

APPENDIX A

PARTICIPANT DEMOGRAPHIC DATA

Table 1

Control Participant Demographics

Participant Number	Age	Major Area	Medication Use	Previous Relaxation Training	Average Practice Time on Guitar (hrs)	Years Experience Playing Guitar
1	21	Music Therapy	Y	N	1	2
2	25	Music Therapy	N	Y	4	3
3	24	Music Therapy	N	N	2	1.5
4	23	Music Therapy	Y	N	1	2
5	22	Music Therapy	N	N	3.5	3
6	20	Music Therapy	Y	Y	1	5
7	20	Music Therapy	N	N	2.5	1.5
8	24	Music Therapy	N	N	5	3
9	35	Music Therapy	Y	Y	5	.58
10	29	Music Therapy	N	N	4.5	6
11	19	Music B.A.	N	Y	6.5	5

Table 2

Experimental Participants Demographics

Participant Number	Age	Major Area	Medication Use	Previous Relaxation Training	Average Practice Time on Guitar (hrs)	Years Experience Playing Guitar
1	20	Music Therapy	Y	N	1,5	2.5
2	20	General Music Education	Y	Y	1.5	.33
3	23	Music Therapy	N	N	1	.5
4	22	Music Therapy	N	N	2	.58
5	21	Music Therapy	N	N	2.5	3
6	21	Choral Music Education	Y	N	1	4
7	20	Music Therapy	N	N	3-5	1.5
8	24	Music Therapy	Y	Y	2	.58
9	23	Music Education	Y	N	3	2
10	33	Music Therapy	Y	N	2	.58
11	22	Music Therapy	N	N	2.5	.58

APPENDIX B

INFORMED CONSENT FORM

Informed Consent Form

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled, "Systematic Desensitization and Class Guitar Performance." This research is being conducted by Cori Pelletier, MT-BC, a master's student at Florida State University. I understand the purpose of her research project is to understand if relaxation training will affect guitar performance and anxiety. In addition it is exploring the role of trait anxiety on ability to relax and guitar performance. I understand that if I participate in this project I will be asked questions regarding my feelings about guitar and guitar performance.

I understand I will be asked to fill out paper and pencil questionnaires. I will also participate in four group relaxation sessions of 45 minutes each and be videotaped performing guitar in class two times. Subjects will be video recorded and data compiled from observations of anxiety and quality of guitar performance to determine the effect of the music assisted relaxation procedure on anxiety and performance. All videotapes will be stored in a locked storage compartment at the Florida State University school of music and destroyed by August 1, 2004. I will receive printed information about the relaxation procedure and my questions will be answered by the researcher or she will refer me to a more knowledgeable source.

I understand my participation is voluntary and I may stop participation at any time. All my answers will be kept confidential and identified by a subject number. My name will not appear on any of the results. Only group findings will be reported.

I understand there is a possibility of a minimal level of risk involved if I agree to participate. I will experience anxiety when thinking about guitar performance. I understand there are benefits for participating in this project. First, my own awareness about my level of relaxation and coping with stress may be increased. Also I will be providing valuable insight on relaxation procedures to assist future students in class guitar.

I understand that this consent can be withdrawn at any time without prejudice, penalty or loss of benefits to which I am otherwise entitled. I have been given the right to ask and have answered any inquiry concerning this study. Questions, if any, have been answered to my satisfaction. I understand I may contact Cori Pelletier, MT-BC at (850) 386-3452, her faculty advisor, Ms. Dianne Gregory, at (850) 644-1838, or the chair of the Human Subjects Committee, at (850) 644-8633, for further questions about this research or my rights. Group results will be sent to me upon request.

I have read and understand this consent form.

(Subject)

(Date)

(Witness)



APPENDIX C

IRB APPROVAL



Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2763
(850) 644-8633 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 3/4/2004

To:
Cori Pelletier
2332B La Rue Court
Tallahassee FL 32303

Dept.: MUSIC THERAPY

From: John Tomkowiak, Chair

A handwritten signature in black ink that reads "John Tomkowiak, Chair".

Re: Use of Human Subjects in Research
Systematic Desensitization and class Guitar Performance

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Human Subjects Committee at its meeting on **2/11/2004**. Your project was approved by the Committee.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals which may be required.

If the project has not been completed by **2/9/2005** you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is IRB00000446.

cc: Dr Jayne Standley
HSC No. 2004.083

APPENDIX D
QUESTIONNAIRE

Please fill out the following form to the best of your ability, answering questions briefly and honestly. Be assured the information you provide will be used as group data and individual responses will not be reported nor will it have any bearing on your class performance, grading, or expectations. If your answer does not fit in the space provided please feel free to use the back of the page.

Name: _____ Age: ____ Gender: ____
Major: _____

Please rate the degree to which you like the song you performed on the guitar.

Low				Neutral					High
1	2	3	4	5	6	7	8	9	10

Please rate the degree to which you feel you experience anxiety during a class performance.

None				Moderately				Very Much	
1	2	3	4	5	6	7	8	9	10

Are you currently on any medications? Y / N

Have you ever had training in relaxation before? Y / N

If yes, Please describe. _____

How many hours a week do you spend outside of class practicing guitar? _____

For how long have you played the guitar? _____

APPENDIX E

LIKERT SCALE FOR GUITAR PERFORMANCE

Please rate the degree to which you feel you experience anxiety during a class performance.

None				Moderately					Very Much
1	2	3	4	5	6	7	8	9	10

APPENDIX F

BASIC ANXIETY LIST FOR GUITAR STUDENTS

This checklist is composed of twenty-four images regarding your feelings of confidence as a beginning student guitarist. Each item should be evaluated according to your past experience with guitar performance and checkups. Based on your first impression rate each image from the least (1) to the most (10) anxious. Try to use each of the ten points.

Image	Rating 1-10
1) Practicing guitar at home alone two weeks before class performance.	_____
2) Practicing guitar alone in a practice room two days before class performance.	_____
3) Playing the guitar in front of friends.	_____
4) Looking at the audience during performance.	_____
5) Walking into the guitar classroom the day of performance.	_____
6) Watching other students perform guitar in class and I haven't performed yet.	_____
7) Taking guitar out of case before performance.	_____
8) Practicing guitar before class starts and on day of performance.	_____
9) Practicing guitar during a normal class day.	_____
10) Thinking about performing on guitar for class.	_____
11) Playing the second to last chord during performance.	_____
12) First seeing the teacher grading my performance.	_____
13) Playing the first note of the performance.	_____
14) Taking my guitar out of its case for a practice session.	_____
15) Approaching a difficult chord in the song during performance.	_____

- 16) Holding the guitar and sitting in chair in front of class right before performance. _____
- 17) Seeing a difficult chord in the sheet music during practice. _____
- 18) Walking to the guitar classroom for a normal class period. _____
- 19) Standing up and walking to the chair to perform guitar for class on day of performance. _____
- 20) Approaching a difficult note when singing in performance. _____
- 21) Singing the first note of the song during class performance _____
- 22) On day of performance, tuning the guitar before class begins. _____
- 23) During performance for the class you have played and hear a wrong note/chord. _____
- 24) During performance you are singing your first note. _____

Additional Fearful Situations Related to Guitar Performance

- 19) _____
- 20) _____
- 21) _____

APPENDIX G

GUITAR COMPETENCY CHECKLIST

Participant #: _____ Circle: Pre / Post Comments:

Skills:

- | | | |
|---|---|---|
| 1. No nervous mannerisms or hesitations | Y | N |
| 2. Appropriate posture, hand/arm positions | Y | N |
| 3. Eye contact with group | Y | N |
| 4. Sang loud enough | Y | N |
| 5. Played guitar loud enough | Y | N |
| 6. Played and sang without stopping (does not include hesitation, must have moment of complete silence) | Y | N |
| 7. Gave correct starting pitch | Y | N |
| 8. Gave correct ending pitch | Y | N |
| 9. Gave correct starting rhythm | Y | N |
| 10. Gave correct ending rhythm | Y | N |
| 11. Played correct chords (entire length of song) | Y | N |
| 12. Sang correct melody (entire length of song) | Y | N |
| 13. Strummed/picked steadily and accurately (without hesitations) | Y | N |

APPENDIX H

GUITAR ANXIETY RATING FORM

Participant #: _____ Circle: Pre/Post

Behaviors Observed:	Timed Intervals:																												
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	Total:
Body: Sways body, breathes heavily, shuffles, posture, feet/legs, shrugs shoulders																													
Arms and Hands: Extraneous arm and hand movement, clutches instrument, touches self (lips, face, adjusts clothes)																													
Face: Deadpan, pale, blushes, moistens lips, swallows, clears throat, moves head, winks, bats/rolls eyes, raises eyebrows, lips curl, only looks at floor																													
Instrumental Behaviors: Adjusts tuning pegs, adjusts or inspects instrument, frequently looking at left hand, tempo/chord timing fluctuation																													
Vocalizations: Hums, whistles, counts, singing voice unsteady, apologizing, stating unpreparedness, remarks unrelated to performance, laughing inappropriately, showing off, abnormal requests																													
Total:																													

APPENDIX J

OUTLINE OF MASD SESSIONS

- I. Session One
 - a. Instructions of MASD
 - b. Role play of guitar playing position
 - c. Pre-Test Likert Scale
 - d. Abbreviated Progressive Muscle Relaxation
 - e. Music listening instructions
 - f. Desensitization of anxiety with music as a cue for relaxation
 - g. Post-Test Likert Scale

- II. Session Two
 - a. Pre Test Likert Scale
 - b. Questions and Answers
 - c. Instructions for MASD
 - d. Abbreviated Progressive Muscle Relaxation
 - e. Music listening instructions
 - f. Desensitization of anxiety with music as a cue for relaxation
 - g. Post-Test Likert Scale

APPENDIX K

INTRODUCTION INSTRUCTIONS FOR MASD SESSION ONE

You will be participating in a music assisted systematic desensitization procedure consisting of several stages. Do not worry about remembering these instructions as you will receive them again throughout the procedure.

First you will be instructed on proper diaphragmatic breathing that is conducive to relaxing muscles. Then you will be taught how to relax using abbreviated progressive muscle relaxation, a technique developed to teach relaxation by tensing and relaxing each muscle group. Once you have learned to notice tension in the major muscle groups and then to relax the muscles you will begin the desensitization stage. During this stage you will be instructed on how to listen to the music and to imagine yourself in several different anxiety provoking situations relating to guitar performance. Each situation listed on the anxiety hierarchy that you completed after your first recorded guitar performance has been placed in sequential order from the least anxiety provoking to most anxiety provoking image.

Several of the images include imagining you are playing the guitar and singing. Always imagine that you are playing and singing the song you have previously videotaped in class. When you hear the instructions you will be asked to actually place your hands in a guitar playing position. Right now determine what this position will be for you and take a moment to place your hands there as you will be doing later. It is important to be accurate with the actual playing position. Follow my instructions through out the relaxation exercises, placing your hands in the guitar playing position when instructed.

APPENDIX L

ABBREVIATED PROGRESSIVE MUSCLE RELAXATION

Make yourself as comfortable as you possible. Sit up with your hands resting in your lap comfortably. Uncross your arms or legs and close your eyes. If you need to leave at anytime please leave as quietly as possible.

Place one hand between your lower ribs just above the stomach. Inhale deeply through your nose, and notice the movement of your hand. It will have moved outward if you have breathed properly. Continue breathing until you feel your hand move outward. Become aware of your breathing pattern. Are you breathing through your nose or your mouth? Breathe in through your nose and out through your mouth. Take slow full breaths, emptying your lungs completely and before inhaling again. Feel the coolness of the air you breathe in and the warmth of the air you exhale. Picture your lungs and diaphragm expanding like a balloon before you exhale. Each time you exhale, allow some of the tension to leave your body along with the warm air. Feel your shoulders becoming heavier and your muscles becoming more comfortable each time you empty your lungs.

While continuing to breathe evenly and fully place your attention on your hands. As I count to four, tense both hands into fists tighter and tighter. When I say “release” let all of the tension out allowing your hands to relax completely. Ready? One, Two, Three, Four, and Release. Let go of all the tension and feel the sensation of relaxation in your hands. Let’s tense the hands again. Ready? One, Two, Three, Four, and Release. Notice the difference between tension and relaxation. Feel your muscles becoming heavier, warmer, and more comfortable each time you empty your lungs.

While continuing to breathe fully place your attention on your *upper arms and chest*. As I count to four, make a tight fist with both of your hands one more time, bend your elbows, and tighten your bicep muscles and chest. When I say “release” let all of the tension out allowing your upper arms and chest to relax completely. Ready? One, Two, Three, Four, and Release. Let go of all the tension and feel the sensation of relaxation. Let’s tense again. Ready? One, Two, Three, Four, and Release. Notice the difference between tension and relaxation. Feel your muscles becoming heavier, warmer, and more comfortable each time you empty your lungs.

Continue to breathe fully and place your attention on your lips and forehead. As I count to four, stretch your lips as wide and tight as you can as if you are making a big smile and raise your eyebrows to tense your forehead. When I say “release” let out all of the tension allowing your lips and forehead to relax completely. Ready? One, Two, Three, Four, and Release. Let go of all the tension and feel the sensation of relaxation. Let’s tense again. Ready? One, Two, Three, Four, and Release. Feel your muscles becoming heavier, warmer, and more comfortable each time you empty your lungs.

Continue breathing fully and place your attention on your shoulders and neck. As I count to four, put your chin against your chest and raise your shoulders to tense these muscles. When I say “release” let out all of the tension allowing your neck and shoulders to relax. Ready? One,

Two, Three, Four, and Release. Let go of all the tension and feel the sensation of relaxation. Let's tense again. Ready? One, Two, Three, Four, and Release. Feel your muscles becoming heavier, warmer, and more comfortable each time you empty your lungs.

Continue breathing fully and place your attention on your stomach. As I count to four tighten your abdominal muscle. When I say "release" let out all of the tension allowing your stomach to relax. Ready? One, Two, Three, Four, and Release. Let go of all the tension and feel the sensation of relaxation. Let's tense again. Ready? One, Two, Three, Four, and Release. Notice the difference between the relaxation and tension.

While continuing to breathe fully place your attention on your legs and feet. As I count to four, tense your feet by pointing your toes and tense your calves and thighs. When I say "release" let out all of the tension allowing your feet, calves, and thighs to relax. Ready? One, Two, Three, Four, and Release. Let go of all the tension and feel the sensation of relaxation. Let's tense again. Ready? One Two, Three, Four, and Release. Notice the difference between the relaxation and tension. Feel your muscles become heavier, warmer, and more comfortable each time you empty your lungs.

While continuing to breathe fully scan your entire body for tense muscles. Each time you empty your lungs allow tense muscles to become heavier, warmer, and more comfortable.

APPENDIX M

MUSIC DESENSITIZATION INSTRUCTIONS

Guided Music Listening:

In a moment I will have you increase your relaxation more by having you listen to relaxing music. Allow your mind to focus on the different instruments, melodies, and harmonies in the musical selection. Involve your mind in all aspects of the music. Once you are completely involved in the music and feel completely relaxed signal me by raising your finger. Once you have raised your finger continue relaxing. When the music stops follow the instructions you will hear.

(Fade in volume of music. When last finger is raised fade out music and continue below. Total maximum time of music when conducted in group: 3 minutes.)

Desensitization Guide:

- 1) Place yourself in the following situation. (Insert least provoking anxiety imagery from hierarchy list here.)
- 2) If you were able to visualize this last scene clearly and vividly please signal me by raising your right index finger.
Options:
 - A) **All students signal**, skip B and continue to 3.
 - B) **Some/All students do not signal**, state the following:
“If you were not able to clearly visualize that last scene please signal me by raising your finger.”
 1. **Remaining students still do not respond** (they may be asleep), state the following: ‘If you are still able to hear me, please signal.’
***No signal**: gently shake students wrist until student is more alert
 2. **Students that weren’t signaling signal**, repeat the scene with more imagery and ask again if students were able to visualize the scene clearly.
- 3) Now switch that scene off and involve your body and mind in relaxing as you listen to the music. When fully relaxed signal me by raising your finger. Once you have raised your finger continue relaxing.

(Slowly fade in music. When last finger is raised fade out music and return to number 1 using the next image on the anxiety hierarchy. Total maximum time for music when conducted with a group: 3 minutes. If the last guitar performance anxiety image has been presented see number 4.)

4) I will now count from five to one. When I say four start stretching your body. When I say two open your eyes. And when I say one get ready to join the group to complete this session. Five... Four, begin stretching or moving... Three... Two, open your eyes... One, you have now completed the session.

APPENDIX N

OBSERVED ANXIETY RATING SCALE FOR ABBREVIATED PROGRESSIVE MUSCLES RELAXATION

- 7 Continuous motor movement such as tapping feet, moving legs, moving upper or lower body back and forth into unrelaxed position, itching or scratching self, or adjusting hair while sitting in an unrelaxed position
- 6
 - a) Sitting in an unrelaxed position without any movement. (If greater than 20 seconds without movement score number five and follow instructions)
 - b) Sitting in a relaxed position with motor movement as described in number 7
- 5 Sitting in a relaxed position without any movement (If greater than 20 seconds without movement score number 2. If participant has remained still for twenty seconds and still has arms, hands, or legs crossed than score number 3 and follow instructions)
- 4 Movement occurring once participant has reached number 2. Movement may include itching, scratching, shrugging shoulders, gasp for breath, squirming in chair, crossing arms or legs
- 3
 - a) Small occurrence of twitches in the arms, legs, body, or face once participant has reached number 2
 - b) Patient has remained relaxed without movement for twenty seconds in number 5 but has legs or hands crossed (If greater than twenty seconds without movement than score number 2 and follow instructions)
- 2 Neutral (Relaxed with no movement but no evidence of passive relaxing motion)
- 1 Slow passive movement of body including lowering of head, jaw, lips, shoulder, hands, fingers, or feet once the participant has already reached number two
- X Not Related (Score during progressive relaxation tensing segments)

Unrelaxed Body Position: Includes legs being crossed, feet propped on legs of chairs, body weight leaning forward onto legs and not against back of chair, resting elbows on knees, shoulders hunched over elbows and crossed arms resting on thighs

APPENDIX O

CONTINUOUS RESPONSES DIGITAL INTERFACE SCALE RELAXATION OBSERVATION SCALES

Dial One: Observed Anxiety Rating Scale

- 8 Unrelaxed body posture with movement in upper or lower body such as itching, scratching, squirming, crossing legs
- 7 Unrelaxed body posture with no movement in upper or lower body (if greater than 20 seconds score number 5 and follow directions at number 5)
- 6 Relaxed posture with movement (back against the chair, no weight pushing lower Body or legs, and legs not pushing against chair or ground)
- 5 Relaxed body posture without movement (If greater than 20 seconds without movement score number 2. If participant has remained still for twenty seconds and still has arms, hands, or legs crossed than score number 3 and follow instructions).
- 4 Itching, scratching, shrugging shoulders, gasp for breath, squirming in chair, crossing/uncrossing arms and legs
- 3 a) Small occurrence of twitches in the arms, legs, body, or face once participant has reached number 2.
b) Patient has remained relaxed without movement for twenty seconds in number 5 but has legs or hands crossed (If greater than twenty seconds without movement than score number 2)
- 2 Neutral (Relaxed with no movement but no evidence of passive relaxing motion)
- 1 Slow lowering of head, jaw, lips, shoulders, hands, fingers, feet
- 0 Completely relaxed
- X Not Related

Dial Two: Time Period Zones

Music	Music intervals during desensitization
Fingerlift	Time at which individual raised finger during desensitization periods
Guitar Anxiety Imagery	Periods of no music when anxiety image is presented during desensitization
Instructions	During Guided Music Listening Instructions and the end of desensitization procedure

APPENDIX P

SCORES FOR DEPENDENT MEASURES

Table 5

Scores for Experimental and Control Group Guitar Performances

Dependent Variables	Pre	Post	Gain Score
Guitar Competency Checklist			
Experimental	8	11	3
	9	8	-1
	10	11	1
	7	11	4
	11	12	1
	5	7	2
	9	12	3
	6	8	2
	9	9	0
	5	8	3
Mean Scores:	7.9	9.7	1.8
Control	10	10	0
	10	10	0
	9	9	0
	8	10	2
	10	11	1
	6	8	2
	13	12	-1
	9	10	1
	7	6	-1
	8	7	-1
10	12	2	
Mean Scores:	9.09	9.55	.45
Guitar Anxiety Rating Form			
Experimental	70	72.50	2.50
	77.50	62.85	-14.65
	60	53	-7
	64	60	-4
	84	92	8
	66.70	56	-10.7
	74.50	68	-6.5
	72	56	-16
	78.75	61.42	-17.33
	93.84	90.9	-2.94
Mean Scores:	75.27	67.26	-6.86

Table 5

Continued

Control	56	57.4	1.4
	75.38	60	-15.38
	80	55	-25
	76	68.57	-7.43
	64.62	51.66	-12.96
	80	66	-14
	60	65.71	5.71
	68.57	83.75	15.18
	74	86	12
	55	54.3	-.7
	72.5	82.85	10.35
	Mean Scores:	69.85	66.51
Likert Scale			
Experimental	5.00	7.00	2
	6.00	4.00	-2
	8.00	5.00	-3
	8.00	6.00	-2
	7.00	5.00	-2
	7.00	6.00	-1
	5.00	2.00	-3
	6.00	6.00	0
	8.00	8.00	0
	7.00	9.00	2
Mean Scores:	6.7	5.8	-.9
Control	7.00	5.00	-2
	5.00	5.00	0
	9.00	6.00	-3
	4.00	4.00	0
	8.00	3.00	-5
	6.00	5.00	-1
	7.00	7.00	0
	8.00	6.00	-2
	8.00	5.00	-3
	8.00	7.00	-1
	3.00	3.00	0
Mean Scores:	6.63	5.09	-1.54

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