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PREDICTING CAREER SUCCESS IN CLASSICALLY TRAINED MUSICIANS

by

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A Dissertation

submitted to the Graduate Faculty

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Doctor of Philosophy

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This dissertation, submitted by Vanessa R. Rempel in partial fulfillment of the requirements for the Degree of Doctor of Philosophy from the University of North Dakota, has been read by the Faculty Advisory Committee under whom the work has been done and is hereby approved.

Chairperson

This dissertation meets the standards for appearance, conforms to the style and format requirements of the Graduate School of the University of North Dakota, and is hereby approved.

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ABSTRACT

The present study examined several factors (performance anxiety, anxiety sensitivity, vocational decidedness, and amount of time in the profession) that are believed to contribute to success in music performance professions. Existing literature highlights the unique role that some of these variables play in career success, however no research has examined the combined impact of these four factors or has attempted to identify the relative weight each predictor holds.

The present study recruited participants through various professional music organizations that require a minimum and standardized level of music training. Participants were invited to complete an on-line survey that consisted of measures of music performance anxiety (Kenny Music Performance Anxiety Inventory), anxiety sensitivity (Anxiety Sensitivity Index-Revised), vocational indecision (5-item likert-like scale developed for this study), amount of time in the profession, and additional demographic questions. A total of 256 usable questionnaires were collected for the data analysis and reflected a largely Caucasian sample (89.5%) ranging in age from 19 to 82.

The study findings showed vocational indecision to have the highest predictive ability (i.e. higher vocational indecision predicted lower level of career success) followed by amount of time in the profession (longer amount of time in the profession predicted lower level of career success), music performance anxiety and anxiety sensitivity (higher levels of both predicting lower levels of career success).

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CHAPTER I

INTRODUCTION

Work plays a central role in the lives of most, if not all, human beings. As such, we are frequently looking for ways to be successful in our careers, since it is often hoped that success in our careers will lead to higher levels of overall satisfaction in our life and a greater sense of well being. The absence of this success can lead to feelings of personal failure that can permeate all aspects of one's life, not merely limited to the world of work. Most adults in today's society devote the largest proportion of their time to their careers (Sharf, 2002) or the pursuit of their careers. Since work occupies such a prominent place in the lives of most individuals it is important to be able to further examine barriers that hinder the achievement of the desired career success.

The field of counseling psychology has traditionally focused on "highfunctioning" individuals and their problems of life. As such, the profession has been keenly interested in assisting individuals with career-related concerns since career satisfaction is an integral part of overall life satisfaction. The profession strives to help people find work that will be meaningful for them and also assist people in removing barriers that may be keeping work from being as satisfying as it could be (Blocher, 2000).

The field of counseling psychology is also uniquely equipped to explore and answer these questions given its historical roots in vocational issues. A brief examination of the history of counseling psychology (Blocher, 2000) will reveal strong early ties to the vocational movement, which was looking at (among other things) ways to match

individuals to careers in a way that would maximize the possibility of success by identifying both the skills of an individual and the skills required by a particular career (i.e. Parsons, 1909, trait and factor theory). As the fields of Vocational Development and Psychology developed and prerged, psychologists could see the blending of vocational knowledge with the scientific expertise of psychology and its knowledge of what are traditionally thought of as mental health issues (e.g. human personality, mood disorders, etc.). Counseling psychology, which developed out of this blending of two bodies of existing knowledge, brings with it an understanding of the world of work and how individuals move about in this world (e.g. Benjamin & Baker, 2004; Blocher, 2000). Counseling psychologists have developed numerous theories (to be reviewed in the next section) that help us conceptualize the career development process across the lifespan identifying factors that enhance career-decision making (e.g. family-of-origin factors or broader cultural issues). As a mental health discipline, counseling psychology also provides knowledge about factors that have been found to act as barriers to career success (e.g. anxiety, depression, external locus of control, etc.). This lineage (vocational development and psychology) allows counseling psychologists to look at the very complex interaction of internal and external factors that contribute to career success.

It is important to note that psychologists addressing vocational issues stress that the separation of vocational issues from "personal" issues in a counseling setting is a false separation and that these issues are very much connected to one another (e.g. Bingham, R.P., 2002; Lucas, M., 1993; Manuele-Adkins, C.,1992; & Robitschek, C., & DeBell, C. 2002). One purpose of the current study was to provide an example of the blending of what are sometimes seen as separate issues (i.e. career and one's personal

life) and demonstrate the clear interplay of these factors. Another purpose of this study was to provide new insight into how greater knowledge of this interaction will enhance our ability to predict career success.

Both the decision to pursue a particular profession and the years of training needed to prepare oneself for the chosen profession can be daunting tasks, taxing the resources of the trainee and frequently the trainee's extended family. The costs involved are typically seen as well worthwhile when, in the end, one enters the chosen profession. If this desired transition into the chosen profession does not occur, despite a continued desire and demonstrated ability on the part of the trainee, it would seem reasonable to ascertain what factors are limiting access to the chosen profession and serving as barriers. I attempted to answer this question for one broad group of professionals, classically trained musicians.

Artists, including musicians, play an important role in our society. Rollo May described artists as feared by any coercive society. For they are the bearers of the human being's age-old capacity to be insurgent....Forever unsatisfied with the mundane, the apathetic, the conventional, they always push on to newer worlds. Thus they are the creators of the 'uncreated conscience of the race'. (p. 32, 1975).

May also stressed the important role artists play as "the distant early warning of what is happening to our culture" (p. 22). If musicians, as artists, play such an important role in our society, it is equally important to understand factors that serve to potentially silence their voices.

Literature Review

With the importance of work in the lives of individuals, and the unique gualifications of counseling psychology for addressing this aspect of our lives, now

outlined, it is time to focus our attention on the specific purpose of this study, predicting success in classically trained musicians. This chapter is broken down into three major segments. The first segment examines the extant literature on the population of interest, classically trained musicians. What unique qualities set them apart from other vocational groups, and in what ways are their vocational concerns linked to other vocational groups? The second segment addresses the question, what is meant by success? An overview is provided of the varied and complex ways in which vocational success can be conceptualized or defined. The final segment of this literature review addresses the major question of this study, "what factors should we use as predictors?" Before identifying the specific predictors chosen for this study, attention is directed toward more global predictors of career success, since it is within this body of literature that researchers find guidance and the rationale for selecting predictors for the circumscribed population that is of interest in this study.

The Population

The preceding chapter briefly introduced the population in question, classically trained musicians, and why understanding barriers to their career success might be important for society. However, a more detailed description of the professional life and training of classically trained musicians is required before a review of the remaining relevant literature can proceed. While it is difficult to ascertain the exact numbers of persons who would be considered "classically trained musicians" researchers can begin by looking at the number of accredited music programs offering specialized performance training in North Ame.ica. The National Association of Schools of Music provides contact information for over 600 accredited music programs. In addition to the large

number of accredited training institutes, one database provided by Princeton university, estimates the number of persons who whose primary occupation is musician or composer at around 180,000, with an additional 86,000 claiming this as their secondary employment (Princeton University Cultural Policy and the Arts National Data Archive, n.d.).

The phrase "classically trained" has been used chiefly to differentiate musicians who have undergone a fairly uniform training program and whose training was preparing one for performance of the "classical" repertoire from those whose training will have been less formal such as a person taking private guitar lessons for the purpose of performing in a "rock" band. "Classical training" does not refer here to learning solely about music from the Classical period, but rather all music typically reviewed in University settings. This usually begins with Baroque repertoire (although occasionally earlier) up to and including twentieth century compositions. Musicians who have not received this classical training will not necessarily have been exposed to the training environment that is believed to play an influential role in the career decision-making process and the subsequent career success or failure.

Classically trained musicians almost always have undergone extensive musical training prior to attending university, since the university audition process is quite competitive and requires demonstration of sufficient skill to be deemed performance career worthy (U.S. Department of Labor, n.d.). This training can begin at the preschool stage; some programs, such as the Suzuki training program, have developed formal training programs for students as young as three years of age, (Suzuki Association of the Americas, n.d.). While certainly not all musicians begin their training at such a young

age, many do, and most will begin a regimented training program of weekly lessons (both of their primary instrument and lessons in music history and theory) by early adolescence. In addition to lessons and practice at home, young musicians will typically be engaged in numerous performance activities such as recitals and competitions, membership in choral or orchestral organizations, and summer training institutes, (all of which require a significant commitment of fiscal and time resources).

University training typically involves four to five years of undergraduate study (much like any other undergraduate degree) with advanced training in music history, theory and one's primary instrumental/singing area. Performance opportunities are numerous and required. Adjunct courses in the sciences and liberal arts are typically required as well. However, the bulk of a music student's time and energies especially during festival and competition season, and during periods of travel for performance tours is directed towards music. Students can sometimes receive seemingly contradictory messages, on the one hand urging them to explore other areas of study, while at the same time being told to focus their energies on perfecting their craft since only true devotion (i.e. lots of practice) will result in success (National Association of Schools of Music, n.d.). Following undergraduate studies musicians may choose to pursue their performance career right away or continue their studies at the graduate level.

After formal training ends (although most professional musicians continue to receive "coaching" throughout their career, much like CE credits for psychologists) musicians have a wide range of highly competitive job opportunities awaiting them. Securing permanent, full-time employment as a musician is unlikely with most musicians working on a concert-by-concert or other brief-contract performance basis (U.S.

Department of Labor, n.d.) (exceptions include senior members of unionized orchestras who have relatively stable, secure employment). Performance venues may be anything from a major concert hall to a church basement or a recording studio. However, it should be noted that classically trained musicians may also go on to secure faculty positions or other teaching positions that allows for a secure income while performing as well (K. Norman-Dearden, personal communication, April 26, 2007).

The life of a musician can be quite stressful due to the high level of job instability, the itinerant lifestyle that is sometimes required (moving from city to city every few weeks for a new performance opportunity), the expenses of maintaining one's instrument(s), and the constant threat of losing one's ability to perform (i.e. earn a living) due to injuries resulting from accidents, overuse, or the normal wear and tear on the body typically associated with aging (Kenny, Davis, & Oates, 2004; Marchant-Haycox & Wilson, 1992; Persson, 2001; & Steptoe, 2001).

Career Success

As was indicated earlier in this chapter, a simple sentence or two is not sufficient to explain the concept of career success, however it provides a point from which to begin. Ng, Eby, Sorensen, and Feldman (2005) described career success as "the accumulated positive work and psychological outcomes resulting from one's work experiences" (p.368). Bozionelos (2004) provided a similar definition stating, "career success is defined as extrinsic or objective and intrinsic or subjective accomplishments of individuals in their work lives" (p.403). As psychologists look more closely at the career success literature they see that this construct is more complex than is perhaps immediately apparent. As suggested by the above definitions, career success is generally broken down into two components, objective (or extrinsic) and subjective (or intrinsic), a differentiation attributed to Hughes' mid-20th century research (Heslin, 2005). Objective success generally refers to concrete, external measures of success such as the number of promotions a person has received, salary increases, seniority in a company, etc. Within the population of classically trained musicians, this would include such indicators as number of performance contracts per year, number of competitions won, and a person's standing within his or her organization (e.g. promotion to concertmaster for musicians working within an orchestra).

Subjective success refers to indicators that are not as easily quantifiable (i.e. subjective) and are frequently seen as being the same thing as job satisfaction. This of course means that people with a relatively low salary (and a corresponding low level of objective success) may still report a high level of career success because their satisfaction level with their work (subjective success) is very high. Subjective success in musicians might be a report of enjoying the creative process involved in mounting a new musical production, or enjoying traveling to many different locations. For some musicians, twenty performances a year is ideal, reflecting a high level of career success, since it allows them to spend more time close to home, while for others, this would reflect a low level of success since it would be much less performing than they would like to do. Ng and colleagues (2004) found that objective and subjective success are related concepts but are empirically distinct.

In addition to the objective/subjective differentiation, Heslin (2005) pointed out several other factors that influence how success is defined. First of all, Heslin stressed

that the type of career one is in impacts the definition. To date, much of the career success research has examined office/managerial settings (i.e. not settings one would associate with a classically trained musician). Heslin described three different career environments, beginning with a "winner-takes-all" market where many people compete for only a handful of very lucrative positions (exemplified, according to Heslin, by professional athletics and the music industry). In this environment people are only "successful" if they reach this high level of success, relegating the majority of those in the profession to painful career "failure." One could argue that all musicians operate within the "winner-takes-all" market to a certain extent given the extremely competitive nature of the work with limited opportunities for high levels of objective success (e.g. high income).

Heslin described two other work environments, the "market" and "clan" cultures. A "market" culture is best understood as contract-based with clearly outlined job expectations and remuneration carefully outlined. In this environment the individual seems to stand alone and does not place a great deal of emphasis on gaining seniority. This seems to reflect many musicians' day to day existence, contracting to play one or a series of concerts and then moving on to the next venue. This environment is contrasted with the "clan" culture that is characterized by more of a team atmosphere where employees feel a commitment to the organization and developing strong relationships that enhance upward movement (i.e. seniority) are highly emphasized. There are some musicians for whom this work environment may also be typical, most notably musicians working within a unionized orchestra.

The preceding examples reflect a challenge found in defining career success even within a profession that on the surface is fairly homogeneous. Musicians who operate within (or identify with) a "winner-takes-all" market will likely define success in terms of notoriety and may have definitions of success that are very different from musicians who do not operate within that system, for example measuring success in terms of number of albums sold. Musicians who operate within the "market" culture will undoubtedly consider such things as indicative of success as well, however their criteria may be based more on a consistent level of employment, (i.e. performing every week). Definitions of success for musicians who work within a "clan" environment will possibly include a focus on status, which may or may not include recognition on a wide-scale but certainly recognition within their work environment.

Other factors argued to influence one's definition of career success include whether the career is linear or non-linear and an individual's work and goal orientations (Heslin, 2005). A linear career is one that has clear steps up the ladder of success with individuals engaged in this type of career described as "climbers." Generally, this would not reflect the work experience of musicians. A non-linear career entails "a lifelong commitment to developing a high level of skill in a particular field or specialty" (Heslin, 2005, p.126). This description seems to more accurately reflect the vocational lives of musicians and can impact the definition of career success since the measures of success found in linear careers (e.g. steady promotion/advancement) simply are not a regular component of the non-linear career.

Heslin described three work orientations that will affect one's understanding of career success. An individual with a "job" orientation is most interested in the financial

reimbursement his or her employment will provide. A musician with this work orientation may feel chronically unsuccessful since a steady, high level of income is not the hallmark of this particular profession. An individual with a "career" orientation is interested in gaining a higher status within her chosen profession as well as enjoying the financial benefits that advancement affords. Again, the fiscal gains will be more challenging to secure for musicians, however it is possible to develop a reputation as a particularly gifted musician (the equivalent of advancement within a more structured traditional corporation). Finally, some individuals have what Heslin described as a "calling" work orientation. For these persons, work is "an end in itself" (p.124). Musicians who continue to perform regardless of whether or not they receive recognition or sufficient remuneration would best represent this work orientation. For these musicians, success is likely defined in terms that are more subjective than objective. Finally, Heslin addresses the use of self vs. other-referents in conceptualizing one's career success. Individuals who use self-referent criteria to conceptualize their career success (or lack thereof) are largely inner-directed with an internal locus of control whereas individuals who look more to others in their conceptualization of success would be said to have an external locus of control.

As the above-mentioned literature conveys, defining the construct of career success is a complex matter that can be approached from numerous directions (e.g. objective vs. subjective, self vs. other referent). What the extant literature does not convey is a clearly operationalized definition of career success that incorporates all of the outlined elements. As was demonstrated above, links between each of the career success definitions and various musician career paths can be made, however each of the separate

aspects of career success will not adequately capture what is "career success" for all musicians. With this complexity in mind, in the present study I sought to utilize a definition of career success that incorporates both objective (i.e. amount of performance) and subjective (i.e. degree of satisfaction with amount of performance) elements since these two elements appear to broadly encompass the other elements covered in the reviewed literature.

Predictors of Success

Now that the population in question has been introduced and the complexities of defining career success have been outlined, a review the factors that may contribute to career success can be undertaken. This section will begin with a brief overview of broad predictors of career success and then move to predictors more related to classically trained musicians, specifically: music performance anxiety, anxiety sensitivity, vocational indecision, and contextual elements of the music performance profession. Since music performance anxiety has garnered the greatest amount of attention in research to date, this literature will occupy the majority of this section, however it is hoped that the introduction of the above-mentioned variables will address an oversight in the existing literature.

General Predictors of Career Success

In a meta-analysis that reviewed 140 articles examining career success, Ng et al. (2005) described four broad predictors of career success: 1) human capital, 2) organizational sponsorship (secretimes thought of as mentoring or connections), 3) sociodemographic status (with higher status assumed to open more doors to education, life experiences, etc.), and 4) stable individual differences. Ng et al. (2005) described success

in both objective (as measured by salary level and promotion) and subjective (as measured by career satisfaction) terms with the human capital and sociodemographic status predictors seeming to be more related to objective success and the organizational sponsorship and stable individual differences predictors related to subjective success.

Human capital was described by Ng et al. (2005) as reflecting a person's "educational, personal, and professional experiences" (p.370), and is comprised of eleven separate predictors: work centrality, willingness to transfer, career planning, political knowledge and skills, social capital, number of hours worked, job tenure, organization tenure, work experience, international work experience, and education level. Work centrality refers to the degree to which a person is willing to give work a higher place of importance in their life. Willingness to transfer indicates the degree to which a person is willing to change positions within a corporation or even change physical location, a predictor that is especially relevant for the musician population who are frequently required to travel. Career planning, political knowledge and social capital address "strategic" behavior designed to plot a course of action and take advantage of the existing power structure (e.g. supervisors) and one's professional connections. This cluster of predictors is likely relevant for the population in question as well, particularly making use of one's "connections" in order to secure performance opportunities. Number of hours worked, job and organization tenure and work experience (number of years worked), international experience and education level are self-explanatory predictors and the similarity between the work experience predictor and one of the predictors selected for this study (number of years out of school) should be noted.

Socio-demographic status, which was found to be related to objective measures of career success, is comprised of four predictors: gender, race (which the authors delineated as "white vs. non-white"), marital status ("married vs. non-married"), and age. Organizational sponsorship, along with the stable individual differences predictor group, was found to be related to the subjective measures of career success (i.e. career satisfaction). Organizational sponsorship was comprised of career sponsorship, supervisor support, training and skill development, and organizational resources, predictors that reflect the degree of mentoring an individual receives as well as the amount of resources the organization provides that would contribute to skill enhancement likely to facilitate career advancement.

Finally, stable individual differences referred to the Big-Five personality factors (neuroticism, extroversion, openness to experience, agreeableness, and conscientiousness). Additional predictors contained within this larger predictor were proactivity, locus of coutrol and cognitive ability. This last predictor is reflected in other research examining personality factors associated with career success. For example, Bozionelos (2004) reported that neuroticism (which includes anxiety) hinders extrinsic career success. Judge, Higgins, Thoresen, and Barrick (1999), in a study examining the Big Five personality factors, reported that conscientiousness positively predicted intrinsic and extrinsic success, neuroticism negatively predicted extrinsic success, and general mental ability positively predicted extrinsic career success. Additionally, a "proactive" personality, which is defined as a person who is "relatively unconstrained by situational forces and who effects environmental change," (Seibert, Crant, & Kraimer, 1999; p.417) was also found to be a predictor of career success.

One of the studies reviewed in the Ng et al. (2005) meta-analysis was conducted by Eby, Butts, and Lockwood (2003). Their study utilized the concept of career satisfaction as a measure of intrinsic career success as well as two additional measures of career success, perceived internal and external marketability. Eby et al.'s 2003 study was particularly interesting since it examined career success in the "era of the boundaryless career" (p. 689). This phrase seems to more closely resemble the work trajectories of musicians who do not typically remain with one employer for long periods of time. Instead of making lateral or vertical moves within the same work environment musicians will instead move from one employment situation to another. The predictors reviewed by Eby et al. (2003) included career insight, proactive personality, openness to experience, mentoring relationships, internal and external networks, career/job-related skills, and career identity.

The predictors that have been chosen for this study are music performance anxiety, anxiety sensitivity, vocational indecision, and the amount of time a person has been in the profession (number of years out of school). Each of these factors, which are described in greater detail in the following section, reflect some aspect of the abovementioned overarching predictors. Specifically, the music performance anxiety and anxiety sensitivity variables fall within the stable individual differences category, providing examples of how personality traits (specifically anxiety or the reaction to anxious symptomatology) can impact career success. Vocational indecision also represents a specific example of stable individual differences reflecting a lack of career identity that could impact career success. The vocational indecision variable additionally ties in to the human capital cluster of career success predictors, specifically the career

planning element of human capital. Finally, the number of years out of school has been selected as a predictor variable and serves as a measure of the organizational sponsorship and human capital overarching career success predictors.

Music Performance Anxiety

Many people are all too familiar with the sense of dread that can accompany performing in front of an audience. High school speech classes, giving the toast at a wedding, and presenting a year-end fiscal report are all examples of situations that can trigger performance anxiety in a large portion of the population. Some studies estimate the lifetime prevalence of social phobia at over 10 % (Kessler, McGonagle, Zhao, Nelson, Hughes, Eshelman, Wittchen, & Kendler, 1994). Fortunately, for most people, these are rare occurrences that merely need to be tolerated until they pass. However, for certain members of society, performance is a central aspect of their career and as such cannot be avoided, and the presence of performance anxiety can have debilitating effects. The well-known actor, Sir Lawrence Olivier, provided a clear example of the experience of performance anxiety in the following passage:

My courage sank, and with each succeeding minute it became less possible to resist this horror. My cue came, and I went onto that stage where I knew with grim certainty I would not be capable of remaining more than a few minutes. I began to watch for the instant at which my knowledge of the next line would vanish...I took one pace forward and stopped abruptly. My voice started to fade, my throat closed up and the audience was beginning to go giddily round... (Olivier, cited in Steptoe, Malik, Pay, Pearson, Price, & Win, 1995).

Performance anxiety is clearly an issue for actors such as Olivier. Another group for whom performance is a requirement is professional musicians. The musician's career requires virtually non-stop performance. Surveys indicate that between 15 and 50 per cent of musicians report that musical performance anxiety (MPA) is a serious problem for them (Steptoe, 2001; Marchant-Haycox & Wilson, 1992). From the practice room with the performance coach and the dress rehearsal with conductor and orchestra, to the concert hall filled with armchair critics, the life of the professional musician seems to be a fertile breeding ground for performance anxiety.

The prevalence of MPA is quite high and its reported effect on musicians can be quite severe (Steptoe, 2001; Marchant-Haycox & Wilson, 1992; Abel & Larkin, 1990), in some instances forestalling an active performance career (Wolfe, 1990). However, it is also true that the presence of a broadly measured MPA alone does not necessarily determine the presence or absence of continued performance (Nagel, 1988; Wolfe, 1989; Tylim, 2001; Osborne & Kenny, 2004; Kenny, Davis & Oates, 2004). Given this apparent discrepancy, in this study I attempted to gain a clearer picture of which combination of factors (in addition to an overall measure of MPA) best predict posttraining career success (i.e. ongoing performance).

Defining Musical Performance Anxiety

The first important step in this effort to understand musical performance anxiety and its impact on trained professionals is to provide a clear definition of the construct in question. Steptoe (2001) provided a definition of musical performance anxiety (MPA) that highlights four components, namely: affect, cognition, behavior, and physiology, stating that performance anxiety is a "complex phenomenon" (p.295) that includes all four elements to differing degrees and in different combinations. The affect component involves "feelings of anxiety, tension, apprehension, dread or panic" (Steptoe, p.295). The cognition component includes "loss of concentration, heightened distractibility, memory failure, maladaptive cognitions, misreading of the musical score, etc." (p.295).

"Tremor, trembling, difficulty in maintaining posture and moving naturally, [and] failures of technique" (p.295) are representative of the behavior component of Steptoe's definition of performance anxiety. Finally, the physiological component includes "disturbances in breathing pattern, perspiration, inhibition of salivation (dry mouth), high heart rate, the release of hormones such as adrenaline..., [and] gastrointestinal disturbances" (p. 295). Kenny, Davis, and Oates (2004) stated that "MPA occurs on a continuum of severity from 'normal everyday healthy aspects of stress and anxiety that are intrinsic to the profession' to the severely debilitating symptoms of 'stage fright', an experience close to panic" (p. 758). The authors further described MPA as "an anxiety disorder, specifically a social phobia, if the performer demonstrates significant impairment and otherwise meets the criteria for social phobia presented in DSM-IV." (p.758)

This definition is consistently used throughout the reviewed literature although some slight variation can be noticed in the degree to which certain clusters of symptoms are emphasized. For example, the physiological component is prominent in definitions provided by Ryan (2004), Wolfe (1989), Wilson (2002), and Abel and Larkin (1990), while Stanton (1993), and Clark and Agras (1991) provided definitions that highlight the cognitive manifestations of performance anxiety. However, despite these slight differences in emphasis across studies, there still appears to be a consensus (as demonstrated by its consistent usage) that the best definition of MPA is that provided by Steptoe (2001).

While the way in which performance anxiety manifests itself is defined in fairly uniform terms, there is some variance of opinion noted in the duration of performance anxiety symptoms. Some researchers have suggested that performance anxiety occurs

only during an actual performance (e.g. Merritt et al., 2001) with symptoms occurring before or after a performance presumably not being labeled as performance anxiety. Others (e.g. Kaspersen et al., 2002) see performance anxiety as a cluster of symptoms occurring before as well as during an actual performance. For the current study, MPA occurring before, during, and after performances was considered. While an exploration of MPA occurring at each of these three stages would also be interesting, the MPA measures selected for this study are not sensitive to these variations and so the scores reflected an overall measure of MPA. It is possible that this global measure of MPA overlooks real differences between types of MPA. For example, one individual might endorse moderate levels of MPA during all time periods (i.e. before, during, and after performances), while another individual might endorse very low levels of MPA at two of the time periods but very high levels of MPA at a third level. The overall measures of MPA for these two participants would be very similar, but the degree of debilitation may differ drastically since one individual suffers incapacitating MPA during performances while the other individual only experiences moderate levels of MPA during performances.

Treatment/Interventions for Performance Anxiety

While the current study is not focused on treatments for performance anxiety, a review of the literature would be incomplete without addressing the important body of research in this area. Intervention strategies utilized by professional musicians fall into two broad fields; professional and self-help. Self-help interventions that have been noted include meditation, exercise, and adequate sleep (Green and Gallwey, 1986; Ristad, 1982; Wilson, 2002). Professional interventions and treatments have included

psychotherapy, hypnotherapy, cognitive restructuring, drug therapy, lessons in the Alexander technique, and visualization (Sharma, 2002; Stanton, 1993; Steptoe, 2001; Valentine, Fitzgerald, Gorton, Hudson, & Symonds, 1995; Wilson, 2002). A surprisingly high number of musicians (27 percent) reportedly use beta-blockers to help them deal with performance anxiety (Fishbein & Middlestadt, 1988, cited in Steptoe, 2001). Steptoe (2001) explained that while there appear to be some benefits of beta-blocker usage in terms of increased control over tremors, there is mixed evidence regarding their effectiveness with concentration and other factors and no evidence that beta-blockers reduce self-reported anxiety.

The above-mentioned research does not appear to have identified the "magic bullet" that successfully slays performance anxiety; rather, there appears to be mixed support for all of the interventions examined. In most of the studies examining specific therapeutic interventions there are some participants who appear to benefit more (i.e. complete or partial elimination of symptoms) than others (i.e. limited or no reduction of symptoms). This should not be used as rationale for dismissing any of the identified interventions (since some participants clearly did benefit) but rather serves as a reminder of the importance of being mindful of individual differences in treatment selection. Finally, it is important to note that the number of musicians seeking professional help (e.g. consulting with a psychologist, psychiatrist or counselor) for performance anxiety is low, with one survey indicating that only 11 percent of all musicians (i.e. not only musicians experiencing MPA) had done so in the past year (Steptoe, 2001). Since we know that the rate of performance anxiety among musicians is between 15 and 25 percent (Steptoe, 2001; Marchant-Haycox & Wilson, 1992) this suggests that there may be a

significant portion of individuals who are either not receiving the assistance they need to address this concern, have devised alternative (i.e. alternative to therapy) coping strategies, or are able to function at a high level despite experiencing (at least on a selfreport measure of MPA) severely distressing symptoms.

A final comment should be added on a potential limitation of the MPA research conducted to date. With rare exception (e.g. Ryan, 2004 and Kenny & Osborne, 2006) most of this research has been conducted on university students (Schmidt & Andrews, 1996; Sharma, 2002; Steptoe et al., 1995), (Ryan's study examined MPA in children while Kenny & Osborne focused on the presence of MPA among an adolescent population). While not unique to this area of research, it does pose significant problems for those wishing to generalize findings among a college population to a professional population. This heavy focus on college-aged students hampers efforts to understand the impacts of MPA among professionals who have completed their formal training.

Relationship of MPA to other Anxiety Disorders

In order to gain a greater understanding of MPA it will be helpful to situate it within the larger body of anxiety disorders literature. The cluster of symptoms associated with MPA overlap with many of the anxiety disorders. For example, the sweating, trembling, shaking, nausea, lightheadedness, and fear of losing control associated with panic attacks (DSM-IV-TR, 2000) are also part of the cluster of symptoms experienced by many persons with MPA. Of course the MPA cluster of symptoms that at first glance appear to mirror the panic attack symptoms which are associated with Panic Disorder can be differentiated by the expected nature of their occurrence (i.e. they occur in response to a performance setting or the anticipation of a performance).

Differentiating specific phobia and social phobia (social anxiety disorder) from MPA is more challenging. As was indicated above, at least some researchers conceptualize MPA as social phobia or a variant thereof. For example, a recent article by Osborne and Kenny (2006) in fact used an established measure of social phobia (the Social Phobia Anxiety Inventory) to obtain construct validity when developing a new measure of musical performance anxiety among adolescents (the Music Performance Anxiety Inventory for Adolescents). Social phobia's diagnostic criteria could likely be met by many performers who demonstrate MPA because of, for example, a fear of embarrassing themselves in a performance setting and the specific phobia criteria could be met in other performers with MPA who fear forgetting their music or tripping when they walk on stage.

This apparent overlap between MPA and other anxiety disorders (especially social phobia) raises the legitimate question of whether or not MPA is in fact a unique construct warranting a separate title and specific assessment devices (e.g. the Music Performance Anxiety Questionnaire, and the Kenny Music Performance Anxiety Inventory). It appears that there is a unique body of contextual factors (which will be reviewed in the next section) that are by definition a part of the musician's life and are not typically found in the experience of non-musicians who experience anxiety disorders (especially social phobia). This unique congregation of factors creates a homogeneous subset within the larger group of anxiety disorder sufferers that warrants classification as a separate and unique group. In other words, even though the symptoms are similar, or often exactly the same, the contributing or correlated factors may in fact be very different and unique to the profession in question.

Vulnerability Model of MPA

Given the overwhelming amount of research addressing factors that contribute to anxiety in general and MPA in particular, what is needed is an overarching theory that can be kept in mind as we look at the entire body of factors and how they might potentially interact to affect MPA. Barlow's (2000) presentation of a triple-vulnerability model of anxiety has been seen by some MPA researchers (e.g. Osborne & Kenny, in press) as providing just such a model. Barlow's three vulnerabilities: generalized biological, generalized psychological, and specific psychological encompass both the internal factors such as cognitions, personality, behavior and physiology, as well as external factors that can be thought of as contextual factors (e.g. in the case of musicians, the unique lifestyle demanded by their profession) that have been presented in most of the literature examining MPA contributing factors.

Barlow's generalized biological vulnerability represents a possible genetic component of anxiety, highlighting the tendency for anxiety disorders to "run in families" (p. 1253). The generalized psychological vulnerability is described as "a sense of unpredictability and uncontrollability" (p.1254). Finally, the specific psychological vulnerability addresses the development of anxious responses to specific events, objects, or even experiences (e.g. the experience of unpleasant somatic sensations). A key element of Barlow's theory is the notion that none of the three vulnerabilities on its own can account for the development of anxiety, and that the third vulnerability, specific psychological vulnerability, is most influential in predicting anxious responses to specific events or objects. This last fact is of course of particular interest in the study of MPA that can be thought of as a specific-event (i.e. music performance) variant of social phobia.

The value of the vulnerability model in the musical performance context is that it integrates how contributing factors, which are typically viewed separately, could potentially interact to produce the cluster of symptoms known as MPA.

Contributing Factors

The existing MPA literature has tended to fall into two broad categories: internal and external contributing factors. Internal factors are those that would typically be seen as being within the control of the individual or at least within the person (e.g. cognitions, affect, personality, behavior, and physiological factors). External factors are those factors that would typically be seen as being outside of the person, or imposed on the person (i.e. contextual factors). Within Barlow's (2000) framework internal and external factors could fall within each of his three vulnerabilities.

This section could be titled, "contributing factors", and the factors outlined in the literature are frequently referred to as "causes" of performance anxiety, and much of the literature appears to be walking the fine line of causation vs. correlation. In other words, what is being presented as "causal", I am suggesting might better be represented as "correlational" or "factors that *maintain* performance anxiety."

The most frequently mentioned "internal" contributing factors are cognitive in nature. Marchant et al. (1998) discussed the role of "perceived importance of outcome", with performances that were deemed to be more important by the performer corresponding with higher levels of performance anxiety. Negative cognitions or cognitive distortions are presented as factors in numerous articles (e.g. Lundh et al., 2002; Clark & Agras, 1991). Perfectionistic thinking is mentioned as an internal factor in three studies (Flett et al., 1998; Nagel, 1988) with higher levels of perfectionistic

thoughts associated with higher levels of performance anxiety. Derekshan and Eyesenck (1997) suggested that selective attention and interpretive biases may play a causal role, while Persson (2001) hypothesized that the "greater preoccupation than usual with internal sensations or mental processes..." (p. 282) might be contributing to the manifestation of performance anxiety.

Other internal factors are more appropriately grouped as pertaining to one's personality and related affective features. For example, Wolfe (1989) identified "nervousness," "apprehension," "self-consciousness," and "distractibility" as factors associated with performance anxiety. Steptoe (2001) presented an interesting suggestion, stating "mood and emotion evoked by music are not confined to the audience, but may also affect the performer" (p.295). Other personality factors associated with performance anxiety include extraversion (Steptoe et al., 1995) with extraversion negatively correlated with performance anxiety, and self-confidence and self-efficacy (Kjormo & Halvari, 2002), both negatively correlated with performance anxiety. Again, as with each of the preceding factors, they are all correlated with performance anxiety but not identified as necessarily playing a causal role.

Under the sub-heading of "behavior" we find fewer contributing factors. Steptoe et al. (1995) reported mixed findings for the impact of level of performance experience on performance anxiety. Wilson (2002) identified the role of vocal strain (from constant use of the voice) on performance anxiety in singers, implying that fear of losing one's livelihood as a result of vocal nodules related to vocal strain can increase performance anxiety (i.e. fear of creating vocal strain during a performance). Wolfe (1989) introduced the idea of "symptoms of anxiety...becom[ing] causes" (p.50). For example, a hand

tremor stemming from anxiety in turn becomes a trigger of performance anxiety. Wolfe (1989) suggested that performance anxiety may be a learned behavior. This sug_b estion is based on her review of test anxiety literature indicating that in many instances that form (i.e. test anxiety) of anxiety (which she sees as exhibiting several important similarities to MPA, such as a fear of being negatively evaluated) is in fact learned.

Physiological factors are addressed in much of the literature examining factors contributing to performance anxiety. The inverted-U hypothesis associated with the Yerkes-Dodson Law, suggesting that there is an "optimal level" of physiological arousal that enhances performance, has been discussed by several authors (Kaspersen & Gotestam, 2002, Neiss, 1988, and Wilson, 2002). Kaspersen and Gotestam and Wilson suggested that the inverted-U hypothesis provides a likely explanation for performance anxiety. Specifically, Wilson (2002) cited several studies (Hamann, 1982; LeBlanc, 1997; Konijn, 1991) in which performances that involved higher levels of arousal were rated as superior to performances that had lower levels of arousal. Kaspersen and Gotestam (2002) also stated that the MPA follows the Yerkes-Dodson law, however they argued for a slightly more complex relationship between level of arousal and performance. They suggested that level of trait anxiety will likely mediate the effect of arousal on performance, with persons who have low levels of trait anxiety more closely following the Yerkes-Dodson Law than those who are higher in trait anxiety. Neiss, on the other hand questioned the applicability of the Yerkes-Dodson law to MPA stating, "performance-degrading dysphoric psychobiological states and performance-enhancing euphoric ones can occur at equal arousal levels. Global arousal, then, can serve only to obscure the profound individual differences with which humans approach important
motor performances" (p. 360-361). Neiss' main criticism of the inverted-U hypothesis appears to be that it does not adequately distinguish between those individuals who are anxious and those who are "psyched up" (p.360). He argues that physiological arousal is seen in many states such as joy, anger, anxiety, and sexuality, and to equate this physiological state with anxiety is unwarranted in the current research climate in which we are no longer limited to studying physiological states but can also examine emotional and cognitive states.

Summary of MPA

Music performance anxiety is a construct with clearly outlined symptoms including physiological, behavioral, cognitive, and affective symptoms. Survey research has provided us with a clear picture of the prevalence rate of MPA, the variety of ways in which it impacts professional musicians, and much research effort has been directed towards developing therapeutic interventions that can alleviate these symptoms. The presence of performance anxiety certainly qualifies as a barrier to satisfying work for many professional and would-be-professional musicians and the apparently high rate of occurrence suggests that further examination of this construct is warranted. The vast array of literature examining factors that contribute to the manifestation of MPA is an important component of the effort to understand this construct. However, the extant literature does not provide a satisfactory explanation as to why certain performers with MPA are able to maintain a rigorous performance schedule while others seem incapacitated (at least professionally) by it.

Anxiety Sensitivity

An important related factor that could potentially contribute to career success in classically trained musicians is anxiety sensitivity (AS). This construct, usually associated with Reiss and McNally (1985), refers to a fear of anxiety-related autonomic arousal because of a belief that these sensations will result in dire physical, psychological, or social consequences (Taylor & Cox, 1998). For example, a person might believe that the shortness of breath he is experiencing in an anxiety-producing situation will lead to suffocation or that an increase in his heart rate is a certain sign of an impending heart attack. This definition of AS as a fear of anxiety-related symptoms is consistent across the literature reviewed (Taylor & Cox, 1998; Stewart, Buffett-Jerrott, & Kokaram, 2001; Schmidt & Joiner, 2002; Scher & Stein, 2003; Olatunji et al., 2004; & Bernstein et al., 2005). Studies of AS have indicated that it is a risk factor for anxiety disorders, predicts the future occurrence of anxiety symptoms, and also predicts fearful responses to bodily sensations (Kinnier, Brigman, & Noble, 1990; Taylor & Cox, 1998; Stewart, Buffett-Jerrott, & Kokaram, 2001; Schmidt & Joiner, 2002; Schmidt, Lerew, & Jackson, 1999; Scher & Stein, 2003; Olatunji et al., 2004; Bernstein et al., 2005).

Scher and Stein (2003) reported that parental factors such as threatening and rejecting behavior play a causal role in the development of AS and they also suggested that AS plays a mediating role in the development of emotional distress. Flett, Greene, and Hewitt (2004) also found a relationship between perfectionism and AS. Specifically, they found that fears of publicly observable symptoms were associated with "socially prescribed perfectionism and perfectionistic self-presentation" (p.37). These authors pointed out that those who perform for a living (e.g. musicians) and experience both AS

and perfectionistic tendencies may be "particularly distressed by the prospects of displaying symptoms of fear and making observable mistakes that can be detected by others" (p.50).

While early work with this construct viewed AS as one overarching construct (Reiss & McNally, 1985; Taylor, Koch, McNally & Crockett, 1992), more recent efforts have begun to view AS as being hierarchical, comprised of an overarching AS factor as well as several subfactors (e.g. Taylor & Cox, 1998; Zinbarg, Barlow, & Brown, 1997). Four subfactors identified by Taylor and Cox (1998) are: fear of respiratory symptoms (e.g. shortness of breath), fear of publicly observable symptoms, fear of cardiovascular symptoms (e.g. increased heart rate), and fear of losing control of one's cognitive processes. Increased heart rate is of course one of the symptoms typically seen in MPA. Of particular interest to the study of MPA is the finding (Stewart et al., 2001) that persons scoring higher on measures of AS tend to be more accurate in their assessment of their heart rate as opposed to subjects who have low AS scores. While no studies were found that examine both MPA and AS, it seems plausible that AS may serve as a mediating variable in MPA. In other words, differences in AS may explain why individuals with similar self-reports of physiological symptoms of MPA react differently (i.e. some continue to perform while others find these same symptoms distressing to such an extent that they no longer perform).

Performance anxiety and anxiety sensitivity are two constructs that may appear to "make sense" as predictors, since it seems to be common sense that if people are extremely anxious, and also afraid of those anxious symptoms, then their success in a career that constantly requires performance will be limited. The next selected predictor,

vocational indecision, may not initially present with the same degree of face validity. However, as indicated earlier, counseling psychologists highlight the interconnection of "personal" and "vocational" factors (e.g. Bingham, R.P., 2002; Lucas, M., 1993) and as such would argue that an attempt to understand factors that predict career success would be incomplete if it looked only at "personal" factors such as anxiety while ignoring "vocational" factors.

Vocational Indecision

Vocational (or career) indecision refers to difficulties in reaching a satisfactory conclusion about one's vocation (Lucas & Epperson, 1990; Lucas, 1993; Fuqua et al., 1988). Research examining vocational indecision has addressed the correlation that is seen between indecision in the career decision-making process and levels of anxiety, however the causality of this relationship is unclear (Newman et al., 1989). In other words, it may be that more anxious persons have difficulty deciding on whether or not to pursue a certain career path, or perhaps the inability to reach a career decision results in an increase in anxiety. This indecision can occur early in one's life (e.g. high school) when persons typically are exploring their career options and are expected to choose what they will "do for a living" or later on when one is changing careers or has failed to ever decide on a vocation.

The concept of vocational indecision, which will be further explained shortly, is closely related to the concepts of career maturity and vocational identity/identity confusion. Identity confusion, specifically confusion over performance as a career choice (among college students) is a factor introduced in several studies (e.g. Marchant-Haycox, 1992; Schmidt & Andrews, 1996). This factor is addressed in the research examining

career maturity (e.g. Raskin, 1998; Vondracek & Reitzle, 1998). Career maturity refers to a person's ability to make informed career choices that are not unduly influenced by outside forces. Raskin (1998) states that individuals who are required to make career choices at a very young age (such as musicians who frequently embark upon careerpreparatory training before reaching adolescence) often do so only at a great psychological cost. As mentioned earlier, the field of counseling psychology is uniquely equipped to address career success, in large part because of the research literature devoted to career development, the literature that addresses the above-mentioned constructs.

Career development is generally understood to be a lifelong process, beginning in childhood when children are exposed to parental career models, gender and cultural stereotypes, and are introduced (in varying degrees) to the vast array of vocational options. Super's Life-Span theory (Super, 1990) is perhaps the most well-known theory addressing vocational development. However, other theorists such as Gottfredson (1996), Ginzberg (1984), and Hopson and Adams (1977) have made important contribution to the career development literature and will be briefly discussed.

Childhood, in Super's theory, is marked by the development of a self-concept, which is defined as, "how individuals view themselves and their situation" (Sharf, p. 154). This process continues throughout life with more emphasis placed on implementing the self-concept at later life stages. This developing self-concept is nurtured by curiosity (a challenge since "curiosity" can at times lead to disruptive behavior), the ensuing exploration (of one's immediate environment and then expanding outwards), the gathering of information, key figures (e.g. parents, teachers, community role models) in a

child's life, the child's developing sense of an internal versus external locus of control, the development of one's interests, the child's time perspective, and finally, the child's level of planfulness (Super, 1990). Disruptions of any of these factors can negatively impact a child's developing self-concept and movement towards a career decision. For example, a child whose curiosity is consistently squelched ("don't ask so many questions") or whose circle of key figures represents a very limited vocational spectrum (e.g. all employed in the medical field, or all chronically unemployed), or who is brought up by highly controlling and directive parents (potentially resulting in an external locus of control) will have a very different approach to career development than a child who is encouraged to ask questions and explore, is exposed to key figures who represent a diverse range of vocational pursuits and is empowered and encouraged to make ageappropriate decisions and develop a sense of independence (potentially resulting in an internal locus of control).

During this stage of development, children are also receiving messages about gender that have been found to affect their career development. Gottfredson (1996) argued that during this stage boys and girls are taking note of gender differences in the culture around them and develop tolerable gender-type boundaries, deciding which careers are "appropriate" for males and which ones are "appropriate" for females. This process involves "circumscription" which Gottfredson (1996) defined as "the progressive elimination of unacceptable alternatives" (p. 187). Girls and boys also "compromise" in their career development, gradually reworking their career choices. Gottfredson has found that gender role stereotypes will be the last issue people will compromise on since it is developed at such an early stage. So a boy who has learned that ballet is an

unacceptable career for a male, and has later learned that boys must make a lot of money will be more likely to select a career that has a low income potential than to select the discipline of ballet for a career (even if he is interested in pursuing it).

As indicated earlier, musicians often begin serious training at a very early age with large amounts of time devoted to the development of a specific set of skills (musicianship). This training is occurring at the very age at which their cohort is ideally expected to be exploring the wide variety of career options available to them. One could argue that this training results in an additional source of circumscription for these youngsters, which might impact the career development and decision-making process.

Adolescence, in Super's (1990) theory is marked by a focus on career maturity, which reflects a person's readiness to make career choices. Career maturity includes taking steps to plan for one's career, engaging in career exploration, gathering world-ofwork information and specific knowledge about the preferred vocation, demonstrating realism and a career orientation, and, most pertinent to this predictor variable, demonstrating the ability to make career decisions.

Ginzberg (1984) provided another model of adolescent development that focuses on the development of interests, capacities, and values. Ginzberg (1984) proposed that around eleven years of age adolescents begin basing career thoughts on their personal interests. As they are exposed to a widening array of occupations they will begin to determine what interests them personally, although at this stage they will not be asking themselves whether they have the skills necessary to pursue that occupation. Around thirteen or fourteen years of age adolescents begin to take a more realistic look at their ability level and identify their personal capacities (e.g. I like the idea of playing

professional football, but I've never played football and I'm not very athletic, however I do enjoy photography and have won several prizes for photos I've entered into competitions). Finally, one's personal values begin to factor into career development around fifteen or sixteen years of age. For example, persons at this stage may begin to establish the relative importance of status, financial wealth, creativity, family involvement, and leisure time in their own life.

As this brief outline of career development theory in adolescence and childhood highlights, the importance of exploring the vast array of occupational options, and the freedom to make independent decisions, cannot be over-stated. It is therefore particularly important to explore the impact a shortened career exploration process (as, has been indicated, frequently happens with classically trained musicians) has on this population. While this study is not studying the career development process of classically trained musicians, it is attempting to view one aspect of the career process, vocational indecision, which appears to be a possible ramification of the training required of classically trained musicians.

Vocational indecision is generally conceptualized in one of two ways. The lessfavored approach is to differentiate undecided individuals (person who experience difficulty making a decision in this particular situation) from indecisive individuals who possess a cluster of personal qualities that make decision-making difficult in all situations (Wanberg & Muchinsky, 1992). The second, and more favored, approach (according to Wanberg & Muchinsky, 1992) is to view career decision status more broadly. For example, Jones and Chenery (cited in Wanberg & Muchinsky, 1992) characterized undecided individuals based on their degree of decidedness, their level of comfort with

this degree of decidedness, and finally, their unique reasons for the degree of aecidedness and level of comfort. They also developed a measure of indecision that places people in to one of four categories: 1) decided-comfortable, 2)decided-uncomfortable, 3) undecided-comfortable, and 4) undecided-uncomfortable. Other similar classification systems have been introduced including one resulting from Wanberg and Muchinsky's study (1992): 1) confident-decided, 2) concerned-decided, 3) indifferent-undecided, and 4) anxious –undecided. In the current study, the measure of vocational indecision used (see Appendix A) most closely resembles this latter approach, with participants indicating the degree of confidence they have/had with their decision to pursue a performance career.

Various factors have been associated with vocational indecision, including anxiety, lack of information about careers and self (Fuqua, Newman, & Seaworth, 1988), leadership confidence (or rather lack thereof) (Paulsen & Betz, 2004), lack of career readiness (Gafner & Hazler, 2002), attachment difficulties (Tokar, Withrow, Hall, & Moradi, 2003; Wolfe & Betz, 2004), peers and parental styles (Paulsen & Betz, 2004), family enmeshment (Kinnier, Brigman, & Noble, 1990), identity moratorium and diffusion (Guerra & Braungart-Rieker, 1999), and self-efficacy beliefs and outcome expectations (Betz & Voyten, 1997). Each of the above factors were found to be predictors of vocational indecision and difficulties with career decision-making. While a solid connection between vocational indecision and career success has not been established, it is reasonable to examine the degree to which such a connection does exist, since many of the factors found to predict career success are also predictors of career decision making difficulties and vocational indecision.

Contextual (Career-specific) Factors

The final predictor selected for this study arises from a cluster of variables referred to as contextual factors. These are factors that are somewhat unique to classically trained musicians and many of them have already been alluded to in earlier sections of this paper. Contextual factors contributing to performance anxiety are varied however two major themes do emerge. The first category is financial concerns. This factor, which is most salient for performers dependent upon music performance for their livelihood, speaks to the harsh reality of attempting to make a living as a professional musician. The literature reviewed (Wilson, 2002; Steptoe, 2001; Nagel, 1988; LeBlanc, 1994) addresses the uncertainty of finding employment, the unlikelihood of ever finding stable employment, and the sad reality that, when employment is secured, compensation will usually be well below that of other professionals (e.g. teachers) with similar (or lower) levels of training (U.S. Department of Labor, n.d.). Classically trained professional musicians will usually have devoted at least 6 years to full-time study, and 4 or 5 additional years in part-time study, yet they will likely be earning significantly less than peers with a similar amount of education.

Another contextual factor that is believed to contribute to performance anxiety, and potentially career success, is the actual performance environment. Several studies indicated that solo performances elicit higher levels of performance anxiety than ensemble performances (Martin & Hall, 1997; Kaspersen & Gotestam, 2002; Kjormo & Halvari, 2002). Dunn and Nielsen (1996) and LeBlanc (1994) also reported on various performance environment-specific factors that can influence the level of performance anxiety.

Other contextual factors that are mentioned in the literature include: "the highly competitive nature of the profession" (Marchant-Haycox & Wilson, 1992, p.1067), a lack of artistic integrity (Parasuraman & Purohit, 2000), and "re-entry strain" (Wilson, 2002, p.191). A lack of artistic integrity can occur when musicians feel little creative freedom and are, for example, asked to perform a piece in a manner that they believe is inappropriate for the composition. Re-entry strain refers to the difficulty performers experience shifting between the characters they portray on stage and their true personality offstage. In many professions there are concerns about aging and possible biases against older worker that may impact career status. These concerns are also present in the music world. Musicians rely on their bodies for their work, playing instruments or singing requires manual dexterity, healthy respiratory system, good vision, and overall good health. The constant threat of muscle strain from overuse (e.g. a particularly rigorous touring schedule) or the natural wear and tear of the aging process poses a very real threat to one's ability to perform at a high level and therefore impacts career success. It is possible that career success declines as one ages simply because one is not able to perform at the same level as younger musicians, although there are certainly several exceptions to that. However, it is also possible that the amount of time in the profession could be associated with increased career success. If we consider the mentoring (sponsorship) concept of career success, we might expect people who have been in the profession longer to have developed a large number of contacts (relative to their younger colleagues) and therefore have a greater number of performance opportunities (the measure of success in this study). While any of the above-mentioned contextual factors could conceivably contribute to career success, only one has been selected, amount of

time in the profession. This variable is easily quantifiable, is objective and not prone to reporter bias.

Purpose of Study

Current research into the world of career success has provided valuable insight into the complexities of this construct and has offered guidance in furthering our understanding. However, most of the research conducted to date has not examined populations such as classically trained musicians, in which career success is not easily measured by traditional indices of success. Also, in the literature examining barriers to success among musicians, the majority of the research focuses on music performance anxiety, at times overlooking other variables such as anxiety sensitivity, vocational indecision, and contextual factors that may also impact career success. As the existing literature shows, the relationship between MPA and career success is by no means clearly understood, with many musicians who experience MPA seeming to experience what could be described as "career success." An additional limitation of the existing literature examining this population is the focus on university students and other early trainees, persons who have yet to establish themselves within their profession. While data on constructs such as MPA and anxiety among this younger population is helpful, it seems imperative that a measure of these constructs within established professionals be obtained if researchers wish to understand barriers to career success. Enhanced predictive ability in this realm will greatly improve the chances of identifying musicians most at risk of forfeiting a future career as well as highlighting the specific areas for intervention.

Hypotheses

Hypothesis 1. Higher scores on each of the constructs: anxiety sensitivity, music performance anxiety, vocational indecision, and amount of time in the profession (as measured by the following measures: ASI, K-MPAI, Vocational indecision, and years out of school) will be associated with lower rates of performance.

Hypothesis 2. Participants with the highest scores on the measure of vocational indecision will exhibit the lowest level of performance.

Research Question

1. What combination of factors, including MPA, Anxiety sensitivity, Vocational Indecision, and number of years out of training, best predicts membership in one of three groups: 1) high level of music performance, 2) moderate level of music performance and 3) performance career severely limited or completely curtailed. In other words, which factors serve as mediating or "gatekeeper" variables?

CHAPTER II

METHOD

Participants

Participants selected for this study were graduates of Music Performance programs at universities across North America. These degree programs typically require four or five years of full-time study and almost invariably require that students entering have undergone several years of training prior to entering the program and demonstrate a clear potential for success as a professional musician. Recruitment occurred via department alumni letters, on department websites and direct e-mails to faculty members of universities. Individuals were invited to participate in a study examining factors that affect career success in classically trained musicians. Additional requests for participants were sent to various music associations (e.g. state and provincial music teacher associations) since musicians who stop performing (often because of difficulty with MPA) frequently continue to utilize their musical training by becoming musical instructors. Suitable participants for this study were musicians who had completed professional training, as demonstrated by a 4 or 5 year music performance degree or other documented substantial training.

Of the 300 completed surveys that were submitted, 256 were able to be used in the data analysis. Surveys were discarded due to large numbers of incomplete responses. The sample consisted of 174 women (68%) and 82 men (32%). Participants ranged in age from 19 to 82 (mean=40.53, SD=13.132). The vast majority of participants described

themselves as Caucasian (N=229, 89.5%) followed by Multi-ethnic (N=6, 2.3%), Other, (N=6, 2.3%), Asian/Pacific Islander (N=5, 2.0%), Hispanic (N=5, 2.0%) and African American, (N=4, 1.6%). Regarding group membership, 45.3% (N=116) of participants placed themselves in group one (performing as much as desired), while 39.1% (N=100) placed themselves in group two (performing somewhat less than desired), and 15.6% (N=40) placed themselves in group three (performing much less than desired/very little). Participants were also asked to report how long they had been out of school (yearsout) and their response ranged from zero years (just graduated) to 57 years (mean=13.92). A summary of demographics broken down by group is presented in Table 1.

	Group 1	p 1 N=116 Group 2 N=100		Group 3 N=40		
Gender		a- 201 - 12 - 12 - 12 - 12 - 12 - 12 - 12				
Female	(65.52%)		(68%)		(75%)	
Male	40 (34.48%)		32 (32%)		10 (25%)	
Ethnicity						
Asian/Pacific Island	(.86%)		(4%)		0	
African American	(1.72%)		(2%)		0	
Caucasian/White	105 (90.52%)		(88%)		(92.5%)	
Hispanic	(2.59%)		(1%)		(2.5%)	
Other	(1.72%)		(3%)		(2.5%)	
Multiethnic	(2.59%)		(2%)		(2.5%)	
	Mean	SD	Mean	SD	Mean	SD
Age	39.94	11.81	39.66	13.05	46.28	15.77
Yearsout	12.80	10.70	12.93	12.20	19.90	15.35

Table 1. Demographics by Groups.

Instruments

Kenny Music Performance Anxiety Inventory (K-MPAI)

The K-MPAI (Kenny et al., 2004) is designed to measure MPA within the context of Barlow's (2000) triple vulnerability model of anxiety, and addresses cognitive, behavioral, and physiological components of MPA. The 26-item scale asks respondents to rate, on a 7-point Likert scale, their experience of various MPA-related components. Sample items include: "During a performance I find myself thinking about whether I'll even get through it" and "I worry so much before a performance, I cannot sleep." Higher scores indicate a higher level of MPA. Kenny et al. (2004) reported an unstandardized item alpha of .944. Kenny et al. (2004) also reported construct validity as demonstrated by strong correlations with the Cox and Kenardy MPA scale (1993) and the Spielberger State-Trait Anxiety Inventory (1983). Reliability analyses run for this sample were equally strong (Cronbach's Alpha=.89). Initial use of the scale with a similar population (musicians performing with a large national opera company) found a mean K-MPAI score of 54.21 with a standard deviation of 34.21 (Kenny et al., 2004, p. 764). The Kenny et al. study also reported scores ranging from 3 to 111, with higher scores indicating greater levels of performance anxiety.

Anxiety Sensitivity Index-Revised (ASI-R)

The ASI-R (Taylor & Cox, 1998) is a revision of the 16-item Anxiety Sensitivity Index (ASI) (Peterson & Reiss, 1987) that measured two factors of Anxiety Sensitivity: fear of mental catastrophe (e.g. afraid of "going crazy") and fear of cardiopulmonary sensations (e.g. afraid one is having a heart attack when heart rate increases). Taylor and Cox (1998) argued that the ASI was too brief and did not adequately capture the AS

construct. The resulting ASI-R is a 36-item scale that, like the ASI, measures fear of anxiety-related symptoms. The scale is comprised of an overarching AS factor and four subfactors: fear of respiratory symptoms, fear of publicly observed symptoms of anxiety, fear of cardiovascular symptoms, and fear of losing control of one's cognitive processes. Respondents answer on a scale ranging from 0 (very little) to 4 (very much). Higher scores indicate a higher level of AS. Examples of scale items include: "It is important to me not to appear nervous" and "It scares me when I am nauseous." The scale has demonstrated good internal consistency, and a correlation of .94 between the ASI-R overarching factor and the original ASI provides an important measure of construct validity (Taylor & Cox, 1998; Bernstein et al., 2005). Reliability analyses for the current sample revealed a Cronbach's Alpha of .930.

Vocational Indecision Measure

A series of five questions addressed the vocational decidedness factor and requested that participants retrospectively evaluate their level of career certainty during their training and also reflect on their current level of vocational decidedness (see Appendix A). Participants were also instructed to indicate the amount of time they had been in the profession (as measured by the year of graduation from their highest performance degree), their current type of employment and an open-ended prompt allowing for the inclusion of factors that participants felt had contributed to their level of performance (i.e. career success). Reliability analyses for this measure with the current sample revealed a Cronbach's Alpha of .820.

Demographics Form

The demographics form contained questions regarding the age, gender, and ethnicity of participants. The membership of participants in one of three groups was determined by asking them to identify which of three descriptions most accurately reflects their experience (see Appendix A). Participants were also instructed to indicate the amount of time they had been in the profession (as measured by the year of graduation from their highest performance degree), their current type of employment and an open-ended prompt allowing for the inclusion of factors that participants felt had contributed to their level of performance (i.e. career success).

Procedure

After participants were recruited, using the methods described above, they were directed to a web-site that contained a letter of explanation. This letter clarified the purpose of the study including benefits and potential risks, as well as an indication of the amount of time participation would entail (approximately 30 minutes). Once written consent was obtained participants were then directed to the section of the web-site containing the above-mentioned instruments. After completion of the instruments participants were asked to electronically submit their responses which were coded in such a way as to maintain anonymity and assure confidentiality.

Data Analysis

A discriminant function analysis was conducted using the *Statistical Package for the Social Sciences* (SPSS for Windows) (2002). Additionally, reliability coefficients were obtained for each scale, and between group differences were examined.

CHAPTER III

RESULTS

A discriminant analysis was conducted to determine whether four predictors-Anxiety Sensitivity, Music Performance Anxiety, Vocational Indecision and Years out of school- could predict vocational success (as reflected in a subjective self-selection of level of current performing). The overall Wilk's Lambda was significant, .823, chisquare=47.629, p<.01, indicating that overall, the predictors differentiated among the three groups. The residual Wilk's Lambba was not significant and as a result, only the first function was interpreted.

Looking at the standardized canonical discriminant functions and the pooled within-group correlation, we see that Vocational Indecision (VOCTOT) demonstrates the strongest relationship with the discriminant function (SDFC=.914, PWGC=.832), followed by number of years out of school (SDFC=.532, PWGC=.456). Anxiety Sensitivity showed a weak relationship to the discriminant function (SDFC=.130, PWGC=.161) as did the measure of musical performance anxiety (SDFC=.140, PWGD=.175). Based on these findings, it appears that with this sample, level of vocational indecision made the strongest unique contribution toward predicting level of success, with persons with higher levels of vocational indecision being less likely to perform on a regular basis (i.e. they were less likely to be a member of group one).

One of the measures of a "good" discriminant function is the degree to which it correctly classifies cases correctly predicting group membership. In this analysis a base rate of 33.3% correct predictions would be expected simply by guessing and if group membership was equal. With unequal group sizes a base rate of 45% correct predictions could be expected if simply guessing (Betz, 1987). In this study analysis reveals an overall successful classification rate of 53.4%, a clear improvement over chance. However, a closer examination of the classification results indicates that predictive accuracy for membership in group one (77.0% correct classification) is better than predictive accuracy for either group two (34.0% correct classification) or group three (33.3%).

An analysis of the correlation of the three measures used revealed a moderate (.529) correlation between the ASI-R and the K-MPAI, and weak correlations between the K-MPAI and Vocational Indecision scale (.327), and between the ASI-R and Vocational Indecision scale (.128) (all significant at the .05 level) (see Table 2). Table 2. Correlations of Performance Anxiety, Anxiety Sensitivity, and Vocational Indecision.

	K-MPAI	ASI-R	VOC. IND.
KMPAI	1.00	.529	.327
ASI-R		1.00	.128
VOC. IND.			1.00

Further examination of possible correlations between the K-MPAI scale and the subscales of the ASI-R (RESP, PUBOBSERV, CARDIAC, and COGDYS) revealed moderate correlations between each of the subscales and the K-MPAI total score (RESP alpha=.515, PUBOBSERV alpha=.413, CARDIAC alpha=.445 and COGDYS alpha=.469, p<.01) as would be expected given the moderate correlation between the

ASI-R and the K-MPAI. The only significant (p < .05) correlation found between the Vocational Indecision measure and the ASI-R subscales was with the RESP subscale (.127), which is a measure of responses to respiratory symptoms.

A review of the group differences observed for each of the three scales as well as the measure of years out of school reveals a pattern of increasing means with group one participants having the lowest means and group three participants showing the highest means (please refer to Table 3).

	Group 1 (N=116)		Group 2 (N=100)		Group 3 (N=40)	
	Mean	SD	Mean	SD	Mean	SD
K-MPAI	77.51	21.64	77.77	22.28	83.10	24.10
ASI-R	66.46	19.87	68.02	20.36	71.13	20.68
VOC. IND.	12.37	4.54	13.56	4.50	17.57	5.50
YEARSOUT	12.80	10.70	12.93	12.20	19.89	15.35

Table 3. Group Means for Four Predictor Measures.

However, the ANOVA procedure conducted revealed that significant group differences were only found on the measure of Vocational Indecision (F=18.359, p<.01).

CHAPTER IV

DISCUSSION

The present study examine four factors that the extant literature suggested were related to career success in musicians: musical performance anxiety, anxiety sensitivity, vocational indecision, and amount of time out of school (or years in the profession). While there undoubtedly are many more factors that contribute to "success" (a highly subjective term) in musicians, the literature provided reason to believe that these factors may be good predictors. Analysis of the data gathered in this study provided new information that offered support for some of the existing literature as well as suggesting important new directions to direct research in this area.

One of the most interesting findings from the study was that vocational indecision served as the best predictor of career success with higher levels of vocational indecision associated with lower levels of career success. Vocational indecision is a fairly straightforward construct that reflects the degree of confidence a person has in her selected profession. This finding is particularly relevant to musicians whose training often begins at a very early age. One of the factors believed to contribute to vocational indecision is curtailed world-of-work exploration, behavior which occurs during childhood and adolescence (Fuqua, Newman, & Seaworth, 1988). Since some musicians are beginning fairly in-depth training at an early age, they may experience a limited exposure to alternative career opportunities. At a later stage in life these musicians may become aware of the "road not taken", although in their case it was the road not known.

As indicated in the previous chapter, the second best predictor of career success was the amount of time in the profession, with greater career success associated with less time in the profession. The data do not provide an answer as to the meaning of this finding, however there are several possible explanations. It's possible that this is simply a reflection of the physical demands placed on professional musicians and the physical limitations that frequently accompany aging. Examples of such physical demands include the wear and tear of using one group of muscles repeatedly during long hours of practice and performance (e.g. strings players may experience muscle strain in their arms, shoulders, or wrists, while singers may develop nodules on their vocal folds resulting in an inability to produce satisfactory sounds). Physical limitations often associated with aging that could potentially impact musical performance are changes in manual dexterity, diminishing eye sight and hearing, and respiratory conditions (particularly problematic for wind instrumentalists and singers), (Henoch & Chesky, 1999; Hoppmann & Ekman, 1999; Kadrmas, Dyer, & Bartley, 1996; Lederman, 1999; Smith, 1989). The breadth of problems associated with the music profession is highlighted by the presence of a journal devoted to such concerns, Medical Problems of Performing Artists, published since 1986 (it should be noted that an entire edition in 1999 was devoted to problems associated with the aging process). Another possible explanation for the negative correlation between time in the field and career success is that it could reflect a bias against older musicians, and a preference for a more youthful face on stage. This would be consistent with our culture's fascination with youth and may reflect a reality that audiences are more likely to attend a performance with a young musician than a middle-aged equally talented performer.

Finally, it's possible that this finding has nothing to do with physical limitations associated with age but some other factor that is correlated with amount of time in the profession. Examples of potential "other" factors include changing family responsibilities, a greater demand for creative freedom, greater salary demands, a less idealistic and more "jaded" view of the profession, and the possibility that greater amount of time in the profession tends to weed out those who are less passionate about the field to begin with. Performers who have spent less time in the profession and are still trying to make a name for themselves may be more willing to take less desirable roles that pay less, as well as sacrifice greater amounts of their personal time than those who have been in the field for a longer amount of time. Also, since career success is a subjective construct that can be self-defined, it is possible that the difference noted in this study between junior and senior musicians is a reflection of differences in personal definitions of what constitutes "career success" with junior musicians placing a greater emphasis on the number of performances they have each year as an indicator of "career success."

Interestingly, the two variables that would initially appear to be most predictive of career success (Music performance anxiety, MPA, and anxiety sensitivity, AS) were not particularly strong predictors of career success, although the results did reveal that higher levels of both MPA and AS were associated with lower levels of career success. This finding is also interesting when MPA scores from this study are compared with the existing (albeit limited) mean scores obtained from a similar population that completed the K-MPAI scale (Kenny et al., 2004). In this earlier study, participants mean score on the K-MPAI was 54.21, lower than the mean scores for each of the three groups in this

study. This finding would suggest that participants in this study demonstrated, on average, a higher level of MPA than their peers in the Kenny et al. (2004) study.

Psychologists would expect to see a positive correlation between AS and MPA since they are both designed to measure components of anxiety. People might expect that some of the physical symptoms associated with MPA (e.g. physiological arousal) would hamper one's performance, and the more emotional and cognitive symptoms of MPA, and the fear of these symptoms which characterize AS, might keep a person from seeking out performance opportunities. The fact that MPA and AS are not the best predictors of career success has implications for persons making career-path decisions. For example, people who experience high levels of MPA and AS may have been led to believe that their chances of career success are limited. However, if these people also have a high level of vocational decidedness, confident that they have chosen the correct profession, this may serve to offset some of the negative impact of the MPA and AS. Conversely, people who do not suffer from MPA and AS and as a result may be able to perform with little distress may well need to be cautioned about potential future career success barriers if they demonstrate a high level of vocational indecision. This combination of factors may be seen in musicians who demonstrate a high level of skill early on and perhaps receive a great deal of external encouragement to continue their musical training. These young musicians' musical career path may be almost entirely externally directed and the choice to continue instead of exploring alternative career paths may not reflect a personal passion for the field so much as a limited exposure to alternatives, or the belief that alternative fields are a possibility for them.

It bears repeating that the best predictor of career success (in this study) was level of vocational indecision. This finding has important implications for the training of musicians, both early on (making efforts to avoid curtailing active career exploration) and later on in training.

Relationship of Current Findings to Extant Literature

The current study found that MPA and anxiety sensitivity are indeed factors that are affecting musicians, with higher levels of both factors being associated with lower levels of career success. However, consistent with previous research (Osborne & Kenny, 2004; Kenny, Davis & Oates, 2004), the data from this study also demonstrated that MPA alone is not the best predictor of career success (an honor that, in this sample, goes to level of vocational indecision). Additionally, this study provided support for the importance of vocational decidedness as a construct in understanding career success.

The literature on defining career success pointed out the challenges of measuring this construct (Bozionelos, 2004; Ng, Eby, Sorensen, & Feldman, 2005), given its objective and subjective components. This challenge was evident in this study as well even though efforts were made to incorporate both the objective and subjective components. As was mentioned in the literature review, the field of counseling psychology stresses the necessity of combining both personal and vocational issues when understanding career issues. The current study provided support for this argument as well, demonstrating that vocational indecision (traditionally conceptualized as a vocational issue) and anxiety (generally thought of as a personal issue) both make important contributions to efforts to predict career success. By gathering data on both constructs in the same sample the results demonstrated that both personal and vocational

concerns are operating within the individual. While the data do not tell us how these factors interact, they do point out the need to be aware of the possibility that they are interconnected. Perhaps VI is the primary contributor in predicting career success and MPA, AS, and years out of school playing moderating roles, with higher levels of these more "personal" constructs increasing the likelihood that high levels of VI (the "vocational" construct) will accurately predict low levels of career success.

The findings from this study also challenge conventional wisdom regarding career success in this population. Some of the extant literature, with its heavy focus on music performance anxiety, might cause some to believe that this is the best predictor of career success in musicians. However, in the present study this is not the case. These findings suggest that research efforts may need to be redirected. While the vocational indecision construct may be somewhat less intriguing than the anxiety constructs (i.e. MPA and AS), it does seem to hold more promise in terms of possible interventions designed to enhance career success.

Data from the present study leads us to consider the possibility that vocational indecision may play a role in career success. While the exact manner in which vocational indecision and career success interact can not be inferred from the data reviewed in this paper, the present study provides evidence that strongly supports further investigation in this area. The current study also expanded the existing knowledge about this population by extending the age range of participants from the usual college-age sample to a broad range of participants ranging in age from 19-82. This expanded age range provides information about career development across the life span. More importantly, inclusion of a wider age range allowed for the detection of a career success predictor (years out of

school) that is closely tied to age and would not have been evident in a younger, more homogeneous age sample.

The current study also provides additional information about the challenges involved in defining and measuring career success. Since the majority of career success research is focused on a rather narrow professional group (i.e. non-musicians) (e.g. Wayne, Liden, Kraimer, & Graf, 1999), this study allowed for an extension of career success knowledge into a different professional group. Discovering what factors best predict career success in these different groups allows for a broader, more complete understanding of the career success construct.

Limitations

The current study provides valuable information about career success in classically trained musicians. With that being said, several possible limitations need to be considered when interpreting these findings. The major limitation that needs to be addressed is the sample selection challenges that were faced. The population of interest was all classically trained musicians who desire to perform on a regular basis. The sample that was selected does not necessarily represent that population as well as one would hope. Participants in this study were volunteers who may have opted to participate for various reasons including a particular interest in the subject matter, time available to complete the study, or a more self-reflective nature. People may also have chosen *not* to participate for a variety of reasons including lack of regular access to the internet, busy performance schedules, or lack of interest in the subject matter. In the selection process it proved challenging to contact musicians whose sole career pursuit was music performance and the more accessible body of classically trained musicians proved to be

university music faculty members, who, while they perform frequently, do not always have music performance as their sole career focus. An additional short-coming of the sample selection is seen in the unequal group sizes. In this study it proved to be more challenging to find participants who performed less than their desired amount (i.e. group three members) than those whose performance level was closer to their ideal (i.e. group one and two members). Whether this is a reflection of the subjective nature of the group descriptions and the self-selection process is not clear, but does add some ambiguity tc the results.

The self-selection into groups also poses a dilemma. While it was hoped that by allowing participants to self-select a more accurate representation of career success would be gathered, this process also makes it difficult to rule out the possibility that there may be a great deal of overlap between the groups. In other words, some participants may be viewing the definitions in a more objective way (e.g. considering the *amount* of performances) while other participants may be selecting group membership more on the basis of subjective factors (e.g. considering their degree of *satisfaction* with their amount of performance). Another possible limitation is the potential confusion that may have arisen over differences in wording. In one part of the demographic form the phrase, "performing professionally" was used, while in another section the phrase "performing" was used. It is possible that participants viewed these as two very different things (for example seeing "performing" as referring to performance for pleasure and not necessarily as part of one's career). Finally, it is worth noting the absence of strong reliability and validity information for the measure of VI, since it was developed for this study.

Implications for Future Research

The existing literature provided reason to believe that MPA, AS, VI, and amount of time in the profession may be especially good predictors of career success. However, there are undoubtedly many more factors that contribute to career success in musicians. Examination of these factors will be one element of future research. While one approach to future research of this nature would be to simply replicate the existing study and add additional factors, a potentially more enlightening (i.e. bringing to light factors not currently "on the radar") approach would be to employ qualitative research methodologies to gather data from musicians. A study of this nature might ask a screes of open-ended questions designed to ascertain which factors musicians themselves see as contributing to vocational success. Psychologists might expect factors such as family commitments, family of origin SES, or music school attended to show up as significant factors, along with an array of unexpected factors as well. A study of this nature should also explore the potential interplay between cultural issues and career success. There is a growing body of research examining cultural factors at play in career development. For example, a 2005 article by Ma and Yeh in the Career Development Quarterly found that high levels of family conflict in Chinese American young persons strongly impacted their career decision-making process. Another study by Rollins and Valdez (2006) explored the interplay of perceived racism and career self-efficacy among young African Americans. Cultural factors may conceivably influence not only the career decisionmaking process and career self-efficacy, but also definitions of career success and barriers to achieving success.

An additional direction for future research is the way in which career success is operationalized. One of the challenges of interpreting the results of this study has been the inclusion of a highly subjective component in the career success definition that was used. Participants were instructed to select one of three loosely defined categories of degree/amount of performance. While the participants were each responding to the same prompts (i.e. the questions) they each could interpret the statements in very different ways. A strictly objective measure of career success (e.g. exact numbers of "professional" performances per year, where "professional" is further operationalized) might allow for greater certainty in interpreting the data, although this greater objectivity would undoubtedly lose some of the richness or "realness" of the actual participants' lived experience of career success and its barriers.

One way to address the above-mentioned concern in future research would be to more fully embrace a "subjective" approach and again utilize qualitative methodologies to explore how musicians themselves define career success. While it is possible that such methodology would reveal definitions not unlike those already commonly employed, the possibility also exists that the definitions produced would reflect subtleties that would help to refine future research attempts. For example, a qualitative data collection approach would (assuming appropriate questions have been developed) allow us to determine whether/how contextual factors (e.g. different life roles such as parent, caretaker of an elderly parent, etc.) impact one's definition of career success. Perhaps more subjective definitions of career success, which incorporate personal satisfaction, become more predominant as people mature and feel less pressure to impress others around them.

While the cross-sectional design of the present study does not permit us to draw developmental conclusions, the finding that number of years out of school (i.e. number of years in the profession) is related to level of success does raise questions about the possible role aging plays in success for this professional group. Future research in this area could pursue numerous lines of inquiry. For example, perhaps this finding is a reflection of decreased performance ability related to changes that accompany aging (e.g. decreased manual dexterity required for playing an instrument; decreased physical stamina required for long performances; decreased eye sight; diminished capacity for memorizing, etc.). Future studies could examine the degree to which this truly plays out among classically trained musicians. Quite possibly the earlier mentioned bias against older performers is at play (i.e. people want younger performers who are seen as providing a "fresh" perspective; audiences may want to see young musicians on stage and it is therefore harder to market older performers; a preconceived notion that all older musicians will lose their "edge"). Perhaps this finding is a result of people being less willing to sacrifice personal aspects of their lives as they age and raise families (i.e. not willing to take as many out-of-town gigs away from their loved-ones, change in priorities, so they lose out on gigs and become "less successful"). As was mentioned earlier, qualitative research may prove to be especially helpful in this matter, fleshing out the details in a way that more traditional quantitative methods cannot. Finally, given the important role vocational indecision plays, a major area for future research would be the development of a reliable and valid measure of vocational indecision that looks at this construct retrospectively.

Implications for Practice

The practical implications of this study are numerous and extend into the realms of music education and vocational training, as well as holding implications for related performance based professions (e.g. professional athletes, dancers, etc.). Beginning with the implications for music education, the implications of this research (particularly in light of the important role vocational indecision plays in career success) reach back into childhood and early music training. As has been outlined in a prior chapter, the training of musicians frequently begins at a very young age and can often curtail full exploration of the world of work. The findings from this study highlight the potential negative impact this limited exposure can have on musicians and its link to lower levels of career success. These findings suggest that educators of young musicians may want to develop music training curricula or training approaches that do not directly or indirectly convey the message that the child's career options have now been narrowed down to the world of music performance. Parents and educators need to take responsibility for ensuring that young musicians are provided ample time to engage in typical childhood activities, allowing them to develop skill sets and interests that may or may not coincide with traditional musical pursuits and be exposed to other ideas of work and career outside of music perfor nance.

The education implications do not stop at the early stages, as vocational development continues into adolescence and early adulthood. Training at the university level would likely benefit from a slightly broader approach as well. Since many students encounter subject areas at university that they have never encountered before, it seems probable that vocational exploration should be promoted at this stage as well. An

example of this approach might be requiring a year of general courses before settling into a music performance major while at the same time continuing one's musical training. Some universities do require this mandatory year of exploration before selecting any major. Training programs might also be advised to use a measure of vocational indecision in both its preparatory divisions (pre-university) and regular music performance university programs. Early detection of high levels of vocational indecision would allow for early interventions that may include career exploration, a redirection to a more fulfilling career path, or possibly even mental health counseling if it is determined that a high level of anxiety accompanies the vocational indecision. University music programs could work collaboratively with personal and career counseling services on their campuses to provide career exploration services on an individual and group basis, normalizing the ambivalence some students may experience when faced, possibly for the first time, with the wide array of career options open to them that now challenge their pre-determined career paths. Programs of this sort have been found to be quite effective and are increasing in number (Reese & Miller, 2006).

Implications for Theory

Finally, the results from this study have important implications for theory in several areas including career development, anxiety disorders, and music pedagogy. The existing career development theory speaks at great length about the important role of career exploration beginning at an early age. Specifically, the literature argues for the potential negative ramifications of too early a foreclosure on a chosen profession (as, has been pointed out, can occur with young musicians). Career development theory draws connections between limited career exploration and subsequent difficulties with the

career decision-making process (e.g. vocational indecision). The findings from the present study (i.e. vocational indecision serving as the strongest predictor of level of career success) clearly add empirical support for this aspect of career development theory.

An additional implication for career development theory is the finding that amount of time in the profession (possibly reflecting advancing age) impacts career success. Career development theory addresses changes that can occur across the lifespan, identifying a number of transitions in adulthood, including anticipated transitions such as retirement, or unanticipated transitions like being fired (Schlossberg, 1984). The present study's findings provide an example of what might be considered an unanticipated career transition, in other words, reduced career success as one ages. As was addressed earlier, this change in career success later on in one's professional life may not necessarily be a direct result of aging, however it warrants further examination. It is possible that the way in which aging impacts career success differs across professions, with professions that rely on physical agility (e.g. musicians and athletes) being impacted differently than professions that rely less heavily on physical agility (e.g. Accounting).

The current theory addressing the role of anxiety disorders in career success argues that factors such as MPA and AS will impact career success, a theory given some support by this study's findings. However, as has been noted earlier, the role of anxiety as a predictor of career success is overshadowed by VI and amount of time in the profession. This study also provided indirect support for Barlow's triple-vulnerability model of anxiety disorders through the high validity and reliability demonstrated in

Kenny's MPAI measure of MPA which is grounded in Barlow's triple-vulnerability model.

The implications for music pedagogy theory are also noteworthy. Given the emphasis on early and rigorous training of young musicians this is a pedagogical approach that may inherently promote early foreclosure and limit the full exploration of career alternatives. This clearly is counter to the broad career exploration encouraged by career development theory but may be seen as essential in the training of a competent musician. While the idea of promoting greater career exploration among young musicians may not initially be particularly appealing among music pedagogues, hopefully data of the sort presented in this study will encourage a further exploration of the theory underlying this training approach given the potential detrimental effect of this sort of training on career success.

Conclusion

Rollo May argued that artists are "Creators of the 'uncreated conscience of the race" (May, 1975, p.32). While not all of us might accept this rather lofty description of the significant role musicians (as artists) play in our society, most would see the value in understanding what barriers may stand between a person and his or her hopes for career success (whatever that career may be). The present study has highlighted the challenges inherent in measuring a concept (career success) that can be conceptualized in both objective and subjective terms, while also reaffirming that this very dualistic nature allows for an understanding of the construct that has greater depth and breadth.

It is hoped that the examination of a specific, somewhat atypical, profession with the accompanying unique contextual factors has been informative beyond the obvious
intended way (i.e. helping the reader understand the vocational landscape of classically trained musicians). This examination has hopefully also served as a reminder of the unique factors (some perhaps not apparent at first glance) that may be at play in other professional groups and may help or hinder one's movement toward career success. An awareness of these contextual factors in varied professional groups can challenge psychologists to broaden the scope of their research and improve their chances of identifying those factors that will best predict career success.

A positive aspect of the present study is the discovery that vocational indecision plays a key role in predicting career success. This finding should raise hopes about the possibility of developing effective interventions to mediate the negative career impact of vocational indecision. Recognizing that it is possible to clearly outline strategies to enhance the career decision-making process (and reduce vocational indecision) should embolden psychologists in applied settings as they put forward proposals for intervention programs such as career exploration classes at the grade school, high school, or college levels. While it may well be that funding for our education systems is woefully inadequate, making the competition for limited funds fierce, we can present suggestions, based on empirical evidence, (such as the evidence presented in this study) that vocational interventions that enhance the career decision-making process may contribute to more successful career outcomes.

"Psychological" factors such as MPA and F.S will continue to play an important role in the lives of musicians and undoubtedly impact both objective and subjective career success in classically trained musicians. The existing body of research examining the treatment of anxiety disorders, including variants such as MPA and AS will help

lessen the impact of at least some of the barriers to career success. Finally, the indirect commentary this study provides on aging (through its attention to amount of time in the profession) and career success draws our attention to and raises questions about a less hope-inspiring aspect of our society, a tendency to at times silence those members who may have reached a point in their life where they have the most wisdom to share, possibly providing "the distant early warning of what is happening to our culture" (May, 1975, p. 32).



APPENDIX A DEMOGRAPHIC QUESTIONNAIRE

Please answer the following questions about yourself. This information will be used in combination with the responses of other participants and will be used only for the purpose of this research project. Your name will not appear with any of your answers. Thank you for your assistance.

1. Age: _____ 2. G

2. Gender: _____

3. What is your ethnic background?	
Asian/Pacific Islander	
African-American	
Caucasian/White	
Chicano/Latino(a)/Hispanic	
American Indian/Alaskan Native	
Middle Eastern	
Other (Please specify)	
Multiracial (please specify)	

4. What year did you graduate with your highest level music performance degree?_____

Please respond to questions 5-9 using the following scale:

Completely	Very	Mostly	Somewhat	Not at all
Confident	Confident	Confident	Confident	Confident
1	2	3	4	5

- 5. When I began my training in music performance, I was_____ in my decision to pursue a profession in music performance.
- 6. At the midpoint of my training in music performance, I was _____ in my decision to pursue a profession in music performance.
- 7. At the point of graduation from my training in music performance, I was _____ in my decision to pursue a profession in music performance.

- 8. In the first few years following my graduation, I was _____ in my decision to pursue a profession in music performance.
- 9. Presently, I am _____ in my decision to pursue a profession in musical performance.

10. What is your current occupation?

- 11. Please select one of the following three options:
 - _____ a) I am currently performing on a regular basis.
 - _____ b) I am not performing as much as I would like to.
 - _____ c) I rarely or never perform anymore.
- 12. If you are no longer performing professionally, what has contributed to your decision to make that change?

APPENDIX B K-MPAI

Below are some statements about how you feel generally and how you feel before or during a performance. Please circle one number to indicate how much you agree or disagree with each statement.

Str	ongly Disagree					Strongly Agree
	-3 -2	-1	0	1	2	3
1.	Sometimes I feel	depressed witho	ut knowing w	hv		
2.	I find it easy to tr	ust others				
3.	I rarely feel in con	trol of my life.				
4	I often find it diff	icult to work up	the energy to	do things.		
5.	Excessive worrying	ng is a character	istic of my far	milv		
6.	I often feel that li	fe has not much	to offer me			
7.	The harder I work	in preparation	for a concert.	the more li	kelv I ar	m to make a
	serious mistake	in propulation				
8.	I find it difficult t	o depend on oth	ers			
9.	My parents were	mostly responsi	ve to my need	s		
10.	I never know befo	ore a concert wh	ether I will pe	erform well		
11.	I often feel that I	am not worth m	uch as a perso	n		
12.	During a perform	ance I find myse	elf thinking ab	out whethe	r I'll ev	en get through
	it					
13.	Thinking about th	e evaluation I m	nay get interfe	res with my	y perfor	mance
14.	Even in the most	stressful perform	nance situatio	ns, I am co	nfident	that I will
	perform well	- 				
15.	I am often concer	ned about a neg	ative reaction	from the an	idience.	
16.	Sometimes I feel	anxious for no p	particular reas	on		
17.	From the beginning	ng of my music	studies, I rem	ember bein	g anxio	us about
	performing					
18.	I worry that one b	ad performance	will ruin my	career		
19.	My parents almost	st always listene	d to me			
20.	I give up worthwl	nile performance	e opportunitie	s due to an	xiety	
21.	As a child, I ofter	felt sad				
22.	I often prepare for	r a concert with	a sense of dre	ad and imp	ending	disaster
23.	I often feel that I	have nothing to	look forward	to		
24.	My parents encou	raged me to try	new things			
25.	I worry so much a	about a performa	ance, I cannot	sleep		
26.	My memory is us	ually very reliat	ole			

APPENDIX C ASI-R

Please circle the number that best corresponds to how much you agree with each item. If any of the items concern something that is not part of your experience (for example, "It scares me when I feel shaky" for someone who has never trembled or felt shaky) answer on the basis of who you expect you think you might feel *if you had* such an experience. Otherwise, answer all items on the basis of your own experience. Be careful to circle only one number for each item and please answer all items.

	Very little	A little	Some	Much	Very much
1. It is important for me not to appear nervous	0	1	2	3	4
2. When I cannot keep my mind on a task, I worry	0	1	2	3	4
3 It scares me when I feel "shaky" (trembling)	0	1	2	3	4
 It scares me when I feel faint 	0	1	2	3	4
5. It scares me when my heart beats rapidly	0	1	2	3	4
6. It scares me when I am nauseous	0	1	2	3	4
 When I notice that my heart is beating rapidly, I worry that I might have a heart attack 	0	1	2	3	4
3. It scares me when I become short of breath	0	1	2	3	4
9. When my stomach is upset, I worry that I might be seriously ill	0	1	2	3	4
10. It scares me when I am unable to keep my mind on a task	0	1	2	3	4
11. When my head is pounding, I worry I could have a stroke	0	1	2	3	4
12. When I tremble in the presence of others, I fear what people might think of me	0	1	2	3	4
13. When I feel like I'm not getting enough air, I get scared that I might suffocate	0	1	2	3	4
 When I get diarrhea, I worry that I might have something wrong with 	0	1	2	3	4

15. When my chost feels tight, I get scared that I won't be able to breathe properly	0	1	2	3	4
16. When my breathing becomes irregular, I fear that something bad will happen	0	1	2	3	4
17. It frightens me when my surroundings seem strange or unreal	0	1	2	3	4
18. Smothering sensations scare me	0	1	2	3	4
19. When I feel pain in my chest, I worry that I'm going to have a heart attack	0	1	2	3	4
20. I believe it would be awful to vomit in public	0	1	2	3	4
21. It scares me when my body feels strange or different in some way	0	1	2	3	4
22. I worry that other people will notice my anxiety	0	1	2	3	4
23. When I feel "spacey" or spaced out I worry that I may be mentally ill	0	1	2	3	4
24. It scares me when I blush in front of people	0	1	2	3	4
25. When I feel a strong pain in my stomach, I worry it could be cancer	0	1	2	3	4
26. When I have trouble swallowing, I worry that I could choke	0	1	2	3	4
27. When I notice my heart skipping a beat, I worry that there is something seriously wrong with me	0	1	2	3	4
 It scares me when I feel tingling or prickling sensations in my hands 	0	1	2	3	4
29. When I feel dizzy, I worry there is something wrong with my brain	0	1	2	3	4
30. When I begin to sweat in a social situation, I fear people will think negatively of me	0	1	2	3	4
31. When my thoughts seem to speed up, I worry that I might be going crazy	0	1	2	3	4
32. When my throat feels tight, I worry that I could choke to death	0	1	2	3	4
33. When my face feels numb, I worry that I might be having a stroke	0	1	2	3	4

34.	When I have trouble thinking clearly, I worry that there is something wrong with me	0	1	2	3	4
35.	I think it would be horrible for me to faint in public	0	1	2	3	4
36.	When my mind goes blank, I worry there is something terribly wrong with me	0	1	2	3	4

Source: Taylor, S., & Cox, B. J. (1998). An expanded Anxiety Sensitivity Index: Evidence for a hierarchic structure in a clinical sample. Journal of Anxiety Disorders, 12, 463-484.

APPENDIX D INFORMED CONSENT TO PARTICIPATE IN RESEARCH

Predicting Career Success in Classically Trained Musicians

You are invited to participate in a research study conducted by Vanessa Rempel, M.A. under the supervision of Cindy L. Juntunen, Ph. D., Department of Counseling Psychology at the University of North Dakota. The information gathered from this study will be used in the completion of Vanessa Rempel's Ph. D. dissertation. You have been selected as a potential participant because of your training in music performance. However, you are encouraged to participate whether or not you are currently performing music. The purpose of this study is to identify various factors that may contribute to career success in classically trained musicians.

Participation in this study is strictly on a voluntary basis. If you volunteer to participate in this study, please be sure that you are comfortable in your surrounding area in terms of privacy, and click on the 'Continue' button below. This identifies that you have read this consent and agree to its statements.

Approximately 20 minutes will be needed to complete the survey, which will be provided on a separate screen. Measures used in the survey include the Anxiety Sensitivity Index-Revised (Taylor & Cox, 1998) and the Kenny Music Performance Anxiety Inventory (Kenny.). Additionally, you will be asked to complete a demographics questionnaire that will ask for basic information such as age, gender, and year you graduated as well as several questions addressing your degree of confidence in your selection of a career.

Please answer the questions carefully, as you will not be allowed to go back to previous screens for confidentiality purposes. Once you have finished the survey, please click on the 'Submit' button. A new screen will state that your information has been sent to the researcher. You may print this screen for your records as your copy of informed consent. When this is finished, close your browser window to ensure confidentiality.

A possible risk associated with completing this survey is mild emotional discomfort as a result of being asked to think about one's career choice and level of anxiety. In order to minimize these risks, participation is completely voluntary and you can withdraw at any time. Further, you have the right to refuse to answer any items in the survey at any time. Finally, your name is never asked and the only identifying information is demographic in nature.

Possible benefits for completing this survey include knowing that you are contributing to research designed to assess factors that may be affecting career success in the music profession. There is no cost to you for participating.

The information you submit to this study will be protected with the same encryption coding that is used in online credit card transactions. Once the information is downloaded to this researcher's records, it will be erased completely from the on-line database within one week. Since your name will in no way be associated with the information you give, your anonymity will be fully protected. Research records will be kept confidential consistent with federal and state regulations. Access to data collected during the course of this study will be limited to the researcher, her advisor, and people who audit IRB procedures.

If you have any questions or research-related problems, please contact either Vanessa Rempel at 701-777-4336 or <u>vanessa rempel@und.nodak.edu</u> or Cindy Juntunen at 701-777-2⁻ 9 or <u>cl.juntunen@und.nodak.edu</u>. If you have any other questions or concerns. please call Research Development and Compliance at 701-777-4279

Finally, if you would like to receive information on the findings of this study, you may contact Vanessa Rempel at the above phone number or e-mail address.

Thank you for your time. If you consent to participating in the study, please print this form for your records and then click on the 'Continue' button.

Your participation is greatly appreciated!

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