

MUSIC THERAPY AND SINGING INTERVENTION PROPOSAL FOR HIGHLY SENSITIVE PERSONS



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Abstract

The highly sensitive people or "HSP" make up 20% of the world's population. It is a personality trait that brings together certain physical and mental characteristics, which make the person who possesses it more vulnerable to external stimuli. Today, "HSP" people, like the rest of the population, are involved in a hectic way of life, where productivity, busyness, and the massive reception of information give rise to problems and psychological disorders such as anxiety, stress, or depression. To find formulas that help to balance this problem, and above all so that people can reconnect with themselves, from the field of therapy or psychology, more and more projects and programs are being offered for this proposal. To provide a space and environment of trust, and to help highly sensitive people reduce the symptoms derived from reactivity to situations of daily life, a music therapy intervention protocol is proposed using singing and voice as the main means of expression and connection.

Keywords: Highly sensitive person, HSP, music therapy, sing, voice.

BACKGROUND

The trait of Personas Altamente Sensibles

Highly sensitive people make up approximately 20 percent of the world's population according to studies initiated by psychologist Elaine Aron, who in 1996 began coining the term "Highly Sensitive Person", later translated in Spain to "Highly Sensitive Person" or "PAS" by Karine Zeigers. These terms give a name to the trait that groups the psychological and physical characteristics experienced by this population group. PAS people are very empathetic, creative, thoughtful, intuitive and caring.

According to Aron (2006) among the characteristics that define the trait stands out 4:

1. Process information very deeply. Rumination and reflection.
2. Overstimulation and saturation due to excess information.
3. Life with a lot of emotionality and empathy. They are easily moved by the beauty and deeply saddened if they feel helpless.
4. High sensitivity through the senses and subtleties of the environment, as well as the emotional state of people who are nearby.

In addition, they are characterized by having a low tolerance to stress, chemicals, loud noises, intense light, or large crowds of people. On the other hand, they also feel sensitive when seeing violent scenes in audiovisual media or feel displaced when the circumstance of belonging to a new group arises.

In a study using magnetic resonance imaging, Acevedo et al. (2014), showed that highly sensitive people have different connections when empathy arises and also that they have better visual perception. They showed a group of men and women a series of photos of smiling people or people with sad faces and concluded that the higher results in high sensitivity were linked to greater activations of brain regions. They also showed greater brain activity in areas where visual attention takes place.

When a highly sensitive person discovers that the term PAS exists and informs himself about its characteristics, identifying with them, a whole world of possibilities opens up for him. You can look at life from other perspectives and become even more aware of the details you can translate, for there is nothing more powerful than being aware of one's strengths and weaknesses. In addition, at this point it is very favorable to have the possibility of meeting people with the same degree of sensitivity, thus creating social networks and communities, where deep links appear that offer support.

Programming and disseminating educational and social proposals, where this collective is taken into account and specifically attending to the demands that arise from their way of interpreting reality, their needs and particular characteristics will be increasingly echoed so that more population will have access to this information. As it is not a psychological pathology as such, it may not be given the importance it should socially, and therefore no formulas or treatment alternatives appear, to soften the symptoms that derive from the trait. The need to have resources to manage these overwhelming situations for a PAS person, leads us to look at the relevance of the application of different self-control techniques, which are a basic tool to balance mood and emotional states.

Self-control techniques

Self-control techniques such as Mindfulness or Alexander Technique could be great allies to work on music therapy sessions with PAS, for their great benefits. Mindfulness, for its creator Kabat-Zinn (2019), is about consciousness that is achieved by paying attention in a concrete, deliberate, sustained manner over time and without judgments to the present moment. Through breathing it is possible to connect with the present moment, focus and reach the greatest potential by performing a task.

Ciravolo (2019) defends applying the mindfulness technique in the context of music didactics: "Mindfulness or mindfulness is the consciousness that emerges when paying attention in a certain way: with intention or purpose, in the present moment, without making judgments about anything, seeing everything as it is." It is a way of living life that allows us to leave the "automatic" mode, taking full contact with the events of each moment

of our days. This helps to appreciate the little things to a greater extent and to reduce the stress and suffering generated by the mind. In addition, mindfulness favors self-knowledge and self-compassion creating a greater connection with our being. It develops the qualities of living with attention, knowing reality directly from the senses, not getting carried away by the past or the future by remaining in the present, letting go of control and accepting things as they are, considering thoughts as mental elements and not as reality, and taking care of oneself as well as others from compassion and kindness. Through breathing it will be possible to connect with the present moment and focus and reaching the greatest potential by performing a task. In the field of music didactics, the sound object is a very powerful temporary art to work attention to the present. Ciravolo (2019).

According to Matei and Ginsborg (2017), classical music is a highly competitive field. When a musician manages to enter it, they must have self-control tools appropriate to the emotional demands of public performance, as well as the ability to organize their time and keep their physique and mind in balance. Although musicians mark the highest levels of professional satisfaction, it is also one of the professions in which they are most likely to have a mental illness. The stage anxiety for public performance can greatly reduce the health of the professional musician, so implementing the practice of Mindfulness in this area would be of great help. (Matei and Ginsborg, 2017)

On the other hand, the creation of the Alexander Technique took place thanks to Frederick Mathias Alexander, an Australian actor who made important discoveries more than a century ago about the habitual unconscious movements of the human body, as well as the unnecessary tensions that can cause damage to the voice and the whole body. Thus arose a new way of re-educating the movements and positions of the body in daily activities from a more conscious perspective, understanding the human being as the sum of body and mind. With this re-education, coordination is established that improves how we understand the psyche and the physical body. The practice of the technique begins by analyzing our bad habits, those that are not healthy and then consciously suppressing them. By doing this we connect with the present moment and become aware of ourselves and our environment, thus having the opportunity to readapt emotional and neuromuscular responses to external and internal stimuli. (Phelan, 2021)

According to Vargas (2001), most people in everyday activities tend to contract and shrink their bodies, but very few are aware of it. These habitual contractions derived from stress make performing the activity much more difficult and can also cause injuries if they are maintained over time. Alexander recommends concretely observing the state of the neck during the day, in addition to lying daily on a hard surface for 15 minutes and resting your head on a thick book while trying to visualize the back extending.

Davies (2020) states that music students from higher conservatories present musculoskeletal disorders derived from instrumental practice comparable to those of professional musicians, hence he suggests that the role of teachers is key, in getting involved in educational programs. In his study, Davies analyzed the behavior of 12 students and 8 of their teachers before and after a semester, in which weekly classes were taught specifically designed with Alexander Technique. Positive changes in muscle tension, quality of movement, posture, breathing, etc. were determined. This suggests that training with the Alexander technique can have a positive outcome in musculoskeletal disorders and the quality of execution.

Echevarría and San Martín (2019) conducted a study to examine the impact of the implementation of the Alexander technique in viola and violin classrooms of the Superior Conservatory of Madrid. They concluded that it is of utmost importance to gain control over oneself and towards the instrument, not only for its practice but to be able to express oneself with total freedom. Today the Alexander technique is integrated into prestigious conservatories and international music schools in the USA, Canada, and the United Kingdom, contrasting with the reality of Spain, where only a few higher conservatories include it.

It can be observed that using these techniques in musical practice and didactics is already a reality around the world. As for the use in music therapy, there is not much information about it, but considering the great benefits of their use within the artistic and musical field, it is deduced their great usefulness in interventions and music therapy sessions with various groups, bringing calm and balance to patients, thus reducing anxiety levels, tension or agitation that may occur.

Musical and emotional expressiveness in HSP

There is no specific literature on Highly Sensitive People and musical expression, so within the intervention of music therapy focused on this trait, it is necessary to rely on previous studies that relate artistic expression and emotion, musical expression and emotion, the different relaxation techniques also related to the different artistic expressions, as well as consulting research where the importance of the voice and collective musical formations for the correct development of self-concept, and social bonding in the process is highlighted.

Highly sensitive people connect in a very special way with art and its expression, precisely because of the deep way in which they can appreciate any manifestation, in addition, according to Zegers (2016), expressing themselves artistically is a necessity for them, due to their innate characteristics. These people are usually creative in the greatest sense of the word, from writing poetry to decorating a room attending to all the details so that

the result is beautiful and harmonious. Regarding music as an artistic expression, Floros (2020) considers that music intrinsically carries affective and spiritual experiences of what has been lived personally and that it is not just a form or a sound game. According to Ciravolo (2019), many things happen when listening to music that we like. Chemicals that act as neurotransmitters (dopamine, endorphin, oxytocin) are released that activate areas of the brain creating pleasant feelings and happiness. These activated brain areas create increased attention and motivation and reduce fatigue.

Fernández (2019) shows in his study the relevance of music in the stage of adolescence and youth, especially in the emotional part. They found an outstanding importance of music in the context of this age group, for its benefits and the relationship with emotions and identity development. Hou et al (2017) examined existing research on neural correlates between music and emotion regulation, to synthesize them and consider the therapeutic effects of music on emotional dysregulation. They found that "emotions evoked by music can modulate activities in both cortical and subcortical systems and across cortical-subcortical networks." (p. 4)

The importance of using voice and singing

Through singing and voice, emotions and sensations of all kinds can be transmitted, as it is the most important instrument for communication and the transmission of feelings. According to Machado de Castro in his music treatise "The Voice and Dance" (2010), from childhood to the end of life, in man maintains the need to express himself through singing. He considers that all people can sing because they have a suitable instrument for it: the union of the respiratory system, larynx, vocal cords and oral cavity. By uniting all the elements, one of the most complex phenomena in physiology takes place. For Welch (2022) all people have the potential to sing and enjoy doing so throughout their lives. The stage of childhood is very important to lay the foundations of a positive identity in singing and music in general. Within the existing literature, there are five main areas where singing provides benefits: Educational, musical, psychological, physical and social (Welch, 2022).

Considering the benefits of group singing, numerous studies highlight its relevance: Himonides et al (2014) conducted a study to measure the relationship between the behavior of singing development in children and the development of their social inclusion, they found that, thanks to group singing, the self-concept of the participants and their social bond with the group grew exponentially.

In the field of music therapy, the voice is one of the most powerful instruments. With different vocal work techniques, successful therapeutic interventions are achieved with patients

with very diverse clinical needs. Music therapy interventions for neonates, people with autism, people with neurological damage, Parkinson's disease, mental illnesses, and also in specific hospital units such as asthma, pain, oncology, palliative care, etc.

Han et al (2018) conducted a study to determine whether singing was beneficial for people with Parkinson's disease with subjective voice problems or depression. The therapeutic singing program they carried out was taught by a professional music therapist who gave 6 sessions over two weeks to 9 people. 8 of the 9 patients attended all sessions and 6 of the 8 subsequently participated in the follow-up trial after six months. They observed statistically significant changes between pre- and post-tests on maximal phonation time, vocal disability index, and geriatric depression scale. They concluded that applied singing therapy had many therapeutic possibilities for vocal function and depression in patients with Parkinson's disease.

Francourt and Perkins (2018) conducted a study to assess whether a new intervention through singing could redeem symptoms of postpartum depression after forty weeks of birth. 134 mothers with symptoms of postpartum depression for 10 weeks participated, separated into three groups: group singing workshop participants for themselves and their babies, group play workshop participants for themselves and their babies, and participants with usual care. Mothers in the singing group had significantly faster improvement in symptoms than the other groups. In addition, compared to mother-baby interactions in the other groups, the results of the analysis in women who maintained songs towards their babies support the effects of singing on closeness and social bonding: They tested it by measuring for 35 minutes the effects of singing on the mother-baby bond and measuring in turn for 35 minutes the bond between baby and mother who talked and played, But he did not sing to his son. The results showed that singing leads to significant increases in perceived closeness between mother and child, over and above the activity of talking and playing with the baby.

For a HSP person, it can be beneficial to carry out activities in which they use their voices in addition to other instruments, which are a vehicle that connects and travels easily between their inner and outer world. Developing awareness of one's voice, realizing its power, energy, and vibration inside and outside the body, as well as developing it so that the sound is more stable and powerful, is something directly proportional to the acquisition of self-esteem and self-confidence. Therefore, this proposal focuses precisely on carrying out activities that are based on singing and voice as a means to achieve therapeutic objectives.

INTERVENTION PROPOSAL

Context and beneficiaries

The target beneficiaries of the intervention are people from 6 years old who experience daily high sensitivity to external stimuli, such as: feeling overwhelmed when there are many people, watching a simple television commercial and crying, hearing a car horn nearby and being very scared, that a teacher in class quarrels with you and causes you a lot of sadness, etc.

The intervention will take place in the facilities of the Indalian Foundation for Music and the Arts: "Clasijazz", located in Almería capital (Andalusia, Spain). It is a socio-cultural center, school of music, theater, dance, art therapy and specific workshops of different kinds, such as workshops for babies or the attention to functional diversity, etc. It also has several performance halls, conviviality, and cafeterias. It is an association open to both its members and the general public, and thanks to its enthusiastic and cooperative direction among all the partners, it allows us to embrace the different artistic and sociocultural proposals that are presented by qualified professionals in these fields, in the city of Almería.

As for the material resources available for the correct development of the intervention (see Table I), the facilities of this center will be available, as well as its equipment:

Table I

Resources raised for the proposal

Musical instruments	Furniture	Electronic devices
Electric keyboard	Taburetes altos	Micrófonos de voz
Maracas	Chairs	Equipo de sonido
Key	Pizarra	Proyector
Castanets	Pantalla proyección	Cables sonido: xlr, Jack-Mini Jack. Jack-Jack
Tambourines	Pies de micrófono	Impresora
Tambourines	Espejos de sala	
Triangle	Atriles	
Bongo	Colchonetas	
Timbales	Cushions	

Objectives of the intervention proposal.

The main objective of this project is to reduce the reactivity that highly sensitive people can experience towards the stimuli of everyday life. This general objective is poured into a series of specific objectives:

- Increase confidence and self-esteem.
- Encourage the expression of feelings.
- Reduce anxiety and stress levels.
- Promote communication and social openness
- Improve the self-concept and that of others.

- Encourage improvisation and creativity.
- Methodology

From the methodological point of view, all the activities of the intervention will be carried out based on the combination of the behaviorist model and the Nordoff Robins model. It is a protocol of sessions in which, while following a structure and trying to achieve an effect or behavioral change in the user, you also have the freedom to improvise in almost all the development of the session. The scaffolding of welcome, development and farewell will be followed, whereas has been said, in the development, there will be time for free improvisation, that is, that each person can express themselves in the way they want using their body, their voice and the materials available within the activity carried out in the session, but there will also be time for music to be used as reinforcement., in this case using songs whose lyrics and music are related to the emotion worked in that session. If, for example, we work on joy, the songs will evoke this feeling both in the lyrics and in the music.

It is intended that these highly sensitive people leave the sessions with a positively renewed energy, that is, with less agitation or stress than when arriving at the center and with greater confidence in themselves and with the environment. For that from the beginning of the intervention, it is very important to ensure that all the elements are pleasant and attractive to them, not causing them some insecurity or aversion. These elements would be, for example, the ambient light, the number of people in the room, the volume of the music (live or played), and even the words and speech that are used towards them at all times.

The use of voice and singing as the main means of these sessions aims for the client to know and strengthen their voice while expressing and sharing in a very connected way with their inner self since there is no instrument more personal and unique than the human voice. Activities of attentive listening, breathing, and humming, facilitate the first phonations in each session to later perform strengthening exercises that will make you feel every day more deeply the capacity and energy of your voice. It is also very important in this intervention, the fact of singing in a group and share, let go, and gradually trust the companions while singing, creating and living in the community.

Music therapy sessions

In this intervention, there will be 10 sessions in total carried out weekly and will last 75 minutes. Participants will be organized into 3 groups of between 6 and 8 people classified by age range: a group of 6 to 14 years, another group of 15 to 25 years and another group of 26 years and older. The purpose of making these groups by age is that attendees are comfortable

among equals and meet as best as possible the needs and individual characteristics of each participant, so the stage of life that is going through at that time is taken into account, understanding that childhood and youth involve aspects different from those of adult life. As a closing, in sessions number 9 and 10 the people who form the three groups will join in a single group to share time, space, and activities.

Figure 1

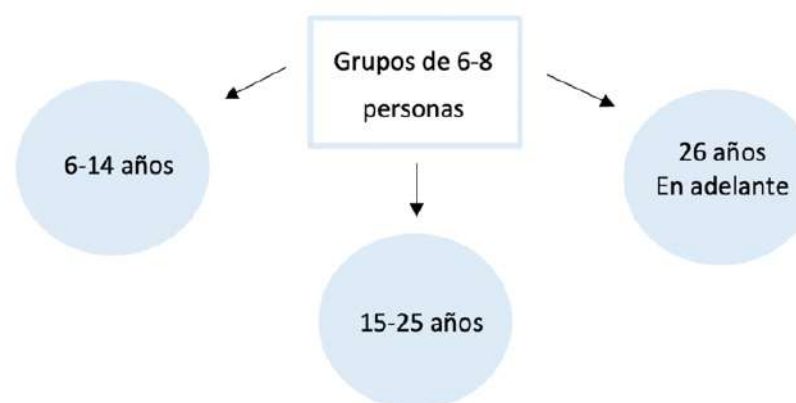
Organization of groups in sessions from 1 to 8



Note: Sessions from 1 to 8. Three groups. Duration 75 minutes

Figure 2

Organization of groups in sessions 9 and 10



Note: Sessions 9 and 10. Great group. Duration 75 minutes

Every fortnight there will be a theme to work on in the sessions. These themes will be carried out in order with a progressive sense, addressing emotions and feelings closely linked to the day-to-day of a HPS: Serenity, love, friendship, courage and joy. In this way they can take tools to alleviate feelings or opposite states: Agitation, fear, loneliness, cowardice, and sadness. The activities of each session will last 10 minutes, except for the one corresponding to the farewell and integration phase of the session, which will last 15 minutes. In addition, after finishing all of them, you will have 15 more minutes in the room to say goodbye quietly to colleagues and leave the place without haste, something very important for a HPS person.

Table 2

Values addressed in every fortnight of sessions

FORTNIGHT / SESSIONS	VALUES TO WORK ON
1st Fortnight / 1 and 2	Serenity, calm
2nd Fortnight / 3 and 4	Love, affection
3rd Fortnight / 5 and 6	Friendship, empathy
4th Fortnight / 7 and 8	Bravery, courage
5 ^o Fiftenna / 9 and 10	Joy, happiness

Structure and activities

To devise and plan the activities, the four methodological criteria for musical activity sequences according to Mateos-Hernández (2004) will be taken as a starting point: First, the development of self-awareness to have that of the other, second, alternate the phases of externalization with those of internalization, third, maintain the attention, motivation and affection of the client, and finally link activities looking for variety and at the same time the unity of all of them. We will also take as a reference the sequencing of activities proposed by this same author, where the music therapy session organized in 7 phases is presented.

The structure of the sessions would always follow the same pattern, the same activities, but basing them every fortnight on the theme to be worked on.

We exemplify with the first of them, serenity. Sessions 1 and 2.

1. PHASE: Heating. 10 minutes. Activity: Verbal welcome. We introduce ourselves with gestures and greet our new companions. In a comfortable and relaxed position, musical listening is related to SERENITY. Space to locate ourselves through Mindfulness.

2. PHASE: Motivation for the session. 10 minutes. Activity: We close our eyes and perceive the environment through the rest of the senses. A new song related to SERENITY is interpreted or played, which will be the one that we will later interpret in a group. We pay close attention to all the elements of it. We can go humming.

3. PHASE: Conscious body activation. 10 minutes. Activity: Conscious breathing exercises with hands resting on different areas such as the chest or abdomen. We began to emit sounds and to hum improvised melodies with the accompaniment of piano or guitar. Our free voice emerges.

4. PHASE: Perceptual development. 10 minutes. Activity: We strengthen our instrument (the voice) by doing different exercises of vocal technique. Each scale that is proposed next to the piano is repeated. We memorize sequences and execute them. We are aware of the energy of the voice and our posture according to the Alexander technique.

5. PHASE: Relationship with the other. 10 minutes. Activity: We sang in a group the song of the second phase. We can sing in unison or divide the group into several voices. This activity will be carried out by doing small dances, techniques such as the mirror, and the use of percussion instruments, to establish relationships between the participants.

6. PHASE: Symbolic representation. 10 minutes. Activity: Among all, the lyrics of a song will be formed, saying words that feel about this moment and this session: about SERENITY AND TRANQUILITY. The piano or accompanying guitar should inspire this serenity, as well as the rhythm and intensity of the percussion instruments played by the attendees.

7. PHASE: Farewell. 15 minutes. Activity: Karaoke: With a last song related to SERENITY, we will sing all together looking at the lyrics on the projector, and if we feel like using the microphones of the room. Of course, we can use instruments available in the room and we will lower the volume of the track, finishing singing a capella.

Data collection and analysis

For a correct intervention, the emotional state in which the participants arrive will be assessed, as well as their state at the end of the sessions, through individualized consultation with each participant, both at the beginning and at the end of the meetings. The data collection will be carried out qualitatively for subsequent evaluation: On the one hand, there will be the filling in of the daily reports of each session by the music therapist himself, to then carry out the evaluation and self-evaluation of the intervention. The following sections will appear in these reports:

- Status of attendees at logon.
- Therapeutic objectives of the session.
- Songs performed in the session.
- Remarks before the beginning of the session.
- Observations during the phases of the session.
- Notes and observations at the end of the session.
- Status of attendees at the end of the session.

On the other hand, global information on the characteristics of highly sensitive people will be obtained from the data provided by the participants at the beginning of the intervention. In the

first session of all, a survey will be conducted with Likert-type scale responses, where 5 means "strongly agree", 4 "strongly agree", 3 "neither agree nor disagree", 2 "strongly disagree" and 1 "strongly disagree". This survey will be related to determinants in highly sensitive people and participants will respond anonymously (Through "Google forms" on the mobile devices of the attendees.) The items of the questionnaire are as follows:

- I'm moved by the arts and music."
- I tend to get scared easily.
- I don't like to do many things at once
- Change destabilizes me
- I catch subtleties in my environment
- Loud noises make me uncomfortable
- I am overwhelmed by very bright lights
- I don't like to be watched when I do a task
- I enjoy the good tastes and smells
- The hustle and bustle around me is unpleasant for me
- I don't like to make mistakes
- I don't usually watch violent movies
- I am affected by the behavior of others
- I have difficulty expressing my feelings
- I don't interact or socialize easily

In addition, at the end of the implementation of the project, in the last session, the beneficiaries must also answer a series of open questions, which, at the same time provide valuable information to the music therapist to carry out the final evaluation, makes the users themselves reflect on the impact that this project has had on their lives. These questions are:

1. Have you felt that the activities have helped calm your sensitivity?
2. Do you think the intervention has led you to express your feelings better?
3. Did you find the resources and materials used in the sessions helpful?
4. How have you felt about the group, how about the atmosphere?
5. Has the relationship with others been easier than in another context?
6. Would you repeat the experience with music therapy?

DISCUSSION

Research on the HSP trait is scarce, but even more so is research linking this trait to artistic expressions or music. To find the appropriate information and correctly carry out this intervention proposal, studies have been consulted that relate some of the characteristics or symptoms that are part of the PAS trait, with music therapy, singing and artistic expressiveness. In

this way, the theoretical basis has been structured to subsequently develop the methodology to be implemented.

According to Aron (2006), the main characteristics of HSP people are the following: They deeply process information, feel saturated by the excess of information and live a life with a lot of emotionality and empathy, they also receive a lot of subtle information from the environment through the 5 senses, which in the case of a PAS person have increased their sensitivity. Taking into account these particularities, artistic expression and musical expression can reduce the intensity of the symptoms derived from them.

With self-control techniques such as Mindfulness or Alexander Technique, a certain balance will be reached to feel confidence and security in the development of the sessions. Each session will have a specific structure of welcome, development and farewell where there is room for improvisation and music is used as reinforcement combining the behaviorist methodology and the methodology of Nordoff Robbins. Regarding the use of the voice as the main means of expression, the benefits of singing that Welch (2022) exposes in his research are addressed, are: psychological, physical, educational, social and musical. The voice is the most personal and sensitive instrument since when generated within the body itself, it allows one to perceive its energy deeply. In addition, according to the research consulted about the specific benefits of group singing activities, objectives related to communication, cooperation, and both personal and group identity would be achieved.

HSP people constitute a low percentage of the population so in their daily lives they constantly experience relationships with people with other levels of sensitivity, it is therefore important to raise awareness about it not only for people in this group but for the rest. If children, adolescents, adults and the elderly, who feel that they do not fit completely into the "normative emotionality", are allowed to access therapies and activities created expressly for people with high sensory and emotional sensitivity, they are very likely to find their place. First in an activity and later, why not, in the world.

CONCLUSIONS

In response to the objectives set to be achieved with this intervention project, a series of conclusions are reached. The present intervention proposal arises with the main purpose of reducing the reactivity that HSP people can feel towards stimuli of daily life, therefore, for this, formulas, sequencing and activities have been established in which the characteristics of this personality trait are very present. These particularities are, for example, high levels of anxiety or stress, as well as feelings of sadness, low self-esteem and lack of social openness with its corresponding communicative consequences.

It is about showing understanding in the face of sensitivity: The way to receive these people must be careful from the first information session, as well as in each of the therapeutic sessions. Since the beneficiary has the first contact with the center, the room, the music therapist and with the rest of the classmates, he must feel in an environment of great trust, where he feels that he can develop freely, being warm and attractive for them each of the activities. With this end, a development of the intervention will be established week by week progressively in the intensity of the elements, such as light, number of people, volume of music, etc. In each session, the progression of the activities will also have a gradual character, always going from less to more in the energy required in them.

In addition, the contribution in terms of social bonding that the implementation of the proposal can establish is very important, since stable communities can be formed among these people with high sensitivity and from this experience they can find a network of support and friendship between them. That the working groups in the first 8 weeks are of similar ages, will greatly facilitate this to happen.

Regarding singing and vocal expression, it seems crucial to provide these people with a strength and vocal awareness that translates into greater self-esteem, greater authority when communicating and greater confidence opening up to the rest of their peers. In this way, the expression of feelings, improvisation, and creativity, as well as the self-concept and concept of others will be facilitated and accompanied effectively, resulting in greater cooperation and a feeling of belonging to the group.

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