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The relationship between emotion regulation strategies and music performance anxiety among Chinese jazz performance students

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Abstract. Music Performance Anxiety (MPA) is relevant to musicians' psychological well-being and performance experiences, but little is known about the associations between habitual emotion-regulation strategies and MPA among Chinese jazz performance students. This cross-sectional correlational study examined cognitive reappraisal and expressive suppression in 73 eligible Chinese-nationality jazz performance students recruited through accessible jazz-performance networks. Participants completed the Chinese eight-item Emotion Regulation Questionnaire (ERQ-8) and an authorized Chinese-language Kenny Music Performance Anxiety Inventory–Revised (K-MPAI-R). Pearson correlations and simultaneous multiple linear regression were conducted. Neither cognitive reappraisal (r = −.19, p = .110) nor expressive suppression (r = .12, p = .315) was significantly correlated with MPA. In the primary regression, cognitive reappraisal showed a significant negative association with MPA after controlling for expressive suppression (β = −.27, p = .034), whereas expressive suppression was not a significant associated with MPA (β = .22, p = .085). The overall model did not reach statistical significance (R^2 = .076, p = .063). Cognitive reappraisal remained significant across sensitivity analyses, the significance of expressive suppression varied with exclusion of an influential observation. These findings suggest that cognitive reappraisal may be relevant to MPA among Chinese jazz performance students, although conclusions require caution given the small convenience sample, self-report measures, and noncausal study design.

Keywords: music performance anxiety, cognitive reappraisal, expressive suppression, Chinese jazz performance students, emotion regulation

1. Introduction

Music Performance Anxiety (MPA) is a complex and multidimensional psychological experience that can arise during musical performance. It may involve cognitive worry, physiological arousal, fear of negative evaluation, perceived lack of control, and other emotional or behavioral responses related to performing [1, 2]. Existing studies have examined MPA among Chinese music students and jazz performers, but the relationships between habitual emotion-regulation strategies and MPA specifically among Chinese jazz performance students remain unclear.

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The present study therefore examines the relationships between habitual cognitive reappraisal, expressive suppression, and music performance anxiety among Chinese jazz performance students, defined by Chinese nationality rather than by country of enrollment. Based on Gross's process model of emotion regulation [3], the distinction between cognitive reappraisal and expressive suppression established by Gross and John [4], and musician-specific evidence linking reinterpretation-oriented regulation with adaptive performance-related processes [5, 6], the following research questions and hypotheses were formulated.

RQ1: Is cognitive reappraisal associated with music performance anxiety among Chinese jazz performance students?

H1: Greater habitual use of cognitive reappraisal will be associated with lower music performance anxiety.

RQ2: Is expressive suppression associated with music performance anxiety among Chinese jazz performance students?

Because previous research suggests that the use of suppression differs across cultural contexts [7, 8], and because direct musician-specific evidence linking expressive suppression to MPA remains limited, the second hypothesis is intentionally non-directional:

H2: Expressive suppression will be associated with music performance anxiety among Chinese jazz performance students, with no direction specified.

Given the cross-sectional and correlational design of the study, these hypotheses concern statistical associations rather than causal effects.

2. Literature review

2.1. MPA among Chinese music students and jazz performers

MPA is more than ordinary nervousness before going on stage, it can also affect musicians' performance experiences. Qualitative accounts from professional musicians show that performance anxiety may influence both psychological and physical experiences, including self-perception, bodily sensations, and perceived performance quality [9]. MPA may also be relevant to musicians' broader psychological well-being. For example, Sickert et al. [10] found that music performance anxiety, together with low self-esteem, significantly predicted depressive symptoms in their sample of musicians. Taken together, these findings indicate that MPA is not just a temporary reaction to performing, it is also an important psychological issue with potential implications for musicians' performance experiences and well-being.

Music performance anxiety has also been addressed across student musician populations, including several different groups within Chinese music education. Cui et al. [11], for example, examined the relationships among music performance anxiety, teaching anxiety, and self-efficacy in Chinese preservice music teachers, while Pan et al. [12] re-examined the Kenny Music Performance Anxiety Inventory–Revised (K-MPAI-R) among Chinese university students majoring in vocal music. Bao and Yu [13] further investigated performance anxiety and well-being among students in Chinese music conservatories, considering cultural and psychological factors within that educational context. More recently, Yan et al. [14] examined performance anxiety together with emotional self-awareness, emotional regulation, and stage confidence among Chinese music students. At the same time, MPA has also been studied specifically in jazz education. Martin-Gagnon and Creech [15] investigated music performance anxiety among post-secondary jazz performance students, demonstrating that jazz students themselves represent a relevant population for MPA research. Jazz performance may also involve different psychological and interpersonal demands than the other musical traditions. For example, Nogaj et al. [16] found differences between jazz and classical musicians in some aspects of social competence, although the groups did not differ significantly in the stress-coping styles

measured in their study. Taken together, these studies show that both Chinese music students and jazz students have received attention in the MPA literature, but they have not clarified how emotion regulation is related to MPA specifically among Chinese jazz performance students.

2.2. Emotion regulation theory and musician research

Emotion regulation may explain individual differences in responses to performance-related emotions. Gross [3] described emotion regulation as the processes through which individuals influence which emotions they experience, when those emotions occur, and how those emotions are experienced or expressed. In this process model, regulation strategies can be distinguished partly when they intervene in the development of an emotional response. Two major studied strategies in this process are cognitive reappraisal and expressive suppression [4]. Cognitive reappraisal involves changing the interpretation of an emotion-eliciting situation in order to alter its emotional impact, and expressive suppression involves inhibiting the outward expression of emotion after an emotional response has already developed. Gross and John [4] treated these strategies as distinct habitual tendencies and found that they showed different relationships with affective, interpersonal, and well-being outcomes. These differences suggest that reappraisal and suppression may also be associated differently with emotional experiences in demanding performance situations. However, because the consequences of emotion-regulation strategies may vary across contexts, their relationships with music performance anxiety should be examined directly rather than assumed from general emotion-regulation research.

Research involving musicians provides more direct evidence that emotion-regulation processes may be relevant to musical learning and performance. Peistaraite and Clark [6] found that cognitive reappraisal was positively associated with several aspects of self-regulated learning among classical musicians, including processes related to concentration, self-efficacy, and coping, although their primary outcome was self-regulated learning rather than music performance anxiety. More directly, Kaleńska-Rodzaj [5] examined MPA from an emotion-regulation perspective and found that a perspective-changing regulation strategy was negatively related to performance anxiety, suggesting that reinterpretation-oriented regulation may be relevant to musicians' anxiety experiences. Qualitative research also indicates that college musicians use multiple self-management strategies across different stages and types of performance when coping with MPA [17]. Intervention-oriented research provides further evidence that emotional and self-regulatory skills are considered relevant in music training, for example, Bartos et al. [18] examined a multicomponent program integrating mindfulness, yoga, positive psychology, and emotional intelligence among tertiary-level student musicians and reported preliminary changes in several psychological outcomes, including cognitive reappraisal. However, findings are not entirely consistent across studies. Yan et al. [14], studying Chinese music students, found that their broader measure of emotional regulation was not significantly associated with performance anxiety. Taken together, these findings suggest that emotion regulation is relevant to musicians' performance experiences, but they also indicate that the relationship may depend on how emotion regulation is conceptualized and measured. This provides a rationale for examining cognitive reappraisal and expressive suppression as separate strategies rather than treating emotion regulation as a single general construct.

2.3. Cultural considerations, measurement, and the research gap

Because the present study includes Chinese jazz performance students studying both in China and abroad, cultural context is also relevant when considering emotion-regulation strategies. Cross-national research has shown that patterns of cognitive reappraisal and expressive suppression vary across cultural environments. In a study spanning 23 countries, Matsumoto et al. [8] found that cultural dimensions were associated with national

differences in both reappraisal and suppression, with greater suppression reported in cultures that placed stronger emphasis on social order, embeddedness, and hierarchy. Research focusing more specifically on Chinese participants also suggests that suppression may function differently across cultural settings. Huwaë and Schaafsma [7], for example, found that Chinese participants living in the Netherlands reported greater suppression of both positive and negative emotions than Dutch participants, and these differences were related to patterns of independent and interdependent self-construal. Studies of Chinese international students further indicate that emotion regulation is relevant to the process of adapting to educational and cultural environments abroad. Cheng et al. [19] identified a range of emotion-regulation strategies used by Chinese postgraduate students in the United Kingdom to manage academic and interpersonal challenges, while Huang et al. [20] examined emotion-regulation beliefs and strategies in relation to cross-cultural adjustment among Chinese students studying in Belarus. Cultural factors may also be relevant within Chinese music education itself. Bao and Yu [13] found that performance anxiety and well-being among Chinese conservatory students were associated with contextual factors including collectivist orientation and perfectionism. Together, these findings suggest that emotion regulation among Chinese students should be understood within its cultural and educational context. However, they do not establish that Chinese students studying abroad experience more or less music performance anxiety than those studying in China. For this reason, the present study treats country of study as a contextual characteristic of the sample rather than as a primary comparison variable.

Existing psychometric research provides a foundation for measuring both emotion-regulation strategies and music performance anxiety in Chinese student populations. The Chinese version of the Emotion Regulation Questionnaire (ERQ) has demonstrated evidence of reliability and validity [21], and subsequent research among Chinese university students has supported its two-factor structure and measurement invariance across gender [22]. Hutchison et al. [23] further compared Chinese and English versions of the ERQ among bilingual Hong Kong Chinese students, highlighting the importance of evaluating emotion-regulation measures across linguistic and cultural contexts. More recently, Zhao et al. [24] specifically supported the psychometric properties and gender invariance of the eight-item ERQ (ERQ-8) among Chinese university students, providing direct support for assessing cognitive reappraisal and expressive suppression as separate strategies in the present study. Music performance anxiety has likewise been assessed across cultural and musical populations using the Kenny Music Performance Anxiety Inventory (K-MPAI) and K-MPAI-R [2, 25], and Pan et al. [12] revalidated the K-MPAI-R among Chinese university vocal students, demonstrating its applicability within a Chinese higher-music-education context while also showing that its factor structure may vary across populations. Taken together, however, the existing literature leaves a more specific question unresolved. Studies of Chinese music students have examined MPA in conservatory students, preservice music teachers, vocal majors, and broader music-student samples [11-14], while jazz-specific research has established that MPA is relevant among post-secondary jazz students [15]. At the same time, musician research on emotion regulation has focused on self-regulated learning, coping strategies, broader regulation-related constructs, or multicomponent interventions rather than directly testing ERQ-defined cognitive reappraisal and expressive suppression in relation to MPA [5, 6, 17, 18]. Thus, the reviewed literature does not yet clarify whether these two habitual emotion-regulation strategies are associated with individual differences in music performance anxiety specifically among Chinese jazz performance students. Examining this relationship can therefore connect established emotion-regulation theory with MPA research in a population that has not been directly addressed by the existing studies reviewed here.

3. Method

3.1. Design and participants

The study used a quantitative, cross-sectional, correlational survey design to examine the relationships between cognitive reappraisal, expressive suppression, and music performance anxiety among Chinese jazz performance students. Cognitive reappraisal and expressive suppression were treated as the primary independent variables, and music performance anxiety was treated as the outcome variable.

A total of 79 survey responses were initially obtained. Eligibility screening required participants to provide informed consent, be at least 18 years old, hold Chinese nationality, and identify jazz instrumental or vocal performance as their primary area of professional music training. Current educational level was collected as a background characteristic but was not used as an exclusion criterion. After eligibility screening, 73 participants were retained for analysis, and all 73 had complete ERQ-8 and K-MPAI-R item responses. Participants were recruited through accessible jazz-performance networks rather than through probability sampling.

3.2. Measures

3.2.1. Demographic and musical background questionnaire

Participants reported demographic and musical-background information, including age, gender, current educational level, country and institution of study, primary instrument or voice, years of jazz training, practice habits, and recent performance experience. These variables were collected primarily to characterize the sample and were not included as predictors in the primary hypothesis tests.

3.2.2. Emotion Regulation Questionnaire–8

Cognitive reappraisal and expressive suppression were assessed using the Chinese version of the eight-item Emotion Regulation Questionnaire (ERQ-8). The original ERQ was developed to assess habitual use of cognitive reappraisal and expressive suppression [4], and Zhao et al. [24] examined the psychometric properties of the abbreviated ERQ-8 among Chinese university students.

The ERQ-8 consists of four cognitive-reappraisal items and four expressive-suppression items rated on a seven-point scale from 1 (*strongly disagree*) to 7 (*strongly agree*). Subscale scores were calculated as the mean of the corresponding items (possible range = 1–7): ERQ-8 items 3, 5, 6, and 8 for cognitive reappraisal and items 1, 2, 4, and 7 for expressive suppression. Higher scores reflected greater habitual use of the corresponding emotion-regulation strategy. The two subscales were analyzed separately rather than combined into an overall emotion-regulation score.

3.2.3. Kenny Music Performance Anxiety Inventory–Revised

Music performance anxiety was assessed using an authorized Chinese-language version of the 40-item Kenny Music Performance Anxiety Inventory–Revised (K-MPAI-R) [2]. A Chinese-language version of the K-MPAI-R has previously been examined among Chinese university students majoring in vocal music [12].

Responses were scored on the authorized 0–6 scale, response-option codes exported from the survey platform (1–7) were converted to this format before scoring. Items 1, 2, 9, 17, 23, 33, 35, and 37 were reverse scored before calculation of the total score. Scores across the 40 items were summed to produce an overall K-MPAI-R score (possible range = 0–240), with higher scores indicating greater music performance anxiety.

3.3. Procedure

Data were collected through an online questionnaire hosted on the Wenjuanxing platform. The survey began with an informed-consent item and eligibility questions, followed by demographic and musical-background questions, the ERQ-8, and the K-MPAI-R.

Data from eligible participants were exported to IBM SPSS Statistics for scoring, screening, and analysis.

3.4. Data analysis

Data were screened for missing responses and for values outside the allowable ranges of the study measures. Items were scored as described in the Measures section before composite scores were calculated. Internal consistency was evaluated separately for the cognitive reappraisal and expressive suppression subscales and for the K-MPAI-R using Cronbach's alpha.

Descriptive statistics were calculated for the primary study variables. Participant demographic and musical-background characteristics were summarized using frequencies and percentages for categorical variables and means, standard deviations, and ranges for continuous variables. Two-tailed Pearson product–moment correlations were used to examine bivariate associations among cognitive reappraisal, expressive suppression, and music performance anxiety.

The primary hypotheses were tested using multiple linear regression, with K-MPAI-R total score as the dependent variable. Cognitive reappraisal and expressive suppression were entered simultaneously as predictors using the enter method, and no demographic covariates were included in the primary model.

Regression assumptions were evaluated prior to interpretation of the model. Scatterplots were examined for linearity, a histogram and normal probability plot of standardized residuals were used to evaluate residual normality, and a plot of standardized residuals against standardized predicted values was examined for heteroscedasticity and nonlinearity. Multicollinearity was assessed using tolerance and variance inflation factor (VIF) statistics. Standardized residuals, Cook's distance, and leverage values were examined to identify potentially influential observations.

The full eligible sample was retained for the primary analysis. To assess the robustness of the regression coefficients, sensitivity analyses were conducted by temporarily excluding the influential observations individually and jointly. Statistical significance was evaluated using an alpha level of .05.

4. Results

4.1. Participant characteristics

The final analytic sample consisted of 73 participants. Valid age data were available for 72 participants because one participant reported a birth year rather than a current age, this response was not used to compute age statistics. Among these 72 participants, the mean age was 22.72 years (SD = 3.02), with ages ranging from 18 to 31 years.

Most participants identified as male (65.8%), and 60.3% were undergraduate students. Thirty-nine participants (53.4%) were studying in China, whereas 34 (46.6%) were studying outside China. Bass and guitar were the most frequently reported primary instruments, representing 27.4% and 20.5% of the sample, respectively. More than half of the participants (54.8%) reported between three and five years of formal jazz training. Additional participant characteristics are presented in Table 1.

Table 1. Participant characteristics

Characteristic	n (%) or M (SD)
Age, years	22.72 (3.02)
Gender	
Male	48 (65.8)
Female	23 (31.5)
Other	2 (2.7)
Educational level	
Undergraduate	44 (60.3)
Master's	15 (20.5)
Doctoral	2 (2.7)
Other	12 (16.4)
Study location	
China	39 (53.4)
Outside China	34 (46.6)
Primary instrument or voice	
Bass	20 (27.4)
Guitar	15 (20.5)
Piano	11 (15.1)
Voice	10 (13.7)
Drums	8 (11.0)
Saxophone	7 (9.6)
Multiple instruments	2 (2.7)
Years of jazz training	
< 3 years	11 (15.1)
3–5 years	40 (54.8)
6+ years	22 (30.1)

Note. N = 73. Age is based on n = 72 participants with valid age data. Percentages may not sum to 100 because of rounding.

4.2. Descriptive statistics and reliability

Table 2 presents descriptive statistics, internal consistency estimates, and bivariate correlations for the primary study variables. Participants reported a mean cognitive reappraisal score of 4.64 (*SD* = 1.29) and a mean expressive suppression score of 3.70 (*SD* = 1.13). The mean K-MPAI-R total score was 122.55 (*SD* = 38.82).

Internal consistency was good for the cognitive reappraisal subscale (Cronbach's α = .86), acceptable for the expressive suppression subscale (α = .72), and high for the K-MPAI-R (α = .95).

Table 2. Descriptive statistics, internal consistency, and correlations among primary study variables

Variable	M	SD	α	1	2	3
1. Cognitive Reappraisal	4.64	1.29	.86	—		
2. Expressive Suppression	3.70	1.13	.72	.36**	—	
3. Music Performance Anxiety	122.55	38.82	.95	−.19	.12	—

Note. N = 73. Correlations are two-tailed. ** $p < .01$.

4.3. Correlations among study variables

Two-tailed Pearson correlations were conducted to examine bivariate relationships among the three primary study variables. Cognitive reappraisal was significantly and positively correlated with expressive suppression, $r(71) = .36$, $p = .002$ (Table 2).

Cognitive reappraisal showed a negative but statistically nonsignificant correlation with music performance anxiety, $r(71) = -.19$, $p = .110$. Expressive suppression showed a positive but nonsignificant correlation with music performance anxiety, $r(71) = .12$, $p = .315$.

4.4. Multiple regression analysis

A multiple linear regression was conducted to examine the unique associations of cognitive reappraisal and expressive suppression with music performance anxiety (Table 3). Cognitive reappraisal and expressive suppression were entered simultaneously as predictors, and K-MPAI-R total score was entered as the dependent variable.

Table 3. Multiple regression analysis of music performance anxiety

Predictor	B	$SE\ B$	β	t	p	95% CI for B
Cognitive Reappraisal	−7.99	3.70	−.27	−2.16	.034	[−15.36, −0.61]
Expressive Suppression	7.36	4.22	.22	1.75	.085	[−1.05, 15.78]

Note. $N = 73$. $R^2 = .076$, adjusted $R^2 = .049$, $F(2, 70) = 2.87$, $p = .063$. CI = confidence interval.

The overall regression model was not statistically significant, $F(2, 70) = 2.87$, $p = .063$, and accounted for 7.6% of the variance in music performance anxiety ($R^2 = .076$, adjusted $R^2 = .049$). After controlling for expressive suppression, cognitive reappraisal showed a significant negative association with music performance anxiety, $B = -7.99$, $SE = 3.70$, $\beta = -.27$, $t(70) = -2.16$, $p = .034$, 95% CI [−15.36, −0.61]. Thus, greater habitual use of cognitive reappraisal was associated with lower music performance anxiety when expressive suppression was held constant. Because the overall model was not statistically significant, this coefficient should be interpreted cautiously.

After controlling for cognitive reappraisal, expressive suppression showed a positive regression coefficient, but this association did not reach statistical significance, $B = 7.36$, $SE = 4.22$, $\beta = .22$, $t(70) = 1.75$, $p = .085$, 95% CI [−1.05, 15.78].

Collinearity diagnostics did not indicate problematic multicollinearity between the two predictors (tolerance = .87, VIF = 1.15 for both).

The results provided limited support for H1 at the individual-coefficient level: cognitive reappraisal was negatively associated with music performance anxiety after expressive suppression was controlled. However,

the overall regression model was not statistically significant, so this finding should be interpreted cautiously. H2 was not supported in the primary analysis because expressive suppression did not significantly predict music performance anxiety.

4.5. Regression diagnostics and sensitivity analyses

Visual inspection of the predictor–outcome scatterplots did not indicate pronounced nonlinear relationships. The histogram of standardized residuals and normal probability plot indicated that the residual distribution was reasonably consistent with normality. The standardized residuals-versus-predicted-values plot did not show an obvious systematic or funnel-shaped pattern.

Two observations showed relatively elevated influence in the regression diagnostics. One observation (Observation A) had Cook's D = .334, and a second (Observation B) had Cook's D = .323. Because both observations contained values within the allowable ranges of the study measures and no data-entry errors were identified, they were retained in the primary analysis.

Sensitivity analyses were conducted to determine whether the regression findings depended on these observations. When Observation A was temporarily excluded, the model accounted for 10.5% of the variance in MPA, R^2 = .105, $F(2, 69) = 4.03$, p = .022. Cognitive reappraisal remained a significant negative predictor, $\beta = -.33$, p = .007, whereas expressive suppression remained nonsignificant, β = .16, p = .189.

When Observation B was temporarily excluded, the model accounted for 13.8% of the variance in MPA, R^2 = .138, $F(2, 69) = 5.54$, p = .006. Cognitive reappraisal again remained a significant negative predictor, $\beta = -.34$, p = .007. In this analysis, expressive suppression became a significant positive predictor, β = .33, p = .008.

Finally, when both influential observations were temporarily excluded, the model accounted for 16.4% of the variance in music performance anxiety, R^2 = .164, adjusted R^2 = .139, $F(2, 68) = 6.65$, p = .002. Cognitive reappraisal remained a significant negative predictor, $B = -11.67$, SE = 3.44, $\beta = -.40$, p = .001, 95% CI [−18.54, −4.81]. Expressive suppression was a significant positive predictor in this sensitivity model, B = 9.27, SE = 3.98, β = .27, p = .023, 95% CI [1.34, 17.20].

Across all sensitivity analyses, the direction and statistical significance of the cognitive reappraisal coefficient remained consistent. In contrast, the statistical significance of expressive suppression varied depending on the inclusion of Observation B. Therefore, conclusions regarding expressive suppression were based on the full-sample primary model and interpreted cautiously.

5. Discussion

The present study examined the associations of cognitive reappraisal and expressive suppression with music performance anxiety among Chinese jazz performance students. The findings offered limited support for H1. When the two emotion-regulation strategies were entered simultaneously in the primary regression, cognitive reappraisal showed a significant negative association with MPA, whereas expressive suppression was not a significant associated with MPA. The overall regression model was not statistically significant, however, so the coefficient-level finding for reappraisal requires caution. Reappraisal remained a significant negative predictor across the sensitivity analyses, while the statistical significance of suppression depended on the inclusion of an influential observation.

The cognitive reappraisal result is broadly consistent with the emotion-regulation account of Gross and John [4] and musician research indicating potential benefits of reinterpretation-oriented strategies. Peistaraite and Clark [6] linked cognitive reappraisal to aspects of self-regulated learning among classical musicians, and

Kaleńska-Rodzaj [5] reported a negative association between a perspective-changing strategy and MPA. In the present sample, however, reappraisal was not significantly correlated with MPA in the bivariate analysis. The negative association emerged when expressive suppression was statistically controlled. Because reappraisal and suppression were positively correlated, examining the two strategies together may be more informative than considering either alone. Any explanation based on their shared variance remains post hoc and was not tested directly. The reappraisal estimate was also imprecise, with the upper limit of its 95% confidence interval [−15.36, −0.61] close to zero.

Expressive suppression showed a positive but nonsignificant regression coefficient in the full sample, providing no support for H2 in the primary analysis. Its statistical significance changed in sensitivity analyses involving an influential observation, so the evidence for a positive suppression–MPA relationship is not stable. Suppression may not be uniformly maladaptive across contexts: cross-cultural studies have documented differences in its reported use [7, 8], including associations with self-construal among Chinese participants [7]. Nevertheless, the present data cannot establish whether those cultural patterns explain the observed suppression coefficient. Larger samples will be needed to distinguish a stable association from sampling variability.

6. Conclusion

This study investigated whether cognitive reappraisal (RQ1) and expressive suppression (RQ2) were associated with music performance anxiety among Chinese jazz performance students. For RQ1, greater habitual reappraisal was associated with lower MPA after expressive suppression was controlled in the primary regression ($\beta = -.27$, $p = .034$), providing limited support for H1 at the individual-coefficient level. For RQ2, expressive suppression did not significantly associated with MPA in the full sample ($\beta = .22$, $p = .085$), thus, H2 was not supported in the primary analysis. The overall model was not statistically significant ($R^2 = .076$, $p = .063$), and suppression results varied in sensitivity analyses, so these conclusions are tentative.

The study contributes a strategy-specific examination of emotion regulation and MPA within a Chinese jazz performance sample, a population not directly addressed in the reviewed research. Its limitations include the relatively small sample ($N = 73$), which reduces precision and increases sensitivity to influential observations, and recruitment through accessible performance networks rather than probability sampling, which limits generalizability. All measures were self-reported, potentially reflecting differences in self-awareness, item interpretation, memory, or willingness to disclose emotions, shared method variance may also affect associations. General or trait anxiety was not measured, so performance-specific anxiety cannot be disentangled from broader anxiety proneness. The cross-sectional design cannot establish causation or rule out reverse relationships or unmeasured influences.

Future research could use larger, more diverse samples, assess general or trait anxiety and related factors such as perfectionism, self-efficacy, and stage confidence, and combine questionnaires with behavioral, physiological, or repeated performance-based measurements. Longitudinal or experimental designs could clarify directionality, while larger samples could examine educational or cultural contexts, including potential differences between students studying in China and abroad. Overall, cognitive reappraisal may be relevant to individual differences in MPA, whereas the role of expressive suppression remains uncertain.

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