

Effectiveness of Music Therapy in Reducing Stage Fright in Musicians: A Preventive Study

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Abstract

It is common for musicians of all ages to experience social phobia and stage fright. The paper examines a number of approaches to understanding and treating this problem, emphasizing the importance of adapting strategies to suit each particular case. Methodology: The research employs a combination of documentary and field methods to address the issue of stage fright in young musicians. The study was based on an intentional sampling of 124 students, aged between 8 and 16, who attended classes designed to address stage fright during a summer camp. In order to assess the emotional state and evolution of the students, interviews, observations and practical exercises are employed during music classes. The data is subjected to analysis in order to identify patterns and to establish solutions that are tailored to the specific needs of each student. Results: Following the initial concert, the majority of students exhibited symptoms of stage fright, including palpitations, shortness of breath and stomach discomfort. This corroborated the hypothesis of the study and led to the implementation of music therapy exercises focused on relaxation, breathing and body control, as well as emotional expression. Following the concert, a notable enhancement was observed in the sample, with the participants affirming that the exercises were instrumental in regulating their nervous system. Conclusion: The results substantiate the efficacy of music therapy in mitigating stage fright in young musicians. In conclusion, the results of this study indicate that music therapy can be an effective approach for reducing stage fright in young musicians. It is of great importance to adapt treatment strategies to the individual needs of students and the educational environment to create an environment of support and understanding. It is acknowledged that the sample size and duration of the study may have been insufficient to yield conclusive results. Therefore, it is recommended that further research be conducted with larger samples and long-term follow-up to gain a more comprehensive understanding of the subject matter.

Keywords: Musicians, Music Therapy, Musical Techniques, Anxiety, Relaxation Techniques, Social Phobia.

Introduction

Stage fright is a common phenomenon among musicians of all ages and skill levels, but it is particularly prevalent among those who are just starting out on this path. For those at the outset of their musical careers, the prospect of performing in public can be particularly daunting, potentially leading to a sense of discouragement and even a reluctance to pursue their musical aspirations.

In the nascent stages of their careers, the prospect of performing in public can be overwhelming and intimidating. It is noteworthy that this anxiety is not an inherent trait; rather, it is the result of an individual's cognitive evaluation of the situation. Nevertheless, this anxiety is not an insurmountable obstacle. In fact, a number of effective strategies can be employed to manage it.

In light of this, Rodríguez (2015) highlights the concern of educators regarding the inadequate development of students in the context of public presentation, where fear impedes their ability to express themselves effectively. Concurrently, she asserts the necessity of cultivating within the classroom the abilities that will enable students to surmount these apprehensions (Rodríguez 2015, cited in Cabarcas et al., 2018, p. 81).

A number of authors have put forth theoretical perspectives on this phenomenon. Psychologists Sassaroli and Lorenzini (2020) posit that:

Anxiety can be defined as a fear response to a triggering event that is not typically perceived as frightening. Those who experience this phenomenon often lack the ability to articulate their experiences, leading them to perceive it as an involuntary and inevitable condition from which they must seek liberation. The subject is prone to experiencing fear in response to a situation that they perceive as being highly dangerous, despite

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the fact that others may not view it as being particularly challenging or tragic. In other words, external events do not cause fear; rather, it is the subject's cognitive appraisal of their ability to cope with the situation that triggers the fear response. (Sassaroli and Lorenzini, in Sánchez-Manjavacas Cruz, pp. 9)

It is of the utmost importance to understand the circumstances under which this anxiety arises and the reasons behind it in order to address stage fright effectively. It is of the utmost importance to identify the thoughts that trigger this anxiety and to learn to manage the negative emotions associated with these feelings, as these are crucial steps in this process. Previous experiences, concerns about the future, the sensation of being observed and evaluated by an audience, and the apprehension of failure are among the factors that can contribute to this anxiety taking control of the musician's mind.

Nevertheless, conquering stage fright is not merely a matter of confronting it; it also necessitates the implementation of a range of efficacious strategies for the management and diminution of anxiety. A variety of techniques may be employed to assist young musicians in confronting and overcoming stage fright. These include breathing exercises, positive visualization, regular practice, and seeking emotional support.

The input of mentors, educators, and fellow musicians can be of significant benefit during this process, offering both practical guidance and emotional support, and providing a sense of stability and security. Pignatelli (2015) offers a succinct summary of this viewpoint:

Nervousness is a pervasive topic of discussion among students, underscoring the importance of fostering inner confidence in learners. This entails not only equipping them with the skills to perform with composure and enjoyment on stage but also to cultivate a positive relationship with the audience and enhance their dedication to daily practice (Pignatelli, in Cabarcas et al, 2018, pp. 82).

In conclusion, although stage fright may appear to be an insurmountable obstacle, it is crucial to recognize that it is a prevalent and, most importantly, conquerable experience. The combination of appropriate anxiety management techniques, emotional support and consistent practice enables young musicians to face the stage with confidence and safety, thereby optimizing their talent and creative potential.

A number of studies and approaches have been undertaken with the aim of identifying the causes of these emotions. In their 2002 paper, Kaspersen and Gunnar argue that, from the perspective of traditional psychology, a series of physical symptoms are experienced by performers with stage fright, including tremors, sweating and an increased heart rate.

Bados López's (2005) assertion that stage fright is an acquired phenomenon, rather than an innate disposition, is indeed correct. Furthermore, he maintains that it is indeed possible to overcome this condition. To this end, it is possible to suggest a series of steps or actions that may be taken in order to prevent this situation from occurring.

In his final degree project, Sánchez-Manjavacas Cruz (2021) posits that identifying the moments where anxiety appears, as well as the mental representation that causes it, can assist in maintaining composure and eliminating the emotional response to anxiety.

In relation to these instances, the research conducted by Kotsaki and Davidson (2003) has led to the formulation of the 'state-trait theory of anxiety'. This theory posits the existence of two distinct forms of anxiety: one situational, or transient, and the other enduring. The former is precipitated by specific circumstances, such as a public presentation or an interpretation in front of a large audience.

The second type of anxiety, designated as "permanent anxiety," is closely associated with the personal and identity characteristics of the individual in question. For instance, individuals exhibiting elevated levels of shyness or introspective tendencies are more prone to experience this form of anxiety. These two types of anxiety, situational and permanent, are intrinsically related; in fact, the greater a person's predisposition to nervousness, the more likely they are to experience anxiety on an ongoing basis.

One of the primary concerns for musicians experiencing stage fright is the overwhelming sensation of being observed and evaluated by the audience. This sentiment can instigate a state of internal disarray, perpetuated by the mind, which exacerbates the artist's apprehensions and insecurities.

Those who experience stage anxiety often report recurring patterns of thought and emotion, including fear of failure, fear of being discovered as an imposter, or the feeling of being constantly under scrutiny. For a considerable number of musicians, anxiety can become a significant impediment to their career progression, affecting their ability to perform and express themselves freely on stage.

It is, however, important to recognize that anxiety is not a personal failing, but rather a natural response of the body and mind to stressful situations. By developing an understanding of the nature of anxiety, accepting it as a normal human emotion, and learning effective strategies for its management, musicians can overcome these challenges and gain greater confidence and freedom in their artistic expression. Furthermore, stage fright is associated with a form of social phobia. This concept was first introduced and delineated by André and Légeron (1997). It manifests itself when an individual encounters difficulties in interacting in accordance with cultural expectations in specific social situations.

Social phobia is regarded as one of the most debilitating and crippling forms of social anxiety. It is triggered when an individual is exposed to the judgment or criticism of others, as evidenced by Silva's findings in his 2007 research.

Dalia (2004) proposes a treatment plan that includes exposure, cognitive therapy, relaxation techniques, and self-instruction.

Exposure: consists of subjecting the 'patient-interpreter' to public interpretation so that they experience their anxiety, where each time they go back up, the anxiety will decrease. Exposure is a fundamental technique in the treatment of stage fright and associated anxiety. It is based on the idea of gradually exposing the individual, in this case the musical performer, to public performance situations so that they can face and learn to manage their anxiety.

During these exhibitions, the performer is confronted with the pressure and tension they experience when performing in front of an audience. Every time you step on stage, you are confronted with your own fears and apprehensions, which can trigger an anxiety response. However, over time and with the repetition of these experiences, the intensity of anxiety tends to gradually decrease.

Cognitive Therapy: In cognitive therapy, the aim is to transform the perception and interpretation that the performer has about the sensations and thoughts they experience when facing the stage. This technique focuses on identifying and questioning irrational or negative beliefs that may be contributing to stage anxiety.

Through cognitive restructuring, the performer learns to reinterpret physical and mental signals of anxiety in a more realistic and less threatening way, allowing them to face the scenario with a more positive and confident attitude.

Relaxation: The relaxation technique offers the performer a variety of tools and methods to reduce anxiety and muscle tension before a public performance.

These may include deep breathing exercises, progressive muscle relaxation techniques, gentle physical stretching, and guided visualizations. By regularly practicing these relaxation techniques, the performer can learn to calm their mind and body, allowing them to face the stage with greater serenity and confidence.

Self-Instructions: Self-instructions are internal messages that the performer uses to direct and strengthen their mood and mental focus before and during a performance.

Such instructions may comprise positive affirmations, reminders of relaxation techniques, advice on maintaining focus and composure, and words of encouragement to sustain self-confidence. The adoption of positive and constructive self-talk enables performers to enhance their capacity to regulate their emotions and optimize their performance on stage.

The specific context of each individual will have a determining influence on their level of anxiety; as a result, the phases of treatment must be adjusted according to the needs and progress of each individual.

Jagoszewski (2009) provides a classification of the characteristics that define a person with social phobia based on studies conducted on a large sample of the population:

- Temperamentally shy and inhibited, introspective in terms of his personality.
- A family environment with high standards of demand.
- Individuals who have suffered a traumatic social experience or unfavorable conditions.
- Very self-aware, always seeking social approval and constrained by pressure to define a certain role in the system.

Subsequently, individuals exhibiting more pronounced manifestations of these characteristics will be required to engage in exercises designed to address them before progressing to the standard treatment regimen delineated above.

While these theories provide a framework for understanding and treating stage fright, it is of the utmost importance to adapt strategies to the specific circumstances of each case.

It is of the utmost importance that treatment strategies be adapted on an individual basis in order to effectively address stage fright in each case.

For instance, in accordance with the theories, individuals exhibiting more profound anxiety-related characteristics may be required to undertake specific exercises to address those particularities before progressing with the standard treatment process.

In cases where gradual exposure at public events is required, a longer period of time may be necessary, particularly in instances where the individual in question displays more significant anxiety-related characteristics. Conversely, those who demonstrate an improvement may be able to progress more rapidly in overcoming their stage fright.

This adaptation is also reflected in the duration and intensity of certain techniques. In some cases, it may take an extended period of gradual exposure to public events to achieve significant results, particularly in instances of greater complexity. Conversely, those who demonstrate accelerated progress may advance more rapidly in their journey towards overcoming stage fright.

Therefore, while theoretical frameworks provide a comprehensive basis for understanding, it is the flexibility and customization in the application of strategies that truly optimizes the effectiveness of treatment. This adaptability permits the requirements of each individual to be addressed, thereby ensuring a therapeutic approach that is appropriately adjusted to their unique situation and promoting more successful outcomes in the treatment of stage fright.

Hypothesis

The hypothesis proposed for this project is that music therapy may prove an effective technique for mitigating stage fright in young musicians, aged between 8 and 16 years.

Given the recognition that stage fright is a prevalent phenomenon among musicians, irrespective of age or skill level, and that for young musicians it represents a particularly formidable challenge at this nascent stage of their musical careers, the following hypothesis is proposed:

It is acknowledged that stage fright is a prevalent phenomenon among musicians, irrespective of age or skill level. Nevertheless, it is acknowledged that for young musicians, this experience represents a particularly challenging obstacle, given their nascent stage in the musical career and the inherent pressure associated with performing in public at this early stage of their artistic development.

The hypothesis is based on the understanding that stage fright is not an innate trait but rather a cognitive evaluation that emerges in situations of public exposure. It is therefore postulated that this evaluation can be overcome through the implementation of various therapeutic strategies.

It is therefore hypothesized that music therapy, when employed holistically and tailored to the specific needs of each young musician, will have a significant impact on reducing stage anxiety and strengthening their confidence during public performances.

This hypothesis is based on the understanding that stage fright is related to the cognitive evaluation and perception of physical sensations associated with anxiety in situations of public exposure.

The application of music therapy, which addresses both the emotional and physiological aspects of stage fright, provides a comprehensive therapeutic platform that includes controlled exposure, cognitive therapy, relaxation techniques, and self-instruction. This platform is tailored specifically to the musical context and individual needs of young musicians.

The objective of this hypothesis is to establish a correlation between the psychological state of stage fright and the physiological responses of the performer during their performances in public. Additionally, it seeks to quantify the correspondence between the teaching provided in the classroom and its reception by the student in relation to stage fright.

This research has two principal objectives. The first is to confirm the existence of stage fright as an involuntary bodily response, demonstrating that it is not merely a rationalized behavior. The second is to examine in depth the relationship between stage fright and social phobia, two phenomena that share similarities but also exhibit significant differences.

It is therefore necessary to adapt the strategies for treating stage fright to each particular case. The physical and emotional state of a given subject, in this case a musician, at a specific point in time, particularly during the performance of a concert, can result in the body and brain acting in an uncontrolled manner, manifesting symptoms such as nervousness, sweating, tremors, stuttering, lethargy, and others.

This research aims to advance our understanding of stage fright in its individual context and to highlight the imperative need to adapt treatment strategies to the peculiarities of each case. The experience of pressure in the context of a live concert is unique to each musician and is characterized by a combination of physical and emotional factors that influence both their performance and their well-being.

From nervousness to sweating, shaking, stuttering, and even a feeling of laziness, these symptoms represent the body's and mind's automatic response to the stress associated with performing on stage.

It is crucial to recognize that there is no universal solution to stage fright, as the treatment must be tailored to the specific needs of each musician. It is therefore crucial to develop more effective and personalized interventions that address not only the physical symptoms, but also the underlying emotional and cognitive concerns that contribute to stage fright.

It is hoped that the findings of this research will not only elucidate the intricacies of stage fright and its relationship to social phobia, but also provide a foundation for the development of more comprehensive

and individual-centered therapeutic approaches. By gaining a deeper comprehension of the distinctive requirements of each young musician and equipping them with tailored strategies to confront and surmount their apprehensions, we can facilitate the cultivation of enduring self-assurance and competence in the context of public performances.

Objectives

The following objectives are aimed not only at verifying the hypothesis formulated above, but also at deepening the understanding of the phenomenon of stage fright from multiple perspectives:

To establish a relationship between the psychological state of stage fright and the physiological responses of the performer during his public presentations.

Beyond simply identifying the presence of stage fright, this objective focuses on exploring the connection between the performer's psychological state and the physiological responses they experience during their performances in public. It seeks to understand how the musician's emotions and thoughts influence their physical well-being and vice versa, and how this interaction can affect their performance on stage.

To quantify the correspondence between the teaching provided in the classroom and its reception by the student in relation to stage fright.

This objective focuses on quantifying not only the amount of information provided in the classroom about stage fright, but also on measuring the reception and understanding of this teaching by students. It seeks to determine if the strategies and techniques taught in class are effective in helping students face and overcome their stage fright, or if alternative adjustments or approaches are required.

To ratify the existence of stage fright as an involuntary reaction of the body, demonstrating that it is not a rationalized behavior.

In addition to confirming the existence of stage fright as an involuntary reaction of the body, this objective seeks to demonstrate that this response is not simply a rationalized behavior. It aims to explore in depth the psychological and physiological aspects of stage fright to better understand its complex and multifaceted nature, recognizing that it goes beyond a simple conscious response to situations of stage stress.

It is anticipated that by addressing these goals in a holistic manner, a more comprehensive and nuanced understanding of stage fright will be achieved, thereby facilitating the development of more effective and personalized interventions to assist young musicians in overcoming their fears and reaching their full potential on stage.

Methodology

The methodology deployed in this study is of a mixed nature, combining both documentary research and rigorous fieldwork conducted over a period of three years. This approach permits a comprehensive and detailed examination of the multiple facets associated with stage fright in young musicians.

In the initial phase, an exhaustive documentary research project will be conducted with the objective of investigating the extensive existing data on stage fright. This approach will facilitate a comprehensive examination of prior studies, academic research, and pertinent literature on the subject matter.

The principal objective of this phase is to gain a comprehensive understanding of the current state of knowledge regarding stage fright, with a particular focus on its manifestation in pre-adolescents and the efficacy of interventions such as music therapy in addressing it.

Subsequently, a descriptive study of the environment and the students will be conducted, followed by fieldwork comprising interviews conducted before and after the training process to address stage fright.

The fieldwork will be conducted in several stages. Firstly, interviews are conducted both before and after the training process with the objective of capturing the evolution of the students' emotional, physical and mental state in relation to their performances in public.

The interviews will provide a comprehensive and enriching insight into the performance practice process, facilitating a deeper understanding of the challenges and experiences encountered by young musicians.

During the music classes, a variety of physical and mental exercises and relaxation techniques will be implemented, specifically designed to address stage fright. The activities will be designed to foster a sense of camaraderie among students, while providing a secure and encouraging environment in which they can examine and conquer their stage fright.

In order to conduct a comprehensive evaluation of the students' performance in relation to their performances in public and their development of confidence, a continuous observation process will be implemented throughout the study period. This comprehensive follow-up will facilitate an in-depth examination of the evolution of students' attitudes towards live performances, as well as their advancement in developing robust confidence and enhancing their musical abilities.

The results obtained from this observation will be subjected to a rigorous analysis in order to identify any common patterns or trends among the students. This analysis will facilitate the identification of recurring behaviors and specific areas for improvement, thereby enabling the formulation of standardized solutions and strategies to address stage fright effectively.

The instruments used to collect data will be validated through an evaluation process involving three experts in the field. The aforementioned experts will employ an operationalization table with a quantitative assessment format to evaluate the quality and efficacy of the data collection instruments. This validation process will guarantee the reliability and validity of the data collected, thus enhancing the credibility of the study results.

The results will be subjected to a rigorous analysis in order to identify any common patterns or trends among the student population. This analysis will facilitate the formulation of standardized behavioral guidelines and solutions.

The data collection instruments will be validated through an evaluation process involving three experts. This will entail the utilization of an operationalization table in a quantitative assessment format, which will facilitate the consolidation of the results.

The objective of this methodology is to verify the hypothesis that stage fright can be reduced through the utilization of specific exercises.

It is anticipated that a combination of theoretical and practical research will yield detailed information on the effects of interventions on stage fright in the musical context. This could inform the development of effective strategies to address this problem in young musicians.

The proposed methodology is primarily designed to achieve the objectives set out, namely to verify the hypothesis concerning the reduction of stage fright through the utilization of specific music therapy exercises. The combination of theoretical and practical research will facilitate a comprehensive understanding of the impact of interventions on stage fright in the musical context. The findings could prove invaluable in informing the development of effective strategies to address this issue in young musicians, thereby contributing to the advancement of the field of music education and mental health in this demographic.

Results

The study was conducted with a representative sample of 124 students, aged between 8 and 16, all of whom were enrolled in a class program specifically designed to address stage fright during a summer camp dedicated to music.

The sampling technique employed for this selection was intentional sampling, as the 124 students were selected based on their prior history of participating in concerts in front of an audience, auditions, and similar performances. This ensured that they already possessed some experience in the public exposure of their musical talent.

A further crucial aspect of the intentional sampling is that the students were able to attend the summer camp, where the activities and concerts were held with the specific aim of addressing stage fright in young musicians.

Following the author Stewart (2024): Intentional sampling is a non-probabilistic sampling technique that is commonly employed in qualitative research. This method entails the deliberate selection of participants based on the characteristics of a given population and the specific objectives of the study. Purposive sampling enables researchers to exercise judgement in the selection of cases that will most effectively contribute to the collection of data and the attainment of research objectives. The fundamental principle of intentional sampling is the identification of cases that are rich in information (Stewart, at Atlas.ti).

Prior to the commencement of the course, an exhaustive preliminary phase of data collection was undertaken, which encompassed the administration of a comprehensive questionnaire to all participating students.

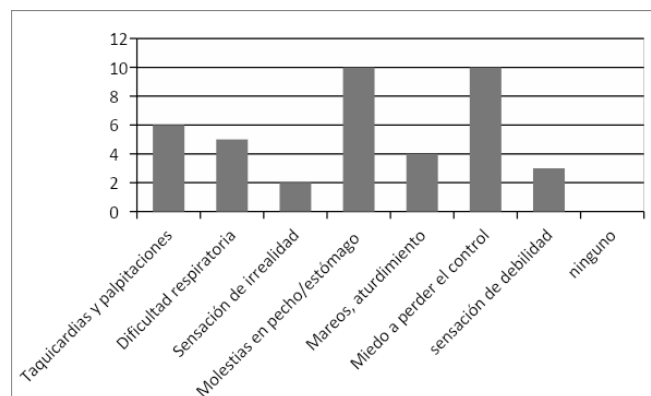
The questionnaire was designed to gain an in-depth understanding of students' previous experiences of performing in public, as well as to gather information about their emotional and physical responses to high-stress situations, such as auditions and concerts.

The questionnaires encompassed a comprehensive range of topics, including the frequency of participation in public presentations, the level of anxiety experienced in each presentation, and other relevant factors. A combination of open-ended and closed-ended questions was employed to capture both quantitative and qualitative data, thereby facilitating a more comprehensive analysis of the individual factors that could potentially influence their stage performance.

As intentional sampling was the technique employed, the students selected to participate in this initial phase already had some experience of public performances. This facilitated their willingness and openness to share their experiences, thus contributing to a more nuanced understanding of the phenomenon of stage fright, with relatively homogeneous characteristics in terms of previous experience. This favored consistency in the results obtained.

At the conclusion of the inaugural concert of the camp, individual interviews were conducted with the students with the objective of acquiring comprehensive data regarding their experiences and perceptions before, during, and after the performance.

The interviews yielded valuable insights into the students' thoughts, feelings, and reactions in the context of a live performance situation, facilitating the identification of significant patterns and trends in relation to stage fright.

Table 1. Pre-Concert Interviews

Note: Percentage analysis of interviews conducted before the concert

The graphic analysis in Table 1 provides definitive evidence of the findings derived from the interviews conducted with the selected student cohort. The majority of participants reported experiencing a range of symptoms commonly associated with stage fright, including palpitations, shortness of breath, feelings of lightheadedness, and stomach discomfort. These symptoms, which are both physical and emotional, serve to illustrate the anxiety experienced by students when confronted with the prospect of performing in public.

In accordance with the hypothesis proposed in the study, all of these symptoms can be attributed to the fear of losing control, a concern commonly associated with stage fright. It is noteworthy that 60% of the students reported experiencing tachycardia and palpitations, which suggests a considerable physiological activation in response to the situation of performing in public. A significant proportion of the students (50%) reported experiencing breathing difficulties, which is consistent with the findings documented in previous psychological studies on stage fright.

These findings provide empirical confirmation of the prevalence and nature of stage fright symptoms among young musicians, thereby supporting the central premise of the research and emphasizing the importance of addressing this issue effectively and compassionately.

Following the initial phase of data collection, a second methodological phase was initiated, comprising the implementation of a series of exercises specifically designed to address and improve the sensations associated with stage fright. The objective of these exercises was to equip students with practical tools and techniques to enable them to manage and overcome their fears in preparation for a public performance.

Subsequently, a second series of interviews was conducted at the conclusion of the course, specifically during the final audition. The interviews afforded an additional opportunity to gather data on the evolution of students' sensations and perceptions regarding stage fright throughout the course of the music therapy program.

In terms of the pedagogical methodology employed in the music therapy classes, an emphasis was placed on the practice of relaxation exercises as an integral component of the learning process. These exercises were developed using a variety of methods and approaches with the objective of providing students with a diverse range of techniques to facilitate relaxation and emotional well-being. The methods employed included breathing techniques, guided imagery, meditation exercises and mindfulness practices, which were designed to assist students in attaining a state of calm and focus that would be optimal for their musical development and stage performance.

This comprehensive approach to teaching music therapy enabled the technical and artistic aspects of the music performance process to be addressed, while also equipping students with the requisite skills and strategies to effectively manage the stress and anxiety associated with public performances.

Some of these exercises were: breathing exercises, achieving optimal physical-mental control for the development of instrumental interpretation.

The exercises were conducted in a methodical and incremental manner, commencing with fundamental diaphragmatic breathing techniques and advancing to more sophisticated exercises encompassing rhythmic patterns and variations in breathing intensity and duration.

As students advanced in their practice, they were encouraged to explore different qualities of breathing, such as depth, speed, and rhythm, with the objective of developing greater awareness and control over their breathing.

In addition to enhancing respiratory technique, these exercises sought to facilitate relaxation and mitigate stress. Students were encouraged to practice mindful and deep breathing as a means of achieving mental calm and focusing on the present moment, which contributes to the creation of a state of calm and optimal concentration for musical performance.

Relaxation exercises, internalizing each of the parts of the body, with the aim of cultivating a sense of calm and physical and emotional well-being in students. The relaxation exercises began with an initial phase of body awareness, in which students were guided to pay attention to the different parts of their body, from their feet to their heads.

By employing mindfulness and mindful breathing techniques, students were able to discern the presence of bodily tensions and sensations, thereby facilitating the gradual release of accumulated stress and tension.

Subsequently, the students were instructed in a series of progressive relaxation techniques, which were carried out with the objective of developing greater awareness of the body. These techniques entail the deliberate contraction and relaxation of specific muscle groups, commencing with the feet and progressing to the head and neck.

The conscious tensing and subsequent release of muscles resulted in a profound sense of relaxation and a notable reduction in anxiety and stress levels.

Furthermore, the exercises incorporated guided visualizations and deep breathing techniques with the objective of fostering a sense of inner peace and tranquility. As a result of these practices, students were able to disengage from external concerns and focus on the present moment, thereby enhancing their ability to prepare mentally and emotionally for public performances with greater confidence and serenity.

Group improvisation exercises, in order to build confidence, using various instruments for this purpose. In a second moment, the voice is used to improvise, as is the body, to produce body percussion. These exercises were conducted in a supportive and collaborative environment, where students felt safe to explore and experiment with different musical sounds and expressions.

In the initial phase of the group improvisation exercises, students were encouraged to engage in spontaneous and creative musical performance on a range of instruments, without concern for the avoidance of mistakes. This practice fosters collaboration and teamwork, as students learn to listen to and respond to their peers' musical contributions in a receptive and respectful manner.

Subsequently, vocal improvisation was introduced as an extension of instrumental improvisation, affording students the opportunity to explore vocal expression and group harmonization. The utilization of vocal games and improvisation exercises enabled students to develop the capacity to communicate musically and to create distinctive soundscapes in collaboration with their peers.

Subsequently, body percussion techniques were introduced as a means of enhancing musical expression through the human body. The students investigated rhythmic patterns and structures through the use of

their hands, feet, and other body parts, thereby creating an environment of rhythm and movement that enhanced the collective musical experience.

Limb Control and Sense of Self-Control Exercises: Limb control and sense of self-control exercises involve techniques that allow young musicians to consciously connect with every part of their body, from fingers to toes, seeking to achieve a state of full awareness and physical control. Through practices focused on movement and coordination, these exercises seek not only to improve instrumental dexterity, but also to cultivate a sense of mastery over one's own body, which is essential to face stage fright.

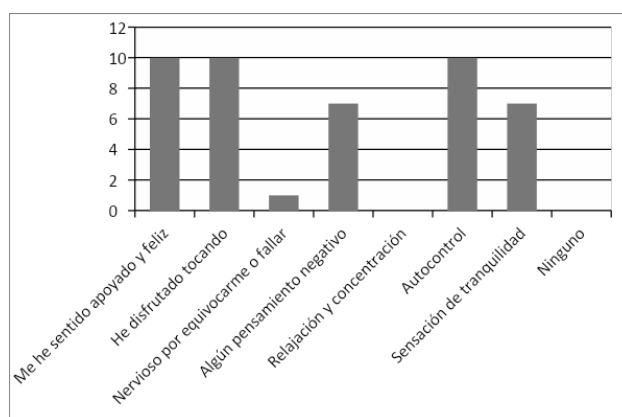
Exercises of internalization and self-control of all parts of the body to the rhythm of the breath, which offer a unique opportunity for young musicians to explore the connection between their breathing and their physical and emotional state. By synchronizing body movements with breathing, students learn to maintain a steady, relaxed pace, which helps reduce anxiety and stress associated with performing in public. This holistic approach not only promotes calmness and focus, but also strengthens the mind-body connection, preparing young musicians to face the stage with confidence and tranquility.

The exercises resulted in the students demonstrating positive control and self-control of their breathing, as well as exhibiting control of their bodies and emotions in situations with an audience.

In the third methodological moment, following the conclusion of the concert and a comprehensive observation of the students throughout the process, it was determined that the sample group exhibited a greater degree of composure than during the initial observation. This was evident in their independent application of the techniques and exercises, coupled with a positive outlook towards the outcome of the concert and its interpretations.

Following the conclusion of the concert, a further interview was conducted with the students, the results of which are presented in Table 2:

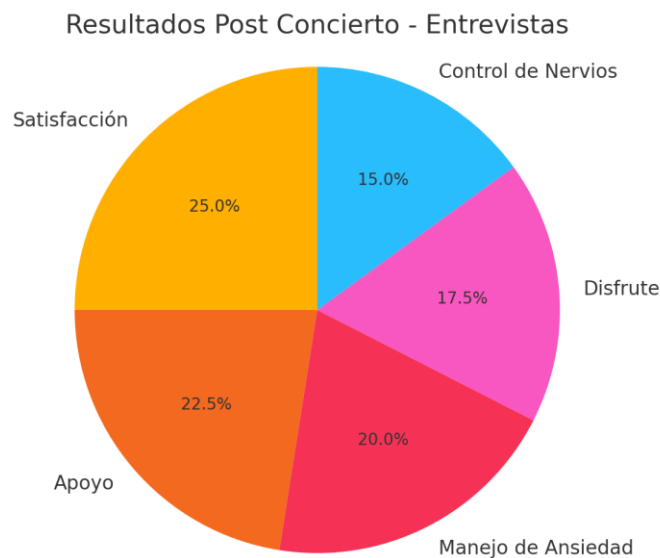
Table 2. Post-Concert Interviews



Percentage analysis of the interviews conducted after the music therapy classes.

A detailed examination of the graph in Table 1, when considered alongside the outcomes of the preceding interviews, reveals a notable and promising enhancement in the students' performance and experience during the public concert.

The following pie chart shows, in percentage form, the results:

Figure 1. Post-Concert Results

Note: Percentage graph of the improvements of the students after the concert.

The results demonstrate that the exercises conducted during classes and in the period preceding the concert have been efficacious in assisting students in the management of their nerves and stage anxiety symptoms.

It is noteworthy that the enjoyment derived from playing and the ability to control nerves were not only evident during the concert but were also discernible in the preceding practice and preparation sessions. This suggests that the benefits of music therapy exercises extended beyond the stage, contributing to an improvement in the overall experience of students in their musical learning process.

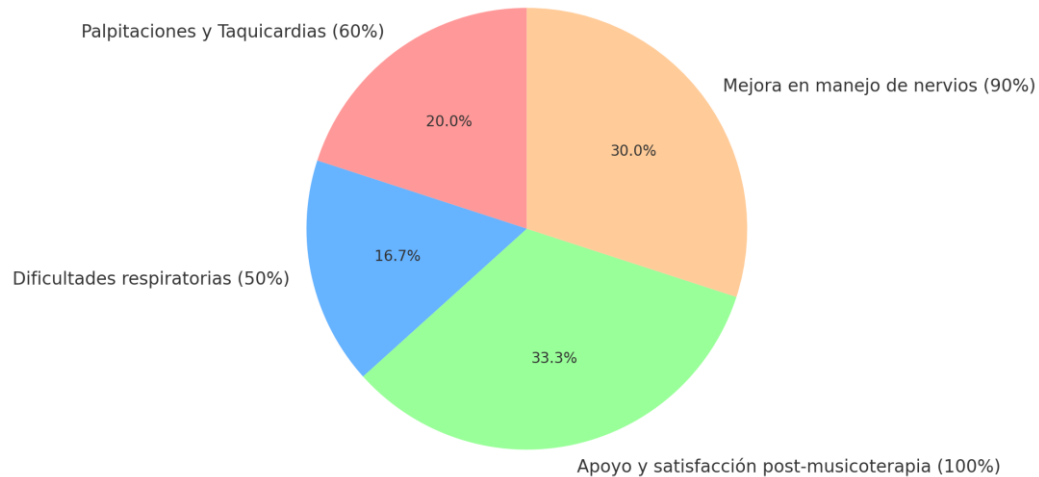
The data were collected using an interview guide and an observation sheet, which were employed during the activities. Both instruments were instrumental in obtaining detailed information on the management of stage fright by the students, as well as in recording the observable changes in their performance and emotional well-being during the music therapy process.

The interview guides for each of the moments were designed to obtain qualitative data regarding the students' previous experiences when facing the stage, their emotional sensations, the physical symptoms they experienced, and their perceptions of the effectiveness of music therapy techniques. Interviews were conducted prior to and following the concert to facilitate a comparison of results and to document individual progress.

The observation sheet facilitated the systematic documentation of the students' responses during the music therapy classes and the concert. Observations were made regarding aspects related to breath control, body relaxation, expression of emotions and anxiety management. The data collected via the observation sheet enabled the assessment of objective changes in student behavior.

The incorporation of these instruments ensures methodological transparency and facilitates the replication of the research in future studies. The utilization of these instruments ensured the rigor and consistency of the data collection procedures, thereby enhancing the validity of the results obtained.

The subsequent graph illustrates the enhancements observed in the students prior to and following the concert:

Figure 2. Results of the Music Therapy Intervention**Resultados de la Intervención de Musicoterapia**

Note: Percentage graph of the results of the intervention in the students after the concert.

In light of the aforementioned results, it is possible to quantify the progress and improvements that students have experienced on a percentage basis.

As illustrated in Figure 2, all participants in the sample (100%) have indicated that they experienced a sense of support and satisfaction when performing in front of an audience. This reflects a positive change in their attitude and emotions compared to previous interviews.

The interviews revealed that an impressive 90% of the students in the sample found the exercises to be of great help, demonstrating a high rate of satisfaction and perceived effectiveness among the participants.

A comparison of the percentages prior to the concert and the interventions with those shown on this graph demonstrates a considerable decrease in all cases.

These findings lend support to the view that music therapy should be incorporated as an integral part of the training process for young musicians. In addition to improving their technical abilities and performance skills, it can also be used to promote emotional well-being and self-confidence in young artists.

Discussion

A number of studies have been conducted on stage fright in young musicians, and on the efficacy of music therapy as a technique for its prevention. The results of these studies are significant and warrant detailed discussion.

Firstly, it is demonstrated that music therapy has been proven to be an effective tool for addressing stage fright in the context of musical performance, as elucidated in this article.

The combination of relaxation exercises, breath and body control, as well as recognition of the emotions of the moment, has enabled students to enhance their anxiety management and augment their confidence during public performances.

These findings lend support to the hypothesis proposed at the outset of the study, namely that music therapy can play a pivotal role in mitigating stage anxiety among young musicians. The findings indicate that it is essential to adapt treatment strategies to the specific needs of each student in order to achieve favorable outcomes.

The observation of the evolution and application of personalized techniques according to the particularities of each student has enabled the specific concerns of each musician to be effectively addressed, thereby contributing to a significant improvement in their emotional well-being and performance on stage. It is also important to consider the role of the educational environment and the quality of interactions between students and their music teacher.

The supportive and understanding environment created during the music therapy classes has been instrumental in enabling students to feel safe and comfortable when facing the stage. This positive atmosphere has facilitated the growth of social and emotional competencies, as well as self-assurance, in young musicians.

Conclusion

Music therapy represents a valuable and efficacious technique in the treatment of stage fright among young musicians, particularly those within the 8 to 16 age range. In addition to alleviating merely superficial symptoms, this discipline offers significant advantages by fostering emotional regulation and the growth of coping abilities.

The following table presents a summary of the findings from the research project.

Table3. Interpretations

RESULTS	INTERPRETATIONS
Music therapy, combining relaxation exercises, breath control, and emotion recognition, allowed students to improve their anxiety management.	Music therapy intervention has been shown to be effective in reducing stage fright, confirming the hypothesis that it decreases stage anxiety.
Adapting techniques to students' individual needs contributed significantly to improving their emotional well-being and performance.	Personalization of music therapy techniques is crucial to address the specific needs of young musicians and boost results.
A supportive and understanding environment during music therapy classes fosters students' safety and comfort in front of the stage.	The quality of teacher-student interactions, along with a positive educational environment, is critical to treatment success.

Table 3 presents a summary of the principal findings and conclusions of the discussion, with particular emphasis on the impact of music therapy on the reduction of stage anxiety and the emotional development of students. It also highlights the necessity for continued research in this field.

The distinctive capacity of music therapy to foster a secure and conducive setting allows young musicians to delve into and comprehend their emotional states, which subsequently fosters enhanced emotional awareness and more efficacious management of stage fright.

Furthermore, active participation in music therapy sessions enables musicians to gain practical tools and cognitive strategies for constructively addressing stage anxiety.

It is essential to acknowledge that music therapy is not merely a superficial intervention; rather, it delves into the underlying causes of stage anxiety, thereby enhancing the emotional resilience of artists in training.

The incorporation of music therapy into the musical training of young people acknowledges the interconnection between artistic and emotional development.

To advance in this field, further research is required to gain a deeper understanding of the efficacy of music therapy in a variety of contexts, including educational and clinical settings. This commitment to continuous research will facilitate the refinement of therapeutic practices and ensure that music therapy remains a pertinent and efficacious tool in supporting the comprehensive development of young musicians.

Through active engagement in music therapy sessions, musicians can acquire practical tools and cognitive strategies for constructive coping with stage anxiety.

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