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Research Article

A research on social phobia affecting the quality of vocal performance in classical Turkish music

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Abstract

In this study, there are many technical dimensions that should be present in a quality vocal performance in the field of Classical Turkish Music. In addition to these musical dimensions, social phobia, which is an important branch in the field of psychology, is one of the factors affecting interpretation. In this study, it is aimed to contribute to the determination of a certain method by voice performer candidates or instructors with this approach created within the framework of determined variables. With this research, the relationship between the 5 dimensions of social phobia affecting vocal performance in Classical Turkish Music and performance success was analysed. For the application of these criteria, the Turkish Music State Conservatories in Turkey, which are large with their student capacities, were limited. A total of 181 people, 94 male and 87 female, studying in these conservatories, were applied data collection technique through a questionnaire. In addition to descriptive statistics, T-test, Anova, Correlation, Item analysis and structural equation analysis methods were used to analyse the data. The findings of the descriptive analysis on the effects of social phobia on qualified interpretation in Classical Turkish Music vocal performance show that the psychological dimensions of vocal performance and social phobia are directly related. In terms of social anxiety, avoidance of social environment and physical reaction in social environment are below the average levels, while other criticisms in social environment, phobic attitudes and sense of surveillance are at medium level. In other inferential statistical analyses, those who have more social phobia tend to have lower performance success. There is a strong negative correlation between the anxiety of being observed in social spaces and liking music and immersion in music. A positive relationship was found between criticism in social areas and difficulty in music. According to these results, it has been determined that students who say that it is difficult to study music have more criticism and humiliation anxiety, which are important dimensions affecting success in vocal performance.

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Introduction

Individuals who are unintentionally exposed to negative attitudes and behaviours experienced in social areas are brought up as the subject of research in many different dimensions in the field of Positive Psychology. These dimensions are analysed in 5 sub-dimensions in the field of Psychology. These are social anxiety, physical reaction, avoidance of social environment, criticism, etc. It is seen that individuals experience in daily life with involuntary reactions they give when they appear in front of almost all large and small communities in society. These involuntary psychological reactions

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inevitably affect individuals who perform in front of the public or make a speech in any environment. With this research, it is predicted that by examining the dimensions of social phobia levels of individuals who perform especially in the field of voice performance, it is predicted that these individuals can create a basis for creating awareness and solutions for individuals to develop solutions when they enter voice performance environments.

Social Phobia

The definition of social phobia is a marked and persistent fear of one or more social or performance situations in which the person is exposed to unfamiliar people or possible scrutiny by others (American Psychiatric Association, 1994, p. 246). The concept of Social Phobia is analysed in the subclassifications of the concept of anxiety. Sigmund Freud is the first person who presented us the formulation of phobic neurosis and introduced social (human-specific advanced phobia) and specific (simple phobia) phobia under the term "Anxiety Neurosis" with analytical approach methods. According to Freud, he argued that a type of anxiety comes from an uncontrolled "Libido" source. In other words, it is shaped according to the physiological symptoms in sexual tension in the increase of libido, which occurs with the mental reflections of physiological phenomena. Freud stated that the normal manifestation of the finale of such tensions is through sexual intercourse. In other words, the absence of all sexual practices plays an important role in the development and onset of anxiety levels as it prevents the transfer of tension on the individual (Özakkaş, 2014, p. 78).

In Table 1, the classifications used in the disease diagnoses of anxiety symptoms including social phobia in DSM II-R and ICD 10 guidance are given.

Table 1. Diagnosis table for normal and severe anxiety disorders

DSM II-R (Anxiety disorder at normal level)	ICD 10 (Anxiety disorder at pathological level)
Social Phobia	Phobic Disorders
Simple Phobia	Social Phobia
Agoraphobia without Panic Attacks	Simple Phobia
Panic Disorder with Agoraphobia	Agoraphobia
Panic Disorder (without Agoraphobia)	Other Anxiety Disorders
	Panic Disorder
Generalised Anxiety Disorders	Generalised Anxiety Disorders
	Mixed Anxiety Depressive Disorder
Obsessive Compulsive Disorders	Obsessive Compulsive Disorder
Posttraumatic Stress Disorder	Posttraumatic Stress Disorder

Consistently generalising the findings in the literature, it has been suggested that the personality disorder of individuals with social phobia is not qualitatively different, but the significant difference is seen as severity. In other words, avoidant-personality disorder is a more severe expression of the disorder (Heimberg et al, 1993, p. 56). Turner et al. (1992, p. 59) stated that the common point linking these conditions is the fear of negative evaluation. Therefore, rather than perceiving the two disorders as qualitatively different, it seems more accurate to evaluate these diagnoses on a continuum with non-generalised social phobia at one end and personality disorder at the other.

In the process of this psychological problem, along with the tendencies caused by genetic and biochemical imbalances, the environmental factors that cause social phobia are the individual's past socially bad experiences and misguidance. At the same time, negative criticism and rejection situations also form the basis. People with social phobia have negative feelings of regret, anxiety, shame, embarrassment, disgrace, complex, anger, loss of control or embarrassment in individuals with symptoms such as "incompatible behaviours such as inhibition, avoidance, withdrawal, tendency to run away, unnecessary apologies, inability to establish interpersonal relationships, decrease in school success, health problems, substance abuse, emergence of problems related to profession and marriage" (Gümüş, 2006, p. 72).

Social Phobia and Music Performance

Performance phobias can begin in the early stages of music education, often in parallel with sensitive new performance experiences, and it has often been reported (Osborne & Kenny, 2008, p. 76) that anxiety levels in music performance are

higher in solo performances compared to playing in a group setting (Robson & Kenny, 2017, p. 38). However, Kenny (2009a, p. 84) clarified the possibility that student ensemble musicians may also have severe performance anxiety as follows:

"Music performance anxiety is the experience of marked and persistent anxious apprehension about music performance. It is manifested by combinations of emotional, cognitive, somatic and behavioural symptoms that are elicited by specific anxiety conditioning experiences. It can occur in many performance settings, but is often more severe in settings involving high ego investment and threat of evaluation. It is important to identify the effects of other anxiety disorders that may be focal (i.e. focussed solely on music performance) or other anxiety disorders, especially social phobia. The effects that musicians are exposed to over the lifespan and are in part completely independent of years of training, practice and level of musical achievement. It may or may not impair the quality of music performance" (Dobos, Piko & Kenny, 2019, p. 2).

It covers a multidimensional structure that includes psychological (emotional), physiological, cognitive and behavioural components of music performance anxiety. While mild stress before going on stage may be normal and may not lead to performance deterioration, some musicians may experience anxiety at a level that interferes with the quality of the music or their performance and may involve other harmful consequences. The intense fear caused by a public performance is often conditioned by previous negative experiences (Kenny, 2011, p. 67; Osborne, Kenny & Cooksey, 2007, p. 54).

Regarding the physical, behavioural and cognitive characteristics of perceived performance anxiety in music students, Yöndem (2012) concluded that perceived performance anxiety in music students is related to the negative evaluations of the individual in relation to the competence and personality traits that the individual determines about himself/herself, the fear of not being liked, as well as the best state of perfectionism is associated with social phobia (Yiğit & Duruer, 2018, p. 78).

Ekinci (2013, p. 44) analysed some variables of music teacher candidates' self-confidence perceptions regarding solo stage performance. Ekinci (2013, p. 44) found that male students developed higher self-confidence perception than female students in solo stage performance. In another result, a significant difference was found between the self-confidence perceptions of students according to the type of high school they graduated from, in the direction of a significant relationship between adequate technical level in the field of performance and self-confidence perception (Yiğit & Duruer, 2018, p. 95).

Most researchers have stated that musical performance anxiety, especially musical performance anxiety, is often a culturally or socially learnt phenomenon within performance anxiety, and in this context, different methods are applied in terms of solution because the anxieties in musical performances on stage vary culturally (Savaşır, Soygüt & Barışkın, 2009, p. 65). Treatment methods applied abroad may be insufficient for musicians in our country to overcome the problems of stage fear or phobia, and it is stated that original studies are needed to reveal the cognitions underlying the musicians of our country to experience this problem (Topoğlu, 2013, p. 38).

In this context, a study examining the anxiety levels of talented young musicians shows that in addition to more mature performers, certain anxiety levels that need to be addressed are important for all performers, including miscarriages. Many professional musicians suffer from acute levels of pain, anxiety before or during the performance makes it very difficult for a person to perform. In a proposed statement, instead of instrumental teaching, which makes unnecessary demands on the student, the types of graded performance exams offered in many parts of the world should increase (Margaret et al., 2008, p. 79).

In the literature, it is found that the environmental factors that cause social phobia affect the development process of individuals from a very young age. Increasingly in the United States and the Western world, individual development and progress in many areas are taking advantage of the opportunities that environmental stimulation can provide. Placing children in high-level enriching environments as stages of cognitive development will advance the clear advantages of such concerns faster than has traditionally been the case. This shows that after encountering certain experiences that help children mature, individuals can only move to higher levels of conceptual assimilation (see

Children's cognitive assimilation). Gardner, 1982, For a discussion useful for understanding Piagetian approaches to mental development). However, Radford (1991, p. 34) interprets this situation as attempts to create extraordinary musical achievements. The findings of his research have shown that ideal social and emotional environmental conditions prevent individuals from social phobia situations (Sloboda, Davidson & Howe, 1994, p. 125)- (Margaret et al., 2008, p. 163).

Although not specifically developed as a treatment for performance anxiety, the Alexander Technique has naturally received reviews, as it is widely used by musicians for this purpose. For example, Watson & Valentine (1987, p. 48) Found that more than half of British orchestral musicians use some kind of complementary anxiety reduction medication, and of these, they are the most common (43%). Anxiety in music performance is an issue that is clearly important for every musician and music educator. As a result of their research, the best approach for treating anxiety is cognitive behavioral therapy, but drug therapy, clinical hypnosis, and the Alexander Technique also seem to be useful to some extent.

In a study of opera singers, Sandgren (2002, p. 33) he identified some special problems for opera singers: the risk of voice discomfort that causes excessive vitamin use, the risks of excessive use of herbal products, and infections occur as a result of not staying away from places that are thought to pose problems. It includes factors such as constant concern about other people's thoughts about their performance, too much self-criticism of individuals, and the need to constantly test the presence of voice quality. By finding positive correlations between these identified factors and anxieties, some gender differences arise in the dimensions related to somatic problems, depression and performance anxiety as variables of opera singers who experience other anxieties. For example, men are associated with strong emotional singing experiences with very few emotions, but women show expressions of their feelings that "technique obeys" in full control of the voice with a feeling of complete presence as a sensitive audience (Margaret et al., 2008, p. 97).

It has been revealed that some musicians "have performance anxiety at a level that will affect their profession badly, and the presence and status of listeners cause anxiety most often in solo performance, then in small group performances and then in orchestras. The monitoring of the evaluated performances by expert juries or a foreign eye has been identified as the situations in which the anxiety is the most. Çırakoğlu and Şentürk examined that the performances that cause the most anxiety for musicians are solo performances and revealed that women have more performance concerns than men in the results" (Özgür, 2017, p. 30).

Social phobia or social anxiety, which is one of the most common disorders in the field of psychology, is the most important factor that students, artists, instructors in music performance departments cannot cope with. Stage performance anxiety can sometimes also appear as a concrete reactive anxiety, such as the inability to prepare adequately. It can be concluded that applying a disciplined work program during the preparation stages of stage performance with technical and musical aspects will minimize anxious emotional states by increasing the performer's self-confidence. Western societies have more advanced therapy methods on these issues compared to our country and there are programs that serve in many institutions under the name of "Music Psychologist" and apply professional methods and treatments related to performance. The presence of at least one music psychologist affiliated to art institutions in our country will create a healthy environment for future qualified solo performances by preparing a therapeutic basis for individuals who have problems in directing or anxiety in performing solo voice performance in the future. For this reason, it can be seen as an important element in terms of contributing to the creation of healthy grounds for future performances by expert trainers working in these areas and controlling the anxiety situation in voice performance by bringing new research to the agenda.

Voice performance and gender - age

The gender variable is divided into two classes consisting of male and female. Gender variables are one of the factors that are asked and evaluated in most studies. In a research describing the effects of gender variables on performance in recent years, indicating that the values of perfectionism differ according to gender; as a result of a regression analysis conducted to see the effect of perfectionism and success orientations on performance anxiety in women, it was found that not being

sure what you are doing, avoiding performance, success orientation and error-making anxiety have a positive effect on performance anxiety, while performance approach has negative effects on success orientation. In the model obtained for men, it was found that not being sure what you are doing and familial expectations positively affect performance anxiety, and personal standards negatively affect performance anxiety. It has been observed that the variables differ according to gender in the findings. While performance avoidance, performance approach success orientations and anxiety about making mistakes are significant variables in women, familial expectations size and personal standards size are seen as significant variables in men (Gencer, 2019, p.74).

In the Tokinan (2014) study on the examination of music performance concerns of voice performer candidates in terms of individual characteristics, it was determined that women have more music performance anxiety compared to men. Furthermore, by determining that music performance anxiety does not differ according to age, type of high school graduated and class level, it was concluded that there is a significant and negative relationship between music performance anxiety and self-confidence (Yiğit & Decuer, 2018, p. 138).

In recent studies, various information has been provided about the sources that show the musical abilities that people have. In previous studies, there are increasing studies in which opinions supporting that the genetically brought musical ability is later caused by the environment are effective. Since musical talent is nourished by both natural and external conditions, environment and heredity both contribute to this field at unknown rates (Göğüş, 2009, p. 94). For this reason, music guidance in the early childhood years with the environment is an important element in developing this potential of a child whose talent has been determined at an early age faster and more effectively. Age, which is important in almost all studies, is an important variable that comes at the beginning of the qualification elements in terms of discovering the skills of a performer candidate by dealing with music at an early age.

In the study conducted on voice performers, laryngeal changes in voice development begin after the age of twenty-five. After this period, the ligaments lose their properties, while the joints lose their elasticity, and the laryngeal cartilage begins to harden during these periods. Considering that the human voice develops until the age of twenty-five, it is thought that voice development continues in the students in the study and they show common voice characteristics because their ages are close to each other (Yiğit & Doğanyiğit, 2011, p. 76).

The results of a research conducted by Sergeant with professional musicians, on the other hand, it was found that there is a relationship between absolute pitch ability and the age at which a conscious musical education begins. While 92% of those who started receiving this education at the age of two to four (professional musicians) had absolute pitch ability, it was found that only 6% of those who started at the age of 12-14 had such an ability. Among those who started training at an older age, there was no one who had the ability to Decouple absolute pitch or absolute tonality (Sadie & Stanley, 1980, p.142).

According to the general literature, it is seen that music is important at an early age and at some age periods. Although the average age related to the position of the larynx changes in voice performance, the beginning of learning the development processes in general musical performance skills provides an advantage to the performer at an early age. It is pointed out that the importance of age and education is that music should be learned at an early age and that music education should be an indispensable acquisition for people. It is emphasized that music education is an indispensable skill for people and that it prepares the ground for qualified performances both at an early age.

Voice performance and music education-voice note

It is the most important element in the music journey of an individual who is progressing towards becoming a qualified voice performer with music education. Education is the process of creating a change in an individual's behavior through his own life and intentionally (Ertürk, 1972, p. 57). Music education, on the other hand, is based on three main dimensions in general. These are; musical hearing-writing education, instrument and voice education. The art of voice performance is the act of controlling all the muscles related to the singing business in our body and using these muscles as necessary to November to November to reach the secrets of the human body and soul (Davran, 1997, p. 203). For a qualified education, a person must be able to use physical, vocal and technical capacities and gain fitness for himself

(Miller, 1996, p. 220,). The acquisition of certain habits for the voice performer's control over vocal fitness is a prerequisite for the training for qualified interpretation (Yiğit, 2012, p. 961)

Usually, indicators of natural talent are sought for individuals who want to receive professional vocational education in the fields of art. While talent is a relative concept and differs from person to person, it is defined as "a mind or learning power that is believed to be the determinant of success, especially in a certain area" that an individual is born with, is slightly affected by environmental influences and covers almost every field" (Kurtuluş & Aksu, 2017, p. 39).

In the process of interpretation and evaluation of the performance by the instructors, where the musical performance is determined by the grade, the attention of the voice performer may be distracted during the exam. If these comments and evaluations are negative (such as I can't do it, I can't do it); doubt about success creates negative emotions in the student, such as the fear that I can't play as well as other friends. The mental energy that should be focused on the exam is diverted away from its goal and the student may present a presentation that is much lower than his actual performance, which may cause the student to get a low grade. High grade anxiety makes it difficult for the working process of the mind, rationality, adaptation to the situation and therefore reduces exam performance (Kafadar, 2009, p. 43).

According to the results of the literature, the voice performance grade in qualified voice performance should be shaped by the dimensions related to anxiety, self-efficacy, practice, stress, drowsiness, motivation and intelligence tests, at the same time, educators should conduct descriptive research on students with these elements and apply an educational method according to the levels of their individual skills. It is seen that these methods to be applied will be effective both in the qualified performance of the student and in the exam grade achievement scores.

Voice performance and love of music

When we talk about the existence of a system of thought that puts man at the center of the universe, that is, humanism; it never seems possible that a human-oriented structure and thought can be realized without human love. For this reason, love comes from the power it receives from humanism. The trust, respect, compassion, solidarity that every human being needs and deserves unconditionally, a peaceful life is only possible with love (Dönmez& Şişman, 2017, p.239).

It is seen in many studies that there is a positive relationship between the development of music appreciation in individual educational processes and many activities in music lessons. For example, it is generally stated that singing is the most important of the musical activities that will increase an individual's interest and love of music in individual lessons, arouse the need to listen to music, make music, and create a perception of good musical appreciation for him. The fact that the work is suitable for the student's taste and emotional state, which makes a student who wants to perform school songs love music, shows that its original and artistic value is high in terms of its melodies (Çuhadar, 2016, p. 221).

Studies show that the success of students in their own professions is highly related to loving their profession. The main factors that cause this relationship are family, teacher and social environment. Within the framework of these factors, disciplining an individual through love by educating his soul, not his brain, will prepare the ground for that individual to do his job willingly with love in music education and vocational field education life. In summary, the love of music is an important factor that increases success in qualified voice performance.

Method

Research Model

This study, which prefers the quantitative main method, will be a cross-sectional research (cross-sectional) created depending on the survey data collection method.

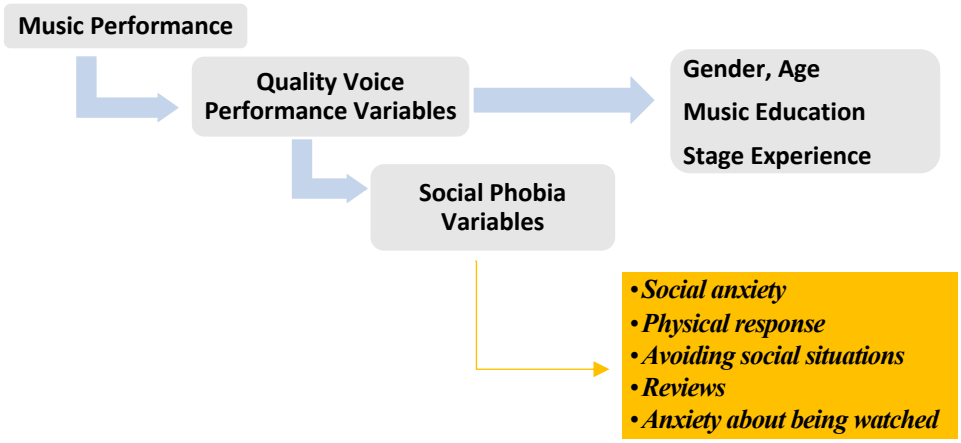

Figure 1. Research model and variables

Sampling

The universe of this study consists of about 2500 students studying at 35 Turkish Music Conservatories located in Turkey. The sample of the study was taken from the Conservatory of Turkish Music 2. 3. and 4. the class consists of 181 students selected according to the convenience sampling method among these students studying at the Department of Classical Turkish Music Voice Education for Bachelor's, Master's and within the scope of the study, the gender distribution of 181 students consists of 94 people male and 87 people female. The lowest age group of the students participating in the application is 20 and the highest age group is 51.

Data Collection Tools

In this study, 3 scales were used as a data collection tool together with demographic variables (gender, age) as the social phobia scale, the music education experience scale and the voice performance evaluation scale (measured within the framework of 4 variables). Information about the scales is given below.

Dependent Variables: Voice Performance Performance Variables

The voice performance of the students was evaluated in 4 categories.

Voice Performance Grade: This variable was measured by how many grade point averages the participants received from the voice education course were over 100 as of the moment in the class and time in which they completed the questionnaire.

Liking Music Scale

This scale was developed by the author and Özateş in order to learn the participant's love of music. The answers given by the participants to the expressions such as "I feel happy during my music studies", "I would like to study music even when I have to devote myself to myself" were searched for the answers to the related variable. The answers to 9 questions with 5 options were structured in the order of (1) I disagree at all, (2) I disagree slightly, (3) I agree by half, (4) I agree with most of them, (5) I agree completely in order to measure the extent of participants' liking music.

Motivation in Music Scale

This scale was developed by the author and Özateş for this thesis study. The scale was used to measure the participants' levels of enjoyment, self-absorption and self-giving to music while studying music in order to learn, and the answers they gave to the statements "I forget everything around me while studying music", "I disappear into my music studies" were searched for with the answers they gave. This variable was measured with 3 questions with 5 options. The answers are in the order of (1) I disagree at all, (2) I disagree slightly, (3) I agree by half, (4) I agree with most, (5) I agree with all.

The Flow Scale in Music

This scale was developed by the author and Özateş for this thesis study. It was formed from 2 items in order to measure whether the participants experienced difficulties while working in their fields. The answers to the aforementioned variable were searched by the responses of the participants to the statements "Music is a difficult job for me compared

to other jobs I take part in", "The workload required by music studies for me is excessive". The answers to these variable 5-choice questions are formed as (1) I disagree at all, (2) I disagree slightly, (3) I agree by half, (4) I agree with most of them, (5) I agree with all of them, respectively.

Positive Psychology Variables: Social Phobia Variables

The social phobia scale was developed by Liebowitz (1987) as a Social Anxiety Scale in order to evaluate the severity of fear, anxiety and avoidance experienced by individuals in social environments and areas requiring performance. The variables of the Social Phobia Scale in a total of 5 dimensions were adapted to Turkish by Özateş for this study. The Social Phobia Scale; The Social Anxiety Scale, the Social Environment Avoidance Scale, the Social Phobia (Physical Reaction) Scale, the Social Phobia (Criticism) Scale, the Social Phobia (Surveillance) Scale

Independent Variables: Variables of Music Education

There are 3 variables in this section. Each of these variables was measured with a question.

Music Education (Year): It was measured with a 5-option question. Participants have been taught so far at school, university, family, private, etc. in total, they were asked to indicate the duration of music education they received. The options of the problem are structured in the order of (1) two years or less, (2) 3 years, (3) 4 years, (4) 5 years (5) 6 years and above.

Stage Experience: Participants were asked how often they experienced voice performance performances. The 5 generated options are configured sequentially as (1) none, (2) 5 times, (3) 10 times, (4) 15 times (5) 20 and above.

Public Stage Experience: The participants were asked about the amount of voice performance experiences on stage as a non-school public open space until now. The 5 created options are configured as (1) none, (2) few, (3) a little, (4) many (5) many in order.

Data Analysis

Besides descriptive statistics (frequency, mean, standard deviation), t-test, Anova (the relationship of two equally spaced variables, one categorical and the other equally spaced), Correlation (the relationship between the variable and the ordered one, both equally spaced), Factor analysis (for the structural validity of the scales), Item analysis (to test the internal consistency of the scale items) structural equality analysis methods were used in analyzing the data. In addition, the reliability analyses and structural validity of the scale items were reviewed locally.

Procedure

The criteria and independent variables by which the "qualified voice performers", which constitute the dependent variable of our study, are evaluated, have been created together with expert voice educators and psychologists, and data collection techniques have been planned with questionnaires to be applied to students. After the data collection tools were given their final form, the related questionnaires were distributed to the students in other places deemed appropriate. The necessary permissions from the institutions were prepared in the form of a "Data Application Permission Letter" and submitted to the relevant department heads. Institutions where the application is made; Istanbul Technical University Turkish Music State Conservatory, Aegean University Turkish Music State Conservatory, Selcuk University Dilek Sabanci Turkish Music State Conservatory, Haci Bayram Veli University Turkish Music State Conservatory, Gaziantep University Turkish Music State Conservatory, Ataturk University Turkish Music State Conservatory, Dicle University Turkish Music State Conservatory, Haliç University Turkish Music State Conservatory.

Results

Within the framework of the research questions, the results obtained primarily on dependent variables, demographics, experience in music education and social phobia variables are presented with descriptive statistics.

Descriptive Statistics

Table 1. Descriptive statistical results

	N	Alpha	Min	Max	$\bar{X}$	S.D.
Demographic Variables						
Gender	181					
Age	181		19	56	26.12	6.40
Experience in Music Education						
Music Education (Year)	181		1	5	3.87	1.32
Stage Experience	179		1	5	3.61	1.48
Public Stage Experience	181		1	5	3.51	1.34
Dependent Variables						
Voice Note (1)	181		50	100	88.99	9.65
Loving Music (9)	181		1	5	4	.80
Flow in Music (3)	181		1	5	3.55	1.01
Difficulty in Music (2)	181		1	5	2.40	1.06
Positive Psychology Variables						
Social Phobia						
Social Anxiety (4)	181	.81	1	5	2.36	.87
Avoiding Social Environment (4)	181	.83	1	5	2.01	.81
Social Phobia (Physical reaction) (4)	181	.73	1	5	1.96	.83
Social Phobia (Being Criticized) (4)	181	.79	1	5	2.59	.94
Social Phobia (Surveillance) (2)	181	.83	1	5	2.45	1.09

As can be seen in Table 1, it was determined that men participated in the study more than women (94 people were men - 87 people were women). The overall grade point averages of the students in the hundred systems are quite good (average: 88.99). Here, perhaps, it can be shown that students have quite high overall grade point averages, students' own exam performance has almost the same grades, which is a reason for being reviewed by educators through a more detailed examination. Taking into account the average of 2.4 students, it can be said that a considerable number of student groups are forced to perform music in classes or in their studies.

Among the dependent variables, students' liking music (4) or doing it willingly is one of the highest criteria of the average. As a result, it shows that they make the voice performance sections conscious and voluntary. However, the fact that they experience difficulties in their performances as a flow variable (2.40) and motivation levels in music (3.55) are not related may be related to the discovery of new methods and tools by instructors to prevent students from experiencing difficulties in their field. In other words, for those whose level of desire, skill and self-absorption towards their profession is intermediate, their methods are a suitable subject for re-evaluation.

When the average of the music education (3.87) that the students received in the criteria measuring their musical equipment is taken into consideration, it shows that all of them have the most educational year history. In this context, students show that they can stay intertwined with the educational environments in their past.

The averages of Stage Experience (3.61) are at the ideal level and it is concluded that there are individuals who attach importance to stage performance experience. Public stage experiences also show that they are on a close level (1.51) with their level of participation in other normal school stage experience settings, but it may result that they are less present in public stage experiences and their preferences are usually small scenes.

In terms of social anxiety, avoidance of social environment (2.01) and physical reaction in social environment (1.96) are below their average levels, while criticism in other social environment (2.59), phobic attitudes (2.36) and sense of surveillance (2.45) are at medium levels.

Classical Turkish Music Voice Performance

Within the framework of research questions, the inferential results in their relationships with each other within the framework of 4 variables, which primarily include dependent variables, are presented below.

Table 2. The relationships between the voice performance indicators

	Voice Note	Loving Music	Flow in Music
Voice Note			
Loving Music	.22**		
Flow in Music	.18*	.70***	
Difficulty in Music	-.03	-.12	-.03

As can be seen in Table2, participants' liking music with voice note (.22, p = .01) and the positive relationship between immersion in music (.18, p = .05) are available. There is a strong relationship between immersion in music and liking music in the painting (.70, p = .001) is being observed. However, it is also noteworthy that students who have difficulty in music do not have a relationship with all other variables.

A stronger relationship can be expected between voice note and those who love music decently. For this reason, when experts evaluating students' voice performance evaluate a student, it can be considered that the instructors are caused by differences in performance performance criteria when determining course success grades among themselves. In addition to these criteria, the level of works performed by unsuccessful individuals can also be reviewed again. At the same time, a separate approach method can be applied to unsuccessful students.

Vocal Performance in Classical Turkish Music

The table showing the comparison of the participants' vocal performance work with their music education background is presented below.

Table 3. Relationship between voice performance and its variables

	Voice Note	Loving Music	Flow in Music	Difficulty in Music
Gender	.01	.05	-.06	.12
Age	.11	.09	.09	.00
Music Education (Year)	.00	-.06	-.08	-.02
Stage Experience	.15*	.10	.03	-.14
Public Stage Experience	.16*	.23**	.19**	-.07

In terms of gender and age, men are more successful at performing than women (.15, p = .05) they appear. In contrast, it seems that relatively older participants were more successful than younger people. Those who have studied music for more time are more successful in performing (.23, p = .01) have been found.

It may be remarkable that there is no meaningful relationship with the fact that students with high stage experience love music and immerse themselves in music. Students who are on the public stage are seen consistently in other voice performance success indicators.

It is a remarkable factor that the years spent by students in music education do not have a meaningful relationship with other variables.

Interpretations between Success and Social Phobia in Classical Turkish Music Voice Deceptions

The table containing the comparison of the participants' voice performance success and social phobia levels is presented below.

Table 4. Correlations between voice performance performance and anxiety.

	Voice Note	Loving Music	Flow in Music	Difficulty in Music
Social Phobia	-.06	-.06	-.09	.01
Avoiding Social Environment	-.06	-.06	-.06	.11
Social Phobia (Physical reaction)	-.02	-.02	-.02	.10
Social Phobia (Being Criticized)	-.03	-.03	-.12	.15*
Social Phobia (Surveillance)	.00	-.22**	-.21**	.08

As can be seen in Table 4, although not as high as expected, some relationships have been observed between social anxiety and voice performance in general. Apart from social phobia and voice note, variables such as liking music, flow in music, have a positive correlational relationship with difficulty in music (.15, p = .01) has.

Although they are not statistically strong, those with more social phobia tend to have lower executive performance success (-.06, p = .10) carries. Liking music with anxiety about being spied on in social areas (-.22, p = .01), a strong negative relationship between self-deceptiveness (-.21, p = .01) is observed. A positive relationship between criticism in social areas and difficulty in music (.15, p = .05) has been determined. According to these results, it can be said that students who say that studying music is difficult have more anxiety about criticism and humiliation.

In general, it turns out that social phobia and its subtypes, whose effects are remarkable on the stage and individual performances, are an important psychological problem for a performer.

Music Education and Hardware Features and Social Phobia Variables in Classical Turkish Music Voice Deceptions

The table in which the comparison of the participants' voice performance success and music education experiences is presented below.

Table 5. Correlations between music education and social phobia variables.

	Social Phobia	Avoiding Social Environment	S.P. Physical reaction	S.P. Being Criticized	S.P. Surveillance
Music Education (Year)	-.03	-.03	-.08	-.05	-.15*
Stage Experience	-.16*	-.25**	-.11	-.13	-.17*
Public Stage Experience	-.11	-.24**	-.13†	-.10	-.11

As can be seen in Table 5, there was no relationship between the year spent in music education and those with social phobia, while there was a negative relationship with anxiety about being spied Decently in social settings (-.15, p = .05) has been determined.

On the other hand, there is a negative relationship between stage experience and social phobia (-.16, p = .05) those who avoid social environments while being seen (-.25, p = .01), fear of being criticized (-.13, p = .10) and its relationship with the anxiety of surveillance in social environments (-.17, p = .05) is in the negative direction. According to this result, it can be said that the anxiety of being spied on in social environments negatively affects almost every dimension of social phobia, especially the year spent in music education and the stage experience, while the stage experience negatively affects almost every dimension of social phobia.

In general, social phobia variables that affect both the individual performance of students and their performance in front of the community seem to be a serious problem. It may result in parallel depending on the literature, where it also negatively affects the development of students' individual skills.

Discussion and Conclusion

In the comparison of the participants' voice training grades and music equipment scores, it was found that men were more successful than women. According to the literature, this result is parallel, but Tokinan (2014) found that women have more music performance anxiety compared to men, and the fact that men have more anxiety states confirms this result.

According to the age variable, it was found that older participants were more successful than younger participants. When looking at the literature, it was found that there is a relationship between the absolute pitch ability and the age of initiation of a conscious musical education in the results of research conducted by Sergeant with professional musicians, and this is explained directly by the accumulation of experience formed by years (Sadie & Stanley, 1980) it is seen to be directly related.

According to the research, the overall grade point averages of the students are quite high and show that they have almost the same grades. Although the student's voice performance scores are high, the fact that the majority of students are forced to study music performance courses is a result of contradiction. Kafadar (2009)'s research shows that high grade anxiety can make it difficult for the mind to adapt to the working process, rationality, and therefore reduce exam

performance. With this result, it can be confirmed that study motivations are related to psychological processes with voice performance notes.

It is understood that the highest score averages of the participants in the study appeared in the variables of liking music and doing music willingly. These results show that Çuhadar (2008) confirms the literature by stating that many activities in music lessons have a positive relationship with the development of music appreciation in individual educational processes. This situation may be an indicator of how effective students' liking the work they work on in choosing their professional lives and developing their executive capacities is in the success criterion. Therefore, this finding actually indicates the importance of the candidate performer to do his job with love and respect.

An important relationship was observed in the general stage experiences of the participants. The results show that one of the main reasons why performer candidates do not have sufficient performance experience in voice training processes is that they evaluate themselves inadequately in front of the audience. According to these results, according to research conducted by Kenny (2011) and Osborne, Kenny & Cooksey (2007), while mild stress before going on stage may be normal and may not lead to impaired performance, it supports that some musicians may experience anxiety at a level that interferes with the quality of music, as well as performances and other harmful consequences. This point indicates that educators should develop their approaches from the very beginning with an understanding aimed at increasing the experience level of executive candidates.

A very strong positive relationship has been observed between the time spent on music education and stage experience and public stage experience. According to these results, it can be said that the development of students' performance capacities is directly related to the increase of stage experiences in some dimension, and for a qualified education, a person can use physical, vocal and technical capacities and gain fitness for himself the acquisition of certain habits for the control of the vocal performer over the vocal conditioning of the year spent in music education and the fact that it is considered a prerequisite for training for qualified interpretation (Yiğit, 2012) supports this result.

There is a relationship between the participants' preference for school stage experiences instead of public stage experiences. According to the research of Dobos, Piko & Kenny, (2019), parallel relationships are observed with the result that it is important to determine the effects of other anxiety disorders that can occur with social phobia that focus only on musical performance. According to these results, it can be said that students' avoidance of performing their performance in front of large groups directly increases their level of social phobia.

There is also a positive relationship between criticism in a social environment and difficulty in music and music making below the Deciency level. According to these results, it can be said that students with social phobia are worried about being spied on the stage or in the classroom, in front of the community. According to Topoğlu (2013), treatment methods applied abroad may be insufficient for musicians in our country to overcome stage fright or phobia problems, and undoubtedly, they are seen as parallel results with the statement that original studies are needed to reveal the cognitions underlying the musicians of our country experiencing this problem.

In general, according to the results, it can be said that students with social phobia may be closed to stage experiences and do not show a desire to acquire the necessary qualifications in voice performance equipment, while it is understood that students with high anxiety like music, their motivation levels, the grade point averages of voice education they received at school are negatively affected by anxiety. This seems to confirm many studies in the literature that anxiety is a factor that negatively affects education in almost all conditions.

Recommendations

All performance arts students may be offered the help of psychotherapists to solve the underlying problems of social phobia.

In determining the voice performance grades more healthily, it may be suggested by educators that the voice performance candidate's voice education success criteria at school should be evaluated according to common ideas and certain criteria, and that they should act more carefully in this evaluation.

It may be recommended to take a position in institutions related to the fact that there is at least one art therapist who is considered the most important deficiency in the art institutions existing in Turkey and specializes in the fields of "music psychologist" in the west.

Limitations of Study

The most important limitation of this study is that the sample was limited to eight Turkish Music Conservatories studying Classical Turkish Music voice. Therefore, the findings cannot be generalized in terms of the provinces and the entire country where the relevant study was conducted. The research is the first study that deals directly with the subject of Classical Turkish Music voice education in Turkey. It is the use of new criteria in addition to the criteria of the studies conducted on the subject. Oct. Classical Turkish Music is important in terms of giving a psychological and interpretive perspective to the field of voice performance. Classical Turkish Music is a study that gives the perception of certain criteria and methods to voice performance.

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