

Methods Hundred and fifty amateur and/or professional musicians who regularly take part in public performances (GM) and 150 subjects from the general population (GP) completed a task of facial emotion recognition and were assessed in terms of accuracy and reaction time. The group of musicians was subdivided between subjects with and without MPA indicators. Data were analyzed using Student's *t* test ($P < 0.05$) within the statistical package for the social sciences.

Results GM were less accurate and had a longer reaction time in the recognition of facial happiness ($P < 0.001$, effect size: 0.25–0.44) compared to GP. Musicians with MPA had a still lower accuracy in the recognition of happiness, as well as longer reaction times for emotions as a whole ($P < 0.04$; effect size: 0.32–0.40) compared to musicians without MPA.

Conclusion The poorer performance of musicians in the recognition of happiness suggests difficulties to recognize indicators of social approval, which may negatively affect performance through increased anxiety and negative thoughts that can favor the onset of MPA.

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EW0013

A single dose of oxytocin on music performance anxiety: Results involving a situation of simulated performance

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Introduction Music performance anxiety (MPA) is a persistent and distressing experience that involves apprehension linked with musical performance in public (individual or collective). Anxious individuals concentrate their anxiety in situations that involve social scrutiny, favoring distorted, dysfunctional, and negative interpretations of that situation followed by experiences of physiological symptoms associated with the exposure. The most commonly used substances in the pharmacological management of MPA are beta-blockers and benzodiazepines. However, these options are not fully efficient and cause relevant side effects that interfere mainly with performance. Therefore, investigations on alternative substances to treat MPA are highly opportune.

Objective To assess the acute effects of oxytocin (OT) on physiological and cognitive variables during an experimental model of simulated performance.

Methods We assessed 12 musicians with MPA pre-treated with intranasal OT (24 UI) or placebo in a crossover trial involving an experimental situation of public performance. Cognitive and physiological measures (heart rate, blood pressure, salivary cortisol) were recorded before/during performance (anticipatory performance anxiety). Statistical analyses were made using Stata Direct.

Results The results showed no effects of OT on physiological symptoms ($P > 0.190$). In respect to anticipatory anxiety, however, we found a tendency for OT to reduce negative cognitions associated with music performance ($P = 0.06$). No side effects were reported by musicians throughout the trial.

Conclusion These tendencies, if confirmed through the expansion of the sample, have important implications for the practice of amateur and professional musicians who could benefit from interventions as the one described, possibly with a lesser impact of side effects.

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EW0014

Music performance anxiety: Perceived causes and coping strategies

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Introduction The understanding of the causes of music performance anxiety (MPA) and of strategies to cope with it is important for the comprehension/management of this common condition in musicians.

Objective To investigate the causes of MPA reported by Brazilian musicians and the efficacy of the most commonly used strategies to cope with it.

Methods Two hundred and fourteen Brazilian musicians (53% professional/musicians from orchestras, 67% male, mean age: 34.02 years, 65% with over 11 years of education, 42% of which played string instruments) completed different self-rating scales to assess the presence/absence of MPA.

Results Thirty-nine per cent of the musicians had indicators of MPA. The most commonly reported causes were repertoire difficulty (57%), concerns about audience response (52%), and self-pressure (51%). The most common coping techniques included breathing/relaxing techniques (66%) and increased practice (53%), regarded as efficient by at least 49% of the musicians. Strategies like seeing a doctor/psychiatrist/psychologist and taking antidepressant/anxiolytic medication were among the least frequently used in the sample. Also, 18% of musicians with MPA used beta-blockers and 6% used non-prescribed medications. Comparatively, musicians with MPA believed that it was associated with a higher number of conditions and regarded coping techniques as less efficient.

Conclusion Musicians consider internal situations to be the most frequent causes of MPA and use different coping strategies with average effectiveness. Results highlight the poor use of well-established therapeutic resources and the occurrence of self-medication in the sample, which together point to the need for attention on the part of mental health professionals to this specific group.

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EW0015

Pregabalin in somatoform disorders

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Somatoform disorders (SD) are an example of the complex interaction between mind and body.

To estimate the efficacy of pregabalin (PG) versus combination of pregabalin and antidepressants in patients with SD who were previously on long-term treatment with at least three antidepressants (SSRI, SNRI, SARIs, SNDIs, MAOI, TCAs) in an adequate therapeutic dose and had a partial response on it. In this open label trial investigators diagnosed 41 patients by standard clinical interview as F 45.0 and F 45.4 according to ICD-10 criteria and divided them in two groups: experimental (Pregabalin, 20 patients) and control