



IV. Uluslararası

# MÜZİK ve GÜZEL SANATLAR EĞİTİMİ

Sempozyum Bildiri Özetleri

IV. International

## MUSIC and FINE ART EDUCATION

Symposium Abstract Book

(UMGES 2024)

**Editor**

Assoc. Prof. PhD. Selin Özdemir

SIVAS 2024





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**SIVAS CUMHURİYET UNIVERSITY**

IV. Uluslararası Müzik ve Güzel Sanatlar Eğitimi Sempozyumu Bildiri Özetleri  
IV. International Music and Fine Arts Education Symposium Abstract Book

**ISBN**

978-625-6497-50-4

**Editor**

Associate Prof. Dr. Selin Özdemir

**Cover and Internal Layout**

Abdulkadir Kocatürk

**Printing**

Sivas Cumhuriyet University Rectorate Printing House  
Certificate Number: 40954

**Distribution**

Sivas Cumhuriyet University

Sivas / 2024

**SIVAS CUMHURİYET UNIVERSITY PUBLICATIONS Number: 313**

It has been deemed appropriate for printing based on the decision of the Sivas Cumhuriyet University Publishing Board dated 11/11/2024 and numbered 33, and the decision of the Sivas Cumhuriyet University Board of Directors dated 20/11/2024 and numbered 23.

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Dr. Anna Beresford  
Gamze Karahasanoğlu  
Juan Carlos Navarro Gimeno  
Nick Peterson



# Eliminating Performance Anxiety

**Mr. Nick Peterson**

*Insight Music Education Australia, insightmusic@bigpond.com*

## 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

# Integrating Suzuki Method and Rolland Pedagogy in Spain's Public Music Education System

**Juan-Carlos Navarro Gimeno**

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## ABSTRACT

*This research aims to explore the integration of Suzuki and Rolland pedagogical methods within the Spanish public music education system, focusing on their application in elementary, professional, and advanced conservatories. In Spain, music education is structured into three stages: elementary (ages 8-12), professional (ages 12-18), and higher education (bachelor's and master's degrees). The national education law defines the general objectives and curricular standards, but each autonomous community has the flexibility to adapt them to their specific needs. The Suzuki method, with its emphasis on early childhood development and learning by ear, is particularly effective in the initial stages of education, fostering musical intuition and technical skills. The Rolland pedagogy, known for its focus on body awareness and natural posture in string playing, complements the professional education phase by promoting more advanced technical and interpretive skills. The research method combines a qualitative analysis of curriculum implementation across different autonomous communities with direct observation and interviews with educators and students who employ these methods in public conservatories. The study highlights how these international methods are adapted to the unique cultural and educational context of Spain.*

**Keywords:** Suzuki Method, Rolland Pedagogy, Spanish Public Conservatories

# Passing on Music and Cultural Traditions: Lessons From Community

**Prof. PhD., Kari K. Veblen**

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**Dr. Anna Beresford**

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## ABSTRACT

*This presentation celebrates the work of experienced community musicians whose work is integral in the sustainability of vibrant, intergenerational music hubs, and the transformation of cultural heritage in Canada. In this ethnographic study, we interviewed six older community-makers from five different case studies across southern Ontario. Sites include long-running summer festivals, coffee houses, and community centers in Canadian contexts. Canadian music offers a mosaic replete with myriad communities, sub-cultures, and regional specificity which together create a vibrant whole. Reflecting this diverse richness, our case studies range in musical style, genre, and event-type, but at their core share the commonalities of community music and intergenerational engagement. Themes which emerge from the data are: 1) experienced musicians who choose to serve as community makers, 2) range of musical training from formally to informally taught, 3) trajectory of involvement and inspirations for work, 4) common core values and uniqueness of context, 5) intergenerational engagement, and 6) local and wider networks. This presentation features the music, images and stories of our informants in their own words.*

**Keywords:** Community music, Cultural traditions, Intergenerational, Living musical traditions

# Songwriting Workgroups: A Way Forward for Creative Pedagogy in Music Classrooms

**Assoc. Prof. PhD., Clint Randles**

Music Education and Contemporary Music, Tampa, Florida, USA, randlesc@usf.edu

## ABSTRACT

*Songwriting pedagogy is in its infancy in music education. This presentation provides a rationale for incorporating songwriting workgroups into the operation of classroom teachers at the elementary, middle, and high school levels. The idea for this approach to songwriting pedagogy centers on the role of collaboration across the creative process. Other topics in the presentation include production, listenership, lyric writing, and recording. The presentation features vignettes of professional musicians who assume the various workgroup roles presented with connections to music education practice.*

**Keywords:** *creativity, popular music, composition*

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

**Gamze Karahasanođlu**

*Cumhuriyet University, Institute of Educational Sciences, Sivas, Turkey, gamzekar61@hotmail.com*

**Assist. Prof. PhD. Derya Kaçmaz**

*Cumhuriyet University, Faculty of Education, Fine Arts Department, Sivas, Turkey, deryakacmaz77@gmail.com*

## 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*

# Music Education in Finland

**Assoc. Prof. PhD. Sharon Lierse**

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## ABSTRACT

*Music Education in Finland and the Connection to Excellence, Happiness and Wellbeing* a research study is investigating the nexus between excellence in education and music. Finland was chosen as they have been number one in PISA tests for more than a decade and have one of the best music education systems in the world. One of the aims is to determine whether there is a connection between countries who perform well academically such as in the PISA tests and which also have a strong artistic and cultural tradition. The researcher moved to Finland and has been observing music education classes for generalist classroom teachers at a Finnish university followed a series of interviews with university students and staff. A thematic analysis and grounded theory approach has been used to analyse the data. For a complete understanding of the culture, the researcher has also been immersed in Finnish life. The research has shown that equity and teacher autonomy play a large role. Pre-service teachers learn from their initial training to foster creativity, display artistic freedom and utilize their own personal strengths. Additionally, the positive attitude towards the teaching profession in society, their self-identity and why education is valued so highly in society are other key factors. A surprise was that Finland was also ranked number one in the World happiness Index. It was observed that the Finns value overall wellbeing, equity, a balanced lifestyle and are a most caring society. The paper will discuss the link between excellence, music education, wellbeing and happiness in Finnish society.

**Keywords:** Excellence in education, music education, happiness, wellbeing



# Ageism and Considerations for Music Education

**Dr. Lisa J. Lehmborg**

*Ph.D., Professor of Music Education, University of Massachusetts Amherst, USA, lehmborg@umass.edu*

## ABSTRACT

*Ageism, a socially constructed form of discrimination targeting various age groups, is especially evident in attitudes towards older adults across the globe. This bias, manifested both overtly and subtly, adversely impacts the perception and treatment of older individuals, as well as their self-image and overall well-being. Research shows that engagement in musical activities can mitigate some of the negative repercussions associated with an ageist society. The benefits of such involvement include, but are not limited to, increased self-esteem and feelings of belonging, achievement, and purpose in life. While the advantages of musical participation in countering ageism are clear, there remains a lack of clarity on how to equip younger individuals to experience these benefits as they age. Specifically, the role of school music programs in fostering lifelong engagement or facilitating a smooth return to music in later life is uncertain. Via an exploration of extant research and other professional literature, this presentation focuses on the intersections of ageism, older adult music participation, and school music education, aiming to highlight innovative strategies that can be implemented within school programs to encourage sustained music participation throughout life.*

**Keywords:** *Older adult music participation, lifelong learning, music education*

# Canon in the Educational Publications of Ahmed Adnan Saygun

**Özlem Özaltunođlu**

Prof. PhD., Music Education Department, Sivas Cumhuriyet University, ozozaltun@gmail.com

## ABSTRACT

*In this study, the solfège exercises composed as canons in Ahmed Adnan Saygun's Toplu Solfej I (1973) and Toplu Solfej II (1973) books are examined. There are 326 solfège pieces in Toplu Solfej I and II, composed by Saygun for one, two, three, or four parts, with or without piano accompaniment. Of these solfèges, 2 are composed as four-part canons, 3 as three-part canons, and 26 as two-part canons.*

*In his two-part canons, Saygun includes 12 unaccompanied solfèges that are imitated in the same direction, 9 solfèges that are imitated in the same direction with piano accompaniment/free part, 2 solfèges that are imitated in the same direction (one in a lower fifth and the other in an upper third), 2 solfèges that are imitated in the opposite direction (one in an upper second and the other in an upper fifth), and 1 solfège with augmented note values.*

*In Toplu Solfej I and II, which feature a wide range of imitation structures, Saygun includes canons that emphasize the major scale and the major third interval as an introduction to polyphonic reading exercises. In the piano-accompanied canons, the left-hand accompaniment is sometimes repeated as a tonic pedal. Thus, during polyphonic reading, the resolution of the "progression tones" emphasized by Saygun in the solfège piece to the "resting tones" in the major scale is highlighted over the tonic pedal. During the performance of the major scales in ascending and descending order with a two-part canon, the effect of tonal emptiness created by the parallel fifths is conveyed through the solfège pieces featuring these parallel fifths.*

*Saygun did not include any explanations such as an introduction, preface, or subject description in these books. However, the composed solfège pieces aim to introduce almost every characteristic of the canon. The canons included in these books should be regarded as a composition lesson from a composer for students studying in fine arts high schools and music undergraduate programs. The Toplu Solfej I and II books are indispensable resources in music education for acquiring polyphonic reading skills as well as for understanding the structure and diversity of contrapuntal works.*

**Keywords:** Ahmed Adnan Saygun, Canon, Music Education, Solfège

# Wisdom Pedagogy for Classical Music Performers

**Prof. Dr. Mine Dođantan-Dack**

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## ABSTRACT

*The aim of this presentation is to introduce wisdom research into music performance studies by considering some of the connections between wisdom and being a performer in the western art music tradition. Empirical wisdom research has become established as a thriving area in psychology during the 21st century and the idea of “educating for wisdom” is emerging as an explicit topic of inquiry in higher education research. This presentation considers two of the core psychological wisdom resources widely discussed in research:*

*1) embracing a prosocial frame of mind, attitude and aspirations, involving other-enhancing values as well as empathic concerns; and 2) self-reflection to mine one’s experiences—particularly the difficult, negative ones—in an exploratory manner, for self-insight and personal growth.*

*I discuss these wisdom resources in relation to accounts of lived experiences provided by classical music performers, since wisdom’s intimate connectedness to lived experience is indicated in contemporary research as a universal. I conclude by noting the hijacking of some of the key notions in wisdom research by neoliberal educational agendas. It is hoped that this presentation will go some way toward laying critical ground for further research on the ways wisdom, as concept and practice, might be mobilized to support classical music performers in their life-long developmental journey, to educate them as sage musicians able to impart wise advice to others, to facilitate living good lives qua performing musicians, and to strengthen them to reject and transform the damaging beliefs and practices in classical music culture.*

**Keywords:** *Classical music performance, lived experience, prosociality, self-reflection, wisdom,*

# Entrepreneurial New Venture Creation

**Prof. PhD. Ian Fillis**

*Faculty of Business and Law in Liverpool John Moores University, UK*

## ABSTRACT

*This paper takes the position that the established entrepreneurship lens related to planning, launching and building a new venture fails to account for successful entrepreneurship at the margins. We focus understanding how self-made multi-millionaire gambler David Walsh successfully created the second most visited visitor destination on the island of Tasmania, the Museum of Old and New Art (MONA). In order to better understand the case of David Walsh and entrepreneurial new venture creation, as well as to potentially bridge the gap between different theory streams, we utilise the theories of effectuation logic and consumption through collecting. To help construct the case study, we use biographical method, which has the ability to offer insight into the motivation and personality of the individual, resulting in a more complete understanding of the identity of the entrepreneur. Overall, our paper will prove useful in future investigations of privately funded ventures, but importantly, can also improve our understanding of entrepreneurial new venture creation in the arts and cultural sectors and other areas of the SME community where the unorthodox is the norm.*

**Keywords:** *Venture creation, Venture planning*

# Music Teachers as Classroom Leaders

**Assist. Prof. PhD. David Dockan**

Louisiana State University, Baton Rouge, USA. [daviddockan@lsu.edu](mailto:daviddockan@lsu.edu)

## ABSTRACT

*This presentation will share two research studies. Both studies examine the use of teachers' power in the music classroom. These power dynamics can be seen in three spaces: rules and procedures, curriculum and content, and pedagogy. One study examined teacher's leadership styles in secondary large ensembles, and another examined how elementary music teachers create a democratic music education. 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 open up these spaces 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

# Myths and Resolutions in Doing Philosophy of Music Education

**Prof. PhD. Victor Fung**

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## ABSTRACT

*Philosophy is foundational to the study of all fields, including music education. It involves the use of the mind and provides a basis for individuals to practice. Because of its widespread use, long history, and transcendental nature, some common myths are prevalent among newcomers in the field of music education. The focus of this presentation is to identify four such myths and offer corresponding perspectives for resolutions, so philosophical studies could become more relevant and practical. More importantly, the field of music education may move forward with more music educators engaging in, and reflecting on, a wide range of philosophies. The four myths identified for this presentation are static, abstract, based on opinion, and for the elite. Corresponding resolutions are recommended. To conclude, questions of philosophical nature are presented to direct music educators' philosophical engagement and reflection.*

**Keywords:** *Philosophy, Music Education, Myths, Resolutions*

# 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

# Secondary Traumatic Stress and Women Music Educators

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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. 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.*

*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).*

**Keywords:** Music educators, secondary traumatic stress, phenomenology



# 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, prosody, iamb, trochee, dactyl, anapest, spondee, pyrrhic, syllabic, neumatic, melismatic.*

# 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.