



SIVAS CUMHURİYET ÜNİVERSİTESİ

IV. Uluslararası

# MÜZİK ve GÜZEL SANATLAR EĞİTİMİ

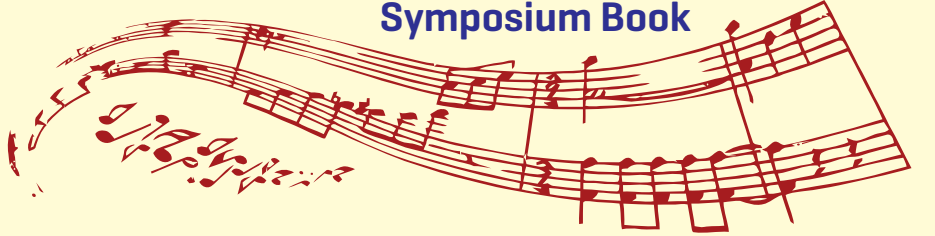
Sempozyum Bildirileri



4<sup>th</sup> International

## MUSIC and FINE ART EDUCATION

Symposium Book



**Editör**

Assoc. Prof. Dr. Selin Özdemir

SIVAS 2024





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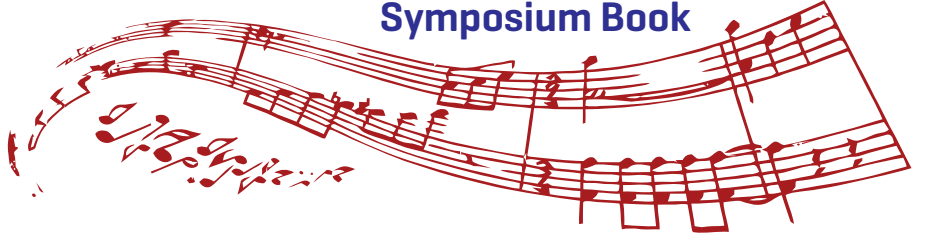
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**SIVAS CUMHURİYET UNIVERSITY**

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## **Dear Readers**

Sivas Cumhuriyet University Faculty of Education Fine Arts Education Department participated in the 'International Symposium on Music and Fine Arts Education' this year with 16 papers by 20 music researchers from eight different countries. All abstracts were published in the abstract booklet and all full texts were published in this book. I would like to express my endless thanks to all participants whose full texts and abstracts were published.

Topics such as music psychology, music philosophy, classical Western music, classical Türk music, prosody, violin teaching methods, artificial intelligence, music education in Finland, Ageism and consideration for music education, music teachers as classroom leaders, contemporary Türk composers, popular music, stage fright, The Concept of Kitsch, wisdom pedagogy and composition were evaluated and discussed.

Symposium is one of the most important events of scientific meetings where knowledge increases as it is shared. It is obvious that the dialogue and information sharing with music researchers from the USA, Canada, Australia, England, Finland, Spain, China and Türkiye, who have valuable equipment from each other, enriches both the guests and us, the hosts. In addition, the participation of the graduate students of our department was a separate happiness for me.

I would like to thank the Rector and the honorary chairman of the symposium Prof. Dr. Ahmet Şengönül, the dean of the faculty of education, the head of fine arts department, the head of music major, participants, students and everyone who contributed.

Hoping to see you in many more symposiums, I would like to thank all those who have contributed and present my sincere love and respect.

**Prof. Dr. Mustafa Hilmi BULUT**

Symposium Chairman





# Eliminating Performance Anxiety

**Mr. Nick Peterson**

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## SUMMARY

*This presentation deals with the hazardous and universal challenge of stage fright. Rather than offer techniques to manage debilitating symptoms, or provide recommendations regarding survival, this session uses the power of knowledge to put performers in control, and eliminate stage fright altogether.*

*Learning to play any musical instrument involves a graded program of selected repertoire to help students acquire technical facility and develop musical expertise. Commonly, the focus of lessons is accuracy and authenticity of musical interpretation. But because music is a performance art, beyond playing the music, teachers must also equip students to freely deliver performances without ordeal; a skill for which they might not have been equipped.*

*Only in mastering the problem for themselves can instructors be truly empowered to advise others. The key to resolving any issue is awareness. Years of performance experience in many and varied settings have endowed Nick with insights that equip him to unimpededly enjoy the art of performing; proficiencies he is delighted to share.*

**Keywords:** Performance anxiety, stage fright

Welcome to this session on stage fright; which is the real name for what we are actually dealing with today. It's interesting how, in this world of political correctness, things are given trendy names: One lady told me her son was a surgeon. In which field? I asked "He's a tree surgeon", she said. What a fancy way to say that prunes plants! 'Performance anxiety'; this label gives the impression that you suffer a mental illness. Stage fright is not an ailment. It is a normal human reflex. If we are going to deal with the real issue, let's be wary of glamourized, misleading brandings. Look at this diverse range of performers. Look at how competent, confident & comfortable they are. What's their secret? Today we find out! But before we go any further, I want to make one thing very clear regarding this session on stage fright. Four things are not going to happen:

1. You are not going to get those pseudo-psychological suggestions of the type that ask you to: imagine your audience naked as you perform,
2. You will not be given that misleading advice on managing anxiety artificially, (say no to drugs boys & girls)
3. There will be no pedalling of tried & tested evasion techniques. And if I do my job properly, you won't need the
4. Sensible suggestions on surviving the symptoms, via natural means either. Because if I do this properly you won't need it.

This session is about getting the knowledge that will help you minimise stage fright to the point of getting rid of it altogether. And furthermore you will get a quantifiable magic formula to help put you in control. While this formula ( $E = mc^2$ ) helps in understanding the workings of the universe (something, which as a musician I can survive without), this formula ( $A = 100\% / P \times C \times E$ ) helps in understanding the workings of stage fright, something that is vital to the world of every performing artist. It will help to put you in control, & will make a profound difference to your musical world & to the musical world of your students.

While we all agree with, this famous maxim (honesty is the best policy), because of its inherent wisdom, when it comes to the necessity of exuding confidence on stage, many resort to that other handy adage (dishonesty is the second best policy). While it might feel convenient, denial is not going to help in solving the problem. Beyond being aware of a destination, getting from A to B efficiently (& B in our case is no stage fright) depends on knowing where A actually is. So, moving forward regarding stage fright is about being honest about where you stand. With clear self-awareness you can better recognise the

signs that trigger anxiety for you, & then it's not so daunting, because the surprise factor which inflicts much of the distress can be defused. Although *knowledge* is the key, the *right knowledge* is crucial. (Did you notice my cameo appearance !?)

So let's look at that element of surprise: Being unexpected it catches us unawares & we can easily become overwhelmed. The significance of being overwhelmed depends on its consequences. Being overwhelmed is perfectly harmless if the consequences are lots of love & many gifts from people who adore you; & where the worst that will happen is becoming entangled in party balloons.

But we don't want to feel overwhelmed on stage. This is where we want to be in complete control. Here the consequences are different. Losing control on stage can be unsettling & unnerving, because being in front of everybody we feel like we are exposed to... the risk of ridicule. Isn't it paradoxical, that in an art form dedicated to the sharing of joy, so many musicians experience feelings of distress and even extreme anxiety? ... .. It can be difficult to enjoy your music when you're grappling with that feeling of impending doom;

Please raise a hand if you have never ever been nervous before a performance. Not one person. Not even me! (As inconceivable as it may seem, I've been terrified & petrified before performances!) The phenomenon is so pervasive in our field, that it should be regarded as an occupational hazard; for which of course there should be an Occupational Health and Safety Officer. But we don't have them! Can you imagine if we did? They would announce your name & you would walk onto the stage & there would be all these *Preventative, Safety Management Indicators* to negotiate, like they have for other professions. (Before political correctness, they use to be called *warning signs*.) Rather than consider our own nervousness as an occupational hazard, irrationally, we have somehow been programmed to interpret it as a perceivable personal weakness that we don't want the audience to notice. What would they think if we are not able to rise to the occasion? What would they think if we are not up to meeting the challenge? Do you think anyone in our audience really thinks like that? How did we inherit blame? Or is it all in our head? And if so, how was that seed of blame planted?

I wanted to come to terms with the issue of stage fright, because if I could help myself, I might also be able to empower others. But unfortunately all my investigations led to dead ends. So that would have been the end of this session, until one day, very serendipitously, I stumbled on this quote: "In war, there are no unwounded soldiers." It is an *aphorism*, a one-size-fits-all saying; like 'if it doesn't rain, it pours'. It can apply beyond the literal. This quote alludes to the mental wounds soldiers experience even if they may evade physical injury. It resonated with me from the perspective of performing because as you saw a moment ago, I don't know any qualified musicians who have come through their training emotionally unscathed. Soldiers suffer from Post Traumatic Stress *not* because they have to handle weapons (something for which they are thoroughly trained), but because in a conflict, they are placed in a position of extreme vulnerability; compounded by the fact that there is only one chance to get it right. For them it is do or die. No wonder they can become emotionally compromised.

Like soldiers, musicians also display symptoms of emotional distress; NOT because we have to play our instrument. That is something in which we have been thoroughly trained, something that we love to do, something that is actually very therapeutic for us. But *performing* similarly places us in a position of vulnerability; also compounded by the fact that there is only one chance to get it right, & this is what impacts on OUR mental health. Although we can 'die' on stage, for us, it's merely metaphorically speaking. Because our ordeal is inconsequential in comparison to the soldier's, our trauma is trivialised & dismissible, leaving us to conceal our emotional scars, mask our feelings of inadequacy & shame, and hide behind *bravado* & the *dishonesty is the 2<sup>nd</sup> best policy* axiom. We do it convincingly to assure others that we are okay; that we don't have weaknesses. Because we must protect our reputation (that thing that people say about us behind our back), which by the way is very closely associated with our self-esteem, (the thing we say about ourselves in front of our back). In trying to assure everyone else that we are ok, sometimes we even fool ourselves. Are you nervous? No It's just a touch of Parkinson's. Are you upset? I'm fine. I was just cutting onions. Interestingly, in sessions on Performance Anxiety some people are realistic & honest about the condition, while they others, deceived by the notion that stage fright is a reflection of personal weakness, are defensive about it, & maybe in denial. (It's not your fault.) While it is enjoyable to make a cake, more gratification occurs with the fulfilment of its function; when the cake is shared & enjoyed by others. If we remember that Music is a *performance art*, beyond teaching students how to *play* music (art), it is also our responsibility as instructors to go one step further & equip them to comfortably *perform* it, so that they can similarly enjoy the gratification of sharing it with others. Cakes & Music are for *sharing*!

Therefore, as music teachers or performance art teachers, it's up to us to also be Health & Safety Officers. But while our teachers did a great job showing us how to *play* the music properly, we might not have had the privilege of being trained to deliver it; to *perform* it. Reflecting on the lessons that I received, I recall that most of the time was spent in learning how to *play* the pieces & adjusting interpretations & correcting misinterpretations so that they could be played as inoffensively as possible to a discerning examiner. Not only was performance advice negligible, it was left to providence. But examinations should be about justice, not luck. So having achieved suitable renditions, it was all up to me to deliver them. The measure of my musical competence rested on the examination; this single examination performance defined the merit of all the preparation (the whole year's work rested on this). This was where I had to withstand all the pressure (hold it together). This was where I had to fight the self-doubt (generous D-).

But when it came to the examination, I was simply left to my own devices; to either sink or swim, in what effectively was a *do or die* performance (notice the element of chance represented by the choice of die), in a *make or break* situation (either one or the other & not something in between). If I managed to meet the challenge & rise to the occasion, I was deemed to be a good student, & then the teacher would bask in reflected glory based on the premise that good teachers procure good marks. However, if I succumbed to the pressure, the direct opposite wasn't the case. The rules changed; & not in my favour. Somehow, I (the victim) was condemned & the teacher was absolved.

Realistically, while I was taught to *play*, performance training merely involved being given gentle encouragement & being left to do my best. This does not really properly equip me to *perform* let alone qualify me to eventually help others. It was just like being taught to swim by being thrown into the deep end. It's not fair & it is terrifying. Students need to be prepared & caringly guided, so that they feel safe: especially for their very first attempt. It needs to feel safe and secure & enjoyable. Then, they can look forward to performing again, rather than dreading it. Because attitudes are heavily influenced by how one fares in the very first performance, it is extremely important for teachers to do all that is possible so that the *first* performance is a positive experience.

Thankfully, having gone through many years of performing in all sorts of different situations, I have gained an appreciation of the workings of stage fright & that is what is going to be shared with you today. I don't pretend to not suffer from it. Most importantly, for me it is a sign of humanity, not a weakness. It is simply a very natural human response. It happens to everybody. It is the reason we survived as a species. Having examined it enough to understand it, I realise that as opposed to being overpowered by it, it is indeed something that can be managed & even harnessed.

Would anyone like to share their first, or even worst encounter with stage fright? My first bad experience with stage fright happened when I was a young altar server in church. I was given numerous responsibilities; like being a human lectern for the priest as he read from the Holy Scriptures. One job I enjoyed was being in charge of special effects; the smoke machine (Although as a youngster, I could never understand why they rejected my suggestion of using a bubble maker.) But the job that was positively harrowing was the responsibility of reciting the Lord's Prayer. While that sounds innocuous enough, a number of conditions contributed to making it traumatic for me.

1) I had to do it by myself, 2) in front of the entire congregation & 3) for 'authenticity' I was required to do it in Latin. This was a nightmare every time, because as a foreign language: - it was totally incomprehensible to me - I was never sure of the interpretation (let alone the pronunciation), so there was no fallback strategy, &, worst of all -- it was expected that I do it from memory; that was 4)

Every Sunday, involved firstly dreading & then enduring this ordeal. It was all very risky because, ill-equipped, the tiniest deviation from the well-rehearsed linguistic patterns would derail me, which led to utter embarrassment. It was something I couldn't get out of. (I didn't have the social skills to explain that I didn't enjoy it. I was simply obedient.) All of this detracted from what should have been worship; although I do remember praying... for a bolt of lightning to get me out of there. But although I didn't know it at the time, this terrible experience yielded a very wonderful outcome. I also experienced similarly terrifying stage fright when I had to perform for piano examinations. The set examination pieces were nothing like the music that I was accustomed to listening to. On the radio, I typically heard contemporary pop songs with a predictable dance beat which usually included a rhythm section and electric instruments, and were texturally homophonic.

In contrast I was given polyphonic pieces from a different era written by dead composers from a different country. The style of the music was totally foreign, and so was the musical vocabulary. I had to decipher the notation one note at a time

and learn the note-order parrot style until through mindless repetition, some semblance of the music finally emerged. Being incomprehensible, I was never certain of the interpretation, and, to avoid the complexity of reading contrasting pitches and rhythms on different staves, I resorted to playing the piece 'from memory'. Because this exercise was more physical than intellectual, every performance was risky. It only took one wrong note or even one wrong finger on the right note to ruin the playing. Because there was no safety net, every examination was an ordeal that was dreaded and endured. Not equipped, the tiniest deviation from the rehearsed physical patterns derailed me, which led to embarrassment. And again, it was something I couldn't get out of because as an obedient young boy I didn't have the social skills to explain that I didn't enjoy it. Common to both of these experiences I discovered the same patterns; patterns that would not have otherwise been apparent. Patterns by nature are predictable, & anything that is predictable can be anticipated & thus managed. What both circumstances had in common was that I was dealing with unfamiliar, alien languages. In not understanding anything, it was totally mindless, & both cases involved parrot-like performance.

I had no idea that the score was a visual embodiment of a beautiful piece of music, just as I was oblivious to the fact that the Latin notion represented an exquisite & reverent spiritual gem. Both were learned parrot fashion. And of course a parrot doesn't know what it says. You cannot have a conversation with a parrot. So, if mindlessness is an impediment, it stands to reason that significance must be useful. Allow me to demonstrate: You are about to be given a short time to memorise exactly 17 letters of the alphabet. Ready, set go!

As you just experienced, it is very difficult to make sense of things when they are presented in a seemingly arbitrary manner. Now you will again see the very same letters in the very same order for the very same amount of time, but this time they will be displayed slightly differently. See how you go this time: Ready, set go!

You just witnessed the power of *significance*. Seemingly random, the first line is meaningless therefore extremely difficult to grasp. This creates increased stress for the task of recall. But with the power of significance, the second line is meaningful; the undertaking is much easier, & the tension is eased. That was the first of many patterns to emerge; important patterns that help us to understand factors contributing to the intensity of anxiety. There seemed to be a correlation between the level of comprehension (significance) & the level of anxiety. Perhaps part of the performance anxiety you experienced as a youngster was a consequence of limited understanding; a lack of grasp that, through no fault of your own, you had yet to acquire. So, if not understanding what I was doing left me ill-equipped & vulnerable, then logically, comprehending would surely equip me, & place me in a much more secure position. Knowledge is power & power can override fear. This made sense! Being intellectually equipped would solve everything. Surely with the advantage of significance, I could instead be reciting in a first language. Randomness could be eliminated & with it, the consequent insecurity. So, inspired by this revelation, from then on, whenever learning pieces, I made sure I understood the significance of every aspect of every note in the score. With the power of *significance*, I could now recite in a *first language*. I also applied this strategy to my teaching, & it indeed helped my students. Reasoning that this was the solution, comprehension took absolute precedence.

One piece that I enjoy sharing with students is the theme from "The Snowman" (demonstration of 'Walking in the Air' with different accompaniments). I usually personalise arrangements to suit the ability of each student. So for students with a bigger hand-span, 1-3-5-3 can be expanded to 1-5-8-5. More advanced students might get 1-5-8-5 or 1-5-9-5, or even arpeggios etc.

One of many pupils that I taught this music to was Aaron. His mum loved the piece too. Actually, both of Aaron's parents were very kind, very compassionate people who, rather fittingly ran a funeral home. Aaron had a sparkling personality. He was very cheerful, cheeky & full of wit, &, would sometimes play pranks on his parents (even in the funeral home). Aaron's mum liked the music so much that she suggested he play it for her funeral; to which he immediately replied: "No mum... I have something else already picked out for you." And without skipping a beat, he dived straight into "Ding Dong The Witch Is Dead".

Regrettably, a different student's mother passed away, & I was asked to play at the funeral. Since the Snowman music is so soothing, serene & sentimental, I felt it would be suitable for the occasion. And besides, having taught it countless times I knew it inside out. Armed with comprehension, I reasoned that there would be no pressure. But, contrary to my expectations, I unexpectedly bore the worst bout of stage fright in the history of ever. I was reduced to an emotional mess & the symptoms

manifested physically. What symptoms did I endure? Beyond trembling, racing heart, dry mouth, altered heart-rate & perspiring profusely, I also suffered excruciating back spasms. It is interesting how emotions work. On one hand they can liberate you to give the amazing performances, & on the other, they can be debilitating. People can tell you to relax as much as they like, but when you are in a heightened emotional state, feelings are difficult to control.

Obviously beyond significance & performing in my first language, there was more involved, & I was determined to learn from all of this very hard-earned first-hand experience. In evaluating that performance, I came to the realisation that even though I was thoroughly familiar with the music, because there was only one piece to perform, & because there was only one chance to get it right (the same conditions contributing to PTSD in soldiers), 100% of the pressure fell on that single event (the equivalent of a soldier's do or die situation). I became a victim of that pressure, and also of the fact that it caught me totally surprise. Totally caught off guard, I was totally overwhelmed. While grasping/comprehending the music was brilliant in helping me to be able *play* the music, what I learned from that hard-earned experience, was that there was indeed a difference between playing & *performing* the music. They were not the same.

In the quest to find more answers, I also reflected on performing experiences that weren't so traumatic. At the age of 16, I was unexpectedly asked to fill in for a wedding band whose keyboardist suddenly became ill. Initially, it was a bit daunting because: -except for the singer, I didn't know any of the other band members -I had never used that keyboard before (didn't even know where the power switch was) -I hadn't played most of their repertoire before (the one piece that I did know was in a different key to the one in which I was familiar) -the band members were all ear players, so there were no charts, and furthermore, -there was no opportunity for preparation But as unnerving as it all might have seemed, I soon discovered that: -my aural skills could pick up on harmonic & rhythmic patterns. Because of that, I felt in control (there was composure). If I wasn't certain of a chord, I could compensate by playing it on the backbeat.

-as one of five band members, I predominantly accompanied. So, not featuring meant not bearing the full weight of musical responsibility -there were no dire consequences for any errors. Most never noticed them, & those who did, were unphased by them. This meant I could relax & just get on with the job, & the more I did the job, the better at it I became -the vast array of songs also meant that the burden of pressure per song decreased. The do or die disappeared. Furthermore, -the wedding guests (audience) faced each other; therefore the band was not specifically in the limelight. Moreover, -most audience members were engaged in conversation, so instead of noticeably featuring, the band unobtrusively provided ambience. Not that we weren't appreciated (after all, each piece was applauded); we just weren't the focus of concentrated listening.

Far from being an ordeal, there was so little pressure, that the experience was enjoyable! From these observations, more patterns emerged. Beyond a grasp of the material, other elements of performance significantly influenced the intensity of the pressure: -the *number of items performed*; playing just one piece is nerve-racking whereas more pieces significantly reduce the level of anxiety -the *number of performances*; the pressure inflates when there are no other opportunities to get it right, but, as I discovered, with the larger repertoire & playing it all again at 3 more gigs (as the keyboardist recovered), performing simply became routine; normal rather than exceptional -the amount of *responsibility*; while getting all the credit feels good, getting all the blame can be detrimental to self-esteem. When accountability is shared the pressure is eased -The degree of *audience attention*; you tend to become self-conscious with the realisation that all eyes & ears are on you, but it feels much more relaxed when the attention isn't as glaring -the extent of *stringency*; in styles where specified pitches & rhythms are meant to be strictly adhered to (those styles where we are required to faithfully recreate the music), any deviations are considered to be mistakes. This lack of flexibility significantly exacerbates pressure. Whereas in styles where there is more flexibility (such as any of the ear-playing styles), pressure is substantially alleviated, since deviations are merely thought of as alternatives. Improvisations for instance yield different melodic renderings on each occasion because they spontaneously evolve, & while some are better than others, all are acknowledged, thus reducing the stress.

But even in our first lessons, we are given simple tunes where 'correct' notes are expected. A wrong pitch is frowned on. Because deviations are regarded as errors we develop a love-hate relationship with mistakes, the very thing we learn from! But nobody learns to walk without stumbling. We learn from our mistakes.

Bob Ross's interpretation of errors is more reassuring. Notice that he isn't trying to paint a forgery (a recreation) where deviations from the expected are undesirable. He is relaxed because of the flexibility involved with a creation that evolves

using alternatives; all of which can be acceptable. Mistakes should be welcomed, because they are crucial to our development. The more mistakes we make, the more we learn. They can be the source of significant advancements.

So how do mistakes earn such intense disapproval and develop into an obsession? First let's understand that the obsession is a symptom; a symptom of our experiences; the very practices that led to the attainment of our qualifications. We received our qualifications by sitting for examinations, the aim of which was to pass. And when playing pieces where specified rhythms & pitches are expected, the best way to pass was to avoid deviations because they are thought of as mistakes. If you make too many mistakes you fail & if you fail it's not a good look.

Rather than performance being associated with sharing joy, being subjected to examinations links it to scrutiny. (Notice the difference in the attitude of the two performers.) The exam room is a domain where the currency is marks, so errors are the enemy. And with only one chance to get it right, we develop an obsession with mistakes, essentially because of the scrutiny of the examination.

Then there is the influence of technology; initially, because of a famous inventor; Thomas Edison. On the 12<sup>th</sup> August 1877 he first recorded his voice on a cylinder made of tin foil. This was a momentous event because previously, the other technological sensation was to capture light, which 'caught' things that were visible & tangible. But, capturing sounds that you could neither see nor touch seemed impossible. So, when he managed to do it, it seemed miraculous! When Edison patented the phonograph, he envisaged 10 possible uses: the first was as a type of Dictaphone (hence the name phonograph -writing the voice), & No.4 was for the reproduction of music. Having a very fertile mind that would constantly dream up new ideas, he became distracted from his invention, because he had the very first ever "light bulb moment". He invented the light bulb.

However 10 years later in 1887, Emile Berliner took the idea of 'capturing sound' even further when he patented the Gramophone (using flat discs rather than cylinders) & so the recording industry was born. (This is also the birth of the term 'Put a sock in it!') Let's remember that prior to recordings, if a musician made a mistake, the error immediately vanished. Mistakes were acknowledged & accepted as a normal part of being human. If as I speak to you I falter on a word, I automatically compensate & continue. By continuing to communicate, you maintain focus more on the message, rather than the stumble. In the same vein (& prior to the advent of recording), renowned concert pianist Clara Schumann commented in her diary: "My performance was very good, with only a few mistakes." Due to recordings, musicians have developed apprehension with errors, since mistakes that were once evanescent, have now become permanent. And this affected attitudes to errors.

Another factor contributing to the obsession with mistakes is the deception derived from 'aural mirage'. And this is also a by-product of technology. For example in the world of visual media, we are constantly bombarded with images that are artificially enhanced (photo-shopped, doctored & air-brushed). - Body shape is visually modified - Age is artificially reduced - Masculinity is exaggerated - Complexion is manipulated ...all for the sake of creating images that are deemed more 'appealing', 'acceptable', thereby rendering the 'less than perfect', as unacceptable. By continually emphasising the illusion of flawlessness, the idealistic & unrealistic images imply that perfection is normal, sending the message to the impressionable, that imperfection is insufficient.

Likewise in the world of audio media, we are constantly presented with deceptively perfect renditions of performances. We rarely hear unprocessed, forgivable human slips, because they become out-takes. Instead, we are often fed an amalgamation of the best bits of numerous takes; an artificially edited, idealistic, but unrealistic, super performance. And, just as a naturally pretty face can be photo-shopped & turned into the impossibly flawless face of a goddess, an already wonderful rendition of a piece can similarly be digitally enhanced & turned into an ultra-perfect performance. Contemporary audio recording software digitally modifies musical 'imperfections' at the push of a button: -Wrong notes can be shifted to the right ones with pitch editing -Intonation problems can be perfectly fine tuned using auto tune -Imprecise timing can be adjusted quantizing it -Erroneous dynamics can be tweaked via velocity adjustment -The perceived size of the performance space can be modified with artificial reverberation -The timbre of instruments can be clarified with equalisation -Balance between parts can be regulated through channel levels -The direction of a sound source can be positioned by panning it

And that is just the very tip of the audio iceberg



Once recorded, every aspect of the music can be digitally manipulated to create a superior version; a rendering that gives the impression that musical perfection is effortless, & normal. Such renditions can be difficult to live up to even for the performer, let alone for the aspiring musician. Artificially perfect recordings, which are the type usually broadcast, send the message to impressionable musicians, that musical perfection is normal, & that less than perfect is less than acceptable, hence the issue with mistakes. A much healthier view was expressed by one of the greats: *"To play a wrong note is insignificant. To play without passion is inexcusable."*—Beethoven. In styles where the performer must faithfully recreate the music, there is little chance to compensate for what in essence are referred to as errors. They cannot be undone, & this significantly raises apprehension. In contrast in creatively accommodating styles, the knowledge that one can effortlessly regain one's musical footing is reassuring. Styles incorporating improvisation provide effortless opportunities to recover from minor musical mishaps. Outs, (or safety measures, back-up options), allow slips to become inconsequential instead of calamitous, & apprehension is thus alleviated: -a mis-hit in a question phrase, may be intentionally echoed in the answer thus justifying it. So vindicated, the accident sounds deliberate, & the audience is oblivious. -if a vocalist suddenly stops singing because of forgotten lyrics, or because they fall victim to a coughing fit or even gets the giggles, an improvisation by one of the band members can effortlessly compensate, & avert embarrassment. Similarly, -if when improvising you inadvertently deviate from your envisaged melody, a different melodic path can be spontaneously calibrated & no one (except for you) would be aware.

Again, such safeguards diffuse tension & the musician can remain composed. The last example works very much like my car's navigator. She never gets angry at me if I take a wrong turn. ("Not that left, your other left!!!" Or, "What part of left don't you get?!?!") Like the improviser, she always remains composed, because a simple recalibration offers an alternative solution.

Being able to avert disasters is wonderful for the performer. But just as importantly, it's a blessing for the listeners. Because performing involves an audience, it is our responsibility as artistes to entertain them, care for them, & do all that we can to make them feel at ease. Interestingly, by sharing in the act of spectating, the gathering of unique individuals merges into a single collective entity known as an audience. Individuality becomes absorbed by the group as it seemingly follows a collective herd instinct. So, if the performer appears comfortable & relaxed, the entire audience automatically feels secure. If the performer appears ill at ease or on edge, the audience as a whole empathetically responds.

Beyond the realm of musical performances, the idea of contingency plans is applicable to any situation involving an audience. As a presenter, I have ready-to-use outs for my presentations. And these help me to remain comfortable. For example, in an effort to maintain a light-hearted atmosphere, I try to incorporate a little humour. However, in not being a comedian, I can never guarantee the success of the delivery. Knowing that any attempt at humour may well fall flat (& thus make my attendees feel uncomfortable), I have at the ready, *safeguards* with which to compensate, & assure audience comfort. If a joke fails, I can dispel the uneasiness with: *'It sounded a lot funnier in my head'*. Filling the awkward silence with a relaxed *out* communicates that I am not unnerved by the fail, & the listeners equally remain unruffled. It's all about keeping people comfortable.

Similarly, if my mind goes blank, as can happen to anyone, I am ready with; *'I just suffered from amnesia & deja-vous at the same time! I think I have forgotten this before!'* Again, by communicating that I am unperturbed by the fail, the listeners correspondingly remain relaxed. Furthermore, not having to worry about delivering eases the pressure; thereby enhancing the likelihood of a better delivery.

Sometimes attendees ask questions which require deliberation. Rather than risk audience discomfort from the pause as a response is being formulated, tension can be diffused with: *'How soon do you need to know?'* While delivering that line & during the audience's reaction to it, a suitable answer is being formed.

Another factor that significantly affects performer composure is the reliability of technology. You want to be certain that everything will work as it should, when you are introduced. Without set up time, the chance to sort out glitches prior to them becoming stumbling blocks is denied, as is the opportunity to orientate yourself. It can be unsettling to walk into an unfamiliar environment, & distracting when you are praying that the: -equipment will work -lighting will be appropriate -the sound will be at a suitable level without squealing feedback

..when instead you should be focusing on the emotion that you want to emanate for your introductory music, or opening remarks.

But having a sound check, & the opportunity to sort the lighting, & the chance to make sure that all the electronic equipment works as it should at the appropriate levels (the thing known as a *tech run*) assures that the best possible scenario will transpire when the curtain is drawn, & this is comforting.

Finally, one other matter worth mentioning is one that we are already aware of; the warm up. Interestingly, because it feels reassuring when you know you are as physically primed or as mentally clued-up as you can be, not being warmed up equates to being less than at your best, & this can allow self-doubt to creep in, even if you have way more ability than the performance standard required.

Having ascertained numerous factors that intensify & alleviate stage fright, might there be a formula that summarises it all? The thing with formulae is that they depend on numbers. So at the simplest level, those aspects that incorporate numbers might find their way into our recipe: The number of pieces, the number of recitals, & the number of members in the ensemble.

A mathematician might express it as: Performance **anxiety** is inversely proportional to the number of **Pieces**, the number of **Concerts** & the number in the **Ensemble**. In simpler terms: **A = 100% / Px C x E**

Now you can understand why you are nervous sometimes, & other times not. Now you can be in control. The answer is apparent. You can reduce pressure by playing more pieces, more often, (& if possible with more musicians). If you do that, the pressure can become negligible. This is why you see musicians being comfortable on stage. (You're seeing Esperanza Spalding, Sheila E, Elvis, Alondra De La Parra, Oscar Peterson, Ringo Star, Tito Puente, B.B. King, Carlos Santana; all enjoying the privilege of sharing the gift of music.) It's not a superpower. It's a side effect! It's normal & natural for professional musicians to perform lots of pieces, multiple times with numerous other musicians, (the very circumstances that promote calm). This equates to negligible pressure & this is why they can effortlessly enjoy the privilege of sharing music without stress. Finally, despite heeding all of the advice, which I have to say helps me immensely; I also find emotional solace from one other recommendation. And I explain it like this:

There are thousands of books on how to bring up children, all giving well-intended advice in different ways for the same objective. Since my wife & I did a relatively decent job raising our child without any external help, I wrote my own child-rearing book. However I decided to keep it simple. It just has one word in it. I was tossing up between 'DON'T' & 'LOVE', but settled on *love*. This is what, despite their differences; all books on child rearing have in common, while using many more words. This is also the same with my book on how to treat people. 'Love'. And, also the same with my other book on how to perform. 'Love'. Such an attitude when performing turns perception from scrutiny to *sharing*; the very thing that performing is all about. You don't get nervous in sharing a chocolate with people; it's just a simple act of simple kindness; a small way to express caring. Similarly, sharing music is no different; it's just a simple act of love; the gift of sharing. It's a way of making people feel better.

We are the bridge to the next generation of musicians. They're all dependent on us to get them across, so it is our responsibility to protect, care & guide them. By being here, you have taken responsibility & this shows that you care for your students. I think that's brilliant! I can't commend you enough! I hope the ideas shared today help you to help your students on their musical journey.



# Analysis of J.S. Bach's "Come Sweet Death" Within the Context of Baroque Vocal and Choral Music Characteristics

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## ABSTRACT

During the Baroque period, when music was characterized by complex, ornate, and exaggerated expressions, the most influential figure undoubtedly was J.S. Bach. Coming from the Bach family of Thuringia, which had produced musicians for centuries, Bach is renowned for his prominent role in music history. Say (2006) emphasized this by calling Bach the pinnacle of centuries of musical tradition in Germany, referring to him as a "mirror reflecting both the past and the future" (p. 143). According to 20th-century musicologist Curt Sachs, Bach's "unparalleled expressive power" led him to compose monumental works, unmatched in polyphony until his time (Say 2005:143). This study provides an analysis of the work to facilitate interpretations of Bach's "Come Sweet Death" according to the composer and the characteristics of his period. The arrangement of "Come Sweet Death," one of Bach's 69 sacred songs, is examined in the context of Baroque period features to assist choral performances. This is a qualitative study based on document analysis. The score of "Come Sweet Death" was accessed, and its analysis was conducted within the framework of Baroque vocal and choral music characteristics. The findings indicate that chromatic transitions, dissonant intervals, walking bass, long leaps, tensions, and resolutions, which are typical of the Baroque style and Bach's musical language, are present to evoke pain and suffering in the piece.

**Keywords:** Baroque, vocal music, choral music

## Baroque Period 1600/1750

The Baroque period covers the years 1600-1750 in music history. It derives from the word barroco, which means pearl of change, not perfectly round, not uniform, which prevents the change of Baroque, which is attributed to the period. (Yılmaz, et al., 2022: 52) According to another view, the term Baroque comes from the word "baroco" (baroko), which carries "a mnemonic clue for a complex proof in logic" (Boran, 2015: 84). Excessiveness and entertainment have been the most prominent features in music (Çapacı,2021:2). Baroque is known as the artistic style that emerged most clearly in Europe until the mid-18th century.

It continues to exist and develop with the before and after effects of the period in which it lives. The Baroque era is a period that developed between Reformation and Enlightenment, based on religion before it and philosophy after it (Wikipedia, 2024). The sources of change in the Baroque period are cited as being between 1600 and 1750 and are agreed to end with Bach's death.

During this period, new genres such as fugue, opera, cantata and opera emerged.

## Characteristic Features of Baroque Period Music

The definition of Baroque made by Jean Jacques Rousseau in 1767 is as follows: 'Baroque music represents the rise in the science of harmony, the increase in dissonance, the predominance of melody and the prominence of ornamentation' (cited in Şahin, 2023:104).

When it comes to the music of the Baroque period, most researchers primarily deal with the expression of contrast. The main aim of the Baroque composer is to make music a part of dramatic expression and to incorporate dramatic expression into music. In this period, music synthesised spiritual depth with simplicity and used the contrast called contrast in the expression of excitement, desire and heroism (Aladağ, 2019:5). Contrast in music is achieved by dividing the instrument ensemble of the same timbre into two. It is known that the ideal sound of the Baroque period was born from the combination of a basic bass and an ornate treble sound through a simple harmony.

In this period, the continuous bass technique, which can be regarded as the connection point of a journey from the Renaissance technique to the classical technique, and which we encounter by writing the bass and treble sound as two basic melodies, also appears prominently in the musical understanding of the period. The 'musica reservata' (the art of combining music and words), which is an important feature of the Renaissance and which also spread to the Baroque period, takes its place in the cantatas of the Baroque period. The bass part gained importance in music. Continuous bass is one of the main characteristics of the period. In this practice, the composer accompanied an ornate melody with a bass part with a simple harmony, leaving the other parts to the interpreters (Yılmaz, Şahin, Hatipoğlu, 2022: 53).

'Other phenomena used to develop musical expression are terms of loudness (sound changes), cadence and rhythm elements. In Renaissance works, it was not felt that the end of the music was approaching, while in the baroque period, the end of the music was strengthened with a closing sentence and cadences emphasising that the work had come to an end' (Yılmaz, Şahin, Hatipoğlu, 2022: 53).

### **Baroque Period Vocal and Choral Characteristics**

Periods in the history of music are not separated by very clear lines. After the Renaissance period before the Baroque period, in which vocal music was at the forefront, vocal music was renewed in the Baroque period, combined with instrumental music and emerged with new and developed genres (cantata-missa etc.).

We know that in the pre-Baroque period, when a polyphonic work was being composed, a vertical writing style was used based on the tenor part. In the Baroque period, an uninterrupted bass part began to take its place in the harmony, this system, which forms the basis of polyphony, was called Basso Continuo, and the understanding of the lyrics became one of the most important goals (Ünal, 2001:55). It is possible to hear this part from the beginning to the end of a polyphonic work.

Let us briefly list the behaviours that shaped the style in vocal and choral music in the Baroque period:

- a. With the frequent use of dissonance intervals, the effect of the emotional intensity desired to be described in the works on the audience and listeners was tried to be increased. From time to time, it was used to increase the intensity of emotion or to draw attention to that part of the piece (Yılmaz, et al, 2022:60).
- b. Harmonic transitions were started to be used as tonic and dominant, and at the same time, temporary transitions were made to different tones within the piece (Sezgin, 2015:39).
- c. In Baroque music, sentences are generally organised in a way to evoke a sense of tension and relaxation (Say, 2005:171).
- d. In chorale music, successive parties are seen,
- e. Emphasis is exaggerated to make the words intelligible,
- f. Although ornamentation and exaggeration were at the forefront in this period, excessive vibrato was avoided in order to obtain a clean vocal line in the singing voice (Sezgin, 2015:39).
- g. Capo form was used and a passage played with a degree of strength was followed by an equally light passage (Delikara, 2010:208).
- h. It is known that the use of nuances/dynamics (f, p) according to their intensity also has an effect on the power of expression. Contrasting nuances were used one after the other in the same melodies (Coşkun, 2007 :13).
- i. Long skips and chromatic progressions were observed in vocal music (Yılmaz, et al, 2022: 60).
- j. The coded bass method was used. The basic rule of the coded bass method is that the chord to be voiced and the state of that chord (root state or cycles) are indicated with the help of a bass sound and a number added to this sound. The bass sound indicated the thickest sound of the chord and the numerals indicated the intervals to be built on the sound (Yun, 2005: 6).

- k. Different ornamentation styles are used in vocal music in different countries: Mediterranean countries used highly ornamented melodies in their nimble word structure, while further north they used high-pitched melismatic sections (equal regular rhythms) elongated in a sharply angular syllable (Ünal, 2001:92).

### **J. S. BACH**

Bach, who appears in many sources with his interpretation that assimilates his predecessors very well and sheds light on his successors, is described in the literature as a mirror with one of its faces facing the past and the other facing the future. He is known as the most important name that shaped the Baroque period. According to his life story compiled from Büke (2021) and Say (2006), Bach was born into a family of musicians. He was introduced to music at an early age in the light of his family's musical tradition. When he lost his mother at a young age, he moved in with his brother and started to receive basic and musical education with the support of his brother. In time, she realised the difficulties in her brother's family life and wanted to stand on her own feet and set off to Lüneburg to become a chorister at St. Michael's Church, as advised by her teacher. In Lüneburg he was accepted into the monastery. It was in Lüneburg that Bach began to write his first works, singing in the school choir and becoming familiar with a wide repertoire of religious music. He then took up a position as organist at the church in Arnstadt. Subsequently he worked as a cantor and director of the court orchestra. He was a bridge between the period before and after him. He is one of the most prolific composers in the history of music. According to the 20th century's famous musicologist Curt Sachs, 'Bach's inaccessible expressive power led him to write works of unprecedented magnitude until that age with intense polyphony' (Say, 2005:143).

Ahmet Say (2006) described Bach in his book Music History with the following words: 'Under the often weak, inflated, polished words of Protestant poetry, Bach saw the immortal essence of religious depths that could not be expressed in words, and in his nearly two hundred cantatas and chorale preludes that expanded and deepened the role of the organ in Sunday services, he added a new meaning to the age of religious enlightenment, which had now reached its final art and whose development had stopped due to rationalism'.

When it comes to Bach's works, the first thing that comes to everyone's mind is undoubtedly his cantatas. When the composer's works are analysed, it is known that more than half of all his works consist of cantatas and organ works. When we look at Bach's compositional life, we see that 'he composed mainly organ works until the mid-1710s, and in the following years, due to his duties in Köthen and Leipzig, he concentrated on composing instrumental music and cantatas.' (Büke, 2021:191). According to music sources, the only difference of the cantata from the sonata is that it is written for voice. The first cantatas are non-religious, written on a continuous bass part. It has a monodic structure as in other vocal works of the same date. Later on, recitative and arias began to be used.

According to Dr Albert Schweitzer, the great Bach researcher; 'The most important aspect of Bach's music is the use of symbolic expression. In vocal music, he uses various means to give the general meaning and mood of the text. He animates pain and suffering with descending chromaticism. He expresses joy and elation with eighth and sixteenth notes that go on and on' (Çelebioğlu, 1986:36).

### **Come, Sweet, Death**

The original spelling is German. Come sweet death; (Come, sweet death, come, blessed rest) is a song for solo voice and basso continuo from the 69 Sacred Songs and Arias for solo voice and basso continuo that Johann Sebastian Bach contributed to Georg Christian Schemelli's Musicalisches Gesangbuch (BWV 478), edited by Schemelli in 1736 (Schweitzer, 1911:486). The text is by an anonymous author. Through melody and harmony, Bach expresses the desire for death and heaven.

### **Findings and Interpretations**

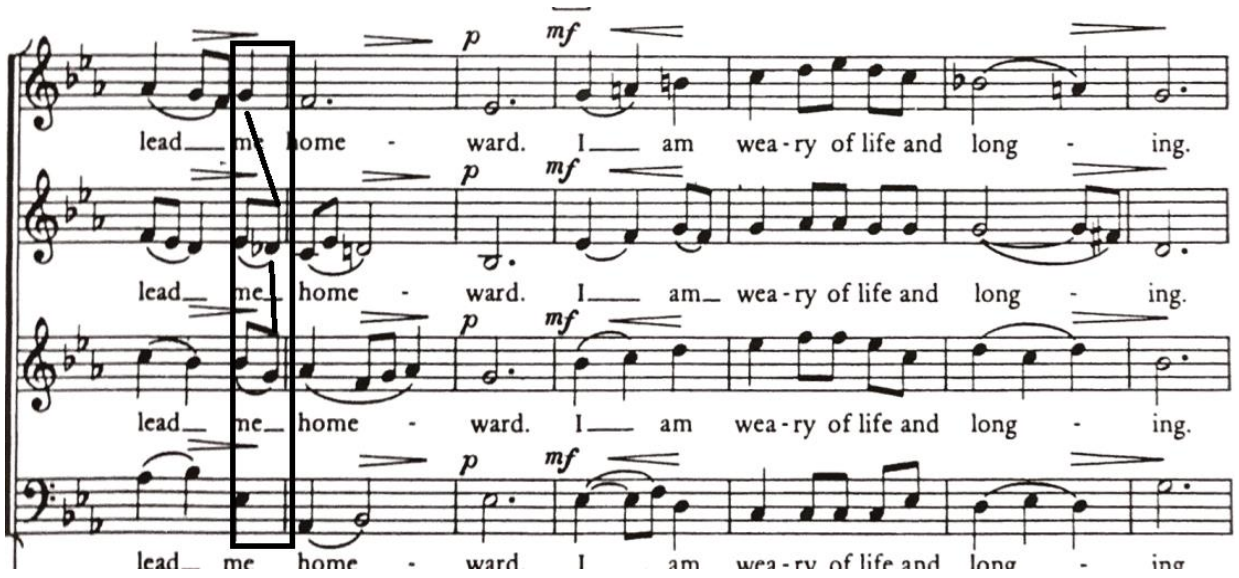
In this section, the findings will be examined by showing examples in the work in the range of items a-h of the statement 'The behaviours that briefly shaped the style in vocal and choral music in this period' used in the section of vocal and choral characteristics of the baroque period.

a) With the frequent use of dissonance intervals, the effect of the emotional intensity desired to be described in the works on the audience and listeners was tried to be increased. It was used from time to time to increase the emotional intensity or to draw attention to that part of the work.



**Figure 1:** Dissonance Intervals

Soprano - alto 3rd measure interval big duo



**Figure 2:** Dissonance Intervals

b) Temporary transition to different tones within the piece made.



**Figure 3:** Transition to different tones in the piece

Transition to E flat major (related major).



c) In Baroque music, the phrases are generally organised in such a way as to evoke a sense of tension and relaxation (Delikara, 2010:206).



**Figure 4:** Sentences that evoke a sense of tension and relaxation



**Figure 5:** Sentences that evoke a sense of tension and relaxation

In a tonal scale, the 1st, 3rd, 5th sounds are resting sounds and the 2nd, 4th, 6th sounds are travelling sounds. The 2nd sound resolves to the 1st or 3rd degree, the 4th sound resolves to the 3rd or 5th sound, and the 6th sound resolves to the 5th sound. In our piece, the effect of tension and relaxation is created by resolving the 2nd degree marching sound, the F sound, to the 1st degree in the related major tone (mi b M) in figure 1, and in figure 2, the 6th sound, which is the marching sound of the 5th degree tone of C minor, to the 5th sound.

c) In chorale music, successive parts are seen.

In our piece, there are no successive parts.

d) Emphasis is exaggerated to make the words intelligible.

**BACH (AGAIN)**  
Conceived by EDWIN LONDON  
SATB, A Cappella

Arranged by  
RHONDA SANDBERG

J.S. BACH

## COME SWEET DEATH

The musical score is for a SATB vocal ensemble and piano. It is titled 'COME SWEET DEATH' and is an arrangement of a piece by J.S. Bach, conceived by Edwin London. The arranger is Rhonda Sandberg. The score is divided into two systems. The first system contains the lyrics 'Come, sweet death! Come, soothing rest. Come and' and features dynamic markings of *p* (piano), *mf* (mezzo-forte), and *f* (forte). The second system contains the lyrics 'lead me home - ward. I am wea-ry of life and long - ing.' and features dynamic markings of *p* and *mf*. A piano part is also included, with a section marked 'For rehearsal only'. A circled 'f' in the first system highlights a specific dynamic marking.

**Figure 6:** Highlights

(p) Come, sweet death, come, (mf) blessed rest!

(f) Come lead me to peace

As we have mentioned before, the art of combining music and words was one of the details we saw in the baroque period. In our piece, forte and treble notes, one of the basic terms of loudness that emerged in the baroque period, were used to emphasise the wailing sentences in which the intensity of emotion was wanted to be given.

e) Although ornamentation and exaggeration were at the forefront in this period, excessive vibrato was avoided in order to obtain a clean vocal line in the singing voice.

The vibrato marker is not indicated in the notation. But choristers should avoid vibrato when singing.

f) Capo form is used and a passage played with a degree of strength is followed by an equally light passage.

Capo form has no place in our piece.

g) It is known that the use of nuances/dynamics (f,p) according to their intensity also has an effect on the power of expression. In the same melodies, contrasting nuances were used one after the other

In our piece, although not in the same melodies, contrasting nuances appear intensely in succession.



**Figure 7:** Contrasting nuances used in succession



**Figure 8:** Contrasting nuances used in succession

h) Vocal music is characterised by long skips and chromatic progressions.

Chromatic transitions:

**COME SWEET DEATH**

The score is for a vocal piece titled 'COME SWEET DEATH'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a Piano accompaniment. The lyrics are: 'Come, sweet death! Come, soothing rest. Come and lead me home - ward. I am wea-ry of life and long - ing.' The score includes dynamic markings (p, mf, f) and red circles highlighting chromatic transitions in the vocal lines. The piano part is marked 'For rehearsal only'.

**Figure 9:** Chromatic transitions



The image shows a musical score for the hymn "Come Now, Come Now, And Set Me Free". The score is written for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: "Come, I am waiting for thee, come now and set me free! Come, I am waiting for thee, come now and set me free, set me free, set me free! My-". The score includes dynamic markings such as *mf* (mezzo-forte). Red circles are drawn around specific notes in the vocal parts, likely indicating points of interest or correction. The piano part is shown at the bottom of the page.

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My eyes at last are gen-tly clos-ing— now. Come, bless-ed— rest!

free! My eyes at last are gen-tly clos-ing gen-tly now. Come, bless-ed rest!

free! My eyes at last are gen-tly clos-ing gen-tly now. Come, bless-ed rest!

eyes— at last are gen-tly clos-ing now. Come, bless-ed rest!

**Figure 10:** Chromatic transitions

*mf*

Come, I am wait - ing for thee, come now and set me free!

*mf*

Come, I am wait - ing for thee, come now and set me free, set me

*mf*

Come, I am wait - ing for thee, come now, come now and set me free, set me

*mf*

Come, I am wait - ing for thee, come now, come now and set me free, set me

**Figure 11: Long jumps**



## CONCLUSION

In order to strengthen the narrative, the period mentioned in the previous section and Bach's musical style, dissonant intervals, chromatic transitions, long jumps to the walking bass where the narrative is concentrated are given. Nuances with opposite meanings are used one after the other. Transitions to the related major were detected in the piece. The effect of tension and dissolution is created by transferring the marching voices to the resting voices. In the piece, the successive parties, which are characteristic of the Baroque chorale, are not seen. Capo form has not found a place in the piece. In line with the features we have discussed on behalf of the Baroque period vocal and chorale, the writing style suitable for the Baroque period in general is among the findings. As a chorale analysis, Yüksel and Çaylı (2018) made a chenkerian analysis of Bach's BWV 254 Chorale according to the Lori Burns method of harmonisation, and in the analysis section, it was seen that there are common ideas in the case of 'Bach's emphasis of the text with harmony', which I also stated in my study. Ünal (2001) in his thesis 'Comparison of Vocal Music in Europe and the Ottoman Empire in the Baroque Period' mentioned the reflections of the Baroque period on vocal music in Europe and the Ottoman Empire and shed light on my study in terms of vocal music characteristics. In the analyses of Bach's works in other forms (fugue, sonata, etc.), it has been observed that studies have been started by including the general style characteristics of the baroque period, and there are parallels with my study in their conceptual frameworks.

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# Music Teachers as Classroom Leaders

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## ABSTRACT

*This presentation shared two research studies. Both studies were investigations into the use of teachers' power in the music classroom. These power dynamics could be seen in three spaces: rules and procedures, curriculum and content, and pedagogy. In the first study, I examined on how elementary music teachers created a democratic music education, in the second study, I surveyed secondary large ensemble teacher's about their leadership styles. Leadership styles existed on a spectrum depending on time, place, and context; however, all the teachers aspired to be more democratic in their teaching practice. Democratic practices in a classroom created a closer to equal power dynamic between the teacher and student. Although a democratic style of classroom leadership was not always the most natural use of power, teachers found many benefits to using democratic practices in their teaching. As teachers look for more ways to create openings for students to contribute to the classroom community, they might create a more inclusive and effective learning experience that resonates with the diverse needs of students.*

**Keywords:** Democracy, power, leadership

Power dynamics exist in every space and interaction between teachers and students in the music classroom. This presentation examined power in the music classroom through spaces and interactions. The use of power in these spaces is translated to leadership styles borrowed from business literature: autocratic, democratic, and laissez-faire. Then two studies examining power dynamics in the music classroom are discussed: one from the elementary classroom and another from the secondary classroom. The presentation ends with a call to action for teachers and music teacher educators to reflect on their use of power in the music classroom.

### **Power in the classroom: What does it look like**

Music classrooms usually have unequal power dynamics between teacher and student (Green, 2008; Hess, 2013; Olesko, 2020; Powell et al., 2017). I will first define power and where a teacher's power comes from, then examine how power exists on a continuum. This section will conclude by examining the different spaces where power can be used in the music classroom.

Some define power as "the ability to control one's own outcomes and those of others" and "the freedom to act" (Keltner & Langer, 2007, p. 689). Martin Luther King Jr. defines power differently: "the ability to achieve purpose, power is the ability to effect change" (King, 1968, as cited in Brown, 2018). Combining these two definitions of power, power is the freedom and ability to control outcomes to achieve a purpose and effect change. Outcomes are the musical products, skills, and knowledge from a class period or unit in the music classroom. The purpose of these outcomes is to increase musicianship or other various skills. The change teachers are affecting is the development of the students in their classroom. Knowing what power is and what it is used for is a first step, but power does not exist all on its own; the teacher has power because of various sources.

The sources of power in the music classroom are predominantly historical and institutional. Historically, the teacher oversees the classroom and commands power because of their previous experiences and knowledge; this expert and reverent power comes from the extent of the person's content knowledge (French & Raven, 1959). In music education's short history, expert power is a primary source in the master-apprentice relationship (Allsup, 2016; Small, 1970). This relationship

exists as teachers bestow their wisdom and experiences onto their students. This can be seen in private lessons or ensemble rehearsals when teachers espouse their previous experiences to justify certain strategies. In addition to teachers being the experts, the teacher has power because of the institutional systems—the organizational structure and hierarchy (French & Raven, 1959). Music teachers' power comes from the institution and the label of teacher, which systemically delineates power towards the teacher (Green, 2008).

Power can be exercised in different spaces of the music classroom. Coming from Lefebvre's (1991) framework of spaces, or spatial triad, Niknafs & Przybylski (2017) explored the spaces in the music classroom. Niknafs & Przybylski (2017) proposed a spatial triad for the music classroom: (1) rules and procedures of the classroom, (2) curriculum and content, and (3) pedagogy. The rules and procedures in the music classroom range from behavior expectations to how students unpack their instruments. The curriculum and content include the skills learned and the music or repertoire used to teach those skills. Finally, pedagogy, how the students learn the content, can range from direct teacher instruction to individual practice and problem-solving time.

### **Leadership styles**

Just like in business, teachers have different leadership styles—ways they use power to control outcomes, achieve a purpose and affect change. In the following sections, we will examine a teacher's role as a classroom leader and use Northouse's (2012) leadership styles as a framework. Then these styles will be examined in context Niknafs & Przybylski's (2017) framework of spaces in the music classroom.

#### **Autocratic**

The word autocratic comes from the Greek *auto*, meaning self, and *kratos*, meaning power. In an autocratic classroom, the power lies with the teacher. Autocratic practices in the music classroom appear highly structured and do not allow student input, making it hard for teachers to relate to students' lives (Davis, 2005; Seifried, 2002). Concerning classroom spaces (Niknafs & Przybylski, 2017), the teacher creates and enforces the functions, procedures, and routines. The teacher solely chooses curriculum and repertoire. The pedagogical style is reliant on the teacher having power above the students via a lecture or the *sage on the stage* style of teaching where the teacher "has the knowledge and transmits that knowledge to the students, who simply memorize the information and later reproduce it on an exam—often without even thinking about it" (King, 1993, p. 30). This could also be considered a formal style of learning (Folkstead, 2006).

An autocratic model of music education is the most predominant in public schools (Woodford, 2005) and pre-service music teacher training (Allsup, 2016; Cutietta, 2007; Olesko, 2020). Olesko (2020) found autocratic methods were used in the most instrumental and choral methods courses in music teacher training programs. Cutietta (2007) and Allsup (2016) discussed the conservatory style of teaching that is predominant in college music programs that focus on specialization and reproducing previous models of traditional bands, choirs, and orchestras. The autocratic model is partially driven by competitions, assessments, and busy performance schedules (Davis, 2005).

Autocratic leadership in music classrooms perpetuates the hegemony of Western European music education practices in the United States and limits students' voices (Hess, 2013; Powell et al., 2020). One example of hegemony is when the teacher selects the repertoire in the autocratic classroom to use an example of the curriculum and content. When the teacher selects the music for the class, that music becomes delineated as music worth studying and, therefore, of more value than the music students listen to outside of school (Green, 2008; Lamont et al., 2003). This creates a hierarchy of what music is worth studying in school, making it hard for students to relate the music classroom to their daily lives (Seifried, 2002).

#### **Democratic**

The word democratic comes from the original Greek words *demos*, meaning people, and *kratos*, meaning power (Copeland, 2018). Democratic practices give power to the people; in the music classroom, the people are students. This can be achieved through student input on content and outcomes (Allsup, 2016). In the democratic classroom, the teacher works to use power with their students (Brown, 2018). Rules and procedures are influenced by student voice (Dewey, 1916). A

democratic music classroom has the students select the repertoire with the teacher's help (Clauhs & Cremata, 2020; Wish, 2020). The pedagogy in a democratic classroom is more of the teacher acting as the "guide on the side" where the teacher "[facilitates] students' interaction with the material and with each other in their knowledge-producing endeavor" (King, 1993, p. 30). This guide on the side, or facilitator style, can be seen in music classrooms, especially in popular music ensembles (Cremata, 2017; Powell, 2022; Wish, 2020).

Democratic classrooms have become more prevalent in music education research over the past 20 years (DeLorenzo, 2016; Woodford, 2005), specifically in popular music education (Cremata, 2017; Powell, 2022) and modern band (Wish, 2020). There is also an increase in democratic practices in teacher preparation programs through elementary methods courses (Olesko, 2020). Through a democratic music classroom, students are stakeholders in what music is performed, causing those students' identities in music to be validated (Lamont et al., 2003; North et al., 2010; Sutherland, 2015). While the hegemonic autocratic style creates a gap between in-school music and outside-of-school music, the gap can be bridged when the classroom leader (the teacher) has a democratic leadership style and shifts the power to the students in repertoire selection, rules, and procedures and how they learn.

### ***Laissez-faire***

Laissez-faire is a French term—leave alone. This term in leadership comes from the economic policy of letting things take their course (Darity, 2008). In the music classroom, this would become a hands-off approach with few rules; students are given the central authority (Northouse, 2012). The students interact with each other and work together in groups to learn. The rules, routines, and procedures would be norms set by the students in their own groups or individually. The students would completely select the curriculum and content; repertoire and musical skills would be explored because they want to learn them. Finally, the pedagogy implemented would have students learn what they need to, when they need to, and in what order to complete their self-selected tasks through research, self-practice, and aural imitation (Green, 2008).

In a laissez-faire music classroom, the teacher takes a back seat and allows students to lead their way. This can be seen in Green's (2008) informal music learning in schools in the United Kingdom. Based on Green's book, *How Popular Musicians Learn* (2002), informal learning allows students to select the music themselves, work in student-selected groups, and learn things aurally and through peer interactions. In observing informal learning in a garage band setting, Jaffurs (2004) found that students were collaborating and working towards a common goal not by focusing on music that will help them learn but by focusing on what music is in their lives.

### ***The Spectrum***

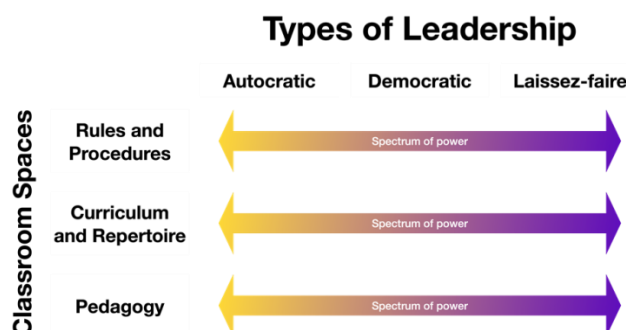
These types of leadership demonstrate a hyperbole of different music classrooms—in reality, a teachers leadership style moves on a spectrum. In each lesson, a teacher may begin by having an autocratic routine, opening the floor up for student input, and then allowing students to work alone or in groups to create a product of their choosing. This can be seen in a blended learning style, as Secoy and Smith (2023) suggested. In their study, the director of a ukulele club had students select music. The teacher guided the students to learn their music but also created space for them to create independently. Smith (2013) labeled this as hybridized learning in response to Green's (2008) informal music learning. This type of learning has also been seen in collegiate ensembles by West and Cremata (2016).

Another example of how music teachers exist on this spectrum of leadership can be seen in Debrot's (2017) work with middle school choir students. In their study, they created a classroom that included student voice in the repertoire, the outcomes, and the pedagogy. The social constructionist classroom made the pedagogy an ongoing process of collaboration among peers in where the teachers used power with their students (Brown, 2018). This created an environment that utilized popular music, dance, and technology to make learning meaningful and relevant for the students. This created a more democratic process, where the teacher was more of a facilitator with equal power to create knowledge with the students (Cremata, 2017). There were also moments of an autocratic leadership style at the beginning of the process, where the teacher used power above the students to split them into groups and assigned them a problem to solve (Brown, 2019; Debrot, 2017). Finally, there were moments when the teacher gave power to the students when they worked in these groups without direction from the teacher, creating a laissez-faire atmosphere. This successful classroom environment moved throughout the continuum of autocratic to laissez-faire leadership styles.

Another example of this spectrum from an elementary music classroom, Davis (2013) provided a narrative study of her work with 10-year-olds as they learned using popular music and a modified informal music learning process. The teacher used “power with” the students, giving them some autonomy but still providing direction and guidance utilizing a democratic leadership style. The process began with students cultivating a repertoire list to guide the curriculum and content by sharing the music they enjoyed through a teacher-facilitated playlist creation. Students learned through problem-solving, where the teacher posed a problem and then gave power to the students to solve problems. Then the teacher gave power to the students again, using Green’s (2008) informal learning, where the students aurally copied the music onto instruments in the classroom, an example of a *laissez-faire* leadership style. Davis (2013) wrote about how she began in a structured, or autocratic style, of teaching and slowly released the control in the classroom to be more student-run or *laissez-faire*.

Vasil (2019) highlighted a middle school music teacher who used popular music in their classroom, describing two middle school general music classes and a “Pop Rocks” music group (p. 253). The teacher blended an Orff-Schulwerk process of imitating, exploring, and creating with popular music. The teacher in this study used power with her students in repertoire selection, a democratic process where the teacher took input from the students (Allsup, 2016). The teacher began lessons for the general music courses by using power above the students in pedagogy, where she taught the notes by rote or led discussions on song lyrics with the students an example of an autocratic leadership style. While more often in the extracurricular music group, after the teacher led a section of the class with “power above,” then power was given to the students, and they were able to have time to learn or create on their own in a *Laissez-Faire* style or as a nonformal teaching style (Rodriguez, 2004; Folkstead, 2006; Vasil, 2019).

These four examples demonstrate that the teachers’ leadership styles can change throughout a course, a unit, or even an individual lesson. The trend appears to be starting in an autocratic style of leadership, releasing some control, and having the teacher facilitate the learning in a democratic style, allowing students to create on their own through nonformal or *laissez-faire* style, then coming back to either a democratic or autocratic class creation of a final performance. The researchers in the studies discussed in this section demonstrated that power could ebb and flow from teacher to student in a successful class period, unit, or year (see Figure 1).



**Figure 1.** Spectrum of power in classroom spaces

### Study 1: Democracy in the elementary music classroom

In a study I did examining power in the elementary music classroom, I was specifically investigating how teachers promote a democratic music education. The full study is in publication and will be available in the *Bulletin of the Council for Research in Music Education*. In this presentation I will discuss the themes that emerged from this study: collaborative classroom culture, representative repertoire, pedagogical agency, holistic development, and navigating systemic constraints.

Teachers found that when they created a collaborative classroom culture by giving the students a voice in the rules and the procedures of the classroom, and in the repertoire that was being performed; students had more investment in what they were learning, and the students were holding each other accountable. The teacher found that that they had to do less classroom management because they had led their students to a place where they had a collective vision, and the students were working together to create those collaborative classroom culture.

The music that the teachers used in their classrooms was a representative repertoire. For example, one of the teachers taught at a school that was 50% Spanish speaking and 50% English speaking, and she found that when she allowed the students to have a voice in what repertoire was performed, then the students brought in music from their cultures and music from home that they were singing. The other teachers used music that students considered to be popular.

Next, when teachers were leading their classrooms in a democratic way, there was focusing on a holistic development. They were focusing on teaching the students to be humans interacting in the world as opposed to focusing on them being performers of music. There are many ways to interact with music and we can learn a lot about who we are and how we engage in the world—these teachers facilitated their students to grow as people. For instance, if they didn't want to participate in playing a song, they didn't yell at the students to play along, they encourage the student to find a different way to engage with the material through listening, running the lights in the classroom or finding other ways to encourage their classmates.

Next, pedagogical agency. The teachers really provided a lot of space for the students to create on their own, and the students would find ways to learn together and through peer teaching and also through just exploring. One of the teachers had the students do a cover song project where they remixed a song in garage band and the students were playing with the tools and really found their best way to learn the material and learn how they wanted to manipulate it.

Finally, navigating systemic constraints. The teachers found that they were trying to recreate the experiences that they had in high school or in elementary school or what they had experienced in their teacher preparation programs. The teachers felt like they had to do they weren't allowed to give the students a voice or give them power in the classroom because the students needed to do what the teacher said and the teacher was the authority in the room. As the teachers had more experience in the field, they found that when they allowed students to have more of a voice, they felt better about their jobs. The teachers found ways to navigate out of the cycle of power that they were used to.

When we take these themes and we put it into the framework that we had before of the different leadership styles and the different classroom spaces, these teachers were very democratic in how they were in their classrooms. The teachers worked with the students to determine the rules and procedures. The teacher worked with the students to determine the repertoire and the skills that they were learning, and the teachers provided space for their students to determine how they would learning.

## **Study 2: Leadership styles in secondary large ensembles**

The second study I am sharing here is from work I am doing with Dr. Nicole Ramsey at Drake University in Des Moines, Iowa, USA. The purpose of this study was to examine secondary large ensemble directors' perceived leadership styles and how they impact various aspects of their teaching. This was an exploratory survey study, and the research is continuing. Emerging themes from the data suggested that teachers of bands were more autocratic in their leadership style, so the teacher held more of the power, the teachers in rural schools were more autocratic. Teachers in urban schools were more democratic, and finally teachers and more suburban schools scored significantly higher in the Laissez-faire, so they allowed the students to have more power in the classroom.

The most interesting finding from the free responses was that all of these teachers were working towards being more democratic in their practices. They were trying to allow for more space for their students to have a voice in the rules and procedures, a curriculum in their repertoire, and in the pedagogy. The teachers were worried about the rules and procedures, especially being secondary classrooms, so in the secondary classroom, that's six through 12th grade, they were worried about the students doing things that would get them in trouble. These teachers were worried about having feeling like they need to hold the power because they are responsible and liable for what the students do. The curriculum and the repertoire, the teachers found very creative ways to share the how the students share what they wanted to play in the classroom in the curriculum and the repertoire, the teachers had the students do projects where they would shop for music online, like they were the music teacher. and then actually buy those materials and have the students create the concert. And finally, in the pedagogy, there was this some of the teachers described how they created this representative democracy in their classrooms and then they're large ensembles by having students be section leaders or a group leaders or squad leaders and having the students be have the power distributed amongst the students. This created a trickle down of power so the teacher



would decide what the was happening and then tell the leaders what to do and then that trickled down into the um how they taught their peers.

## CONCLUSION

When thinking about how teachers used power in these studies and about the future of music education, teachers may consider shifting their mindset from managing a classroom towards leading their students towards common goals. In both studies, the teachers were working towards having a democratic classroom and wanting to create a space where the students had a had a had their identities present in the classroom, whether that was through the repertoire that was being performed or whether that was through the rules and the procedures of how the classroom was being run. Second, music teacher educators might consider incorporating more opportunities for democratic learning to provide future teachers with a model of how to do this in the classroom. Some of the teachers felt that their teacher preparation programs recreated those power structures of the directors being in charge and pushing using their power over the students as opposed to using their power with the students and creating a space where there was opportunity for students to take control and have some ownership of the material that was being presented. Just like in the movie Spiderman, where Uncle Ben reminds his nephew, Peter Parker, “with great power comes great responsibility” (Raimi, 2002)—teachers might also consider their use of power in the classroom and how to best use it responsibly.

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# The History of Artificial Intelligence in Music

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## ABSTRACT

*At the current state of computer technology, the concept of artificial intelligence (AI) refers to processes that imitate human-like thinking and problem-solving abilities through a computer processor. The concept of algorithms serves to explain the operational principles behind AI. The terms pattern and algorithm form the foundation of AI. Music, as an art form, is essentially a sonic design of patterns and algorithms. Tracing the historical roots of this design, we find that the first use of automation in music dates back to the 9th century, as evidenced by historical sources. After the invention of the music box and the phonograph, the production of musical instruments containing automation related to music production marked the first steps in the use of AI in music. The foundations of modern AI were established in the 1950s, and music production using AI also began during this period. The "Iliac Suite," a computer assisted composition, was first experimented with at the University of Illinois in 1957. From 1957 to the present, the limitless possibilities of digital technology in music production have continuously prompted the human mind to question and reflect, much like in all fields where AI is employed. This research aims to shed light on contemporary academic studies by objectively and thoughtfully exploring the historical process from the music box to present-day AI applications. It should be noted that, as technological advancements continue to outpace human effort, this study may eventually become outdated and in need of revision.*

**Keywords:** Music, Artificial Intelligence, Music and AI Relations

## INTRODUCTION

The ability to learn is one of the most important indicators of human intelligence. The concept of imparting learning ability to machines, inspired by human intelligence, underlies the development of artificial intelligence systems. (Coşkun & Güleröğlu, 2021). Throughout history, there have been various efforts to equip machines with this ability. As time and technology have progressed, machines capable of performing tasks without human intervention have evolved to the point where they can think and direct like humans. The current level of development can be described as a revolutionary milestone in human history, marking the opening and closing of eras. Although the theoretical foundations of artificial intelligence were laid in the mid-20th century, humanity witnessed the emergence of a new era with the release of OpenAI's "ChatGPT" software in November 2022, which introduced artificial intelligence to the global stage.

## History of Artificial Intelligence

While the origins of artificial intelligence studies can be traced back to the robot drawings of Cezari (1136-1206), it was during and after World War II that artificial intelligence gained prominence in its modern form. Alan Mathison Turing, during World War II, invented the "Bombe," the first fully automatic code-breaking machine, which played a critical role in changing

the course of the war (Acar, 2020). In 1950, Turing published his groundbreaking paper "Computing Machinery and Intelligence," where he discussed the question, "Can machines think?" Through his analysis of the terms "machine" and "thinking," Turing laid the intellectual foundations for artificial intelligence (Turing, 1950)(cited in: Coşkun & Güleroğlu, 2021).

### **Artificial Intelligence in Music**

The first artificial intelligence studies in the field of music can be traced back to 1960, when Russian researcher R. Kh. Zaripov published the first article on algorithmic music composition using the "Ural-1" computer (Zaripov, 1960). In 1965, inventor Ray Kurzweil premiered a piano piece composed by a computer capable of recognizing patterns in various compositions (Wikipedia, n.d.). With the rapid development of computer hardware and continuous updates to intelligent algorithms, artificial intelligence technology has become widely used in fields such as speech recognition, image recognition, natural language processing, education, medical care, security, and more. Cao and Qi (2021) state that artificial intelligence technology first entered music classrooms in the 1960s, represented by simple music synthesizers capable of storing and playing the timbres of various instruments. With the rapid development of the internet, the widespread adoption of mobile operating systems, and the advancement of smart technologies, artificial intelligence has evolved and many "products" have improved compared to previous technologies (cited in: Güdek & Açiksöz, 2024).

Although artificial intelligence as we understand it today may seem distant or different, the human desire to outsource tasks to machines dates back to ancient Greece. Mechanisms powered by water, which could produce certain sounds, eventually evolved into hydraulic organs. In the 9th century, the Arab scientist Al-Jazari designed automatic mechanisms that produced music. In the 16th and 17th centuries, musical clocks with cylinders and pin mechanisms were capable of playing melodies. By the late 19th century, these designs had evolved into self-playing pianos using perforated paper rolls. In the 20th century, music was produced through computer-controlled systems and algorithms. Claude Shannon, a pioneer of mathematical logic and computer science, made early theoretical contributions on the possibility of computers creating music. These studies later inspired computer-assisted music composition (Effros & Poor, 2017).

The roots of artificial intelligence music can be traced to early experiments in algorithmic composition. In 1956, Lejaren Hiller and Leonard Isaacson developed the ILLIAC computer, which composed a short melody using algorithmic techniques. This pioneering work represents one of the earliest attempts to use computational processes in musical composition. Hiller, while researching stochastic models, applied this method to music by programming the ILLIAC supercomputer at the University of Illinois to compose music. The piece, titled "ILLIAC Suite for String Quartet," was played by a string quartet (Moore, 1996, p. 28). According to Hiller, the resulting piece was more didactic than aesthetic. Using a technique known as the "Monte Carlo Method," after setting the rules, the computer determined the notes, durations, and dynamics through probabilistic calculations. This approach can be considered the first example of computer-generated algorithmic composition (Özer, 2015).

The development and significance of music technology has significantly transformed music education. Intelligent music education and educational applications have made a notable contribution to the evolution of music education. The rapid advancement of technology and its widespread implementation in education has the potential to improve the learning experiences of both students and teachers. Intelligent music education has initiated a reevaluation of traditional music education methods and procedures, leading to groundbreaking changes in the field. These innovative methods provide educators and students with new tools to recognize previously neglected musical practices and principles while also exploring new and fascinating creative processes. By offering students alternative tools to develop their musical skills and passions, intelligent music education delivers tailored learning experiences based on their abilities and pace (Tabak, 2023).

Recent advancements in artificial intelligence technology have significantly impacted the field of sound technology. Developments in this area are being carried out in a way that feeds and integrates both related and separate subfields. For instance, advances in artificial intelligence-based speech technology, such as speech recognition, text-to-speech, and text-to-speech conversion, are also related to linguistics and neuroscience studies. Music, a universal product of human creativity, is positioned as one of the crucial elements in this integration, with artificial intelligence networks making notable progress through creative applications in the creative industries (cited in: Alpyıldız, 2024).

Regarding the relationship between music and language, a theoretical foundation can be laid by referring to the views of Theodor W. Adorno and Susan Gillespie (1993, p. 401): "Music, in terms of articulated (joined) sounds coming in temporal succession, is similar to language... Moreover, the resemblance of music to speech is not only about the regular consistency of sounds but also about its concrete structure (musical phrases, accents, punctuation marks)." (cited in: Alpyıldız, 2024)

### Artificial Intelligence Music Application Examples

1. **Suno AI:** A web-based application that uses artificial intelligence to create new and original music. Unlike traditional music creation software, which requires musical knowledge, Suno AI allows users to create songs using only content and lyric input.
2. **Amper Music:** A free application that enables users to create completely original music compositions using artificial intelligence. Users can select parameters such as style, tempo, and instrumentation, and Amper will generate music based on these inputs.
3. **Avid Pro Tools:** Pro Tools is one of the leading tools in music production, especially for film scores and large-scale productions. It excels in sound editing and mixing, offering remarkable precision. Although its interface is complex and geared towards professionals, it provides deep creative control for experienced producers and sound engineers.

### CONCLUSION

With advancements in artificial intelligence technologies, the development of robotic systems has accelerated automation in various professions. The replacement of human labor with machines and robots, and the use of artificial intelligence algorithms to perform tasks, may lead to the partial or complete disappearance of some professions in the future. However, new professions will emerge as job models and processes evolve. The transformation of professions has been a natural part of human life for the past 150 years. For example, the "curtain puller" profession, which was common 40 years ago, no longer exists, showing that professions either disappear or lose relevance over time (Karaahmetoğlu, Ph.D. thesis, 2023).

In this study, we traced the use of artificial intelligence in music back to ancient civilizations, noting the existence of mechanisms capable of producing music without human intervention. The most significant difference between the artificial intelligence of today and the ancient mechanisms or music-making software of the technological age is that contemporary artificial intelligence does not require any musical knowledge to create music.

Famous composer Hans Zimmer showcased the potential of creative collaborations between human creativity and algorithms in the "Blue Planet II" documentary (Zimmer, 2018). However, the integration of artificial intelligence in music also raises ethical concerns. When artificial intelligence produces music similar to the works of composers, issues such as copyright and ownership arise. Researchers are actively exploring ways to address these challenges and ensure fair and transparent treatment of music created by artificial intelligence (Cope, 2005)(cited in: Ser, 2023).

As artificial intelligence continues to influence and play an active role in various fields, these changes are bringing about striking and revolutionary transformations. In the ongoing discussions about the contributions and risks of artificial intelligence to human labor, music is not immune to these debates. Although artificial intelligence in music production has gained different dimensions, it is clear that there are both positive and negative impacts in some areas. For example, the use of artificial intelligence in music education can be seen as a valuable addition, but the question of whether algorithmically created music can reach the human spirit remains a deep and ongoing debate. As we witness the "collaboration," "discussion," and "struggle" between music and artificial intelligence—fields in which the human subject plays a central role—we recognize that we are witnessing significant developments in this process and will continue to do so in the future.

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# Secondary Traumatic Stress and Women Music Educators: A Phenomenological Study

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## ABSTRACT

Secondary traumatic stress (STS) is a phenomenon that affects individuals in helping professions, including educators. STS is a trauma disorder and results from one's exposure to others experiencing trauma or who have experienced trauma. STS can affect physical health, well-being, and professional performance. Due to the profound effects of STS, there is a need for continued research to clarify this phenomenon in educators, specifically music educators.

Furthermore, there is a need for research on STS in women due to women's unique interactions with trauma and the potential for them to develop trauma disorders. At the time of this study, there were no existent empirical studies on STS and women music educators.

Therefore, the purpose of this phenomenological study was to examine the lived experience of women music educators with STS. A primary goal was understanding how secondary traumatic stress affected women music educators' personal and professional lives. A secondary goal was understanding how individual and environmental factors influenced women music educators' lived experiences with STS. The primary research question for this study was, What is the lived experience of women music educators with secondary traumatic stress? This study had two subquestions: 1) What factors contribute to women music educators' lived experience with secondary traumatic stress?; 2) How does secondary traumatic stress affect women music educators' professional lives?

This study explored the emergence of STS in nine women educators from varying teaching backgrounds and areas of musical expertise. Through transcendental phenomenological data analysis, the essence of secondary traumatic stress was revealed. STS in women music educators is the embodiment of deep care, concern, and empathy toward students and the consequential effects from providing this care—a feeling of weight and responsibility for students' safety, emotions, and well-being and effects on teachers' physical and mental health, emotional state, and career path. STS has numerous negative implications for educators; nevertheless, there may be positive outcomes from STS, such as vicarious post-traumatic growth (VPTG).

Several implications for K-12 and postsecondary music education emerged from the findings of this study. First, there is a need for changes in educational policies and classroom practices in K-12 music education, including advocacy for support and resources in schools affected by trauma, support for teachers at risk for STS, and improvements to training on trauma and trauma-informed practices. Additionally, postsecondary music teacher education programs must change to potentially combat STS's development in preservice teachers. Postsecondary institutions need to enact curricular changes and provide preservice teachers' clinical experiences with the necessary support and expertise to be prepared to work with students affected by trauma. Finally, postsecondary institutions must prioritize preservice teachers' well-being and mental health.

**Keywords:** Music Educators, Music Education, Secondary Traumatic Stress, Trauma, Phenomenology

Secondary traumatic stress (STS) is a trauma disorder that affects individuals in helping professions, including educators. The symptomology of STS mirrors post-traumatic stress disorder (PTSD) and results from one's exposure to or support of others experiencing trauma. STS can affect physical health, well-being, and professional performance. Due to the profound effects of STS, there is a need for continued research to clarify this phenomenon in educators, specifically music educators. Additionally, there is insufficient research on STS in music educators, which is problematic as the well-being of music educators is at risk due to their interactions with students affected by trauma.

Furthermore, there is a need for research on STS in women, especially women music educators. Women historically had unique interactions with trauma, leading to the potential for them to develop trauma disorders (Hermann, 1992; Baum et al., 2014; Olff, 2017). Traumatic stress can also affect women music educators due to the emotional labor and logistical responsibilities placed upon women in society (Dean et al., 2022). Music education scholars support further research on music education and trauma, especially secondary traumatic stress (Smith, 2022). At the time of this study, there were no existent empirical studies on STS and women music educators.

### **Purpose of the Present Study**

The purpose of this study was to examine the lived experiences of women music educators with secondary traumatic stress. A primary goal was understanding how STS affected women music educators' personal and professional lives. A secondary goal was understanding how individual and environmental factors influenced women music educators' lived experiences with secondary traumatic stress. The primary research question for this study was, What is the lived experience of women music educators with secondary traumatic stress? This study had two subquestions: 1) What factors contribute to women music educators' lived experience with secondary traumatic stress?; 2) How does secondary traumatic stress affect women music educators' professional lives?

### **Theoretical Frameworks**

Two theoretical frameworks—Hermann's (1992) psychological trauma theory and Bronfenbrenner's (1979) social-ecological theory—and a feminist lens guided this study. First, Hermann's (1992) psychological trauma theory asserts that traumatic events "overwhelm the ordinary human adaptations to life" (Hermann, 1992, p. 33), affecting an individual's sense of control, connection, and meaning. Psychological trauma theory asserts individuals may be overwhelmed by current or previous trauma, impairing their ability to interact with their present environment. When people are exposed to the traumatic experiences of others, there can be severe negative consequences, including effects reflective of post-traumatic stress disorder (PTSD) symptomology (Figley, 2002). Trauma responses may manifest in individuals not as a narrative or story but as a physiological symptom or response. This framework is appropriate for this study due to the clarification and contextualization it provides for traumatic experiences.

Understanding what defines trauma makes it more apparent how traumatic experiences emerge in students' and teachers' lives. Additionally, understanding trauma theory clarifies how trauma may manifest, prompting trauma exposures and secondary traumatic stress in women music educators.

This study's second theoretical framework, Bronfenbrenner's (1979) social-ecological theory, provided contextualization for the contributing factors to the women music educators' development of secondary traumatic stress. Each of the unique systems within Bronfenbrenner's (1994) social-ecological theory is defined by the people, places, and structures surrounding a system. Microsystems include activities, roles, and relationships in an individual's immediate environment, such as home, school, or workplace. Mesosystems have the interconnection and influence between relationships in the microsystem, such as the relationship between an educator and their students, administrators, or colleagues. Exosystems include external environments where an individual is not directly involved but is affected by them, such as the surrounding neighborhood of a teacher's school. Macrosystems contain larger systems within one's culture, such as economic, political, or government systems, which may influence how teachers act or are perceived in their classrooms. Chronosystems include environmental changes and transitions throughout one's life, such as a teacher's gaining experience teaching or moving to a new school. Social-ecological theory is defined by these interconnected systems that influence each other and do not exist independently.



Finally, a feminist research lens framed this study on secondary traumatic stress. Creswell (2013) stated that feminist research approaches “center on and make problematic women’s diverse situations and institutions that frame those situations” (p. 29). A feminist lens strengthens this study, as it elucidates the phenomenon through women’s perspectives. This study appropriately uses a feminist research lens with the theoretical framework of psychological trauma theory. The elevation of women’s voices in feminist research can elevate women’s voices, which historically have been silenced when speaking about trauma. Through these theoretical frameworks and lenses, the participants provided insight into the lived experience of STS.

### **Secondary Traumatic Stress and Related Constructs**

Secondary traumatic stress shares similar symptomology to other trauma disorders; therefore, these constructs are sometimes conflated in both definition and discourse in existing literature. To clarify the phenomenon of secondary traumatic stress in women music educators, it is important to define STS and related trauma disorder. Post-traumatic stress disorder, more commonly known as PTSD, results from a direct exposure to trauma and causes numerous negative outcomes to an individual’s life. PTSD is diagnosed through the presence of certain symptomology as outlined in the DSM-V and is encompassed in three overarching categories of symptoms. The first category of PTSD symptomology is avoidance, which includes the avoidance of distressing thoughts or feelings related to traumatic events or people. Avoidance can also cause alterations in cognition and mood, arousal and reactivity, emotional numbness, detachment from others, and a loss of interest in activities the individual once enjoyed. The next category of PTSD symptomology is intrusion, which includes reactivity to trauma through flashbacks, intrusive thoughts, or dreams. These intrusive experiences cause distress to the individual who experienced the trauma. The final PTSD symptomology category is arousal.

Individuals suffering from symptoms in the arousal category may have difficulty focusing or experience irritability, edginess, hypervigilance, and sleep issues.

To understand PTSD in women music educators, the key terms compassion fatigue and secondary traumatic stress must also be defined. These terms are frequently conflated in the literature and can be defined as “the natural, consequent behaviors and emotions resulting from knowledge about a traumatizing event experienced by another” (Figley, 1999, p. 10). Whereas PTSD results from a direct exposure to a trauma, compassion fatigue and secondary traumatic stress result from indirect exposure to trauma. Compassion fatigue was the original term coined for secondary traumatic stress and described as the “cost of caring” (Figley, 1982). It is important to note the connection between all three of the terms, but to understand STS accurately, it is essential to remember that STS and PTSD have the same symptomology. The only difference is whether the trauma is experienced directly or indirectly.

### **Research Design**

The purpose of this study was to examine the lived experiences of women music educators with secondary traumatic stress. Therefore, a qualitative research design was chosen for this study to explore a problem or issue that needs examining—the problem is secondary traumatic stress in women music educators. Further, I sought to examine the problem through traditionally silenced voices—women. Further, a qualitative framework clarifies the depth and nuance of this phenomenon. A phenomenological approach was chosen because phenomenology helps researchers explore the perspectives of individuals who have all experienced the same phenomenon (Creswell, 2013), in this case, secondary traumatic stress. A *Transcendental* phenomenological approach aims to elucidate participants’ lived experiences through “what appears in the consciousness” (Moustakas, 1994, p. 25). This study explored the phenomenon of secondary traumatic stress as it appeared in the consciousness of those experiencing it—women music educators.

I recruited my participants through a pre-screening questionnaire distributed by the National Association for Music Education. The questionnaire gathered demographic data and the respondents’ scores on Bride et al.’s (2004) Secondary Traumatic Stress Scale (also known as the STSS). This instrument measured the respondents’ level of secondary traumatic stress in the categories of intrusion, arousal, and avoidance. The survey elicited 139 total responses, of which 25 respondents met threshold of mild to severe STS, identified as women music educators, and were willing to be interviewed for the study. I contacted the potential participants with the consent forms, 7 confirmed their enrollment. I emailed an additional round of

correspondence to five potential participants who scored 27, which is labeled as no or little STS the STSS. 2 consented to participate, bringing the total pool to 9 participants.

### Data Collection

Data collection for this study included one semi-structured interview which occurred during March or April of 2023. Each interview lasted between 60 and 90 minutes and occurred via the video conferencing platform Zoom (2023). The semi-structured interviews included space for specific pre-designed questions while allowing new questions to emerge within the interview if merited by the researcher (Glesne, 2006). Prior to the interviews, I reviewed interview protocols from other research studies addressing secondary traumatic stress to design the semi-structured interviews, including studies with quantitative, qualitative, and mixed-methods research designs (Balbuena, 2021; Davenport, 2021). I received feedback on the interview protocol from experienced qualitative researchers and to ensure the interview protocol aligned with the goals and research questions of the study.

### Data Analysis and Findings

Data analysis for this study followed Moustakas' (1994) transcendental phenomenological data process. This process includes six steps: 1) epoche, 2) horizontalization, 3) clustering, 4) phenomenological reduction, 5) imaginative variation, and 6) intuitive integration. The transcendental phenomenological data analysis is quite interwoven with how the findings of this study emerged. Therefore, the data analysis process of the study will be described concurrently with the findings.

I began the transcendental phenomenological data analysis process with epoche. In epoche, the researcher brackets their perspectives about the phenomenon, ensuring they view the data in an unbiased manner (Moustakas, 1994). I completed epoche by writing in my researcher journal, reflecting on ideas of who might have STS and how STS may manifest. I reflected on my background, including my own struggles with mental health and STS. I frequently reviewed the epoche, ensuring that my bias was not influencing how interpreted the findings of the study.

Next, I completed the second step of the transcendental phenomenological data analysis—horizontalization. According to Moustakas (1994), "every statement has equal value" (p. 180) during horizontalization. I eliminated repetitive statements to create "horizons," which represented the most significant and relevant statements relating to STS. The following is an example of a horizon, as stated by the participant Rachel. "[...] it's hard because deep down I feel so heavy. [...] I feel heavy when I leave work. [...] sometimes when I wake up in the morning, I already feel heavy." I selected meaningful horizons to ensure of the study's findings were guided by important quotes from the participants.

Upon the completion of horizontalization, I enacted the next step of transcendental data analysis—clustering, where the horizons are grouped for likeliness and formed into themes. This phase of the data analysis led me to the creation of three textural themes and 10 subthemes, as shown in Table 1 below.

**Table 1:** *Clusters (Core Textural Themes and Subthemes) of the Experience*

Textural Theme 1 <i>Personal Effects of STS</i>	Textural Theme 2 <i>Professional Effects of STS</i>	Textural Theme 3 <i>Contributing Factors to STS</i>
Physical Effects	Thoughts of leaving the profession	Students with high trauma exposures
Mental Effects	Growth as educators	Resources
Emotional Effects		Lack of quality professional development on trauma
Behavioral Effects		Compounding mental illness
		Empathetic/nurturing disposition

Upon the formation of themes during horizontalization, I completed the next step of data analysis—phenomenological reduction. During phenomenological reduction, the researcher creates textural descriptions of the lived experience, outlining the *how* and *what* of the phenomenon. I created textural descriptions for all the participants and share Gina's textural description below.

### **Textural Description: Gina.**

Gina was an advanced career music educator who taught K-6 general music at a rural school in the northeast at the time of the study. During her interview, Gina told her history of secondary traumatic stress throughout her 16-year teaching career. Gina most intensely experienced STS earlier in her career, suffering from depression and anxiety because of interactions with trauma-impacted students. Gina expressively told the story of STS causing strain on her body, mind, and emotions.

Gina experienced secondary traumatic stress symptomology throughout her career but at a much higher level as an early-career teacher. Gina experienced two mental health crises early in her career during one school year. She said, "[...] it was a lot of depression. [...] I did not want to get out of bed. Crying so much." Her depression and anxiety caused her weight to fluctuate, as her food habits waivered between eating too little, followed by periods of overeating. Gina reached a point where she finally decided to pursue medical care for her issues. Gina said, "[...] they thought I had colon cancer because my digestive system was just so twisted and sick from the anxiety and things I was feeling."

Gina optimistically described managing her mental health and secondary traumatic stress better later in her career. Nevertheless, she recounted recent stories in which work with trauma-impacted students brought about negative emotional effects of secondary traumatic symptoms, including feelings of sadness and helplessness. Gina told the story of providing emotional support to one of her students who was being mentally and physically abused at home. She listened and pursued resources to aid the student, including involving Child Protective Services (CPS) and the school guidance counselor. She did not see the student's trauma appropriately addressed, leaving her feeling helpless. Gina said, "I felt like my hands were tied, and my heart was breaking." Despite the adverse effects of STS, she expressed gratitude for the connection to students impacted by trauma and the care she was able to provide for them.

I continued transcendental phenomenological data analysis through the next step in the process—imaginative variation. There is further consideration of the study's themes and subthemes during imaginative variation. The study's themes are then analyzed to create structural and composite descriptions of the phenomenon. Moustakas (1994) stated that structural descriptions promote understanding of the "[...] underlying structures that account for an experience being what it is" (p. 137). The structural descriptions illustrate the *why* of secondary traumatic stress, and the composite descriptions show how the phenomenon manifests across the lived experience of all the participants.

The composition descriptions provided illustrated the effects of STS on the women music educators' lived experience. These descriptions demonstrated the physical, mental, emotional, and behavioral effects of STS. Additionally, how the educators' professional lives were impacted by STS was illuminated within the composite descriptions. The primary physical effect of STS was exhaustion. Emma said, "I'm tired and exhausted. [...] I feel like I get very invested in what's happening with my kids [...]" Other educators shared that they had experienced panic attacks and anxiety because of working with trauma-impacted students. Physical illness also occurred frequently due to the educators' stress level. Camille experienced what she referred to as "shedding," where she would get sick immediately upon a school break when she would finally stop and process her feelings from her work with trauma-impacted students.

The women music educators lived experience of secondary traumatic stress also manifested through mental and emotional effects. Several of the educators described a preoccupation with their students' trauma, focusing on their students' needs even after school hours. For many, this level of extreme worry led to rumination and insomnia. Others described feelings of disconnection from their surroundings. Julia said

[...] I would just come home and dissociate. [...] I would have to come home, and I'd have to stare at a wall and not have outside stimuli because I was so mentally invested in whatever I was trying to figure out for these kids.

The women music educators described emotional effects including sadness, anger and helplessness. Several teachers described crying for and with their students, especially those experiencing grief due to the death of a parent. Gina felt anger and helplessness while supporting an LGBTQ student who was mentally and physically abused at home. Gina reported the abuse Child Protective Services (CPS), a government organization whose purpose is to safeguard endangered children. Unfortunately, the student disclosed that CPS was unable to help him escape the abuse. Emma described anger as a student disclosed sexual abuse to her.

The effects of secondary traumatic stress also affected the educators' behaviors. Multiple women music educators described changes in their diet, including over or undereating because of their stress. Many expressed changes to their sleep

patterns and frequent insomnia. Sierra and Emma described hypervigilance, which occurs when an individual exists in a continuously heightened state of awareness to perceive and react to potential threats. Sierra experienced hypervigilance after supporting a student who was physically assaulted on campus following an after-school rehearsal. Sierra was compelled to constantly check-in on her student who was assaulted, and worried for the students' safety. Sierra said, "[...] I have never paid more attention to a child in my life. I followed him around every time we had a break. Every time there was lunch time, I would be watching him."

Finally, the women music educators with STS experienced effects on their professional lives. Several educators contemplated leaving education due to the emotional strain of their job. Jen said, "When I started teaching, I wasn't sure that it was going to be my forever job. I wasn't sure if I could handle it." Others changed teaching jobs, searching for schools where there may be students who were experiencing less trauma and needing less emotional support. Some of the women music educators took time from work to cope with their STS. One of these educators was Emma, who at the time of our interview, had recently returned to her job after a two-week leave of absence due to the intense panic attacks she was experiencing at school.

Despite the hardship brought upon the educators by secondary traumatic stress, several participants described how they positively grew from working with trauma-impacted students. Julia stated,

In a lot of ways, I feel like it's made me a better teacher. I don't know if I could quantify how. Teaching students who have had some sort of trauma and being in some way a part of helping them [...].

Emma felt positive impacts inside and outside of school. Emma stated, "I think it makes me a better person, even past just being a better teacher." Other educators noted positive changes in personal mindsets and their dispositions. Julia also mentioned increased patience, empathy, understanding, and inclusivity. Working with trauma-impacted students increased Gina's gratitude and made finding the good in the world easier for her. Jen reflected more regularly on what it meant to be a good person and truly support others. Ann said she felt increased vulnerability with her students. Rebekah said working with trauma-impacted students helped her build trust. Findings from this study revealed primarily negative and limited effects from secondary traumatic stress.

Next, within the imaginative variation step of the transcendental phenomenological data analysis, I created composite structural descriptions. The purpose of these descriptions was to illustrate the surrounding structures that contributed to the phenomenon, or the *why* behind the lived experience with STS. The contributing factors to secondary traumatic stress included: 1) students with high trauma exposures, 2) resources, 3) lack of quality professional development on trauma, 4) empathetic/nurturing disposition, and 5) compounding mental illness. Students experiencing trauma because of poverty, unsafe living conditions and community violence.

Numerous educators discussed the emotional strain of students reporting various types of abuse. Some educators described working with student populations including LGBTQ students, students with disabilities, and students who experienced marginalization due to their race.

Factors within the school, including adequate staffing of school psychologists and counselors played a role in their teachers' STS, with some teaching describing a positive effect on their STS when these supports were in place. A lack of quality professional development on trauma was also cited by the teachers as impacting their work with trauma-impacted students. Multiple teachers stated they had training at their school on trauma, but did not feel the professional developments provided effective strategies for helping students with trauma.

Aspects of the women music educators' personal disposition and identity affected their STS, including the presence of a compounding mental illness, neurodivergence, empathetic or nurturing disposition. Several of the educators self-identified as having mental illness, including anxiety disorders or depression. Others self-identified as neurodivergent, describing how obsessive-compulsive disorder (OCD) and attention-deficit/hyperactivity disorder (ADHD).

The teachers did not state that these attributes caused their STS, but implied it was harder for them to support students with trauma when they were struggling with their mental health.

Finally, several teachers spoke about their deep care for their students and feeling highly empathetic to those around them. They described feeling deeply what their students felt, teachers used phrases such as "mirroring the students feelings" or being a "sympathetic crier." The contributing factors to the women music educators' STS connected to external (environmental) factors and internal (personal and dispositional) factors.

I concluded the final step of the transcendental phenomenological data analysis process with intuitive integration—a step that reveals the essence of the phenomenon. Moustakas (1994) drew upon Husserl's (1931) work, which defined essence as “that which is common or universal, the condition or quality without which a thing would not be what it is” (p. 44). For secondary traumatic stress in women music educators, the essence is rooted in care. Therefore, the essence of STS in women music educators is the embodiment of deep care, concern, and empathy toward students and the consequential effects from providing this care—a feeling of weight and responsibility for students’ safety, emotions, and well-being and effects on teachers’ physical and mental health, emotional state, and career path. While STS has several negative outcomes, some positive outcomes occur from STS, including personal and professional growth.

### **Discussion and Implications**

Findings from this study present critical implications for educators and educational institutions on all levels, including K-12 and postsecondary contexts. This research study revealed a need for changes in educational policies and classroom practices in K-12 music education. First, there needs to advocacy for, and resources provided to schools affected by trauma. Additionally, support for teachers at risk for secondary traumatic stress needs to be provided. This support for teachers and schools may include the hiring of additional mental health care support for both teachers and students. Public schools in America are currently understaffed, leading to extra stress and responsibilities placed on teachers, and increased potential for their burnout (Jotkoff, 2022). Furthermore, improvements to training on trauma and trauma-informed practices needs to occur. Professional development on trauma-informed care (TIC) can prevent secondary traumatic stress in educators (Christian-Brandt et al., 2019; Hydon et al., 2015; Lawson et al., 2015). Changes to policy, practice, and resource allocation may help address the problem of secondary traumatic stress in women educators.

This study revealed important implications for postsecondary music teacher education programs, including postsecondary institutions’ responsibility for adequately preparing music educators to understand trauma and its effects on students and teachers. First, postsecondary institutions must ensure their curricula and coursework adequately prepare educators to navigate the effects of trauma in their classrooms. Preservice and early-career educators may not feel prepared to work with trauma-impacted students (Alisic, 2012; Miller & Flint-Stipp, 2019).

While discourse on trauma-informed education in higher education is growing (Thompson & Carello, 2022), there is a need for trauma-informed music education programs. Teacher preparation programs need to incorporate topics including classroom management strategies when working with trauma-impacted students, educator well-being, and trauma-informed practices. Second, higher education institutions also need to consider the role clinical experiences can have on educators and their future interactions with trauma in teaching. Preservice music educators must be placed in clinical experiences that expose them to trauma-impacted students.

Prior research that indicated teachers find it challenging to work in schools with students affected by ACES, as trauma negatively impacts students learning and well-being (Blodgett & Lanigan, 2018; Jennings & Greenberg, 2009; Tomer, 2014). Therefore, it is important to place preservice teachers in clinical placements with trauma-impacted students and proper supports to ensure the preservice teachers can navigate these work environments. Finally, preservice music teacher education programs must model best practices regarding educator mental health and well-being. Higher education institutions need to speak of prioritizing preservice music teachers’ mental health and enact practices and policies reflective of those values.

### **CONCLUSION**

The women music educators experiencing secondary traumatic stress experienced profound effects on their personal and professional lives. Regardless of their school context, the educators provided care and support for students enduring trauma. These teachers shared their stories of a phenomenon affecting educators in classrooms today. By understanding the contributing factors to and effects of secondary traumatic stress on women music educators, we can better support the educators who are enduring this phenomenon, strengthen their resiliency, and promote a better professional and personal quality of life for women music educators with secondary traumatic stress.

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# Analysing of the Different Interpretations of Aleko Bacanos's 'Gel Ey Denizin Nazlı Kızı' one of the Turkish Composers of Greek Origin who Gave Works in Classical Turkish Music.

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## ABSTRACT

*In this study, a work of Aleko Bacanos, one of the composers who lived in Turkey and produced works in Classical Turkish Music (Turkish Makam Music), was analysed only in terms of language and evaluated in terms of prosody. With the musical analysis, whether the lyrics of the piece were sung with a pronunciation appropriate to Turkish was examined from the sound recordings of different performers, and possible prosodic errors were identified.*

*The piece in the makam of Acem Aşiran titled 'Gel Ey Denizin Nazlı Kızı Nuş-i Şarab et' which was found to be registered in the TRT repertoire with the number 4720, was the subject of the research with the purposeful sampling method. The syllables in the lyrics of the piece were evaluated in terms of syllabic, melismatic and neumatic singing techniques. The piece was listened to separately from the interpretations of three different singers and after being evaluated in terms of singing with the correct pronunciation, it was reinterpreted by the researcher and audio recorded.*

**Keywords:** Song, iamb, trochee, dactyl, anapest, spondee, prosody, syllabic, neumatic, melismatic.

## INTRODUCTION

Aleko Bacanos was a classical Turkish music composer of Greek origin. He was the son of lute player Lambo Efendi and the older brother of oud virtuoso and composer Yorgo Bacanos. Violinist Anastas was his uncle, and violinist Todori and violinist Sotori were his cousins.

He started playing violin at an early age. He travelled and gave concerts in cities such as Paris, Berlin and Cairo. He was a typical market kemençe player. However, he played the kemençe with his own unique style. He was very popular in his time and filled records.

In 1915, he published a magazine of cantos and songs called Nevzat-ı Musiki. He has nearly ten compositions in various maqams. He was influenced by the voice of Deniz Kızı Eftalya Hanım<sup>1</sup>, an important figure of Turkish classical music, and composed Gel Ey Denizin Nazlı Kızı Nuş-i Şarab Et, which is Bacanos' best known work.

The lyrics of the song included in the sample of the research were analysed according to the word-music harmony by taking into account the syllable length, shortness, number of syllables and stresses in the syllables in the poem words. Elements such as iamb, trochee, dactyl, anapest, spodee, pyrrhic, which determine the emphasis of words in English poems, are also present in Turkish poems and lyrics.

## METHODOLOGY

Both verbal and musical analyses were conducted in the study. During the verbal analysis, firstly, the long and short syllables of the words and the stresses on these syllables were determined. Secondly, prosodic analyses were made, i.e. the

<sup>1</sup> She was born in 1891 in Büyükdere. Eftalya, who started her musical life by singing songs when her father Yorgaki Efendi, a music-loving officer, played the saz for his guests, took the stage in the cafes with instruments in the Galata neighbourhood. The reason why her name was not mentioned among the canto singers in the early period is due to the fact that she sang songs and folk songs at that time.

harmony of lyrics and music. The musical analysis method, which is known as 'a person's way of describing pieces' (Hanninen, 2004, p. 181), is one of the most basic methods in this study.

Taking into account the technical features of this method, the performances of the piece by different vocalists were listened to and possible interpretation differences were evaluated in terms of prosodic aspects.

### FINDINGS AND INTERPRETATION

When the lyrics of the work are analysed, it is seen that there are eight words in the first verse "come, Gel ey denizin nazlı kızı nuşı şarab et" two of which have one, one has three and five have two syllables.

When the other three verses of the lyrics (Çık sahile gel sinede bir alemler ab et - mestane bakışlarla beni mestü harab et - Çık sahile gel sinede bir alemler ab et) are analysed it is seen that they contain iamb, trochee, dactyl, anapest, spondee and pyrrhic structures. In Turkish, monosyllabic words are not stresses, while the emphasis is mostly on the second syllable in words with two syllables.

The song should be vocalised by taking these stresses into consideration. It is possible to say that the interpretations of the two different singers sampled are also perfect in terms of stress.

When it came to prosodic analyses, that is, the harmony of lyrics and music, which ranked second, some deficiencies were identified. The first of these is the neumatic structure in the notation of the syllable 'nı' in the lyrics 'gel ey denizin' in the 9th measure of the piece. The fact that the syllable 'nı' is an open syllable requires that the note brought to it should be 'syllable'. In other words, this syllable must be voiced with a note.

Below is a comparison between the notation of this syllable on the sheet music and the corrected one.

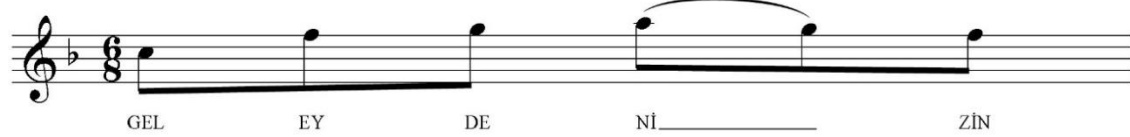


Figure 1

As can be seen in figure one, the syllable ni has a neumatic structure and although it is a short syllable, it is lengthened and notated in a way that is not suitable for prosody.

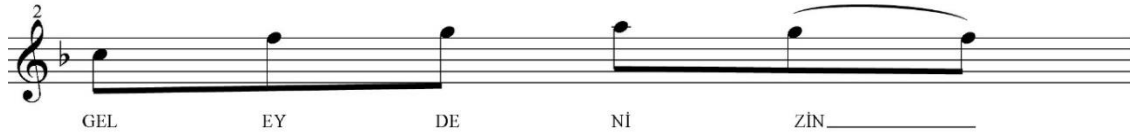


Figure 2

In figure two above, the syllable 'nı' is notated again with the syllable length it should be.



Figure 3

A similar prosodic error was detected in measures 10 and 11 of the piece. As can be seen in figure three, in the notation of the words '...nazlı kızı', the short syllable "kı" is notated with a melismatic structure, whereas it should be slabic.



Figure 4

As can be seen in figure four, the syllable 'kİ' is notated syllabically and melismatic notation is brought to the last syllable of the word, 'zİ'.

### CONCLUSIONS AND INTERPRETATION

As a result, prosodic errors were observed in two sections of the work. I would like to express my opinion that it would be more accurate to have the piece read by the artists after the corrections are made on the notes in the TRT repertoire.

I would like to state that this result obtained is only for the correct use of the language in the harmony of words and music. The melismatic notation of a syllable that should be vocalised as short by lengthening it will also harm the language.

In the concluding part of the work, I will first play two different interpretations of the piece by two professional vocalists, and then I will play my interpretation.

In my recording, the syllables 'nİ' and 'kİ', which are the subject of the research, are vocalised with the correct prosody.

<https://video.search.yahoo.com/search/video?ei=UTF-8&p=ge+ey+denizin+nazli-kizi+dinle#id=4&vid=df964e124d8e817021e4ee9988061128&action=view>

The first recording is from the voice of Münip UTANDI. Here we will listen only to the parts with the syllables 'nİ' and 'kİ'. the point I would like to draw your attention to is that the syllables nİ in the word 'denizin' and kİ in the word 'kızı' are long notated.

<https://video.search.yahoo.com/search/video?ei=UTF-8&p=ge+ey+denizin+nazli+kizi+dinle#id=1&vid=c378445f216bc824ad0cf9d09db849f&action=view>

The second recording is from the voice of Deniz Kızı ETELYA. Here we will listen only to the parts with the syllables 'nİ' and 'kİ'. the point I would like to draw your attention to is that the syllables nİ in the word 'denizin' and kİ in the word 'kızı' are long notated.

<https://youtu.be/R42lbMUOTLU>

The last recording is from the voice of me. Here we will listen only to the parts with the syllables 'nİ' and 'kİ'. the point I would like to draw your attention to is that the syllables nİ in the word 'denizin' and kİ in the word 'kızı' are short notated.

To verify this, I used two uncorrected voice-overs of the two singers and my corrected voice-over. The syllables (Nİ) and syllables (Kİ) were lengthened in the voice -over of Eftelyan and Utandı. The syllables (Nİ) and (Kİ) were shortened in my voice - over.

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ACEM-AŞİRAN ŞARKI  
GEL EY DENİZİN NAZLI KIZI NÜŞ-İ ŞARÂB ET

USÛLÜ : Yürük Semâi

MÜZİK Aleko BACANOS  
SÖZ

(SAZ) GEL EY D: NI ZİN NAZ LI KI

ZI NÜ Şİ ŞA RÂB ET NÜ Ş - İ ŞA RÂB

ET (SAZ) ÇIK SÂ

HI LE GEL Sİ NE DE (SAZ) BİR Â LE Mİ ÂB ET BİR Â LE

Mİ ÂB (SON) ET

(SAZ) MES TÂ NE BA KIŞ LAR LA BE Nİ MES

TÜ HA RÂB EYMES TÜ HA RÂB TÜ HA RÂB ET MES TÜ HA RÂB

ET (SAZ)

GEL EY DENİZİN NAZLI KIZI NÜŞ-İ ŞARÂB ET  
ÇIK SÂHİLE GEL SİNEDE BİR ÂLEM-İ ÂB ET  
MESTÂNE BAKIŞLARLA BENİ MEST Ü HARÂB ET  
ÇIK SÂHİLE GEL SİNEDE BİR ÂLEM-İ ÂB ET

# The Concept of Kitsch and Its Evaluation from the Perspective of Music Education

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## ABSTRACT

The term "kitsch," which emerged in the 19th century, is commonly used to describe works that are aesthetically superficial, artificial, trivial, imitative, and lacking in originality. In the context of kitsch, works are characterized more by their accessibility and appeal to popular tastes than by aesthetic or artistic depth. One of the key issues in music education involves the debate over quality, which closely aligns with the accurate definition, perception, and careful consideration of the concept of kitsch within all art forms, especially when aiming to preserve quality in music education. In music education, it is crucial for both educators and students to approach this topic with care, ensuring that awareness of it is raised to the highest level throughout the educational process, as it forms one of the fundamental building blocks of high-quality education. This study aims to provide an examination of the concept of kitsch by presenting striking examples from other art forms and exploring their perception, offering a perspective on music and music education. In conclusion, unlike the 20th century, when debates on the loss of quality and the crisis of originality in art and music were less prominent, the concept of kitsch in the contemporary world, which calls attention to the decline of quality and the loss of originality in music education, requires deeper scientific investigation to address these concerns and revive the focus on quality within the music education community.

**Keywords:** Kitsch, music education, quality.

## INTRODUCTION

The perception of beauty and aesthetics has been one of the most significant determinants of human experience since the dawn of existence. We observe with great admiration that all the legacies of history that have reached us were produced with this perception and concern. In all branches of art, from painting to sculpture, from urban architecture to music, it is an indisputable fact that all works that withstand and even dominate time are products of high perception, talent, intelligence, effort, and aesthetic concern. Although it involves the concept of relativity, it is undeniable that the concepts of beauty and aesthetics share common grounds in every society and even across all humanity. In this study, we address "Kitsch," a concept that emerged in the twentieth century, which brings forth the relativity of beauty and aesthetics. How should the discussions of this concept, which affects all areas of social life, be viewed, evaluated, and what new approaches should be exhibited from the perspective of the art and education of music?

## What is the Concept of Kitsch?

The word "kitsch" originates from the German word "werkitschen," meaning to cheapen. In French, the term "chic" expresses a similar concept. The concept of kitsch is used to denote negative notions such as degradation, vulgarization, imitation, commercialization, aesthetic inappropriateness, and more (Aslışen, 2006).

As per its dictionary meaning, kitsch can be described with terms such as lacking artistic value, ostentatious, vulgar, degenerate, and gaudy. It is used to define products that utilize forms reduced to general approval levels, with little aesthetic value. These products are structured primarily for consumption through an effect that is presented as artistic rather than creating an artistic structure (Demir, 2009:17). When examining the word's meaning, the common denominator that emerges is its indication of aesthetic inadequacy and its association with negative judgments like imitation and showiness. Kitsch has three primary characteristics: it is crude, cheap, and composite (Yula, 1993:93). Looking at the general definitions and fundamental features of kitsch, numerous common elements align with student opinions. However, kitsch is not solely confined to these negative judgments; it is also a phenomenon discussed for its sociological dimensions (Güven & Aytekin, 2016).

As a phenomenon that emerged in the modern era, kitsch is directly proportional to the degradation and commodification of art. Initially emerging as a fashion culture, kitsch began to influence large masses. As a result of an industrialized economy, kitsch denotes products that are reduced to general approval levels, cheap, purchasable, popular, easily produced and consumed, superficially perceived, and produced with commercial concerns (Demir, 2009:14-15)(Şahin, 2016).

### **Characteristics of the Concept of Kitsch**

The general characteristics of mental or physical products defined as kitsch include superficial aesthetics, emotional manipulation, being labeled as beautiful but lacking depth, sometimes excessive, easily understood, easily consumed, inherently imitative and of low quality, attempting to replicate beauty, and lacking intellectual effort. Some iconic examples of kitsch in the modernist era include the works of famous American sculptor and painter Jeff Koons, and Italian artist Marco Sodano's redesigns of famous paintings in the form of Lego pieces. Odd Nerdrum, who describes himself as a kitsch painter, says, "Kitsch is a terrible painting made so beautifully that people enjoy it" (Berk, 2018).

In the global music world, Richard Clayderman's piano arrangements can be considered musical products synonymous with the concept of kitsch. The discussions surrounding the popularity and negative societal impact of the Arabesque music trend in the 1970s and 1980s can be regarded as one of the most striking examples of kitsch in music. According to Greenberg, who published the first scientific article on the concept of kitsch (Greenberg, 1968), peasants who settled in cities as the proletariat and petty bourgeoisie learned to read and write to be influential but could not obtain the leisure time and comfort necessary to enjoy the traditional culture of the city. This new urban community, whose background was rooted in rural areas and who had lost their taste for folk culture while also discovering a new area for boredom, exerted pressure on society to provide a culture suitable for their consumption. A new product was designed to meet the demands of this new market: artificial culture, or "kitsch" (Aytemur, 2019).

For a long time, kitsch was defined by terms such as "ugly," "tacky," and "tasteless," bringing to mind a monument of crude tastelessness or a ridiculous and naïve attitude in household items. However, over time, it has come to be accepted that the concept of kitsch does not signify a lack of aesthetic taste but rather denotes a specific type of aesthetic quality (Wikipedia).

### **Reflections of the Concept of Kitsch in Music**

Prominent figures of the Frankfurt School argued that with the commercialization of cultural products, artistic freedom and creativity diminished. According to them, mass culture simplifies high art to promote mass consumption. Adorno believed that popular music relies on repetitive schematic motifs, promotes irrational consumption, and serves as a social binder, particularly enabling young people to adapt more easily to the mechanisms of modern life.

As in all other art forms, the concept of kitsch in music describes musical productions that are simple, imitative, emotionally manipulative, and lack artistic depth. These types of products, characterized by clichéd melodies known to trigger specific emotions, repetitive harmonic structures, and a focus on showiness and easy appeal rather than any innovation or deep meaning in the art of music, are primarily commercial. Nearly all contemporary popular music can be categorized as such; however, kitsch products can also be found in the world of classical music, where the audience is



generally considered to be elite. The notion that every work belonging to the classical music world is of high quality and value should be rejected outright. For example, there are many instances, particularly in the field of performance, where kitsch is evident. One of the most striking examples of a kitsch approach in the conservative circles of classical music is the popularization of opera by Luciano Pavarotti, which was even compared to the sale of hamburgers. Today, Richard Clayderman and André Rieu serve as further examples. Richard Clayderman's piano arrangements and André Rieu's presentations of significant classical works combined with visual elements, making them more accessible, can be considered kitsch. Structurally, popularized arrangements of historical pieces like Pachelbel's "Canon" and Handel's "Sarabande" and "Passacaglia" also fall into this category.

Additionally, commercial jingles and advertising music, which are crucial components of the marketing industry, can be deemed kitsch within the art of music. Hymns and modern religious songs that manipulate spiritual and religious feelings are also criticized as kitsch due to their simple and effective melodies. For example, in the Christian world, modern religious music played in mega-churches, composed by performers who have become pop icons aiming to influence large audiences, has become part of the kitsch phenomenon.

### **Kitsch in Music Education**

The relationship between kitsch music and music education necessitates a very complex and comprehensive perspective and evaluation that encompasses pedagogical approaches, aesthetic perception, and sociocultural contexts. The concept of kitsch, which is the subject of our study, and its manifestations in the art of music, should theoretically not be included in the steps of modern education due to its characteristics such as emotional manipulation, imitation, and weak aesthetic foundation. However, this perception might lead us to a mistake in the structuring of music education.

This can be related to the method of teaching from simple to complex, which we see in all disciplines. It brings up the question of "how?" in music education. The undeniable fact is that the use of simple, ordinary, and even kitsch musical elements in music education forms the initial step of the concept of progressing from simple to complex.

### **CONCLUSION**

The concept of kitsch, characterized by mediocrity, emotional manipulation, and superficiality in every field of art, requires a critical philosophical approach in the context of music education as well. However, the noble goals of modern education include developing aesthetic awareness in individuals and ensuring that this enhanced awareness becomes a way of life. In the process of music education, presenting students with a variety of musical genres can foster critical thinking and enable them to distinguish between high-quality and low-quality musical products. The ability to balance what is kitsch and what is not is no different from any other discipline in life.

Music educators can deepen and enrich students' aesthetic perceptions by simultaneously incorporating kitsch music and music works with artistic and aesthetic depth into the educational processes. This approach can help individuals appreciate the values of both popular culture and high art.

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# Appreciation and Preference Attitudes of Music Teacher Candidates in Turkey to Unfamiliar Music

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## ABSTRACT<sup>2</sup>

The purpose of this study is to reveal the liking and preference patterns of Pre - Service Teachers towards unfamiliar works from other countries (Asian countries), specifically focusing on the perception and attitudes of Turkish teacher candidates towards Asian musical pieces. Additionally, this study aims to identify possible differences in results compared to a previous study conducted by Fung (2004) titled "Pre-Service Music Educators Perceived Reasons for Preferring Three Foreign and Distinctive Asian Pieces," utilizing a sample from Turkey. The study categorizes the perception and attitudes of Pre - Service Teachers towards music that they are not commonly exposed to, based on analytic, metaphorical, emotional, interest/judgmental, and familiarity aspects. Three pieces representing different Eastern Asian traditions were selected, taking into account various musical and contextual characteristics. The research was conducted with 66 undergraduate and graduate Pre - Service Teachers. The participants were asked the following questions: "Which piece did you like the most? Which piece did you dislike the most? What internal reasons convinced you in making these decisions?" According to the findings, among the three selected pieces, the Japanese American song received the highest preference rate of 80.30%, followed by the Chinese song with 13.64%, and the Korean song with 6.06%. The least preferred/disliked pieces among the three were the Korean song with 48.48%, the Chinese song with 46.97%, and the Japanese American song with 4.55%. It was observed that the reasons for liking or disliking the songs predominantly stemmed from analytical and affective factors. Turkish Pre - Service Teachers were found to consider both analytical and affective reasons more than their counterparts in the US, as indicated by Fung's study, showcasing a difference between Turkish participants and the students in Fung's research.

**Keywords:** Pre-Service teachers, like/dislike, Musical Preference, Asian Music

## INTRODUCTION

Along with Fung, many researchers have studies on music taste. In the literature summary given in Fung's study, the researches of Britten, Pembroke and Morrison and Yeh are mentioned. In a study conducted in Turkey in 2019, "The musical tastes of Generation Z living in Adana province" were investigated. In this study by Açıkgöz (2019), a questionnaire was applied to 880 z generation individuals in equal numbers from 4 different districts from the central districts of Adana province. The collected data were classified and transferred to the computer environment. The reasons for these data were analysed in depth in the study. Data were collected, classified and analysed by making use of basic questions such as who and how the Z generation listens. In the last part of the research, the results and suggestions are given. One of the remarkable results of this study is diversity. The diversity in the preferences of the Z generation individual is remarkable. The diversity of the

<sup>2</sup> The abstract of this paper has been published in the IMFES 2023 abstract book. [https://umges2023.cumhuriyet.edu.tr/dosya/umges2023\\_bildiri\\_ozetleri\\_kitab.pdf](https://umges2023.cumhuriyet.edu.tr/dosya/umges2023_bildiri_ozetleri_kitab.pdf)

singers, music channels and music genres they listen to creates opposite results against the idea that the difference is lost in the globalizing world. Numerous studies have been conducted investigating the music preferences of undergraduate music students (Fung, 1996; Fung 2004). Many researchers have investigated undergraduate students' music preference responses (Brittin, 1996; Fung, 1996). There are also studies conducted on graduate music students (Fung, 1992; Pembroke, 1997). However, only one study (Morrison & Yeh, 1999) grouped the reasons for preference into five categories.

More information is needed on prospective teachers' reasons for preference for various non-Western music genres. There are also social psychology studies examining the factors that affect music preferences. For example, "Exposure to music and cognitive performance: test of children and adults" by Schellenberg (2007), et al., "To the re-mi's of everyday life: the structure and personality correlates of music preferences" by Rentrof (2003), the work of Lonsdale (2003) et al. "perceived functions of recorded music" can be shown. In the study of Schellenberg (2007), et al., it was observed that exposure to different types of music can increase performance in various cognitive tests, (2) these effects are mediated by changes in emotional state, and (3) the effects are generalized across cultures and age groups. These sources also point out that music preferences and music listening habits can be affected by various factors. For example, music type, culture, age, gender, personality traits, social status and other personal factors can determine music preferences. In addition, subjects such as the effects of music types on the brain and the effects of listening to music on cognitive performance are also discussed.

In this context, the aim of this study is to reveal the pre-service teachers' liking and perception of works from other countries (Asian countries) which they are not familiar with. For this purpose, the music teacher candidates were asked, (1) Which piece did you like the most? (2) Which piece did you dislike the most? (3) What are your internal reasons that convinced you when making these decisions? questions have been asked. It is thought that the answers to these questions will help to understand the music preferences of the music teacher candidates and why the Asian pieces listened to are preferred over the others. Another aim of the research is to reveal the possible differences in results of the study titled "Pre-Service Music Educators Perceived Reasons for Preferring Three Foreign and Distinctive Asian Pieces" by Fung (2004) over the Turkish sample.

## METHOD

To the 66 selected undergraduate and graduate level music teacher candidates, "Which piece did you like the most? Which piece did you dislike the most? What are your internal reasons that convinced you while making these decisions?" questions have been asked.

The measurement tool will consist of three opposing stimulus items and a questionnaire. Pieces representing 3 East Asian traditions were selected to cover various musical and contextual features. The contrasting qualities of the pieces are Chinese versus Japanese, Japanese versus Korean, vocal versus instrumental, melodic versus non-melody, festival versus concert environment, two-instrument versus 11 instruments, and improv versus non-improvisation.

The questionnaire will be applied to groups of pre-service teachers, each of which consists of less than 30. The subjects were instructed to listen to three pieces and to answer the questionnaire questions after the listening phase was over. While playing the works, no title, composer, performer, cultural origin or genre were specified. After listening to all three pieces, the subjects were asked to choose the piece they liked and disliked the most by circling only the piece numbers (1, 2, 3). The research was carried out on 66 undergraduate and postgraduate music teacher candidates. Students' reasons for liking or disliking were classified according to analytic, metaphorical, affective, interest/judgment, and familiarity.

**Table 1:** Information about the three parts used in the research

Title of piece	Performer	Composer	Duration
Causing Trouble in Heaven	Peiking Percussion Group	Traditional	4'54"
(Dandelion) Tampopo	Nobuko Miyamoto, Sharon Koga, Danny Yamamoto, Taiji Miyagawa& Masao Kodani	Nobuko Miyamoto	3'01"
Dongsalpuri & Hwimori	Lee Seng Gang	Traditional and Lee Seng Gang	3'23"

## RESULTS

As seen in Table 2, among the 3 songs determined according to the findings obtained from the data, the Japanese-American song was the most liked with 80.4%, the second was the Chinese song with 13.5%, and the third was the Korean song with 6.1%.

As seen in Table 2, the parts that are not preferred/dislike among the determined 3 songs are Korean song with 48.5%, Chinese song with 47.0% and Japanese-American song with 4.5%, respectively.

**Table 2:** Frequency of preference for each piece (N=66)(%)

	<b>Chinese: Causing Trouble in Heaven</b>	<b>Japanese-American: Tampopo</b>	<b>Korean: Dongsalpuri &amp; Hwimori</b>	$\chi^2$	sd	p
Like the most	9 (13.5)	53 (80.4)	4 (6.1)	.220	2	0.896
Dislike the most	31 (47.0)	3 (4.5)	32 (48.5)	.886	2	0.642

$\chi^2$  analysis showed non-significant results for the most/disliked pieces ( $\chi^2=1.106$ ,  $sd=2$ ,  $p>.05$ )

The 191 reasons written by pre-service teachers are divided into five categories, which Hargreaves (1982) and Morrison and Yeh (1999) also stated. These:

1. Analytical reason, analytical reasons for preference that refer to certain aspects of a piece (rhythm or tempo, timbre, melody, dynamics, general style or technique).
2. Metaphorical reasons are reasons that refer to non-musical descriptions of a piece (image, event, action, place, or person).
3. Affective motives, feelings and preferences that refer to emotional expressions
4. Interest/judgmental reasons
5. Family causes are indications of previous exposure or lack of exposure to the same or similar type of music.

**Table 3:** Number of reasons explaining preference in each category (N=66)

<b>Category</b>	<b>Like</b>	<b>Dislike</b>	<b>Row total</b>
Analytical	34	39	73
Metaphorical	8	8	16
Affective	41	34	75
Interest/Judgmental	5	8	13
Familiarity	9	5	14
Column Total	97	94	191

When we look at Table 3, we see that the most preferred reason is Affective with 41 answers, and the least preferred reason is Analytical reasons with 39 answers. Affective reasons for preference were the most preferred category compared to all other categories (41 likes, 34 dislikes). Reasons such as "nice to listen to", "fun to listen to" are among the reasons why the Chinese piece is preferred. Participants liked the Japanese American piece as "free", "more cheerful and fun", "more energetic", "livelier and more exciting". The participants stated that they preferred the Korean work because they found it "more peaceful" and "more relaxing". The participants stated the reasons for their dislike for the Chinese piece with the statements "I was tense and stressed", "I felt nervous and pessimistic", "I felt uncomfortable", "restless", "angry", for the Japanese-American piece with the statements "I was disturbed", for the Korean piece with the statements "scratchy", "disturbing", "heartbreaking", "boring".

Analytical reasons for preference took the second place after affective reasons as the second most preferred reason (34 likes, 39 dislikes). Some of the analytical reasons for the participants to prefer the Chinese piece are "rhythmic and melodic elements", "use and integrity of the percussion instruments", "harmony of the rhythms". Some of the analytical reasons for preferring the Japanese-American piece are "more musical", "no ever-changing rhythmic structure", "harmony of rhythms and vocal sound", "combination of vocals, instruments, rhythms". The Korean piece, on the other hand, was preferred because of its "rhythm patterns". The participants stated the reasons for their dislike for the Chinese piece with the

following statements: "the lack of a certain measure and theme", "incongruous intervals", "lack of specific melody and rhythmic structure", for the Japanese-American piece with the following statements: "tones of voice", "vocal and melody meaningfulness", for the Korean piece with the following statements: "lack of instruments", "discordant sounds", "lack of a specific theme", "freedom of melody structure".

Familiarity, Metaphorical, and Interest/Judgmental explanations are less preferred than other categories for the reason for preference. In the Familiarity category (9 likes, 5 dislikes), the reasons for liking the participants were stated as "similar to my favourite style of music", "familiar" and the reasons for dislike were stated as "a type of music I am not familiar with", "sounds I am not accustomed to". Metaphorical (8 likes, 8 dislikes) reasons were stated as "looking theatrical and magnificent", "like tribal music", "like on a safari vacation". They stated the reasons for their dislike with expressions such as "I felt like I was at war", "like rubbing nails on a chalkboard", "forks and spoons hitting each other". For the reasons of Interest/Judgmental (5 likes, 8 dislikes) they stated the reasons for liking as "more artistic", "more listenable" and the reasons for dislike as "weird", "too regular" and "meaningless".

## CONCLUSION and DISCUSSION

As a result of the findings obtained from the data, it was seen that the most liked Japanese-American song with 80.4%, the second Chinese song with 13.5%, and the third Korean song with 6.1% among the 3 songs determined. Among the 3 songs, the songs that are not preferred/disliked are Korean songs with 48.5%, Chinese songs with 47.0% and Japanese-American songs with 4.5%, respectively. In the study of Fung (2004, s), there was no significant difference between the liking or disliking of the 3 songs, but in this study, it was seen that there was a significant difference regarding the favourite piece. At the same time, in this study on the dislike of pieces, there is no significant difference between students' preferences for Chinese and Korean pieces. Within the framework of these results, it is seen that the music teacher candidates like the most are Japanese-American songs, while the songs they do not prefer are Chinese and Korean songs. The existence of mostly oral works in Turkish music can be considered as a possible reason for this result.

It is seen that the reasons why the parts are not preferred are mostly for analytical and affective reasons. It has been observed that Turkish music teacher candidates take into account both analytical and affective reasons compared to their colleagues in the USA within the scope of Fung's study.

As a result of this study, it has been shown that the music teacher candidates can listen to and like the songs they are not familiar with. The results also showed that Turkish music teacher candidates tended to prefer/not prefer three foreign songs with different characteristics for similar reasons. Music teacher candidates evaluated these choices mostly for analytical and affective reasons. The importance of music teacher candidates to acquire a more comprehensive music world view should be taken into account, the number of these studies should be increased and similar studies should be repeated not only for music teacher candidates but also for music teachers. Such studies, which reveal why some music is preferred more than others, will also contribute to the enrichment of the music repertoire used in music education. For this reason, the results of this and similar studies should be made available to large audiences through open access. As a result of the study, it was seen that Turkish students could also like a music they were not familiar with. This result is one of the bases of our recommendation to repeat the study.

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# From Local to Universal: A Cultural Anthropological Analysis On Fazıl Say's Black Earth

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## ABSTRACT<sup>3</sup>

*With a cultural anthropological perspective, this study examines the musical and philosophical evolution of Fazıl Say's composition "Black Earth", inspired by the cultural roots of Anatolia and especially by Aşık Veysel Şatıroğlu's work of the same name, into a globally respected work. The study touches upon Veysel's local musical elements that bear the traces of the Anatolian minstrel tradition and examines Say's skillful integration of these local musical idioms with universal musical styles.*

*Using interdisciplinary approaches, including comparative analysis and historical contextualization, the study underlines the cultural interconnectedness emphasized by "Black Earth" and highlights its contribution to intercultural understanding as a cultural conduit while paying tribute to the memory of Aşık Veysel. The research also examines the impact and perception of the composition in different cultural settings, underlining Anatolia's capacity to transcend geographical and cultural boundaries while preserving its unique musical heritage. In a broader context, the study aims to enrich the discourse on the vital role of music in developing a global cultural fabric, highlighting a subtle understanding of the interplay between local texture, universal resonance and artistic inspiration epitomized by the narrative of "Black Earth".*

**Keywords:** *Fazıl Say, Cultural anthropological perspective, Black Earth,*

## Aşık Veysel Şatıroğlu

Aşık Veysel Şatıroğlu, widely known as Aşık Veysel, was a legendary Turkish folk poet and minstrel who left an everlasting mark on the nation's cultural heritage. Born on October 25, 1894, in the village of Sivrialan, Sivas in Türkiye, he was a gifted aşık, a traditional bard who used his poetry and music to convey profound emotions and universal messages to the people. Despite losing his sight at an early age due to smallpox, Aşık Veysel's talents indeed blossomed, and he went on to become one of Türkiye's most celebrated and influential folk artists. His heartfelt lyrics and melodies continue to resonate with audiences to this day, making him an enduring symbol of Turkish folk culture.

## Fazıl Say

Fazıl Say is a prominent Turkish pianist and composer who has achieved international acclaim for his virtuosity and innovation in classical music. Born on January 14, 1970, in Ankara, Türkiye, Fazıl Say began his musical journey at a young age

<sup>3</sup> The abstract of this paper has been published in the IMFES 2023 abstract book. [https://umges2023.cumhuriyet.edu.tr/dosya/umges2023\\_bildiri\\_ozetleri\\_kitab.pdf](https://umges2023.cumhuriyet.edu.tr/dosya/umges2023_bildiri_ozetleri_kitab.pdf)

and quickly gained recognition for his extraordinary talent at the piano. He is known for his unique ability to blend classical compositions with elements of jazz, traditional Turkish music, and contemporary styles, creating a distinct and exciting musical fusion. Fazıl Say's performances and compositions have earned him numerous awards and a dedicated global following, establishing him as a prominent figure in the world of classical music and a cultural ambassador for Türkiye.

### Research Methodology

Cultural Anthropological Analysis involves examining a musical composition or performance within the broader context of a specific culture or society. This analytical approach aims to understand how music serves as a reflection and embodiment of cultural values, beliefs, practices, and identity. The study examines the musical and philosophical evolution of Fazıl Say's composition "Black Earth", inspired by the cultural roots of Anatolia and especially by Aşık Veysel Şatıroğlu's work of the same name, into a globally respected piece of art.

### Problem Statement and Research Questions

Are there any similarities between the traditional notation and sound of Aşık Veysel's Kara Toprak folk song and the notation and the sound of Fazıl SAY's piece?

From a cultural anthropological perspective, what is the underlying philosophy behind Fazıl Say's inspiration drawn from Aşık Veysel?

### Bağlama Effect

In the beginning and in the end of the piece, to obtain a "con sordino" sound, Fazıl Say presses the strings with his left hand, while playing the notes with his right hand to make the piano sound like bağlama. He imitates not only the sound of bağlama but also the style of minstrel performing.

### Improvisation


Just like very typical in the minstrel tradition, Fazıl Say, after the bağlama vocalism, also highly improvises the part that he uses Bağlama Effect Technique, when performing Black Earth. The improvisation is also mentioned in his notes:

*in memory of Aşık Veysel*

**Black Earth**  
(Kara Toprak)

Fazıl Say  
\* 1970

**Lento (Quasi improvvisazione)**



Using a motif from Veysel's piece

Last but not least, Fazıl Say uses the following motif which he derived from Veysel's piece throughout the composition.



Using a motif from Veysel's piece

Here is one of the parts from Black Earth in which Fazıl Say plays Veysel's motif :

## Largo doloroso



Using a motif from Veyse's piece

Here is another one:



Using a motif from Veyse's piece

When the two notes are compared, the resemblance in the structure is quite visible.

SAY



VEYSEL



## Black Earth : From Local to Universal

Similar to the greatest composers in history such as Beethoven, Mozart, Chopin etc. Fazıl Say draws his most profound inspiration from his native roots, skillfully infusing the essence of his homeland, where he was born and raised, into his universally resonant music. This distinctive blend of local and universal elements sets him apart as one of the most

exceptional musicians of his era. "Black Earth" stands as a distinctive work of art, possessing not only musical expression of this blending but also a profound underlying philosophy.

### **Life «Cycle» Composition**

The music of Black Earth has distinct phases. It begins gently with the Bağlama vocaling, just as the minstrel do, playing slow and simple notes.

Gradually, it picks up speed, and you'll hear first a playful and cheerful melody and then a mix of different music styles like classical and jazz in an intensive blend and excitement all while keeping elements of Turkish music.

After reaching the peak, the tempo slows down, and we're met with soft, delicate sounds. Finally, it returns to where it began, concluding with the Bağlama.

### **Life «Cycle» Composition**

This structure mirrors the different stages of life: the deep bağlama vocaling and gentle start symbolizes birth the playful and cheerful part is childhood, the excitement peak represents youth, the mature and reflection part is adult age, the soft and fragile segment signifies old age, and the quiet ending represents death.

### **Life «Cycle» Composition**

Starting the piece with the Bağlama, a distinctly Turkish instrument, serves as a subtle yet important metaphor, that his inspiration is born out and stems from his Turkish heritage. In the "youth" portion, he artfully blends different music styles, just like someone young embarking on a journey around the world. Then, the music slows down to reflect maturity and wisdom of the adult age using bağlama and other sounds together. It concludes with the Bağlama, which reminds us the belief that we all come from the earth and eventually will return to it, artfully symbolizing the eternality of life cycle which is a very common theme in Veysel's lyrics. «I am on a long and thin way, going and going night and day»

The title "Black Earth" conveys a profound and multifaceted metaphor that offers insight into the fundamental philosophy underlying Fazıl Say's creative endeavor when crafting this piece. At its heart, "Black Earth" symbolizes the deep connection between the artist, his roots, and the creative process. This connection is multifaceted, reflecting both personal and cultural elements. The term "earth" goes beyond its literal meaning as mere soil; it turns into a powerful symbol that embodies various dimensions of life, identity, and existence.

In the Turkish language, the word "Earth" can be interpreted in multiple ways:

Firstly, "earth" can be seen as a representation of soil, highlighting the profound link between the natural world and human expression. Soil also holds a significant place in the life of Veysel. He is renowned for nurturing an enduring love for nature and cultivation, a sentiment beautifully reflected in his lyrics, particularly in the line "Benim Sadık Yarım Kara Topraktır" where he regards soil as "his faithful beloved. Veysel's love for nature, becomes a testament to the intricate relationship between humankind and the land we inhabit.

In the Turkish language, the word "Earth" can be interpreted in multiple ways:

"Earth" as of homeland. It is a term that resonates deeply within Turkish culture, where very commonly referring to someone as "Toprağım" signifies a shared heritage and a sense of belonging to the same land. This emphasizes the profound sense of connection and rootedness that Fazıl Say explores, bridging the personal and the collective in his music.

In the Turkish language, the word "Earth" can be interpreted in multiple ways:

Lastly, "earth" can be interpreted as "the world we live in." In this sense, it takes on a global and universal dimension, representing the interconnectedness of humanity and the shared experience of life on Earth. The title "Black Earth" mentions a musical narrative that goes beyond borders and celebrates the human experience in all its diversity, underlining the globality and universality of the piece.

In choosing the title "Black Earth," Fazıl Say combines these layers of meaning, infusing his composition with a profound richness that not only pays tribute to his cultural roots but also resonates on a broader, more universal scale. The metaphor behind the title becomes a proof of the intricate interplay between the personal, the cultural, and the global, creating a unique and thought-provoking musical experience for his audience. Fazıl Say's Black Earth bears significant resemblance with Aşık Veysel's song in terms of musical structure

## **FINDING and DISCUSSION**

This resemblance is conveyed through not only notes but also with the philosophy behind it, which enables the researchers to read into and analyse the piece with an anthropological point of view as well. In conclusion, the narrative of "Black Earth" serves as a significant illustration of the vital role of music in developing a global cultural fabric. It masterfully provides a subtle understanding of the interplay between local texture, universal resonance, and artistic inspiration. Fazıl Say's composition, with its multifaceted metaphorical richness, beautifully conveys the harmonious fusion of these elements.

Through his music, we are reminded of the profound connections that bind humanity, transcending boundaries and celebrating our shared existence. "Black Earth" stands as a testament to the power of the local and the enduring power of music to unite, inspire, and illuminate the beauty of our diverse yet interconnected world.

