

**A STUDY OF MUSIC PERFORMANCE ANXIETY AMONGST CLASSICAL MUSIC
PERFORMERS IN SELECTED HIGHER INSTITUTIONS OF LEARNING IN
LAGOS STATE**

BY

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CERTIFICATION


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DEDICATION

I dedicate this work to the Lord God Almighty.

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I want to use this opportunity to thank Almighty God for His grace. It has been Him all the way; from start to finish of this four-year programme. His favours and mercies have been immeasurable; counting His blessings one after another means that I must be eternal to complete the counting. All I have to say is, 'Thank You Lord'. To my wonderful parents, Mr. and Mrs. Ilesanmi, I say a big thank you for all your support. May God bless and keep you for me; amen.

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ABSTRACT

The study was designed to study the cause and effects of music performance anxiety among classical musicians in selected music institutions in Lagos. Music performance anxiety can be explained to mean any medical, psychological or musical conditions that can lead to a performance breakdown. Research has shown that performance anxiety are more prevalent among amateur performers and far less prevalent among professionals. This study aims at providing possible solutions to the to music performance anxiety. Since this study is qualitative in nature, data for this study were gathered through one-to-one and virtually interviews methods. While secondary data were gotten from the library and from the internet based materials. In line with the objectives of the study, the following findings were made. First, that poor musical performances can be caused by three major factors. Namely medical, psychological and musical factors; inadequate preparation, lack of synergy between the performer and the accompanist, poor acoustic value or weak acoustic settings, etc. secondly, that the categories of musicians that are affected by the effects of performance anxiety are most the amateur musicians who are yet to find or gain mastery of the instruments and arts. Thirdly, the following are solutions were suggested to young music one way of the other suffer the effect of MPA. They should cultivate the habit of adequate practice before performance, practice where they would see people or where people will see them regularly, practice self-psyching, know their health status and talk to people regularly about their fears concerning their performances. The study recommends that music performance anxiety should be included in the curriculum and taught to both fresh and intermediate performers.

Keywords: Music Performance Anxiety, Music Institution, Performance Breakdown, Self-Psyching

Word Count: 272

CHAPTER ONE

BACKGROUND TO THE STUDY

1.0 INTRODUCTION

Classical music is referred to a class of music that originated from the western world. It is rooted heavily in religious, political, social and/or secular music cultures of the west. Classical music, generically known as art music refers to all forms of music composed and performed by musicians who are formally trained in the art of western art music styles (Sadoh, 2010: 85). It is also important to note that many cultures of the world that have experienced western colonisation, civilisation, education, and/or religion may have encountered this western musical practice(s) (Osanebi, 2020: 131).

In Nigeria, classical music practice began when the missionaries and the colonial masters came into the country. They did not find Nigerian music interesting and attractive, they considered them pagan practices. They imposed their own musical practices on us which were taught in the schools and churches they established (Omojola, 1995; Nwamara, 2009; Akpakpan, 2010; Sadoh, 2010, Osanebi, 2020). Today, many Nigerian churches and schools still keep up with this musical tradition. Some have even Africanised it to suite our African ideology and audience. Many who acquired this knowledge fell in love it. Some made it a hobby, some made it a life style. Those who made classical music a life style made extra efforts to learn and perfect the act in the higher institutions abroad and at home. Examples include; Robert Coker, T.K.E. Philip, Amu, Nketia, Fela Sowande, Ayo Bankole, Laz Ekwueme, Akin Euba, Samuel Akpabot, Joshua Uzoigwe, Bode Omojola, Okechukwu Ndubuisi, Sam Ojukwu, Dayo Oyedun, Ayo Oluranti, and others. These classical and art music exponents in Nigeria have one way or the other influenced the younger generation to

embrace life style too. Amongst them are renowned composers and virtuoso/seasoned performers.

Musical performance is an aged long practice whose origin can be traced to the ancient times. It has been the most cherished method of expressing or presenting one's feelings, emotions, experiences and knowledge to other people. Kartomi (2014: 189) defines musical performance according to the live presentation of a music event by musicians and other participants or stakeholders at a given time and place, usually in the presence of an audience. Mikhail quoting Yampol'skii (1974) explains musical performance to mean the creative process of recreating a musical works by means of performing mastery (2014: 467). While Kendall and Carterette (1990:129) describe musical performance a system of communication in which composers code their musical thoughts in notation form and the performers based on his training decode, interpret and reinterpret the composers' musical thoughts to an audience. This system of communication can provide a rich domain for study and development of the cognitive and psycho-motor skills (Palmer, 1997: 116).

In the classical music industries, there have been cases where some performances did not come out as planned. Several factors could be responsible for why these performances did not come out as planned. According to Kartomi (201: 190), a performance's success or failure depends on the contributions of many stakeholders including sounds and lightening technicians, costume and make-up artistes, backup singers, event organizers, entrepreneurs, patrons, programme note writers, pre-concert lecturers, critics and the media. In all of these, the performers are the key players in any musical production. Their presentations determine the success or failure of any musical performance. If a performance fails as a result of the performer(s) making a poor presentation of his music, that can be considered grievous. What

could be the cause of the poor performance? Is it that the performer did not practice his or her music very well? Or, is it a case of medical, mental and/or psychological conditions?

This study therefore, sets to find out the cause(s) of music performances anxiety (MPA) amongst trained classical musicians in Lagos State. The study particularly focuses on how performance anxiety has marred many musical performances. Performance experts and critics believe that any situation could make a performer who intends to perform at his best becomes nervous about his ability to put up a good show could lead to music performance anxiety. Music performance anxiety (MPA) according to Salmon (1990: 3) refers to a as the experience of persisting, distressful apprehension and/or actual impairment of performance skills in a public context, to a degree unwarranted given the individual's musical aptitude, training, and level of preparation. These distressful situations could directly or indirectly affect the entire life of a performer if proper attention is not given to the affected performer. Furthermore, it has been established that MPA is a variable that could be as a result of different factors.

This study therefore, sets out to find the cause(s) of music performance anxiety (MPA) among classical musicians in Lagos State, discusses the effects of MPA on the performer(s), the audience and the performance itself and in the end suggests possible solutions or remedies to music performance anxiety. To achieve these tasks, the researcher would interact with students of music (particularly those who have had MPA experiences) of some selected institutions in Lagos State where music is taught as a specialised subject to find out the cause(s), the effects and how they were able solve their MPA challenges. The selected institutions include; University of Lagos (UNILAG), Lagos State University (LASU), Music Society of Nigeria (MUSON) and the Mountain Top Conservatory of Music (MTCM). Again,

the researcher would engage performance experts, critics and teachers of these performers of the above-mentioned institutions to gain from their wealth of experience on the subject matter.

1.1 STATEMENT OF THE PROBLEM

Musical performances are not void of enormous challenges that could affect performers and their performance. These problems have been traced to music performance anxiety. Music performance anxiety can be caused by some variables ranging from musicological, medical and/or psychological challenges. It has been established that these challenges are more among amateur performers but very less among professionals. For example; in 2013, an acclaimed student soprano singer in one of the prominent recital halls in Lagos after giving a mild blowing dressed rehearsal came on stage but started on a totally different key/pitch from what the accompanist introduced on performance day. Again, a lady pianist in 2014 while performing a piece repeatedly played a wrong note at a particular section of the music not because she did not practice. Another young pianist giving a recital of a Mozart Sonata of three movements, took a bow and walked off the stage after performing just first movement alone. Lastly, an amateur conductor was conducting a choir but went blank on stage and was unable to remember the songs arrangements in the middle of the performance despite having the music score.

What are the causes of these poor performance experiences? What about the devastating effects of music performance anxiety may have on the performers? How do we help those challenged performers solve the problem performance anxiety? It is on this premise that this study wishes to investigate the cause and effects of various variables that could lead to poor performances.

1.2 AIM AND OBJECTIVES OF STUDY

This study aims at providing solutions to the cause and effect of music performance anxiety, a major cause of poor performance among musicians, particularly, classical musicians. Therefore, the objectives of this study would be as follow.

- i. To examine factors responsible for poor musical performances among classical musicians in Lagos State.
- ii. To investigate how music performance anxiety affects performances and the performers.
- iii. To determine the categories of classical musicians that are mostly affected by effects of music performance anxiety.
- iv. To suggest possible solutions on how to overcome music performance anxiety.

1.3 RESEARCH QUESTIONS

- i. What are the factors that could lead to poor musical performances among classical musicians in Lagos State?
- ii. How has music performance anxiety affected musical performances and the performers?
- iii. What categories of classical musicians that are mostly affected by effects of music performance anxiety?
- iv. To suggest solutions on how to overcome music performance anxiety amongst classical music performers.

1.4 SIGNIFICANCE OF STUDY

If the subject matter is well researched upon and its findings properly documented, it would not only contribute to knowledge, but proffers solutions that could help particularly young music performers still battling with music performance anxiety, thereby improving the quality of their performances.

1.5 SCOPE AND LIMITATIONS OF THE STUDY

The main focus of this study is to provide solutions to the problem of poor musical performances among classical musicians in selected music institutions in Lagos State. They include; University of Lagos (UNILAG), Lagos State University (LASU), Music Society of Nigeria (MUSON) and the Mountain Top Conservatory of Music (MTCM). The knowledge for this study would be limited to the findings from the interactions with the performers (particularly students who still battle with music performance anxiety) and teachers/instructors in the above-mentioned institutions and from music performance experts and critics within Lagos State.

1.6 DEFINITION OF TECHNICAL TERMINOLOGIES

MUSIC PERFORMANCE ANXIETY: Music performance anxiety can be explained to mean any medical, psychological or musical conditions that can lead to a performance breakdown

SHAME: Individuals that display this tendency shy away from performing because they find it incredibly difficult to sing in front of an audience, which is an indication of chronic poor self-esteem in music.

ENOCHLOPHOBIA: This indicates that fear of crowd can lead to concern over music performance.

MUSIC PERFORMANCE: Music Performance is an art of stage singing or presentation.

MUSON: Music Society of Nigeria.

PERFORMANCE ANXIETY: This is acute anxiousness felt before, during, or after a performance or activity in front of an audience.

PERFORMANCE: The act of staging or presenting a play, concert, or other type of entertainment is referred to as performance. It can also be described as the act or process of carrying out or completing an action or task.

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

The main trust of this study is to find out the extent of music performance anxiety (MPA) affect classical music performers and their performances in Lagos State and possibly suggests possible ways they can overcome it. This chapter would review relevant scholarly materials that would give life to the study. The review therefore, would be done in the following areas: a survey of classical music performance, the cause and effects of music performance anxiety on the performer and musical performance itself, etc.

2.1 CLASSICAL MUSIC PERFORMANCE: AN OVERVIEW

The history of classical music performance Classical music is rooted in Western cultural traditions, widely thought to have originated in Europe following the fall of the Western Roman Empire in the late 5th century and continuing to the current day. Classical music refers to Western musical traditions that are regarded distinct from or a refinement of Western folk music or popular music traditions. Classical music has also been classified by musicologists into historical eras and stylistic sub-genres. In this section, we shall explore the historical development of music performance in the seven eras of classical music.

2.1.1 ANTIQUITY/PRE-HISTORIC MUSIC

It is worthy to note that in the ancient times, very little can be ascertained conclusions are made based on logical guesses of multiple information sources. This era is predominantly from Music was mainly evident in Greece and roman in this era. There were evident of music in Hebrew and Egypt. According to R.P. Winnington-Ingram (1929:340), the Greek were the first human to structure schools and believed that music, mathematics and science are connected, they also believed that music was from the gods, had supernatural power and they had musical myths; Apollo and the muses (9 muses-goddesses of literature, art, science and music), the muses was guarded by Apollo who played the lyre.

The word music itself was derived from Ancient Greek μουσική (mousike) meaning “the art of the Muses”. Other Greek mythological music figures are Pan and Orpheus. In this society, music was used in mainly three circumstances; in religious ceremonies as it was believed to have magical powers, in the Cult of Apollo (logic and reason); played alone or used to accompany singing or recitation of epic poems with lyre a 5-7 stringed instrument or a kithara, in the cult of Dionysus (passion and pleasure); played with recitation of dithyramb poems and also a precursor of Greek drama with Aulos a reed instrument with twin pipes. (Burkholder et al 2014:9-16).

2.1.2 MEDIEVAL PERIOD (1150 TO 1400)

In the medieval era, music performance was predominantly sacred. A new style of prayer known as psalms evolved, it is a sung prayer which extends into the shadows of early civilization. This sacred singing was often accompanied by instruments outside the synagogue but often unaccompanied in the synagogue.

The elimination of women and musical instruments, and unison singing differentiates between musical performance in the synagogue and the street. (Stinson, John & Chrisfield, Ted. 2001:17). According to Burkholder et.al (2014:29-31) during the reign of Pope Gregory (590–604 AD) there was great contribution in music, he collected a selection of psalms known as Gregorian chants which was collected from chants already in use. This collection and style of liturgical singing is called Gregorian chant. Elaborate details on how chant was performed have been lost however there are suspicions that the timbre of the singers employed was somewhat thinner and nasal (Burkholder et.al 2014:47).

Hugh Miller (1973:24-27) noted that several other groups of performers in the medieval era developed other musical genres based on vernacular texts: a group of travelling entertainers in known as the Jongleurs in western Europe earned their living through singing, tricks, and dancing; the troubadours in the south of France and the trouvères in the north; and

the minnesingers, a class of artist-knights who wrote and sang love songs tinged with religious fervour. Musical instruments used in the Middle Ages to accompany dances and singing are *vielle*, harp, shawm, bagpipe, psaltery, flute and drums. Trumpets and horns mostly used by the nobles, and organs; both portative (movable) and positive (stationary), appeared in church cathedrals (Burkholder et.al 2014:71-81). Notable composers in this era included; Perotin, Leonin, Francesco Ladini, Guillaume de Machaut, Guido D'Arezzo, Guillaume DuFay.

2.1.3 RENAISSANCE PERIOD (1400 TO 1600)

Hugh Miller one of the proficient music historians in the book History of Music wrote extensively on renaissance music. This era popularly referred to as the golden era of choral music saw to the advancement of science, technology, arts and music in all ramification. The Renaissance followed on from the Middle Ages and was for musicians an era of discovery, innovation and exploration - the name means 'rebirth'. It covers the music from 1400 to 1600. In the Middle Ages, music was dominated by the Church. Most composition were for sacred use and based on the plain chant that had been part of worship since the earliest years of Christianity. (Hugh Miller; 1973:48).

According to Burkholder et al (2014:151), one key to developments in music in the fifteenth and sixteenth centuries lies in musicians' training, employment and travels. Court chapel, groups of salaried musicians and clerics who were associated with a ruler rather than with a particular building sprang up all over Europe in the late fourteenth and early fifteenth centuries. The first chapels were established in the thirteenth century by King Louis IX of France and King Edward of England. After the mid - fourteenth century, the fashion spread to other aristocrats and church leaders. Members of the chapel served as performers, composers and scribes furnishing music for church. Although most music remained religious during the Renaissance, the relaxation of the Church's political control over society meant that

composers were allowed greater freedom to be influenced by art, classical mythology and even astronomy and mathematics. The invention of the printing press meant that music could be published and distributed for the first time (Burkholder et.al 2014:162).

The Latin Mass is perhaps the most important type of music from the Renaissance, particularly that of Josquin des Prez. According to Rebecca Arkenberg (2002: par. 1), most music written during this period is intended to be sung, either as large choral pieces in church or as songs or madrigals. But non-vocal music flourished too, as technology enabled musical instruments to be more expressive and agile. Pieces could now be written specifically for instruments such as the sackbut and lute.

In the early Renaissance, most composers came from Northern France or the Low Countries, where the support provided by the courts was particularly strong. Later on, focus went beyond the Alps as the heyday of the Italian city-state system took hold, and many northern composers came south to find their fortunes. Italian composers started appearing too. At the basilica of St. Mark's, Venice, Andrea and Giovanni Gabrieli produced magnificent pieces for huge choirs and groups of instruments. In Rome, Allegri and Palestrina were the last great Renaissance composers, writing huge, flowing choral works that still enthral the ears (classic fm). Notable renaissance composers are Josquin de Prez, Thomas Tallis, Claudio Monteverdi, Palestrina, Willian Byrd, Orlande de Lassus etc.

2.1.4 BAROQUE/CLASSICAL ERA

Thomas et al (2011) observed, after one of the major inventions in the renaissance period which was printing, the next magnificent influence on music distribution was the emergence of more music audience. This was made evident with the rise of vocal virtuoso towards the end of the 16th century and this however influenced musical styles. Some singing composers

from Italy like Giulio Caccini and Jacopo Peri in order to satisfy the audiences' appetite for a more passionate and expressive singing wrote music using the new style of extreme vocalizes. These compositions were later reinvented and imitated by other composers like Claudio Monteverdi in their compositions.

According to Britannica (2010) The new monodic style of this era which was technically underpinning was the basso continuo, also known as thorough bass, which is the realization of a figured bass frequently played by one or more polyphonic solo instruments: in other words, it is the improvisation of chords above a single melodic line with figures and other signs usually in the bass to indicate the other notes of the chords (Burkholder et.al 2014:301). This style was fully standardized in the 18th century in which it was realized with a keyboard instrument like the harpsichord and organ with a monophonic bass instrument like a lute, viola da gamba etc. the bass player usually the continuo player completes the harmony, controls the rhythm and tempo of the performance (Britannica).

Thomas et al (2011) further observed that the development of the monodic style played a significant role in the preconditioning of the most expensive form of performance; Opera. Starting from Italy, opera spread over Italy and was a matured full-blown spectacle in Venice. Performance in this era evolved tremendously, new styles of compositions evolved, instrumental music evolved magnificently; orchestra and chamber music were constituted, oratorios, symphonies and sonatas were fully established. One of the most significant invention of this era was the invention of Piano by Cristofori Bartholomew which changed the face of music forever. This era saw to the light of composers like JS Bach, GF Handel, JF Haydn WA Mozart and others.

2.1.5. 19TH AND 20TH CENTURY

Thomas et al (2011) noted that music performances grew and was at its zenith in the 19th century. Compositions in the romantic era which started c. 1800-1900 was increasingly

expressive and inventive. Large orchestras and symphonies, highly technically virtuosic piano music, large and dramatic operas, programmatic music etc. some composers include Tchaikovsky, Wagner, Brahms, Chopin, Liszt, Mahler, Verdi etc. Romanticism was pioneered by Beethoven who was an exceptional pianist and composer, symphonies and sonatas which had previously strict formulas were expanded by Beethoven as he introduced a whole new approach to music. Buckholder (2014:625) notes that this era also saw to the establishment of famous orchestras still in existence today; New York Philharmonic (1842), Vienna Philharmonic (1842), Boston Symphony (1881), Berlin Philharmonic (1882), Amsterdam Concertgebouw (1883), Chicago Symphony (1891), and London Symphony (1904). In this era there was an emergence of professional music critics who was initially practicing musicians and later music enthusiasts and socialists whose influence was undermined in the previous era (Britannica, music performance 2011).

In the early twentieth century, the Modern age of art and music began. Early twentieth-century classical composers rejoiced in breaching the harmonic and structural restrictions that had governed previous forms of classical music. In works like *The Rite of Spring*, Igor Stravinsky aggressively strained instruments to their natural limits, embraced mixed meter, and defied established concepts of tonality. Impressionism was a sub-genre of twentieth-century music led by French artists such as Claude Debussy and Maurice Ravel. Others, such as Dimitri Shostakovitch, and Paul Hindemith adhered to classical structures such as the piano concerto and sonata while challenging harmonic traditions. (Papich, G., & Rainbow, E. 1974). One of the major influences on music performance in the 20th century was electronics. Broadcasting and recording widened even further the potential audience for concert artists, at the same time as they tended to decrease the physical necessity for large new public performance arenas. Electronic instruments appeared, both amplified versions of older ones (guitar, piano, and even some woodwinds) and instruments with fundamentally electronic

means of tone production (electronic pianos and organs. (Buckholder 2014:768, Thomas et al 2011).

2.2 CATEGORIES OF CLASSICAL MUSIC PERFORMANCE

There are two major broad classifications/categories of classical music performance/performers predominantly in practice today and has been since the invention of music which is as old as language. Music in it entirety is either played with a musical instrument or sung; which is a phenomenon that has crossed across all genres of music of different origins. Classical music which is debatably the oldest recorded genre of music is classified in two; instrumental and vocal music.

2.2.1 INSTRUMENTAL CLASSICAL MUSIC PERFORMANCE/PERFORMERS

According to Daniel (2017), Instrumental music began with the development of percussion instruments and crude horns; stringed instruments came later. Electronic music was a 20th-century development involving the reproduction of traditional performance mediums through electronic means. Ever since, instrumental music has evolved to be a complete genre of its own. Classical musical instruments are in these categories; woodwind instruments; Piccolo, flute, oboe, clarinet bassoons etc. Brass instruments; French horn, trumpet, trombone, tube etc. percussion instruments; timpani, triangle, glockenspiel, xylophones, drums etc., keyboard instruments; piano, harpsichord, organ and finally string instruments; Violin, viola, cello, double bass. According to Burkholder (2014:502). Classical instrumental music can be divided based on medium and number of performers; solo performance; usually involves a solo instrument with or without piano or orchestra performance. A solo performer could perform instrumental music written in the following styles; concerto, sonata etc. Chamber instrumental music; This is an indoor instrumental music made for a maximum of 20 instrumentalist, could be solo with accompaniment, duets, quintet, sextet or double quartets and other varieties of ensembles (Epperson 2021, Cohen 2015). Finally, symphony is purely

and orchestral instrumental music that could be up to 100 performers performing in large auditoriums or concert halls (Campbell et al 2018).

2.2.2 VOCAL CLASSICAL MUSIC PERFORMER/PERFORMANCE

Vocal music performers are one of the finest and most sought after classical music performers since the history of music. Just like the instrumental counterpart, there are numerous categories of classical vocal music. Vocal music could be a solo performance with or without instrumental accompaniment, choir, ensemble or a combination of all or some of the groups, Vocal music is equally written in different styles namely, oratorios, operas, cantatas, mass, motet, madrigals. Vocal music could be secular or sacred; and in sacred liturgical or non-liturgical (Daniel 2017, Epperson 2021, Cohen 2015)

2.3 PERFORMANCE ANXIETY

Anxiety is a feeling of dread, fear, or apprehension, often with no clear justification. Anxiety is distinguished from fear because the latter arises in response to a clear and actual danger, such as one affecting a person's physical safety (Britannica 2021) Performance anxiety is fear about one's ability to perform a specific task. People experiencing performance anxiety may worry about failing a task before it has even begun. They might believe failure will result in humiliation or rejection. Performance anxiety can prevent you from doing what you enjoy and can affect your career. Worst of all, performance anxiety can negatively affect your self-esteem and self-confidence. Although it may be impossible to totally overcome performance anxiety, there are many things you can do to control your emotions and reduce anxiety (Marks 2019).

2.4 MUSIC PERFORMANCE ANXIETY

According to Salmon (1990; 2) numerous authors have suggested that the term Music performance anxiety should be used lieu of other terms in relation to the subject matter in order to avoid the complications of the term stage fright. In Senyshyn's 1999 article, extreme

fear or alarm during performance that is likely to lead to performance total failure which is a relatively rare event is stage fright (Hardy & Parfitt, 1991), and this however fails to explain the experience of greater number of musicians whose anxiety level is minimal to what was explained and, in some instances, barely causes a performance breakdown. From this, it is obvious Senyshyn uses stage fright to refer to a very extreme form of MPA. The popularly used definitions of MPA we will examine in this section to arrive at a consensus on the exact definition to apply in the course of this study. One of the most cited definition of MPA was given by Salmon and it states;

‘The experience of persisting, distressful apprehension and/or actual impairment of performance skills in a public context, to a degree unwarranted given the individual's musical aptitude, training, and level of preparation’ (1990; 3).

This definition of MPA which is frequently quoted as “the experience of persisting, distressful apprehension and/or actual impairment of performance skills in a public context, to a degree unwarranted given the individual’s musical aptitude, training, and level of preparation” requires critical analysis. This definition contains a number of components; Firstly, it correctly made reference to ‘distressful apprehension,’ however it may or may not be accompanied by performance impairment.

However, the problem arises when the definition states that determining MPA strictly applies if the apprehension is not consistent with musical aptitude, training, and preparation. Research has proven that musicians of all categories which includes ages, levels of aptitude, training, experience, and preparation report one form or the other of music performance anxiety (Kenny 2011:49).

Secondly, in this definition the diagnosis appeared to have been reserved for accomplished musicians who may have had sufficient practice and training for the performance irrespective

of their level they practice. The definition further implies that the presence of little musical aptitude, inadequate training, or insufficient preparation; the apprehension felt by musicians if there were in these circumstances cannot be described as MPA. However, these factors are causally implicated in some but not all cases of music performance anxiety for musicians at all levels of accomplishment and experience.

2.5 CAUSES OF MUSIC PERFORMANCE ANXIETY

According to Burin and Osorio (2017), considering the importance of cognitive process in maintenance of MPA, it is paramount to understand the causes perceived by the musicians as being associated with the development of MPA. The identification of causes, as well as of whether they are internal (i.e., thoughts, feelings and sensations) or external (i.e., reactions to audience) to the musician, can contribute to a more effective intervention in pathological conditions involving MPA (Burin 2017). The causes of musical performance anxiety would be discussed under three (3) sub-headings namely medical, musical and psychological:

2.5.1 MUSICAL CAUSES OF MUSIC PERFORMANCE ANXIETY

The musical causes of performance anxiety can be described as cognitive issue. According to Steptoe (2001: 300), the musical causes of MPA include poor sight-reading skills, low concentration level, problem of committing music to memory, low retention skills, uncoordinated thoughts, weak interpretational skill, high-rate distraction, etc. in other words inadequate preparation. Lehman et al. (2007) call attention to the importance of cognitive issues in the maintenance of music performance anxiety and quality of performance.

2.5.2 MEDICAL CAUSES OF MUSIC PERFORMANCE ANXIETY

While a certain degree of performance anxiety is facilitate and normal, it can sometimes become debilitating and even qualify as a mental disorder. According to (DSM-5) Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (American Psychiatric Association, 2013), performance anxiety is a sub-type of social anxiety disorder (SAD). In

order for someone to qualify as having social anxiety disorder (SAD), they need to have suffered from persistent fear, anxiety or avoidance for at least 6 months, and to have considerably impaired social, occupational or general functioning. Although there are correlations between MPA and certain aspects of SAD, such as fear of negative evaluations and the perceived exaggerated consequences of such evaluations, particularly in solo performance, their interactions remain unclear (Goren, 2014: 11). When you feel anxious, your body goes on alert, prompting your brain to prepare itself for flight or fight mode. In an attempt to help you fight off whatever has made you anxious, your brain floods your central nervous system with adrenaline and cortisol. These hormones tell your body that something scary is about to happen. Their role is to help you cope with danger. In order to do that, they sharpen your senses and make your reflexes faster. In a non-anxious brain, when the danger is gone, the sympathetic part of your nervous system takes over and calms you down. But when you suffer from anxiety, you may not be able to reach that sense of calm. Instead, the rush of stress hormones causes your brain to release even more stress hormones until you're simply overwhelmed. Anxiety can also make your brain hyperactive to threats. When you deal with anxiety on a consistent basis, your amygdala grows larger. The amygdala is a tiny almond-shaped structure located in the limbic system, the part of your brain that deals with emotions and moods. The amygdala is like your brain's watchman, staying on the lookout for any danger or threats. When the amygdala notices potential danger, it sends signals to the hypothalamus, which triggers a fight or flight response. In the anxious brain, the amygdala is large and hypersensitive. Because of this, the amygdala sends a lot of false alarms.

When you're anxious, your body is under a lot of stress. Stress shrinks the hippocampus, the part of the brain that processes long-term and contextual memory. When the hippocampus shrinks, it may become more difficult for your brain to hold onto memories. But here's the tricky part: anxiety tricks the hippocampus into thinking that memories related to anxiety are

safe to store and remember. So, the few memories you do hold onto will be those related to anxiety. In other words, anxiety wires your brain to remember failure, threat, and danger. Happier memories, like those of success, achievement, and safety, are buried deep in your brain's basement (Martin et al 2009).

2.5.3 PSYCHOLOGICAL CAUSES OF MUSIC PERFORMANCE ANXIETY

From research Problematic thinking is often at the root of Music performance anxiety (MPA). Thoughts such as "My performance needs to be perfect or I am a complete failure" or "I had a good performance tonight but I must have just been lucky," create and maintain anxiety. This are some common thought distortions that may be contributing to your anxiety about performing; Anxiety and Enochlophobia some other will be discussed further in the course of this research.

2.6 EFFECTS OF MPA OUTPUT OF A MUSICAL PERFORMANCE

The effects of MPA on the performer and musical performances could be felt in three (3) different perspectives namely; physiological, behavioural and mental effects (Valentine, 2002; 170). Generally, these effects are felt simultaneously. Generally, these effects are felt simultaneously. The physiological effects are an increase in heart rate, shortness of breath, heart palpitation, dry mouth, hyperventilation, diarrhoea sweating, nausea, and dizziness (Burin, Osorio, 2017; 129). Sinco (2013) also observes other physical symptoms, such as musculoskeletal problems, headache, excessive sweating, digestive problems, muscle tension, cold hands, changes in blood pressure, fatigue, and changes in heart rate and respiratory rate. For better understanding, the mental effects are in two groups namely: cognitive and emotional symptoms. In regards to the emotional symptoms, it is possible to highlight stress, apprehension, insecurity, dread and panic. As for behavioral symptoms, one can accentuate agitation, muscle stiffness, tremor, and impairment of the performance (i.e. technical failure and difficulty in maintaining body posture) which are the visible aspects made public to the

audience. These symptomatic effects could be perceived as a sign of anxiety and thus further increase it as a result, since the performer can feel that he or she is being assessed and this favours the start of an endless loop. Moreover, in many cases the behavioral symptomatic effects end up compromising the performance as they can affect the playing of the instrument.

2.7 CONCLUSION

Classical music history was studied, with a focus on performance in the Antiquity, middle Ages, Renaissance, Baroque, Classical, Romantic, 20th century, and current periods. In addition, a quick introduction to the many forms and structures of vocal and instrumental music performance. Anxiety, a sensation of dread, worry, or concern, frequently without a clear rationale, is the root cause of music performance anxiety (MPA), which has three basic causes: medical, musical, and psychological, and the effects are felt psychologically, behaviorally, and mentally by performers.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 INTRODUCTION

This chapter describes the various methods, techniques and instruments employed in collating and analysing data used for this study.

3.1 RESEARCH DESIGN

This research adopts the case study research design. The case study research design is an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used (Yin 1984). This researcher is interested in the case study research design because it would allow for a thorough understanding of the cause and effects of performance anxiety and would bring about an in-depth and well ordered information on how performance anxiety can be managed.

3.2 RESEARCH POPULATION

This research is geared towards the investigation of how music performance anxiety affect music performers and help provide solutions on how to curb music performance anxiety. For the purpose of this study, the knowledge of music performance anxiety would be restricted to only higher institutions of learning where music is taught in Lagos State and they award some form of certificate. They include Music Society of Nigeria (MUSON), University Of Lagos (UNILAG), Lagos State University (LASU), Tenstrings Music Institute, Lagos State College of Education, Michael Otedola College of Primary Education, Peterkings College of Music and the Mountain Top Conservatory of Music (MTCM). The above institutions would form the population from where four of them would be sampled this study.

3.3 SAMPLING TECHNIQUE

The random sampling technique was employed in selecting the targeted population for this study. In applying this sampling technique, this researcher divides the population into two main groups, the conservatories and the academic institutions with each containing four (4) each. Music Society of Nigeria (MUSON), Tenstrings Music Institute, Peterkings College of Music and the Mountain Top Conservatory of Music (MTCM) form the the conservatories. While the University Of Lagos, Lagos State University (LASU), Lagos State College of Education and Michael Otedola College of Primary Education constitute the academic institutions. The conservatories represent group A, while academic institutions represent group B. The two groups are placed in two different containers with the names of the institutions in each groups written on separate slits of paper and folded. After thorough shaking and reshuffling of the contents of each containers, the researcher randomly sampled one element from each container. Without replacing the already picked element, the researcher repeated the process to arrive at the desired elements. From this exercise, the institutions picked from container A include Music Society of Nigeria and Mountain Top Conservatory of music. While University of Lagos and the Lagos state University were sampled from container B.

3.4 METHOD OF DATA COLLECTION

Data for this study include both primary and secondary data. Primary data were collected using the interview method (One-to-One interview and virtual interview methods). While secondary data were collected from the library and internet based sources.

3.5 INSTRUMENTS OF DATA COLLECTION

Since the primary data for this study consists of oral interviews, all the following are Instruments used in collating the primary data for the study. They include recording devices such as phone, pocket audio midget, a mini cam-coda and a laptop, notebook and a pen.

3.6 PROCEDURE FOR DATA ANALYSIS

Data for this study were categorised as literary based materials and the raw materials from the interviews. The first step is to read and analyse relevant literary materials in this area of study so as to enable the researcher find out a gap in research that this study would fill. Step two, the various interviews in oral forms would be transcribed into literary manuscripts. Step three, is to sort the information on the manuscripts according to the set out aim and objectives of the study. Step four is to do a full compilation of the entire report to give answers to specific research questions from where the research findings would be made.

3.7 CONCLUSION

This chapter gave detained information on how data were gathered, collated and analysed for this study. The chapter engaged the case study research design, sampled four music institutions from Lagos state upon which findings for the study were drawn and also engaged the prefield and fieldwork method to gather information for the study. The chapter finally gave a step by step procedure on how the data gathered would analysed.

CHAPTER FOUR

ANALYSIS/DISCUSSION OF RESEARCH FINDINGS

4.0 INTRODUCTION

This chapter discusses the findings from the field. The chapter provides four basic information. The first would survey the musical activities of the music institutions selected for this study. The second would look at the causes of poor musical performances, the third would discuss the effects of music performance anxiety. While the fourth would suggest ways young performers could overcome music performance anxiety.

4.1 SURVEY OF THE MUSICAL ACTIVITIES OF THE SELECTED INSTITUTIONS

The survey would be carried out under the following sub-headings.

4.1.1 UNIVERSITY OF LAGOS

The University of Lagos, popularly known as Unilag is one of Nigeria's first five generation universities. It was established in 1962, two years after the Nigerian Independence as an institution for all form of academic activities including research. The University of Lagos is one of the top ranking universities in the country, in African and in the world.



Photo 1: The Senate Building, University of Lagos

In the University of Lagos, there are about twelve faculties where academic and research activities take place and offer both undergraduate and postgraduate programmes. Music is one of the programmes offered in the department Creative Arts, faculty of Arts. The department was established in 1996 when the theatre, music and visual art programmes were collapsed to form the Creative Arts Department. Today, the department offers both undergraduate and postgraduate programmes for all the three programmes. The music unit is a viable programme that offers young people the opportunity to actualize their music dreams and has produced some of the best musicians in the country both in the classical, contemporary and pop music world. As a musical institution in a university, it offers both the academic and the practical aspects of music thereby creating a balanced knowledge. Practical music is though strong, but not as viable like those of the conservatories.

4.1.2 MUSICAL SOCIETY OF NIGERIA (MUSON)

The Musical Society of Nigeria, popularly called by its acronym Muson, is an establishment of music located in Onikan, Lagos. Muson came into existence through the efforts of some Nigerian classical music lovers who decided to keep the legacy of the British High Commissioner, Sir Mervyn Brown who regularly organised classical musical performances in his house at Ikoyi-Lagos and invited friends and lovers of western music. With the help of some British enthusiasts and performers, likes of Akintola Williams, Louis Mbanefo, Chief Ayo Rosiji, Mrs Francesca Emmanuel, Chief Rasheed Gbadamosi, and a hosts of others came together to form the Musical Society of Nigeria, (MUSON) in 1983.

The Musical Society of Nigeria (MUSON) was established to achieve the following goals and objectives;

- To promote the understanding and enjoyment of classical music.
- To promote the education of children in the performance and theory of music

- To promote interaction between Nigerian and Non-Nigerian musicians
- Promote the performance of serious music with emphasis on classical music
- To provide facilities for the realization of the above mentioned objectives.
- To raise funds from persons and organizations for the realization of these objectives.



Photo 2: Front View of the Musical Society of Nigeria’s Permanent Site

Achieving the above set goal and objectives, four major organs were established. They are the Muson choir, an orchestra that later metamorphosed into a symphony orchestra, the Muson basic and Diploma schools of music where young Nigerians are groomed in the art of music making both in the western, traditional and popular musical idioms and the Muson festival. Today, Muson is an institution for practical music. It is a conservatory of music where emphasis is placed on training young vibrant musicians and equipping them with the practical musical skills for the performance stage.

4.1.3 LAGOS STATE UNIVERSITY (LASU)

The Lagos State University of was founded in 1983 to facilitating the development of academic excellence and learning in Lagos State. LASU is located in Ojo Local Government Area beside the popular Iyanoba, bus stop. The Lagos state university offers admission for

both undergraduate and postgraduate programmes and music is one of the programmes offered there. Music is domiciled in the department of theatre and Music, faculty of Arts. Like the University of Lagos, music programme offers young people the opportunity to study classical, contemporary and popular music. As an institution of music, it offers both the academic and the practical aspects of music thereby creating a balanced knowledge.



Photo 3: LASU main gate

Like the university of Lagos, practical music is strong, but not like what is obtainable in the conservatories. They deal heavily on music and research and engage in the practical aspects of what they have theorised.

4.1.4 MOUNTAIN TOP CONSERVATORY OF MUSIC (MTCM)

The Mountain Top Conservatory of Music is a faith based institution established in 2011 by the founder of the Mountain of Fire and Miracles, Dr. Daniel Kolawole Olukoya with the sole aim to nurture young musicians to become virtuosos. The conservatory is located at around Onike, Yaba, Lagos, behind Unilag back gate. Like Muson, the mountain top conservatory of music is a practical oriented music institution was first established to offers opportunity to young talented people of the Mountain of Fire and Miracles who have shown great interests in practical music.



Photo 4: The front view of the Mountain Top Conservatory of Music

The conservatory was established with the mission to;

1. Build interested young people from amateur level to becoming a virtuoso
2. God fearing musicians who will impact the church of God and the society positively
3. Produce musicians who would possess excellent musical and spiritual skills and a decent moral standard.

The conservatory offers practical music for both diploma students, pre-diploma, basic music studies and weekend studies in any of the music instruments.

4.2 CAUSES POOR MUSICAL PERFORMANCES

The study finds out that poor musical performances can be caused by three major factors. Namely, musical factors, psychological factors and medical factors and would be discussed under the following sub-headings.

4.2.1 MEDICAL FACTORS

According to the popular saying, 'Health is wealth'. The medical factor is any health condition that prevents a performer from performing optimally on performance day. Dr. Florence, a music therapist and a lecturer of the University of Lagos states that the state of one's well-being or health before could be considered as one of the factors that cause poor

performance. She adds that a performer who is unwell and suffers any form of ailment such as headache, flu, cold, or any other ailment that affects the body, mind and soul on the day of his performance, such performance could be turn out poorly as a result of those health challenges. She concluded by saying that a sick performer would naturally be concern about his performance because he knows that his poor health condition could affect the quality of his or her performance and that the too much worries could cause some form of anxious that would affect the quality of his or her performance. Two students from Muson confirmed this condition. One of them, Tayo, a violinist told the researcher that during one of his first year recitals, he took ill and that affected his performance. The second, a dramatic soprano singer told of how cold and flu messed one of her performances up. It affected the quality of her production and that she could hit some of her pitches correctly.

4.2.2 PSYCHOLOGICAL FACTOR

Anxiety: Interviews Dr. Morohunfola, a lecturer at the Mountain Top Conservatory of music, Dr. Florence, University of Lagos and Sir Emeka Nwokedi, Muson reveal that any unpleasant state that triggers some form of mental uneasiness, nervousness, apprehension and obsession or concern about some uncertain events could cause poor performance. Dr. Moro and Nwokedi both agree that anxiety is a common cause of poor performances among young student performers. They tend to worry about the outcome of an unperformed performance especially in a jury performance thereby being emotionally imbalanced and disturbed. Dr. Florence said, anxiety can manifest in form of stage fright in which individuals feel nervous before or during an appearance before an audience.

Enochlophobia: Dr. Morohunfola (Mountain Top Conservatory). This means the fear of crowds. Not everyone who feels uncomfortable in a crowd lives with Enochlophobia. Rather this phobia involves irrational thoughts and behaviors that are excessive in relation to the actual danger in a situation. In other words, if you have Enochlophobia, you are unable to explain your fear and feel helpless to control it. You might even be at the point of completely

avoiding crowds of people or places where you fear there may be crowds. Music performance is all about performing to a crowd or generous number of people. Some performers suffering from this phobia become highly agitated when faced with performance giving rise to a severe case of MPA.

Inadequate Support: This can lead to depression in this sense that parent or teachers who is aware of their child or student is going through some anxiety problem and are not there for that child.

Perfectionism: Dr. Oluleye, another lecturer of the Mountain Top conservatory of music identifies perfectionism as another psychological factor. According to him, some performers who always want to like perfectionist individuals often create high standard performances their abilities are not to find themselves both paralyzed and plagued by their and perceived discrepancies between their actual and ideal self. Dr. Florence University of Lagos also said something similar to this. Their stringent self-evaluation and selective attention to failure manifests itself in all-or-none thinking, thereby the only possible outcomes are total success or total failure. (Dr. Florence) University of Lagos said Perfectionist individual in the quest of giving flawless performances are accompanied by tendencies of overly self-criticism and evaluation thereby settling for the less when they are unable to self-satisfy themselves. This therefore subjects them to self-fault finding and slowed development. Perfectionism is a multi-dimensional phenomenon as it has positive and negative aspect. Perfectionism pushes people to attempt to attain an unrealistic goal while this sometimes motivates them to reach their goal, when perfectionist do not realize their goal, they fall into depression and low self-esteem. Dr Morohunfola (Mountain Top Conservatory).

4.2.3 MUSICAL FACTORS

Inadequate preparation: Preparation is the key to successful performances and an inadequate preparation creates an atmosphere of uncertainty in the subconscious mind of a

performer. All the instructors this researcher interacted with attested to the fact that many young performers do not take out enough time to study and practice their music very well before they present themselves for performance. Mr. David Aina, one of the vocal instructors in Lagos state University (LASU) gave an example of a student who only showed up for about three or four one-to-one singing session with him in a semester showed up in a jury examination and made a mess of himself.

Sir Nwokedi of Muson pointed out two major areas that could contribute to inadequate preparation. Learning from a poor or unclear musical scores and performers' inability to read or interpret musical notes correctly on their instruments. Dr. Florence corroborated this view when she gave an example of a singer who does not have the technical ability to perform highly chromatic passages and never did them well during personal practice or during one-to-one session with an instructor but still goes ahead to perform such music on the of his or her performance. In addition, not having enough well equipped practice rooms also contributes to poor preparation that affect the quality of a performance. Interviews with some Unilag and Lasu students revealed that they lack good and quality acoustic pianos. According to them, they only have one or two old distuned upright pianos that both piano and performance majors depend on for their practice and performances.

Synergy between Accompanist and Performer: Dr. Florence, Mr. David Aina, Sir Nwokedi, Dr. Moro and Dr. Oluleye all agree that the performer-accompanist relationship or synergy is also very key to the success of a performance. Nwokedi particularly stated that a soloist and accompanist have equal responsibility to the success of any performance. According to him, the accompanist in some cases gives serious support to the performers to navigate through. He adds that a soloist who not too certain of his music and has worked very closely with his accompanist may not be too sure of getting this support from his accompanist may develop doubts and fear during performances.

Poor or Weak Acoustic Values and Settings

Infrastructure and its effect on students in classical music performance cannot be overemphasized. Gideon (Muson) said that one of the major challenge students faces is not having well-built acoustic built concerts halls for performance. Dr. Moro also said that the lack of these technological devices or gadgets affect the quality of a performance. He adds that performing in a hall that does not support or enhance sound production may bring about distortion in the quality of sound a performer may produce on performance day. Mr. Joshua David, a voice instructor in the department of Creative Arts, University of Lagos gave an example of how a musical performance that took place in the departmental auditorium was messed up because it was not acoustically built. Feedback from the he recording of the concert also showed lots of sound distortions and poor production.

4.3 THE EFFECTS OF PERFORMANCES ANXIETY

One of the main focus of this study is to look at how the outcomes of poor performances affect the mental health of performers after their performances. From the various interviews, the following were noticed.

Shame

Shame is a painful emotion caused by consciousness of guilt, shortcomings or impropriety (Dr. Florence Nweke, interview). She explains further that shame is regarded as one of the self-conscious emotions evoked consciously or unconsciously by self-reflexion and self-evaluation which is usually uncomfortable or painful or not been confident in one's self. She also gave an example of an upcoming performer who felt disappointed with himself because he could not give a top-notch performance in his final examination. This now made him distance himself from people because he felt they would mock him with the outcome of his performance. Dr. Moro also states that individual who feel shame see themselves as not good enough and/or unlovable. He adds that this group of individuals would suffer emotional

torture that would make them hide rather than engage their fears. An interview with a diploma student at (Muson) said shame in music performance is a sign of chronic low self-esteem, individual who exhibit this trait shy away from performance as they find it extremely difficult to face an audience. He adds that the first year students are mostly affected by this unhealthy condition.

Failure

Fear of failure is the leading cause of music performance anxiety. Severe case music performance anxiety causes total failure of music performance. When a performer fails to execute a performance properly either by not being able to stand the crowd, or by blackout or by memory lapses or by unnecessary mistakes or uncoordinated behaviors on stage, the desired result of the performance is rendered null and void thereby resulting to total failure.

4.4 SOLUTIONS TO THE CAUSES OF MUSIC PERFORMANCE ANXIETY

This study was conceived to investigate the cause and effects of the cause of poor performances and music performance anxiety and finally suggests possible ways to help particularly younger students or performers overcome any form of music performance anxiety. From the outcome of the study, the following are the solutions gathered from the field.

4.4.1 Adequate Practice

All the lecturers and instructors this researcher interacted agreed that practice is the first step to a great performance. A performer who prepares well whether young or old, or professional or amateur is sure of having a good performance. They all advocated quality preparation as one of the way out to MPA.

4.4.2 Practice Where You Will See People

To help students who have one phobia or the other, it was advised that they should learn to practice where they can see people regularly to help them monster so form of courage.

Instructors, were also encouraged to regularly invite other people to come see practical sessions with their students. This would gradually help them overcome the phobia for crowd.

4.4.3 Self-Psyching

Self-psyching is the process of telling oneself that he or she can do it no matter how hard or difficult it may seem. Dr. Kayode (Muson) and Dr. Florence believe that speaking positively about oneself has its own healthy advantage. It has a way of helping them believing in themselves and their ability to achieve things. They therefore encouraged teachers and instructors to always psych their students to achieve great things even when the outcome of the one they did earlier wasn't too pleasant.

4.4.4 Know Your Health

One of the solution discovered at the field is that performers should know their health conditions during their preparatory stages and during performance. Good health is a condition to good performance so said Dr. Kayode. Go to hospital when you are sick and have yourself examined and treated regularly so that you can be in good health condition. Dr. Florence supported this that a person is unwell cannot give a quality performance. Therefore, it is very important that teachers and management should ensure their students or musicians are in always in good health always.

4.4.5 Talk to People Regularly

Dr. Moro, Dr. Florence and Dr. Grace advocate that one of the ways to overcome music performance anxiety, is for performers to cultivate the attitude of talking to people particularly their teachers, friends and families about their fears concerning their music and performances. Teachers, friends and families should stay close to render help and support to those identified as having phobia of any kind.

4.4.6 MPA in Curriculum

Lastly, performance anxiety should be included in the curriculum as part of the knowledge students of performance should have. This is very important for the knowledge of the cause, effects and way out of MPA would help them with the balanced emotions that would help them absorb any poor performance cases.

4.5 CONCLUSION

This chapter was able to discuss the findings of the researcher from the field. The chapter did a brief survey the musical activates of the music institutions of the selected institutions, documented the causes of poor musical performances and the effects of music performance anxiety and ended with some possible ways to help performers overcome music performance anxiety.

CHAPTER FIVE

SUMMARY, FINDINGS, RECOMMENDATION AND CONCLUSION

5.0 INTRODUCTION

This chapter would summarize all that have been done in this essay and thereafter collate the findings in line with the aim and objectives of the essay and research questions of this essay. Lastly, the chapter would recommend area(s) for further studies.

5.1 SUMMARY OF CHAPTERS

Chapter One: This chapter gave a background to the study focusing on the causes of poor performances amongst trained classical music in Lagos state. The chapter exposed how performance anxiety could marred many musical performances and possibly affect the psychic of the performer. This led to the statement of the problems, the aim and objectives of study, research questions, the scope and limitations and the significance of the study.

Chapter Two – The first part of this chapter reviewed relevant literature on the history of the Western classical art music performance tracing it back to the antiquity era through the 20th century. The other part of the review focused on the cause and effects of elements that could mar a performance.

Chapter Three - Gave detailed information on how data for the essay were sampled, collected and analyzed and various methods and instruments used in collating data for the analysis for this essay.

Chapter Four – This chapter reported the research the findings of the researcher from the field in line with the aim and objectives stated in chapter one. The chapter did a brief survey the musical activates of the music institutions of the selected institutions, documented the causes of poor musical performances and the effects of music performance anxiety and ended with some possible ways to help performers overcome music performance anxiety.

Chapter Five – Presents the summary of the research findings made and finally made recommendations for further studies.

5.2 SUMMARY OF RESEARCH FINDINGS

This study was designed to look at an aspect of the role of music in early childhood development that has received very minimal attention by scholars which is; the use of music as a method of teaching other subjects in preschools. In line with the set out objectives and research questions, the following findings for the study.

1. The study finds out that poor musical performances can be caused by three major factors. Namely medical, psychological and musical factors; inadequate preparation, lack of synergy between the performer and the accompanist, poor acoustic value or weak acoustic settings, etc.

2. This study finds out the different mechanisms through which MPA manifests, such as shame and failure.

3. The study finds out that the categories of classical musicians that are mostly affected by the effects of performance anxiety are most the amateur musicians who are yet to find or gain mastery of the instruments and arts.

4. The following are solutions to young music one way of the other suffer the effect of MPA. Young musicians are encouraged to (1) cultivate the habit of adequate practice before performance, (2) practice where they would see people or where people will see them regularly, practice self-psyching, know their health status and talk to people regularly about their fears concerning their performances.

5.3 RECOMMENDATION

Music performance anxiety which can be a regular occurrence amongst classical performers of all categories but however on different magnitude which depends on the level of practice, years of experience, personality and type of performance. The study therefore recommends that for performers especially amateurs to employ the different solutions this research provided to work on themselves and solve their MPA challenge.

Again, the study recommends that music performance anxiety should be added to the curriculum and be taught to beginners and intermediate performers particularly those identified as performers with MPA.

5.4. CONCLUSION

The chapter had successfully summarized the entire study, drawn out findings from the study and made some recommendations for further studies.

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