intense performance anxiety can negatively affect music performance outcomes. There is no published research specifically examining the relationship of precompetitive appraisal, self-efficacy and performance anxiety in musicians. This study aimed to address this shortfall by investigating the appraisals and expectations musicians have in relation to a

competitive performance, and whether such interpretations are perceived to enhance or hinder performance outcomes.

Bachelor of Music students volunteered to participate in a two-stage assessment process. At the start of semester, students completed self-report measures of precompetitive appraisal and competitive state anxiety in relation to their end of semester performance assessment/recital. They then completed the same two measures again, just before performing in their end of semester performance assessment/recital. Performance recital results were also collected. Data is still being conducted and results will be presented at the symposium.

We anticipate this study will achieve two aims. First, to enhance our theoretical and phenomenological knowledge of music performance anxiety. Second, to use this knowledge to refine pre-performance intervention strategies to assist musicians to manage performance stress under pressure, for use by performers, educators, and the coaches and counsellors who support them.

Georgia Pike
The Australian National University

Ancient practices and modern stresses: Insights for today's music profession gleaned from ancient sources

This paper will explore ancient writings and archaeological evidence of music performance practice as they apply to performance practice today. The explicit relationship between the arts, health and social wellbeing in ancient performance practice may be used effectively as a lens through which to analyse and discuss current issues. Changes in societal attitudes about the purpose of music performance in the ancient Mediterranean world indicate an incremental shift away from a conception of music that encompasses general social wellbeing towards music conceived as a practice achievable by a specialised few, designed to be admired by mute onlookers.

It will be argued that these changes may have catalysed the emergence of performance anxiety and performance-related stress over time. Notions of catharsis, and the therapeutic origins of performance, may provide ways to review current performance paradigms, and provide ways for musicians to re-interpret audience / performer relationships.

The paper is presented in two parts: Part 1 comprises an overview of music within ancient Greek society, in particular the connection between music performance and health; Part 2 relates these findings to current systemic issues in music performance such as the prevalence of anxiety and performance-related stress within the music profession and beyond.

Ann Shoebridge
La Trobe University

Minding the Body: An interdisciplinary theory of optimal posture for musicians

Musicians and health professionals acknowledge posture as a factor contributing to performance-related problems. However, it is not known whether musicians and health professionals share an understanding of posture that satisfies both musical outcomes and biomechanical principles. The aim of this research was to develop an interdisciplinary theory to inform the teaching and management of musicians' posture.

Four heads of conservatoire instrumental departments, three university physiotherapy lecturers, and three heads of Alexander Technique teacher training courses were interviewed. Grounded theory and thematic analysis were used to analyse interview transcripts.

Optimal posture was defined as efficient coordination enabling the best possible performance with least strain. Minding the body as the overarching theory encompasses five subprocesses: Maintaining ease, signifying effortlessness and biomechanical efficiency; Finding balance, describing the musician's constant rebalancing of music, instrument and playing environment; Challenging habits, referring to established habits and strategies to overcome them; Expanding the framework, expressing the physical expansiveness accompanying balanced coordination, and the mental openness needed for responsiveness; Barriers to change, describing impediments to musicians playing with optimal posture.

This theory of optimal posture comprises cognitive, emotional, contextual and physical factors. The theory focuses the management of posture on optimal function to facilitate performance.

Jeanette Tamplin, Felicity Baker, Jane Davidson, Meg Morris, Adam Vogel
The University of Melbourne

Staying in tune with Parkinson's communication: Investigating the effects of participation in ParkinSong singing groups for people with Parkinson's disease and their caregivers

Parkinson's disease causes speech impairments that make communication difficult and lead to self-consciousness, reduced likelihood to participate in conversation, and the avoidance of social interaction that requires speaking. Communication difficulties can compound issues of depression and related social isolation and may lead to breakdown in family and social relationships. Improving functional communication for people with such impairments is imperative to long-term quality of life. Singing shares neural networks and structural

mechanisms used during speech and exercises can be designed specifically to provide rhythmic cues to stimulate and organise motor speech function.

We conducted a non-randomised, controlled feasibility study to examine the effects of participation in ParkinSong singing groups on speech and communication participation. All participants completed speech assessments and the Voice Activity and Participation Profile at baseline and 3 months. Intervention participants attended 2-hour weekly singing group sessions incorporating targeted vocal and respiratory exercises and singing specifically selected, familiar songs. These sessions specifically aimed to elicit high intensity vocal output and respiratory drive to increase respiratory pressure, voice intensity, and communication confidence. Control participants took part in regular social activity groups that did not involve singing. Data collection is still underway, but results will be available for presentation in December.

Sally Walker
The University of Newcastle

Wrapped around the little finger: Transferring between a one-keyed baroque flute and a modern fully keyed flute

In the Baroque era, a key to be operated solely by the little finger was responsible for the chromaticisation of the instrument, which without the key, was fixed in one major tonality. This same finger is also responsible for the operation of the entire foot joint on the modern flute. The necessity of multi-fingering systems is both a blessing and a curse for those who play a variety of flutes.

Since December 2015, 39 professional musicians who play both modern and historical instruments were interviewed as part of a doctoral study. Transferring between different fingering systems was one of the main difficulties outlined by the interviewees.

To date the findings for the flautists when playing historical instruments have been: significance of the right hand lateral stretch, difficulty of the position of the left hand ring finger due to placement G hole and the absence of thumb and G# keys on historical flutes. When playing modern flutes, the lack of proximity to the actual bore of the flute and its resonance centre, the lack of inherent variety of tonal colours and the “false friends” of certain similar fingerings (for example high E) have proven equally unnerving. A music-specialist physiotherapist (Dr Bronwen Ackermann) was consulted for her expertise on the motion and positioning of the hand, suggesting reasons for these observations and suggested solutions.

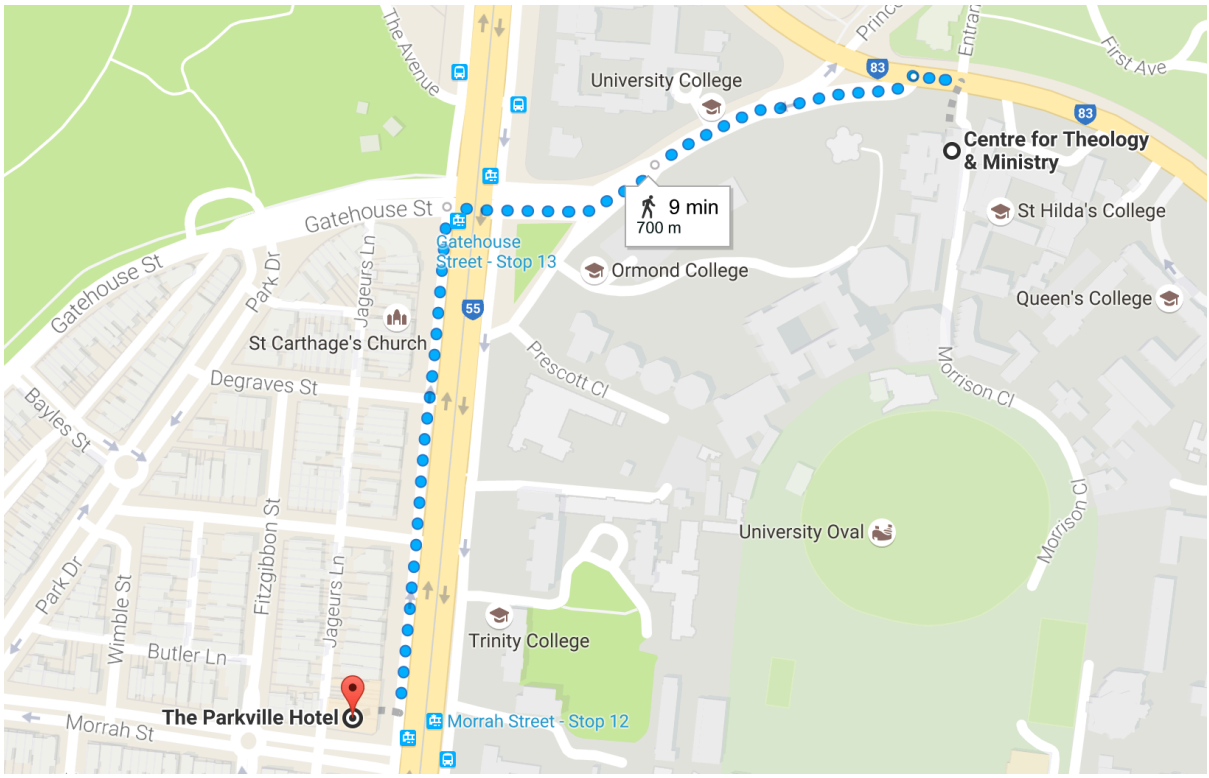
Katie Zhukov
The University of Queensland

Conquering performance anxiety – applying research findings to optimise music performance

This paper provides a comprehensive overview of research literature on performance anxiety and offers strategies that might be employed to address the physical and cognitive symptoms that accompany 'stage fright'. Music performance anxiety is a complex area with many individual factors contributing to the level of anxiety experienced by musicians during specific performances. Treatment of music performance anxiety includes mindfulness-based approaches, physiological/physically-based therapies, cognitive/behavioural therapies, prescribed medication, music therapy and psychotherapy. The most popular approaches for treating the physical symptoms are relaxation techniques, in particular, deep breathing exercises, yoga and meditation. Other strategies include Alexander Technique, bio- and neuro-feedback, healthy lifestyle and prescription drugs. Self-handicapping and perfectionism are some of the personality traits that cause negative thoughts in musicians.

The cognitive symptoms of performance anxiety could be conquered with cognitive restructuring, realistic goal setting, systematic desensitisation, and music therapy and/or psychotherapy. Combining behavioural techniques with cognitive therapy strategies appears to be the most promising approach amongst interventions aimed at reducing performance anxiety and improving the quality of music performance.

Naughton's Hotel ('The Parkville Hotel') from the Centre for Theology & Ministry:



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