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**CANTORES LÍRICOS: DUETOS COM A ANSIEDADE**  
**LYRICAL SINGERS: DUETS WITH ANXIETY**  
**CANTORES LIRICOS: DUETOS CON LA ANSIEDAD**

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## RESUMO

**Introdução:** O presente artigo de pesquisa descreve e analisa os resultados parciais de um estudo qualitativo alargado que pretendeu verificar de que forma a ansiedade de desempenho está presente no quotidiano do cantor lírico.

**Objetivos:** As alterações de vida diárias antes de um recital e quais as estratégias utilizadas no seu enfrentamento por parte deste grupo de profissionais.

**Métodos:** Resulta da administração de um questionário socioprofissional e de uma entrevista semiestruturada a um grupo de 8 cantores líricos com mais de 6 anos de prática, selecionados pelo método bola de neve.

O procedimento para aceder aos significados emergentes dos seus discursos foi a *Grounded Theory*, seguindo as rotinas de seleção de unidades de análise, criação de memorandos, e categorização em dois níveis (descritivo e conceptual).

**Resultados:** Centra-se na produção dos discursos referentes a três questões sobre a experiência da ansiedade de performance musical, rotinas diárias adotadas no período pré-recital e nas eventuais estratégias usadas para ultrapassar a sintomatologia ansiosa.

**Conclusões:** Os resultados manifestam o reconhecimento do impacto da performance, um convívio constante com a ansiedade e consequentes alterações das rotinas de vida diárias a nível pessoal e social, conduzindo à adoção de estratégias para o controle da ansiedade.

**Palavras-chave:** Cantores líricos; Ansiedade de desempenho Musical; Teoria sustentada nos dados

## ABSTRACT

**Introduction:** This article describes and analyses the partial results of a broad qualitative study, whose goal was to explore how performance anxiety is presented in the everyday life of the lyrical singer.

**Objectives:** The daily life changes before a recital and what strategies are used in the their confrontation by this group of professionals.

**Métodos:** The results presented are centered in the production of discourse from three questions covering the experience of anxiety on musical performance, and the eventual strategies applied to overcome it. These data were gathered using a social-professional questionnaire and a semi-structured interview addressed to a group of 8 lyric singers with over 6 years of experience, sampled through the snowball method. Grounded Theory was the procedure chosen to access the emerging constructs in the participants' discourses, following the routines of analysis unit selection, memorandum generation and categorization on two levels (descriptive and conceptual).

**Resultados:** The method focuses on the production of the speeches concerning three question about the experience of musical performance anxiety, daily routines adopted in the pre-recital period and the eventual strategies used to overcome anxious symptomatology.

**Conclusões:** The collected results recognize the harmful impact of performance, a constant conviviality with the anxiety and consequent changes in daily life routines at personal and social level, leading to the adoption of strategies for anxiety control.

**Keywords:** Lyric Singers; Musical performance anxiety; Grounded Theory

## RESUMEN

**Introducción:** El presente artículo describe y analiza los resultados parciales de un estudio cualitativo ampliado que pretendió comprobar de qué forma la ansiedad de rendimiento está presente en el cotidiano del cantante lírico.

**Objetivos:** Los cambios de vida diarios antes de un recital y cuáles las estrategias utilizadas en su enfrentamiento por parte de este grupo de profesionales.

**Métodos:** Los resultados aquí expuestos se centran en la producción de los discursos referentes a tres cuestiones sobre la experiencia de la ansiedad de performance musical, rutinas diarias adoptadas en el período previo al recital y en las eventuales estrategias usadas para superar la sintomatología ansiosa. Resulta de la administración de un cuestionario socio profesional y de una entrevista semiestruturada a un grupo de 8 cantantes líricos con más de 6 años de práctica, seleccionados por el método bola de nieve. El procedimiento para acceder a los significados emergentes de sus discursos fue la *Grounded Theory*, siguiendo las rutinas de selección de unidades de análisis, creación de memorandos, y categorización en dos niveles (descriptivo y conceptual).

**Resultados:** El método se centra en la producción sobre la experiencia de la ansiedad de performance musical, rutinas diarias en el período pre-recital y en las eventuales estrategias usadas para superar la sintomatología ansiosa.

**Conclusiones:** Los resultados demuestran el reconocimiento del impacto perjudicial de la performance, una convivencia constante con la ansiedad y consequentes alteraciones de las rutinas de vida diarias a nivel personal y social, conduciendo a la adopción de estrategias para el control de la ansiedad.

**Palabras Clave:** Cantantes; Ansiedad de rendimiento musical; *Grounded Theory*

## INTRODUCTION

Performance Anxiety (PA) refers to a group of emotional disturbances, which encompass a set of psychological, physiological and behavioral reactions to exposure to stressful situations, being felt in various domains, from the performance of exams in speaking in public (Kenny, 2006; Mendanha, 2014; Sloboda, 2008,). It is often confused with notions of fear of facing the stage (Wilson & Roland, 2002) and classified phenomenologically by social phobia (Kenny, 2011; Osborn & Franklim, 2010) representing for each lyric singer a challenge impacting on their daily tasks (Spahn et al, 2010). According to Brontons (1994, quoted by Mendanha, 2014), PA is composed of physiological, psychological and emotional, cognitive and behavioral changes. Within the domains of PA, we choose the particular case of PA associated with lyric singing because the career of these professionals is full of auditions, tests, exams, exams, concerts and recitals that directly and indirectly imply the evaluation and exposure to the public, in addition to the high technical and artistic rigor of which they are captivated in order to captivate the same (Mendanha, 2014). The fear of failing in any aspect of individual functionality is the main factor of PA, characterizing its existence in several contexts, and in the case of singing, in addition to internal factors, the unpredictability and uncertainty of employment, unregulated schedules financial instability and even personal and social changes. The PA can focus on any age group, skills or technical experience and is present in amateur and professional singers who sing solo or in a group (Kenny, 2005; 2011). Although the range of incidence of PA can be comprehensive, it is necessary to produce scientific research directed to other contexts, styles and musical aspects (Parncutt & Mcpherson, 2002). Thus, it was intended with this investigation to verify how performance anxiety is present in the lyric singer's daily life, focusing on the daily changes before a recital and what strategies are used in their confrontation by this group of professionals.

## 1. REVIEW OF THE LITERATURE

As we look at a theme that combines the area of Music with that of Psychology, we seek to access the meanings lyrical singers attributed to anxiety. Historically, and from Harnoncourt's point of view (1988, quoted by Cerqueira, Zorzal & de Avila, 2012), the acquisition of musical skills was equated with the relationship of a master and artisan apprentice - an activity so characteristic of the eighteenth century. Following the reasoning of the same author, the contact, the construction of the relation and imposition of individual characteristics to the object (understood in this case as the repertoire), to spend the time and attention to the smallest details, acquire a central role for its success, achieved through the involvement of the artisan (musician), with the raw material (repertoire). Later, the Music Performance Teaching and Learning Model presents itself as a new and complete turning point in the deepening of this complex area, since it involves not only the stage of musical acquisition and preparation, but also the implications of the public presentation (performance) (Cerqueira, Zorzal & de Avila, 2012). In addition to the introduction of the concept of performance, this model has a double aspect, aimed at teachers and interpreters, recognizing the need for an effective, conscious and planned study, based on the previous personification of artisan art (Cerqueira, Zorzal & Avila, 2012). Parncutt and Mcpherson (2002) have shown that there is a lack of knowledge about vocal skills in the vocal range. In addition, it is the responsibility of a current construction of knowledge focusing on how the vocal technique can be influenced by the anxious load inherent to the performance of the singer.

## 2. METHODS

The qualitative method has as main objective to deepen the understanding of the complexity of phenomena, facts and processes, allowing deconstructing all social microprocesses and thus boosting their research, (Kenny, 2011; Victora, Knauth, & Hassen, 2000). It focuses not only on what is observable, but also on the attribution of meanings to behavior, since the study of human experience must take into account that the subject interacts, interprets and constructs meanings (Fernandes da Silva, 2010; Guerra, 2014). Within the group of qualitative methodologies, we highlight Grounded Theory, which gradually saw its method of analysis and several of its key strategies, particularly the coding and recording of memos, become part of the broader lexicon of qualitative research (Charmaz, 2011). The present research is based on the characteristics presented previously, collecting, registering, transcribing, organizing, interpreting and constructing hierarchical information collected, thus accessing the complexity and diversity of this reality, starting from the discourses and having as objective the meanings attributed by the participants.

### 2.1 Participants

It is an intentional sample, not probabilistic, selected by the snowball method. The elements included in this study were 8 professional lyric singers, 6 females and 2 males, aged between 25 and 49 years. Most of them had master degrees in the singing area and all of them had another occupation besides lyrical singing, linked to the teaching of this same art. Concerning the voice suits, our sample consisted of 5 sopranos, 1 contralto, 1 tenor and 1 baritone, with professional practice between 5 and 28 years.

## 2.2 Data collection and procedures

The data collection was carried out in an online context, based on two instruments that focused on the sociodemographic and professional characterization of the participants (through a questionnaire), on the exploration of the PA experience and its impact, as well as on the strategies adopted in view of its emergence. The collection of data about the theme around the PA was made through a structured interview with eight questions that dealt with the lyrical singers' journey, the characterization of their routines, the impact of being a singer in other areas of life, recitals, necessary conditions for a young singer to develop. Due to the extension of the results obtained, the present article only focuses on three issues that constitute this script: "We know that voice is its main tool of work. In your opinion, in what way is anxiety present in the practice of lyric singing? "; "In your case, how do you handle the anxiety that may be present in the practice of lyric singing?"; "How is your routine when you have or are approaching a show / recital? Do you feel that there are changes in it? " Regarding the procedures, contact with the first participant was made by e-mail, and later the Messenger application was used, which allowed the automatic registration of the written text for later transcription of the information, without errors of understanding or misunderstandings. All ethical principles of confidentiality, voluntary participation and right of withdrawal have been ensured without any cost or repercussions. At the end of the interview, it was questioned whether the participant could suggest one or more colleagues linked to the same art, thus respecting the snowball sampling procedures adopted in the present investigation. The speeches transcribed in their literal context from Messenger were analysed and from here came the selection of units of analysis in sentence format. Sustained in the process of debugging categories and subsequent hierarchical integration we highlight the main nuclei of meaning emerging from the discourse of the group regarding the AP, its impact and the coping strategies adopted by lyrical singers.

## 3. RESULTS AND DISCUSSION

The results of the analysis of the discursive contents are evident in the three tables that integrate this discussion. These are the collected units (phrases), the 2nd order categories that correspond to the first hierarchy, and the 1st order or central categories that result from the conceptual aggregation of the previously mentioned ones.

Table 1 results from the contents obtained in response to question 1. The anxiety was homogeneously considered as a habitual presence in the practice of lyric singing (Spahn, Walther & Nusseck, 2016). The two categories of second order "threat perception" and "connection to perfectionism" (Kenny, 2005, 2011) are two of the cognitive mechanisms underlying the genesis of anxiety that are aggregated in the central category "fear of failure", a condition that Wilson and Roland (2002) name as concern for failure, visible in the response, for example, of participant 3 (table 1). The constancy of the PA is marked in the various moments that make up the lyrical performance (auditions, rehearsals and concerts) three categories of 2nd order that combine to construct the central category relative to the experience of anxiety in all phases of the process, as Ray (2009) and Spahn et al (2016). According to the analyzed discourses, multiple situations of fragility (central or first-order category) may be emotionally, technically and specifically physical (Kenny, 2011; Ray, 2009), in this case categories of second order. Continuing the analysis of the categorization performed, anxiety is seen as negative and as a vocal, physical and cognitive limit, central category sustained in the perception of the effects on voice, body and concentration (2nd order categories) as Fehm and Schmidt (2006). But if the negative effects of anxiety appear in various extracts from the speeches collected, then the awareness arises that dealing with it is a learning process that needs time and preparation (1st order category), which, in the opinion of Cardassi (2000) must be organizational, physical and psychological, and that associated with time can mirror the contents of the last two categories of first order in which anxiety may even be positive or non-existent.

**Table 1.** Units of analysis and categories of 1st and 2nd order obtained in the question:  
*"We know that the voice is the main tool of work. In your opinion, how is anxiety present in the practice of lyric singing?"*

Analysis units	Categories of 2 <sup>nd</sup> order	Categories of 1 <sup>st</sup> order
"Present in almost at all" – S2 "I think it's very present" – S4 "Is allways – S3	Present in almost everyone Very or always present	Anxiety is present in almost everyone and is constant
"It is in everything that jeopardizes responsibility" – S1 "It is in everything that jeopardize our performance" – S1	It is associated with perceived threat	
"I always hope that things run as expected" – S3 "We always want to do it in a spectacular way" – S4 "(We always want to) impress everybody" – S4 "I'm also a perfectionist" – S3 "We believe that this work will be able to open doors to another even better" – S2	Connections to perfectionism	Fear of failure

Analysis units	Categories of 2 <sup>nd</sup> order	Categories of 1 <sup>st</sup> order
"The auditions, then, are horrible"– S4 "(The auditions) are distress"– S4	In the hearings	It is present in all phases of the process (from selection to final presentation)
"(IS) in the first essay with a conductor" – S1 "Before rehearsing, there is anxiety to be well prepared"– S8 ("Before an essay, there is anxiety) to know the working partners who constantly change"– S8	In rehearsals	
"It is in the concerts"– S1 "(Before the presentations) when I feel I'm not in good health"– S8	In the concerts	
"I only feel nerves when I have to face the public alone"– S2 "I only feel nerves in a solo recital situation"– S2 "(When) we are in an emotionally debilitated phase"– S6	In situations of emotional fragility	Arises in multiple situations of fragility
"Vocal health can also bring some anxiety"– S8 "(The anxiety for) not getting sick is terrible"– S8 "(When) we are in a phase (...) physically debilitated "– S6 "(When we are experiencing a phase of insecurity) for health issues– S6	In situations of physic health fragility	
"(when) the work has passages that are difficult – S6 "When I didn't prepare as I should"– S8	In situations of fragility in performance	
"Anxiety can very negatively affect the practice of the lyrical chant– S1 "Suffering from anxiety will only worsen my performance "– S2 "Percebi que isso só me prejudicava" – S3	Negative effect (no specification)	Negative impact without detail
"We need the opposite to produce beautiful and healthy tones"– S5 "(Anxiety) takes away our voice"– S7	It has negative effects on the voice	It is a vocal, physical and cognitive limit
"(Negatively) because it creates muscular tension"– S5 "(Anxiety) takes away our sleep"– S7 "(Anxiety) takes away the strength"– S7	It has negative effects because it limits the body	
"It makes our focus stop being in the music" – S7 "(Causes focus) to be in our fears"– S7	Negative for interfering with concentration	
Depending on how the singer handles her "– S2 "There are times that we are not so good and we must know how to deal with it"– S3 "I'm still learning to deal with stress and anxiety"– S3	It's a situation you learn to deal with	Coping with anxiety is a continuous learning process
"With my personal and vocal maturity I feel that the levels of anxiety have dropped considerably"– S4 "The more confident I am from my work (home preparation), less anxious"– S4	Decreases with preparation and maturity	
"I learned to use anxiety positively in the corner"– S2	Can be positive (no specification)	
"Rehearsals don't make me nervous at all"– S2 "No chorus, no new repertoire (makes me nervous)– S2	Don't get nervous	Anxiety is not always present
"In rehearsals I don't feel so much"– S3 "Before presentations less (anxiety)"– S8 "I can hide behind a character"– S2	Don't get so nervous	

In the categorization resulting from the hierarchy of meanings obtained through question 2, the concept of preparation emerges as nuclear (Mendanha 2014), without detail (first central category), or associated specifically with vocal and physical preparation, also category of 1st order. Several authors (Greene, 2002; Kenny, 2011; Ray, 2009) emphasize the importance of physical preparation, and in this respect Cardassi (2000) suggests the practice of sports and aerobic exercises, and specifically refers to the stretches that emerge explicitly in discourse of the participant 2. The strategies of anxiety control that emerged from the discourse constitute the third category of the 1st order and are based on practices such as those of the control of the breath, abstraction of the situation and understanding of the own anxious experience - categories of 2nd order. In the present case the respiratory control excels, and we do not find any reference to the use of relaxation techniques by the elements of the sample. The fourth central unit, which we call "anxiety devaluation strategies, valuing performance", gathered 5 categories of 2nd order, which in our opinion assume some distancing from the anxious experience using alternatives of greater abstraction: concentration/focus; search for emotional meaning; normalization of the anxious experience (emptying it of meaning and trivializing it); valuing pleasure to sing; tranquilizing effect of the song. These dimensions of confrontation with the most elaborate anxiety (Brontons, 1994; Cardassi, 2000; Osborn & Franklim, 2010; Wilson & Roland, 2002) have a cognitive and emotional component that advocates in the field of Music Psychology believe deserve further study (Kenny, 2011). Finally, resorting to others to get help dealing with the AP (1st order category), namely to colleagues is another nucleus of meaning, but with less weight (by the number of subjects and references). Integrating the theoretical references with our results, it is understandable that the musician, in this case the lyrical singer, builds the presence of others as sources of eventual criticism

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(Kenny, 2011). Perfectionism and the need to succeed (Kenny, 2006, 2011; Kenny, Davis & Oates, 2004; Wilson & Roland, 2002) make the performance moment a potential threat, and consequently the anxious response emerges as a self-protection. In this way, the musical AP is a probable fight or flight response, with a record of physiological excitation that can reach panic (Kenny, 2006, 2011; Wilson & Roland, 2002). Ray (2005) listed a set of elements that combine in the AP and that involve anatomical, physiological, psychological and neurological aspects that allow us to reflect on the strategies to deal with the anxious experience of this group of lyrical singers. From his speeches do not emerge common techniques such as relaxation but in return we find a search for pleasure in performance, reference to the need for good physical conditions, highlighting stretching, detecting technical difficulties that have not been solved, establishing communication among colleagues, emotional projection in the performance, focusing and concentration, and respiratory control (Kenny, 2006, Ray, 2005, 2009; Wilson & Roland, 2002).

**Table 2.** Analysis units and 1st and 2nd order categories obtained in question 2:  
*"In your case, how do you deal with the anxiety that may be present in the practice of lyric singing?"*

Analysis units	Categories of 2 <sup>nd</sup> order	Categories of 1st order
"Prepare me well"– S1 "The best strategy is the preparation "– S4 "The certainty that we prepare well is the best elixir "– S4	Prepares without specification	Prepares without specification
"With the best vocal and musical preparation"– S7 "Make a good heating "– S1 "I do the job as rigorously as possible in the trials" – S5	Vocal preparation	Vocal and physical Preparation
"I always do a physical warming up before I sing" – S4 "(I try) to stretch "– S2	Music Preparation	
"I have to take a deep breath"– S1; S3 "I always try to lower my breath"– S2	Breath Control	Anxiety control strategies
"I try to forget there are people there"– S2 "(I try) to forget the fact that it is being evaluated"– S5	Oblivion/Abstraction of the situation	
"Gather as much information as possible about the reason for this anxiety"– S7 "It's usually insecurity"– S7 "Patience"– S7 "I decided to mentor myself otherwise."– S3	Understanding Anxiety	
"(I try) to concentrate on the music"– S2 "(I try to concentrate) on the words I'm saying"– S2 "The way to cope nowadays is to think as much as possible on the positive side of the whole"– S6	Focus and concentration	
"I seek to use (...) the method of Lee Strasberg (who seeks emotions in our personal experiences) "– S2 "I always seek a " character "– S2 "(I try) to think of the meaning of words before entering"– S2	Seeking emotional significance	Anxiety devaluation strategies, valuing performance
"The best way to live the day of recitation is to live it with the biorhythms as close as possible to the usual"– S6 "I think I've begun to learn to see the" being a singer "as a profession."– S8 "Very important is not to give more importance to my work than the one that really has"– S4 "Acting in accordance with what is within our grasp"– S7	"Normalization" of the experience	
"Valuing the pleasure side of what we Do"– S1 "If singing is a pleasure then I don't need to be anxious"– S3 "(I need) to enjoy the moments I have the opportunity to do"– S3 "I say to myself, " You're going to do what you like so much and enjoy it because it runs! "– S3	Appreciation of the pleasure obtained to sing	
"The longer I'm on stage, the more confidence I'll win"– S2 "As soon as I start singing, for some reason they (nerves) disappear"– S3	Singing has a tranquilizing effect	
"I had a stress manager."– S3 "I have thought about resorting to a psychologist or coach" –S4	Consider professional help	Resorting to the help of others
"I have always spoken of my feelings with other artists" – S4 "I sought to meet with them strategies to overcome this situation"– S7	Resorting to colleagues	

The categorical hierarchy of emerging discourses in the answers to question 3 reveals the impact that the preparation of a performance brings to the lyrical singing professional, and the change that implies (central category or 1st order). The entire process requires personal and social investment (2nd order categories). In this line of thought, singers report a lower predisposition to relationships with third parties, tending to resort to social isolation, preferring quieter environments. It seems therefore consensual that the singing professionals create rituals in order to achieve comfort (Salmon, 1992, cited by Cardassi,

2000). As already mentioned, the increased investment does not occur only in the weeks preceding the show. According to Cardassi (2000), the professional is obliged to dedicate himself in the pre, during and post recital phases, which implies constant dedication, concern and resilience over a long period of time, but when focusing on the time before a performance we verified in the participants' discourses the existence of behaviours to be avoided before the spectacle (category of 1st order). These include efforts to avoid contracting diseases, especially in winter (2nd order category). Professionals are forced not only to pay more attention to the cold, but also to avoid personal greetings, so the passage and contraction of third-party viruses is less prone. Likewise, in order to protect the voice and not damage the vocal chords, lyric singers choose to talk little, not laugh too much and tend to transpose practices specific to their professional life, in particular, resort to theoretical evidence. According to Cardassi (2000), physical training also becomes more moderate (2nd order category), which is an added value, contributing to body posture and physical fitness, which is essential for good vocal sound. In addition to the behaviours to be avoided before the show, there are mainly behaviours to be adopted in the pre-performance period (central category), namely a greater physical and vocal rest, and the adoption of more relaxed behaviours (2nd order categories). We find references to the importance of vocal warm-up and incessant mental tests. Such discourses are in accordance with the principles studied by Cerqueira, Zorzal and Augusto de Ávila (2012), which confirm the importance of consciousness and memory in performance so that there is no fragility or failure in the storage of information, which is central to the solid memory of all components inherent to the recital. Thus, cognitive strategies (1st order category) are designed to influence their emotional or affective state, directly impacting the way professionals select, organize, integrate and rehearse new knowledge and skills (Weistein & Mayer, 2004 cited by Sinico & Winter, 2012).

**Table 3.** Analysis units and 1st and 2nd order categories obtained in question 3:  
*"How is your routine when you have or are approaching a show / recital? (Do you feel that there are changes in it?)"*

Analysis units	Categories of 2 <sup>nd</sup> order	Categories of 1st order
"There are, yes" – S1 "There are changes" – S3 "Yes, there are changes" – S8	There are changes in the routines	
"I'm less available to others" – S1 "In particular in social life" – S3 "I have less availability to be with friends" – S4 "I cut on the social agenda" – S7 "Desappear in the World" – S7	Changes at social level	Change causes social and personal impact
"Our routine suffers alteration" – S4 "(It makes) time for us to be more limited" – S4 "I get more homemade stuff" – S3 "(Abstract me) to quieter environments" – S3	Changes at a personal level	
"I'm very careful not to catch a cold." – S1 "I have to protect myself from diseases" – S7 "I avoid to catch cold" – S3 "I avoid drafts of air" – S6 "(In winter) I avoid many greetings from everyone" – S1	Care to prevent diseases	
"(To start) more moderate Gym" – S2 "(Avoid) physical efforts" – S2	Care to avoid efforts	Behaviors to avoid before the spectacle
"Try to talk less" – S2 "Put my students to do tests not to speak" – S2 "Don't talk so loud" – S8 "(Avoid) laugh" – S3	Care not to force the voice	

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Analysis units	Categories of 2 <sup>nd</sup> order	Categories of 1st order
"(Whenever I can) I try to sleep a nap" – S2 "Rest more" – S8 "(I try to protect me) from extra fatigue" – S7	Greater rest	
"Make a slight warm-up in the middle of the day" – S6 "Review the reportory" – S6 "I spend the day singing in my head, incessantly, the piece I will present" – S5	Greater dedication to testing and vocal warming	Behaviors to be adopted before the show
"I often go to the spa" – S2 "(I also do) thermal circuit" – S2	Moments of relaxation	
"I have constant thoughts of care and caution" – S1 "Think do something inspiring even before you go on stage" – S6 "Total focus" – S7	Thoughts influence	Thoughts to adopt before the spectacle
"I avoid worries" – S2 "(I have to protect myself) from additional concerns" – S7	Avoid worries	Avoid worries
"I don't need to change a big thing" – S5 "(I try) that my profession does not balance the family harmony" – S4	Try to maintain balance	Try to maintain balance

For our sample thought-control strategies lead to concentration and positive thinking before entering the stage, avoiding that everyday concerns overlap with the recital.

## CONCLUSIONS

In addition to the behaviours to be avoided before the show, there are mainly behaviours to be adopted in the pre-performance period (central category), namely a greater physical and vocal rest, and the adoption of more relaxed behaviours (2nd order categories). We find references to the importance of vocal warm-up and incessant mental tests. Such discourses are in accordance with the principles studied by Cerqueira, Zorzal and Augusto de Ávila (2012), which confirm the importance of consciousness and memory in performance so that there is no fragility or failure in the storage of information, which is central to the solid memory of all components inherent to the recital. Thus, cognitive strategies (1st order category) are designed to influence their emotional or affective state, directly impacting the way professionals select, organize, integrate and rehearse new knowledge and skills (Weistein & Mayer, 2004, cited by Sinico & Winter, 2012). For our sample thought-control strategies lead to concentration and positive thinking before entering the stage, avoiding that everyday concerns overlap with the recital.

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