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| Araştırma Makalesi / Research Article |

Investigation of The Performance Anxiety of Music Teacher Candidates in Context of Various Variables (Example of Ankara Music and Fine Arts University)

Müzik Öğretmeni Adaylarının Performans Kaygısı Düzeylerinin Çeşitli Değişkenler Bağlamında İncelenmesi (Ankara Müzik ve Güzel Sanatlar Üniversitesi Örneği)

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Keywords

1. Anxiety
2. Performance Anxiety
3. Music Performance Anxiety
4. K-MPAI

Anahtar Kelimeler

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4. K-MPAI

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Abstract

Purpose: aim: The aim of this research is to determine whether the performance anxiety levels of students studying at Ankara Music and Fine Arts University, Faculty of Music and Fine Arts Education, Music Education department differ according to gender, grade level, individual instrument type and individual instrument success level.

Design/Methodology: . Correlational survey model was used to describe the current situation in the research. The study group consists of 67 music teacher candidates who continue their education in the 1st, 2nd and 3rd grades of Ankara Music and Fine Arts University, Faculty of Music and Fine Arts Education, Department of Music Education in the fall semester of the 2022-2023 academic year. Kenny Music Performance Anxiety Inventory "K-MPAI" developed by Kenny, Davis, and Oates (2004) and adapted into Turkish by Özevin-Tokinan (2013) was used as a data collection tool in the study.

Findings: The findings showed that teacher candidates have moderate performance anxiety. In the study, it was concluded that gender, individual instrument type and level of success were variables that caused a difference in the performance anxiety levels of teacher candidates, but the grade level was the variable that did not cause a difference in anxiety scores.

Öz

Çalışmanın amacı: Bu araştırmanın amacı, Ankara Müzik ve Güzel Sanatlar Üniversitesi, Müzik ve Güzel Sanatlar Eğitim Fakültesi, Müzik Eğitimi bölümü öğrencilerinin performans kaygısı düzeylerinin cinsiyete, öğrenim görülen sınıf düzeyine, bireysel çalgı türüne ve bireysel çalgı başarısı düzeyine göre farklılaşıp farklılaşmadığını saptamaktır.

Materyal ve Yöntem: Araştırmada var olan durumu betimlemek amacıyla ilişkisel tarama modeli kullanılmıştır. Çalışma grubunu 2022-2023 öğretim yılı güz döneminde Ankara Müzik ve Güzel Sanatlar Üniversitesi, Müzik ve Güzel Sanatlar Eğitim Fakültesi, Müzik Eğitimi bölümü 1., 2. ve 3. sınıfta öğrenimini sürdüren 67 müzik öğretmeni adayı oluşturmaktadır. Çalışmada veri toplama aracı olarak, Kenny, Davis ve Oates (2004) tarafından geliştirilen ve Özevin-Tokinan (2013) tarafından Türkçe uyarlaması yapılan Kenny Müzik Performans Kaygısı Envanteri "K-MPKE" kullanılmıştır.

Bulgular: Elde edilen bulgular öğretmen adaylarının orta düzeyde performans kaygısına sahip olduklarını göstermiştir. Araştırmada cinsiyetin, bireysel çalgı türünün ve başarı düzeyinin öğretmen adaylarının performans kaygısı düzeylerinde farklılaşmaya yol açan değişkenler olduğu ancak sınıf düzeylerinin kaygı puanlamalarında farklılaşmaya yol açmayan değişken olduğu sonucu elde edilmiştir.

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INTRODUCTION

Anxiety is an emotional reaction such as threat, risk, worry, fear that a person may face throughout his life. However, anxiety, which is a stimulant, is a stimulus that affects one's learning. In this context, the effect of anxiety on learning differs according to the developmental qualities of individuals. When the definitions in the literature are examined, it is understood that anxiety is a state of fear that the person feels unexpectedly or constantly without knowing about the problem (Çiçek, 2020, p.28). Anxiety is most commonly described as fear, risk, misfortune or discomfort. However, according to the framework in which it is defined and the area of use, the content of the term anxiety is also quite wide and differs within itself, without disturbing its theoretical structure (Uzun, 2016, p.9).

"Anxiety" is derived from the root "difficulty breathing", which has its origin in Latin. Anxiety was used frequently in the field of literature after the second half of the 19th century in the history of humanity. It has been one of the most common words in western literature, fine arts, especially in music, science, philosophy, religion, and politics. Starting from the other half of the twentieth century, psychology has been emphasized and many studies have been carried out. The concept of anxiety was first defined by Freud and its causes were investigated" (Freud, 1926 as cited in Erözkan, 2020, p.13).

Anxiety can be defined as a state of worry and tension felt under a risk (Büyüköztürk, 1997).

Anxiety is an emotional state in which the individual perceives and interprets his/her internal or external sensations as a risky situation and can watch continuously (Bilici, 2020, p.23). When we look at the common components of the definitions, we can understand that the person is automatically stimulated in the physiological, psychological and behavioral context.

It can also be stated that anxiety has positive effects in terms of preparing oneself against negative situations that may arise and taking precautions. Anxiety is an emotional state that sometimes leads the person to positive behaviors in daily life, and sometimes prevents positive behaviors and causes uneasiness in general (Başarır, 1990, p.1 quoted by Çiçek, 2020, p.28). According to Demir (2020), cognitive, behavioral, psychological and physiological reactions experienced by the individual during anxiety may occur. Table 1 includes these components and their common features.

Table 1. Common Characteristics of Anxiety

Psychological Symptoms
" (1) Rapid heartbeat, palpitations; (2) shortness of breath, rapid breathing; (3) chest pain or pressure; (4) feeling of suffocation; (5) dizziness, lightheadedness; (6) sweating, hot flashes, chills; (7) nausea, upset stomach, diarrhea; (8) sway; (9) tingling or numbness in the arms, legs; (10) weakness, indecision, fainting; (11) tense muscles, inflexibility; (12) dry mouth"
Cognitive Symptoms
"(1) fear of losing control, not being able to cope; (2) fear of physical injury or death; (3) fear of going crazy; (4) fear of negative evaluation by others; (5) frightening thoughts, images, or memories; (6) perceptions of unreality or detachment from reality; (7) poor concentration, confusion, may be distracted; (8) limitation of attention, hypersensitivity to threat; (9) poor memory; (10) difficulty in reasoning, loss of objectivity"
Behavioral Symptoms
"(1) avoidance of threatening signs or situations; (2) escape, salvation; (3) seeking security, trying to alleviate anxiety; (4) restlessness, excitement, stepping; (5) rapid breathing; (6) freezing, immobility; (7) difficulty speaking Emotional Symptoms (1) being nervous, tense (2) scared, terrified; (3) restless, timid, irritable; (4) impatient, don't be disappointed"
Emotional Symptoms
"(1) nervous, (2) frightened, (3) restless, fearfull, irritable; (4) impatient, disappointed"

(Demir. 2020, s. 11).

An individual may experience anxiety in different areas of life, and performing in front of a crowd for any reason may cause anxiety in this context. When considered in terms of instrument training, the ability to perform the target of a piece in front of an ensemble is considered as a musical performance. Performance anxiety is one of the important factors affecting the quality of life of a person. Although the state of anxiety is quite common in people who perform music, the high level of anxiety can negatively affect the performance of the person.

"Performance manifests itself in all aspects of daily life, in all situations involving interaction with other people. Performance, as we use it in daily life, is expressed as "the effort spent in reaching a goal" (Ergun 2008, p.50)

There are many definitions of performance anxiety in the literature. According to Kruger (1993), concert organist and recording artist, who is known as a psychotherapist and international musician, performance anxiety or stage fright is basically the fear of life. This problem can mean a depressive strain or numbness of the nerves. Except in some abnormal situations, it is a normal reaction to a dangerous situation and this is because one can take risks because of the anxiety of failing to express oneself (Krüger, 1993, p.17 as cited in Sarıkaya, 2018, p.19).

Performance anxiety, which is a natural feature of the performance environment, can be considered a problem if it limits one's ability and personal potential. In this context, negative self-influence of the person in cognitive, affective and behavioral dimensions may cause performance anxiety to continue (Sarıcan, 2013, p.33).

"Performance anxiety has often been the case, especially for areas that require performance, such as on-stage arts or sports activities. It can be emphasized that this type of anxiety can be effective in different structures such as readiness, the environment in which the performance is performed or the audience. However, coping with anxiety is an element of the exam for the musician to perform fully and achieve success" (Erözkan, 2020, p.23).

Music performance anxiety, which is an area in which anxiety states are specialized, is a common condition that appears to those who receive music education and perform it in front of the public, regardless of amateur or professional. Music performance anxiety covers not only the stage moment, but also the pre-performance preparation and post-performance evaluation process. In addition to this, the performance of the instrument is a basic criterion in order to evaluate the stage performance, that is, to evaluate the success of the instrument. In addition, it is important for a performance artist to be able to overcome situations such as stress, anxiety and anxiety, to be successful in his instrument in technical, musical and artistic terms.

It can be stated that music performance anxiety is a combination of unsatisfactory emotional state, reaction and experienced qualities and related physiological differences apart from stress, anxiety, fear etc. Music Performance Anxiety is a reaction that occurs due to the nature of the person. It is a kind of arousal that occurs in order to motivate the body and mind to improve performance and to adapt when faced with a situation that the person perceives as a threat or to adapt to a difficult situation (Aydın, 2017, p.16).

The number of studies on music performance anxiety is increasing every year. When the literature is examined, it has been observed that some of the researchers' studies have shown that the performance anxiety of musicians affects their musical performance (Fehm, L., & Schmidt, K. 2006; Thomas, J.P., & Nettelbeck, T. 2014; Spahn, C., Echternach, M., Zander F.M., Voltmer, E., Richter, B. 2010; Nussek, M. Zander, M., & Spahn, C. 2015; Steptoe, A., Fidler, H. 1987; Ryan, C. 2005). Others have examined the performance anxiety of musicians in the context of the gender variable (Wesner, R.B., Noyes, R. Jr.& Davis, T.L. 1990), and studies have also been conducted on therapy methods used in the treatment of musical performance anxiety (Juncos, D.G., Markman E. J. 2016; Jungos, G.D., Heinrichs A.G., Towle, P., Duffy K., Grand, M.S., Morgan, C. M., Smith, D.J. and Kalkus, E. 2017; Shaw, T.A., Jungos, G.D., Winter, D. 2020).

It can be stated that Music Performance Anxiety, unlike negative emotional states, is a match state of the qualities related to the experience and the physiologically felt differentiations related to it (Bilici, 2020, p.26).

The ability of a performer to perform a musical performance is much more than just hitting the right notes, and the fact that he will perform a work that requires attention in front of an audience increases the risks of making mistakes, forgetting and losing control. It can be stated that this situation will increase the pressure, stress and anxiety on the person who will perform (Uzun, 2016, p.20)

Music teachers, due to their profession, perform with their instruments both in front of their students and in social activities such as ceremonies and commemorations. In this context, the fact that teacher candidates experience performance anxiety throughout their education life has not been defined, the reasons and not knowing how to deal with anxiety may cause problems in their professional lives. These difficulties they will experience in their professional life may negatively affect the quality of education and leave a negative impression on students (Tokinan, 2014, p.89)

The aim of this study, which was carried out in the light of the explanations above, was to determine the performance anxiety levels of music teacher candidates and to determine their differentiation levels in the context of various variables. For this purpose, answers to the following questions were sought:

1) What are the performance anxiety levels of the music teacher candidates?

2) The performance anxiety levels of the music teacher candidates

a) Does it differ according to gender?

b) Does it differ according to the grade levels?

c) Does it differ according to the individual instrument type?

d) Does it differ according to the instrument's level of success?

METHOD/MATERIALS

Research Model

In this study, a correlational survey model based on due diligence was structured in order to determine the performance anxiety of teacher candidates and to determine whether their anxiety levels differ according to various variables such as instrument performance, gender, grade level, etc. “In research in the field of education, the most common descriptive method is survey, researchers summarize characteristics (skills, preferences, behaviors, etc.) of individuals, groups or physical environments. Studies aimed at collecting data to determine certain characteristics of a group are called survey research” (Büyüköztürk, 2014, p.22).

“General survey models are survey arrangements made over the whole population or a group, sample or sample to be taken from the universe in order to make a general judgment about the universe in a universe consisting of many elements. Singular or relational survey can be made with general survey models. The correlational survey model is a research model that aims to determine the existence and/or degree of co-variance between two or more variables” (Karasar, 2002, p. 79-81).

Working Group

This research group consists of 67 teacher candidates who continue their education in Ankara Music and Fine Arts University, Faculty of Music and Fine Arts Education Department. 38 of the teacher candidates in the study group (56%) were female and 29 (44%) were male. The study group consisted of 27 (40%) from the 1st grade, 26 (39%) from the 2nd grade, 17 (21%) from the 3rd grade teacher candidates in the Ankara Music and Fine Arts University, Faculty of Music and Fine Arts, Music Education Department.

Data Collection Tools

Data in the research were collected through the “Personal Information Form” created by the researcher and the Kenny Music Performance Anxiety Inventory “K-MPAI” developed by Kenny in 2004 and adapted into Turkish by Özevin-Tokinan (2013).

Personal Information Form

The "Personal Information Form" created by the researchers was used to examine the variables (gender, grade level, individual instrument type and individual instrument success) that may be related to the performance anxiety levels of music teacher candidates.

Kenny Musical Performance Anxiety Inventory (KMPAI)

“Developed by Kenny in 2004, the K-MPAI was developed to measure pre-performance experiences and underlying psychological vulnerabilities, to better conceptualize the condition to help artists suffering from performance anxiety, and to take a step towards focusing on more appropriate, comprehensive treatments” (Tokinan, 2013, p.56).

When we look at the relationship between the components of the emotion-based anxiety theory put forward by Barlow and *K-MPAI*, the anxiety state (lack of control, unpredictability, negative effect, situational symptoms, etc.); attention shift (eg focusing on task or self-evaluation, fear of negative evaluation, etc.), physiological arousal and memory bias are included. Kenny's Music Performance Anxiety Inventory consists of 25 items and 5 sub-factors. These sub-factors are "Negative Performance Perception (items 1-14)", "Psychological Vulnerability (items 15-22)", "Somatic Anxiety (item 23)", "Personal Control (item 24)”” and “Physiological Vulnerability (item 25)”. In the 7-point Likert-type inventory, items are scored as 1, 2, 3, 4, 5, 6, 7 from "strongly disagree" to "strongly agree". The Cronbach's Alpha coefficient of the inventory for this study group was found to be .727.

Table 2. Kenny Musical Performance Anxiety Inventory (K-MPAI)

1) I never know if my performance will be good before a concert.
2) My mouth is dry before and during the performance.
3) I feel nauseous or dizzy before or during a performance.
4) I often worry about getting a negative reaction from the audience.
5) I remember when I first started my music education, I was worried about going on stage.
6) I worry that one bad performance could ruin my career.
7) Before or during a performance, my heart beats faster and my heart is pounding in my chest.
8) I give up performance opportunities worth doing because of anxiety.
9) Anxiety and nervousness about my performance affect my focus and concentration.
10) Often, as I prepare for a concert, I expect disaster and fear.
11) I worry so much before a performance that I lose sleep.
12) I experience shaking, trembling or chills before or during a performance.
13) I worry about being scrutinized by others.
14) I worry about my own judgment of how I will perform.
15) I often find it difficult to find the strength to do something.
16) I often think that life doesn't have much to offer me.
17) Even if I work hard in preparation for a performance, it is possible for me to make mistakes.
18) I often think that I am not a valuable person.

19) During performance, I find myself unsure whether I can complete my performance.
20) Thinking about the evaluation results I will receive affects my performance.
21) Sometimes I feel anxious for no apparent reason.
22) I often think that there is nothing I can expect from life.
23) I experience feelings of panic before or during a performance.
24) After the performance, I worry if I can play well.
25) The tension in my muscles increases before or during performance.

Negative Perception of Performance: (1-14), Psychological Vulnerability: (15-22), Somatic Anxiety: (23), Personal Control: (24), Physiological Vulnerability: (25).

FINDINGS AND COMMENTS

Table 3 shows the attitude score, arithmetic mean and standard deviation values of the whole scale and its sub-factors.

Table 3. Descriptive Analysis Results of Teacher Candidates' Performance Anxiety Levels

Sub-Factors	N	Min.	Maks.	x̄	SS
Negative Perception of Performance	67	21,00	86,00	51,98	1,79
Psychological Vulnerability	67	10,00	42,00	26,02	,88
Somatic Anxiety	67	1,00	7,00	4,28	,22
Personal Control	67	1,00	7,00	4,55	,239
Physiological Vulnerability	67	1,00	7,00	4,50	,24
Total	67	**47,00**	**145,00**	**91,35**	2,61

When Table 3 is examined, the lowest score that teacher candidates can obtain from the performance anxiety scale is 25; The highest score is 175. In this context, based on the fact that the average of the anxiety scores obtained from the whole scale (91.35) is close to the middle point value, it is thought that teacher candidates' anxiety about performance is at a moderate level. T-test results are given in Table 4 in order to determine whether there is a significant difference in performance anxiety levels of teacher candidates according to genders.

Table 4. T-Test Results of Performance Anxiety Levels of Teacher candidates by Gender

Sub-Factors		N	x̄	SS	sd	t	p
Negative Perception of Performance	women	38	56,6053	15,12	65	3,137	**,003**
	man	29	45,9310	11,82			
Psychological Vulnerability	women	38	26,3947	8,14	65	,467	,642
	man	29	25,5517	6,07			
Somatic Anxiety	women	38	4,7632	1,80	65	2,515	**,014**
	man	29	3,6552	1,75			
Personal Control	women	38	4,7632	1,92	65	1,006	,318
	man	29	4,2759	2,01			
Physiological Vulnerability	women	38	4,9474	2,02	65	2,137	**,036**
	man	29	3,9310	1,79			
Total	women	38	97,4737	23,22	65	2,819	**,006**
	man	29	83,3448	15,68			

When Table 4 is examined, the performance anxiety levels of the teacher candidates have negative performance perceptions (t[65] =3,137; p<.05), Somatic Anxiety (t[65] =2,515; p<.05) and Physiological Vulnerability (t[65] =2.137; p<.05) factors seem to differ statistically significantly according to gender. This difference observed between the mean scores of male and female teacher candidates is statistically significant. The result of one-way analysis of variance, which was carried out to determine the differentiation of teacher candidates' performance anxiety levels according to grade levels, is presented in Table 5.

Table 5. One-Way Analysis of Variance Results of Music Teacher Candidates' Performance Anxiety Levels According to Class Levels

Sub-Factors	The Source of Variance	Sum of Squares	Sd	Mean square	F	p
Negative Perception of Performance	between-groups variance	27,524	2	13,762	,062	,940
	within-group variance	14223,461	64	222,242		
	Total	14250,985	66			
Psychological Vulnerability	between-groups variance	109,188	2	54,564	1,030	,363
	within-group variance	3390,752	64	52,980		
	Total	3499,940	66			
Somatic Anxiety	between-groups variance	8,308	2	4,154	1,212	,304
	within-group variance	219,304	64	3,427		
	Total	227,612	66			
Personal Control	between-groups variance	19,062	2	9,531	2,590	,083
	within-group variance	235,506	64	3,680		
	Total	254,567	66			
Physiological Vulnerability	between-groups variance	8,646	2	4,323	1,106	,337
	within-group variance	250,100	64	3,908		
	Total	258,746	66			
Total	between-groups variance	102,492	2	51,246	,109	,897
	within-group variance	30028,911	64	469,202		
	Total	30131,403	66			

When Table 5 is examined, it is seen that there is no statistically significant difference in performance anxiety levels of teacher candidates according to grade level in the context of Negative Performance Perception, Psychological Vulnerability, Somatic Anxiety, Self-Control and Physiological Vulnerability sub-factors.

Table 6. One-Way Analysis of Variance Results of Music Teacher Candidates' Performance Anxiety Levels by Individual Instrument Type

Sub-Factors	The Source of Variance	Sum of Squares	Sd.	Mean square	F	p
Negative Perception of Performance	between-groups variance	884,435	3	294,812	1,390	,254
	within-group variance	13366,550	63	212,167		
	Total	14250,985	66			
Psychological Vulnerability	between-groups variance	109,599	3	36,533	,679	,568
	within-group variance	3390,342	63	53,815		
	Total	3499,940	66			
Somatic Anxiety	between-groups variance	27,337	3	9,112	2,866	**,044**
	within-group variance	200,275	63	3,179		
	Total	227,612	66			
Personal Control	between-groups variance	5,559	3	1,853	,469	,705
	within-group variance	249,008	63	3,953		
	Total	254,567	66			
Physiological Vulnerability	between-groups variance	34,863	3	11,621	3,270	**,027**
	within-group variance	223,883	63	3,554		
	Toplam	258,746	66			
Total	between-groups variance	2232,161	3	744,054	1,680	,180
	within-group variance	27899,424	63	442,845		
	Total	30131,403	66			

When Table 6 is examined, it is seen that there is a statistically significant difference in performance anxiety levels of teacher candidates according to individual instrument type in the context of Somatic Anxiety (F=2,866,p<.05) and Physiological Vulnerability (F=3,270, p<.05) factors. The results of the LSD test performed to determine between which groups the resulting differentiation occurred are given in Table 7.

Table 7. Results of the LSD test performed to determine between which groups the differentiation occurred according to individual instrument type in the context of somatic anxiety and physiological vulnerability in Performance Anxiety Levels of Teacher candidates

Sub-Factors		mean difference	SS	p
Somatic Anxiety	Clavier - Bow	-2,10	,74	,006
	Wind- Clavier	1,85	,78058	,021
Physiological Vulnerability	Clavier - Bow	-2,20	,78861	,007
	Bow - Strings	1,36	,57	,020

In Table 7, the data on the difference in anxiety level of teacher candidates according to individual instrument type were examined. In the context of the Somatic Anxiety factor, it is seen that the anxiety levels of those whose individual instruments are keyed (X=2.75) are statistically significantly lower than those whose individual instruments are stringed (X=4.85) and wind

instruments (X=4.60). In the context of the Physiological Vulnerability factor, it is seen that the anxiety levels of those whose individual instruments are stringed (X=5.45) are statistically significantly higher than those whose individual instruments are with keys (X=3.25) and strings (X=4.08).

Table 8. One-Way Analysis of Variance Results of Music Teacher Candidates' Performance Anxiety Levels According to Academic Achievement

Sub-Factors	The Source of Variance	Sum of Squares	Sd.	Mean square	F	p
Negative Perception of Performance	between-groups variance	2214,349	4	553,587	2,851	**,031**
	within-group variance	12036,636	62	194,139		
	Total	14250,985	66			
Psychological Vulnerability	between-groups variance	647,156	4	161,789	3,516	**,012**
	within-group variance	2852,784	62	46,013		
	Total	3499,940	66			
Somatic Anxiety	between-groups variance	45,371	4	11,343	3,859	**,007**
	within-group variance	182,241	62	2,939		
	Total	227,612	66			
Personal Control	between-groups variance	8,158	4	2,040	,513	,726
	within-group variance	246,409	62	3,974		
	Total	254,567	66			
Vulnerability	between-groups variance	21,341	4	5,335	1,393	,247
	within-group variance	237,405	62	3,829		
	Total	258,746	66			
Total	between-groups variance	5524,260	4	138,065	3,48	**,013**
	within-group variance	24607,143	62	396,889		
	Total	30131,403	66			

When Table 8 is examined, it is seen that there is a statistically significant difference in performance anxiety levels of teacher candidates according to academic achievement in the context of Negative Performance Perception (F=2,851, p<.05), Psychological Vulnerability (F=3,516, p<.05) and Somatic Anxiety (F=3,589, p<.05). The results of the LSD test performed to determine between which groups the resulting differentiation occurred are given in Table 9.

Table 9. The results of the LSD test performed to determine between which groups the differentiation occurred according to instrument performance in the context of negative performance perception, psychological vulnerability and somatic anxiety factors of performance anxiety levels of teacher candidates

Sub-Factors		mean difference	SS	p
Negatif Performans Algısı	75-84 95-100	161,181	4,87	,002
	85-94 95-100	12,272	4,87	,014
Psychological Vulnerability	55-64 85-94	9,272	3,687	,015
	55-64 95-100	10,807	3,878	,007
	65-74 85-94	7,439	3,124	,020
	65-74 95-100	8,974	3,347	,009
Somatic Anxiety	55-64 65-74	2,50	1,106	,027

	55-64	95-100	3,07	,980	,003
	75-84	95-100	1,80	,599	,004
	85-94	95-100	1,62	,599	,009
	85-94	95-100	-1,44	,684	,038
Total	55-64	95-100	28,173	11,390	,016
	65-74	95-100	20,756	9,83	,039
	85-94	95-100	17,513	6,96	,015

In Table 9, the data on the difference in anxiety level of teacher candidates according to instrument success were examined. In the context of negative performance perception, the success score of the individuals defined in the 95-100 (X=41.00) range differs significantly from those defined between 75-84 (X=57.18) and 85-94 (X=53.27) levels appear to be lower. In the context of the psychological vulnerability factor, it was observed that the anxiety levels of people whose instrument success was defined in the 85-94 (X=24.22) range were lower than those whose instrument performance was defined between 55-64 (X=33.50) and 65-74 (X=31.66) instruments. In addition, the anxiety levels of individuals defined in the range of 95-100 (X=22.69) differ significantly in favor of instrument success scores compared to those defined in the range of 55-64 (X=33.50) and 65-74 (X=31.66). In the context of somatic anxiety, the success scores of the individuals defined as 95-100 (X=2.92), 55-64 (X=4.54), 75-84 (X=4.72) and 85-94 (X=4.54) It is seen that there is a significant difference in favor of teacher candidates (significantly low in enrollment level).

CONCLUSION AND DISCUSSION

Today, the fact that music teacher candidates experience performance anxiety and have negative psychological and physical behaviors due to different variables are among the subjects examined by music education researchers. When the data obtained from this study are evaluated, it can be stated that the performance anxiety levels of the music teacher candidates are close to the average value, and teacher candidates' concerns about performance are at a moderate level.

When we look at the gender variable that affects the anxiety levels, in the context of sub-factors, it is seen that the performance anxiety levels of teacher candidates differ statistically according to gender in the context of negative performance perception, somatic anxiety and psychological vulnerability. It was concluded that the resulting differentiation was more anxious in women at the level of the whole scale and defined sub-factors.

In addition to this study, in which the data that gender is a variable that affects the performance anxiety levels of music teacher candidates, results about the gender variable were also obtained when the literature was examined. In a study conducted with the participation of musician students, it was stated that women showed higher anxiety than men (Abel&Larkin, 1990). In another study that supports this result; It has been stated that performance anxiety has a negative effect and that female students have higher anxiety scores than male students (Atay, 2018). In this context, the disadvantage of female students with high music performance anxiety due to anxiety during the performance negatively affects female students psychologically and physically.

According to the results of the research, it was concluded that the performance anxiety levels of the teacher candidates did not differ statistically significantly according to the grade level in terms of negative performance perception, psychological vulnerability, somatic anxiety, personal control and vulnerability factors. In another study in the literature, it was determined that the music performance anxiety of teacher candidates differed significantly between 1st and 2nd grades and 1st and 4th grades according to the grade level. This difference was reflected in the results as the performance anxiety of the 1st grade music teacher candidates was lower than the music performance anxiety of the 2nd and 4th grade music teacher candidates (Jelen, 2017).

According to the individual instrument type, the performance anxiety levels of teacher candidates; It was concluded that there was a statistically significant difference in the context of somatic anxiety and physiological vulnerability sub-factors. When the studies on this variable were examined, it was seen that the self-efficacy perception levels of the students regarding stage management differed significantly according to the individual instrument types (Birdal, 2021). In another study, it was concluded that there was a significant difference between the trait anxiety level of music teaching students in terms of instruments, but there was no significant difference between the anxiety level of statefulness (anxiety that occurs at a certain moment and under a certain condition) (Umuzdaş & Tök, 2020).

Music performance anxiety, which causes physical and psychological behaviors, also affects musicians' instrument success. According to another result obtained from the research, according to the academic success of the performance anxiety levels of the teacher candidates; It was concluded that there was a statistically significant difference in terms of negative performance perception, somatic anxiety and psychological vulnerability factors. When we look at the literature (Nacakcı & Dalkıran), it is stated that students with academic success scores between 41-60 in individual instrument lessons are more anxious than those with an academic success score of 81-100, and students with high academic success have lower anxiety in instrument exams. When we look at the findings of another study examining academic achievement scores, it was concluded that as the test anxiety levels of music teacher candidates decrease, instrument education success scores increase (Küçük, 2010). The findings of the studies obtained support each other.

Music teachers, who have to perform in front of an ensemble throughout their professional life, are expected to be successful in performance-oriented courses in undergraduate programs. In this context, instrument success is a basic criterion in the evaluation of students. Within the framework of this research, it was concluded that the performance of music teachers in front of the public negatively affects their anxiety levels, depending on various variables. The fact that their anxiety levels are lower can contribute positively to them in terms of successfully performing their profession and raising successful students. It is thought that this study will draw attention to the importance of music performance anxiety in the context of various variables.

RECOMMENDATIONS

Considering the results of this research;

It is thought that it is normal for people who play bow instruments to show performance anxiety compared to their keyboard instruments because they are in the music community. In this context, it is suggested that those who perform the relevant instruments should perform more frequently in the musical ensemble.

Based on the fact that high instrument performance is a variable that affects performance anxiety, educational experiences should be presented to increase the instrument success of individuals. (Çalgı eğitimi derslerinin programlardaki sürelerinin iyileştirilmesi, çalgıdaki yetkinliği destekleyen bireyin aktif katılımına fırsat veren workshopların düzenlenmesi, Bireysel öğretim yöntemlerinin kullanılması, vb.)

When evaluated within the framework of behavioral theories, it is recommended to give positive reinforcements for the individual's instrument performance in order to increase or maintain the individual's instrument success, and to remove negative stimuli (eg, Perfectionist attitude of the family, high expectations, works not suitable for the individual's readiness level, etc.).

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Statements of publication ethics

I hereby declare that the study has not unethical issues and that research and publication ethics have been observed carefully.

Researchers' contribution rate

The study was conducted and reported with equal collaboration of the researchers.

Ethics Committee Approval Information

Ethics Committee Approval for this research was received from Ankara Music and Fine Arts University Ethics Committee.

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APPENDIX

CONTENT	(0) Strongly Disagree	(1)	(2)	(3)	(4)	(5)	(6) Strongly Agree
1) I never know if my performance will be good before a concert.							
2) My mouth is dry before and during the performance.							
3) I feel nauseous or dizzy before or during a performance.							
4) I often worry about getting a negative reaction from the audience.							
5) I remember when I first started my music education, I was worried about going on stage.							
6) I worry that one bad performance could ruin my career.							
7) Before or during a performance, my heart beats faster and my heart is pounding in my chest.							
8) I give up performance opportunities worth doing because of anxiety.							
9) Anxiety and nervousness about my performance affect my focus and concentration.							
10) Often, as I prepare for a concert, I expect disaster and fear.							
11) I worry so much before a performance that I lose sleep.							
12) I experience shaking, trembling or chills before or during a performance.							
13) I worry about being scrutinized by others.							
14) I worry about my own judgment of how I will perform.							
15) I often find it difficult to find the strength to do something.							
16) I often think that life doesn't have much to offer me.							
17) Even if I work hard in preparation for a performance, it is possible for me to make mistakes.							
18) I often think that I am not a valuable person.							
19) During performance, I find myself unsure whether I can complete my performance.							
20) Thinking about the evaluation results I will receive affects my performance.							
21) Sometimes I feel anxious for no apparent reason.							
22) I often think that there is nothing I can expect from life.							
23) I experience feelings of panic before or during a performance.							
24) After the performance, I worry if I can play well.							
25) The tension in my muscles increases before or during performance.							