Liberty University

School of Music

What's This Feeling? Understanding Elementary Music Performance Anxiety

A Thesis Submitted to

The faculty of the School of Music

in Candidacy for the Degree of

M.A. in Music Education

by

Nathaniel Scott Estes

Lynchburg, VA

May 2024

MA: Ethnomusicology / MA: Music Education / MA: Music and Worship

Defense Decision

The thesis Advisor and Reader have rendered the following decision concerning the defense for

Nathaniel Estes

on the Thesis

What's This Feeling? Understanding Elementary Music Performance Anxiety

as submitted on 04/20/2024

_____X_____	**Full approval to proceed with no proposal revisions.** The document should be prepared for submission to the Jerry Falwell Library.
_____	**Provisional approval pending cited revisions.** The student must resubmit the project with cited revisions according to the established timeline.
_____	**Redirection of project.** The student is being redirected to take ETHM/MUSC/WRSP 689 again, as minor revisions will not meet the expectations for the research project.

Keith Pace   05.07.2024
_____   _____
Print Name of Advisor   **Signature**   **Date**

Monica Taylor   05/07/2024
_____   _____
Print Name of Reader   **Signature**   **Date**

Abstract

The purpose of this study was a qualitative analysis of how elementary general music teachers adapt their instruction to meet the needs of elementary students with anxiety disorder in Virginia public schools. The phenomenological research design described the meaning of the shared experiences by students with performance anxiety. The participants for this research consist of elementary music teachers in central Virginia. Through a survey, phenomenological information was collected about how elementary music teachers teach students with anxiety disorder. Data was collected through a survey of elementary school music teachers in central Virginia. This qualitative study employed thematic coding to look for the relationship between past data and current survey results. The study results directly correlated with prior research and the participants' survey answers. Conclusions that were drawn from this research are that music performance anxiety is a mental health phenomenon that many music teachers in Virginia lack proper training to handle the symptoms resulting from students who experience music performance anxiety. Recommendations for future research include utilizing follow-up surveys or interviews to explain why the participants chose the answers that they did and analyzing music performance anxiety research with other areas of the United States to look for correlations between music performance anxiety resources in Virginia compared with the rest of the United States of America.

Keywords: music performance, anxiety, music performance anxiety, Virginia music educators, participation, engagement, social anxiety, anxiety disorder

Dedication/Acknowledgements

First, I need to thank the strongest and bravest woman I know, my mother, for she has encouraged me throughout this degree and made sure that I have everything I need to be successful, all the while battling cancer. To my father, without your love, guiding words, and encouragement, this degree would never have been completed. I would also like to thank my advisor and reader, Dr. Pace and Dr. Taylor, for their work and encouragement throughout this project. Lastly, I want to acknowledge my students from the last two years for putting up with my stress while completing this degree and project. To my future students, I hope the knowledge gained from this thesis helps you succeed in all aspects of music performance.

Contents

Abbreviations

ACT Acceptance and Commitment Training

SAD Social Anxiety Disorder

MPA Music Performance Anxiety

GAD Generalized Anxiety Disorder

VMEA Virginia Music Educators Association

SLT Social Learning Theory

SEL Social Emotional Learning

EBD Emotional Behavioral Disorders

Chapter 1: Introduction

Background

Social, along with academic and learning anxiety, are some of the leading causes of learning loss in elementary students. Anxiety and anxiety disorders are now becoming easier to recognize and diagnose as a response to students opening up about how social and academic situations make them feel and communicating that with teachers and school counselors. Many of these students who suffer from symptoms of anxiety often cannot participate in many social settings, where the most common social setting in Virginia public schools is resource classes, mainly art and music. Students with social anxiety experience symptoms that come from fears of meeting or talking to people, avoidance of social situations, few friends outside of family, worry about things before they happen, fears of embarrassment, and low self-esteem and self-confidence.[1] Using the definition of anxiety and the manifestation of anxiety symptoms found in many social settings, music performance is a special social act that allows musicians to express themselves through sound with an audience.

Theoretical Framework

This study is grounded in Social Learning Theory because it aids educators in assessing how students learn through social interactions between children and adults.[2] Social Learning theory addresses how individuals learn new ways of thinking by observing how other people

---

[1] Anxiety and Children," American Academy of Child & Adolescent Psychiatry, last modified October 2017.

[2] Hilal Yildrim, Kevser Isik, Emral Gulcek, Rukuye Aylaz. "Effect of the Education Which if Offered in Accordance with Bandura's Social Learning Theory on Children's Health Locus of Control, Perceptions and Behaviors" 12, no. 2 (2020), 1365.

think and behave.[3] The relevance to the current study when exploring the effects of social

anxiety on music performance anxiety in elementary students of central Virginia and what

current elementary school music teachers are doing to manage symptoms of their students' music

performance anxiety. Social Learning theory allows for a broader understanding of the role of

social anxiety and how it affects elementary students' ability to participate in an elementary

school general music curriculum while examining how current interventions help curve a lack of

participation due to performance anxiety of elementary general music students.

In 1963, Albert Bandura and Richard Walters synthesized observations made by Fredric

Skinner with their observations to create a new learning theory based on Skinner's original

observations on how humans learn socially.[3] Social Learning Theory's underlying context is

based on Skinner's behaviorism and radical behaviorism theories. A summary of Skinner's

findings concluded that all human action was based on previous human interactions. In that case,

someone was more likely to do a task after witnessing that task performed by another person

while addressing his belief that the response may be due to something unrelated, ultimately

dismissing these beliefs.

According to Social Learning Theory, people with social anxiety have learned how to be

anxious from observing someone who has social anxiety.[4] Learning through observation implies

that there could be a connection between social anxiety and the counterpart of learning and, more

importantly, in the context of this research, performance anxiety. A student with performance

anxiety could have observed and copied someone, usually a music teacher, with performance

---

[3] Hilal Yildrim, "Effect of the Education Which if Offered in Accordance with Bandura's Social Learning Theory on Children's Health Locus of Control, Perceptions and Behaviors", 1366.

[4] Ibid, 1366.

anxiety. Students will also learn through social pressure from other influential role models, such as famous musical artists who are open about their performance anxiety.[5] Being allowed to observe such famous artists teaches children that performance anxiety is okay and a natural part of being a musician.

Music educators can use Social Learning Theory to positively influence elementary-aged musicians by explaining and demonstrating proper performance anxiety symptom management. Through student observation of their music teacher with proper symptom management skills, students will become adept at participating in music performances by using different techniques to control the student's music performance anxiety. Utilizing social learning theory, educators can model anxiety-reducing strategies to help students reduce anxiety levels, making elementary students more willing to participate in musical activities in the general music classroom. Modeling positive anxiety management behaviors can be one of the coping mechanisms used to curb an ever-increasing problem of social anxiety in the elementary classroom.

Statement of the Problem

Anxiety, one of the significant Emotional and Behavioral Disorders, is a form of pediatric psychopathology that severely impacts academic functioning.[6] Anxiety disorder affects all forms of learning and can lead to many social, emotional, and behavioral issues in the

---

[5] Hilal Yildrim, "Effect of the Education Which if Offered in Accordance with Bandura's Social Learning Theory on Children's Health Locus of Control, Perceptions and Behaviors", 1367.

[6] Golda S. Ginsburg, Jeffery E. Pella, Kate Piselli, and Grace Chan. "Teacher Anxiety Program for Elementary Students (TAPES): Intervention development and proposed randomized Controlled Trail. *National Library of Medicine: National Center for Biotechnology Information* 20, no. 792. (2019). https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6937798/

classroom.[7] Reducing anxiety symptoms requires teachers to understand the importance of the signs and how they may manifest. Those teachers who understand the significance of mental health on music performance have devised techniques to help manage the symptoms of music performance anxiety that are sometimes delivered without interruptions to instruction in the elementary general music education classroom individually with each student. Although the literature has not fully addressed the impact of students with social and learning anxiety on music performance anxiety in elementary school general music students in Virginia, the connection between the two is what this research will address.

Statement of the Purpose

The purpose of this study was a qualitative analysis of how elementary general music teachers adapt their instruction to meet the needs of elementary students with social and music performance anxiety in Virginia public schools. The first of the two variables in this study were measuring the quality of participation of music students with music performance anxiety and how this relates to different forms of social interactions. This variable sought to test elementary students' participation quality with music performance anxiety during class time, rehearsals, and performances. The second variable was the amount of help these teachers give to students with performance anxiety to curve the effects of performance anxiety symptoms. These variables are linked to helping students with performance anxiety in the elementary general music class attain the best quality of music education that they can experience despite any performance anxiety symptoms.

---

[7] Golda S. Ginsburg, "Teacher Anxiety Program for Elementary Students (TAPES): Intervention development and proposed randomized Controlled Trail."

Significance of the Study

This study aimed to ensure that students with performance learning anxiety have access to a quality elementary general music education in Virginia. "Excessive anxiety is among the most common forms of pediatric psychopathology and severely impairs academic functioning."[8] Catching early anxiety symptoms of children through early screening often helps students meet their needs.[9] Children with performance learning anxiety need constant reassurance because "they [children] try to avoid scary social situations to avoid negative evaluations of others."[10] Making a student involved with the general music classes perform on a stage in front of their peers or parents provides a social context that brings the students well out of their comfort zone, making it near impossible to avoid negative evaluations from others. Students who would classify as gifted in music performance under Gardner's Music Intelligence could still suffer from anxiety as "the intelligences are not meant to be reflections of emotions, personality, or sensory activity."[11] Gardener's Music Intelligence theories suggest that people have innate talent, and those with musical intelligence are posed to display that intelligence at a young age. However, music intelligence has no bearing on the social aspect of performing music. To be in a social situation, such as a performance, the student is taken out of the comfort zone of just

---

[8] Golda S. Ginsburg, Jeffery E. Pella, Kate Piselli, and Grace Chan. "Teacher Anxiety Program for Elementary Students (TAPES): Intervention development and proposed randomized Controlled Trail. *National Library of Medicine: National Center for Biotechnology Information* 20, no. 792. (2019). https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6937798/

[9] Sunsanti Niman, Kumala Dewa Deo, Maria Yunita Indriarini. "The Prevalent Anxiety Disorders Among Elementary Students in Dangug, Indonesia" *Journal of Public Health Research* 1, no. 10 (2021). https://www.proquest.com/docview/2539882901?parentSessionId=OLawfPxVL%2F21BNDtSO28GoqD4Ra%2Bu M%2BlmcOjg7Hw0tc%3D&pq-origsite=summon&accountid=12085

[10] S. Sriyanto, Tri Na'imah, Yudha Febrianta, Indri Murniawaty. "Social Skills for Student Social Anxiety Disorder (SAD) in Elementary School" *Indian Journal of Public Health Research & Development* 10, no. 9 (2019): 1911-1914.

[11] Howard Gardner, "On Failing to Grasp the Core of MI Theory: A Response to Visser et al.," *Intelligence* 34 (2006), 503.

performing on the instrument (or voice) and proceeds to show symptoms of anxiety in the performance setting.

This study added to the existing literature on teaching music to students with performance anxiety. Current literature addresses students in secondary and collegiate settings with performance anxiety. The gap in the current literature shows that at the elementary level, performance anxiety is not properly managed in the more anxious setting of performing music to a live audience. The practical results of this research will give elementary general music teachers the tools to improve students with performance anxiety and the ability to fully participate, to the best of their ability, in the modern elementary general music classroom.

Research Question and Hypothesis

Q1: Is there a relationship between performance anxiety and student engagement in the elementary general music class?

Q2: What, if anything, are teachers currently doing to help elementary general music students with performance anxiety overcome their symptoms and increase engagement in the performance setting?

1: There is a relationship between students with performance anxiety and their ability to participate and be engaged during the elementary general music class. The current gap in the literature shows that there is a very limited amount of current data about music performance anxiety in elementary-aged students in the western hemisphere.

2: Teachers are not currently providing enough support for elementary students with performance anxiety, which is decreasing overall participation in general music class and the performance setting.

Definition of Terms

- **Anxiety**: An emotion characterized by feelings of tension, worried thoughts, and physical changes like increased blood pressure.[12]

- **Anxiety Disorder:** This differs from the normal feeling of anxiety and involves an excess of fear or anxiety. Medical professionals diagnose anxiety disorders.[13]

- **Emotional and Behavioral Disorders:** An emotional disability characterized by the inability to build and maintain relationships, the inability to learn which cannot be explained through intellectual, sensory, or health factors, consistent or chronic inappropriate behavior or feelings in normal situations, pervasive mood or unhappiness or depression, and displayed tendency to develop physical symptoms around people.[14]

- **Music Performance Anxiety:** Music performance anxiety is the experience of marked and persistent anxious apprehension related to musical performance that has arisen through specific anxiety conditioning experiences and which is manifested through combinations of affective, cognitive, somatic, and behavioral symptoms.[15]

- **Social Learning Theory:** Bandura's theory is about how people learn in social settings by observing others.[16]

---

[12] "Anxiety," Psychology Topics, American Psychological Association, https://www.apa.org/topics/anxiety

[13] "Anxiety," Psychology Topics, American Psychological Association

[14] "Emotional and Behavioral Disorders," Special Education Services and Supports, Georgia Department of Education, https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Special-Education-Services/Pages/Emotional%20and%20Behavioral%20Disorder.aspx

[15] Bianka Dobos, Bettina F. Piko, and Dianna T. Kenny, "Music Performance Anxiety and its Relationship With Social Phobia and Dimensions of Perfection," *Research Studies in Music Education* 41, no. 3 (2019), 311.

[16] Hilal Yildrim, "Effect of the Education Which if Offered in Accordance with Bandura's Social Learning Theory on Children's Health Locus of Control, Perceptions and Behaviors."

- **Social Anxiety:** Intense anxiety of fear of being judged, negatively evaluated, or rejected in social or performance situations.[17]

- **Social-Emotional Learning**: The process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions.[18]

- **Social Phobia:** Synonymous with social anxiety.[19]

- **Phobia:** an uncontrollable, irrational, or lasting fear of a certain object, situation, or activity.[20]

- **Peer Victimization (Bullying):** An intentional act of aggression done to a defenseless victim.[21]

Chapter Summary

There are many reasons why students suffer from performance anxiety in elementary general music classes. The means to deal with these symptoms caused by anxiety in younger children are still being studied on how they affect the child's social development. Through analysis of the problem, there is a gap in music performance anxiety research for elementary music students, especially in the western hemisphere. Music as a social activity is the key to

---

[17] "Social Anxiety Disorder," Anxiety and Depression Association of America, https://adaa.org/understanding-anxiety/social-anxiety-disorder

[18] Lorea Martinez Perez. *Teaching With the Heart in Mind: A Complete Educators Guide to Social Emotional Learning.* Brisca Publishing, 2020.

[19] Social Anxiety Disorder," Anxiety and Depression Association of America.

[20] "Phobias," Conditions and Diseases, John Hopkins Medicine, https://www.hopkinsmedicine.org/health/conditions-and-diseases/phobias#:~:text=A%20phobia%20is%20an%20uncontrollable,that%20lasts%20for%20several%20minutes.

[21] Taniesha Burke, Fabio Sticca, Sonja Perren. "Everything's Gonna be Alright! The Longitudinal Interplay among Social Support, Peer Victimization, and Depressive Symptoms" *Journal of Youth and Adolescence* 46, no. 9 (2017), 1999.

unlocking the potential for anxiety in the music performance setting. According to Bandura's Social Learning Theory, students have learned to be anxious in a music performance setting from someone with a higher social standing who also has performance anxiety.[22] This stems from fear of rejection by someone in the audience in a higher social order than the performer. Thus, music performance anxiety is a learned behavior based on the social setting.

This research aimed to explain what teachers in Virginia are doing to combat the symptoms of music performance anxiety in elementary music classes. Noticing and catching symptoms of anxiety early and using appropriate techniques can curve nonparticipation in music performances. This study aimed to demonstrate how music performance anxiety was a problem in Virginia elementary public schools and show what techniques elementary music teachers are currently using to correct the problem. Using Social Learning Theory principles of social learning, anxiety is a social skill the teacher teaches students. A qualitative methodology was selected for this study as the goal of a qualitative research approach is for the subjects to share their life experiences in their natural environment. This research approach provided a better understanding of how music teachers in Virginia address music performance anxiety in the elementary general music class

---

[22] Hilal Yildrim, "Effect of the Education Which if Offered in Accordance with Bandura's Social Learning Theory on Children's Health Locus of Control, Perceptions and Behaviors."

Chapter Two: Literature Review

Social Anxiety Disorder

Social Anxiety Disorder is a mental health disorder commonly found in all ages. Social Anxiety Disorder can affect all aspects of life, including the ability to participate in many social activities. Some social activities include, but are not limited to, test-taking, public speaking, sports, performing in dance, acting, and music.[1] Anxiety can also be closely linked to stress.[2] Still, the difference is that anxiety is a heightened awareness of stress systems for a long period with a potential for personal negative evaluation.[3] Compared to the general population, music students are known to have more stress than those in the general population.[4] This is evident through symptoms of anxiety experienced in the body and the external signs, such as seeking outside help from a therapist and anxiety medication prescriptions.[5] As more research about social anxiety in music education emerges, the greater the chance that a change will happen where internal relief techniques, with external help, will cause greater participation in the general music education classroom. Examples of internal relief techniques include setting goals, writing

---

[1] Dianna T. Kenny, and Margaret S. Osborne, "Music Performance Anxiety: New Insights from Young Musicians" *Advances in Cognitive Psychology* 2, no.2-3 (2006), 103.

[2] Ibid., 104.

[3] Wendy J. Cox, and Justin Kenardy, "Performance Anxiety, Social Phobia, and Setting Effects in Instrumental Music Students" *Journal of Anxiety Disorders* 7, (1993), 50.

[4] Ibid., 50.

[5] Jonas Vaag, Ottar Bjerkeset, and Børge Sivertsen, "Anxiety and Depression Level and Psychotherapy Use Among Music and Art Students Compared to the General Student Population" *Frontiers in Psychology* 12, (2021) 1.

goals down, breathing exercises, and other performance management strategies discussed later in this chapter.

Children experiencing symptoms of Social Anxiety Disorder were found to have an increase in stress at school, fewer friends and extracurricular activities, and less contact with friends and parents.[6] Boys with SAD are more prone to being bullied by their peers than girls. These interactions play a large part in understanding how peer victimization plays a role in the development of social anxiety disorder in 8- to 11-year-old children.[7]

There have been many tools to assess the anxiety levels of children that have evolved during the last century. Today, the scales that assess children with social anxiety are based on the Likert scale, with one being never and five corresponding always. These questions measure the effect of different social situations on children from various socio-economic backgrounds. Over half of the items on these assessments consisted of how the children responded to social interactions. ("e.g., Including eye contact with someone they do not know.")[8] These assessments can help give an understanding as to why certain individuals develop social anxiety and provide insights into what type of social anxiety that person may have. With the development of improved questionnaires and other forms of assessment, the easier it will be to assess how children respond to a variety of social situations with many forms of possible complications.

---

[6] Betty Van Roy, Hanne Kristensen, Berit Groholt, Jocelyne Clench-aas" Prevalence and Characteristics of Significant Social Anxiety in Children aged 8-13 Years: A Norwegian Cross-Sectional Population Study" *Social Psychiatry Epidemiology* 44, no. 55.

[7] Betty Van Roy," Prevalence and Characteristics of Significant Social Anxiety in Children aged 8-13 Years: A Norwegian Cross-Sectional Population Study"

[8] Vicente Caballo, Benito Arias, Isabel Salazar, Marta Calderero, Maria Irurita. "A New Self-Report Assessment Measure of Social Phobia / Anxiety in Children: The Social Anxiety Questionnaire for Children." 20 , no. 3 (2012).

Social anxiety is a lack of social skills. The lack of certain social skills is what makes social anxiety disorder different from other social phobias. As with any skill, social skills can be taught and provided by someone with the social skills to perform well within a variety of social skills developed within children. Using some of the same principles that apply to adults can provide clues, such as social questionnaires and the experience of the same anxiety symptoms as adults.

Learning Disabilities can form emotional problems associated with an anxiety reaction in anticipation of possible academic failure.[9] "The experience of anxiety may become a greater obstacle to learning than the student's learning disability by compounding learning struggles or causing avoidance of academic work."[10] Anxiety in students with learning disabilities can cause a lack of motivation to continue academic work. In the general elementary music class, students with learning disabilities often experience increased symptoms related to anxiety while performing music due to the natural social nature of the classroom. Not having the proper coping mechanisms for managing not only the learning disabilities but also symptoms associated with anxiety could cause a student to not meet expectations set by the teacher or the student's expectations for their academic success in the music class. Most students with anxiety symptoms are students with learning disabilities who participate in elementary general music class and, on average, experience more symptoms of anxiety in other academic fields that would be considered more socially oriented.[11]

---

[9] Jason M. Nelson, Hannah Harwood. "Learning Disabilities and Anxiety: A Meta-Analysis", *Journal of Learning Disabilities* 44, no. 1 (2011), 3.

[10] Ibid., 4.

[11] Ibid, 9.

While many students on the autism spectrum fulfill many of the criteria to be diagnosed with Social Anxiety Disorder along with their original diagnosis of autism, how severe the anxiety symptoms are makes a difference in differentiation in management techniques that the music teacher may employ differently with students experiencing symptoms of anxiety. The symptomatic overlap between anxiety and other learning disabilities affects social interaction and social skills that are restricted, repetitive, and atypical behaviors.[12] Overlapping systems cause students with anxiety to experience greater symptomatic manifestations than those who are only experiencing symptoms of SAD. Learning disabilities seem to have a greater effect on SAD than those without learning disabilities. These students are more likely to have less success in learning to manage the symptoms of SAD because they are learning to manage their other disability. It is the responsibility of the trusted adults in the student's life to differentiate the techniques of managing social anxiety disorder for these students who require their use.

Having SAD and Autism Spectrum Disorder (ASD) can both be seen as a spectrum, and neither has a clear boundary where the symptoms of one stop and the other continue. The overlap in symptoms does make a clinical diagnosis between SAD and ASD difficult to make when the person who is being diagnosed is performing in any social setting.[13] In the classroom, it can be expected that students with ASD will struggle to perform in many social settings without being introduced to a variety of management techniques for their social anxiety. Where an attempt has been made to diagnose a student with ASD and the symptoms of SAD are used in that diagnosis, it can have the possibility of becoming misleading to either the SAD or the ASD diagnosis,

---

[12] Johan Lundin Kleberg, Jens Hogstrom, Martina Nord, Sven Bolte, Eva Serlachius, and Terje Falck-Ytter, "Autistic Traits and Symptoms of Social Anxiety are Differentially Related to Attention to Others' Eyes in Social Anxiety Disorder," *Journal of Autism and Developmental Disorders* 47, no. 12 (2016), 3814.

[13] Ibid., 3814.

where more studies outside of social settings must take place. Managing the symptoms of Social Anxiety Disorder can bring peace to students who suffer from social anxiety in the complex social setting of public schools in the United States, where hundreds of other students are brought into a single building to learn, usually without regard to students with Social Anxiety Disorder.

Social Anxiety Disorder also can look different in people who have autistic traits. Autism Spectrum Disorder (ASD) and SAD have more in common, and sometimes those with ASD suffer greater effects from SAD in many social situations that most people would consider normal social situations, such as being around family and friends. People that someone with ASD has known for a long period can be just as stressful as meeting someone for the first time for someone with combined SAD and ASD.

The prevalence of social anxiety disorder has escalated in recent years during the Covid-19 lockdown. The fear of getting severely sick due to social activities scared many adults, and that fear transferred to their children. Now that more schools are returning to normal after the pandemic, more research is being done on how fears developed during COVID-19 are affecting social anxiety disorder.[14] Pre-existing mental health issues that were found in those students before the lockdown are also having symptoms more often in social situations that they may not have had previously before the pandemic. After the lockdown, those diagnosed with SAD were forced to participate in a social structure that was no longer applicable to people with SAD. [15] For individuals who had undergone treatment for SAD, the majority of these people reported a greater increase in the symptoms of SAD during the pandemic. At the same time, under forty

---

[14] Narendra Nath Samantaray, Nilamadhab Kar, Subhransu Ranjan Mishra, "A Follow-up Study On Treatment Effects of Cognitive-Behavioral Therapy On Social Anxiety Disorder: Impact of COVID-19 Fear During Post-Lockdown Period," *Psychiatry Research* 310, (2022).

[15] Ibid.

percent maintained their progress of the treatments with SAD and were able to continue post-lockdown.[16] The work these participants accomplished was halted, or worse, reversed due to the fear of something that was not a social situation but, instead, that of a virus. Over time, as the participant's desire to return to social situations increased, the more individuals who had seen improvement in managing their SAD symptoms pre-pandemic experienced worse symptoms post-lockdown. As a result, these people could not continue in post-pandemic social situations, whereas before, they may have been able to participate.

The deliverance of speech and ideas from someone who has a social anxiety disorder can come as a challenge.[17] This could be considered as an explanation as to why some people with social anxiety disorder are drawn to music and musical activities as a form of expression. One of the many definitions of social anxiety disorder, "the cognitive belief of being checked, embarrassed, ashamed, rejected, and judged by unfamiliar people in social situations or school settings," plays a part in using music as a method of social communication.[18] Being judged by liking a certain kind of music that may not be popular can, therefore, be used as a judgment tool by others to judge character or personality based on what one likes to listen to. As a performing musician, it could be the instrument that they play. For example, a male flutist is judged because they play what is traditionally considered a 'female' instrument. Using music as a tool of self-expression has many positives. Still, it is the negatives where students with social anxiety

---

[16] Corinne N. Carlton, Katelyn M. Garcia, Makayla Honaker, John A. Richey, Thomas H. Ollendick. "5-Year Follow-up of Adolescents with Social Anxiety Disorder: Current Functioning During Covid-19," *Psychiatry Research* 322, (2023).

[17] Zoie Wai Man Tse, "School-based Cognitive-Behavioral Therapy for Children and Adolescents with Social Anxiety Disorder and Social Anxiety Symptoms: A systematic Review," *PLoS One* 18, no. 3 (2023).

[18] Ibid.

disorder experience symptoms, often in severe enough cases that it drives them away from liking a certain style of music or playing an instrument that they want to play.

The causes of social anxiety disorder are unclear. Still, fear of learning processes during the early years of adolescence could be one of the primary reasons for the development of SAD. People with SAD report having traumatic responses to social experiences, and once they have experienced threat signals that manifest social anxiety symptoms, the possibility of those symptoms might come back during other similar social situations.[19] It is the experience of impaired safety signals that most likely contributes to the onset of SAD.

Peer Victimization and Social Anxiety

One of the major causes of Social Anxiety Disorder is peer victimization which occurs when students experience negative or aggressive acts from their peers. Peer victimization can be divided into three parts: "direct, overt, and active peer victimization."[20] One of the more commonly studied aspects of peer victimization is self-esteem. It is not conclusive about the effect that self-esteem has on peer victimization or if peer victimization influences self-esteem.

Peer victimization's effect on self-efficacy can be more detrimental than any other form of bullying. The peers of these students are what they look up to as they are coming of age and starting adolescence. "Peer victimization has been identified as a risk factor for depressive symptoms."[21] Peer victimization is an intentional act of aggression towards another individual

---

[19] Hannah S. Savage, Christopher G. Davey, Miqual A. Fullana, Ben J. Harrison, "Threat and Safety Reversal Learning in Social Anxiety Disorder – An fMRI Study," *Journal of Anxiety Disorders* 76, (2020).

[20] Maria Pontillo, "Peer Victimization and Onset of Social Anxiety Disorder in Children and Adolescents," *Brain Sciences* 9, no. 6 (2019).

[21] Taniesha Burke. "Everything's Gonna be Alright! The Longitudinal Interplay among Social Support, Peer Victimization, and Depressive Symptoms", 1999.

who is in a defenseless position. Examples of peer victimization include gossiping, name-calling, and hitting. Peer victimization depression leads to negative feelings surrounding the setting in which the actions occur. If this aggression is completed in a public or social setting, that could lead to feelings of social anxiety in those types of situations. In the case of music performance anxiety, the social situation of performing on a stage in front of people provides a means for peer victimization to occur, which can lead to overall avoidance of the performance situation over the irrational fear that the victim may experience peer victimization again. In the case that a performer experiences peer victimization, it is common that the performer may experience new symptoms of anxiety when placed in a similar performing situation.

Peer Victimization, or bullying, contributes to social anxiety in young adolescents and pre-teens. What others think about how the people around them think is something the traditional bully can hyper-fixate on. The interactions between performer and their audience are an important part of creating social relationships, and being able to form and maintain them in a positive environment is ideal. Peer victimization, however, does not spur a positive environment for pre-teens and adolescents to foster any meaningful social interactions. Social anxiety, along with peer victimization, can contribute to the overall health of the student, as well as physical harm manifesting in self-injurious thoughts and behaviors and mental behaviors such as suicidal thoughts and behaviors.[22] Self-appraisal, a term used to encompass self-esteem, self-perceived social competence, and self-perceived peer acceptance, can be used to measure peer victimization and how it correlates to other social behaviors in pre-teens and adolescents.[23] "Peer

---

[22] Nicole Heilbron, Mitchell J. Prinstein, "Adolescent Peer Victimization, Peer Status, Suicidal Ideas, and Nonsuicidal Self-Injury: Examining Concurrent and Longitudinal Associations" *Merri;;-Palmer Quarterly* 56, no. 3 (2010), 388.

[23] Jake C. Steggerda, Meredith Scafe, Freddie A Pastrana, James T. Craig, Timothy A. Cavell, "Children's Self-Related Lunchroom Likability and Peer Victimization" *Journal of Developmental Psychology* 79, (2022)

victimization serves as a form of social feedback that signals where children stand in the eyes of their peers."[24]

The elementary school lunchroom is an example of such social interaction between students that could also translate into other social academic classes such as music, art, and physical education. Just as the demands of the social interactions that occur in the lunchroom are feedback signals, there is feedback that students give to others in these unique settings. Some students who may not be able to perform in a certain sport may gain anxiety when playing that sport due to the negative feedback gained from their peers the last time the victim played that sport. In art, the student may not be able to draw as well as some other students, thus developing anxiety when it comes to drawing assignments. In the music classroom, everyone can hear music when the piece they are performing is messed up. That fear of messing up can cause anxiety in students when performing for an audience member. That level of peer-related acceptance is linked to peer-victimization in that social setting.[25] This peak of social interaction occurs during the transition between primary and secondary schools.[26] This age group is when students are most likely to be influenced by peer victimization and other peer-relate social interactions, whether positive or negative.

Pro-social experiences are the opposite of peer victimization. When students are placed in a social setting, prosocial interactions are meant to protect the future self of other individuals in a

---

[24] Jake C. Steggerda, "Children's Self-Related Lunchroom Likability and Peer Victimization."

[25] Ibid.

[26] Miriam K. Forbes, Sally Fitzpatrick, Natasha Magson, Ronald Rapee, "Depression, Anxiety, and Peer Victimization: Bidirectional Relationship and Associated Outcomes Transitioning from Childhood to Adolescence" *Journal of Youth and Adolescence* 48, no. 4, (2019), 692.

social setting.[27] When peer-victimization does occur, many bystanders are placed into three classifications: upstanding, supporting, and passive behaviors. [28]The upstanding bystander will intervene when peer victimization is being witnessed. The reinforcing bystander will take part in the peer victimization that is occurring. Finally, the passive bystander will willingly watch peer victimization take place and perform no action, either positive or negative.[29]

The aggressive and internal behavior of bullying can be seen as early as students in pre-kindergarten. It is a deliberate act of ill intent to any student that may be presented differently than the other. This social presentation of how students perceive other students can have great consequences for future relationships associated with other activities or people involved. In the music class, students need to feel that there is no judgment in what they are doing and that there must be an agreement of respect within the classroom, not only from teacher to student but from student to student. A situation where inevitable harm will not make a person want to do that activity and avoid it at all costs. Before the schooling years, children perform dances and sing at home. This at-home performance is when parents have a vital role in creating an atmosphere around performing. Once children perceive what they are doing to be funny, a tone of mockery is associated with that action. On the contrary, an adult at home who watches, listens, and pays attention to what their child is doing and shows signs of pride in how the child performs (no matter how bad the performance is), as the child grows, will express a more positive attitude about performing as there is now a feeling a pride implanted into the subconscious of the child.

---

[27] Jared R. Rawlings, Jacob Young. "High School Band and Orchestra Musician's Willingness to Intervene in School-Based Relational Victimization Experiences" *Contributions to Music Education* 46, (2021), 207.

[28] Ibid, 207.

[29] Ibid, 207.

In more recent years, social media has greatly affected social and peer relationships in children of all ages. Early adolescent children are increasingly more likely to be on social media while not fully understanding harmful social situations that can come from these sites. Social media sites garner easy access to all types of bullying and harassment. In today's early adolescent children, those assigned female at birth are more prone to experience symptoms of anxiety related to cyber bullying caused by social media usage, and that it is the use of Instagram that created more symptoms of separation anxiety in these students.[30] These preteens are the most susceptible to attacks that come from social media usage. Because of this, social anxiety has become a major contributing factor to poor mental health in this age group. Because of the new nature in which recent generations find themselves, they are learning how social media sites affect mental health in both positive and negative ways. As more is learned about mental health, more people are seeking professional help for mental health issues. Seeking help is becoming more socially accepted as mental health becomes a socially legitimate form of health care.

There is a large amount of metaphorical gray area between play and bullying. It is understood that play happens during childhood when parents use that activity for emotional or intellectual stimulation. During this time, the child is subject to learning that all play happens where there is a power dynamic between people with power and people without.[31] This same power dynamic is present in adolescent and adult social situations. It is the lightheartedness of play that makes play different than bullying. A closer look into bullying and the power dynamics

---

[30] Dian Veronika Sakti Kaloeti, Rouli Manalu, Ika Febrian Kristiana, and Mariola Bidzan, "The Role of Social Media Use in Peer Victimization and Onset of Anxiety Among Indonesian Elementary School Children," *Frontiers in Psychology* 12, (2021).

[31] David C. Rettew, and Sara Pawlowski, "Bullying" *Child and Adolescent Psychiatric Clinic of North America*" 25, no. 2 (2016).

that are involved will show that the relationship between bullying and play is roughly the same. The lightheartedness of the play is the key difference between the two.

The end goal of bullying is using the uneven power dynamic between two parties to benefit one of the parties to the detriment of the other.[32] Noticing this distinction is what many teachers and administrators do not observe, or worse, brush off because the parties involved are children and thus can only be played. In the United States of America, recent bullying trends show a decrease in bullying instances among adolescent males but a much slower decline in females, but in some methodologies, an increase.[33] Bullying in the form of non-face-to-face interactions [cyber bullying], however, has increased in adolescents in recent years.[34] In the age where everything that is put online is permanent, anything posted from any period can become susceptible to attack from uneven power dynamics within one's peer group. During the COVID-19 pandemic, the increased amount of cyberbullying and, in turn, the symptoms of anxiety of students experiencing a sudden shift of bringing the school into their home lives, where before the pandemic, they were separated.[35]

These new social habits that came about during the COVID-19 pandemic and as society moves towards a more digital social setting bring an increasingly complex methodology of studying social behaviors as they relate to bullying and peer victimization. In the aftermath of the pandemic, in-person social situations are returning to normal, but the prevalence of technology

---

[32] David C. Rettew, and Sara Pawlowski, "Bullying" *Child and Adolescent Psychiatric Clinic of North America*"

[33] Reeve S. Kennedy, "Bullying trends in the United States," *Trauma, Violence, and Abuse* 23, no. 4 (2021), 916.

[34] Ibid, 917.

[35] Ibid, 920.

has stayed. As society moves away from the years of the pandemic, the effects of cyber bullying from those few years and into the next generation in the growing technopolitical society will understand the negative impact of these events. However, it is unclear if this case has affected peer victimization in the music classroom because music class was severely affected by the pandemic.

On the other end of the spectrum, students who are perceived as gifted often can be subject to bullying because their peer classifies them as a 'nerd' or equivalent terminology. Gifted students are not immune to having symptoms of music performance anxiety. These students are under pressure from teachers, parents, and other students to uphold a certain standard of perfection they had shown in rehearsal. Because of this, gifted students often experience symptoms of MPA when performing for crowds where the people close to the student are experiencing anxiety. Regarding peer victimization, gifted students are often bullied for their musical talent. Often stated as a "teacher's pet" and other derogatory names, students must choose between fitting into a societal hierarchy or continuing to pursue their gifts.

Many of the older elementary students are beginning to transition from personal social interactions to online interactions. These interactions face their circumstances because, in many of them, a teacher or trusted adult cannot control them until after the fact. Traditionally, many schools utilize a no-phone policy, but nothing stops students from emailing other students using their school email address. Online peer victimization affects anxiety by giving the students doing the bullying a platform to hide, giving these students a voice where they may never say the same things about another student if they were in person. A situational social hierarchy is necessary in elementary school to combat this behavior. It is important that students participate in multiple

activities as this will provide a variety in the hierarchy and show that all students will be important at some point in time, based on the activity.

Giving students the ability to participate in different activities provides them with a chance to rearrange their understanding of complex social structures, diminishing social anxiety within their peer interactions.[36] Decreasing social anxiety brought on by peer victimization within the elementary music classroom can be managed by giving students the ability to participate in these different social interactions by giving them group work, projects, and centers while highlighting certain musical aspects where all students are given an opportunity to excel in that aspect of music making.

As the societal fight against peer victimization in public schools becomes more applicable to all school systems, teachers and administrators will be able to hold students responsible for their actions. Doing so will decrease the amount of peer victimization within the schools and classrooms, thus lowering social anxiety in those students who are victims of bullying from their peers. Peer victimization affects students with social anxiety, and those who develop social anxiety because of peer victimization will possibly have lifelong low self-esteem and anxiety symptoms. As with many of the symptoms of social anxiety disorder, the effects of peer victimization will affect each person differently based on the severity and length of the bullying. Dealing with peer victimization in the music classroom should be a top priority for all music education professionals to help eliminate social anxiety caused by peer victimization within the music classroom.

---

[36] Kenney, Dianna, and Osborne, Margaret S. "Music Performance Anxiety: New Insights from Young Musicians" *Advances in Cognitive Psychology* 2, no.2-3 (2006), 103.

Music Performance Anxiety and Social Anxiety

"Music performance anxiety (MPA) affects many individuals regardless of age, gender, experience, and hours of practice."[37] Music performance anxiety commonality means that it affects approximately 15-25% of all professional musicians.[38] Music performance anxiety symptoms affect everyone, including elementary school students, where these students are the most prone to high emotional states, can have severe negative side effects of MPA, and can occur through social interactions stemming through student-to-student, teacher-to-student, audience-to-student, and even parent/guardian to the student. Those who disagree with the work that the students find that their words and actions show an increase in MPA in these students. Female students are generally more affected than their male counterparts. However, that is not to say the symptoms of MPA can be just as crippling to the male performer as their female counterparts.[39] Then, the transition period between childhood and adolescence marks the time when child performers are the most susceptible to music performance anxiety due to a multitude of social interactions from their previous stage of life to the new stage in which they find themselves having to reinvent themselves. These behaviors and symptoms can cause a child to now fear performing, something that the child could have once loved in their younger years.

"Music performance anxiety is the experience of marked and persistent anxious apprehension related to musical performance that has arisen through specific anxiety conditioning experience and which is manifested through combinations of affective, cognitive,

---

[37] Ariadna Ortiz. "Music Performance Anxiety – Part 1. A Review of its Epidemiology," *Narberth* 26, no. 2, (2011), 102.

[38] Teresa A. Shaw, David G. Juncos, and Debbie Winter, "Piloting a New Model for Treating Music Performance Anxiety: Training Singing Teacher to Use Acceptance and Commitment Coaching With a Student," *Frontiers in Psychology* 11, no. 882 (2020), 1.

[39] Jared R. Rawlings,"High School Band and Orchestra Musician's Willingness to Intervene in School-Based Relational Victimization Experiences", 102.

somatic, and behavioral symptoms."[40] With the application of Social Learning Theory, music performance anxiety is not limited to the individual but is influenced by the performer's social group.[41] Performance anxiety is grouped into a three-dimensional relationship of "trait anxiety, situational stress, and task mastery."[42] These three dimensions are a baseline for determining an individual's performance anxiety severity. Trait anxiety is defined as a personal characteristic of the performer. This dimension considers any other social anxiety disorder the performer may have.[43] The second dimension of situational stress is the environmental pressure placed on a performer.[44] This dimension can be found while performing on a stage that is not often used by the student, performing in front of people they do not know, or simply performing for their parents in a public setting. The third dimension of task mastery considers how well the performance was rehearsed.[22] This is the dimension that is up to the teacher. Performing is a skill that requires practice. The more the student performs, the better performer they will become. These three dimensions affect music performance anxiety differently but can significantly influence the general anxiety of the performer.

These three dimensions are not limited to adults. They will also affect children, where two of the most significant levels of anxiety reported by children are during participation in a sport and a musical activity. "Performing with a band was responsible for the highest anxiety

---

[40] Bianka Dobos, Bettina F. Piko, and Dianna T. Kenny, "Music Performance Anxiety and its Relationship With Social Phobia and Dimensions of Perfection," *Research Studies in Music Education* 41, no. 3 (2019), 311.

[41] Anna Wiedemann, Daniel Vogel, Catharina Voss, and Jana Hoyer, "How Does Music Performance Anxiety Relate to Other Anxiety Disorders?" *Psychology of Music* 50, no. 1 (2022), 204.

[42] Ibid., 205.

[43] Ibid., 206.

[44] Ibid.,

[64] Ibid.

among group activities, including team sports."[45] The Kenny Music Performance Anxiety
Inventory (K-MPAI) is an emotion-based scale to identify music performance anxiety.[46] With the
use of the Kenny Music Performance Anxiety Inventory, students can be classified into having
just music performance anxiety or any other generalized anxiety. However, what the inventory
does not address is a focus on panic disorders or phobias. Panic disorders and phobias can lead to
generalized social anxiety, as well as music performance anxiety. Still, they are two separate
entities that contribute to a heightened sense of anxiety in children and young adults.[47] The age
where most children experience symptoms of social phobias and music performance anxiety is
during the pre-adolescent and beginning of adolescence, roughly between the ages of eight and
fifteen.[48]

Students with a greater fear of self-evaluation are more inclined to have greater anxiety
symptoms than their counterparts who do not have as high expectations for themselves. This fear
of scrutiny by others gives the performers a sense of social phobia in which higher social anxiety
is observed using a variety of scales and memory exercises.[49] Social phobia will take a toll on the
musician if the symptoms of social anxiety are not addressed. Over time, the student with social
anxiety will experience physical symptoms such as an increased heart rate and heavy breathing
or psychological phenomena such as fear and depression. A student who demonstrates a higher

---

[45] Kenny, "Music Performance Anxiety: New Insights from Young Musicians," 104.

[46] Ibid., 105.

[47] Ibid, 105.

[48] Dobos, "Music Performance Anxiety and Its Relationship with Social Phobia and Dimensions of
Perfection," 313.

[49] Ibid., 313.

level of perfectionism may also demonstrate music performance anxiety, whereas a slightly lower perception of perfectionism may show a decrease in music performance anxiety.

How parents and students perceive certain social activities is going to be forever set and will not change based on a variety of social interactions; however, as children grow older, the parents may continue to push the children out of their comfort zone to help the child learn to manage their music performance anxiety. As "half of all infected people [with SAD] have an onset as early as 14 years of age," some children have had a greater influence on the onset of SAD and other social disorders due to events that happen during childhood years.[50] These events often play a role in developing SAD in the later years of life. In the social process events related to music, it can be concluded that SAD can be triggered from the social aspects of music making, either from the audience's perspective or through the process of making music socially with other musicians.

One of the most important management techniques for music performance anxiety is going through a pre-performance routine to bring the students a sense of grounding. It is during the pre-performance time that anxiety symptoms manifest at their peak. Many phrases are going through the performer's head during this time. Many of them are about the expectations of adults and their peers.[51] Also, music performance can have a perceived anxiety that is perceived by the audience when the performer has anxiety, causing the performer more anxiety in a negative feedback loop.[52] Students who have contact with adults before the performance could feel the

---

[50] Brynjar Halldorsson, "Symptoms of Social Anxiety, Depression, and Stress in Parents of Children with Social Anxiety Disorder." *British Journal of Clinical Psychology* 57, no.2 (2018), 148.

[51] Julia Kalenska-Rodzaj, "Pre-performance Emotions and Music Performance Anxiety Beliefs in Young Musicians," *Reseach Studies in Music Education* 41, no. 2 (2019).

[52] Julia Kalenska-Rodzaj, "Pre-performance Emotions and Music Performance Anxiety Beliefs in Young Musicians."

anxiety of their parents, who are putting this child in a social situation. This negative feedback loop is detrimental to those students who suffer from symptoms of music performance anxiety.

Gaining experience with managing the symptoms of music performance anxiety takes time. The more a performer with MPA performs the more chances where they can learn which management techniques are the best at managing their level of music performance anxiety. Not only is the audience a factor in the feedback loop, but time is as well. The more time a performer spends managing their MPA, the more comfortable that they get doing that task.[53] The more comfortable the performer is, the more they let down their guard, and that is when the anxiety symptoms come back and can even be perceived as worse than they were before the performer started managing their MPA. Breaking this cycle can be just as hard as the beginning phase of learning to manage the symptoms of MPA.

Participation in Music Class

For students with disabilities, those disabilities are often emphasized in the general music classroom. "When social relationships and behaviors are examined, findings show that social interactions between preschool children with and without disabilities increase due to specially designed music activities."[54] A child's familiarity with specific tasks and environmental factors will lead to success in an inclusive music classroom. There must be a particular section of a teacher's lesson plan for teaching an inclusive music classroom to gain and focus attention on

---

[53] Julia Kalenska-Rodzaj, "Pre-performance Emotions and Music Performance Anxiety Beliefs in Young Musicians."

[54] Judith A. Jellison, "On-Task Participation of Typical Students Close to and Away from Classmates With Disabilities in an Elementary Music Classroom" *Journal of Research in Music Education* 50, no. 4 (2002), 344.

students with known anxiety. [55] One of the greatest strengths of participating in the general music classroom is the social interactions between other students and between students and teachers. The interaction between observational performance and assessment will allow the teacher to start bringing social needs to students with performance anxiety. Even students without anxiety function just as well in an inclusive classroom as in a non-inclusive classroom.[56]

Thomas Turino first coined participatory music-making, which can be defined as when people actively engage in music participation. Using differentiation, which helps students be successful, can engage in participatory music-making, and all students will be able to participate in the music-making process.[57] Turino identifies four fields of music activity: "participatory, presentational, studio audio art, and high-fidelity recordings."[58] By constructing a frame around this model, students can participate in creating four different types of music. However, the major application is in music activities involving the participatory and presentation fields during elementary music classes. The other two areas are addressed later during the student's secondary music classes.

Differentiating music instruction does not mean making the activity or lesson more straightforward; rather, it means arranging instructions differently for each student. Having students learn different techniques at different times is only one differentiation method in the music classroom. This works to curb boredom in students with social anxiety, where these students can participate in an activity where they do not feel that other students are judging them.

---

[55] Judith A. Jellison, "On-Task Participation of Typical Students Close to and Away from Classmates With Disabilities in an Elementary Music Classroom," 352.

[56] Ibid.

[57] Cara Faith Bernard, and Christopher Cayari, Encouraging Participatory Music Making Through Differentiation on the Ukulele," *General Music Today* 34, no. 1 (2020), 30.

[58] Ibid., 32.

Music Performance Anxiety and its effects on the listener are unclear. When preparing for the performance, the performer can lead the listener to aspects of the performance that they would like the listener to focus on. It is the influence of the listener's judgment that seems to make a performance successful or not, thus guiding the listener to the best parts of the performance, which should, in theory, guide the listener to a favorable judgment of the performer. Using the multimodal method of performing, performers can guide the listener in two ways: through audio-visual and audio only. Hearing and seeing the performance influences the listener and can address other aspects of the performance, such as a messy performance hall, the performer's stage presence, the outfit the performer has, or cultural biases based on race and gender. In a pure audio recording, all those external stimuli are taken away, leaving only the uncontrollable internal stimuli of the listener. To honestly judge how a performer performs, a listener must witness the performer through the audio-visual method of listening. The performer must also participate in making emotional and other visual cues for the audience about the music through body language. However, it is the perception of anxiety and expressivity that are both affected by the visual stimuli.[59]

The participation of students in the music classroom can bring emotions and feelings that are not often displayed in other academic classes in elementary schools. Bringing out strong emotions, especially in an aesthetic approach, is one of the purposes of the arts. Like any other aspect of one's personality, these feelings are subject to ridicule from other people. They feel embarrassed for showcasing their emotions about a piece of music. Some students tend not to find this feeling of embarrassment and loneliness satisfactory and will defy the people who put

---

[59] Alvaro M. Chang-Arana, Anastasois Mavrolampados, Marc R. Thompson, Niklas Pokki, and Mikko Sams, "Exploring the Interpersonal Level of Music Performance Anxiety: Online Listener's Accuracy in Decting Performer Anxiety" *Frontiers in Psychology* 13 (2022), 1.

them in that situation, such as a music teacher in music class. In turn, the defiance pulls the student away from their role of participating in music class.

Since participation is one of the first things to go when a student is dealing with anxiety and peer victimization, the music teacher must understand this, as bullying happens when there is no longer a balance in power dynamics between students. Reminding students that all of them in the room have the same level of power in all the social situations in the music classroom is one way a teacher can manage student interactions. This can be done at any point in the lesson, though it is most efficient at the beginning of each lesson. Music teachers can talk about finding meaning in shared social situations by addressing how students interact and manage their thoughts and actions with one another. They can also provide examples of students demonstrating proper social etiquette with other students by highlighting those students. Good classroom management is, in effect, the best way for teachers to manage social dynamics in the classroom.[60] It is equally important, however, to allow the students to participate in social situations that relate to music and form connections between previous social and musical experiences.

Integrating technology can also be beneficial to creating participation within the music class for all students. Modern students, especially after the Covid-19 pandemic, are accustomed to how technology can increase the entertainment of certain actives. Introducing technology in the music classroom brings unequal musical strengths to a place where they will all be successful by using technology to get them to understand the concept that is being taught.[61] When

---

[60] Alvaro M. Chang-Arana, "Exploring the Interpersonal Level of Music Performance Anxiety: Online Listener's Accuracy in Decting Performer Anxiety"

[61] Liza Lee, Chang Hsiao-Yun, "Music Technology as a Means for Fostering Young Children's Social Interactions in an Inclusive Class" *Applied Systems Innovations* 4, no. 4 (2021), 1.

integrating technology into the music classroom, it is also important to understand the harmful effects that technology can bring.[62] Many schools have student email accounts where students are given their email addresses where these students can email one another. Without constant supervision, it is easy for the student to click off the tab they are supposed to be on and write a socially harmful email to one of their peers; only later does the teacher learn about the email after it has been opened and read by the intended target.

Increasing technological activities that focus the brain increases participation in the task while decreasing the possibility that the focus will go off task.[63] Social and technological activities in the music classroom can benefit the experiences of social integration between students as a Socratic approach to conducting electronic projects. Technological advancements in music production software allow students to communicate on projects where they can add their artistic opinions to the activity.[64] After the students add their feedback, it would be up to the student to engage in the feedback or ignore it. This is only one example of social interaction utilizing technology in the music classroom.

When a student with severe performance anxiety in the music class participates, it could be unknown how that student would react to the activity being taught. When presented with techniques for managing MPA, it can help the student participate in the musical activity. Students will develop a routine as they participate in the general music class. These routines help students with music performance anxiety as they know what to expect during class. However, during a performance, many of the students are then placed in an unfamiliar setting, which alone

---

[62] Dianna Kenney and Margaret S. Osborne "Music Performance Anxiety: New Insights from Young Musicians" *Advances in Cognitive Psychology* 2, no.2-3 (2006), 103-112

[63] Ibid, 110.

[64] Ibid, 108.

can trigger anxiety symptoms. Still, they will no longer process that routine they have grown accustomed to while rehearsing music in the classroom. Practicing music performance, especially in the space, will allow students who suffer from music performance anxiety to develop routines that will accommodate their specific anxiety symptoms.

Certain students with other mental health issues and disabilities may need additional accommodations to be able to participate in the music class. Addressing the needs of students with anxiety symptoms should also be included, as their symptoms can be a detriment to learning in the music classroom. Depending on the severity of their anxiety symptoms, having students experience routines and other classroom management techniques regarding routines in place for all aspects of the music class, including in the performance space, should be brought to the attention of all students.[65] Those students who do not vocally address their anxiety with the teacher may need the help of these routines and techniques. Music performance anxiety is a serious mental health concern for all young musicians in their ability to perform music to the best of the student's abilities.[66] Making sure that routines are constantly followed in all areas of music learning will increase musical understanding and a high success rate from performances.

To increase the participation of students in music programs, some sort of incentive or reward must be offered. If students perceive music performance as a threat, they will be less likely to continue participation in music.[67] If music is a mandatory class because of state law or school intervention, students will make excuses not to attend school performances. Having meaningful incentives for students so that they choose to be in music performances will bring

---

[65] Julia Kalenska-Rodzaj. "Pre-Performance Emotions and Music Performance Anxiety Beliefs in Young Musicians," *Research Studies in Music Education* 41, no. 2, 2019.

[66] Ibid.

[67]Ibid.

growth to music programs that are starting, trying to build numbers, or simply maintaining a healthy music program. Forcing students to make music can be a reason for young students to gain music performance anxiety. Eliminating this factor can foster positive student and school community relationships.[68] Elevating music performance anxiety symptoms in elementary-aged students will continue to bring positive relationships and greater musical success to all students participating in music performances and rehearsals in the classroom.

Management for Music Performance Anxiety

Most of the time, the initial treatment options for panic disorders and General Anxiety Disorders consist of medication and psychotherapy.[69] Education about panic disorders and General Anxiety Disorders can help reduce anxiety about starting treatment. Management options have always existed for General Anxiety Disorder and other anxiety disorders. Treatments that often involve medication can have lasting, sometimes even permanent, effects on the individual.[70] Psychotherapy is one of the least efficient methods of dealing with anxiety. Still, it offers the most help to individuals not able to take medication for the management of their anxiety.[71]

Some psychotherapy techniques that music educators can try with their students are thinking positively, creating an inspiration sheet, being a supportive audience member, practicing positive stage presence, magic line theory, writing in the music, performing the story, practicing

---

[68] Julia Kalenska-Rodzaj. "Pre-Performance Emotions and Music Performance Anxiety Beliefs in Young Musicians,"

[69] Damla Tahrirbegi. "Higher Music Education Students' Experiences and Management of Performance Anxiety: A Qualitative Study" *Psychology of Music* 50, no. 4 (2021).

[70] Ibid.

[71] Ibid.

performance daily, fake it till you make it, and finally choose your path. These strategies can be used in conjunction with each other or individually. Practicing multiple strategies will often provide the greatest results in helping students deal with performance anxiety.

Cognitive interventions such as positive thinking approaches must change thinking patterns to bring from maladaptive behaviors or a decreased physical response to providing positive thinking.[72] Positive thinking involves having a healthy dialog within oneself. Statements were made to oneself using the "I can" and "I will" parts of the speech.[73] The more positive statements we can tell ourselves, the better our performance will be. An Inspiration sheet lists three phrases the performer can read to feel inspired when inspiration seems lacking. Usually, these phrases are from famous or influential people in the performers' lives. This sheet should be referenced to maintain a performance mentality.

A supportive audience member should be enthusiastic when listening to their peers and serve as a reminder that the audience truly wants what's best for the performer.[74] Reminding the performer before the performance that there is an audience member out there looking out for their best interest and hoping that no matter what happens on the stage, they will perform to the best of their ability. By offering support to the performer, they show empathy and comfort to the performer.

Positive stage presence must deal with how the performer acts on stage.[75] When the performer acts on the part, it convinces the performer and audience members that the person on

---

[72] Anriadna Ortiz Brugues, "Music Performance Anxiety -Part 2: A Review of Treatment Options," *Narbeth* 26, no. 3 (2011), 164.

[73] F.L. Osorio, A.B. Burnin, I.S. Nireberg, A.E.M. Barbar. "Music Performance Anxiety: Perceived Causes and Coping Strategies" *European Psychiatry* 41, (2017).

[74] Ibid.

the stage is supposed to be there. These actions include maintaining a good posture and asserting on the stage. Showing the audience that the performer is confident enough in how their body language is presented makes for a relaxing performance. Visual cues are closely related to sound; the better the performer looks, in the audience's mind, the better the performance, even when the quality of the music may not be as well perceived by a performer who did not have proper stage presence.

The magic line theory makes a hypothetical magic line in front of the stage door.[76] When the performer passes through that door, all actions must be performance-oriented. Inspirational messages (taken from the inspirational sheet) can also be written in the performers' music as quick reminders during more complex passages. Looking at the magic line drawn at the door can help the performer separate the performance from everything else happening around them, even in the same building. Leaving the anxiety, fear, dread, and other negative feelings on the other side of the stage before a performance happens gets the performer in the right mindset for performance.

Many different techniques are applied to creating music, often to compose a story either explicitly stated in the music or buried within to be interpreted by the performer. Asking the performer to perform a story for the audience is another method for the release of performance anxiety symptoms. It is easy for those pieces to explicitly state the story and how to perform it. However, sometimes, the performer must make up their own story or convey the composer's story; this storytelling technique acts as a positive modification for coping with performance

---

[75] L. Osorio, A.B. "Music Performance Anxiety: Perceived Causes and Coping Strategies"

[76] Susana Cohen, Ehud Bodner, "Music Performance Skills: A Two-Pronged Approach – Facilitating Optimal Music Performance and Reducing Music Performance Anxiety" *Psychology of Music* 47, no. 4 (2019), 521.

anxiety.[77] Music must have the power to tell stories in an aesthetic approach to making music. Understanding how the music is meant to be conveyed to an audience to help tell a story can give the performer a 'road map' that guides them through the music-making process.

As music-making is about creativity, students must feel like their expression of the piece is a valid response to how it makes them feel. When corrected, students will often go into a defensive stance and start to question whether what they were doing was correct. Guiding students to the correct answer without making them feel as if their experiences are invalid in a part of the process of learning music. Doing this will also decrease feelings of uselessness and other negative self-talk that lowers self-esteem issues that cause music performance anxiety.

Practicing performance daily is another strategy for the management of performance anxiety.[78] Practice makes perfect. Daily practice of actions taken for performance starts to slowly transition from the practice room to the performance setting. As with anything, the more someone does something, the better at that something they will become. When practicing performance, it needs to be done correctly, with the time taken to slowly learn all the parts of a performance while breaking it down into manageable sections. At all parts of the music making process include, starting at the beginning of the performance and working through the music making concluding with ending the performance. The beginning of the performance should consist of how the performers will get on the stage and how they will stand once they are there.

Other forms of self-medicated help for performance anxiety can be in the forms of meditation and the Alexander Technique.[79] The Alexander Technique, named after Australian

---

[77] Susana Cohen, Ehud Bodner, "Music Performance Skills: A Two-Pronged Approach – Facilitating Optimal Music Performance and Reducing Music Performance Anxiety."

[78] Ibid.

actor FM Alexander, where the technique focuses on releasing pain and tension in certain muscle groups to combat poor posture, stress and anxiety, and poor coordination.[80] For musicians, all of these bad habits come before the instrument is picked up or stage presence is known. Through the Alexander Technique, musicians can relax physically while focusing on what the mind tries to tell the individual. [81]Listening to both the body and the mind creates a deeper understanding of the cause-and-effect relationship between the physical and metaphysical relations between the body and mind. The Alexander Technique is the act of meditation. Meditation occurs when the body and mind are both experiencing a state of constant relaxation. Though it can be harder to accomplish than the Alexander Technique, mediation techniques involve a series of deep breaths and muscle stretching to release tension throughout the body.

Previous studies have shown that relaxation techniques have been effective in reducing anxiety; however, these techniques were only performed in a lab setting and did not measure the general effects of anxiety relief measures on students in the classroom.[82] This is not to say that these techniques are not useful or important, but that they need to be incorporated into identifying certain techniques that are more effective in reducing anxious symptoms in children and adults. As more research develops into how social anxiety determines the effectiveness of learning in social settings, more techniques will become available for the general population and elementary general music students.

---

[79] "The Alexander Technique," American Society for the Alexander Technique, https://www.amsatonline.org/aws/AMSAT/pt/sp/what_is

[80] Janet Davis. "Alexander Technique Classes Improve Pain and Performance Factors in Tertiary Students," 24, No. 1 (2019).

[81] Ibid, 6.

[82] James C. Spillios, and Henry L. Janzen. "Anxiety and Learning Disabilities" *School of Psychology International* 4, (1983), 142.

Treatments for music performance anxiety are becoming increasingly popular topics in the music education field as the rise of mental health awareness has become more prevalent in recent years. As the negative stigma around mental health declines, more students, teachers, and professional musicians are getting treatment for their music performance anxiety. Teaching teachers how to manage music performance anxiety is one of these new methods of management that can be in the classroom with someone that a student already has gained a relationship with and trusts. "While these interventions [with psychologists and mental health clinicians] are promising or even efficacious, many musicians prefer not to work with a psychotherapist due to stigma and lack of time/access."[83] Most interventions coming from professionals in the psychological field have a negative outcome of help only coming once a month. Instead, a teacher who sees the student daily could, with proper training, facilitate these techniques that psychologists and other healthcare providers do. This training can be facilitated with the evidence-based coaching model. One of these models is ACT; ACT does not aim to correct the behavior but instead focuses on learning what the symptoms feel like and promoting acceptance.[84] In modern psychiatry, ACT is used for many other clinical disorders, such as depression, generalized anxiety, and obsessive-compulsive disorder. Along with the other techniques listed above, teachers can use the ACT model to help students understand and promote acceptance of MPA.

Play can be used as a management technique for symptoms of anxiety. Play is something that all people have experienced at some point in their lives. Earlier, it was stated that a rehearsal

---

[83] Teresa A. Shaw, "Piloting a New Model for Treating Music Performance Anxiety: Training Singing Teacher to Use Acceptance and Commitment Coaching With a Student," 2.

[84] Ibid, 5.

can be most effective in managing music performance anxiety; using that time to introduce a game can increase the effectiveness of the rehearsal time. Implementing play can take as little or as much time as required to achieve the desired effect in managing music performance anxiety. Using this technique, however, is not possible when there is not a strong grasp of general classroom management. Students will take play too far, and when that is the case, it can lead to uneven power dynamics, leading to bullying. Play is best used in tandem with another technique for music performance anxiety because of the fine line that play offers between benefits and harm.

Summary

Current literature has an abundant amount of research given the subjections of social anxiety disorder and music performance anxiety. Anxiety is a psychological disorder that manifests through both psychological and physical symptoms and affects many American adults and children. Children experiencing symptoms of Social Anxiety Disorder were found to have an increase in stress at school, fewer friends and extracurricular activities, and less contact with friends and parents. As more research about social anxiety in music education emerges, the greater the chance that a change will happen where internal relief techniques, with external help, will cause greater participation in the general music education classroom.

Social anxiety is affected by bullying and peer victimization in the elementary setting, especially prevalent in the fourth and fifth grades. Students demand a social hierarchy placed on themselves, where they define themselves as coming out on top of the social ladder and placing themselves at an increased social level compared to their peers. As social interaction due to the COVID-19 pandemic has changed since 2020, the influence of peer victimization in school social settings has begun to shift into cyberbullying. All of this can affect the music classroom by

mocking gifted students and labeling them as nerds, contrarily, labeling the special education students in a derogatory nature as they cannot meet social standards about some of their peers.

Peer victimization performs a primary role in the manifesting of social anxiety symptoms. While students who experience social anxiety because of peer victimization and bullying are often ashamed to bring their feelings to trusted adults, music teachers should be able to observe social interactions within their classroom and in school settings to tell tales of bullying. There are multiple different forms of bullying commonly found in school settings; often, the two most predominant forms are physical and psychological interactions among students. During the COVID-19 pandemic, bullying in schools took the form of cyberbullying. While the pandemic was going on in 2020 and 2021, cyberbullying cases rose amongst teens and pre-teens to a level that was not seen.

Bullying's effect on mental, emotional health, and physical health, if severe enough, can bring major bouts of anxiety and depression among teens and pre-teens. Symptoms of anxiety manifest in these age groups equally as adults. Because this time is during physical, social, intellectual, and mental changes, there is a chance that these effects will last a long into that student's adulthood. As for music performance anxiety, social anxiety symptoms manifest in all social settings. Music performance anxiety due to bullying and peer victimization can come from a bully mocking a student's lack of ability to perform music or a gifted student's ability to perform music well. The latter is often called a derogatory urn, such as a "nerd" or a "geek." Either way, the effects of self-esteem on this age group of children are so great that symptoms of anxiety can become debilitating to not only the student's schoolwork but their personal lives as well.

Music performance anxiety is social anxiety. The context of performing music is social, where people showcase a skill that affects emotion, storytelling, and musical technique to an audience, hopefully consisting of other humans. The relationship between the person performing the music and the audience is, in a way, like an inner dialog, where the performer tells the listener what the musicians take on what the composer was trying to tell the listener. This leaves the performer a major part of what the music is trying to convey. The audience, in turn, is the judge who evaluates how well the performer conveyed that message. This philosophy, constructed by Boethius, provides the basic framework for the philosophical argument that music performance is a form of social interaction between the performer, composer, and audience. As with any other social interaction, it could explain why there are anxiety symptoms that manifest during the act of music performance, especially for those groups of people that are prone to experiencing anxiety symptoms, such as those at the beginning and going through adolescence.

Music performance anxiety is closely linked to how students participate in the music classroom. Students experiencing symptoms of music performance anxiety often tend to feel alone and isolated during any activity that requires the making of music. Some students feel encouraged when learning about music theory, philosophy, or history because they do not have to perform in that setting. Some students with MPA enjoy these aspects of music, while others shut down to all forms of music as they deal with their symptoms of music performance anxiety. Helping students suffering from MPA is the primary responsibility of the music teacher.

Management of MPA symptoms, like management of the symptoms of general anxiety disorder, can be broken down into smaller activities that can be easily taught in any elementary general music classroom. "Magic Line Theory," "I" statements and other techniques can be brought to students' attention at any point in learning music. However, it is ideal to start teaching

these techniques to people with MPA and all students at the beginning of the music learning process.

Incorporating "Magic Line Theory" and "I" statements at the beginning of the class has profound effects on self-esteem issues that commonly cause anxiety. Doing these two techniques right before a major performance will also boost these students' self-esteem. This will also create a sense of routine between the two spaces. When elementary students have a routine that they are accustomed to, they will be more willing to try these techniques in a different setting, knowing they will be using the same set of techniques they use in the classroom. Many of the students who develop music performance anxiety tend to have their symptoms manifest before and during a music performance. These students should be given ample time to practice their management techniques to reduce the effects of music performance anxiety in all parts of the music-making process. Where and when are the key identifiers to making sure that music performance anxiety is mitigated to the best of the student's and teachers' ability, thus ensuring that the music being performed is at its highest quality?

Chapter Three: Methodology

Introduction

The methodology for this thesis was divided into a series of questions and answers based on prior research on social anxiety in elementary music education, which can be used to answer unique questions that deal with introducing management for music performance anxiety techniques into the elementary general music classroom and the social aspects of music performance anxiety as a community involving the young performers. The design of this study involved a historical and practical research design sublimated with data from case studies. There were two guiding questions for this research, along with five subset questions to explain and identify the prevalence of music performance anxiety in elementary-aged students in central Virginia. Throughout this research, the guiding questions are in place to facilitate survey questions so that the participants can identify music performance anxiety issues on their own and that of their students. Liberty University Institutional Review Board information was provided in appendix B and C.

Design

This research was based on a historical design, with some research materials from case studies. The exploratory nature of this research provided information on how symptoms of social anxiety affect elementary students with music performance anxiety. It focused on how performance anxiety affects students' participation in elementary music and provides insight into how students with performance anxiety can participate in learning activities implemented in the elementary general music classroom using guided or modified instruction. The guiding questions for this research are below in the questions and hypotheses part of this chapter. They addressed

the relationship between social anxiety and music performance anxiety in the engagement of students who suffer from symptoms of music performance anxiety. These questions also addressed how bullying, before, during, and after the pandemic, has affected the social anxiety symptoms of elementary music students. Finally, concluding with how that has affected the relationship between social anxiety and music performance anxiety.

Analysis of music performance anxiety and social anxiety and the effect of those symptoms on elementary-aged music students and their growth and attitudes towards music has become an important part of exploring mental health in the last few years. This increase in the benefit to the mental health of students who suffer from music performance anxiety is the primary focus of this research, which is accomplished by looking at trends of elementary students who have suffered from music performance anxiety in the last few years and during the COVID-19 pandemic.

The secondary objective of this research was to uncover what current elementary music teachers and researchers are doing to address the issue of music performance anxiety in elementary music students. While becoming conscious of how mental health has only started to be taken seriously by the public in more recent years, one can suspect that there will also be an increase in mental health fields across the United States in future years—looking into what these professionals are currently doing while addressing challenges faced by mental health symptoms.

Through analysis of what professionals and researchers are doing in the field to better understand how music performance anxiety affects elementary students, that information can be used to show trends in music pedagogy related to the current opening regarding mental health in the United States. Parts of this research drew attention to the increasing trend of mental health awareness in schools, whether it came in the form of anxiety awareness. The increasing trend of

mental health awareness in the United States public school system leans heavily on the diagnosis and management of anxiety and depression in younger people. It is that trend that can also affect the management of symptoms of music performance anxiety.

After data was collected from the participants, it was analyzed using data from previous research based on the various guiding questions. For a response matching previous data, the analysis will consider whether there is a direct or indirect correlation based on the participants' education. The participants will also be asked to consider their own experiences with music performance anxiety and how they address their own needs. This data reflected their responses to addressing music performance anxiety in the elementary students they teach.

Guiding Questions and Hypothesis

Q1: Is there a relationship between performance anxiety and student engagement in the elementary general music class?

Q2: What, if anything, are teachers and researchers currently doing to help elementary general music students with performance anxiety overcome their symptoms and increase engagement in the performance setting?

Subset of questions

1. What is the relationship between music performance anxiety and social anxiety?

2. What is the current trend in music education regarding mental health and music performance anxiety?

3. How has the COVID-19 pandemic affected students with music performance anxiety?

4. What were the past recommendations for managing music performance anxiety?

5. How effective are the current solutions in managing the symptoms of music performance anxiety?

Hypothesis

The correlation between music performance anxiety and social anxiety comes from the teacher and trusted adults in the students' lives. Since the symptoms of music performance anxiety are the same as social anxiety, the causes of the two should also be identical. Music performance is an act of social interaction between the performer and listener.

Participants and Setting

The participants of this study are currently employed elementary music teachers in central Virginia. These teachers range in experience from first-year teachers to veteran teachers who have been in the field for longer. Many of the teachers from this part of Virginia received music education degrees from multiple universities in Virginia. The ethnic population of these teachers is predominately white, with a few African Americans. The socioeconomic status of these participants, based on the average salary for an elementary school educator and the cost of living in central Virginia, would be classified as lower-middle class. Many participants also identified as female, with only one identifying as male. The participants of this study were selected based on the geographic boundary of central Virginia, which includes the following counties and cities: Amherst, Bedford, Campbell, Charlotte, and Lynchburg City.

The setting for this study is Central Virginia elementary school music classes and performances. Elementary general music in Virginia is generalized, and teachers are expected to teach according to state standards. None of the Virginia state standards address music performance anxiety specifically. The general music curriculum, however, is not standardized between the counties and the city.

Instrumentation and Data Collection Method

The instrumentation for this study was a survey, and data collection will be automatically done using SurveyMonkey data collection. The survey was built with surveymonkey.com, a survey-making website that allows for private and anonymous responses from the participants. As the participants completed the survey, the data was collected automatically and added to a spreadsheet. The data from the survey ranged on a Likert scale where 1=does not apply to me, 5=always applies to me, and three was considered the neutral response. The data was then analyzed for normalized answers, and any outliers were reported in the conclusions. The data was then compared to data from previous research, noting any substantial evidence of how music performance anxiety and social anxiety overlap from both the participants and observations about the students that they teach.

Procedures and Data Analysis

Surveys were emailed to all the elementary general music teachers in central Virginia. Participants were given two weeks to complete the twenty-question survey and submit their responses. Once the participants completed the survey, the data was compiled into a spreadsheet based on each question and divided into a bell curve demonstrating normalized responses to the questions asked in the survey. After going through the data and reporting general answers and any outliers, the data was compared to data and responses from previous research.

Data was analyzed by addressing relevance to the guiding questions and subset of questions. As the data was analyzed, any outliers were quickly noted, and the rest of the participants' data was analyzed with the rest of the participants' data to ensure a high standard of quality in the data.

Chapter Four: Research Findings

What is the relationship between music performance anxiety and social anxiety?

The relationship between music performance anxiety and social anxiety is a philosophical and debated topic. Many scholars believe that music performance anxiety is different and not equal to that of social anxiety disorder. Looking back on the age of Boethius, it was not uncommon for music philosophers to conclude that music was a social activity for the wealthy land-owning class of the ancient Greeks. As history progressed, the social qualities observed with music-making did not abandon social interactions. Throughout the world, music has been used in social settings requiring performers to show off their skills and musical prowess, where patrons of social gatherings compare performers with other social gatherings. In the modern era, music performance anxiety does not affect just professional performers. Still, as students, there is a greater that the symptoms of music performance anxiety negatively affect music performance attitude in these students.

In the elementary setting, within the current research, there is still a closed mindset around the stigma of mental health within this age group of students. Anxiety symptoms can be displayed at any time during the development of the brain. Current research indicates that there is an argument to be made that mental health symptoms are found in children at a young age and that as they mature, the symptoms only get worse and start affecting other areas and quality of life into adolescence and adulthood. During this transition phase from childhood into adulthood, pre-adolescents face "increased academic pressure, a greater involvement in family and social dynamics, adjusting to changing social and behavioral demands of their peer group, and

sometimes a growing difference in values and opinion with their parents and guardians."[1] It is during this time when it is of the utmost importance that teachers provide students with some ways to manage symptoms relating to anxiety. Although a teacher cannot diagnose a mental disorder, like anxiety, being knowledgeable of the symptoms and incorporating methods in their curriculum are both effective ways to help students who may not have access to help outside of the classroom.

Music performance anxiety and social anxiety disorder have many common physical and psychological symptoms that, at a severe enough level, affect many aspects of life, including any form of social interaction. The key difference is that MPA happens during the process of making music. Since the goal while performing music is to perform music of the highest quality, teachers and students put undue stress on themselves to form that quality of musical ability. Some research has noted this phenomenon as a hindrance and a benefit while performing music.

The process by which students are diagnosed with social phobias, including social anxiety disorder, is with the Social Phobia Inventory. A series of questions that measure the given amount of anxiety traits as they relate to certain social stimuli. This test is not always conclusive, but it can provide enough evidence for a social phobia diagnosis for the student. This matters to music teachers, though they cannot officially test and diagnose with observation and knowledge of the tested skills and the student's answers to the traits. The social phobia inventory can also be used to monitor symptoms of music performance anxiety.

There is also a correlation between music performance anxiety and traditional gender roles, socioeconomic status, and average health of students. The answers can measure this

---

[1] Shirley Telles, Ram Kumar Gupta, Jumar Gadharva, Babita Vishwakarma, Niranjan Kala, and Acharya Balkrishna. "Immediate Effect of a Yoga Breathing Practice on Attention and Anxiety in Pre-Teen Children. *PubMed Central* 7, no. 7 (2019).

correlation students give to questions asked about social anxiety and music performance anxiety. Keeping in mind that outside influences can affect students' ability to process social anxiety and MPA, there are some things that music educators can do inside the classroom to limit these external influences, such as limiting their effects on aspects of music making.

Providing social support to students to assess the severity of a student's music performance anxiety and their ability to process those emotions and physical symptoms is just one strategy for differentiating instruction in a class that focuses on music performance. Helping students through the performance while they are performing at the top of their ability is the primary goal for music educators who are experiencing students with music performance anxiety. As the person who is responsible for the learning of the child, dealing with the tough symptoms of music performance anxiety must be a priority as it could be the only time students can manage the symptoms of performance anxiety. Note the change from music performance anxiety to academic performance anxiety, as these techniques can affect all forms of anxiety.

Social anxiety can come from many external stimuli but mostly deals with negative social interactions where the child becomes scared to accomplish certain tasks.[2] Most of the time, this phobia is learned through the observation of another person with social phobias.[3] It is an unexpected phenomenon that listening to music can leave symptoms of anxiety, but when a person must perform music, anxiety levels increase. Studies have shown that this correlation means that music does affect anxiety levels in certain parts of the brain, but performing music activates those same areas with an opposite result right before the performance of music.[4]

---

[2] Dianna Kenney. "Music Performance Anxiety: New Insights from Young Musicians" *Advances in Cognitive Psychology* 2, no.2-3 (2006), 103.

[3] Ibid., 104.

[4] Ibid, 106.

External stimuli that form social anxiety may come from familial relationships, student/teacher relationships, teacher/parent relationships, and student/stranger relationships. Forming relationships is how social interactions between people work. When a relationship is positive and comforting, students will let down their guard and open up about themselves. When a relationship is perceived as dangerous, students will be more likely to move away and distance themselves from the danger. While in performance mode, students often perceive music performance as something that could be negative or embarrassing if they were to mess up. It is normal for students not to want to feel this way, which can cause music performance anxiety in these students.

During the survey, participants were asked to identify if they have a personal relationship with either generalized social anxiety, music performance anxiety, or both. This question was crucial to understanding the relationship between generalized social anxiety and music performance anxiety. Out of the twenty participants, all had said that at some point in their music performance career, they had expressed that they had experienced symptoms of music performance anxiety. In the follow-up question about the ability to manage symptoms of music performance anxiety, roughly half of the participants said that they were unable to manage their symptoms of music performance anxiety without the need for external help. When participants were asked if their music performance anxiety was debilitating during a performance, many of them said that it was not, with only one participant answering sometimes. When asked if their students knew that the teacher had music performance anxiety, eighteen participants answered applies to me. Finally, when asked when music performance anxiety is at its worst, all twenty participants answered that they experience worsening anxiety in the weeks leading up to a concert being performed by their students.

Prior research seems to support the answers chosen by the participants. Starting with experiencing anxiety, according to prior research, it is extremely rare that someone would not be able to feel any symptoms of anxiety, especially in the performance setting.[5] Having all the participants experience some form of music performance anxiety forms a personal connection between those feelings and what their students might be feeling when it is their turn to perform. These results would imply that participants, after completing the survey, would be more likely to implement suggestions and continue research into music performance anxiety for the benefit of their students.

Roughly half of the participants stated that they knew how to manage their symptoms of music performance anxiety with none of minimal external help. These participants cannot only identify the specific symptoms resulting from MPA but also manage those symptoms on their own. This could be an inclination that if a student were to ask for, the participant would be able to offer advice on the coping strategies that work for the participant. However, all people are different, and what works for one person may not work for another, which is evident in prior research and starts to draw a correlation between music performance anxiety and social anxiety.[6]

There was a significant lack of participants who answered that their music performance anxiety is debilitating. The data analysis seems to identify participants labeled as music and educational professionals who seem to push through and do the activity no matter how anxious they feel about it. The correlation between this attitude of being a professional and "getting it

---

[5]Anriadna Ortiz Burgues. "Music Performance Anxiety- Part 2: A Review of Treatment Options" *Narbeth* 26, no. 3, 2011

[6] Alvaro M Chang-Arana. "Exploring the Interpersonal Level of Music Performance Anxiety: Online Listener's Accuracy in Detecting Performer Anxiety" *Frontiers in Psychology*, 2022

over with" and the general elementary music student could have a serious connection between the two.

When asked if their students knew that the participant had music performance anxiety, most participants answered that question as applied to me, meaning that for many participants, their students are aware that the participant has music performance anxiety. When addressing the social aspects of music education and the relationship between teacher and student, it is important to analyze the relationship between the two different power dynamics as the teacher holds more social power over their students because of age. However, what is critical is that the relationship will be nourished into something the students will see as successful. They must mimic the music teacher or any other trusted adult who demonstrates a performance for people. Being able to provide help for the music teachers' anxiety and showing their students how to adjust to their performance anxiety needs means that teachers in Central Virginia are on the right track to acknowledging the problem of music performance anxiety in elementary-aged students in Central Virginia.

What is the current trend in music education regarding mental health and music performance anxiety?

The current trend in education is the implementation of social-emotional learning. SEL creates an environment where teachers and students can express and understand their emotions through five core competencies: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making.[7] As social-emotional learning becomes a norm in general education, music educators will begin to incorporate social and emotional learning in the

---

[7]Lorea Martinez Perez. *Teaching With the Heart in Mind: A Complete Educators Guide to Social Emotional Learning.* Brisca Publishing, 2020.

music classroom. As new trends in education become the norm, music educators should be willing to incorporate those techniques in the music classroom. Social-emotional learning has a place in the music classroom because, as musicians, there is an inherent understanding that musicians already incorporate many of the core competencies of social-emotional learning in the curriculum, such as self-awareness, self-management, and responsible decision-making.

Music performance anxiety in music education is trending at an all-time high. As mental health in the United States gains more traction and the population starts to become used to openly talking about mental health, the greater the effect of addressing symptoms of music performance anxiety in students will be. As the general negative stigma of mental health wanes and the more open the population becomes, the more chances there are to help people suffering from serious mental health issues like anxiety and depression.

Mental health in the classroom plays a vital role as it is a major factor contributing to student learning.[8] According to Maslow's hierarchy of needs, mental health is the next logical step in meeting basic survival needs, such as food, water, and shelter.[9] General Education courses implement Maslow into the foundations of educational psychology, in which students in education preparation programs are provided the basics of how the hierarchy influences student learning and personal growth. Many public schools provide the survival needs of students, at a minimum, while they are at school, so it is up to the teacher to help these students continue up the hierarchy to achieve the maximum amount of student learning.

---

[8] Lorea Martinez Perez *Teaching With the Heart in Mind: A Complete Educators Guide to Social Emotional Learning.*

[9] Maslow's Hierarchy of Needs

In higher education, MPA has started to be taken more seriously. Mental health in higher education has become more widely accepted and accommodated in recent years, especially in the post-pandemic world. As more students start speaking out about how mental health has negatively affected their academics, more universities have started to implement accommodations for those students who struggle with mental health.[10] In music departments across the country, there has been a shift in the accommodations for students experiencing music performance anxiety, such as shortened or fewer recitals and performances.

In the survey, a third of participants answered that their students had experienced symptoms of music performance anxiety. Half of the participants responded that those students who experience music performance anxiety have been taught how to manage those symptoms. Most of the responses indicated that the students who did experience music performance anxiety did not find the symptoms debilitating. As mental health becomes more openly spoken about to trusted individuals, the answers to these questions may fluctuate in the future. Still, these responses are roughly the same as those in the prior research. Students with MPA talk about their symptoms right before the performance; by then, it may be too late to teach them the techniques required to help manage the symptoms of MPA.

As a teacher, knowing that your students experience MPA and showing them how to manage the students' symptoms are among the primary roles of the music teacher. This role should not be taken lightly. To help manage students with MPA, assessing the significance and severity of the symptoms that students may be experiencing is important. The responses to the survey about whether or not the experiences of MPA symptoms are debilitating may come into question as to how often the student even reports the severity of their symptoms of MPA.

---

[10] Lorea Matinez Perez, *Teaching With the Heart in Mind: A Complete Educators Guide to Social Emotional Learning*.

How has the COVID-19 pandemic affected students with music performance anxiety?

The COVID-19 pandemic affected many aspects of mental health during the worldwide lockdown.[11] In Western countries, young adults and teens' mental health were severely affected negatively as they were taken from their social groups, which were most often found in schools and universities.[12] Social isolation due to the pandemic caused loneliness, anxiety, and depression, loss of self-confidence.[13] The pandemic not only affected mental health, but for some students, it affected physical health, which, in turn, started affecting mental health.[14] The cyclic nature of the effects of the pandemic caused an increase in students with anxiety. Coming out of the pandemic, students struggle to make friends and find social groups within shared organizations.

During the pandemic, anxiety caused many academic issues in math, reading, and science.[15] It can be assumed that it would have also affected anxiety in the performing arts as well. It is during these performing art classes that students can experience many anxiety-related symptoms. These classes usually have a higher standard of achievement for students that can manifest symptoms of anxiety as the student attempts to please the teacher, administration, audience, and community. Performing classes, such as music and theater, are the only classes that relate to and communicate their expectations throughout the school community. This can lead to higher levels of anxiety in students enrolled in music performance classes.

---

[11] Gokhan Bavrak, "Does the Covid-19 Lockdown Affect Pain and Anxiety in High School Seniors and High School Graduates Preparing for the University Exam" *Psychology in the Schools* 60, no. 9, 2023.

[12] Ibid, 3231.

[13] Ibid., 3230

[14] Ibid, 3229.

[15] Ibid, 3229.

At the beginning of the COVID-19 pandemic, no one knew how the pandemic was going to affect the symptoms of students who were already experiencing symptoms of music performance anxiety. As the pandemic went on, anxiety-related symptoms caused by the pandemic began to overtake other forms of anxiety. Where those students who were currently suffering from any form of social anxiety became much worse, and for others, the pandemic spurred symptoms of social anxiety.

In the survey, participants were asked to identify the effects of the pandemic on the social anxiety symptoms of their students. This was intended not to diagnose anxiety symptoms, but if the participants were aware of anxiety symptoms, then identify how the pandemic correlated with the anxiety about the COVID-19 pandemic and music performance anxiety in these young musicians. Prior research has shown that during the pandemic, bullying has become a major problem in many of America's elementary schools, especially in the grades where students have access to smart devices where the school's staff and administration may not have authority over these students.

Participants were asked if they thought bullying was prevalent in their schools. Many participants answered that this question did not apply to them or sometimes applied to them. As technology becomes more available to younger generations, bullying in the classroom and during social activities may not rise and be seen as the aggressors can hide behind a smart device. When participants were asked if bullying occurs in the music classroom, all twenty answered that it did not apply to them. This could be due to good classroom management, where downtime does not come often enough for students to form negative social connections that instigate bullying culture.

Participants were then asked if the pandemic's effect on bullying has shown an increase in bullying than before the pandemic. Fifteen participants answered that since the pandemic, bullying has increased. Of these participants, they answered that the bullying did not occur in music class but elsewhere in or outside of school, but according to the participants they noted that it was true that bullying does not happen in these participants' classrooms. In that case, it must mean that other school personnel should be held responsible for what happens, but creating an antibully environment is the responsibility of all adults in a school environment.

Bullying's effect on music performance anxiety cannot go unnoticed. When asked when bullying occurs in their classroom, by taking the form of mockery by calling out others for not being able to complete musical tasks or not doing them well, all the participants responded with applied to me. The follow-up question is about the combination of music performance anxiety and the effects of bullying. Most participants, twelve, answered that it did apply to them that bullying increased the symptoms of music performance anxiety in students who already suffer from symptoms of MPA and other social anxiety symptoms.

Because of the COVID-19 pandemic, there has been an increase in bullying in elementary-aged students by other students, as shown by both prior research and the participants of this study. During the pandemic, the prevalence of cyberbullying steadily increased as all social interactions between students took place in cyberspaces like Facebook, Snapchat, and Instagram. Social media interactions are where elementary students experience bullying without any of the drawbacks of saying something negative about another person to their face. The participants of the study explained that they had experienced an increase in this form of bullying,

How effective were the past recommendations for managing music performance anxiety?

Managing anxiety and its related symptoms is not a new problem. As more people with anxiety are studied and more information about that specific mental disorder becomes available, greater chances of treating and managing the symptoms will become available.[16] When managing symptoms of anxiety and other mental health issues, it must be kept in mind that everyone is different, and there is no universal technique that will work all the time for everyone. Some people have techniques that will not always work for the same person. In that case, it is a necessity to differentiate teaching anxiety management techniques to cater to everyone who experiences symptoms of anxiety.

Anxiety management activities should also be differentiated based on the age of the person learning the techniques.[17] Techniques for elementary school-aged students should be less obtrusive to the learning environment than those for secondary students, who may be more willing to remove themselves from the activity that is causing them stress.[18] Students should be able to identify their feelings and communicate them to someone trusted, either another student or, preferably, an adult.

The conclusions that past research has made on music performance anxiety are useful in understanding the current trends in music performance anxiety research. These trends highlight the ability to understand and evaluate how severe the anxiety symptoms are for those students who suffer from music performance anxiety. Those students who elect to speak with trusted adults and peers about their anxiety and how it affects their ability to perform music are more

---

[16] Judith A. Jellison, "On-Task Participation of Typical Students Close to and Away From Classmates With Disabilities in an Elementary Music Classroom" 343.

[17] F.L. Osorio, "Music Performance Anxiety: Perceived Causes and Coping Strategies" *European Psychiatry* 41, 2017.

[18] Ibid.

likely to use management techniques to alleviate their symptoms of music performance anxiety.[19] Though a trusted individual may not be able to provide every solution for every student with music performance anxiety, it opens a conversation between music students, teachers, parents, and possibly a mental health professional, if deemed appropriate.

By reading and understanding the provided literature regarding music performance anxiety, music teachers will be more likely to implement more techniques that have already been researched to show success in the technique's ability to help alleviate anxiety symptoms. Though elementary music is inherently different from secondary music performance, it is possible to understand how the techniques recommended to those students apply to elementary students who experience music performance anxiety.

Most of the study participants identified that they know some basic anxiety management techniques, such as practicing beforehand and breathing exercises before going on stage. However, they do these with the entire group and not with individual students, and especially not with students who experience social anxiety. Only two participants noted that they understood how important it was for the management of music performance anxiety. Elementary music teachers in central Virginia understand that there is a need for the management of anxiety symptoms in elementary music students; however, many of them are unfamiliar with past research on the topic.

As more students with performance anxiety are studied and their symptom relief techniques identified, complete research on the topic will emerge, either highlighting the effectiveness of prior management techniques or making them obsolete. Whichever the case, the

---

[19] F.L. Osorio, "Music Performance Anxiety: Perceived Causes and Coping Strategies" *European Psychiatry* 41, 2017.

elementary music teachers in central Virginia have identified a need for teaching students with music performance anxiety relief techniques.

How effective are the current solutions in managing the symptoms of music performance anxiety?

The current trend in performance anxiety management happens in secondary and post-secondary settings. Within these two settings, students are expected to perform works of music with increasing complexity and with higher expectations. As students progress in their understanding of music, it is the student's responsibility, with guidance from the teacher, to identify and expedite their management techniques for the students' performance anxiety. This expectation leads many elementary music teachers to feel the same about their students.[20] Elementary music teachers should be able to work with students to identify and help manage young students with music performance anxiety by using techniques that rely on the student telling another how they feel and at what intensity those feelings are felt.

Students who suffer from music performance anxiety at a young age tend to suffer greater effects from MPA as they get older, as more of their peers are in the audience, silently judging their ability to perform.[21] Audience members are not doing so unless told otherwise by the performer, so the answer to tell students is that their performance quality would not matter to the audience, as they are only there to support the performer and not judge them. This can lead to many problems, from stating that their performance is not good enough to have students perform music of a lower quality than what they can do. It is this mentality that elementary music

---

[20] Judith A. Jellison, "On-Task Participation of Typical Students Close to and Away From Classmates With Disabilities in an Elementary Music Classroom" 343.

[21] Ibid, 345.

teachers have taken regarding how they handle music performance anxiety in young musicians. The mentality that their parents are only there to support them and will love anything the student does may be true. Still, it hinders the ability of the students to progress in their musicianship ability.

This trend in management also hinders long-term symptom relief for MPA; thus, it only really applies to students with short-term performance anxiety symptoms, but it does not handle the cause of those symptoms, nor does it help any student who may suffer from long-term symptoms. As discussions around mental health become an increasingly societal norm, it could be inferred that discussions around performance anxiety in all students, regardless of age or experience level.

Current solutions for managing the symptoms associated with music performance anxiety are a new area of dealing with mental health and music performance. Many of the symptoms of music performance anxiety come from the fight or flight response to stressors.[22] Examples of calming techniques are focused breathing and meditation.[23] These are some of the ways teachers may help their students who are experiencing music performance anxiety. Focused breathing and meditation techniques are two of the most beneficial and apply to all students experiencing performance anxiety symptoms.

The teacher's responsibility is to find time to practice these techniques. The most beneficial time is at the start of each class period and incorporating the techniques into the warm-up routine. During the music lesson, go back to these techniques to reinforce that it is acceptable to do this within a performance. Anything that a music teacher can do to mitigate the effects of

---

[22] F.L. Osorio, "Music Performance Anxiety: Perceived Causes and Coping Strategies" *European Psychiatry* 41, 2017.

[23] Ibid.

music performance anxiety during the rehearsal space will also be valuable in a performance setting. As for students who do not experience music performance anxiety, they can experience other forms of social anxiety, and these techniques can be used in those types of situations as well.

Current recommendations dealing with music performance anxiety come from past recommendations based on management techniques based on other forms of social anxiety disorders. As many of the symptoms experienced are the same in many social settings, the time the student may have to manage their symptoms may only be seconds from experiencing the first set of symptoms to performing to the audience. As musicians age and the music becomes harder, these symptoms can become debilitating to the student. In most counties in Virginia, it is expected that all students be able to give performances throughout the year with some degree of proficiency. This, however, may be the only exposure some students have to music performance. It is within the current set of music performance anxiety management techniques that the music teacher demonstrates techniques for all students regardless of whether they experience music performance anxiety or not.

As more students voice their mental health concerns to teachers, administrators, and other mental health professionals, the students will be able to gain valuable support for their mental health needs. As mental health becomes normalized in the United States and students get the help that they need, music teachers must be prepared to accommodate those students without the need for an unjustified amount of additional research into the techniques that work for most students and only expand on their research as needed to adjust to their students needs. Music performance anxiety can affect individuals differently; when the current recommendations for the

management of music performance anxiety are not sufficient, more research will need to be done to accommodate those students with music performance anxiety.

Summary

The five guided questions and their supporting evidence showcased how elementary music teachers in central Virginia react to music performance anxiety from their students. While answering the questions in the survey, central Virginia music teachers were able to showcase their observations and interventions into how elementary students prepare to manage their music performance anxiety. Many of the participants answered the first guiding question and showed that some correlation was observed between social anxiety and music performance anxiety. The participant's responses to the second guiding question showed that current trends in mental health matters in music education seem to follow those of general education practices, with no clear significant difference between general and music educational practices.[24] The responses to the third guiding question sought to examine the relationship Covid-19 had on the relationship of music performance anxiety. The fourth guiding question was about past recommendations that the participants received regarding music performance anxiety. Finally, the fifth guiding question examined how effective current solutions were for managing music performance anxiety.

Through the responses to the first set of questions in the survey, the data from the respondents concluded that music performance anxiety and social anxiety are linked through analyzing the data from the respondents about their music performance anxiety and how their symptoms affect them while performing and comparing that data to how the participants perceived the effects of music performance anxiety of their students. The conclusion was drawn

---

[24] Judith A. Jellison, "On-Task Participation of Typical Students Close to and Away From Classmates With Disabilities in an Elementary Music Classroom" 345.

that music performance anxiety was linked to social anxiety in such a way that the music teachers' music performance anxiety symptoms managed to have a negative correlation with the students who were experiencing such symptoms.

In the survey questions related to the second group of guiding questions, many participants experienced echoes of mental health trends in music education from research from general education classes. Many non-music-specific answers were given regarding how mental health is discussed in the classroom setting, and many said that they did not discuss it during instructional time. The participants answered this set of questions by observing what their peers were doing regarding mental health in the classroom and what other music teachers might be doing in the classroom.

For the subset of questions for the third guiding question, central Virginia music teachers were asked how COVID-19 affected music performance anxiety in their students. Many of the teachers witnessed or heard about bullying and peer victimization increasing mainly through social media apps like Snapchat. Because of the pandemic, many students were exposed to social media apps at an early age. Some of them were exposed to cyberbullying, some for the first time. The effect of this type of bullying carries over to the educational setting and the music classroom. Though many of the participants did not witness any bullying in the music classroom, they did, however, notice a rise in bullying within their school community, especially between the upper elementary students.

Responses to the fourth guiding question about past recommendations for managing the symptoms of music performance anxiety showed that the study participants did not gain access to these management techniques through their research through various forms of professional development. Though past recommendations for music performance anxiety have contributed to

understanding the relationship between music performance anxiety and social anxiety, it is unclear whether the participants of the study were aware that music performance anxiety management techniques were taught during their undergraduate degrees. Still, the participants learned about music performance anxiety management techniques through professional development resources.

The responses to the fifth question regarding current solutions to music performance anxiety found that Central Virginia music teachers have positive opinions on the subject as mental health becomes more of a priority in music education and general education. As more research on mental health matters becomes available to music teachers, the better equipped those teachers will be able to handle various mental health matters that affect the learning of music students. In the performance setting, mental health research has been conducted regarding secondary students and collegiate students, but little has been conducted on students who are of elementary age.[25] This gap was filled by the participants' experiences helping students through MPA and other mental health matters that affected their students' ability to perform music in rehearsal or class and in a true performance setting.

As more research on mental health and music performance anxiety in elementary-aged students becomes available to music educators, they will be more able to help address their students' needs. Using the guided questions in this study, participants were able to express their experiences dealing with music performance anxiety and how MPA might be affected socially through other students' judgment and the educator's anxiety.

---

[25] Anna Wiedmann, "How Does Music Performance Anxiety Relate to Other Anxiety Disorders?," 204.

Chapter Five: Conclusions

Summary of Study

This study was based on a survey where participants were asked to fill out certain answers based on a Likert scale system, where the answer (1) applied to not at all, and the answer (5) applied to most like me. Participants were asked twenty questions about music performance anxiety, which they were to answer if the question sounded like something that they could either emphatically relate to, relate to, or have experienced. The questions in the survey were based on five guiding questions: What is the relationship between social and music performance anxiety? What are the current trends in music education to curb the symptoms of music performance anxiety? What are past recommendations for dealing with music performance anxiety? How has COVID-19 affected social and music performance anxiety in elementary-aged children? Finally, how effective are current recommendations for managing music performance anxiety? Using these questions, a subset of questions was formed where participants, elementary music teachers, could answer to the best of their ability.

After data was collected, an analysis was performed to identify trends in the data and the current research. Although many of the same trends were highlighted throughout the study, it was how the trends in music education affected how music students of the younger generations dealt with music performance anxiety and how they were able to manage their symptoms by using techniques that were not completely up to date but were considered popular in recent years. After the trends were identified for each guiding question, the trends between the guiding questions and prior research were analyzed. In this step, all the trends aligned with prior research on social and music performance anxiety.

Summary of Findings and Prior Research

Music Performance anxiety is a form of social anxiety, both with current research and data collection from this study to support. Prior research on how social anxiety has affected the ability to participate in all social events.[1] These symptoms can play a major role in the development of more complex phobias that can become so severe that it limits a person's role to participate in society in any capacity.[2] As a social phobia, music performance anxiety is a less traditional definition of social anxiety. Thus, many other social aspects develop during the music performance process through judgment from the audience instead of from a peer, colleague, or authority figure.

As prior research suggests, music performance anxiety is a form of general social anxiety and a learned anxiety.[3] Generalized anxiety is common in many students who are suffering from symptoms of music performance anxiety. The act of music performance is a social activity where the audience's role is to judge the role of the performer; the anxious symptoms come from negative reviews that a performer may experience after the performance. All aspects of making music, especially in the performance setting, can build in the mind, making anxiety symptoms impossible to manage without proper training.

Using coping strategies, teachers can help mitigate the symptoms caused by performance anxiety. These strategies can be easily taught and beneficial to all students, regardless of the extremity of symptoms related to music performance anxiety. Managing music performance anxiety begins within the rehearsal space, where students are introduced to coping strategies. As

---

[1] "Anxiety and Children," American Academy of Child & Adolescent Psychiatry.

[2] Corinne N. Carlton, "5-Year Follow-up of Adolescents with Social Anxiety Disorder: Current Functioning During Covid-19"

[3] Wendy J. Cox, "Performance Anxiety and Depression Level and Psychotherapy Among Music and Art Students Compared to the General Student Population"

a timeframe is important when planning to implement coping strategies for music performance anxiety, starting the incorporation sooner in the school year rather than right before a large performance is beneficial. Not only will coping strategies help with any performance-related anxiety, but they will also help with general social anxiety in future situations. Teaching anxiety coping strategies can become a necessary life skill for those students who need it.

Limitations

This study had many personal biases among the participants. Many of the survey questions address the participants perceived anxiety of their students without addressing the students explicitly. This, however, was somewhat part of the design that was going to draw conclusions based on how the teachers perceived their student's music performance anxiety or if the students had already disclosed their music performance anxiety to the teacher. However, if the students had not, then it was primarily up to the participants to make an inference about how sever their student's music performance anxiety is. Within this study's set of parameters, the inferences made by the teachers are not accurate for the severity of music performance anxiety, but an assumption that some of their students do experience music performance anxiety.

Another limitation for this research was that the educators did not receive a follow up. A five of the twenty participants gave extra information through email for some of their responses addressing why then had chosen that response. If all participants were able to be followed up with and their data analyzed as to why they chose certain answers then there would be a more conclusive connection between the participants who responded that they had music performance anxiety and the perceived symptoms from their students.

Recommendations for Future Study

This study could benefit from numerous recommendations. The most notable recommendation for future studies would be to include a follow-up interview or survey based on the participant's answers to the original survey. This follow-up would be more in-depth as to why the participants chose the answers they did. Follow-up interviews allow the participants to elaborate on the answers given in the original survey.[4] Follow-up surveys also allow participants to ask questions about why certain questions were on the survey and allow more data to be collected by using another means of data collection, especially when comparing other forms of data collection processes.

As far as the original survey is concerned, adding more questions for each guiding question gives participants a chance to bring more data compared with the prior research to solidify an argument that MPA is a form of social anxiety. Regarding the first guiding questions, more questions should be implemented to address the participant's level of social anxiety along with their MPA. A follow-up question regarding the first guiding question is whether participants have an understanding that they may be suffering from symptoms of social anxiety and whether they can process and deal with that information and are socially mature enough to process those symptoms of social anxiety, no matter the severity. Asking participants to go through the process of analyzing how they go through the process of analysis of their own MPA and social anxiety, or if they were professionally diagnosed, how they work through their diagnoses when faced with certain social situations in and out of performance settings.

Regarding the second guided question, current trends in elementary music education focus on MPA. Music performance anxiety is a hard subject to talk about with students who may

---

[4] Steve Campbell, "Purposive Sampling: Complex or Simple? Research Case Examples"

not be able to fully understand and process emotions. Still, all students can feel them and should be taught what they are and how to minimize the effects of negative emotions and maximize the effects of positive emotions. Trends change as time passes, but as teachers age, some stay in the pattern of the traditional methods that have stood the test of time. An important identification that could have been changed is adding a question about how old the teacher is and when they last updated their curriculum to include current trends regarding music performance anxiety. These two things would eliminate age biases in the current data. As trends move forward and as the social trends regarding mental health become normal, talking about mental health will change the way teachers change teaching strategies when teaching students to manage their music performance anxiety.

Another recommendation for future studies would be to compare the participation of students with music performance anxiety with data collected before the COVID-19 pandemic and anxiety data collected during the pandemic. Analyzing how this data affected virtual learning while managing music performance anxiety and anxiety caused by the pandemic. Also, where this data affects the data collected by this study while highlighting the effects of severe anxiety symptoms on post-pandemic music classes and performances.

Implications for Practice

Implications for practice will show in teacher understanding of anxiety, MPA, and other social anxiety. The ability of the elementary music teacher to identify the symptoms of anxiety, MPA, and social anxiety combined with the ability to help manage the symptoms of these anxieties will decrease the dread and fear of performing music for the elementary general music students found in Virginia. When analyzing implications for future studies, trends in music education change as time goes on, and how the different generations react to the younger

generation. As mental health becomes more spoken about socially and starts to become just as important as physical health in the workplace, the more it is going to relate to education and become a crucial part of how teachers continue to work mental health into the general curriculum and just as import that music educators add music.

Mental health in education is debated in the United States' current social climate.[5] There are many instances where mental health is either left out of the curriculum altogether to make room for more content, and any mental health teaching is left up to the teachers at their discretion. However, in some school districts, specific teachers and guidance counselors give mental health classes to students to help them express how they feel and provide guidance for navigating many mental health-related issues. The music teacher's role in this process is to help students process mental health issues related to music and music performance. Helping students navigate the mental health issues in the world provides these students in all aspects of life.

As mental health becomes more important in the school setting, teachers are taking it upon themselves to improve their understanding of various forms of mental health. They can better help their students in the classroom. As music teachers, one of the largest forms of mental health issues for music students is music performance anxiety, in which some students are unable to manage these symptoms. Addressing music performance anxiety in elementary-aged students is as important as addressing this issue with secondary and collegiate music students. It affects those students who continue to perform music in the secondary, collegiate, and beyond.[6]

---

[5] Bianka Dobos, "Music Performance Anxiety and its Relationship With Social Phobia and Dimensions of Perfection,"

[6] Steve Campbell. "Purposive Sampling: Complex or Simple? Research Case Examples"

Some of the lessons on music performance anxiety management strategies will translate to other forms of anxiety management, such as generalized anxiety and SAD.[7] Many of the management techniques for music performance anxiety come from other forms of social anxiety management techniques. These calming techniques bring all forms of anxiety levels down to a manageable level where students will be able to participate in any form of activity that they do, whether that be in the musical field, sports, or general social situations.

Where making and performing music is concerned, there is a chance that teaching these anxiety management techniques at a younger level will confuse those students who may not have MPA. Still, with proper explanation, those students will learn that these techniques can be utilized in any situation that may cause them anxiety. As more teachers are beginning to implement and understand how to help students with mental health issues, students will begin to open up to these trusted adults about what is bothering them and how it is affecting their everyday lives.

With the addition of routines into the elementary music classroom, students can incorporate these strategies that help mitigate their symptoms of music performance anxiety. During normal classroom routines, implementing strategies like the Alexander technique and other techniques that draw attention to focused breathing and relaxing physical manipulation of the muscles that tense when stressed allows for smoother transitions in routines because students no longer show physical signs accompanying stressors like music performance.[8] Students will experience music performance anxiety for the first time as they transition from the classroom to

---

[7] Susana Cohen, "Music Performance Skills: A Two-Pronged Approach – Facilitating Optimal Music Performance and Reducing Music Performance Anxiety"

[8] F.L. Osorio, "Music Performance Anxiety: Perceived Causes and Coping Strategies" *European Psychiatry* 41, 2017.

the performance space if they are unfamiliar with the process of music performance.[9] The

teacher may also use these techniques in the performance setting to highlight a sense of normalcy

in the new space. Analyzing students' behavior and knowing the symptoms of music

performance anxiety will help teachers identify which students will most need these mitigation

techniques.

Another practical implication of this research is how the teachers address their music

performance anxiety. Almost all the teachers surveyed responded that they also experience music

performance anxiety while they are performing or conducting. Doing these strategies with their

students before rehearsal and performances can help mitigate the teacher's anxiety symptoms

while allowing them to help their students simultaneously.[10] Some teachers already use some of

these techniques to help their music performance anxiety, while others do not. If those who

responded that they rarely experienced music performance anxiety will do these techniques with

their students, then it will only increase comfort with those teachers. The negatives of doing

these anxiety management techniques have very low risk, but the rewards for taking the time

during rehearsal and before performances have their merits.

As mental health in the United States becomes socially accepted, anxiety and its

symptoms will become a social norm to speak about. Having open conversations with students

about the ways they feel regarding music performance and how they feel about the rehearsal

space can give these students a voice to speak about their experiences. Many students will have

shared experiences where they can accommodate each other and remind themselves about certain

---

[9] F.L. Osorio, "Music Performance Anxiety: Perceived Causes and Coping Strategies."

[10] Ibid.

techniques that help each other.[11] Sometimes, for elementary students, a friend will know more about each other than themselves. They will help each other with what works and be more inclined to be worried about their friends who are experiencing music performance anxiety, especially if the symptoms are severe enough to cause physical manifestations.[12] This is another way of saying that future studies should incorporate the friends' responses to music performance anxiety from their peers.

<div align="center">The Alexander Technique and Other Management Strategies</div>

Music teachers may also include the use of the alexander technique for the management of physical symptoms of music performance anxiety. By using the Alexander technique, music performance anxiety symptoms can be managed through the physical manipulation of muscles and focused breathing. Many of the poses and positions of the Alexander technique come from yoga poses. Using the Alexander technique music teachers will be able to help students manage their music performance anxiety during class time and before music performances.

Utilizing routines and incorporating various music performance anxiety symptoms into the beginning of them teachers will be able to help students develop a method of when to identify their symptoms and help manage them before the process of music making. Though various techniques of anxiety management exist, a simple routine change is the most effect for the management for music performance anxiety. Participating in the music making process should be the second step for students managing their music performance anxiety.

---

[11] F.L. Osorio, "Music Performance Anxiety: Perceived Causes and Coping Strategies."

[12] Ibid.

Another technique to the management of music performance anxiety is ACT. ACT focuses on what can and cannot be controlled. Making sure students are aware of all aspects of the music making process and that they understand the how and why their symptoms of anxiety appear. This understanding is the acceptance that these students experience music performance anxiety. The commitment part of the acronym explains how commitment is a vital source of management for music performance anxiety. Where students who are committed to doing a certain task and doing it well will influence how sever their symptoms of anxiety are and rather or not that they will be able to successfully manage their music performance anxiety.

Summary

Previous researchers recorded observations relating to music performance as a form of social anxiety and the connection between the two forms of anxiety. Music performance anxiety, as a subsection of generalized anxiety disorder, comes from a series of internal and external motivators where students can process their understanding of various stressors in their environment. The stress put on young musicians is important to understanding the social aspects of the world music students live in. These students are expected to practice until they can perform correctly. Still, if they perform incorrectly, there is a fear that the student will experience retaliation or punishment for their mistake by their teachers, peers, and even family members. This discourse may not be true for all performing music students, but for those who struggle with symptoms of MPA before, during, and after the performance, those symptoms will, most of the time, cause more harm than good.

The natural response to handling intense stressors that cause extreme feelings of anxiety is to avoid the cause of the stressor entirely or push through the feelings because it is linked to something that must be done; in the case of MPA, it is a performance, which is usually graded

for the case of many music students.[13] Understanding and incorporating management techniques will help students embrace the symptoms of anxiety. With the help of a trusted teacher, students will be able to calm themselves and bring a more positive attitude to their performance.

Students experiencing a positive attitude towards music performance because of their ability to process the feelings of stress from anxiety-related symptoms will contribute to an increased appeal to the foundation of music performance and all social implications responsible for their performance. As students mature in their abilities to perform music, they may develop a stronger heightened sense of emotional understanding. As their ability to communicate their feelings strengthens, students will be able to express their understanding of their anxiety symptoms in greater detail. For music educators, introducing to students any means of management for music performance anxiety as early as possible will greatly reduce anxiety symptoms that may develop as students get older.[14]

Future studies should consider that there is a difference between the ages of the students in the study. As the students age, they can communicate their feelings to more trusted individuals regarding their symptoms of specific emotional stressors, i.e., music performance. Using this information is key to being able to address more common issues regarding social phobias and music performance anxiety. In future studies, it is also important that researchers conduct interviews with the participants to supplement their answers and help explain some phonological answers when the answers do not align with prior research. Further studies should also consider how friendships play a role in the development and treatment of social anxiety along with music

---

[13] Golda S. Ginsburg, Pella, Jeffery E., Piselli, Kate, and Chan, Grace. "Teacher Anxiety Program for Elementary Students (TAPES): Intervention Development and Proposed Randomizes Controlled Trail."

[14] Ibid.

performance anxiety in elementary-aged students and their ability to progress in music performance and curriculum, where students who need musical support may be able to come through their friends if allowed to do so by the teacher.

     As mental health becomes more important, educators must be prepared to help mentor students navigate that world. Social anxiety is one of the most common forms of anxiety in pre-adolescence in the United States of America. Thus, teachers in the United States should be properly trained to help manage the symptoms of anxiety in these students. Music performance anxiety is just as important as some of the other mental health and should be treated as such. It is this responsibility that music educators should be able to teach students management techniques before any of their students' performances. By incorporating techniques like the "Alexander Technique" and "I" Statements, when and where possible during class, before, and during performances. Giving students the time and place to practice these techniques will lead to a higher self-image and give meaning to what the performers are about to accomplish.

Appendix A: Music Performance Anxiety in Elementary Students in the State of Virginia

1. I experience music performance anxiety.

2. I can manage my symptoms from music performance anxiety.

3. My symptoms from music performance anxiety are debilitating during a performance.

4. My students know that I experience music performance anxiety.

5. My symptoms of music performance anxiety are the worst in the weeks leading up to a concert being performed by my students.

6. A third of my students experience music performance anxiety.

7. Out of those that experience music performance anxiety, they have been taught how to manage their symptoms.

8. Out of those that experience music performance anxiety, the symptoms they experience are debilitating.

9. To my knowledge, are any of my students seeking outside help from a profession for social anxiety? 1 (unknown), 3 (no), or 5 (yes)

10. To my knowledge, any student receiving professional outside help has a better understanding of how to manage their anxiety symptoms.

11. Bullying is prevalent in my school.

12. Bullying takes place in the music classroom.

13. The pandemic's effect on bullying has shown an increase in bullying than before the pandemic.

14. Bullying in the music classroom takes the form of mockery by calling others out for not being able to do music tasks well.

15. Bullying has the potential to affect those with social anxiety and in turn, any music performance anxiety that they may be experiencing.

16. My students know how to manage their music performance anxiety.

17. I have taught them techniques on how to manage music performance anxiety.

18. We have actively practiced the management of music performance anxiety symptoms in the music classroom and before a performance.

19. There is only one activity that my students prefer doing to cope with their symptoms of music performance anxiety as compared to doing more than one activity.

20. After taking this survey, I am more inclined to understand more about the management of music performance anxiety.

Appendix B: IRB Approval

Date: 5-2-2024

IRB #: IRB-FY22-23-1489
Title: Music Performance Anxiety in Elementary Music Students in the State of Virginia
Creation Date: 5-1-2023
End Date:
Status: Approved
Principal Investigator: Nathaniel Estes
Review Board: Research Ethics Office
Sponsor:

Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt

Key Study Contacts

Member	Nathaniel Estes	Role	Principal Investigator	Contact	
Member	Nathaniel Estes	Role	Primary Contact	Contact	
Member	Keith Pace	Role	Co-Principal Investigator	Contact	

Appendix C: Recruitment Email

Dear potential participant,

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a master's degree. The purpose of my research is to show how elementary music educators adapt their instruction to meet the needs of elementary school students with social and learning anxiety in Virginia public schools, and I am writing to invite you to join my study.

Participants must be elementary music teachers in central Virginia. Participants will be asked to take an anonymous, online survey. It should take approximately 30 minutes to complete the procedure listed. Participation will be completely anonymous, and no personal, identifying information will be collected.

A consent document is attached to this email. The consent document contains additional information about my research.

Because participation is anonymous, you do not need to sign and return the consent document unless you would prefer to do so. After you have read the consent form, please click the link to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the study.

Sincerely,

Nathaniel Estes
Liberty University Graduate Student

Bibliography

"Anxiety and Children," American Academy of Child & Adolescent Psychiatry, last modified
October 2017.
https://www.aacap.org/AACAP/Families_and_Youth/Facts_for_Families/FFFGuide/The-
Anxious-Child-047.aspx

Bayrak, Gokhan, Ozdemir, Hatice, Aslan, Ummuhan Bas, Yagci, Nesrin. "Does the Covid-19
Lockdown Affect Pain and Anxiety in High School Seniors and High School Graduates
Preparing for the University Exam?" *Psychology in the Schools* 60, no. 9, 2023.

Bernard, Cara Faith, and Cayari, Christopher. "Encouraging Participatory Music Making
Through Differentiation on the Ukulele" *General Music Today* 34, no., 2020.

Brugues, Anriadna Ortiz. "Music Performance Anxiety- Part 2: A Review of Treatment Options"
Narbeth 26, no. 3, 2011.

Burke, Taniesha, Sticca Fabio, Perren, Sonja. "Everything's Gonna be Alright! The Longitudinal
Interplay Among Social Support, Peer Victimization, and Depressive Symptoms" *Journal
of Youth and Adolescence* 46, no. 9, 2017.

Campbell, Steve, Greenwood, Melanie, and Prior, Sarah. "Purposive Sampling: Complex or
Simple? Research Case Examples" *Journal of Research in Nursing* 25, no. 8 (2020): 652.

Carlton, Corinne N., Garcia, Katelyn M., Honaker, Makayla, Richey, John A., Ollendick,
Thomas H., "5-Year Follow-up of Adolescents with Social Anxiety Disorder: Current
Functioning During Covid-19" *Psychiatry Research 322*, 2023.

Chang-Arana, Alvaro M., Mavolampados, Anastasois, Thompson, Marc R., Pokki Niklas, Sams,
Mikko. "Exploring the Interpersonal Level of Music Performance Anxiety: Online
Listener's Accuracy in Detecting Performer Anxiety" *Frontiers in Psychology*, 2022.

Creswell, John W. and Creswell, David J. *Research Design: Qualitative, Quantitative, and
Mixed Methods Approaches*. Thousand Oaks, CA: SAGE Publications Inc., 2018.

Cohen, Susana, and Bodner Ehud. "Music Performance Skills: A Two-Pronged Approach –
Facilitating Optimal Music Performance and Reducing Music Performance Anxiety"
Psychology of Music 47, no. 4 (2019), 521-538.

Cox, Wendy J., Kenardy Justin. "Performance Anxiety and Depression Level and Psychotherapy
Among Music and Art Students Compared to the General Student Population" *Frontiers
in Psychology* 12, 2021.

Davis, Janet. "Alexander Technique Classes Improve Pain and Performance Factors in Tertiary
Students," 24, No. 1 (2019).

"Districts" About VMEA, Virginia Music Educators Association, last modified 2022, https://www.vmea.com/indedex.php/general/about-vmea/school-systems

Dobos, Bianka, Piko, Bettina F., and Kenney, Dianna T. "Music Performance Anxiety and its Relationship With Social Phobia and Dimensions of Perfection," *Research Studies in Music Education* 41, no. 3 (2019), 310-326.

"Emotional and Behavioral Disorders," Special Education Services and Supports, Georgia Department of Education, https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Special-Education-Services/Pages/Emotional%20and%20Behavioral%20Disorder.aspx

Forbes, Mariam K., Fitzpatrick, Sally, Magson Natasha, Rapee, Ronald. "Depression, Anxiety, and Peer Victimization: Bidirectional Relationship and Associated Outcomes Transitioning from Childhood to Adolescence" *Journal of Youth and Adolescence* 48, no.4, 2019.

Fusch, Patricia I., Ness, Lawrence R. "Are we there yet? Data saturation in qualitative research." *The qualitative report* 20, no. 2 (2015): 1408.

Gardner, Howard. "On Failing to Grasp the Core of MI Theory: A Response to Visser et al." *Intelligence* 34, (2006): 503-505.

Ginsburg, Golda S., Pella, Jeffery E., Piselli, Kate, and Chan, Grace. "Teacher Anxiety Program for Elementary Students (TAPES): Intervention Development and Proposed Randomizes Controlled Trail." *National Library of Medicine: National Center for Biotechnology Information* 1, no. 10 (2021). https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6937798/

Halldorsson, Brynjar. "Symptoms of Social Anxiety, Depression, and Stress in Parents of Children with Social Anxiety Disorder." *British Journal of Clinical Psychology* 57, no.2, 2018.

Heilborn, Nicole, Prinstein, Mitchell J., "Adolescent Peer Victimization, Peer Status, Suicidal Idea, and NonSuicidal Self-Injury: Examining Concurrent and Longitudinal Associations" *Merri-Palmer Quarterly* 56, no. 3, 2010.

Jellison, Judith A., "On-Task Participation of Typical Students Close to and Away From Classmates With Disabilities in an Elementary Music Classroom" *Journal of Research in Music Education* 50, no. 4 (2002), 343-355.

Kalenska-Rodzaj, Julia. "Pre-Performance Emotions and Music Performance Anxiety Beliefs in Young Musicians," *Research Studies in Music Education* 41, no. 2, 2019.

Kennedy, Reeve S. "Bullying Trends in the United States" *Trama, Violence and Abuse* 23, no. 4, 2021.

Kenney, Dianna, and Osborne, Margaret S. "Music Performance Anxiety: New Insights from Young Musicians" *Advances in Cognitive Psychology* 2, no.2-3 (2006), 103-112.

Kern, Less, Hetrick, Allyse, Custer, Beth A., and Commisso, Colleen E. "An Evaluation of IEP Accommodations for Secondary Students With Emotional and Behavioral Problems" *Journal of Emotional and Behavioral Disorders* 27, no. 3(2019), 178-192.

Kleberg Johan Ludin, Hogstrom, Jens, Nord Martina, Bolte, Seven, Serlachius, Eva, and Falck-Ytter. "Autistic Traits and Symptoms of Social Anxiety are Differentially Related to Attention to Others' Eyes in Social Anxiety Disorder," *Journal of Autism and Developmental Disorders* 47, no. 12, 2016.

Kaloeti, Dian Veronike Sakti., Manalu, Rouli, Kristiana, Ike Febrian, Bidzan Mariola. "The Role of Social Media Use in Peer Victimization and Onset of Anxiety Among Indonesian Elementary School Children" *Frontiers in Psychology* 12, 2021.

Lee, Liza, Chang Hsiao-Yun, "Music Technology as a Means for Fostering Young Children's Social Interactions in an Inclusive Class" *Applied Systems Innovations* 4, 2021.

Martínez-Mesa, Jeovany, González-Chica, Duquia, Rodrigo Pereira, Bonamigo Renan Rangle, and Baston, João Luiz. "Sampling: How to Select Participants In My Research Study?" *An Bras Dermatol* 93, no. 3 (2016), 326.

Niman, Sunsanti, Deo, Kumala Dewa, Indriarini, Maria Yunita. "The Prevalent Anxiety Disorders Among Elementary Students in Dangug, Indonesia." *Journal of Public Health Research* 1, no. 10(2021). https://www.proquest.com/docview/2539882901?parentSessionId=OLawfPxVL%2F21B NDtSO28GoqD4Ra%2BuM%2BlmcOjg7Hw0tc%3D&pqorigsite=summon&accountid=12085

Ortiz, Ariadna. "Music Performance Anxiety – Part 1. A Review of its Epudemiology," *Narbeth* 26, no. 2, 2011.

Osorio, F.L., Burnin, A. B., Nireberg, I.S., Barber, A.E.M. "Music Performance Anxiety: Perceived Causes and Coping Strategies" *European Psychiatry* 41, 2017.

Perez, Lorea Martinez. *Teaching With the Heart in Mind: A Complete Educators Guide to Social Emotional Learning.* Brisca Publishing, 2020.

"Phobias," Conditions and Diseases, John Hopkins Medicine, https://www.hopkinsmedicine.org/health/conditions-and-diseases/phobias#:~:text=A%20phobia%20is%20an%20uncontrollable,that%20lasts%20f or%20several%20minutes.

Pontillo, Maria. "Peer Victimization and Onset of Social Anxiety Disorder in Children and Adolescents," *Brain Sciences* 9, no. 6 (2019).

Rawlings, Jared R., Young Jacob. "High School Band and Orchestra Musicians' Willingness to Intervene in School-Based Relational Victimization Experiences" *Contributions to Music Education* 46, 2021.

Rettew, David C., Pawlowski, Sarah. "Bullying" *Child and Adolescent psychiatric Clinic of North America* 25, no. 2, 2016.

Roy, Betty Van, Kristensen, Hanne, Groholt, Berit, Clench-aas, Jocelyne. "Prevalence and Characteristics of Significant Social Anxiety in Children aged 8-13 Years: A Norwegian Cross-Sectional Population Study" *Social Psychiatry Epidemiology* 44, no. 55.

Samantaray, Narendra Nath, Kar Nilamadhab, Mishra, Subhransu Ranjan. "A Follow-up Study On Treatment Effects of Cognitive-Behavioral Therapy On Social Anxiety Disorder: Impact of COIVD-19 Fear During Post-Lockdown Period" *Psychiatry Research* 310, 2022.

Savage, Hannah S., Davey, Christopher G., Fullana, Miqual A., Harrison, Ben J. "Threat and Safety Reversal Learning in Social Anxiety Disorder- An fMRI Study" *Journal of Anxiety Disorders* 76, 2020.

Shaw, Teresa A., Juncos, David G., Winter, Debbie. "Piloting a New Model for Treating Music Performance Anxiety: Training Singing Teachers to Use Acceptance and Commitment Coaching With a Student" *Frontiers in Psychology* 11, no. 882, 2020.

"Social Anxiety Disorder," Anxiety and Depression Association of America, https://adaa.org/understanding-anxiety/social-anxiety-disorder

Spillios, James C., Jazen, Henry L., "Anxiety and Learning Disabilities" *School of Psychology International* 4, 1983.

Sriyanto, S., Na'imah, Tri, Febrianta, Yudha. Murniawaty, Indri. "Social Skills for Student Social Anxiety Disorder (SAD) in Elementary School" *Indian Journal of Public Health Research & Development* 10, no. 9 (2019): 1911-1914.

Steggerda, Jake C., Scafe, Meredith, Pastrana, Freddie A., Craig, James T., Cavell, Timothy A. "Children's Self-Related Lunchroom Likeability and Peer Victimization" *Journal of Development Psychology* 79, 2022.

Tahrirbegi, Damla. "Higher Music Education Students' Experiences and Management of Performance Anxiety: A Qualitative Study" *Psychology of Music* 50, no. 4. 2021.

Telles, Chirley, Gupta, Ram Kumar, Gadharva, Jumar, Vishwakarma, Kala Niranjan, Balkrishna, Acharya. "Immediate Effect of a Yoga Breathing Practice on Attention and Anxiety in Pre-Teen Children." *PubMed Central* 7 no. 7, 2019.

"The Alexander Technique," American Society for the Alexander Technique.
https//www.amsatonline.org/aws/AMSAT/pt/sp/what_is

Tse, Zoie Wai Man, "School-Based Cognitive-Behavioral Therapy for Children and Adolescents with Social Anxiety Disorder and Social Anxiety Symptoms: A Systematic Review," *PLoS One* 18, no.3, 2023.

Vaag, Jonas, Bjerkeset, Ottar, and Sivertsen, Børge. "Anxiety and Depression Level and Psychotherapy Use Among Music and Art Students Compared to the General Student Population" *Frontiers in Psychology* 12, (2021) 1.

Wendy J. Cox, and Justin Kenardy, "Performance Anxiety, Social Phobia, and Setting Effects in Instrumental Music Students" *Journal of Anxiety Disorders* 7, (1993), 49-60.

West, Rebecca, Furman, Amy, and Silverman, Michael J. "Individualized Education Program Team Members' Perceptions of Music Therapy: An Interpretivist Investigation" *Journal of Music Therapy* 58, no. 4 (2021), 437-462.

Wiedemann, Anna, Vogel, Daniel, Voss, Catharina, and Hoyer, Jana. "How Does Music Performance Anxiety Relate to Other Anxiety Disorders?" *Psychology of Music* 50, no. 1 (2022), 204-217.

Yildrim, Hilal, Isik, Kevser, Gulcek, Emral, Aylaz, Rukuye. "Effect of the Education Which if Offered in Accordance with Bandura's Social Learning Theory on Children's Health Locus of Control, Perceptions and Behaviors" 12, no. 2 (2020), 1365.