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Alleviating Performance Anxiety Naturally in String Players

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Alleviating Performance Anxiety Naturally in String Players

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Bibliography

Drew Ritchie

Dunsby, Jonathan. "Performance." *The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie and J. Tyrrell. London: Macmillan, 2001. xix: 346-348

Jonathan Dunsby provides a vast and informative description of the realm of musical performance. Breaking the description into broader sections such as: general considerations, role of the performer, basic elements, and learning to perform. This solid foundation of the true nature of performance is excellent when approaching performance anxiety so we can understand the activity to its core.

Gallwey, W. Timothy. *The Inner Game of Tennis*. New York: Random House, 1974.

Gallwey's book is a modern-day springboard for the understanding of sports psychology and performance anxiety across infinite fields. Gallwey introduces the key mental, physical and psychological factors that contribute to an athlete's (and more broadly, a person's) processes and performances. He introduces realistic equations such as $P = p - i$ which calculate a person's potential minus their interference to equal their performance and a wealth of other useful tips, hints and realities. This research and mindsets are perfectly fit to apply to musicians with PA since the similarities between sports and music are incredibly vast.

Green, Barry, and W. Timothy. Gallwey. *The Inner Game of Music: Overcome Obstacles, Improve Concentration and Reduce Nervousness to Reach a New Level of Musical Performance*. London: Pan Books, 2015.

An adaptation of Gallwey's *The Inner Game of Tennis*, Barry Green's *The Inner Game of Music* takes the teachings and strategies offered in Gallwey's book and applies them to music making and musicians. Careful attention is given to realistic practices and synthesizing broader physiological and mental approaches to decreasing performance anxiety. Green often refers to the self 1 and self 2 model from Gallwey's book which helps bridge the connection of athlete to musician.

Green, Barry. "Barry Green's Inner Game of Music" directed by Barry Green, July 24, 2011, music video, 9:55, <https://www.youtube.com/watch?v=aeE60psLrI8&list=PL7vTJs5nM7OrR98jbUOfmJMj2g2hSxUQ>

The cordial and easy-going Barry Green gives an excellent video recording of his summary and approach to his own work, *The Inner Game of Music*. Green invites us to apply and practice some of the techniques and exercises suggested in his book but modeling and guiding us through them step by step. He emphasizes key components of

playing “the inner game” and provides real life applications for enjoying its benefits in reducing PA.

Haydn, Franz Joseph. *Violoncellokonzert in C*. München, G Henle Verlag, 1989.

Franz Joseph Haydn’s cello concerto in C is an exquisite masterpiece for the cello in the classical style with a typical broader sonata allegro form. It’s placed in this bibliography as a real-life example of the type of piece a string player could perform that easily lends itself to higher levels of PA. Its virtuosic and exposed nature with intricate passage work and fast tempi provide musical moments that can cause severe PA if a player isn’t taking every precaution to lessen its potential effects.

Kee, Juhi. "Performance Anxiety in Violin Playing." DMA diss., University of Illinois at Urbana-Champaign, 1993.

Kee’s dissertation out of the University of Illinois at Urbana-Champaign takes a focused look at reducing PA in undergraduate and graduate violin players. Emphasis on coping techniques based on systematic kinesthetics and psychology awareness provide scientific backing for the reduction of PA in string players. It’s worth noting that this research aims to disprove the improper notion that PA is only caused by inadequate preparation.

McKenzie, Michelle L. "Music Performance Anxiety and Performance Degradation in Students Who Study or Have Studied Music at a Collegiate Level: A Case Study." master’s thesis., Tennessee State University, 2013.

This master’s thesis focuses on PA in students at the collegiate level. It’s a fair study that’s equally distributed between male and female participants that differentiates two sides of the PA problem: lack of preparation, or other factors.

Nagel, Julie Julee. "Treatment of Music Performance Anxiety via Psychological Approaches: A Review of Selected CBT and Psychodynamic Literature." *Medical Problems of Performing Artists* 25, no. 4 (2010) 141-148.

This paper zones in on the psychodynamic and cognitive literature surrounding performance anxiety – focusing on the fact that certain treatments aren’t for everyone. It dissects and examines differing factors that increase anxiety in musicians. Treatments that are discussed in depth include cognitive behavior therapy and psychodynamic investigators.

North, Adrian. "Social Psychology." *The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie and J. Tyrrell. London: Macmillan, 2001. xx: 558-561.

A perfect launching pad for this performance anxiety research. Adrian North segments her definition of social psychology as it pertains to music in categories: individual differences (such as age, gender, personalities, anxiety etc.), social groups and situations, cultural influences and applications. Understanding the social psychology of people and musicians is fundamental to approaching the reduction of performance anxiety.

Oliver, Alise Marie. "A Study of Selected Treatments of Performance Anxiety with a Survey of Performance Anxiety among Participants of the 1994 International Horn Symposium." DMA diss., The University of Iowa, 1997.

An excellent scope and focus on PA in horn playing by Alise Oliver. This DMA dissertation's discoveries and insights are easily applicable to other instrumental musicians. Emphasis on cognitive behavioral tendencies, visualization and imagery, meditation, biofeedback, and paradoxical intention, and much more provide a wide basis of factors and techniques to help alleviate and understand PA.

Popper, David. *High School of Cello Playing: For the Cello*. New York City, NY: International Music Company, 1985.

Another real-life example of musical literature that causes higher levels of PA for a cellist. Popper's *High School of Cello Playing* is a cornerstone in the development of intermediate to advanced and professional cellists. It's designed to challenge a players' left and right-hand abilities to the maximum and makes playing other repertoire more doable. Despite these etudes causing PA for many – it's worth noting that the mastery of these tricky etudes will open the door for decreased PA in other performances and pieces.

Zatorre, Robert J. "Neuropsychology." *The New Grove Dictionary of Music and Musicians*. 2nd ed. Edited by Stanley Sadie and J. Tyrrell. London: Macmillan, 2001. xx: 561-62

A narrower but equally enlightening facet of this research is the influence of neuropsychology and how it relates to PA. Zatorre defines the relation between the brain and performance/musicians eloquently and its clear we must understand this relationship to make progress in PA. Strong emphasis on flexibility, early life development, and coordination are present in this dictionary article.